



Bulletin

The Robert McDougall Art Gallery

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

Number 14

March/April 1981

ISSN 0111-1426

Proliferating attractions

Sometimes it is hard to see something that is right in front of our eyes.

Four people, one each from the McDougall Gallery, the Canterbury Museum, the Arts Centre and the Botanic Gardens, recently got together to discuss plans for a walking tour that would take visitors to Christchurch through the sights of the four institutions.

They were surprised, even amazed to discover the length of the list of amenities they could offer — a music conservatory, cinema, bookshop, craft workshops, a print gallery, four restaurants, ballet and drama theatres, varied walks among some of the finest horticultural displays in the southern hemisphere, glasshouses filled with tropical plants, children's play areas, the unique Antarctic wing of the Canterbury Museum, superb dioramas vividly illustrating the history of

Canterbury, frequently changing exhibitions from the collections of the Robert McDougall Art Gallery, plus a programme of important travelling shows.

Add to these the recreation of boating on the Avon, the CSA Gallery, the Artists' Quarter with its cluster of workshops and we have a list of activities and interests concentrated within a kilometre of the Museum unequalled by any other city in New Zealand.

It occurred to the four planning the walking tour that their problem was not one of what to show visitors but how to fit it all into two hours.

It clearly would be a very difficult task, for over recent years the activities of the area had steadily increased and their scope had reached their present broad span.

So the administrators were a little startled to find addition upon addition to their list.

In April a local bodies conference in Christchurch will bring around nine hundred visitors into the city. Volunteers are needed to help show them the many attractions of our cultural and recreational precinct.

We already have some names but if any friends of the gallery who would like to lend a hand in showing our attractions to people from other parts of the country, please ring the gallery with your names, addresses and telephone numbers.

Occasional weekend custodians

We would like to hear from friends of the gallery, perhaps a husband and wife, who would like to be considered for occasional duty as weekend custodians.

The duties are those of maintaining the security of the building and its collections by patrol of the gallery spaces and serving as a receptionist-shopkeeper at the entry foyer to the gallery.

The positions are important and responsible and require an ability to deal patiently and pleasantly with visitors to the gallery. It is accordingly well paid. Gallery hours at the weekend are between 1.00pm to 5.30pm in summer and 12.00 to 4.30pm in winter.

Please ring Janet Callender the gallery secretary if you are interested.

A link between the gallery and the museum

From time to time there has been talk of linking the McDougall Gallery and the Museum.

A renewal of interest in this project was sparked by a recent complaint that access to the gallery by those confined to wheelchairs is very difficult.

The gallery's receiving levels are some seven feet above the ground and in looking for a solution to the problem it seemed reasonable to try to achieve two goals in one project, linking the Museum and art gallery by a ramp that would not only allow an easy means of moving from one building to another but also make it a simple matter for wheelchairs to enter the McDougall.

Simple enough to state, the problem has proved more difficult than it appeared. To make a gradient that could be negotiated by a wheelchair propelled by its occupant alone requires a ramp almost thirty metres in length. This long distance must be bent into a U turn to fit in the confined space between the buildings.

Mr Neil Carrie of the City Architect's Department has prepared drawings of a covered ramp that would go a long way to solving the difficulties but which might leave a ramp with a steeper gradient than is ideal.

An alternative plan combining a simple lift with an adjacent short staircase might be more easily fitted into the confined space.

At the time of writing, we are still investigating ways, means and costs of making the movement between the two institutions simple and direct for the able and the disabled.

Frames — dance programme
April 30th & May 1st

Following their successful performances in the Festival of Sydney, the Impulse Dance Theatre are presenting a new programme entitled 'Frames' designed specially for the major New Zealand art Galleries. They will be performing at the McDougall at 8pm on April 30th and May 1st and in a lunchhour performance on May 1st at 12.30pm.

Their programme has been specifically selected for the art gallery environment and will include new works by Mark Baldwin, Jamie Bull, and Dawn Saunders. The recent dance programmes by 'Strech' in the summer holiday programme has demonstrated how aptly this gallery's central court displays innovative dance programmes and we all look forward to this exciting national tour by a very accomplished dance troupe.

Tickets for the performances are available from the McDougall Art Gallery at \$4 per head with a reduction to \$3 for members of the McDougall Society of Friends and advance bookings will be taken at the Gallery.

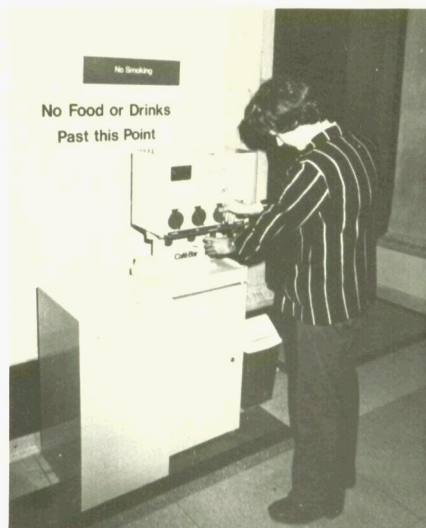
Guided tours at the McDougall Art Gallery

As many people commented on the pleasure they received from the guided tours offered at the McDougall during last year's international exhibitions, we are hoping to continue this type of service to our visitors throughout 1981.

Each Saturday and Sunday afternoon at approximately 2.30pm a volunteer guide will be available to take a brief guided tour around the works currently on exhibition in the McDougall. The tours will be free and informal and of course subject each time to the availability of a guide. A notice advising that a guide is on duty will be displayed at the gallery desk and those interested are asked to notify the staff who will advise them when and where to wait for their guide. Should a midweek tour be requested, the gallery Education Officer has set aside Wednesday 1pm as a suitable time.

Perhaps there are also members of the Friends Society who would like to join the team of guides, and those interested in joining the training sessions or in finding out more about the gallery guide programme are invited to contract Ann Betts at the gallery 791-660 extension 484.

With the planned exhibition programme we can see many interesting and stimulating tours during 1981.



The new coffee machine.



'Frames' a special dance programme from Impulse Dance Theatre.

**Project 3D an exhibition of
holography and stereoscopic
imaging techniques February 18th —
March 22**

It is with great pleasure that we present PROJECT 3D, an exhibition that has been designed to demonstrate something of the wide diversity of stereoscopic imaging techniques that have been available in the past, as well as providing some examples of the latest advances in stereoscopic image presentation.

The exhibition will feature an extensive educational/historical component, as well as examples of various 3D viewing systems, from commercial sources and from our own experimental work.

Stereoscopic images are presented in the form of anaglyph screenprints, lenticular sheet images, mirror-viewing systems, anaglyph and polarised slide systems. Also included are holograms from both local and overseas sources.

Modern stereoscopy is a unique blend of commercial, experimental and theoretical fields of endeavour. In the past, photography and then the cinema have had important influences upon the development of stereoscopic imaging techniques. Today the field has many diverse applications of a more research oriented nature, such as in aerial and satellite mapping and reconnaissance, X-ray and body scanning in medicine and numerous engineering applications ranging from the design of bridges to the study of micro electronic circuits.

More recently, the invention of the laser and its application in the production of holograms has led to some very significant advances in 3-dimensional imaging.

This exhibition which will later tour several New Zealand galleries was curated and assembled by John Perrone, Stuart Page, Murray Simmonds and Carol Miles.



Project 3D preparation of the exhibition.



The opening of the Tamotsu Nakagawa Exhibition on February 18.

Grace Joel paintings and drawings
February 15 — March 15

This touring exhibition has been prepared by the Dunedin Public Art Gallery. In the selection of works the artist's ability as a portraitist and figurative painter is revealed. The earliest work on show was painted in 1884 when Grace Joel was 19 and the latest dates from 1920 just 4 years before her death. Most works were either painted and drawn beyond these shores. Like her more famous Dunedin contemporary Frances Hodgkins, Grace Joel became an expatriate artist living almost 30 years of her relatively short life out of New Zealand.

Grace Joel began her training as an artist under Girolami Nerli when she was already a working member of the Otago Society of Arts, and an exhibiting member with other Societies including the Canterbury Society of Arts where her work drew some attention and gained her favourable reviews.

During the early years of the 1890s she moved to Melbourne to continue studies at the National Art Gallery School of Victoria and in 1893 she was awarded first prize for a painting from the nude. On her return to Dunedin in 1895 she opened a studio and commenced teaching. It was also during the same year that she became a founder member of the Easel Club Dunedin's equivalent to Christchurch's breakaway Palette Club. It would be fair to say that during the mid-nineties her avant-garde approach not only to her subjects but also her methods of painting did little to promote her as a popular painter.

As with so many of her contemporaries in the 1890s Grace Joel finally felt it necessary to travel further afield to find progressive instruction and a more conducive artistic climate. In 1898 she left Dunedin for Paris where she studied for a time at the famed Académie Julian before moving to London where she was to settle permanently following a brief return to New Zealand in 1906. It was during her time in London that she began to gain some measure of recognition as a portrait painter.

From 1901-1923 she exhibited most successfully at the Royal Academy, Scottish Academy and the Salon in Paris.

One can realise from viewing the present exhibition the reason for her success.

The exhibition comprises in total 49 works including 30 oils, 4 watercolours and 15 drawings loaned from both private and public collections. Local visitors will recognise 'Girl with Poppies' (illustrated) as part of the McDougall Collection, a work of exceeding charm first exhibited by the artist in 1896 at the Otago Society of Arts annual Exhibition.



'Girl with Poppies' oil on canvas, 1896.

Prints of the 70s by six British artists
April 11 — May 10

Printmaking in Britain was just as alive and exciting in the 1970s as it was in the 1950s and 60s. This is the impression one will gain from viewing Prints of the 70s.

Each of artists represented in this survey developed during the heady years of the 1960s. In total there are six, Peter Blake, Patrick Caulfield, Richard Hamilton, Allen Jones, Tony Phillips and Joe Tilson. All are contemporary painters who we have come to associate with British Pop Art.

As a movement British Pop Art aimed at breaking down many of those traditionally held disciplines, constraints and barriers in art. Artists reassessed not only their sources of imagery but also their means, exploring new directions. Often the involvement and interchange of images taken out of context from the everyday world gave rise to new forms of expression, particularly in painting and sculpture. Printmaking was no exception and the boundaries between the fine Art and commercial print were swiftly removed, expanding the horizons of this art form. For many artists associated with the Pop Art Movement the print, particularly the screenprint, assumed a new role, not only was it an extension to the artist's work in paint but it gradually emerged as the equal of the painted image and frequently became its source.

The 6 artists included in this exhibition are adventurous and whilst the medium might be traditional the means is not.

Among the exciting features which many visitors will notice is the scale of many of the prints especially those by Allen Jones.

Prints of the 70s by Six British Artists was prepared by the National Art Gallery Wellington. The selection of prints was made by Miss Anne Kirker Curator of Prints and Drawings, from works held by Waddington Galleries London, a leading Print Dealer Gallery. It is almost 9 years now since an exhibition devoted exclusively to Contemporary British Art has been shown in New Zealand and we are most fortunate that the New Zealand Art Directors Council have been able to arrange a national tour for this stimulating show.



Peter Blake Side Show Series, Fat Boy, wood engraving.



Stretch performing at the Gallery.

OutReach programme

During the summer holiday period the gallery's OutReach Programme was kept suitably alive and active by the excellent work of the young dance troupe 'Strech' who gave 3 in-gallery performances each week. They danced two mid-week programmes directed at the young visitors to the gallery and each Sunday afternoon entranced adult audiences with dance sequences specially arranged for the beautiful space of the gallery's central court.

While 'Strech' were not engaged in the gallery they took special dance programmes to a wide variety of venues in the Christchurch community including hospitals, aged peoples homes, libraries and conferences, where they performed to an outside audience which totalled 1,965.

The gallery is grateful for the excellent energies and enthusiasm given to the OutReach programme by the young student dancers of 'Strech', Kathy Ferigo, Sally Stopforth, Jeanie Smith and Alister Tye, and wishes them every success in their future careers.

Acquisitions

The following works have been recently purchased:

Stephen Clarke — Icarus, wood/fibre assemblage

William A. Sutton — Landscape

Synthesis 8, oil on canvas

Barry Cleavin

Self portrait, etching, 1973.

Cameo Straight from the Heart, etching/roulette

Shirt, etching/roulette

Drawing — Connection I, pen/ink, 1980.

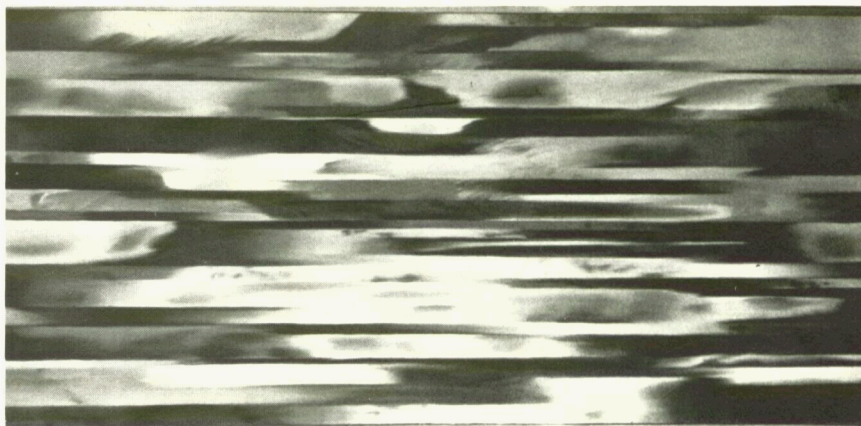
Drawing — Connection II, pen/ink, 1980.

Anatomie Compatlee, etching/aquatint, 1980.

The Tribute, etching/aquatint, 1974.

Hors d'oeuvre, aquatint/relief.

Menage a Trois, etching.



William A. Sutton — *Landscape Synthesis 8*, oil on canvas, 1980.



Barry Cleavin self portrait, etching, 1973.