



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

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### Jubilee Year 1982

During 1982 the Robert McDougall Art Gallery will have been established fifty years. In recognition of this event we propose to publish a history of the Gallery and a complete catalogue of the Collection.

Beginning in February we also plan a series of four special installations to

record the establishment of the Gallery and the progress in the growth of its collections, over the period 1932 — 1982. In addition to this, at least fifty per cent of the Gallery's exhibition space will be given over to the permanent installation of important works from the public collection.

Bulletin issues numbers 20 - 23 will also feature special articles focusing on highlights of the Gallery's history.

In all we plan to make 1982 a special year of recognition of the Gallery's achievements during the past 50 years.

### Henry Moore — West Dean Tapestries Exhibition Opening

Coming close to the Christmas season, there was a more than usually festive character to the opening of the Henry Moore — West Dean Tapestries exhibition attended by a large gathering of friends at the gallery on the evening of December 11.

The Chairman of the Christchurch City Council Cultural Committee, Cr Louisa Crawley introduced Mr Robert Johnston, a director of the New Zealand Wool Board, who speaking on behalf of the exhibition sponsors commended the use of wool as an art medium and the increasing variety of ways in which it is being used today.

The President of the Friends of the Robert McDougall Art Gallery Inc., Mr Robert Erwin, in opening the exhibition praised the warmth and humanity of Moore's imagery and the extraordinary skill with which the West Dean weavers had interpreted the drawings.

Mr Erwin paid a tribute to Mrs Margaret Best whose suggestion it was that the tapestries be brought to New Zealand. Mrs Best had seen the works during a visit to London and spoke to Dr Wilson on her return. Enthusiastically responding to the idea he successfully negotiated with the owners and the Henry Moore Foundation for the exhibition's tour to New Zealand, which now sees them following their first showing at the Victoria and Albert Museum.

Acknowledgement was also made of the generosity and public spirit shown by Feltex New Zealand Ltd. who made the new carpet in the centre court available at cost and Reese Bros Ltd who laid the flooring gratis.



*Mrs Margaret Best with the bouquet presented at opening of Henry Moore West Dean Exhibition.*

### Gallery Refurbishing

Refurbishing the entrance to the gallery has been a project to which the staff have given much thought throughout 1981.

It had become apparent that the various items of display furniture and the barrier installed to direct visitors past the reception counter were detracting from the character of the vestibule, itself in need of redecoration.

The treatment finally decided upon required the walls to be repainted to the same scheme of green and light grey as the centre court, the barrier

removed, the old reception area walled up and a new desk installed, the black metal display equipment removed and replaced with smart new wooden print storage bins.

The holes drilled in the terrazzo to secure the barrier have been filled with a material matched to the original floor so closely that the repairs are virtually invisible.

The result is a new-look entrance, with the original proportions of the architecture retained, presenting a fresh uncluttered appearance. The new reception desk allows visitors to



see gallery merchandise displayed in a glass topped section and to make enquiries of the receptionist immediately upon entering the building.

New book display shelving and print bins enables easy examination of the gallery's stocks of catalogues and reproductions.

The outside of the building has had a face lift as well. The stone on the lower portions of the building had acquired a layer of grime from dust and mildew over the years. Summer holiday workers Richard Hlavac and Allan Meek attacked the problem with wire brushes and restored the facade to its original crisp Oamaru stone colouration. More specialised cleaning work remains to be done however on the upper areas of the building.

The necessary damage done to the garden area to the right of the entry where the basement excavations took place have been repaired with the laying of a new lawn and new plantings carried out by the Gardens Staff.

### Hospital Mural Project

The collaboration between the Gallery, the North Canterbury Hospital Board and the Department of Labour to provide murals and works of art in Christchurch hospitals is continuing with the establishment of a new venture to furnish murals for the Christchurch Women's and Burwood Hospitals.

Five artists have been commissioned to provide works. Audrey Parker turned her energies towards the visual arts after her two children, one of them Bob Parker the celebrated television presenter, were old enough to take care of themselves. She graduated from the Canterbury University School of Fine Arts with the Diploma in Fine Arts in painting.

Sandra Thompson is not engaged in mural design but as a gifted printmaker has been invited to execute a suite of prints which will be hung in examination rooms, waiting rooms and other suitable locations.

John Dean and Peter Ransom a sculptor and printmaker respectively, are extending their abilities by tackling the special problems and requirements of mural painting.

Dutch born Rudolf Boelee, a talented painter who has only turned to art in recent years after two decades of seagoing as a merchant seaman, is enjoying working full time as a mural artist.

The Hospital Board has provided studio space where the five have been developing preliminary designs for the two hospitals to receive murals. Meetings have been held at

### New Carpet

The Centre Court has been laid in a high quality carpet with the aim of making the area more suitable for social gatherings, classes, lectures and performances.

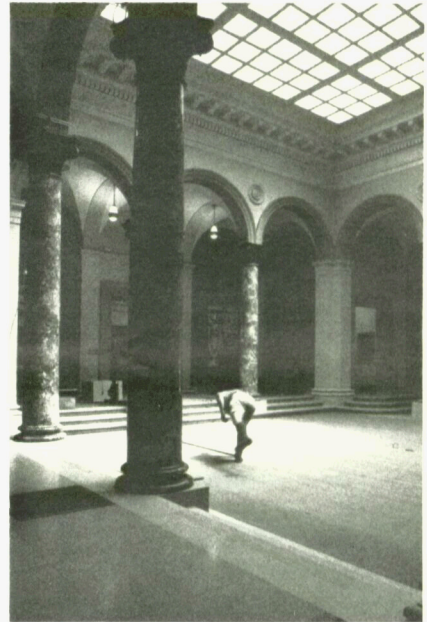
The terrazzo surface of the floor made the acoustics of the space very trying for musicians and listeners alike. Its polished surface did not invite comfortable informal seating during Sunday concerts and other gallery occasions.

A carpet in the Pierre Cardin "L'Afrique du Nord" range was chosen to complement the gallery's colour scheme and to provide a hardwearing, attractive surface. Feltex New Zealand Ltd generously offered the carpet at cost and Reese Bros undertook to lay the flooring free of charge. The gallery is most grateful to both these firms for their community spirit.

The change in the acoustics of the Centre Court was apparent immediately the carpet was put in place. The brittle reverberations which made speaking and listening difficult before had disappeared.

It is now possible for classes of young people visiting the gallery to be seated on the floor while being

spoken to by the gallery education staff. Those present at our well attended Sunday concerts and performances will now be able to seat themselves comfortably on the floor when chairs are unavailable.



*Laying the carpet in the Central Court.*



*Hospital Mural Artists. From left Sandra Thompson, John Dean, Peter Ransom, Rudi Boelee, Audrey Parker.*

which the works have been discussed by the artists, the staff of the two institutions involved and members of the Board's Murals and Aesthetics Committee which has charge of the project.

The staff, patients and visitors to the hospitals have been kept very much in mind throughout preliminary stages

of design development. The intention is to provide works that will engage attention and interest, providing a positive support to the work of hospitals by creating a cheerful, stimulating and attractive environment.



## Summer Holiday Programmes for Out Reach

Through the Student Community Service Programme the Gallery has been able to present a stimulating new programme of music and dance this summer. The programme has involved two groups: Stretch, a team of dance students principally from the National School of Ballet in Wellington, and the Summer Wind Quintet formed by young performance musicians.

Stretch, who also danced for the Outreach Programme last summer, this year uses the talents of Kathy Ferigo, Jeanine Smith, Sally Stopforth and Anthony O'Flaherty. Visiting a wide variety of venues within the Christchurch area they have been presenting two programmes of original material. The Wizz was specially choreographed for children and is based on the story of The Wizard of Oz, while their adult programme, Tubular Bells, presents a special tribute to Louis Armstrong and a nostalgic representation of some of his best-known works.

Presenting the musical programmes for us this year are the young musicians in the Summer Wind Quintet. Andrew McKeich plays the French Horn, Tim Dodd the Bassoon, Alison Catanach the Flute, Susan McKeich the Oboe and Philip



*Stretch dance troupe.*

Wynstanley the Clarinet and together they have prepared and presented a range of classical and light wind music.

For the special children's programme called Sound and Prance which has been presented on Wednesday afternoons from December 23 to January 27 at the front entrance to the Gallery, the two groups have combined. The Summer Wind Quintet has contributed a variation of musical

sounds and instruments while Stretch have demonstrated special dance and movement routines in which the young audience has been encouraged to participate. A heightened awareness and deeper understanding of movement and music has been the aim of Sound and Prance and the young audiences outside the Gallery each week have clearly enjoyed this special opportunity.

## Mothers January 23 — February 21

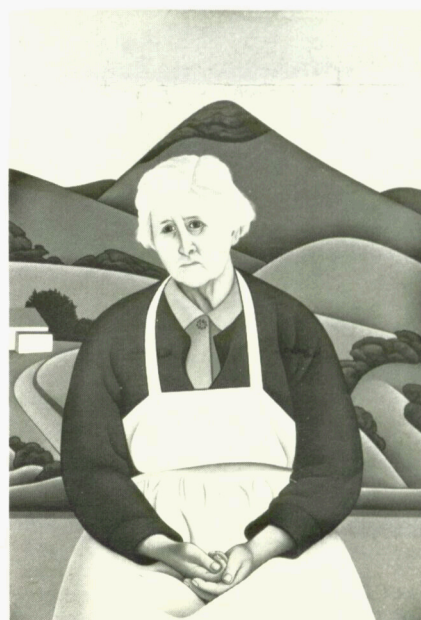
Mothers, an exhibition of paintings, drawings, prints, photographs, and three dimensional pieces; all on the theme of being a mother and being a daughter, is the first National touring exhibition organised by the Wellington based "Women's Gallery".

The twenty Women artists, who have contributed recent works to this exhibition recognise the re-examination of the role of Mothers in New Zealand over the last ten years, with the growth of various Women's movements with particular attention to the relationship between Mothers and their children.

Many New Zealand women artists have concerned themselves with the subject of domesticity of the family environment; not in an idealised presentation but one showing fear, loneliness, alienation, the joys and discomforts of child bearing. Possibly this is most evident in the work of Dunedin artist Robin White, who has made several series of prints on herself, her home and her son. One of the portraits shows her mother, arms folded, in front of a house, greying, determined, the effort of life present the difficulties current. A portrait of her son, Michael, shows him slumped in a chair, hands fallen into his lap, palms together. This was painted just before he went to school, it's a farewell to the closeness of the

mother and child relationship; in which his gumboots feature, facing outwards.

A detailed and well illustrated catalogue is available at \$3.75.



*Florence Harbour Cone, Robin White.*

## Introducing Photographs to The Art Gallery Collection

Mr Peter F. Ireland the Hon. Curator Photography comments on the place of photography in the Gallery's collection:

The contribution of photography to modern art, while known to photographers for the better part of the century, is only now being generally assessed and recognised.

The modern movement in photography had its beginnings in Europe late last century, particularly in Germany and England, and took root in the United States in the second decade of this century, flowering there over the following forty to fifty years, and seems over the past decade to have experienced a second spring. This movement had its first impact on New Zealand in the 1950s through the work of expatriate photographers, but the first genuine local stirrings of it are detectable only in the very early 1960s.

The pictorialist style, which owed something to the visual conventions of painting, and which dominated photography in the early twentieth century, gradually gave way in the 1920s and 30s to the documentary style, which exploits the realist qualities of photography. This latter style prevailed when the modern movement came to New Zealand,



and until recently dominated contemporary photography here. Over the past six to seven years however, the horizons of the photographic medium, in both subject matter and treatment, have been enlarged, and the documentary style is now but one aspect of a wide spectrum of activity.

Within this period of greater diversity there have been other developments, such as the appearance of dealer galleries in Auckland and Wellington (and, sporadically, in Christchurch) devoted specifically to photography, and also the establishment within public galleries of photography collections: early in the 1970s at the Waikato Art Museum, in 1975 at the Auckland City Art Gallery, and in 1977 at the National Art Gallery. The Robert McDougall Art Gallery is the last major gallery to begin a photography collection, a policy for which was drawn up in June 1980 and approved the following September.

It is hoped that by the end of 1983 a retrospective collection of contemporary New Zealand photography covering the years 1960 to 1980 will have been assembled, and form the basis of the Gallery's holdings from 1981 onwards.

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### Special events at the Robert McDougall Art Gallery during January and February

#### January 3 — Gallery Concert

2.30 pm *Capriol Consort*: Music from Shakespeare's Time — chiefly English music written around the year 1600.

#### January 6 — Sound and Prance

2.00 pm. A music and dance programme for children featuring *Stretch* and *The Summer Wind Quintet*.

#### January 13 — Sound and Prance

2.00 pm.

#### January 17 — Gallery Concert

3.00 pm. *Stretch* present a programme of modern classical dance.

#### January 20 — Sound and Prance

2.00 pm.

#### January 24 — Gallery Concert

3.00 pm. *Summer Wind Quintet* — a programme of classical wind music.

#### January 27 — Sound and Prance

#### January 31 — Gallery Concert

3.00 pm. *Splits* — modern dance programme and *Vocal Chords* a programme of choral music.

#### February 7 — Gallery Concert

3.00 pm. Michael Harlow reads and discusses his poetry.

### Town and Country — The Colonial View

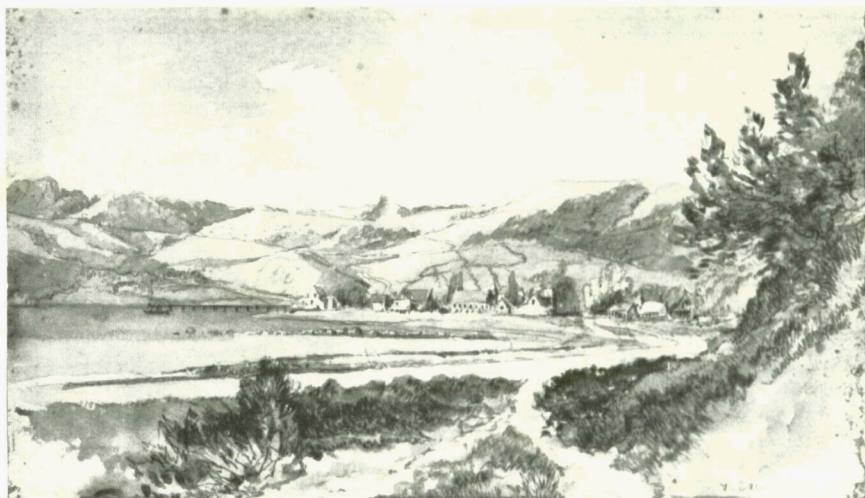
#### Drawings and Watercolours of Early Canterbury January 1 - February 28

The watercolour brush and pen were important tools for topographical artists during New Zealand's colonial years. For those working in Canterbury there was no exception. However not all artists working in the region were professionally trained. During the first few decades of settlement Christchurch and the Canterbury district was largely recorded by talented amateur artists who mostly made their mark in New Zealand in ways quite remote from the world of art.

In this small exhibition we focus attention on several of these artists. Included are works by James Edward Fitzgerald, the first Superintendent

of the Canterbury Provincial Government, Sir Frederick Weld, a former Prime-Minister of New Zealand, Charles A. Barker, a noted Canterbury Physician and Photographer, Thomas Cane a prominent Architect and others.

Although several of the works represented are taken from the Gallery's own permanent collection we are indebted to the Canterbury Museum who have placed works on loan to us for this installation. Visitors to this exhibition will have a unique opportunity to see a number of paintings which have never been shown publicly before.



Akaroa 1877, Thomas Cane.

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#### Acquisitions

The following works have been recently purchased:

##### Marilyn Webb

*Summer Tussock, Waipori River*  
Monotype/Watercolour

##### Jacque Callot

*Beggars Diving By The Roadside*  
from 'Grandes Miseres de la Guerre'  
1655

Etching

*The Three Men* From Les Fantasies  
1635

Etching

##### Esther Archdall

*Windscattered*  
Tapestry

##### Eddie Sutherland

*Skin Lid*  
Assemblage

##### Paul Johns

*Portrait of Olivia Spencer Bower*  
Acrylic on Canvas/Screen print

##### Barry Cleavin

*Wireworks* 1981  
Etching/Aquatint

*Flogging A Dead Horse* 1981

Etching/Aquatint

*Cart Before The Horse* 1980

Etching/Aquatint

*Girl With No Head Leaning On Parallel Bars* 1972

Etching/Aquatint/Stipple

*Big Fish Eat Little Fish* — S.T. Moffitt  
Fishing 1974/75

Etching

*People Living Under Great Strain*

Etching

**The following works have been  
gifted to the Gallery by W.A. Sutton**

##### Barry Cleavin

*Trap After W.A. Sutton* 1974  
Etching/Off set/Engraving

##### Jan White

*Pregnant Elizabeth*  
Colour/Lithograph

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