

***The Group 1927-1977:
an annotated bibliography.***

by

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Abstract

Annotated bibliography of critical writings on the Group (an informal association of New Zealand artists who exhibited regularly in Christchurch 1927-1977). Includes 152 entries covering all critical references to the Group as a collective, but not to specific artists associated with the Group. Entries are divided into two sections - general references to the Group, arranged by author/title, and references to specific exhibitions by the Group, arranged chronologically. Includes appendices to specific Group artists by name and exhibition year, and to the location of Group exhibition catalogues in major archives collections in Christchurch. Also includes two indexes (alphabetical subject/author, and alphabetical index to specific works by artist).

Keywords

Bibliography; The Group; New Zealand art; New Zealand art exhibitions; New Zealand art history.

Introduction

The Group 1927-1977

The Group was an informal art association formed in Christchurch in 1927 by seven ex-students of the Canterbury College of Art. Its main purpose was to provide an alternative exhibition opportunity to the local Canterbury Art Society (C.S.A.)'s annual show. Since their establishment in the second half of the nineteenth century, art societies in Auckland, Dunedin, Christchurch and Wellington¹ had held a position of authority within the New Zealand art community, and their annual exhibitions had become the major means of artistic exposure in New Zealand. By the 1920s the societies were increasingly being viewed by younger artists as outmoded and stifling. Society Hanging Committees, whose responsibility it was to select the works to be exhibited, seemed to prefer conservative artists over the younger and more adventurous, and their traditional approach to arranging selected works on the walls, which aimed at covering the surfaces with little regard for individual pieces or artistic styles, were now rejected in favour of more order and coherence.

As a result of this dissatisfaction, artists throughout New Zealand began to look elsewhere for alternative opportunities to exhibit, and formed small associations.² The Group was among the most successful of these new societies and exhibited annually in Christchurch for 50 years from 1927 to 1977,³ quickly gaining a reputation for representing the latest trends in contemporary New Zealand art and attracting artists from around the country, including now well-known artists such as Rita Angus, Colin McCahon, Doris Lusk and M. T. Woollaston.

Unlike many other art societies, one of the major features of the Group was its conscious rejection of any doctrine or manifesto: "[W]e are a group flying no standard, we have no plank or platform, nor do we make one of having none. The work of each member is distinct, we are representative of no school, we are not afraid of the unusual and the new, nor do we attempt to reduce anything to a formula".⁴ Members were united by a concern for art rather than by any specific style or subject matter, and typically worked independently of each other, often coming together only to plan and present the exhibitions. Group exhibitions themselves were also characterised by artistic independence as members were free to select and exhibit as many of their own works as they chose to show, and to arrange these works as they liked within a separate space set aside for each member.

The success of the Group can be seen as a factor in its own decline. By providing New Zealand artists with the opportunity and encouragement to experiment it contributed greatly to the development of New Zealand art in the 20th century and, by the 1960s the New Zealand art scene had changed dramatically. The number of fulltime professional artists who preferred to hold regular solo exhibitions, and dealer-galleries who could accommodate these exhibitions, had

¹ Established (in order of reference) 1871, 1875, 1880, and 1882 (Michael Dunn, *A concise history of New Zealand painting*, East Roseville, N.S.W.: Craftsman House, 1991, 13-14). Sources referred to in this introduction but not featuring as entries in the main body of the bibliography are fully references at the end of the introduction. All other sources are references by their entry number.

² Including Auckland's Rutland Group, Dunedin's Independent Group, and the short-lived New Zealand Society of Artists (1933-1934).

³ With the exception of 1933 and 1934 (when the Group was absorbed into the New Zealand Society of Artists), and 1937, and during the war years 1939, 1940, 1941, 1942, 1944.

⁴ W.S. Baverstock, 'Art notes : Christchurch : the 1929 Group' (entry 1).

increased significantly, while changes in Art Society policies reflected a growing acceptance of modern art by the mainstream art community. As a result, Group shows gradually became less a unique exhibition alternative than one of several available to local artists.⁵ In 1977 the Group chose to disband in recognition of what was now considered its redundancy in the contemporary New Zealand art scene.

The aim of this bibliography

This bibliography is designed for researchers interested in 20th century New Zealand, and specifically Canterbury, art history. Like many other aspects of our social and cultural past, New Zealand art history is an increasingly popular area of study as we seek to develop a sense of our unique national identity and history. The newness of this interest, however, often means that these topics lack the research and bibliographical tools available in other, more established areas. Although some specific artists associated with the Group are now the subject of such research little has been undertaken on the Group itself. The Group is a unique and important part of New Zealand art history and this bibliography is intended to begin filling this gap, and by raising awareness of the resources available encourage further research into New Zealand art and local history-related topics.

Scope

This bibliography includes:

- Reviews of all Group exhibitions
- All contemporary and succeeding articles on the Group in New Zealand and international newspapers and periodicals
- Exhibition catalogues with substantial critical reference to the Group
- Unpublished theses with substantial critical reference to the Group
- General monographs on New Zealand art with substantial critical reference to the Group

Although the bibliography focuses on critical writings on the Group as a collective, where specific works by individual artists have been discussed or illustrated in a source these have been noted in the annotation. A separate artist/title index is included to provide access to this information.

This bibliography does not include:

- Primary, unpublished material such as meeting minutes, financial information or other Group-related correspondence
- Material not written in English
- Non-print material

⁵ T.L. Rodney Wilson, 'The Group goes out' (entry 151).

- Published material with no critical information on the Group, such as annual Group exhibition catalogues which consist solely of a list of works displayed. This material has been included as a separate appendix (Appendix C) to the bibliography
- Sources focusing on specific artists associated with the Group. Over 300 artists exhibited with the Group during the course of its existence, attracted by the freedom and independence it allowed its members. Many of these artists are the subject of substantial bodies of research themselves which include references to the Group. These indirect references are not included in this bibliography as they typically contain less critical information on the Group as a collective than on the artist's own experiences and work while they were associated with it. For information on a particular artist associated with the Group it is recommended that the reader consult resources specific to that artist.

Sources covered

The major resources covered in this bibliography include:

Art in New Zealand (Wellington) 1928-1946

Art New Zealand (Auckland) 1976-

Ascent: a journal of the arts in New Zealand (Christchurch) 1967-1969

Christchurch Star 1929-1935

Christchurch Sun-Star 1935-1958

Christchurch Sun 1914-1935

Christchurch Times 1929-1935

Here and now (Auckland) 1949-1957

Home and building (Auckland) 1937-1975

Landfall (Christchurch) 1947-1992, new series 1993-

New Zealand listener (Wellington) 1939-

Press (Christchurch) 1861-

Survey [Robert McDougall Art Gallery] (Christchurch) 1971-1978

The material included was located using Index New Zealand, indexes to major New Zealand art periodicals and local Christchurch newspapers, and monographs on the development of New Zealand art. Other major sources include Julie Catchpole's unpublished thesis⁶ and consultation with Julie King (Lecturer, Department of Art History, University of Canterbury), Max Podstolski (Fine Arts Librarian, University of Canterbury Library), and Neil Roberts (Curator at the Robert McDougall Art Gallery, Christchurch).

⁶ See entry 7

Arrangement of the bibliography

This bibliography is divided into two main sections. The first (entries 1-16) include general references to the Group and is arranged alphabetically by author, or title if no author has been identified. The second section (entries 17-152) forms the bulk of the bibliography and includes references to specific Groups and exhibitions. This section is arranged chronologically by year of exhibition to gather material relating to the same event together and to follow the Group's development.

All references have been cited, with the exception of four reviews in the *Christchurch Star-Sun* (entries 45, 49, 53, and 55) which, due to access restrictions, could not be examined. Citations to these references, covering Group shows from 1935 to 1940, have been included (without annotations) in sequence in the main body of the bibliography. All the exhibitions referred to in these references are discussed in other, fully annotated references in the bibliography.

Entries

All annotations aim to describe the nature and content of the item referred to, and to briefly summarise the main ideas and points of discussion raised. Where appropriate the presence of features such as indexes and bibliographical references which increase the usefulness of the work have been noted.

All art works referred to the material is listed alphabetically by artist and title in the entry. Illustrations have been clearly separated from written references to specific works and are listed at the beginning of each entry.

Indexes

Access to the information in this bibliography is provided through two separate indexes:

- Alphabetical author/subject index - Author names have been capitalised, as in the main body of the bibliography, to aid scanning. Where possible the identity of the authors using initials has been given or suggested.

Subject terms used have been compiled to reflect significant and re-occurring themes in the material references. These terms relate both to the Group specifically and to its context within New Zealand art and social history.

Exhibition titles and gallery names have been included, as has an indication of the source type (for example preview, review, catalogue). Access to specific Groups is provided under the name of that Group, for example 1929 Group, while access to more general material has been indexed under "Group". Where possible, large or generic terms have been subdivided for easier use. For example information relating to the C.S.A. has been divided further into subheadings including centennial; conservatism; and exhibitions.

- Alphabetical artist index - This provides access to references for specific works discussed in a source. Where an illustration has been included, references are given in bold type.

Both indexes are alphabetised word-by-word and refer to entry numbers, not page numbers. Names beginning with Mac or Mc have been alphabetised as if spelt out fully.

Appendices

Three appendices are included at the end of this bibliography:

- Appendices A and B list the names of the artists associated with the Group 1927-1977. Appendix A presents this information alphabetically by the artist's surname. Appendix B groups the artists chronologically by year of exhibition as an alternative approach to this information.
- Appendix C is a descriptive list of Group exhibition catalogues held in the archives collections of the Robert McDougall Art Gallery and the Macmillan Brown Library of the University of Canterbury. These two collections are the main sources of this primary material. Access to both collections is restricted and inquires should be address to the institutions concerned.

Bibliography

Beatson, Dianne and Peter Beatson (Comps.) *Art New Zealand index (Studies in New Zealand art and society)*. Palmerston North: Massey University, 1989-.

The Chicago manual of style. 14th ed. Chicago: University of Chicago Press, 1993.

Dingwall, Richard, Rosemary Entwisk and Lois Robertson (Comps.) *A journal of their own: an index to art in New Zealand 1928-1946 (Bulletin on New Zealand art history special series no. 2)*. Dunedin: Hocken Library, University of Otago. 1997.

Dunn, Michael. *A concise history of New Zealand painting*. East Roseville, N.S.W.: Craftsman House, 1991.

Index New Zealand [computer file]. [Wellington]: National Library of New Zealand, 1988-.

Index to New Zealand periodicals. Wellington: New Zealand Library Association, 1948-1987.

General material on the Group.

Arranged alphabetically by author/title.

1. BAVERSTOCK, W.S. "Art notes: Christchurch: the 1929 Group." *Art in New Zealand* 2, no. 5 (September 1929): 62-63.

Written by a founding member of the Group to explain the formation and structure of the Group. Claims that art must be free, original, and creative to develop and that the Group has purposefully not adopted a manifesto or imposed any control over its members in order to encourage this development. Gives a brief history of the Group from 1927. Emphasises that the Group is not a revolt against the C.S.A., (notes that many Group members have retained C.S.A. membership) but believes large institutions like the C.S.A. should break into smaller associations like the Group to avoid crowded exhibitions and so increase public interest and appreciation of art.

2. BROWN, GORDON H. *New Zealand painting 1920-1940: adaptation and nationalism*. Wellington: Queen Elizabeth II Arts Council, 1975.

Catalogue for the second in a series of three exhibitions planned by the Queen Elizabeth Arts Council as a survey of New Zealand painting in the 20th century (see entry 3 for the third in this series). Includes an introductory essay written by Gordon Brown (well-known New Zealand art historian who exhibited with the Group 1961 and 1965) which chronologically traces the development of New Zealand painting 1920-1940 and includes discussion on the Group from its formation. Presents the Group as influential in the development of New Zealand art due to the experimentation it encouraged and the alternative it offered to the conventions of traditional art societies such as the C.S.A. Considers the Group to have been the most successful of a number of contemporary art associations that developed. Quotes from Group show reviews and opening night speeches by Dr G.M.L. Lester and Professor J. Shelley of the Canterbury School of Art. Includes bibliographical references, a table of comparative dates in New Zealand and overseas artistic and social events, and a catalogue of works displayed in the accompanying Arts Council exhibition. Also includes brief biographical notes on each artist included in the exhibition.

3. BROWN, GORDON H. *New Zealand painting 1940-1960: conformity and dissension*. Wellington: Queen Elizabeth II Arts Council, 1981.

Catalogue of the third in a series of three exhibitions planned by the Queen Elizabeth II Arts Council as a survey of New Zealand painting in the 20th century (see entry 2 for the second in this series). Includes an introductory essay written by Gordon Brown (well-known New Zealand art historian who also exhibited with the Group 1961 and 1965)

which chronologically traced the development of New Zealand painting 1940-1960 and includes discussion on Group activities during that period. Claims that the Group continued to be the most significant of all art associations in New Zealand throughout the period studied and attributes this success to its flexibility and inclusion of artists from all around New Zealand. Observes the decline of the Group's impact from the late 1950s and claims this decline was due to the Group ceasing to represent rebellion and experimentation in art and beginning to attract more conservative artists. Quotes from contemporary reviews and lists major artists associated with the Group. Includes bibliographical references, a table of comparative dates of New Zealand and overseas artistic and social events, and a catalogue of the accompanying Arts Council exhibition. Also includes brief biographical notes on each artist included in the exhibition.

4. BROWN, GORDON and HAMISH KEITH. *An introduction to New Zealand painting 1839-1980*. New rev. ed. Auckland: David Bateman in association with William Collins Publishers, 1982.

General introductory text on the development of New Zealand painting, written by two well-known New Zealand art historians, both of whom exhibited with the Group in the 1960s. Discusses the Group from its formation in 1927 as a result of dissatisfaction with the C.S.A., through to the late 1970s. Lists the artists exhibiting with the original 1927 Group. Claims the Group's impact was more psychological than artistic until 1931 with the addition of artists like J. Cook, R.N. Field and E. Collier. Describes the Group by the 1940s as the most successful art group in New Zealand and attributes this success to the talent of individual members rather than any reliance on collaborative efforts, as found in the Rutland Group (Auckland). Notes that nearly every New Zealand painter of importance can be in some way associated with the Group. Includes bibliographical references and index.

5. *A Canterbury perspective: art in Canterbury 1300-1990: Nga taonga titiro whakamuri: roto i Waitaha*. Christchurch: Robert McDougall Art Gallery, 1990.

Ill.: L. Bensemann, *On Takaka hills*.

Booklet published to accompany "A Canterbury perspective" exhibition held at the Robert McDougall Art Gallery as part of the official 1990 celebrations. Introduction by Neil Roberts, Curator of the Robert McDougall Art Gallery chronologically traces the development of Canterbury art. Includes discussion on the Group from its formation. Lists original Group members and describes the Group as an informal art association who greatly influenced art in the region. Includes bibliographical references.

6. *The Canterbury Society of Arts 1880-1980*. Christchurch: Robert McDougall Art Gallery, 1980.

Catalogue to an exhibition held at the Robert McDougall Art Gallery to celebrate the centennial of the C.S.A., with an introductory essay written by T.L. Rodney Wilson, Director of the Robert McDougall Art Gallery. Gives a general history of the C.S.A. from its establishment in 1880 and includes a section on the formation of the Group as a direct reaction against the conventions of the C.S.A. in the 1920s. Quotes from W.S. Baverstock's article on the Group in *Art in New Zealand* (see entry 1). Outlines the 1927 exhibition and lists the 1927 Group members. Acknowledges that the C.S.A. was conservative and restrictive at the time of the Group's formation but emphasises continued contact and collaboration between the C.S.A. and the Group throughout its life up to 1977. Includes bibliographical references.

7. CATCHPOLE, JULIE. "The Group: a thesis submitted in partial fulfilment of the requirements for the degree of Master of Arts in Art History in the University of Canterbury." University of Canterbury, 1984.

Ill.: R. Angus, *Blythes building, Napier; Gasworks; Portrait of John Bush*
L. Bensemann, *Allan Simmance*
A. Cook, *Ruins, Napier*
J. Cook, *Au café; Lunch-hour politicians*
R.N. Field, *Christ at the well; Head in stone; Miss Kelsey*
L. Henderson, *Stream, Broken River*
R. Lovell-Smith, *Gate on the crest of the scree*
D. Lusk, *Tobacco fields, Pongatotora*
N. Marsh, *Relief workers*
E. Page, *Charles Brasch; December moon*
C. Perkins, *Meditation; Silverstream brickworks*
J. Peter, *Geraldine*
F. Shurrock, *Christopher Perkins; R.N. Field*
M.T. Woollason, *Figures from life*
M. Vyner, *Dance*

Unpublished M.A. thesis on the Group which focuses on the first 20 years of its existence 1927-1947, considered by the author to be the period when the Group was "both more relevant and vital" to New Zealand art history. Gives a history of the Group 1927-1977 and examines the focus years in detail through exhibition attendance, critical reviews, and sales. Compares the Group with other contemporary art associations in New Zealand and examines the New Zealand Society of Artists. Includes bibliographical references and a table of artists exhibiting with the Group, by year.

8. CURNOW, ALLEN. "Painting in Canterbury". *New Zealand listener* 23 no 598 (8 December 1950): 8-9.

Article tracing the history of Canterbury art from the 19th century up to 1950 as part of the *New Zealand listener's* celebration of the centennial of European settlement in Canterbury. Includes discussion on the Group and presents it as unrevolutionary in itself but valuable in providing Canterbury's best contact with new work from other parts of New Zealand. Claims the formation of the Group was less a revolt than part of a rejection of isolation that was also occurring elsewhere in art and a national spontaneous search for "elbowroom" by local artists. Comments on the difficulty of distinguishing regional characteristics.

9. "The Group 1927-1977". *Survey* 16 (November 1977): [special issue].

Catalogue of the Group's jubilee exhibition at the Robert McDougall Art Gallery, with an introductory essay written by Bruce Robinson, Art Gallery Officer and jubilee exhibition curator. Gives a detailed history of the Group, tracing its formation in 1927 out of dissatisfaction with the C.S.A., to its later decline in prestige and eventual disbanding in 1977. Also includes paragraphs on the Group written by members including O. Spencer-Bower, L. Bensemman, D. Lusk, C. McCahon, Q. MacFarlane, and G.T. Moffitt. Includes bibliographical references, a list of Group members exhibiting by year, and lists the works displayed in the jubilee exhibition.

10. HIPKINS, ROLAND. "Contemporary art in New Zealand." *The studio: international journal of modern art* 135, no. 661 (April 1948): 103-120.

Discussed the development of art in New Zealand since World War One. Describes the Group as a loose association of artists from the South Island who are "mildly revolutionary [and] exhibit yearly in Christchurch as a protest against conventional aspects of painting." Claims the Group's lack of any distinctive unity has made it less influential to the development of New Zealand art than Auckland's Rutland Group, which is described as a more coherent school. Written by a New Zealand artist who exhibited with the Group in 1938.

11. MOORE, WILLIAM. "New Zealand art and Australian art: a comparison of methods". *Art in New Zealand* 1, no. 3 (March 1929): 151-159.

Compares the development of art in New Zealand and Australia from an Australian viewpoint. Presents the Group as an association of artists similar in role and organisation to a school of painters in Sydney who, under Dattilo Rubbo, have introduced modern art

to Australia. Claims the lack of older, established painters in the Group has resulted in a new generation of artists breaking free of tradition. Commends the Group for courageously thinking out problems their own way and describes Group works as fresh and vigorous.

12. MUIR, B.D. "Canterbury painting 1860-1940." *Survey* 5 (August 1972): [special issue].

Catalogue to an exhibition on the development of painting in Canterbury, held at the Robert McDougall Art Gallery, with an introductory essay written by the Director of the gallery. Discusses the Group from its formation as the first sign of a more liberal approach to art in the region. Claims that later generations should be thankful for the Group's enlightened approach and annual exhibitions as they promoted a whole new period of art in Canterbury and helped Christchurch become the focus of attention in visual arts in New Zealand by the 1930s.

13. "Painting 1920-1950". *New Zealand's heritage* 84 (1973): 2330-2336.

Traces the development of New Zealand painting 1920-1950, a period considered significant in the establishment of a national art. Presents the Group as an animating force in New Zealand painting during this period, and symbolic of the increased self-awareness and confidence that developed in New Zealand in the 1920s and 1930s. Describes the original Group as a breakaway group from the C.S.A. whose members exhibited annually, and invited guests whose attitude towards art was sympathetic to their own. Identifies D. Lusk, E. Page, L. Bensemann, R. Angus and O. Spencer-Bower as the nucleus of the Group.

14. ROSS, RICHARD. "Genuine New Zealand art from the Group". *Christchurch Star-Sun* 25 November 1955: 14.

Ill.: W.A Sutton, *Nor'wester in the cemetery*.

Discusses the Group's history and success up to 1955. Discusses the formation of the Group and lists the original members. Quotes W.S. Baverstock on the nature of the Group (see entry 1) and from Dr G.M.L. Lester's opening speech for the 1931 group show on their attitude of revolt and experimentation (see entries 23, 24, 27, 30). Presents the Group's selection and hanging policies, dated from 1931, as an attempt to foster a better understanding between the artist and the viewer. Reassesses the group in 1955 and notes that, despite having no formal constitution, it has built up a strong following and a reputation for presenting the best contemporary art from throughout New Zealand.

Claims the Group has made a lasting contribution to the cultural life of Canterbury and to the development of New Zealand art, and notes that many of the works in public art collections were first seen in Group shows. Comments on the informality of the Group's structure. Discusses the role of the Group in providing financial and social support, and notes the difference this represents to large art societies in which subscriptions are charged. States that the inclusion of younger artists ensures the Group will continue to be influential in the future.

15. TOMORY, P.A. *Painting 1880-1950*. (New Zealand art series). Wellington: A.H. and A.W. Reed, 1968.

Catalogue to the second in a series of three exhibitions on the development of New Zealand painting (see entry 16 for the third in this series). Notes that during the period covered by the exhibition New Zealand painting developed through the work of New Zealand-born, rather than overseas, talent for the first time and presents the Group as evidence of this new self-sufficiency. Describes the Group as a "loose association of serious artists" which, with the arrival of R.N. Field and C. Perkins in the late 1920s, was significantly influential in the development of New Zealand art and renewed serious interest in painting. Dates the formation of the Group to 1929 (sic.).

Includes index, bibliographical references, and a table of comparative events in New Zealand art, literature, and social history covering the period of the exhibition. Also gives a short biographical note on each artist included in the exhibition.

16. YOUNG, MARK. *Painting 1950-1967*. (New Zealand art series). Wellington: A.H. and A.W. Reed, 1968.

Catalogue to the third in a series of three exhibitions on the development of New Zealand painting (see entry 15 for the second in this series). Describes New Zealand painting since 1950 as diverse and rapidly changing, and notes the lessening of artistic distance between New Zealand and other countries through a growing awareness of overseas developments. Observes that the Group still holds annual exhibitions but claims these exhibitions have declined in impact. Attributes this decline to a greater acceptance of modern art by the mainstream art community and a growth in the alternatives available to artists to exhibit their work.

Includes an index, bibliographical references, and a table of comparative events in New Zealand art, literature, and social history covering the period of the exhibition. Also gives a short biographical note on each artist included in the exhibition.

Material on specific Groups and exhibitions.

Arranged chronologically by year.

17. "Exhibition of paintings: the 1929 Group." *Press* 10 September 1929: 2.

Reviews the opening of the 1929 Group show, C.S.A. gallery, Durham Street. Quotes from the opening speech by Professor J. Shelley on the value of having such an exhibition opportunity for young artists to display experimental works unlike those normally seen at the "more conventional annual [C.S.A.] exhibitions". Lists the artists exhibiting.

18. "Private view at art gallery". *Christchurch Times* 10 September 1929: 3.

Reviews the 1929 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as highly successful and notes the Group's development since its formation in 1927. Restates the Group's aim as to study art and encourage the expression of individual artistic viewpoints. Comments on Professor J. Shelley's opening speech, which likened the Group to the Pre-Raphaelite Brotherhood in its desire to avoid conventionality and to influence the development of art. Claims individualism and self expression are necessary if art is to avoid becoming too mechanical and academic, and praises the Group for encouraging such expression. Lists the artists exhibiting.

19. SHELLEY, J. "The 1929 Group: exhibition of paintings." *Christchurch Times* 10 September 1929: 14.

Reviews the 1929 Group show, C.S.A. gallery, Durham Street. Praises the Group for encouraging the development of art in New Zealand and considers its refusal to accept C.S.A. conservatism as a positive sign for New Zealand. Claims the Group's sympathy for the modern movement is visible in its decision to adopt the name of the current year into its title. Claims the general impression of the Group is of a collection of painters prepared to risk condemnation to go their own way. Compares the Group's hanging policy with that of the C.S.A. and comments on the greater sense of individual style resulting from this difference.

Specific reference to:

M. Anderson, *The climbing toad; Cyclemen; Rouge et vert; Zinnias*

W.S. Baverstock, *Addressing a meeting*

E. Collier, *Barn at Bilbury; Country road in Cornwall; Sailor's son*

V. Macmillan Brown, *Lady with her cats; Tree in early spring; The vista*

W.H. Montgomery, *Bananas*

E. Page, *December moon; Marigolds; Nude*

C. Thornton, *Karakas; Portrait*
S. Vincent, *Girl with a basket; Wisteria*
C. Wilding, *Dagaba and Buddhist priests; Franz Josef glacier; Mount Egmont; Sawmill, Leysin*

20. CHIAROSCURO. "A fine exhibition of paintings by the 1929 Group in art gallery." *Christchurch Sun* 10 September 1929: 11.

Reviews the 1929 Group show, C.S.A. gallery, Durham Street. States that while there is nothing in the show to suggest a common school or consciousness, most works are of a high standard and seek to challenge conventional standards. Claims that an absence of affectations, extravagance, or violence has won the Group a place in the Canterbury art community.

Specific reference to:

A. Anderson, *Rouge et vert*

W.H. Montgomery, *At Papeete; At the fell; Bananas; Watching the Otea*

C. Wilding, *Franz Josef glacier*

21. "Art notes: Christchurch." *Art in New Zealand* 2, no. 6 (December 1929): 141.

Reviews the 1929 Group show, C.S.A. gallery, Durham Street. Lists the artists showing and quotes at length from Professor J. Shelley's opening speech.

Specific reference to:

E. Collier, *Barn at Bilbury; Country road in Cornwall; Sailor's son*

E. Page, *December moon*

C. Thornton, *Karakas; Portrait*

C. Wilding, *Dagaba and Buddhist priests; Franz Josef glacier; Mount Egmont; Sawmill, Leysin*

22. "Art notes: Christchurch." *Art in New Zealand* 4, no. 1 (September 1931): 72.

Briefly previews the 1931 Group show, C.S.A. gallery, Durham Street. Notes that the Group is already gaining a reputation for showing new and experimental art by younger artists.

23. "The 1931 Group: exhibition of paintings." *Press* 10 September 1931: 2.

Reports on the opening of the 1931 Group show, C.S.A. gallery, Durham Street. Comments on the development of the Group in terms of the number of members and its artistic importance. Notes that the 1931 show includes some North Island and Dunedin artists. Claims that Group shows now excite interest in a wide circle of people interested in art. Lists the artists exhibiting.

24. "Paintings and sculpture: work of the 1931 Group: exhibition at art gallery." *Press* 10 September 1931: 13.

Reviews the 1931 Group show at the C.S.A. gallery, Durham Street. Quotes at length from the opening speech by Dr G.M.L Lester which claims that the 1931 Group clearly expresses the "modern attitude in art with its expression of revolt against conventional methods and outlook". Views the Group as issuing a challenge to the "academic conventions of the [C.S.A]" and sentimental romanticism prevalent in Christchurch in their use of experimentation.

Specific reference to:

M. Anderson, *The tall chimney; Winter morning*

d'A. Boxall, *Barbadoes street bridge; Landscape; Fiji; Silverstreet, London*

E. Collier, *An Irish peasant*

J. Cook, *Avignon and the Rhone; The road, Kaikoura*

R.N. Field, *Christ at the well; Doreen; Gabriel's trumpet; Study for an altarpiece; Woodhaugh*

V. Macmillan Brown, *Across the plains; Trees in winter*

W.H. Montgomery, *C.E Montague, 1889*

F. Shurrock, *Harvest sunset; Mount Barron*

25. "A fresh artistic outlook: the 1931 Group: exhibition successfully opened." *Christchurch Times* 10 September 1931: 2.

Reviews the 1931 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as "fresh and unfettered," with few really outstanding works on display but giving an impression of throwing off convention. Claims it is pleasing to note that the Group's search for self-expression has not led to the abandonment of sound technique. Quotes at length from the opening speech by Dr. G.M.L. Lester on the need to revolt and challenge conventions if art is to develop and improve, and on the importance of looking at art from the artist's viewpoint to determine its real value.

Specific reference to:

W.A. Baverstock, *Astrophysics; A dream of the children's hour*

d'A. Boxall, *Barbadoes street bridge*

E. Collier, *St Bartholomew's church; A fisherman's cottage*

R.N. Field, *Swans; Woodhaugh*
V. Macmillan Brown, *Across the plains*
E. Page, *Interior*
F.A. Shurrock, *Head study*

26. "The 1931 Group's exhibition of work is opened at the art gallery." *Christchurch Sun* 10 September 1931: 3.

Briefly reviews the opening of the 1931 Group show, C.S.A. gallery, Durham Street. Describes the Group as an "enterprising coterie." Quotes from the opening speech by Dr G.M.L. Lester on the need to challenge mediocre art production. Lists the artists exhibiting.

27. CHIAROSCURO. "Impressive exhibition at art gallery: sculpture and painting by 1931 Group." *Christchurch Sun* 10 September 1931: 7.

Reviews the 1931 Group show, C.S.A. gallery, Durham Street. Claims it is wrong to think of the 1931 Group as a rebellious circle working against accepted forms of art, nor to expect any definite aesthetic synthesis to distinguish Group artists. Instead describes the Group as united by a "sincerity in individual outlooks" and Group exhibitions as characterised by the amount of intelligent work shown. Compares this to the "abundance of prosaically literal or mindless replicas" typically found in the C.S.A. exhibitions.

Specific reference to:

R.N. Field, *Christ at the well; River and the sea*

28. "Revolt in art: exhibition on painting at art gallery." *Christchurch Star* 10 September 1931: 4.

Reviews the opening of the 1931 Group show, C.S.A. gallery, Durham Street and comments on the amount of fresh art displayed. Considers the exhibition to include very few really outstanding works but to be generally successful in giving the impression of throwing off convention. Quotes from the opening speech of Dr. G.M.L. Lester who claims the spirit of the Group is representative of a definite attitude of revolt and experimentation in art. Lists the artists exhibiting.

29. "Art exhibition held: Christchurch painters show their work: 1931 private view." *Christchurch Star* 10 September 1931: 10.

Reports on the opening of the 1931 Group show, C.S.A. gallery, Durham Street. Notes that Group exhibitions are now an annual event looked forward to by the Christchurch art public. Lists the artists exhibiting.

30. SHELLEY, J. "Exhibition at art gallery: the 1931 Group: work of importance." *Christchurch Times* 14 September 1931: 2.

Reviews the 1931 Group show, C.S.A. gallery, Durham Street. Claims that Group shows are more attractive than C.S.A. exhibitions due to the personality they reveal. Compares the C.S.A.'s hanging policy, which results in a "patchwork mixture with little regard for individual style," with the Group's hanging policy, which separates artists from increased clarity and simplicity. Challenges the C.S.A. Hanging Committee to compare the quiet satisfaction of a Group show with the "tiring chase of pursuing artists scattered and crowded" at C.S.A. exhibitions. Notes the addition of F.A. Shurrock, R.N. Field, d'A. Boxall, and J. Cook as significant in ensuring that Group shows have a greater impact than any other art exhibition in Christchurch.

Specific reference to:

d'A. Boxall, *Low tide, Vanuilagi; Pont Neuf Paris;*

J. Cook, *Forty winks; Frosty morning, near Kaikoura*

E. Collier, *A fisherman's cottage; An Irish peasant; St Bartholomew's church*

R.N. Field, *The adoration; Head in stone; River and the sea; Story of mankind; Tomahawk lagoon; Torso; Woodhaugh*

F.A. Shurrock, *XIII century sculpture; Cloudy afternoon; Head study; Grey day; Head for bronze; In the home of the nor-westers; Lake Sumner road*

31. "The 1931 Group exhibition." *Art in New Zealand* 4, no. 2 (December 1931): 122-128.

ill.: W.S. Baverstock, *Caricatures from life*

J. Cook, *Lunchtime politicians*

R.N. Field, *Head in stone*

F.A. Shurrock, *R.N. Field*

Reviews the 1931 Group show, C.S.A. gallery, Durham Street. Quotes from the opening speech by Dr. G.M.L. Lester on the image of revolt and experiment in art presented by the Group. Comments on the Group's hanging policy and claims this has resulted in an intimacy between the artist and the viewer not achieved in other exhibitions. Also commends the Group for offering discounted season tickets to encourage repeated visits

to the exhibition. Claims the 1931 Group show is an event of greater importance than any other in Christchurch for many years.

Specific reference to:

d'A. Boxall, *Barbadoes Street bridge; Low tide, Vanuilagi; Vanua Levui, Fiji*

R.N. Field, *Christabel; Head in stone; River and the sea; Story of mankind*

F.A. Shurrock, *Cloudy afternoon; Garden ornament; In the home of the nor-westers; Miss Kennah*

32. "Art notes: Christchurch." *Art in New Zealand* 4, no. 2 (December 1931): 158.

Briefly reviews the 1931 Group show, C.S.A. gallery, Durham Street and discusses the purchase of Group works from the exhibition by the Sarjeant Art Gallery in Wanganui.

33. "Art notes: Christchurch." *Art in New Zealand* 5, no. 1 (September 1932): 62-63.

Briefly previews the 1932 Group show, C.S.A. gallery, Durham Street. Expects the exhibition to include a variety of different media and approaches from New Zealand artists. Notes that the Group is rapidly becoming a significant indicator of the development of New Zealand art.

34. "The 1932 Group: private view of exhibition." *Press* 6 September 1932: 2.

Briefly announces the opening of the 1932 Group show, C.S.A. gallery, Durham Street. Lists the artists exhibiting.

35. "Exhibition of paintings: the 1932 Group: modern spirit shown." *Press* 6 September 1932: 11.

Reviews the 1932 Group show, C.S.A. gallery, Durham Street. Views the art displayed as experimental and significant in the development of a national art in New Zealand, as it reveals a modern conception of art and purpose of the artist. Like previous Group shows, the 1932 exhibition "provides a foil for the conventionally painted landscapes and portraits that abound in the annual exhibitions of the more staid [C.S.A.]."

Specific reference to:

M. Anderson, *Empty yards; In the mountains*

R. Angus, *Mt Cook*

d'A. Boxall, *Near Suva*
A. Cook, *Mount Grey*
R.N. Field, *Christabel; Elijah; River and the sea*
J.A Johnson, *Autumn sunlight*
V. Macmillan Brown, *The view*
W.H. Montgomery, *Sunbathing*
E. Page, *Winter patterns*
C. Perkins, *Brickworks; Woman on the shore*
M. Vyner, *Night, Oreti River; Pine trees*

36. "A good display: work of 1932 Group: this year's exhibition." *Christchurch Times* 6 September 1932: 3.

Reviews the 1932 Group show, C.S.A. gallery, Durham Street. Notes that the 1932 show makes it clear that the Group is not representative of any particular school, and that the only common thread is the desire to hold an independent exhibition. Claims the only other alternative (solo shows) is often too expensive for the artist and offers less diversity for the public. Describes the standard of work shown as high, and discusses the Group's selection and hanging policies which make it possible to include works which would otherwise be rejected by the C.S.A. for exhibition. Concludes from this that Group shows are a truer reflection of what New Zealand artists are really doing at present.

37. "Private view of work: 1932 Group of artists: large attendance at art gallery." *Christchurch Times* 6 September 1932: 4.

Briefly reviews the opening of the 1932 Group show, C.S.A. gallery, Durham Street. Lists the artists exhibiting.

38. "Exhibition of 1932 Group is opened: many visitors attend a private view." *Christchurch Sun* 6 September 1932: 4.

Reviews the opening of the 1932 Group show, C.S.A. gallery, Durham Street. Comments on the popularity of Group exhibitions as compared to those of the C.S.A. Attributes this popularity to the Group's hanging policy which, by grouping works by an artist together, is more easily understood by the public. Lists the artists exhibiting.

39. "Private view: exhibition of 1932 Group of artists: large gathering of friends." *Christchurch Star* 6 September 1932: 9.

Briefly reviews the opening of the 1932 Group show, C.S.A. gallery, Durham Street. Lists the artists exhibiting and emphasises the inclusion of many local artists from the Canterbury area. Also notes the range of media displayed in the exhibition, including painting, sculpture, craft, pencil drawing, and pottery.

40. CHIAROSCURO. "Exhibition of 1932 Group: much experimental work in paintings and sketches." *Christchurch Sun* 7 September 1932: 7.

Reviews the 1932 Group show, C.S.A. gallery, Durham Street. Claims that the 1932 show is more experimental in character than previous Group exhibitions, but that some works shown are almost too tentative and bizarre. Some works are also viewed as too formulaicly modern and failing to communicate anything sincere or personal to the viewer.

Specific reference to:

A. Cook, *After the 'quake; Mt Cook; Ruins, Napier*

J. Cook, *Au café; Still life*

C. Perkins, *Burnt pines; Pines at Taupo; Woman on the shore*

F.A. Shurrock, *Christopher Perkins*

M. Vyner, *Dance*

41. "1932 Group exhibition." *Art in New Zealand* 5, no.2 (December 1932): 97-98.

Ill.: A. Cook, *Ruins, Napier*

Reviews the 1932 Group show, C.S.A. gallery, Durham Street. Notes a steady growth of the Group's reputation as a "growing aggregation of young artists with an individual outlook." Quotes from the exhibition's opening speech by Professor J. Shelley in which he observes that the Group's activities are part of an international rejection of purely representational art. Compares the Group exhibition with C.S.A. shows and claims that the Group represents a new generation of artists emerging in New Zealand.

Specific reference to;

J. Cook, *Still life*

J.A. Johnstone, *Nor'wester; Waipara riverbed*

C. Perkins, *Brickworks; Woman on the shore*

F.A. Shurrock, *Cornflowers; Panel for a music room*

42. "Art notes: Christchurch." *Art in New Zealand* 7, no. 4 (June 1935): 221.

Briefly previews the 1935 Group show, C.S.A. gallery, Durham Street. Comments on the Group's withdrawal from the short-lived New Zealand Society of Artists, and subsequent re-establishment as an independent association.

43. "Exhibition of art: standard well maintained." *Christchurch Times* 5 October 1935: 7.

Previews the 1935 Group show, C.S.A. gallery, Durham Street. Claims that the exhibition is expected to contain the same high standard of work as in previous years, including many different styles and approaches. Claims that the influence of colourists is becoming more apparent in Group works and will be seen in a "heightened tone, emphasis on form and use of colour."

44. "Taste in art: Victorian and present: exhibition by "The 1935 Group"." *Press* 9 October 1935: 16.

Reviews the 1935 Group show, C.S.A. gallery, Durham Street. Discusses Dr. G.M.L. Lester's opening speech, which claims small exhibitions like those of the Group serve a valuable purpose in providing for the expression of the real artistic spirit of the age, especially in provincial towns like Christchurch which are so distant from the great art centers of the world. Observes that the C.S.A. represents an older conservative tradition perpetuating Victorian art and claims it is important that exhibitions like the Group introduce new art to the general public and cultivate better taste, especially among younger artists.

Specific reference to:

W.H. Allan, *Road to Wanaka*

M. Anderson, *Over the downs*

L.Henderson, *The mill, Torlesse; Waimakariri Gorge*

J.A. Johnstone, *Ashley Estuary*

R. Lovell-Smith, *An old road west; Mount Cook after storm; Through the trees*

N. Marsh, *Dago; Elephant's ears*

E. Page, *Joe with Master*

E. Sawtell, *The clay road*

D. Sharpe, *Clutha River; Early autumn; Frosty morning on the foothills; Winter Woodbury*

C. Wilding, *Sunset; Waimakariri River*

45. "Modern trend in art: exhibition launched: Dr. Lester depreciates Victorian taste: work of the 1935 Group." *Christchurch Star-Sun* 9 October 1935: 5.

46. "Art notes: Christchurch." *Art in New Zealand* 8, no. 2 (December 1935): 116-117.

Reviews the 1935 Group show, C.S.A. gallery, Durham Street. Quotes at length from Dr. G.M.L. Lester's opening speech on the difference between Victorian and modern art and the need for exhibitions like the Group's to educate the art public towards a better taste. Claims the Group also serves as an important indicator of the real expression of contemporary art and that public interest in art is demonstrated by the large attendance at Group exhibitions. Comments on the Group's hanging policy.

Specific reference to:

N. Marsh, *Dago*; *Elephant's ears*

E. Page, *Joe with Master*; *Maud*; *School by the sea*

C. Wilding, *Cowbyre*

47. "Art notes: Christchurch." *Art New Zealand* 9, no. 1 (September 1936): 111.

Reviews the 1936 Group show, C.S.A. gallery, Durham Street. Comments on the opening speech by Dr. O.H. Frankel on the need for New Zealanders to stand on their own and be their own inspiration rather than rely on contact with overseas artists and art. Presents the 1936 group as a good example of this local self-reliance and inspiration. Lists the artists exhibiting.

48. "The 1936 Group: interesting paintings: works of progressive artists." *Press* 18 November 1936: 5.

Reviews the 1936 Group show, C.S.A. gallery, Durham Street. Claims the exhibition is full of interesting and excellent painting but nothing revolutionary enough to have been rejected from any larger exhibition. Comments that the most successful artists exhibiting are those who have already secured a place in New Zealand art.

Specific reference to:

C. Aitken, *Cats*

W.H. Allan, *Nelson landscape*

L. Henderson, *At the show*

J.A. Johnstone, *Old brewery*

R. Lovell-Smith, *Arbutus berries*

W.H. Montgomery, *The pareu*

49. "Private view night: 1936 Group invites guests: interesting exhibition." *Christchurch Star-Sun* 18 November 1936: 4.

50. PICO. "Mr Woollaston's paintings." *Press* 23 November 1936: 4.

Letter to the Editor of the *Press* challenging a recent review of the 1936 Group show (see entry 47). Claims that the Group is very revolutionary in its rejection of the conventions of art, and that the Group's success should be measured by its unacceptability by the mainstream New Zealand art community.

51. "The 1938 Group; exhibition of paintings and drawings." *Press* 23 August 1938: 2.

Briefly reports on the 1938 Group show, C.S.A. gallery, Durham Street. Comments on the growing importance of Group exhibitions in introducing the public to developments in New Zealand art. Lists the artists exhibiting.

52. "Modern artists: work of the 1938 Group: originality and skill." *Press* 23 August 1938: 3.

Reviews the 1938 Group show, C.S.A. gallery, Durham Street. Presents the exhibition as a good example of the vitality of New Zealand art. Although most of the artists exhibiting are from one area (Canterbury), all have an individual approach, and are not afraid to experiment. Claims that all the works displayed show real originality and technical skill and, as a result the exhibition offers "a welcome relief from the over-emphasis on mere paint currently fashionable."

Specific reference to:

M. Anderson, *Church in the valley; Still life*

R. Angus, *Harvey Gresham; Lake Wanaka; Maungawera Valley*

L. Bensemman, *Prospero*

P. Bethune, *Mount Peel*

J. Campbell, *Bernard Johns; Lion Rock*

L. Henderson, *In a garden; Tall gums; Under snow*

R. Hipkins, *Near Tarawera*

J.A. Johnstone, *Castle Street*

E. Page, *An alley; Charles Brash; Moreton Hampstead; Turkey farm*

O. Spencer Bower, *The cement works; The forgotten port; Lake Wakatipu*

C. Wilding, *Old West Coast Road*

M.T. Woollaston, *Woman sewing*

53. "Exhibition of Art Head's last night's social gatherings." *Christchurch Star-Sun* 23 August 1938: 5.

54. "Art notes: Christchurch." *Art in New Zealand* 11, no. 1 (September 1938): 47-48.

Reviews the 1937 Group show, C.S.A. gallery, Durham Street. Comments on the opening speech by Dr. C.E. Beeby, Assistant Director of Education, on the need for increased art education in New Zealand. Claims that associations like the Group are important in encouraging young New Zealand artists and so ensuring the future of New Zealand art. Lists the artists exhibiting.

Specific reference to:

J. Campbell, *Summer*

L. Henderson, *Gum trees, Belfast*

R. Hipkins, *Hawke's Bay; Near Tarawera*

M.T. Woollaston, *Ivan; Woman sewing*

55. "Exhibition of work of the 1940 Group is opening." *Christchurch Star-Sun* 21 September 1940: 9.

56. "Celebration of centennial: artists' small part regretted: opening of 1940 Group's exhibition." *Press* 23 September 1940: 8.

Reviews the 1940 Group show, C.S.A. gallery, Durham Street. Comments on the opening speech given by L. Webb on the need for greater State support in fine arts production in New Zealand. Notes the New Zealand Government's recent commission of literary works by national writers to commemorate New Zealand's centennial and regrets that the rate of commission for artistic works for the same occasion was significantly less. Claims that the gap between the community and the artist is increasing, and that the Group was formed as a result of that gap and a "melancholy recognition [among local artists] that artists exist as an isolated minority in the community." Describes the Group as "one of the pleasing mysteries of Christchurch" due to the vitality it represents and its refusal to force participating artists towards any one particular school or approach.

57. "The 1940 Group: exhibition of paintings." *Press* 24 September 1940: 9.

Briefly reviews the 1940 Group show, C.S.A. gallery, Durham Street. Presents the exhibition as continuing the success of previous years. Comments on the inclusion of architectural drawings by Paul Pascoe.

58. GRIGNON, CHARLES. "The 1940 Group: varied and interesting exhibition: work of younger artists." *Press* 28 September 1940: 14.

Reviews the 1940 Group show, C.S.A. gallery, Durham Street. Comments on the need to encourage such exhibitions of modern art, especially during war time when opportunities to see art from overseas is limited and New Zealand must rely on itself to inspire art production. Claims the Group's energy and versatility as seen in the individuality expressed in the 1940 show is important in encouraging the development of art in New Zealand.

Specific reference to:

W.H. Allen, *Annie reading*

M. Anderson, *Rapaki*

R. Angus, *Central Otago; Head of a boy; Nor'wester; Trees*

L. Henderson, *Staircase*

C. McCahon, *Portrait of a girl*

E. Page, *The church in the valley; Orchard in spring*

O. Spencer Bower, *Castle spur; Paganini ballet*

M.T. Woollaston, *Boy reclining; Figure by candlelight; Mapua landscape*

59. "Art notes: Christchurch." *Art in New Zealand* 13, no. 2 (December 1940): 105-106.

Reviews the 1940 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as varied and diverse, and the best for many years. Comments on the Group's selection policy which has resulted in an exhibition quite different from traditional art shows, as the works selected present a more authentic, artist-based view of contemporary art.

Specific reference to:

R. Angus, *Trees*

L. Henderson, *At the Sign of the Kiwi; Cranes; Green water*

60. "Conservatism in art: Dr. I.L.G. Sutherland's criticism: exhibition by 1943 Group." *Press* 5 November 1943: 6.

Reviews the 1943 Group show, C.S.A. gallery, Durham Street. Comments on the opening speech by Dr. I.L.G. Sutherland in which he claims that the New Zealand art community is still overly conservative. See the fact that no public art collection currently holds any work by Christopher Perkins (exhibited with the 1932 Group) as evidence of this conservatism. Commends the Group for actively encouraging the development and exhibition of art in a difficult time (i.e. war time). Lists the artists exhibiting.

61. GRIGNON, CHALRES. "The Group exhibition." *Press* 6 November 1943: 2.

Reviews the 1943 Group show, C.S.A. gallery, Durham Street. Observes that Group exhibitions are distinguished by individuality and adventurousness. Quotes from the opening speech by Dr Sutherland which claims it is better to try new things than stay with familiar approaches, since "experimentation, attempting new subjects, and solving new problems as soon as old ones have been mastered is what keeps painting vigorous and alive."

Specific reference to:

M. Anderson, *Spring*

R. Angus, *Wainui*

R.N. Field, *North Otago*

C.McCahon, *Mother and child*

S.B. Maclennan, *The enigma*

E. Page, *Allendale Valley; Governor's Bay*

M.T. Woollaston, *Portrait of Edith Woollaston; Upper Moutere*

62. "News from the centers: Christchurch." *Art in New Zealand* 16, no. 2 (December 1943): 19-20.

Reviews the 1943 Group show, C.S.A. gallery, Durham Street. Quotes from the opening speech by Dr. I.L.G. Sutherland on the lack of state support for New Zealand art. Congratulates the Group on holding an exhibition in what is considered a difficult time for art, and for the high quality of the work displayed. Notes that Group exhibitions give an important opportunity to witness the development of many local artists throughout their careers, and to see new trends emerge in New Zealand art. Claims that the Group is not united by age or generation but through individuality and adventurousness of work. Lists the artists exhibiting.

Specific reference to;

R. Angus, *Wainui*

R.N. Field, *North Otago*

C. McCahon, *Mother and child*
E. Page, *Allendale Valley; Governor's Bay*

63. "The Group 1945: exhibition opening." *Press* 31 October 1945: 8.

Reviews the 1945 Group show, Ballantynes. Comments on the opening speech by A.C. Brassington which claims the "false artistic standards" of Victorian art are still prevalent in New Zealand. Claims that without events like the annual Group show New Zealand art would fail to keep up with overseas developments and instead remain in a state of "complete mental isolation and inertia." Lists the artists exhibiting.

64. "Group art exhibition opened in city." *Christchurch Star-Sun* 31 October 1945: 3.

Reports on the opening on the 1945 Group show, Ballantynes, and lists the artists exhibiting.

65. B., M. "The Group 1945 exhibition." *Press* 7 November 1945: 5.

Reviews the 1945 Group show, Ballantynes. Claims that the exhibition is typical of Group exhibitions in its emphasis on individual artists rather than on common themes or styles. Specific reference to:

M. Anderson, *Risingholme*

R. Angus, *Spring; Winter*

L. Bensemman, *Portrait of M.B.*

O. Binswanger, *Head of a prophet; Study of a head*

D. MacDiarmid, *Allendale; Christchurch under snow; Covent Hill, Taihape*

E. Page, *Head of Veryana*

66. "The 1945 Group, Christchurch." *Art in New Zealand* 17, no. 6 (January/February 1946): 22-27.

ill.: R. Angue, *Portrait of John Bush*

T.A. McCormack, *Still life*

J.H. Smith, *Mahurangi*

Reviews the 1945 Group show, Ballantynes. Includes a brief history of the Group from 1927. Comments on the lack of a unifying manifesto or aim, beyond holding regular

exhibitions, as the defining feature of the Group. Presents the Group's selection and hanging policies as the result of a desire for artistic independence and a belief that the artist should be the critic as he or she is the only one who knows the intention of a work and so can judge its success. Credits the Group for introducing the Christchurch public to work otherwise never seen and, through its hanging policy, for letting the public see enough of an artist's work to estimate his or her ideas and aims. Gives basic business facts and outlines the Group's financial structure to encourage the establishment of other similar associations in New Zealand. Claims the Group is not significantly more expensive to belong to than larger institutions like the C.S.A., and offers far greater exposure and stimulus. Lists the artists exhibiting and notes the inclusion of works by artists from the Rutland Group (Auckland).

67. "Artist's exhibiting attracts interest." *Christchurch Star-Sun* 26 October 1946: 6.

Reviews the 1946 Group show, Ballantynes. Views the large number of people attracted to the exhibition is a sign of a keen public interest in New Zealand art, and commends the Group for encouraging this interest. Lists the artists exhibiting.

68. "The Group 1946 exhibition." *Press* 5 November 1946: 2.

Reviews the opening of the 1946 Group show, Ballantynes. Comments on the element of independence included as characteristic of Group exhibitions and presents the Group's selection and hanging policies as evidence of their underlying belief in the need for artistic independence and individuality. Quotes from R.S. Lonsdale's opening speech which also states the importance of independence in art as "each painting is an individual effort of an individual mind." Lists the artists exhibiting and notes the inclusion of artists from Auckland and Dunedin.

69. "Individual methods shown in display of artists' work." *Christchurch Star-Sun* 5 November 1946: 6.

Reviews the 1946 Group show, Ballantynes. Describes the exhibition as one with much to commend and criticise in the unique and arresting treatment of subjects and the rejection it represents of conventional methods. Comments on the opening speech by R.S. Lonsdale on the development of painting in Canterbury and criticises Victorian art and the conventional training methods still commonly employed. States that the whole point of painting is to produce something new and congratulates the Group for its encouragement of experimentation and self-expression in art. Lists the artists exhibiting.

70. "The Group: exhibition of paintings and drawings." *Press* 7 November 1946: 9.

Reviews the 1946 Group show, Ballantynes. Claims the exhibition is "so interesting as to warrant the statement that every lover of art should take the opportunity of seeing it." Refers to the Group's hanging policy as important in letting the viewer appreciate each individual artistic style separately.

Specific reference to:

R. Fleming, *Autumn, Governor's Bay; Passing the Akoroa light*

J.A. Johnstone, *From Church Bay; Midday, Lyttelton Harbour; Near Hanmer*

R. Lovell-Smith, *Gate on the crest of the scree*

W.J. Reed, *Camouflage; Fox hole; Torment*

W.A. Sutton, *Apricot orchard*

71. "Exhibition of paintings by artists' group." *Christchurch Star-Sun* 3 November 1947: 3.

Previews the Group retrospective exhibition, C.S.A. gallery, Durham Street, and examines the Group's history and success over the past twenty years. Describes the formation of the Group in 1927, and its early exhibitions. Discusses the Group's selection and hanging policies and lack of censorship these policies represent. Emphasises the variety of work to be displayed in the retrospective exhibition and the inclusion of some of the best known artists in Canterbury.

72. "The Group show: retrospective exhibition." *Press* 4 November 1947: 2.

Reviews the Group retrospective exhibition, C.S.A. gallery, Durham Street. Notes that the exhibition includes works from all but three of the thirty-five artists associated with the Group since its formation. Gives a brief history of the Group from 1927. Comments on the Group's selection and hanging policies and the absence of a hanging committee.

73. "Exhibition by 'The Group'." *New Zealand listener* 17, no. 439 (21 November 1947): 9.

ill.: A.A. Deans, *The red hat*

D. MacDiarmid, *Skye, 1947*

W.J. Reed, *Road to deep stream*

Reviews the Group retrospective exhibition, C.S.A. gallery, Durham Street. Gives a brief history of the Group from its formation. Stresses the lack of desire to form a school or

develop a common style among the members, and claims that the concept of a collective studio appealed mainly for economy and convenience. Describes the retrospective exhibition as containing works of diverse style "from the academic to the hard to understand" and will appeal to all tastes. Praises the Group for influencing the development of modern art in both Christchurch and New Zealand

74. BRASCH, CHARLES. "The Group show: pictures from two decades." *Press* 22 November 1947: 5.

Reviews the Group retrospective exhibition, C.S.A. gallery, Durham Street, and assesses the success of the Group and its contribution to the development of New Zealand art. Views the exhibition as a good representation of the Group's history so far. Compares the Group with other overseas rebel artistic associations such as the Pre-Raphaelite Brotherhood and comments on the Group's lack of a manifesto or common aim or idea. Claims that Group members are instead united by a rejection of orthodoxy (as represented by the C.S.A. and Otago Society of Art) and considers this common rejection not sufficiently focused enough for the Group to develop further. Describes Group shows as including the most vigorous painting being produced in the South Island, but questions whether the work shown at Group exhibitions is significantly different from that shown by the same artists in non-Group shows.

75. FAIRBURN, A.R.D. "Art in Canterbury: some notes on the Group show." *Landfall* 2, no. 1 (March 1948): 46-50.

Reviews the retrospective exhibition, C.S.A. gallery, Durham Street. Discusses the need for New Zealand painters to gain exposure to overseas art trends either by leaving to study elsewhere or by bringing international art teachers to New Zealand. Compares the exhibition with a typical show in Auckland for regional characteristics and claims that Group shows include a greater variety of style and subject matter. Discusses current trends in New Zealand painting as seen in Group work. Criticises Canterbury art for over-emphasising drawing and showing a reluctance to use sweet colour combinations, and blames a perceived dullness in New Zealand painting on a reluctance within the New Zealand art community to accept experimental work.

Specific reference to:

W.H. Allen, *Norturne*

A.A. Deans, *Mountains and fantails*

W.J. Reed, *Bathers; Consider the lily; Storm cloud*

C. Wilding, *Pohutakawa*

76. SUMMERS, JOHN. "The Group show." *Landfall* 3, no. 1 (March 1949): 60-63.

Reviews the 1948 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as lacking in the "edge" of genuine imaginative expression expected from the Group. Claims that many of the works displayed are technically poor and insipid, but sees the beginnings of true New Zealand art and a "native school of painting" in some works which have unconsciously captured what it is like to live in New Zealand. Criticises the fact that no local newspaper took notice of the exhibition and that this is the only review.

Specific reference to:

L. Bensemann, *Illustrations for the Pardoner's tale; Portrait of Alastair Buist*

R. Clark, *Farm with a windbreak; The intruder*

E. Lee-Johnstone, *Eroded coast; Roots and stones; Waikato Bay*

D Lusk, *Powerhouse, Tuai*

D. Manning, *Still life*

J. Tole, *Swampland*

J. Weeks, *Composition: music and dance; The old kitchen stove*

M.T. Woollaston, *Summer evening; Wakefield's shed*

77. "Variety is keynote of Christchurch Art Group 1949 show." *Christchurch Star-Sun* 25 October 1949: 3.

ill.: R. Angus, *Portrait of R. Gormack*

Previews the 1949 Group show, C.S.A. gallery, Durham Street. Emphasises the range of media and styles to be included as typical of Group shows generally.

Specific reference to:

C. McCahon, *Good shepherd*

W.A. Sutton, *Bone and shadow*

78. CHROME YELLOW. "Art exhibition: the 1949 Group show." *Press* 27 October 1949: 2-3.

Part one of a two-part review of the 1949 Group show, C.S.A. gallery, Durham Street (see entry 79 for part two). Describes the exhibition as a "stimulating show with a distinctly modern flavour in keeping with the trends of contemporary art abroad."

Specific reference to:

C. Aitken, *Carved head*

D. Lusk, *Onawe Peninsula*

C. McCahon, *The good shepherd*

D. MacDiarmid, *Native leaves; Wellington landscape*

W.A. Sutton, *Aurora at Arrowtown; The passing of Impressionism*

79. CHROME YELLOW. "Art exhibition: the 1949 Group show." *Press* 20 October 1949: 2.

Part two of a two-part review of the 1949 Group show, C.S.A. gallery, Durham Street (see entry 78 for part one). Presents the exhibition as containing much to stimulate, interest, and challenge the art community. Claims that Group shows have gained a reputation for offering the very latest in artistic development in New Zealand.

Specific reference to:

R. Angus, *Head of a Maori girl*

L. Bensemman, *Pencil study; Satyr*

J. Peter, *Circus*

O. Spencer Bower, *Silver and gold; Wakatipu*

80. "Group show opened: exhibition of wide variety." *Press* 27 June 1950: 3.

Reviews the 1950 Group show, C.S.A. gallery, Durham Street. Claims that Group shows are more representative of contemporary New Zealand art trends than any other regular exhibition in New Zealand. Attributes this to the Group's selection and hanging policies which result in an exhibition based on New Zealand artists' own views and approaches, and often include more experimental and modern works than would be selected by a more formal hanging committee. Compares the Group with the Rutland Group of Auckland and claims that the Group is less limited in its inclusion of artists from throughout New Zealand. Comments on the wide variety of media on display, including painting, woodcuts, drawings, pottery, slate carving, and terracotta modeling.

Specific reference to;

R.N. Field, *Madonna and child*

C. McCahon, *Easter morning*

81. "Group show set high standard in New Zealand art." *Christchurch Star-Sun* 27 June 1950: 3.

Reviews the 1950 Group show, C.S.A. gallery, Durham Street. Notes that the exhibition includes works ranging from the modern to the more conservative and gives a good indication of the present high standard of New Zealand art. Comments on the Group's selection policy and lack of a formal hanging committee, which has resulted in an exhibition of wide scope to appeals to all art tastes. Lists the artists exhibiting.

82. "Wide variety in art exhibition." *Christchurch Star-Sun* 15 October 1951: 4.

Reviews the 1951 Group show, C.S.A. gallery, Durham Street. Describes the Group as a closed society whose annual exhibitions have offered for over twenty years the best survey of contemporary New Zealand art.

Specific reference to;

A.A. Deans, *Portrait in blue*

W.A. Sutton, *Anchors and the cloud; St Sebastian*

83. "The Group art exhibition: striking paintings by W.A. Sutton." *Press* 16 October 1951: 3.

Reviews the 1951 Group show, C.S.A. gallery, Durham Street. Describes the Group as being at the heart of contemporary New Zealand art. Comments on the variety offered through the individual styles and approaches of all exhibiting artists.

Specific reference to:

M. Anderson, *Whanaroa Harbour; Willows in winter*

A.A. Deans, *Portrait in blue*

O. Spencer Bower, *The cliffs*

W.A. Sutton, *Anchors and the cloud; St Sebastian*

84. B[ENSEMANN], E.L[EO]. "Christchurch art notes." *Here and now* 2, no. 3 (December 1951): 34.

Reviews the 1951 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as the most exciting art event of the year. Presents Group exhibitions as quite different from C.S.A. exhibitions, even though they both include many of the same artists, and attributes this difference to the Group's selection and hanging policies and its reputation of representing the most recent trends in new Zealand art. Dates the formation of the Group from 1925 (sic.) and claims its sole aim is to share exhibition costs and space. Discusses the Friends of the Group as the only semi-official aspect of the Group's organisation. Claims that Group exhibitions are unique in including the whole range of New Zealand art in one location through the diverse range of styles and treatments displayed.

85. O'R[eilly, R.N?]. "Controversy theme for Group shows." *Christchurch Star-Sun* 29 October 1952: 2.

Reviews the 1952 Group show, C.S.A. gallery, Durham Street. Claims that Group exhibitions are an important artistic and social occurrence of more than purely local

importance, and that the 1952 show is no exception. Considers the large number of visitors attending as surprising, however, since many of the artists showing are not yet well-known.

Specific reference to;

R. Angus, *Auckland express*

L. Bensemann, *Flower study*

C. McCahon, *On building bridges*

D. Manning, *Dark hills*

O. Spencer Bower, *Shed at Enys*

W.A. Sutton, *Dead friends; Venus and Adonis*

M.T. Woollaston, *Greymouth*

86. B[ENSEMANN], E.L[EO]. "Christchurch Group show." *Here and now* 3, no. 3 (December 1952): 47.

Reviews the 1952 Group show, C.S.A. gallery, Durham Street. Credits the Group's selection policy for bringing unusual works to public attention, and describes its hanging policy as imaginative and successful in letting the public see the artist's personalities in a way not provided for in traditional exhibitions. Emphasises the different media included in the exhibition.

Specific reference to:

R. Angus, *Auckland express*

C.O. Jansen, *Loneliness*

D. Lusk, *Heathcote from the Port Hills*

C. McCahon, *On building bridges*

W.A. Sutton, *Peter Liley; Venus and Adonis*

87. SUMMERS, JOHN. "The Group show." *Landfall* 7, no.1 (March 1953): 59-62.

Reviews the 1952 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as showing work of "painters who [realise] that nature is simply the point of departure for the creation of a personal vision of the world."

Specific reference to:

R. Angus, *Protea; Still life*

L. Bensemann, *The rime of the Ancient Mariner*

J. Drawbridge, *Self portrait; Woman*

D. Lusk, *Plains from Port Hills, Lyttelton*

C. McCahon, *Crucifixion; Nude; On building bridges; There is only one direction*

D. Manning, *The warm cliffs*

B. Miller, *Death of a youth; Head of a girl*

O. Spencer Bower, *Back street, Queenstown; Steepdown, Kaikoura*

W.A. Sutton, *Peter Liley; Venus and Adonis*
M.T. Woollaston, *Greymouth; Landscape with tower; Moana; Morning light*

88. "Variety, colour keynotes of Group show." *Christchurch Star-Sun* 10 October 1953: 7.

Previews the 1953 Group show, C.S.A. gallery, Durham Street. Emphasises the range in treatment and style to be included in the works displayed and claims the exhibition is sure to appeal to all tastes. Notes the variety of media to be displayed, including plaster sculpture, typography, aviation mural, and silk-screen colour printed work.

89. "Group show: interesting variety of exhibits: paintings, sculpture, pottery." *Press* 16 October 1953: 7.

Reviews the 1953 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as "undoubtedly the most interesting art exhibition this year in Christchurch" with a wide selection of media and styles to suit all. Claims that the Group's greatest contribution is its encouragement of new, often provocative, ideas. Refers to the Group's selection and hanging policies as influential in this encouragement.

Specific reference to:

R. Gopas, *Elegy; Twilight*
P. Mulcahy, *Devil for a gatepost; Man of sorrows*
W.A. Sutton, *Country church*

90. OAKLEY, JOHN. "Keeping up with the arts: the Christchurch Group show." *Home and building* 16, no. 9 (1 February 1954): 57, 64.

Ill.: J. Peter, *Horses*

Reviews the 1953 Group show, C.S.A. gallery, Durham Street. Observes that the opening of a Group exhibition is always an event of note in Christchurch. Criticises some of the work displayed as trying to be "too different, too arty, too modern." Refers to the Group's selection policy and warns that such a policy is open to abuse from artists with less integrity who ruin the event by dominating the wall space. Emphasises the wide diversity of technique and subject matter included in the exhibition.

Specific reference to:

J. Kingstone, *Reclining figure*
C. McCahon, *International air race, 1953*
J. Peter, *Horses*
O. Spencer Bower, *Head*

91. "Group show opened." *Press* 4 October 1954: 6.

Reviews the 1954 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as very comprehensive and characteristic of Group exhibitions in the high degree of originality and technical skill displayed. Speculates on whether artists from beyond Canterbury would show a different style.

92. F., R. "Annual Group show inspiring exhibition by mature artists." *Christchurch Star-Sun* 4 October 1954: 9.

Reviews the 1954 Group show, C.S.A. gallery, Durham Street. Claims that to appreciate the Group's exhibition the viewer must abandon his or her own artistic beliefs and go along with the artist into a "slightly heady atmosphere of thought, emotion and sharpened sensitivity." Comments on the Group's selection policy and lack of a selection committee, which results in a unique show where the individuality of each artist is left intact. Notes that the 1954 exhibition includes less works of distortion than previously and is instead dominated by a sense of drama and qualities of mature work from established artists who have struggled and mastered the technicalities of their art.

Specific reference to:

R. Angus, *Helen*

L. Bensemman, *Christopher*

A.A. Deans, *Moonlight, Mesopotamia*

P. Hanly, *Club house*

J.A. Johnstone, *Coast Road, Allendale*

D. Lusk, *Excursion to Arthur's Pass*

D. Manning, *Old flowers*

J. Peter, *Antelopes; Ngaio; Winter peas*

S.H. Sofield, *Gold dredge*

M.T. Woollaston, *Westland Road*

93. B[ENSEMANN], E.L[EO]. "The Group show, Christchurch." *Here and now* 44 (December/January 1954-1955): 30-31.

Reviews the 1954 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as seeming at first glance fresh and vigorous in conception and colour, but after closer examination somewhat immature and superficial. Many works displayed seem to be the result of "too much stylising and following of methods" rather than a genuine reaction to New Zealand. Feels many subjects have been chosen to match a specific style or manner of depiction rather than as the result of true self-expression.

Specific reference to:

F. Gross, *Wot, no slums, Mr Heslop?*

J. Holmwood, *Whangamomona Country*

A. Leary, *Maori sports meeting*

94. OAKLEY, JOHN. "The 1954 Group show." *Home and building* 17, no. 9 (1 February 1955): 44, 49, 51.

Ill.: L. Bensemman, *Katherine*
W.A. Sutton, *Private lodgings*

Reviews the 1954 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as diverse and varied in style and treatment of subject matter, and including a wide range of work, from the very modern to the more orthodox. Considers the exhibition to be a success with something for everyone to enjoy.

Specific reference to:

L. Bensemman, *Katherine*

J. Holmwood, *Raetihi, Whangamomona Country*

D. Lusk, *Excursion to Arthur's Pass; Gregory Kane, Esq.*

C. McCahon, *Manukau; Towards Auckland*

W.A. Sutton, *Private lodgings*

M.T. Woollaston, *Greymouth; Joe; Sunset, Westland Road*

95. O'R[eilly, R.N.?]. "Group show at art gallery: refreshing display." *Press* 12 November 1955: 2.

Previews the 1955 Group show, C.S.A. gallery, Durham Street. Observes that Group shows are notable for presenting to the public the latest developments of established artists and for introducing "astonishing" newcomers onto the art scene.

Specific reference to:

L. Henderson, *Deux amis*

D. Lusk, *Incoming tide, Barry's Bay; Louise resting; Titirangi, Auckland*

C. McCahon, *Whale Beach*

P. Mulcahy, *Fishes*

W.A. Sutton, *Triptych*

M.T. Woollaston, *Sunset, Grey River; The tower, Greymouth*

96. "New trends feature of Group show." *Christchurch Star-Sun* 3 November 1956: 3.

Previews the 1956 Group show, C.S.A. gallery, Durham Street. Claims that new approaches and treatments recently adopted by many Group artists will be the most striking feature of the exhibition. Lists the artists exhibiting.

Specific reference to:
L. Bensemann, *Caroline*

97. O'R[eilly, R.N.?]. "Modernity in Group show: dominant chord in presentation." *Press* 5 November 1956: 11.

Reviews the 1956 Group show, C.S.A. gallery, Durham Street. Claims that the exhibition is the best art show in Christchurch this year in terms of competence, independence, and vigor. Also claims that the 1956 show is one of the best Group shows to date. Presents originality and creativity as the Group's major strengths and observes that the works displayed range from the provocative to the more traditional.

Specific reference to:

R. Angus, *Cape Kidnappers*
L. Bensemann, *Caroline*
J. Drawbridge, *Days Bay regatta*
F. Gross, *Backstreet deluge*
D. Lusk, *Mt Egmont from Opunake*
C. McCahon, *Kauris; Moss; Water*
O. Spencer Bower, *Beeches*
W.A. Sutton, *Town square*
G. Traverer, *Dead sunflowers*
M.T. Woollaston, *Greymouth*

98. K., J.N. "Impressive paintings by McCahon in Group show." *Press* 15 October 1957: 9.

Reviews the 1957 Group show, C.S.A. gallery, Durham Street. Claims that the exhibition is more uniform than normally found in Group exhibitions as all the works displayed are small in scale. Attributes this uniformity to a reliance on reproductions of great paintings and a lack of contact with original works, which results in "uninteresting surfaces". Still considers the exhibition to be full of interesting and intelligent works, however.

Specific reference to:

N. Manchester, *Sumner hill*
D. Manning, *Glenmore Quarry*

99. F., R. "Appreciation of 57 Group show matter for the individual". *Christchurch Star-Sun* 16 October 1957: 16

Reviews the 1957 Group show, C.S.A. gallery, Durham Street. Claims the decision of whether the exhibition is good or bad will depend on individual artistic tastes but believes

everyone will be stirred by something in the exhibition. Describes the 1957 Group show as generally of a high standard but including some artists who have become too familiar with specific media and subjects and “whose blood no longer tingles” with the need to experiment. Warns Group artists to ensure they do not lose their sense of adventure and experimentation. Lists the guest artists exhibiting and claims that the exhibition owes much of its interest to these artists especially.

Specific reference to;

R. Angus, *Stylosis*

L. Bensemann, *Winter sketch*

A. Leary, *Dead thistle*

100. K., J.N. “The best Group show for several years.” *Press* 14 October 1958: 19.

Reviews the 1958 Group show, C.S.A. gallery, Durham Street. Claims the exhibition is the best seen from the Group for some time as nearly every work on display shows enthusiasm and skill. Compares this enthusiasm with more typical art exhibitions in which it seems works are the result of habit rather than inspiration.

Specific reference to:

R. Gopas, *The old wharf*

W.J. Reed, *Beflagged port*

101. “Something for everyone at annual Group show.” *Christchurch Star* 8 October 1960: 3.

Previews the 1960 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as varied enough to suit all tastes in art, from abstract to traditional representation. Claims that the 1960 group is fully representational of work currently being done in New Zealand.

Specific reference to:

A. Brooke, *Harbour; Room*

R. Clark, *Creek bed; River flats and Spaniards*

W.A. Sutton, *Cemetery for sheep; Spaniards; Tussock*

102. K., J.N. “Older members command attention in Group show.” *Press* 13 October 1960: 17.

Reviews the 1960 Group show, C.S.A. gallery, Durham Street. Considers the exhibition to be dominated by well established artists. Claims that Group shows are declining in impact, having “somewhat outgrown [their] original purpose and no longer [stand] as a

beacon among the year's exhibitions," although they are still one of the best art exhibitions offered in Christchurch and are valuable in introducing new artists to the local Canterbury art community.

Specific reference to:

A. Brooke, *Harbour*

P. Cotton, *Woman reading*

Q. MacFarlane, *Snow series*

W.A. Sutton, *Cemetery for sheep*

M.T. Woollaston, *Taramakau I, II, IV*

103. K., J.N. "Young painters in Group show." *Press* 10 October 1961: 17.

Reviews the 1961 Group show, C.S.A. gallery, Durham Street. Claims that the Group is no longer the single highlight in visual arts events in Christchurch but is still one of the best, especially in its support of national art. Observes that most Group members are now middle-aged whilst most guest exhibitors this year are in their twenties. Speculates on the generation of painters between these two groups and suggests that most have chosen to paint in Europe. Observes that this missing generation is not unique to Christchurch but is typical of this situation in New Zealand art generally. Notes that the 1961 show includes guest artists from Auckland and compares their work with those of Canterbury artists to uncover regional characteristics. Claims that Canterbury art is more concerned with strong movement, expressive colour, and realistic figuration.

Specific reference to:

R. Gopas, *The harbour; Two boats*

Q. MacFarlane, *Hill triptych; Winter landscape*

M.T. Woollaston, *Maori boy*

104. "City's art revolt: echo or substance?" *Christchurch Star* 3 October 1962: 7.

ill.: M.T. Woollaston, *Head of Irene*

Reviews the 1962 Group show, C.S.A. gallery, Durham Street and considers the role of the Group in the 1960s. Claims that concepts of revolt and revolution in art and literature in the 1920s were more positive and socially conscious than is the case in the 1960s, and presents changes in the Group as an example of this. Describes the Group's formation as a protest against the "apparent vested interests and resulting stultifying atmosphere" of art exhibitions of the time, but sees the present Group as no longer deserving of its claim of being the most significant annual art exhibition in New Zealand. Attributes this decline in impact to changes in the C.S.A.'s annual exhibitions, which now include a greater variety of artwork, and to changes in the Group itself, which is no longer producing new and controversial works. Includes comments from two unidentified present

Group members who believe that the Group has become too complacent and repetitive. Describes the exhibiting as fair, though, and expected to please the general public who often prefer familiar art.

Specific reference to:

C. McCahon, *Tomorrow will be the same...*

105. K., J.N. "Group show not up to recent standard." *Press* 4 October 1962: 21.

Reviews the 1962 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as following the usual Group pattern of including as many guest artists as Group members. Claims that Group shows are normally expected to include the best contemporary work in New Zealand, but that the 1962 exhibition is "inescapably the least interesting for some years." Claims no outstanding newcomers are revealed, and the work of regular Group members is already familiar. Questions the role of the Group in the contemporary New Zealand art scene and claims that group shows have declined in impact and no longer serve as a single rallying point for avant-garde artists in New Zealand. Claims that the Group "as inevitably become the establishment" and observes that it is facing increased competition from the rise in dealer-galleries and solo shows.

Specific reference to:

D. Lusk, *Clutha river at Luggate; Girls resting*

N. Manchester, *Spring, Catalonia*

106. BENSEMANN, L. "Group exhibition." *Christchurch Star* 5 October 1962: 4.

Letter to the editor of the *Christchurch Star* written by Group member Leo Bensemann criticising a recent review of the 1962 Group show (see entry 104). Asserts that the Group is still one of the best regular exhibitions in the country and states that if the two unidentified Group members interviewed in the article are unhappy with the Group's direction then they should not exhibit with it.

107. K., J.N. "Wide selection in Group show." *Press* 15 November 1963: 25.

Reviews the 1963 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as a "veritable microcosm of New Zealand painting" including a wide selection of art from all over New Zealand, but still with very little that is new or unexpected. Claims that one of the characteristics of New Zealand painting is the tenacity with which an artist retains a style, and speculates that this stems from a lack of intense artistic experience or contact with other art communities and a tendency to produce works with a "simple-hearted

(simple-minded?) amiability.” Considers the Group exhibition to be a good example of this tenacity.

108. SIMPSON. JOHN. “Group show one of the best of the year.” *Press* 4 November 1964: 18.

Reviews the 1964 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as varied and emphasises the inclusion of excellent work in a number of different media. Presents the 1964 show as characteristic of the Group, which is known for displaying interesting work from the most promising artists in New Zealand.

Specific reference to;

J. Coley, *Girl pursued by a boy*

D. Lusk, *Dusk stream*

R. Gopas, *Areas of quietness; Dawn*

R. Lovell-Smith, *Tropical hills*

E.J. McCoy, *St Paul's High School, Dunedin*

P. Mulcahy, *The horse*

R. Ritchie, *Thought no. 8*

J. Trollope, *Sleeping child*

P. Trusttrum, *All there is*

109. OAKLEY, JOHN. “Creative ability evident in 1964 Group exhibition.” *Christchurch Star* 7 November 1964: 17.

Reviews the 1964 Group show, C.S.A. gallery, Durham Street. Notes the range of media displayed, including painting, sculpture, ceramics, graphic art, and weaving. Describes the works as varying from the representational to abstract expressionist and evidence that New Zealand is vital, creative, and original. Gives a brief history of the Group from its formation in 1927, and discusses its reputation for revealing trends in contemporary New Zealand art.

Specific reference to:

R. Bancroft. *Madonna and child*

V. Dudgeon, *The cow jumped into the harbour*

L. Henderson, *Sorrow*

W. Jones, *Bicycles*

- 110 S., H.L. "Group show stimulating." *Press* 10 November 1965: 7.

Ill.: L. Bensemann, *Golden Bay*

Reviews the 1965 Group show, C.S.A. gallery, Durham Street. Describes Group shows as one of the most comprehensive and typical cross-sections of New Zealand art, which attract and sustain the interest of important local artists who otherwise would not be seen in Christchurch. Calls for public support of the Group to ensure its continuation.

Specific reference to:

R. Angus, *Portrait of the artist; Woman sketching*

L. Bensemann, *Golden Bay*

I. Lough, *Foggy morning*

B. Peebles, *Blue abstract*

M.T. Woollaston, *Kahuatara*

110. "Mural to be feature." *Christchurch Star* 19 October 1966: 17.

Previews the 1966 Group show, C.S.A. gallery, Durham Street. Claims that Group exhibitions are usually among the most vital and significant of New Zealand's regular art exhibitions. Notes that the 1966 Group show will include a portion of a mural commissioned from Group members R. Bancroft and P. Mulcahy by the New Zealand Broadcasting Corporation and presents this commission as a good example of active state support for New Zealand art.

111. "Group hard to define." *Press* 29 October 1966: 16.

Publicity article for the 1966 Group show, C.S.A. gallery, Durham Street. Reports on an interview with Group member L. Bensemann on the history and structure of the Group. Claims that Group members are united by a principle of wanting to help develop New Zealand art. Observes that early Group shows represented the only alternative for local artists to exhibit experimental works and for the public to see "real art and real painting." Claims that Group shows improved as New Zealand painting strengthened in character and artists developed. Observes that, while there are now more opportunities to see modern art and the exhibitions have declined in impact, Group shows are still one of the best annual events in New Zealand art.

112. "Private viewing of annual show." *Christchurch Star* 29 October 1966: 15.

Previews the 1966 Group show, C.S.A. gallery, Durham Street. Includes an interview with Group member D. Holland on the history and structure of the Group. Discusses the

Group's selection and hanging policies, and explains the Group's policy of inviting guest artists not normally seen in local exhibitions. Emphasises the Group's interest in encouraging younger artists. Claims that the Group is small in numbers but presents a cross-section of the best of New Zealand art and is unique in supporting New Zealand-wide interests.

113. "Variety feature of Group show." *Press* 31 October 1966: 16.

Reviews the 1966 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as full of honest and sincere works of vitality worthy of overseas attention. Lists the artists exhibiting.

Specific reference to:

M. Illingworth, *The painter and the poet; Painting with rainbow 9*

114. S., H.J. "Discovery' in Group show." *Press* 7 November 1966: 12.

Ill.: I. O'Neill, *Te puna no. 1*

Reviews the 1967 Group show, C.S.A. gallery, Durham Street and assess the Group's impact on the development of New Zealand art. Observes that the names of Group members reads like an honours list of New Zealand art. Describes the 1966 exhibition as being of uncommon interest and variety and maintaining the high standard of previous Group shows. Criticises the effect of the Group's hanging policy, however, as being casual to the point of carelessness and detracting from the enjoyment of the art.

115. OAKLEY, JOHN. "Group art show." *Christchurch Star* 10 November 1966: 11.

Reviews the 1967 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as stimulating and provocative. Attributes the success of the Group to the fact that it is entirely run by artists themselves, as seen in the Group's selection and hanging policies. Criticises the Group as becoming too large and diverse in character, however, and claims that a lack of a common aim seems to dissipate its unity and weaken the exhibition. Claims that Group shows have declined in impact and are now just another exhibition. Suggests that the Group reorganise its exhibitions into different sections, each with its own theme, to lend some coherence to the shows.

Specific reference to:

R. Bancroft, *Angel of St Matthew*

R. Gopas, *Unchartered regions*

G.T. Moffitt, *MacKenzie the sheep stealer*

116. "Swing back to realism." *Christchurch Star* 29 October 1967: 5.

Reviews the 1967 Group show, C.S.A. gallery, Durham Street. Describes the exhibition as characterised by a "new idiom" of photographic-like realism also currently seen in North Island exhibitions. Claims that the 1967 show is one of the first exhibitions for many years where abstract art and realist art are almost entirely balanced.

Specific reference to:

R. Angua, *Sheds, Hawkes' Bay*

R. Killeen, *Cornwallis landscape and small girl; Freighters; Houses at Cornwallis*

C. McCahon, *Premonition of an order I and II; Still life with altar*

T. Moffitt, *The Miner's family*

M.D. Smither, *Mother and child playing in rock pools; Whitebait races*

117. P[eebles], D[on]. "The Group show, 1967." *Press* 31 October 1967: 13.

Reviews the 1967 Group show, C.S.A. gallery, Durham Street. Claims that the exhibition does not rate special acclaim since, although some good works are included, the general standard is low. Speculates on the future of the Group as it seems to attract less really good art and fewer major artists. Observes that a professional artist working continuously would now have the work and the need for an individual show, and that such artists collective exhibitions are now becoming an anachronism.

Specific reference to;

M. Smither, *Whitebait races*

118. OAKLEY, JOHN. "Interesting display of art by 39 members of Group." *Christchurch Star* 8 November 1967: 14.

Reviews the 1967 Group show, C.S.A. gallery, Durham Street. Gives a brief history of the Group. Emphasises the Group's lack of a manifesto or formal aim beyond holding regular exhibitions. Comments on changes in membership and the growth of exhibitions since its formation and on changes in the type of work displayed. Describes the 1967 exhibition as full of good but "respectable" work and nothing that could be called controversial.

119. S., H.J. "A good Group show." *Press* 1 November 1968: 19.

Ill.: Q. MacFarlane, *Storm sketch (Marine)*

Reviews the 1968 Group show, C.S.A. gallery, Gloucester Street. Claims that the new C.S.A. gallery does much for the exhibition by providing a greater sense of space. Traces the development of New Zealand art since the late 1950s and attributes much credit for its development to the Group which, through its annual exhibitions, opened doors to artists not yet accepted by the mainstream. Expresses the hope that success will not diminish the Group's crusading spirit and its championing of artists who still find it difficult to exhibit.

Specific reference to:

D. Ball, *Interlocking sphere*; Rodney Kennedy, *Esq.*

R. Bancroft, *The dormition*

J. Coley, *Perdida*

I. Hutson, *Lazarus*

Q. MacFarlane, *Storm sketch (Marine)*

I. Scott, *Nappy rash*

120. OAKLEY, JOHN. "Group show works cover wide range." *Christchurch Star* 5 November 1968: 14.

Reviews the 1968 Group show, C.S.A. gallery, Gloucester Street. Comments on the development of the Group from an intimate exhibition of a few enthusiastic Christchurch artists to an all-embracing presentation of arts and crafts from all over New Zealand. Claims that painting still dominates but no longer sees evidence of any common theme or purpose in the exhibition and observes that the show has changed from that of the Group to a general exhibition of New Zealand art. Claims that the exhibition is important to see but requires time and patience to appreciate everything included. Criticises the Group's hanging policy as confusing and unbalanced.

Specific reference to:

D. Ball, *Interlocking sphere*

B. Bavaki, *Tree collage*

L. Bensemann, *Over the Sounds*

J. Coley, *Abacus XI*

I. Hutson, *Lazarus*; *Red chair*

I. Scott, *Nappy rash*

W.A. Sutton, *The four seasons – Autumn*; *The four seasons – Winter*

121. OAKLEY, JOHN. "Art for everybody at the Group show." *Christchurch Star* 21 November 1969: 11.

Reviews the 1969 Group show, C.S.A. gallery, Gloucester Street. Describes the exhibition as controversial and recommends it to all interested in contemporary New Zealand art.

Specific reference to:

R. Angus, *Headstones*

R. Mitchell, *Io*

R. Rudd, *Lark's song; Two, three and probably four*

F. Simmonds, *Rimu*

O. Spencer Bower, *Paree*

C. Sydow, *Constructions; Mechanic depression*

122. M[offitt], G.T. "The 1969 Group show." *Press* 22 November 1969: 18.

Ill.: B. Wong, *Trade winds*

Reviews the 1969 Group show, C.S.A. gallery, Gloucester Street. Observes that the exhibition is smaller than previous Group shows and sees the fact that many major artists have chosen not to show as an indication of the depth and variety of painting in New Zealand.

Specific reference to:

R. Angus, *Mother watching television*

P. Hanly, *Molecular series*

R. Hotere, *Black painting*

D. Lusk, *Beyond Porter's Pass*

C. McCahon, *The lark's song*

Q. MacFarlane, *Edge (Blue); Marine series; Peripetea*

R. Rudd, *Two, three and probably four*

B. Wong, *Trade winds*

123. "Group and two-man show." *Press* November 1970: 14.

Previews the 1970 Group show, C.S.A. gallery, Gloucester Street. Gives a brief introduction to the artists exhibiting and emphasises the mix of different media included, described as a characteristic and a strength of Group exhibitions.

(Article also previews a separate exhibition by Marlynn Webb and Vivian)

124. M[offitt], G.T. "44 exhibiting in Group show." *Press* 23 November 1970: 5.

Ill.: I. Hutson, *Jockey III*

Reviews the 1970 Group show, C.S.A. gallery, Gloucester Street. Describes Group exhibitions as unique in attracting leading artists from all over New Zealand together annually and notes that the 1970 exhibition includes representatives from Auckland to Dunedin. Observes wide stylistic differences accommodated in within the Group and concludes from the works displayed that figurative painting is emerging as a movement of strength in New Zealand art. Notes that the show also includes ten works by R. Angus as a memorial to the artist (who died in January 1970).

Specific references to:

L. Bensemann, *Tiger Bay*

I. Hutson, *Jockey III*

D. Lusk, *Banks Peninsula*

M.D. Smither, *Thomas's first attempt to stand and pee*

125. OAKLEY, JOHN. "Interesting exhibition of New Zealand art." *Christchurch Star* 28 November 1970: 21

Reviews the 1970 Group show, C.S.A. gallery, Gloucester Street. Describes the exhibition as one of the most interesting Group exhibitions in many years and emphasizes that all works are by New Zealand artists. Notes that the show includes major artists from throughout New Zealand, but claims best works come from local Group members themselves.

Specific reference to:

D. Lusk, *From Coronet Peak*

Q. MacFarlane, *Marine saga*

P. Mulcahy, *Flower people*

M.D. Smither, *Thomas's first attempt to stand and pee*

O. Spencer Bower, *The happy spinners*

126. "Waiparapa Arts Centre." *Arts and community: New Zealand's national monthly of communications to further the interests of the arts* 7, no. 6 (July 1971): 11.

Previews an exhibition of Group works at the Wairarapa Arts Centre. Quotes from an interview with T.L. Rodney Wilson, Director of the Wairarapa Arts Centre, who claims that North Island artists have dominated the public's mind in the development of New Zealand art. States that the purpose of this exhibition is to introduce the Group, whose membership has included leading artists in the New Zealand modern art movement, to a wider audience. Observes that it is inappropriate to attempt to distinguish regional

characteristics in small shows like the present exhibition, especially when it contains younger artists working independently of older members, and in an international style.

127. "New policy for Group." *Press* 9 November 1971: 12.

Previews the 1971 Group show, C.S.A. gallery, Gloucester Street, and reports on a new policy adopted by the Group of introducing an annual theme in its exhibitions. Notes that the 1971 theme is to be the work Honours graduates from the University of Canterbury School of Fine Arts. Announces that the Group may also devote one wall to one artist to incorporate a solo show of an outstanding artist. Future shows will also automatically invite Francis Hodgkins Fellows and holders of other major New Zealand art awards to exhibit. Claims that these changes are designed to develop a more vigorous and outward-looking image and restore the Group to its former place as the most important art exhibition of the year in Christchurch.

128. "The Group trying to change image." *Christchurch Star* 17 November 1971: 14.

Reviews the 1971 Group show, C.S.A. gallery, Gloucester Street. Sees the exhibition's focus on the work of Honours graduates from the University of Canterbury School of Fine Arts, part of the Group's new annual theme policy, to break its conservative image. Anticipates that later themes will be chosen to give the Group a more vigorous and outward-looking image.

- 129 P[eebles], D[on]. "Some bright spots in Group show." *Press* 19 November 1971: 19.

Reviews the 1971 Group show, C.S.A. gallery, Gloucester Street. Claims that the exhibition is unremarkable and includes too many "dull" works. Even well-known artists are not showing their best work. Refutes the Group's recent claims of being forward-looking and speculation that it has outlived its usefulness.

- 130 M[offitt], G.T. "Group show." *Press* 26 November 1972: 13.

Reviews the 1972 Group show, C.S.A. gallery, Gloucester Street. Notes the absence of D. Lusk, C. McCahon, and W.A. Sutton from the artists exhibiting. Observes that there are fewer guest artists present than is normal at Group exhibitions, but still considers the

works displayed to be representative of the diversity of styles found in contemporary New Zealand art.

Specific reference to:

T. Fomison, *Institution inmate*

L. Narby, *Floor environment*

130. "Early opening of Group show." *Press* 11 September 1973: 10.

Previews the 1973 Group show, C.S.A. gallery, Gloucester Street. Emphasises the Group's reputation for presenting leading painters from all over New Zealand in one event. Describes Group exhibitions as "one of the annual showcases for trends in New Zealand visual arts."

- 133 "Group's 45th show open soon." *Christchurch Star* 12 September 1973: 19.

Previews the 1973 Group show, C.S.A. gallery, Gloucester Street. Describes Group exhibitions as always popular and long regarded as the annual forum for leading painters to show new ideas. Reports on an interview with Group member J. Coley on a new Group policy of annually producing a poster to promote the show and serve as a souvenir.

- 134 COLEY, JOHN. "City Group show trend and nurtures talent: an invitation to be hung here is an honour." *Christchurch Star* 15 September 1973: 7.

Previews the 1973 group show, C.S.A. gallery, Gloucester Street. Written by a contemporary Group member. Outlines the Group's structure and history, and describes Group exhibitions as for many years being the most successful method of introducing recent trends in New Zealand art to the public. States that, while membership is Christchurch-based, the Group continues to include the major artists from throughout New Zealand. Claims collective exhibitions like the Group's are a Christchurch phenomenon growing out of the abundance of space available at the C.S.A galleries as group shows were cheaper and made it easier to fill wall-space. Emphasises the Group's informality and lack of a manifesto. Attributes the Group's popularity to its policy of encouraging younger artists, and to its selection and hanging policies. Discusses the Friends of the Group and describes the rituals of a typical hanging night. Claims that the recent decline in the impact of Group shows is a result of the growth of dealer-galleries and of professional artists in New Zealand producing enough work to support regular solo shows. States, however, that the 1973 show will prove that despite its age the Group still has sufficient energy to remain relevant and important in the development of New Zealand art.

135. OAKLEY, JOHN. "Group's latest well up to standards of past shows." *Christchurch Star* 24 September 1973: 22.

Reviews the 1973 Group show, C.S.A. gallery, Gloucester Street. Claims group exhibitions have always been interesting and that the current exhibition is no exception. Emphasises the inclusion of a wide variety of styles and media as typical Group shows.

Specific reference to:

A. Cotter, *Unfolding forms*
C. Sydow, *Metal constructions*

136. M[offitt], G.T. "Lots of good things to see in the Group show." *Press* 25 September 1973: 12.

Reviews the 1973 Group show, C.S.A. gallery, Gloucester Street. Notes that the exhibition is the first in several years in which Group members rather than guest artists have provided the bulk of the display. Comments on the continuation of the Group's hanging policy which arranges each artists' work in separate blocks.

Specific reference to:

L. Bensemann, *Canterbury forest; Takaka; Winter landscape*
P. Clairmont, *Black chair; Vase of Geraniums*
B., Cleavin, *A lure; Trivia series*
J. Coley, *Automated man*
M. Eaton, *Black continuum VII*
T. Formison, *Everyman as Medusa*

137. M[offitt], G.T. "Diverse range in Group show." *Press* 14 September 1974: 17.

Reviews the 1974 Group show, C.S.A. gallery, Gloucester Street. Comments on the characteristic range of different styles and approaches included in the exhibition. Notes a leanness to the show, however, and attributes this to the number of artists changing direction in their work, and to some Group members not exhibiting this year.

Specific reference to:

B. Brinkwell, *Fatso*
J. Coley, *Man with scarf; Road out of town*
M. Hedwig, *Kosmik voyeur*
R. Hotere, *Requiem series*

138. "The Group' on show at C.S.A." *Christchurch Star* 18 September 1974: 28.

Reviews the 1974 Group show, C.S.A. gallery, Gloucester Street. Describes Group exhibitions as "one of the most popular annual exhibitions at the C.S.A. [from] an old established association of Canterbury artists." Discusses the new Group annual poster policy and announces that the 1974 poster will be by P. Trusttrum and feature B. Cleavin. Lists the artists exhibiting.

139. CAPE, PETER. "Group gripe." *New Zealand listener* 77, no. 1822 (26 October 1974): 25.

Reviews the 1974 Group show, C.S.A. gallery, Gloucester Street. Considers the history and structure of the Group and the recent decline in its impact. Notes that the Group was originally a place for avante-guarde Canterbury painters and laments that recently the Group has widened its membership throughout New Zealand. Feel that they have lost their specific Christchurch quality and advanced nature as a result. Questions the aim of Group exhibition and claims there is little difference between Group shows and other exhibitions. Calls for the Group to focus on painting, sculpture and printmaking, and abandon weaving and other arts and crafts production. Hopes that the Group will reclaim its position as one of the most exciting annual exhibitions in New Zealand.

140. "Women featured in Group show." *Press* 7 October 1975: 19.

Previews the 1975 Group show, C.S.A. gallery, Gloucester Street. Emphasises the Group's inclusion of women as exhibiting artists and notes that the 1975 show will include three women as regular Group members (D. Lusk, I. Lough, and R. Bancroft) and two women guest artists (A. Caselberg and C. Eyley).

Specific reference to:

P. Hanly, *Seven ages of man*

R. Hotere, *Pathway to the sea*

141. "Young artists featured in Group show." *Christchurch Star* 8 October 1975: 11.

Previews the 1975 Group show, C.S.A. gallery, Gloucester Street. Announces that the exhibition will include many younger artists and craftspeople not previously seen in Christchurch. Comments on the Group's traditional role of introducing new artists to the Canterbury art community. Lists the artists exhibiting.

142. W[ilson], T.L.R[odney]. "Modernist showing at C.S.A. gallery." *Press* 15 October 1975: 12.

Reviews the 1975 Group show, C.S.A. gallery, Gloucester Street. Notes that the Group's golden anniversary is only two years away and considers the Group's role and purpose. Describes the Group as an assemblage of artists who influenced New Zealand painting with undeniable historical significance. Gives a brief outline of the Group's formation as a rejection of the C.S.A.'s selection policy, and describes early Group shows as dynamic and challenging. Notes that the Group's high point was reached in the 1950s and 1960s with the inclusion of artists including W.A. Sutton, M.T. Woollaston, and C. McCahon, who earned the Group a place in the New Zealand art scene. Claims, however, that each year the Group declines in impact as it becomes increasingly conservative, and that to exhibit with the Group is now viewed as a sign of achieving mainstream success. Calls for the return to its original role of promoting less well-known artists. Describes the 1975 show as the "usual discordant medley of works with little common ground [...], an amazing fruit salad which doesn't add up to much at all."

Specific reference to:

P. Hanly, *Seven ages of man*

R. Hotere, *Song cycle*

J. Parker, *The countryside from a car window*

143. SUMMERS, JOHN. "Drawings with that sense of space." *Christchurch Star* 16 October 1976: 25.

Reviews the 1975 Group show, C.S.A. gallery, Gloucester Street. States that the exhibition includes many interesting works and comments on this diversity as characteristic of the Group.

Specific reference to:

A. Caselberg, *Otago harbour evening*

T. Fomison, *At night I fondle my photos of Belsen and Bchenwald*

J. Hardy, *Turn by one*

J. Parker, *The countryside from a car window*

H. Rockel, *Embrace*

144. "Tarpaulin on show." *Press* 14 October 1976: 13.

Reviews the 1976 Group show, C.S.A. gallery, Gloucester Street. Comments on the diversity of artistic styles and use of unusual media on display in the exhibition as typical of Group exhibitions.

Specific reference to:

V. Bishop, *UFO*

D. Driver, *Relief VIII*

145. WILSON, T.L. RODNEY. "Exhibitions: Christchurch: 'The Group'." *Art New Zealand* 8 (Nov/Dec/Jan 1977-1978): 19.

Ill.: E.N. Bracey, *Winter land signals* 8

Double review of the Group Jubilee exhibition, Robert McDougall Art Gallery and the 1977 Group show, C.S.A. gallery, Gloucester Street. Considers the 1977 Group show to be no better nor worse than previous years, and notes that it includes the same large assortment of disparate works mixed with some works of merit typical of Group shows. Considers the Jubilee exhibition to be more interesting, but attributes this to its historical nature rather than to the display of works themselves. Finds it ironic that the Group formed in rejection of C.S.A. exhibition hanging policies which crammed works into every space available, and yet the Jubilee exhibition has been organized along similar lines, with a "bewildering and wholly unsatisfying" result. Discusses the Group's decision to disband. Describes the Group as an important forum for young artists to gain exposure but notes the gradual decline in impact and claims that the Group is now known more for its quaintness than any artistic importance. Presents this demise as a result of positive changes in the New Zealand art scene which has meant that the Group no longer required nor appropriate. Claims that the Group, originally synonymous with excitement and enthusiasm, now represents respectability and convention. Considers the both exhibitions as inadequate in documenting the impact the Group had in its heyday during the 1940s and 1950s.

146. ROONEY, DEREK. "Rebel Group now going out of existence." *Press* 11 November 1977: 17.

Ill.: L. Bensemman, *A portrait of G.T. Moffitt*
J. Peter, *Garden goddess*

Reviews the Group Jubilee exhibition, Robert McDougall Art Gallery and discusses the Group's decision to disband. Gives a brief history of the Group from formation in 1927 and observes that the list of artists associated with the Group throughout its history reads as a who's who of New Zealand art. Acknowledges that the Group played an influential role in New Zealand art by providing an alternative exhibition opportunity when there were no dealer-galleries, few solo shows, and when only the "most conservative paintings and sculpture" were accepted by the C.S.A. Hanging Committee. Claims that the Group provided a barometer for trends in New Zealand art but is now considered "super-respectable" and is no longer needed. Notes that the Jubilee exhibition includes works from all but three artists associated with the Group since 1927.

147. THOMAS, MICHAEL. "Weak Group show." *Press* 16 November 1977: 8.

Reviews the 1977 Group show, C.S.A. gallery, Gloucester Street. Observes that, unlike other years, the 1977 exhibition includes no guest artists and focuses on members only. Considers the exhibition to be typical of recent years and describes it as bitty and unremarkable. Notes that Group shows have become more significant as an annual social occasion than one of artists importance. Believes that they will be missed, however, since they normally attract more people than do solo shows.

Specific reference to:

P. Hanly, *Torso V*

G.T. Moffitt, *After; Before; Robyn*

J. Peter, *Red amber green*

F. Simmonds, *Driving bird*

148. SUMMERS, JOHN. "Display is one for the road." *Christchurch Star* 17 November 1977: 27.

Reviews the Group Jubilee exhibition, Robert McDougall Art Gallery. Describes the exhibition as the Group's official wake. Notes that the show is hung to follow the chronological development of Group members from 1927-1977.

Specific reference to:

R. Angus, *Brooklands*

L. Bensemman, *Portrait of G.T. Moffitt; Portrait of Rita Cook*

A. Cook, *The hermitage; Rotten Tommy near Mt. Cook*

J. Cook, *Rooftops of Gerona, Spain*

R. Gopas, *Oaro II*

C. McCahon, *Sketch for landscape from Flagstaff*

Q. MacFarlane, *The waterfall*

W.A. Sutton, *Portrait of Bill Culbert*

149. SUMMERS, JOHN. "Exhibition by the Group is something to remember." *Christchurch Star* 19 November 1977: 21.

Ill.: L. Bensemman, *Portrait of John Coley*

W.A. Sutton, *Portrait of Bill Culbert*

Briefly reviews the 1977 Group show, C.S.A. gallery, Gloucester Street. Claims the Group exhibitions have always included something memorable, and describes the 1977 show as being no different.

Specific reference to:

R. Cowan, *The hills remember*

D. Lusk, *Imagined landscape*

J. Peter, *Branch pot*
W.A. Sutton, *Te Tihi o kahukura and sky no. 5*
M.T. Woollaston, *Pah Hill*

150. THOMAS, MICHAEL. "The Group marks jubilee." *Press* 5 December 1977: 10.

Ill. : D. Lusk, *Portrait of Colin McCahon*
R. Johnson, *Landscape*
W.A. Sutton, *Portrait of Bill Culbert*

Reviews the Group Jubilee exhibition, Robert McDougall Art Gallery. Notes that the show displays works covering the Group's 50-year history and includes many leading names in New Zealand art. Observes that the Group's hanging policy has given the exhibition a friendly, relaxed atmosphere. Notes that no single artist outshines any other and that the exhibition as a whole reflects and supports the Group's claim to offer a unique opportunity for artists with distinctive and individual styles to exhibit together.

Specific reference to:

L. Bensemann, *Portrait of my father*
A.A. Deans, *P.O.W. in Stalag XXA 1943*
R. Hotere, *Song cycle*
R. Johnson, *Landscape*
W.A. Sutton, *Portrait of E.N. Bracey*
T. Taylor, *Moraine*

151. WILSON, T.L. RODNEY. "The Group goes out." *New Zealand listener* 88, no. 1987 (28 January 1978): 24.

Ill.: D. Lusk, *Botanical gardens, Hawera*
C. McCahon, *Sketch for landscape from Flagstaff*
N. Marsh, *Relief workers*

Reviews the Group Jubilee exhibition, Robert McDougall Art Gallery, and discusses the Group's decision to disband on their 50th anniversary. Recognizes the Group's importance in the development of New Zealand art, but claims that although the Group will be missed in Christchurch, it is doubtful whether it will be mourned elsewhere. Claims the Group, once vital and necessary, is now tired and conventional and accuses it of now stifling rather than encouraging new talent. Attributes its decline in impact to a rise in dealer-galleries, new policies in Art Societies, and general changes in New Zealand art community. Criticises the effect of the Group's hanging policy (likened to a "busy Persian marketplace" as art competes for attention and wall space) and notes that while Group shows have always been characterized by informality and an ad hoc nature, here it

simply appears disorganized and lacking in unity and cohesion. Also criticizes the exhibition catalogue as inadequate and contributing little to understanding of the Group phenomenon. Claims that art-lovers should be thankful to the Group for providing an important forum for new artists in the 1930s and 1940s, but also to present Group member for recognizing its present incongruity.

152. CAPE, PETER. "A good last act." *New Zealand listener* 88, no. 1987 (28 January 1978): 24-25.

Double review of the 1977 Group show, C.S.A. gallery, Gloucester Street, and the Jubilee exhibition, Robert McDougall Art Gallery. Describes the Group as a loose association of artists who sought to bypass conservative art society exhibitions and show new works directly to the public. Discusses the Group's selection and hanging policies and effect of the lack of a hanging committee, resulting in a truer reflection of art being produced. Claims that by the 1950s the Group was becoming respectable and less experimental, and by the 1970s Group shows were very much like any other exhibition.

Describes the 1977 show as more lively than recent years, with a sense that artists are showing their best new work in honour of the occasion of the last Group show.

Claims that the Group Jubilee exhibition emphasises the variety of work produced in the Group throughout its history, and the Group's influence on the rapid development of New Zealand art over the past 50 years. Criticises the selection of works displayed and speculates that some works have been included based on a specific rather than objective decision.

Specific reference to:

P. Hanly, *Gothic autumn*

J. Coley, *Abacus; Cityscape*

D. Lusk, *Botanical gardens, Hawera*

C. McCahon, *Angels and bed*

W.A. Sutton, *Aurora at Arrowtown*

Appendix A: Alphabetical list of Group artists 1927-1977, and year of exhibition

Arranged alphabetically by artist's surname

Abbott, Z. 1969
Aitken, C. 1937; 1947; 1948; 1949; 1950; 1951; 1952; 1953; 1955; 1956; 1957
Akins, F. 1964
Albrecht, G. 1972; 1973; 1977
Allen, W.H. 1935; 1936; 1940; 1947; 1948; 1949
Anderson, M. 1927; 1928; 1929; 1931; 1932; 1936; 1938; 1940; 1943; 1945; 1946;
1947; 1948; 1949; 1950; 1951; 1953; 1954; 1955; 1956; 1957; 1958
Angus, J. 1967
Angus, R. 1932; 1938; 1940; 1943; 1945; 1946; 1947; 1949; 1950; 1952; 1953;
1954; 1955; 1956; 1957; 1958; 1959; 1960; 1962; 1963; 1964;
1965; 1966; 1967; 1969; 1970; 1977
Angus, T. 1966
Arcus, I. 1972
Askew, M.V. 1963

Ball, D. 1968
Bancroft, R. 1963; 1964; 1965; 1966; 1967; 1968; 1969; 1973; 1974; 1975; 1976;
1977
Barc 1949
Barnett, H. 1971
Barron, N. 1967; 1968; 1969; 1970; 1971; 1973; 1974; 1976; 1977
Bartlett, M. 1969
Bass-Becking, M. 1969
Bass-Becking, S. 1969
Bavaki, B. 1968
Baverstock, W.S. 1927; 1928; 1929; 1931; 1935; 1936; 1937
Beadle, P. 1969
Beaven, D. 1960; 1961; 1963
Becking, M. Bass See Bass-Becking, M.
Becking, S. Bass See Bass-Becking, S.
Bensemman, L. 1938; 1940; 1941; 1945; 1946; 1947; 1948; 1949; 1950; 1951; 1952;
1953; 1954; 1956; 1957; 1958; 1960; 1961; 1962; 1963; 1964;
1965; 1966; 1967; 1968; 1969; 1970; 1971; 1973; 1975; 1976;
1977
Bethune, P.D. 1935; 1936; 1938; 1940; 1943; 1947
Binny, D. 1964; 1970
Binswinger, O. 1945
Bishop, G. 1975; 1976; 1977
Bishop, V. 1975; 1976; 1977
Black, J.Y. 1958

Blackman, J.G. 1967
 Blackman, M. 1968
 Blumhardt, D. 1965
 Board, C.R. Newton See Newton Board, C.R.
 Borren, A. 1971
 Bosshard, K. 1970
 Bower, O. Spencer See Spencer Bower, O.
 Boxall, d'A. 1931; 1932
 Bracey, E.N. 1959; 1961; 1962; 1964; 1965; 1967; 1968; 1971; 1974; 1977
 Brett, R. 1954
 Brickell, B. 1973; 1974
 Brokenshire, D.S. 1952; 1953; 1975
 Brooke, A. 1950; 1959; 1960; 1961; 1963
 Brown, G.H. 1961; 1965
 Brown, H. 1949
 Brown, V. Macmillan See Macmillan Brown, V.
 Bullmore, E.A. 1962; 1970
 Busch, G. 1974

Calvert, J. 1970
 Campbell, J. 1938
 Campbell, R. 1967; 1975; 1976
 Cappel, L. 1961
 Caselberg, A. 1975
 Castle, L. 1952; 1953; 1954; 1955; 1958; 1964; 1965; 1968
 Caxton Press 1940
 Cheer, D. 1973
 Clairmont, P. 1972; 1973; 1975; 1977
 Clark, R. 1948; 1950; 1957; 1959; 1960
 Cleavin, B. 1967; 1968; 1969; 1970; 1973; 1974; 1975; 1977
 Coley, J. 1960; 1961; 1962; 1963; 1964; 1965; 1967; 1968; 1970; 1971; 1972;
 1974; 1975; 1977
 Collier, E. 1929; 1931
 Cook, A.H. 1932; 1947
 Cook, G. 1972
 Cook, J. 1931; 1932; 1947
 Cook, R. See Angus, R
 Coomber, T.A. 1958
 Cornish, G. 1972
 Cotter, A. 1973
 Cotton, P. 1960; 1961; 1962; 1963; 1965
 Cowan, R. 1953; 1955; 1956; 1957; 1958; 1959; 1960; 1961; 1962; 1963; 1965;
 1967; 1968; 1969; 1971; 1974; 1977
 Crumpton, D. 1953
 Culbert, W. 1956
 Culy, S. 1976

Curnow, B. 1964
 Day, M.N. 1961
 Deans, A.A. 1946; 1947; 1950; 1951; 1954; 1955
 Dew, D. 1961
 Doudney, E.J. 1950; 1954
 Drawbridge, J. 1952; 1966; 1968; 1977
 Driver, D. 1976
 Dudgeon, V. 1964
 Duff, A 1968

 Eaton, M. 1964; 1965; 1970; 1972; 1973; 1976; 1977
 Eyley, C. 1975

 Fahy, J. 1952; 1960; 1973
 Fairburn, G.E. 1953
 Fenton, G.S.R. 1953; 1955; 1958
 Field, R.N. 1931; 1932; 1935; 1936; 1938; 1940; 1943; 1946; 1949; 1950; 1958,
 1961
 Field, T.A. 1963; 1965; 1972
 Fife, I. 1953; 1956
 Fleming, R. 1946; 1947; 1948
 Fomison, T. 1963; 1967; 1972; 1973; 1974; 1975; 1976; 1977
 Foster, A.T. 1953
 Fraser, D. 1971
 Fuller, G.F. 1966
 Fuller, J. 1970

 Gandy, A. 1972
 Garland, M. 1952
 Garrity, M. 1961
 Gill, J. 1973
 Glover, D. 1953
 Goldberg, S. 1961
 Good, R. 1974
 Gopas, R. 1951; 1954; 1958; 1959; 1960; 1961; 1963; 1964; 1965; 1966; 1967;
 1968; 1970; 1971; 1972; 1973; 1976; 1977
 Graham, R. 1962; 1965; 1970
 Greener, L. 1936
 Greig, J. 1973
 Gross, F. 1951; 1953; 1954; 1955; 1956; 1958; 1959; 1960; 1961; 1962; 1963
 Groudon, B. 1969

 Hall, H. 1948
 Hanly, P. 1954; 1955; 1956; 1958; 1960; 1963; 1964; 1965; 1966; 1967
 Hanson, H. Henning See Henning-Hanson, H.
 Hardy, J. 1975; 1976

Hedwig, M. 1974
 Henderson, L. 1936; 1938; 1940; 1943; 1946; 1947; 1949; 1951; 1955; 1963; 1964;
 1968
 Henning-Hanson, H. 1959
 Henry, B. 1968
 Higgs, A. 1956
 Hipkins, R. 1938
 Hiseman, R.A. 1953; 1954; 1955
 Holcroft, A.S. 1953
 Holland, D. See Lusk, D.
 Holmwood, J. 1954
 Hope, G. 1955
 Horsley, J. 1955; 1957; 1960
 Hos, K. 1963
 Hotere, R. 1968; 1969; 1970; 1971; 1972; 1973; 1974; 1975; 1976; 1977
 Howie, A. 1951
 Huges-Sparrow, I. 1971
 Hunt, J. 1973; 1974; 1975; 1976; 1977
 Hutson, I. 1968; 1970; 1971; 1972; 1973; 1974

 Illingworth, M. 1966

 Jackson, K. 1955
 Jansen, C.O. 1952
 Janseen, P. 1967
 Johns, O. 1950; 1951
 Jones, W. 1958; 1964
 Johnson, E. Lee See Lee-Johnson, E.
 Johnson, R. 1970; 1971; 1972; 1973; 1976; 1977
 Johnstone, J.A. 1932; 1935; 1936; 1938; 1940; 1943; 1945; 1947; 1948; 1949; 1950;
 1953; 1954

 Kaner, S. 1953
 Keith, H. 1960
 Keogh, J. 1962
 Killeen, R. 1967; 1968
 Kingstone, J. 1953

 Lasenby, A. 1960
 Lawrey & Sellers 1963
 Leary, A. 1954; 1957
 Lee-Johnson, E. 1948
 Lemon, N. 1966
 Lehmann, A. 1957
 Lewis, L.M. 1961; 1970
 Liley, K. 1972

Lipanovic, L.A. 1953
 Loman, A. 1968
 Lough, I. 1960; 1961; 1962; 1963; 1964; 1965; 1966; 1968; 1969; 1970; 1971;
 1972; 1973; 1974; 1975; 1976; 1977
 Lovell-Smith, R. 1935; 1936; 1940; 1943; 1946; 1947; 1949; 1950; 1951; 1953; 1954;
 1955; 1957; 1959; 1961; 1962; 1964; 1965
 Lovell-Smith, R. de B. 1959
 Lusk, D. 1943; 1946; 1948; 1949; 1950; 1951; 1952; 1953; 1954; 1955; 1956;
 1957; 1958; 1959; 1960; 1961; 1962; 1963; 1964; 1965; 1966; 1967;
 1968; 1969; 1970; 1971; 1972; 1973; 1974; 1975; 1976; 1977
 Lysaght, A. 1968

 McCahon, C. 1940; 1943; 1946; 1947; 1948; 1949; 1950; 1951; 1952; 1953; 1954;
 1955; 1956; 1957; 1958; 1959; 1960; 1961; 1962; 1963; 1964; 1965;
 1966; 1967; 1968; 1969; 1970; 1971; 1973; 1974; 1975; 1976; 1977
 Macalister, M. 1968
 McCormack, T.A. 1947
 McCoy, E.J. 1964
 MacDiarmid, D. 1945; 1946; 1947; 1949; 1950; 1951; 1953; 1956
 MacFarlane, Q. 1960; 1961; 1964; 1965; 1966; 1968; 1969; 1970; 1971; 1972; 1973;
 1975; 1976; 1977
 McInvor, L. 1962; 1968
 Macklin, L. 1964
 Maclennan, S.B. 1943; 1948
 McLintock, A.H. 1945
 Macmillan Brown, V. 1927; 1928; 1929; 1931; 1932; 1935; 1947
 McWilliam, T. 1974
 Manchester, N. 1957; 1960
 Manning, D. 1945; 1947; 1948; 1949; 1950; 1951; 1952; 1954; 1955; 1956; 1957;
 1961; 1962
 Mapp, O. 1975
 Marsh, N. 1927; 1928; 1935; 1936; 1938; 1940; 1947
 Mason, H. 1956; 1957; 1958; 1959; 1961; 1965; 1966; 1968; 1970; 1977
 Mason, N. 1974
 Mayo, E. 1968
 Mendlesburg, M. 1974
 Middleditch, J. 1970
 Millar, M. 1956
 Miller, B. 1952
 Miller, R. 1964
 Milne, C.F. 1950; 1951; 1952
 Milne, M. 1975
 Minson, S. 1952
 Mitchell, D. 1970
 Mitchell, R. 1969
 Mitchener, A. 1961

Moffitt, G.T. 1961; 1962; 1963; 1966; 1967; 1968; 1969; 1970; 1971
 Moller, G. 1971
 Montgomery, W.H. 1927; 1928; 1929; 1931; 1935; 1947
 Mrkusich, M. 1955; 1968
 Mudge, G. 1961
 Mulcahy, P.M. 1951; 1953; 1954; 1955; 1956; 1957; 1958; 1959; 1960; 1961; 1962;
 1963; 1964; 1965; 1966; 1967; 1968; 1970; 1971; 1972; 1973; 1974;
 1975; 1976; 1977
 Murphy, E. 1950; 1951

 Narby, L. 1972
 Newton-Board, C.R. 1969
 Nicholson, M. 1955
 Nisbet-Smith, A. 1972
 Noordhof, E. 1968

 Oakley, J. 1950; 1952; 1958
 Olds, P. 1958
 Oliver, A. 1961; 1963; 1969
 O'Neill, I. 1966

 Page, E. 1927; 1928; 1929; 1931; 1932; 1935; 1938; 1940; 1943; 1946; 1947;
 1949
 Parker, J. 1975
 Pascoe, P. 1948; 1955; 1957; 1958; 1959; 1960; 1961; 1962
 Pascoe & Linton 1963; 1964; 1965; 1966; 1967
 Patience, J. 1974
 Pearson, A. 1962
 Pease, P. 1971
 Peebles, D. 1964; 1965; 1966
 Perkins, C. 1932
 Perrin, P. 1951
 Peter, J. 1946; 1947; 1948; 1949; 1950; 1952; 1954; 1955; 1956; 1957; 1958;
 1959; 1960; 1961; 1962; 1963; 1965; 1966; 1967; 1968; 1969; 1970;
 1971; 1972; 1974; 1977
 Peters, D. 1965
 Pickmere, A. 1957; 1968
 Plishke & Firth 1952
 Poulton, J. 1965; 1966

 Randow, I. 1953
 Rands, C. 1974
 Reed, W.J. 1946; 1947; 1948; 1949; 1950; 1951; 1952; 1953; 1955; 1957; 1958;
 1959; 1961; 1963
 Richards, I. 1972
 Rishingholme Ceramics 1952

Ritchie, J. 1948
 Ritchie, N.A. 1948
 Ritchie, R. 1964
 Robertson, V. 1963
 Rockel, H. 1972; 1975
 Rodgers, W. 1973
 Romanides, P. 1973
 Rose, E.K. 1954
 Royds, J. 1959; 1961
 Rudd, R. 1969
 Rust, Y. 1966; 1971; 1977
 Rutherford, F.M. 1963

Sawtell, E.R. 1935; 1936; 1947
 Scott, I. 1968
 Scott, J. 1962
 Scott, N. 1965
 Seelye, E.C. 1948
 Sheehan, S. 1975; 1976
 Sheweel, F. 1945; 1946; 1948; 1949; 1950
 Shurrock, F.A. 1929; 1931; 1932
 Simmonds, A. 1955; 1966
 Simmonds, F. 1957; 1963; 1964; 1965; 1966; 1967; 1968; 1969; 1970; 1971; 1973;
 1974; 1977

Simonin, A. 1975
 Skerman, S. 1971
 Smith, B. 1959
 Smith, L. 1959
 Smith, M. 1950
 Smith, R. Lovell See Lovell-Smith, R.
 Smith, R. de B.Lovell See Lovell-Smith, R. de B.
 Smither, M.D. 1967; 1968; 1969; 1970
 Sofield, S.H. 1954
 Spalding, I. 1973
 Sparrow, I. Hughes See Hughes-Sparrow, I.
 Spencer Bower, O. 1936; 1938; 1940; 1945; 1947; 1949; 1950; 1951; 1952; 1953; 1954;
 1955; 1956; 1957; 1958; 1959; 1960; 1961; 1962; 1966; 1967; 1968;
 1969; 1970; 1971; 1972; 1973; 1974; 1975; 1976; 1977

Staub, D. 1970
 Steinert, V. 1950
 Steven, A.M. 1967
 Stevens, E. 1967
 Stewart, H. 1948
 Stichbury, P. 1974
 Storm, G. 1970
 Stinger, T. 1975

Suiter, G. 1975
 Summers, L. 1975
 Sutherland, H. 1972
 Sutton, W.A. 1964; 1948; 1949; 1950; 1951; 1952; 1953; 1954; 1955; 1956; 1957;
 1958; 1959; 1960; 1961; 1962; 1963; 1966; 1967; 1968; 1977
 Sydow, C. 1967; 1968; 1969; 1970; 1971; 1972; 1973; 1974
 Szirmay, M. 1971; 1973; 1975; 1977

Taemmler, G. 1970
 Tapper, G. 1967
 Tavener, G. 1955; 1956
 Taylor, C. 1970
 Taylor, M. 1949
 Taylor, P. 1967; 1969
 Taylor, T.J. 1962; 1963; 1964; 1968
 Tennant, P. 1967
 Thomas, C.R. and Associate Architects 1965
 Thomas, M. 1974
 Thompson, M. 1973
 Thornburn, R. 1976
 Thornton, C. 1929; 1947
 Tippett, W. 1963; 1964; 1965; 1966; 1967; 1968; 1969; 1970; 1976; 1977
 Tole, C. 1948
 Tole, J. 1848
 Trengrove-Trengrove & Marshall 1967
 Trickler, G. 1970
 Trickett, I. 1969
 Trollope, J. 1962; 1964; 1968
 Trumic, M. 1963; 1964; 1968; 1973; 1977
 Trusttum, P. 1964; 1965; 1970; 1973; 1974; 1977
 Turner, J. 1968; 1969; 1970; 1976
 Twiss, K. 1964; 1970; 1971

Vincent, S. 1929; 1932; 1935; 1947
 Von Meier, K. 1963
 Von Randow, I. 1964; 1965; 1966
 Vyner, M. 1932; 1947

Wakely, K. 1967
 Wall, E. 1927; 1928; 1947
 Warr, M. 1965; 1966
 Warren & Malhoney 1966
 Waters, D. 1968; 1969; 1970
 Watson, S. 1965
 Webb, M. 1970; 1974; 1975; 1976
 Weeks, J. 1948

White, R. 1972
Wilding, C. 1929; 1935; 1936; 1938; 1943; 1945; 1946; 1947
Wilkie, D.B. 1958; 1960; 1961
Williams, P.J. 1965
Woods, G. 1950
Woolcott, S. 1950
Woollaston, M.T. 1936; 1938; 1940; 1943; 1945; 1946; 1947; 1948; 1949; 1950; 1951;
1952; 1953; 1954; 1955; 1956; 1958; 1959; 1960; 1961; 1962; 1963;
1964; 1965; 1967; 1968; 1970; 1973; 1977
Wong, B. 1969
Wright, J.B. 1953

Yeoman, S. 1971

Zanders, B. 1949; 1950; 1951; 1952

Appendix B: Chronological list of Group artists 1927-1977 by year of exhibition.

Names are given in the most well-known form, e.g. E. Polson as E. Page, R. Cook as R. Angus; D. Holland as D. Lusk.

With the exception of the Dunedin Independent Group (1951 show), guest artists have not been distinguished from Group members. Group exhibition catalogues typically did not make this distinction.

1927

M. Anderson; W.S. Baverstock; V. Macmillan Brown; N. Marsh; W.H. Montgomery; E. Page; E. Wall.

1928

M. Anderson; W.S. Baverstock; V. Macmillan Brown; N. Marsh; W.H. Montgomery; E. Page; E. Wall.

1929

M. Anderson; W.S. Baverstock; E.M. Collier; V. Macmillan Brown; W.H. Montgomery; E. Page; F.A. Shurrock; C. Thornton; S. Vincent; C. Wilding.

1931

M. Anderson; W.S. Baverstock; d'A Boxall; E.M. Collier; J. Cook; R.N. Field; V. Macmillan Brown; W.H. Montgomery; E. Page; F.A. Shurrock.

1932

M. Anderson; R. Angus; d'A Boxall; A.H. Cook; J. Cook; R.N. Field; J.A. Johnstone; V. Macmillan Brown; W.H. Montgomery; E. Page; C. Perkins; F.A. Shurrock; S. Vincent; M. Vyner.

1935

W.H. Allen; M. Anderson; W.S. Baverstock; P.D. Bethune; R.N. Field; L. Henderson; J.A. Johnstone; R. Lovell-Smith; V. Macmillan Brown; N. Marsh; E. Page; E.R. Sawtell; S. Vincent; C. Wilding.

1936

C. Aitken; W.H. Allen; M. Anderson; W.S. Baverstock; P.D. Behtune; R.N. Field; L. Greener; L. Handerson; J.A. Johnstone; R. Lovell-Smith; N. Marsh; W.H. Montgomery; E.R. Sawtell; O. Spencer Bower; C. Wilding; M.T. Woollaston.

1938

M. Anderson; R. Angus; L. Bensemman; P.D. Bethune; J. Campbell; R.N. Field; L. Henderson; R. Hipkins; J.A. Johnstone; N. Marsh; E. Page; O. Spencer Bower; C. Wilding; M.T. Woollaston.

1940

W.H. Allen; M. Anderson; R. Angus; L. Bensemam; P.D. Bethune; The Caxton Press; R.N. Field; L. Henderson; J.A. Johnstone; R. Lovell-Smith C. McCahon; N. Marsh; E. Page; P. Pascoe; O. Spencer Bower; M.T. Woollaston.

1943

M. Anderson; R. Angus; L. Bensemam; P.D. Bethune; R.N. Field; L. Henderson; J.A. Johnstone; R. Lovell-Smith; D. Lusk; C. McCahon; M. Macalister; S.B. Maclennan; E. Page; C. Wilding; M.T. Woollaston.

1945

M. Anderson; R. Angus; L. Bensemam; O. Binswanger; J.A. Johnstone; D. MacDiarmid; A.H. McLintock; D. Manning; E. Page; F. Shewell; J.H. Smith; S. Smith; O. Spencer Bower; C. Wilding; M.T. Woollaston.

1946

M. Anderson; R. Angus; L. Bensemam; A.A. Deans; R.N. Field; R. Fleming; L. Henderson; J.A. Johnstone; R. Lovell-Smith; D. Lusk; C. McCahon; D. MacDiarmid; E. Page; J. Peter; W.J. Reed; F. Shewell; W.A. Sutton; C. Wilding; M.T. Woollaston.

1947

C. Aitken; W.H. Allen; M. Anderson; W.S. Baverstock; L. Bensemam; P.D. Bethune; A. Cook; J. Cook; A.A. Deans; R. Fleming; L. Henderson; J.A. Johnstone; R. Lovell-Smith; D. Lusk; C. McCahon; T.A. McCormack; D. MacDiarmid; V. Macmillan Brown; D. Manning; N. Marsh; W.H. Montgomery; E. Page; J. Peter; W.J. Reed; E.R. Sawtell; O. Spencer Bower; C. Thorton; S. Vincent; M. Vyner; E. Wall; C. Wilding; M.T. Woollaston.

1948

C. Aitken; W.H. Allen; M. Anderson; L. Bensemam; R. Clark; R. Fleming; H. Hall; J.A. Johnstone; E. Lee-Johnsone; D. Lusk; C. McCahon; S.B. Maclennan; D. Manning; P. Pascoe; J. Peter; W.J. Reed; J. Ritchie; N.A. Ritchie; E.C. Seelye; F. Shewell; F. Staub; H. Stewart; W.A. Sutton; C. Tole; J. Tole; J. Weeks; M.T. Woollaston.

1949

C. Aitken; W.H. Allen; M. Anderson; R. Angus; Barc; L. Bensemam; H. Brown; R.N. Field; L. Henderson; J.A. Johnstone; R. Lovell-Smith; D. Lusk; C. McCahon; D. MacDiarmid; D. Manning; E. Page; J. Peter; W.J. Reed; F. Shewell O. Spencer Bower; W.A. Sutton; M. Taylor; M.T. Woollaston; B. Zanders.

1950

C. Aitken; M. Anderson; R. Angus; L. Bensemam; A. Brooke; R. Clark; A.A. Deans; E.J. Doudney; R.N. Field; O. Jones; J.A. Johnstone; R. Lovell-Smith; D. Lusk; C. McCahon; M. Macaliser; D. MacDiarmid; D. Manning; C.F. Milne; E. Murphy; J. Oakley; J. Peter; W.J. Reed; F. Shewell; M. Smith; O. Spencer Bower; V. Steinert; W.A. Sutton; G. Woods; S. Woolcott; M.T. Woollaston; B. Zanders.

1951

C. Aitken; M. Anderson; L. Bensemman; A.A. Deans; E.J. Doudney; L. Henderson; O. Jones; R. Lovell-Smith; D. Lusk; C. McCahon; D. MacDiarmid; D. Manning; C.F. Milne; P.M. Mulcahy; P. Perrin; O. Spencer Bower; W.A. Sutton; M.T. Woollaston; B. Zanders.

1952

C. Aitken; R. Angus; L. Bensemman; D.S. Brokenshire; L. Castle; J. Drawbridge; J. Fahy; M. Garland; C.O. Jansen; D. Lusk; C. McCahon; D. Manning; B. Miller; C.F. Milne; S. Minson; J. Oakley; J. Peter; Plishke & Firth; W.J. Reed; Risingholme Ceramics; O. Spencer Bower; W.A. Sutton; M.T. Woollaston; B. Zanders.

1953

C. Aitken; M. Anderson; R. Angus; L. Bensemman; D.S. Brokenshire; L. Castle; R. Cowan; D. Crumpton; G.E. Fairburn; G.S.R. Fenton; I. Fife; A.T. Foster; D. Glover; F. Gross; R.A. Hiseman A.S. Holcroft; J.A. Johnstone; S. Kaner; J. Kingstone; L.A. Lipanovic; R. Lovell-Smith; D. Lusk; C. McCahon; D. MacDiarmid; P.M. Mulcahy; I. Randow; W.J. Reed; O. Spencer Bower; W.A. Sutton; M.T. Woollaston; J.B. Wright.

1954

M. Anderson; R. Angus; L. Bensemman; R. Brett; L. Castle; A.A. Deans; E.J. Doudney; R. Gopas; F. Gross; P. Hanly; R.A. Hiseman; J. Holmwood; J.A. Johnstone; A. Leary; R. Lovell-Smith; D. Lusk; C. McCahon; D. Manning; P.M. Mulcahy; J. Peter; E.K. Rose; S.H. Sofield; O. Spencer Bower; W.A. Sutton; M.T. Woollaston.

1955

C. Aitken; M. Anderson; R. Angus; L. Castle; R. Cowan; A.A. Deans; G.S.R. Fenton; F. Gross; P. Hanly; L. Henderson; R.A. Hiseman; G. Hope; J. Horsley; K. Jackson; R. Lovell-Smith; D. Lusk; C. McCahon; D. Manning; M. Mrkusich; P.M. Mulcahy; M. Nicholson; P. Pascoe; J. Peter; W.J. Reed; A. Simmonds; O. Spencer Bower; W.A. Sutton; G. Tavener; M.T. Woollaston.

1956

C. Aitken; M. Anderson; R. Angus; L. Bensemman; R. Cowan; W. Culbert; I. Fife; F. Gross; P. Hanly; A. Higgs; D. Lusk; C. McCahon; D. MacDairmad; D. Manning; H. Mason; M. Millar; P.M. Mulcahy; J. Peter; O. Spencer Bower; W.A. Sutton; G. Tavener; M.T. Woollaston.

1957

C. Aitken; M. Anderson; R. Angus; L. Bensemman; R. Clark; R. Cowan; J. Horsley; A. Leary; A. Lehmann; R. Lovell-Smith; D. Lusk; C. McCahon; N. Manchester; D. Manning; H. Mason; P.M. Mulcahy; P. Pascoe; J. Peter; A. Pickmere; W.J. Reed; F. Simmonds; O. Spencer Bower; W.A. Sutton.

1958

C. Aitken; M. Anderson; R. Angus; L. Bensemman; J.Y. Black; L. Castle; T.A. Coomber; R. Cowan; G.R.S. Fenton; R.N. Field; R. Gopas; F. Gross; P. Hanly; W. Jones; D. Lusk;

C. McCahon; H. Mason; P.M. Mulcahy; J. Oakley; P. Olds; P. Pascoe; J. Peter; W.J. Reed; O. Spencer Bower; W.A. Sutton; D.B. Wilkie; M.T. Woollaston.

1959

R. Angus; E.N. Bracey; A. Brooke; R. Clark; R. Cowan; R. Gopas; F. Gross; H. Henning-Hansen; R. Lovell-Smith; R. de B. Lovell-Smith; D. Lusk; C. McCahon; H. Mason; P.M. Mulcahy; P. Pascoe; J. Peter; W.J. Reed; J. Royds; B. Smith; O. Spencer Bower; W.A. Sutton; M.T. Woollaston.

1960

R. Angus; D. Beaven; L. Bensemann; A. Brooke; R. Clark; J. Coley; P. Cotton; R. Cowan; J. Fahy; R. Gopas; F. Gross; P. Hanly; J. Horsley; H. Keith; A. Lasenby; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; P.M. Pascoe; J. Peter; O. Spencer Bower; W.A. Sutton; D.B. Wilkie; M.T. Woollaston

1961

R. Angus; D. Beaven; L. Bensemann; E.N. Bracey; A. Brooke; G.H. Brown; L. Cappel; J. Coley; P. Cotton; R. Cowan; M.N. Day; B. Dew; R.N. Field; T. Garrity; S. Goldberg; R. Gopas; F. Gross; L.M. Lewis; I. Lough; R. Lovell-Smith; D. Lusk; C. McCahon; Q. MacFarlane; D. Manning; H. Mason; A. Mitchener; G.T. Moffitt; G. Mudge; P.M. Mulcahy; A. Oliver; P. Pascoe; J. Peter; W.J. Reed; G. Royds; O. Spencer Bower; W.A. Sutton; D.B. Wilkie; M.T. Woollaston.

1962

R. Angus; L. Bensemann; B. Black; E.N. Bracey; E.A. Bullmore; J. Coley; P. Cotton; R. Cowan; D. Graham; F. Gross; J. Keogh; I. Lough; R. Lovell-Smith; D. Lusk; C. McCahon; L. McIvor; N. Manchester; D. Manning; G.T. Moffitt; P.M. Mulcahy; P. Pascoe; P. Pearson; J. Peter; J. Scott; O. Spencer Bower; W.A. Sutton; T.J. Taylor; J. Trollope; M.T. Woollaston.

1963

R. Angus; M.V. Askew; R. Bancroft; D. Beaven; L. Bensemann; A. Brooke; J. Coley; P. Cotton; R. Cowan; T.A. Field; T. Fomison; R. Gopas; F. Gross; P. Hanly; L. Henderson; K. Hos; Lawry & Sellers; I. Lough; D. Lusk; C. McCahon; D. MacDiarmid; Q. MacFarlane; H. Mason; G.T. Moffitt; P.M. Mulcahy; A. Oliver; Pascoe & Linton; J. Peter; W.J. Reed; V. Robertson; F.M. Rutherford; F. Simmonds; W.A. Sutton; T.J. Taylor; W. Tippett; M. Trumic; K. Von Meier; M.T. Woollaston.

1964

F. Akins; R. Angus; R. Bancroft; L. Bensemann; D. Binny; E.N. Bracey; L. Castle; J. Coley; B. Curnow; V. Dudgeon; M. Eaton; R. Gopas; P. Hanly; L. Henderson; W. Jones; I. Lough; R. Lovell-Smith; D. Lusk; C. McCahon; E.J. McCoy; Q. MacFarlane; J. Macklin; R. Miller; P.M. Mulcahy; Pascoe & Linton; D. Peebles; R. Ritchie; F. Simmonds; T.J. Taylor; W. Tippett; J. Trollope; M. Trumic; P. Trusttrum; G. Twiss; I. Von Randow; M.T. Woollaston.

1965

R. Angus; R. Bancroft; L. Bensemann; D. Blumhardt; E.N. Bracey; G.H. Brown; L. Castle; J. Coley; P. Cotton; R. Cowan; M. Eaton; T.A. Field; R. Gopas; D. Graham; P. Hanly; I. Lough; R. Lovell-Smith; D. Lusk; C. McCahon; Q. MacFarlane; H. Mason; P.M. Mulcahy; Pascoe & Linton; B. Peebles; J. Peter; D. Peters; J. Poulton; N. Scott; F. Simmonds; C.R. Thomas and Associate Architects; W. Tippett; P. Trusttrum; I. Von Randow; M. Warr; S. Watson; P.J. Williams; M.T. Woollaston.

1966

R. Angus; T. Angus; R. Bancroft; L. Bensemann; J. Drawbridge; G.F. Fuller; R. Gopas; P. Hanly; M. Illingworth; N. Lemon; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; H. Mason; G.T. Moffitt; P.M. Mulcahy; I. O'Neill; Pascoe & Linton; B. Peebles; J. Peter; J. Poulton; Y. Rust; A. Simmonds; O. Spencer Bower; W.A. Sutton; W. Tippett; I. Van Randow; M. Warr; Warren & Malhony.

1967

A. Angus; J. Angus; R. Bancroft; N. Barron; L. Bensemann; J.G. Blackman; E.N. Bracey; R. Campbell; B. Cleavin; J. Coley; R. Cowan; T. Fomison; R. Gopas; P. Hanly; P. Janseen; R. Killeen; D. Lusk; C. McCahon; G.T. Moffitt; P.M. Mulcahy; Pascoe & Linton; J. Peter; F. Simmonds; M.D. Smither; O. Spencer Bower; A.M. Steven; E. Stevens; W.A. Sutton; C. Sydow; G. Tapper; P. Taylor; P. Tennant; W. Tippett; Trengrove-Trengrove & Marshall; K. Wakely; M.T. Woollaston.

1968

D. Ball; R. Bancroft; N. Barron; B. Bavaki; L. Bensemann; M. Blackman; E.N. Bracey; L. Castle; B. Cleavin; J. Coley; R. Cowan; J. Drawbridge; A. Duff; R. Gopas; P. Hanly; L. Henderson; B. Henry; R. Hotere; I. Hutson; R. Killeen; A. Loman; I. Lough; D. Lusk; A. Lysaght; C. McCahon; M. Macalister; Q. MacFarlane; L. McIvor; H. Mason; E. Mayo; G.T. Moffitt; M. Mrkusich; E.M. Mulcahy; E. Noordhof; J. Peter; A. Pickmere; I. Scott; F. Simmonds; L. Smith; M.D. Smither; O. Spencer Bower; W.A. Sutton; C. Sydow; T.J. Taylor; W. Tippett; J. Trollope; M. Trumic; J. Turner; D. Waters; M.T. Woollaston.

1969

A. Abbott; R. Angus; R. Bancroft; N. Barron; M. Bartlett; M. Bass-Becking; S. Bass-Becking; P. Beadle; L. Bensemann; B. Cleavin; R. Cowan; B. Grouden; P. Hanly; R. Hotere; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; R. Mitchell; G.T. Moffitt; C.R. Newton-Board; A. Oliver; J. Peter; R. Rudd; F. Simmonds; M.D. Smither; O. Spencer Bower; C. Sydow; P. Taylor; W. Tippett; I. Trickett; J. Turner; D. Waters; B. Wong.

1970

R. Angus; N. Barron; L. Bensemann; D. Binny; K. Bosshard; E.A. Bullmore; J. Clavert; B. Cleavin; J. Coley; M. Eaton; J. Fuller; R. Gopas; D. Graham; P. Hanly; R. Hotere; I. Hutson; R. Johnson; L.M. Lewis; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; H. Mason; J. Middleditch; D. Mitchell; G.T. Moffitt; P.M. Mulcahy; J. Peter; F. Simmonds; M.D. Smither; O. Spencer Bower; D. Staub; G. Storm; C. Sydow; G. Taemmler; G.

Taylor; W. Tippett; G. Tricker; P. Trustrum; J. Turner; K. Twiss; D. Waters; M. Webb; M.T. Woollaston.

1971

N. Barron; A. Borren; E.N. Bracey; J. Coley; R. Cowan; D. Fraser; R. Gopas; R. Hotere; I. Hughes-Sparrow; I. Hutson; R. Johnson; I. Lough; D. Lusk; C. McCahon; J. MacFarlane; Q. MacFarlane; G.T. Moffitt; G. Moller; P.M. Mulcahy; P. Pease; J. Peter; Y. Rust; F. Simmonds; S. Skerman; O. Spencer Bower; C. Sydow; M. Szirmay; G. Twiss; S. Yeoman.

1972

G. Albrecht; I. Arcus; H. Barnett; L. Bensemman; L. Castle; P. Clairmont; J. Coley; G. Cook; G. Cornish; M. Eaton; T.A. Field; T. Fomison; A. Gandy; R. Gopas; R. Hotere; I. Hutson; R. Johnson; R. Liley; I. Lough; D. Lusk; Q. MacFarlane; G.T. Moffitt; P.M. Mulcahy; L. Narby; A. Nisbet-Smith; J. Peter; I. Richards; H. Rockel; O. Spencer Bower; H. Sutherland; C. Sydow; R. White.

1973

G. Albrecht; R. Bancroft; N. Barron; L. Bensemman; B. Brickell; D. Cheer; P. Clairmont; B. Cleavin; J. Coley; A. Cotter; M. Eaton; J. Fahy; T. Fomison; J. Gill; R. Gopas; J. Greig; R. Hotere; J. Hunt; I. Hutson; R. Johnson; D. Lusk; C. McCahon; Q. MacFarlane; P.M. Mulcahy; W. Rodgers; P. Romanides; F. Simmonds; I. Spalding; O. Spencer Bower; C. Sydow; M. Szirmay; M. Thompson; M. Trumic; P. Trustrum; M.T. Woollaston.

1974

R. Bancroft; N. Barron; E.N. Bracey; B. Brickell; G. Busch; B. Cleavin; J. Coley; R. Cowan; T. Fomison; R. Good; P. Hanly; M. Hedwig; R. Hotere; J. Hunt; I. Hutson; I. Lough; D. Lusk; C. McCahon; T. McWilliam; N. Mason; M. Mendlesburg; G.T. Moffitt; P.M. Mulcahy; J. Patience; J. Peter; C. Rands; F. Simmonds; O. Spencer Bower; P. Stichbury; C. Sydow; M. Thomas; P. Trustrum; M. Webb.

1975

R. Bancroft; L. Bensemman; G. Bishop; V. Bishop; D.S. Brokenshire; R. Campbell; A. Caselberg; P. Clairmont; B. Cleavin; J. Coley; C. Eyley; T. Fomison; P. Hanly; J. Hardy; R. Hotere; J. Hunt; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; O. Mapp; M. Milne; G.T. Moffitt; P.M. Mulcahy; J. Parker; H. Rockel; S. Sheehan; A. Simonin; O. Spencer Bower; T. Stringer; G. Suiter; L. Summers; M. Szirmay; M. Webb.

1976

R. Bancroft; N. Barron; L. Bensemman; G. Bishop; V. Bishop; R. Campbell; L. Castle; J. Coley; S. Culy; D. Driver; M. Eaton; T. Fomison; R. Gopas; J. Hardy; R. Hotere; J. Hunt; R. Johnson; D. Lusk; C. McCahon; Q. MacFarlane; G.T. Moffitt; P.M. Mulcahy; S. Sheehan; O. Spencer Bower; W. Tippett; R. Thornburn; J. Turner; M. Webb.

1977

G. Albrecht; R. Bancroft; N. Barron; L. Bensemann; G. Bishop; V. Bishop; E.N. Bracey; L. Castle; P. Clairmont; B. Cleavin; J. Coley; R. Cowan; J. Drawbridge; M. Eaton; T.A. Field; T. Fomison; R. Gopas; P. Hanly; R. Hotere; J. Hunt; R. Johnson; I. Lough; D. Lusk; C. McCahon; Q. MacFarlane; H. Mason; G.T. Moffitt; P.M. Mulcahy; J. Peter; Y. Rust; F. Simmonds; O. Spencer Bower; W.A. Sutton; M. Szirmay; W. Tippett; M. Trumic; P. Trusttrum; M.T. Woollaston.

Appendix C: Group show catalogues held in the Robert McDougall Art Gallery Archives Collection, and at the Macmillan Brown Library Archives Collection, University of Canterbury

Arranged chronologically under exhibition year. All catalogues list works displayed by artists, and give the price for those works available for sale. Any additional information included in the catalogues is noted.

MB indicates that the catalogue is held in the Macmillan Brown Library Archives Collection, University of Canterbury

RMD indicates that the catalogues is held in the Robert McDougall Art Gallery Archives Collection. Christchurch

1929

1929 Group: exhibition of paintings and drawings by the 1929 Group: September 1929

[Christchurch]: Christchurch Press Co., Ltd., [1929]. 3p.

MB

RMD

1931

Exhibition of paintings, sculpture and drawings by the 1931 Group

[Christchurch]: Willis & Aiken Ltd., [1931]. 2p.

MB

1932

Exhibition of paintings, sculpture, crafts and drawings by the 1932 Group: September 1932.

[Christchurch]: Willis & Aiken Ltd., [1932]. 3p.

MB

RMD

1935

Exhibition of paintings and drawings by the 1935 Group: October 1935.

[Christchurch]: Willis Aiken Ltd., [1935]. 2p.

MB

RMD

1936

Exhibition of paintings and drawings by the 1936 Group: November 1936.

[Christchurch]: Willis & Aiken Ltd., [1936]. 3p.

MB

RMD

1938

Exhibition of paintings and drawings by the 1938 Group: August 1938.

[Christchurch]: Willis & Aiken Ltd., [1938]. 3p.

MB

RMD

1940

The 1940 Group: exhibition of drawings, paintings, etc.

[Christchurch]: Willis & Aiken Ltd., [1940]. 3p.

MB

1947

Retrospective exhibition: the Group show 1927-1947: Art Gallery, Christchurch, 3-13 November.

[Christchurch]: Caxton Press, [1947]. 7p.

Gives a short biographical note on each artist exhibiting, including training and when they first exhibited with the Group.

MB

RMD

1948

48 Group.

[Christchurch]: Caxton Press, [1948]. 5p

MB

RMD

1949

49 Group.

[Christchurch]: Caxton Press, [1949]. 3p.

RMD

1950

Group show 50.

[Christchurch]: Caxton Press, [1950]. 6p.

RMD

1951

Group show 1951.

[Christchurch]: Caxton Press, [1951]. 6p.

Includes a list of the 1951 Friends of the Group

RMD

1952

1952 Group show

[Christchurch]: Caxton Press, [1952]. 4p.

Includes a list of the 1952 Friends of the Group

RMD

1953

1953 Group show: exhibition of paintings, drawings, prints, sculpture, pottery and crafts by leading contemporary New Zealand artists: New Zealand's finest modern art!

[Christchurch]: Caxton Press, [1953]. 4p.

Includes a list of the 1953 Friends of the Group

RMD

1954

The Group show 1954

[Christchurch]: Caxton Press, [1954]. 5p.

RMD

1956

The Group show 56: the Art Gallery, Durham Street

[Christchurch]: Caxton Press, [1956]. 4p.

RMD

1957

The Group show 57: the Art Gallery, Durham Street

[Christchurch]: Caxton Press, [1957]. 4p.

RMD

1958

The Group show 1958: Durham Street Art Gallery 11-26 October.

[Christchurch]: Caxton Press, [1958]. 4p.

Includes a list of the 1958 Friends of the Group

RMD

1959

Nineteen fifty nine Group show

[Christchurch]: Caxton Press, [1959]. 4p.

Includes a programme of "talks and discussions" offered throughout the duration of the show by members of the Group.

MB

RMD

1960

The Group show 1960 in the Durham Street Gallery.

[Christchurch]: Caxton Press, [1960]. 4p.

RMD

1961

Group show 61

[Christchurch]: Caxton Press, [1961]. 5p.

MB
RMD

1962

The Group show 62: Durham Street Art Gallery 29 September-14 October.

[Christchurch]: Caxton Press, [1962]. 4p.

Includes a list of 1962 Friends of the Group.

MB
RMD

1963

The Group show 63: Art Gallery, Durham Street

[Christchurch]: Caxton Press, [1963]. 5p.

MB
RMD

1964

The Group 64

[Christchurch]: Caxton Press, [1964]. 5p.

RMD

1965

The Group show 65.

[Christchurch]: Caxton Press, [1965]. 3p.

MB
RMD

1966

The Group show 66.

[Christchurch]: Caxton Press, [1966]. 4p.

RMD

1967

The Group show 67: Durham Street Art Gallery

[Christchurch]: Caxton Press, [1967]. 5p.

RMD

1968

The Group show 68: Gloucester Street Art Gallery

[Christchurch]: Caxton Press, [1968]. 5p.

RMD

1969

The Group show 69: C.S.A. Gallery 15-29 November.

[Christchurch]: Caxton Press, [1969]. 4p.

RMD

1970

Group show 70: painting, sculpture, drawing, prints, pottery, weaving, and jewellery at the C.S.A. Gallery 14-29 November.

[Christchurch]: Caxton Press, [1970]. 5p.

Includes a brief biographical note on R. Angus (who died January 1970).

RMD

1971

The Group show: C.S.A. Gallery 13-29 November 1971.

[Christchurch]: Caxton Press, [1971]. 4p.

RMD

1972

The Group show 72: painting, drawing, sculpture, pottery, weaving and prints at the C.S.A. Gallery 18 November-3 December.

[Christchurch]: Caxton Press, [1972]. 4p.

RMD

1973

The Group show 1973

[Christchurch]: Caxton Press, [1973]. 5p.

RMD

1974

The Group show 1974

[Christchurch]: Caxton Press, [1974]. 5p.

RMD

1975

The Group show 1975

[Christchurch]: Caxton Press, [1975]. 5p.

RMD

1976

The 76 Group show: paintings, sculpture, graphics, weaving and pottery.

[Christchurch]: Caxton Press, [1976]. 5p.

Includes a brief biographical note on C. Sydow (who died December 1975).

RMD

1977

The 1977 Group show and the last: the Group show catalogue of the last Group show held in the C.S.A. Gallery 12-27 November.

[Christchurch]: Caxton Press, [1977]. 4p.

RMD

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