



A bi-monthly publication containing news, views and reviews of activities at the Robert McDougall Art Gallery.

Number 12

November/December 1980



A 'tour' of the icon exhibition underway in the North Gallery.

IKON Inspired Art

This exhibition now moves on to Wellington and Auckland before beginning the second — Australian — leg of its world tour. Although not a 'block buster' exhibition this show proved very popular and attracted several thousands of visitors. All who saw the exhibition were impressed by the serenity and dignity of these exceptional works of art and the educational displays and programmes proved very popular.

You and the collection

Some time back we were reluctantly forced to restrict public access to the collection in storage because of the poor conditions which prevailed. Whilst new solander boxes are still arriving for the Works on Paper collection, and shelving for these boxes will have to be installed early in the new year, we can now open up our storage areas once more. The painting racks are completed and installed and easy access to any painting in the collection is assured.

If you are anxious to refamiliarise yourself with one of your favourite works and we do not currently have it on show, you can simply request the Curator Neil Roberts, to show you the



The new painting racks in the painting store.

work and he will be delighted to do so. These are your works and we are proud to be able to show you the new conditions in which they are being cared for. (This service is available weekdays only).

America and Europe — a century of modern masters

America and Europe: **A Century of Modern Masters** from the Thyssen-Bornemisza Collection is the most important international exhibition surveying 19th and 20th century art to be shown in New Zealand since the **Modern Masters: Manet to Matisse** tour from the Museum of Modern Art, New York in 1975.

Ninety-eight artists and 108 works are included in the exhibition which illustrates the developments in American and European art since the 1870s. It includes at least one work from each year of the century, commencing with Renoir's exquisite *Woman with a Parasol* 1873, Sargent's *Venetian Onion Seller* c. 1880-82, Picasso's rare Fauve work *Harvesters* 1907 and Braque's *Woman with a Mandolin* 1910 to name but a few, and concluding with Wyeth's beautiful watercolour *Afternoon Flight* 1970, Frances Bacon's *Portrait of George Dyer* 1968, Lucian Freud's *Last Portrait* and Motherwell's *Havana* 1977.

The Thyssen-Bornemisza collection, of which this exhibition is only a small portion, was initiated around 1927 by the first Baron Heinrich Thyssen-Bornemisza (1875-1947). In 1933, the Villa Favorita, in Castagnola, Switzerland, was purchased to house the family's collection.

Whilst the penchant of the first Baron was for collecting old masters — covering a wide range from Italian works of all periods to German Masters, his son Hans Heinrich Thyssen-Bornemisza has favoured paintings by modern American and European artists. On the death of his father in 1947, the present Baron expanded the boundaries of the original collection by including works by French Impressionists, and a selection of American and European masters representative of the major art movements of the 20th century.

Major paintings by artists such as Monet, Degas, Lautrec, Picasso, Mondrian, Magritte, Moholy-Nagy, Pollock, Rauschenberg are included in a visual feast with appeal for everyone.

In addition, a fully illustrated colour catalogue will accompany the exhibition.

The appearance of these masterpieces in New Zealand is entirely due to the generosity of Baron Hans Heinrich Thyssen-Bornemisza who through the good offices of the Australian Gallery Directors' Council has made the exhibition available to the New Zealand public. However, without the support of the Minister for the Arts and the New Zealand Government by providing insurance cover for the exhibition this unique event would not have been possible.

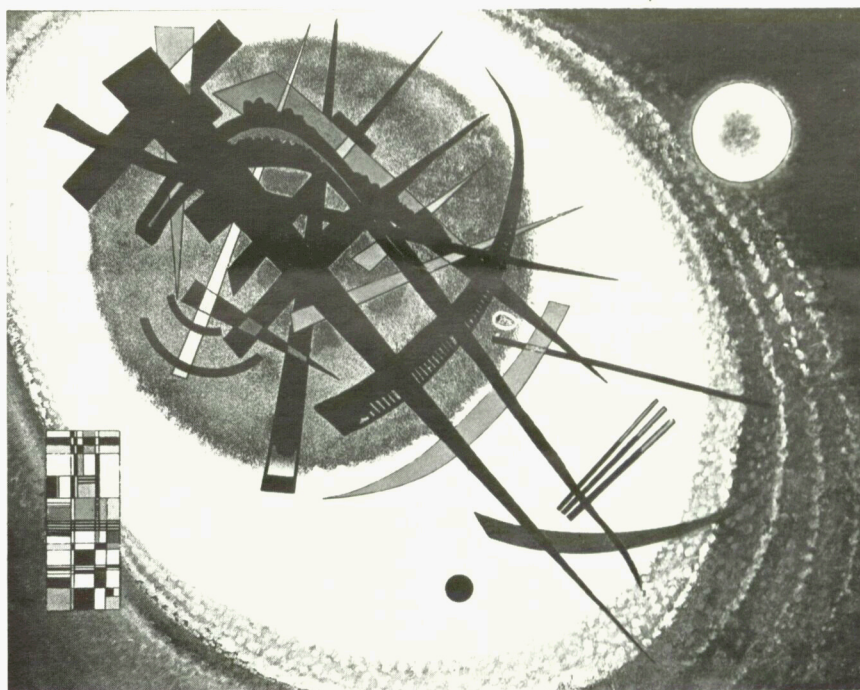
Admission

Adults	\$2.50
Senior Citizens Friends Society Members Students/children	\$1.50
School parties, pre-booked.	50 cents

A concession ticket giving five admissions is available for \$10.00



Franz Marc, *The Dream*, oil 1912.



Wassily Wassiljewitsch Kandinsky, *In a Bright Oval*, oil 1925.

Frances Hodgkins Lithograph

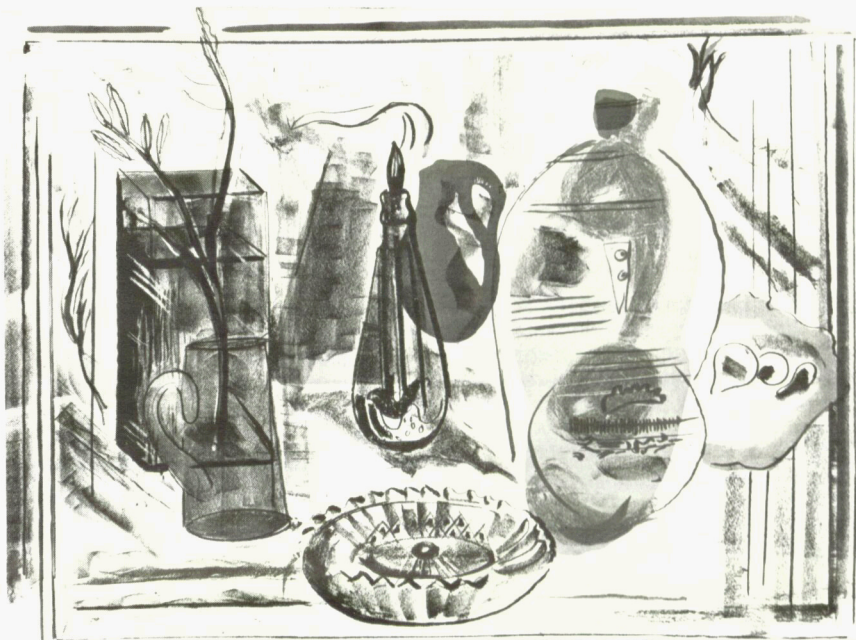
The gallery has been most fortunate in recently acquiring a unique piece of graphic work by the artist Frances Hodgkins, the published lithograph *Arrangement of Jugs*.

This subject was first worked by the artist as a lithographic print in March 1937 and was published and issued as number 16 in the series "Lithographs for School".

A second series in an edition of 500 was subsequently published by Contemporary Lithographs Limited, London, a company directed by Robert Wellington and John Piper; the latter is attributed as having assisted Frances Hodgkins in preparing and printing the lithographic stone. He still holds in his collection one of the studies made in preparation for the work.

The work recently purchased by the gallery is one taken from this edition.

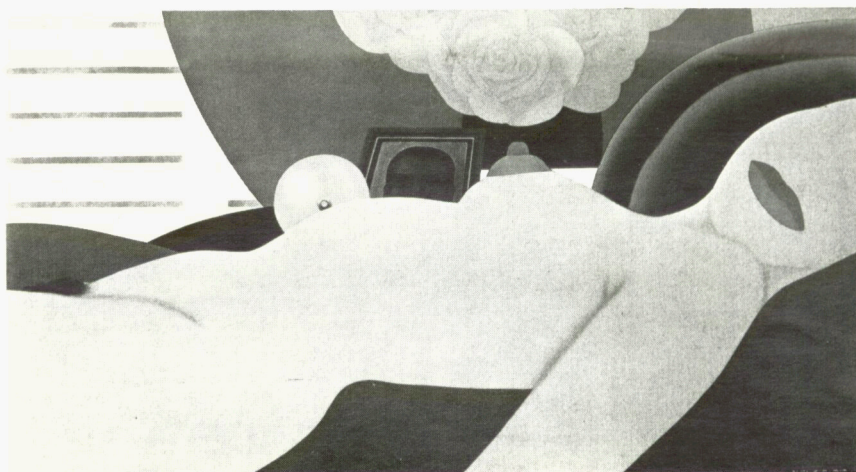
Only a small amount of graphic work was executed by Frances Hodgkins during her lifetime and *Arrangement of Jugs* is the only lithograph known to have been made by her. The first exhibition of the print publicly in New Zealand was during the tour of the 1968-69 Exhibition of British Prints and Drawings organised by the British Council.



Arrangement of Jugs, 1937.



Village in the Bay of the Astrolabe. One of the works in the collection to be exhibited in the installation of *Early New Zealand Painting and Prints*.



Tom Wesselmann, Nude Number 1, oil 1970.

Exhibition of the Permanent Collection

The gallery will close the 1980 exhibition programme by giving over the entire exhibition space to installations of works drawn from the public collection.

Installations will include: *Early New Zealand Painting and Prints*, works from the late Victorian period, the *Canterbury School 1890-1980*, and *New Zealand expatriates* — Sydney Thompson, Frances Hodgkins, and Raymond McIntyre.

Works by contemporary New Zealand artists, Petrus van der Velden, and in the Print Room a special seasonal selection of prints following the theme 'The Holy Family'. This latter installation will incorporate a number of early 19th century published prints, many of them unseen by visitors for some years and a few that have never previously been shown publicly.

We hope that during this time we can provide something that is of interest to everyone.

OutReach Programme

Recently OutReach has been moving further afield. With the assistance of touring artists grants from the Queen Elizabeth II Arts Council — N.Z. Railways scheme and donations from the outlying communities, two of our troupes have recently been able to perform on the West Coast and in North Canterbury.

In October Harmony, the musical troupe specialising in an innovative creative music programme, visited Greymouth, Hokitika and Arthurs Pass. They performed at the schools, Grey Hospital Occupational Therapy Department, the Seaview Psychiatric Hospital and in local community halls to a wide cross section of the West Coast communities and despite the physical problems of moving a group of 5 with all their costumes, musical and electronic gear, thoroughly enjoyed this contact with the West Coast communities.

A selection of paintings from the Robert McDougall's permanent collection also went northward for a brief 3 day tour in October along with the OutReach performer Jill Wilcox and her "Collections of a Magpie". This time our visit was planned to coincide and contribute to a small local art exhibition of works by local painters and it was an excellent exercise in shared expertise and experience.

Unfortunately however, the changed regulations regarding the Department of Labour's Temporary Employment scheme means that two of our major troupes, Harmony and Theatrical Explosions will be finishing at the end of November. By this time however both troupes will have established for themselves well polished and well-tried performance programmes along with quite an extensive local reputation in Christchurch and nearby regions. We wish them every success as they move next into independent performance work and thank them for the important contribution they made to the McDougall Art Gallery's extremely successful OutReach programme.

To September 1 1980 OutReach had presented its art and art-related programmes to 35,690 members of Christchurch and outlying communities.

Conservation laboratory

At its last meeting the out going Council approved further excavations under the Centre South and South-West galleries. These will provide us with a further 157m² of space and will be used as a new Paper Conservation laboratory offering a specialised national service. At the same meeting council approved the appointment early in 1981 of an experienced American paper conservator on a six month contract to supervise the installation and setting up of this laboratory. The old interim conservation area will be redesigned as a Works on Paper store.

Acquisitions September-October

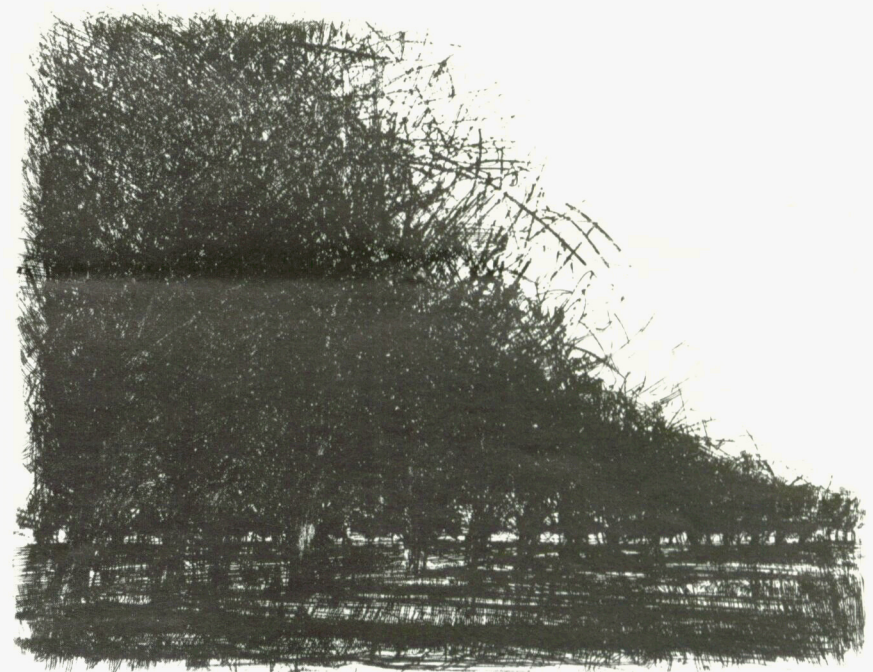
The following works have been recently purchased.

John Drawbridge, *The approach to St Andre*, etching state 3.

Milan Mrkusich, *Monochrome Yellow*, 1978 laminated Board.

Frances Hodgkins, *Arrangement of Jugs*, 1937 lithograph.

Phillip Clairmont, *Portrait of a Washbasin*, 1971 oil on hessian/board. This work was formerly on loan to the gallery.



The approach to St Andre.

A file for your Gallery publications

You will note that the current issue of Bulletin No. 12 has been drilled to facilitate its storage in a file. This is because we appreciate that as our publications frequently feature exhibition and Gallery information of permanent interest to our members, you may wish to store them for later reference. For that purpose we have prepared a special vinyl cover available now at the Gallery Information Desk. They retail to the general public at \$3.00 each but a special reduction to \$2.00 will be made for members of the McDougall Art Gallery Friends Society on the presentation of membership cards at the time of purchase.