

Robert McDougall Art Gallery
P.O. Box 2626 Christchurch
Botanic Gardens
Christchurch 1 Telephone 50 915



24 November — 2 February

In partnership with the University a selection of ancient pots or vases will be on display at the Gallery in an exhibition curated by Regina Haggø and Alyson Holcroft of the Art History and Classics Departments of the University of Canterbury. The exhibition is to be opened at a special Grecian Festivity on Sunday 24 November.

Fifty pieces have been selected for this exhibition the eldest dating from as far back as the 20th century BC. Several of these earliest pieces were found in a cave-like tomb chamber in Northern Cyprus. Others illustrate the evolution of styles and the regional differences seen in Greek pots from Athens, Corinth, and later from settlements in Etruria and Southern Italy. Tall, double-handled amphora or low-stemmed and wide brimmed drinking cups are probably our best known Attic vessels. On them are depicted not only the exploits of the heroes, gods and goddesses, the wedding processions and festivities of the daily world but also the exhortation to celebrate. As the majority of the pots were used for mixing, storing, serving or drinking wine it is this mood of festivity that pervades this exhibition.

and which is quietly and graciously reflected in these ancient silent art works.

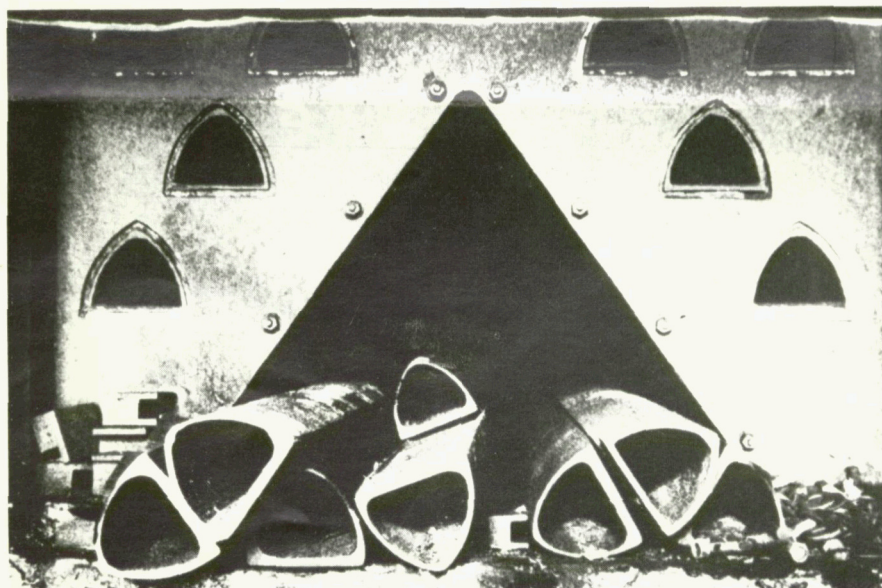
An excellent catalogue which discusses the Greek symposium or drinking party, the "single most important social institution of ancient Greek society," the wedding ceremony, Herakles the most popular hero and which contains a special note about each piece, accompanies this exhibition. Three special Art Forums have also been arranged (see Coming Events). These will discuss Greek art, theatre and the Greek epic giving us some understanding of the wider context of Greek art and culture to which the pots belong.

"Our love of what is beautiful does not lead to extravagance" was the proud affirmation of Pericles in 4th century BC and it is this Grecian sensitivity towards balance and harmony and elegance that frequently dominate our thoughts of the early Mediterranean world. Ancient Celebrations however also invites us to remember the festivities and rejoicing associated with these beautiful ancient vases. As the inscription on the cup of the Centaur Painter says

ΧΑΙΡΕΚΑΙΤΙΕΙΕΥ
Be of good cheer and drink well.

elsewhere. Perhaps the most productive period in his painting was the 1930s and 40s. The War Years in particular provided Gray with the opportunity, at first while on active Service in Italy then later in New Caledonia, to realise most of his latent potential as a water-colourist. At times the influence of others such as Cedric Savage and T. A. McCormack entered the stylistic direction of his work but for the most part these were passing and he resolved his own approach to this difficult traditional media.

This exhibition of 30 watercolours surveys the artist's activity from 1930 until the early 1950s. All works have been loaned by Angus Gray's widow.



Anne Noble, 30 gothic tales



Angus Gray

The Chelsea Project New Zealand Sugar Centenary 1984 7 November — 15 December

"Between 1884 and 1958 Chelsea developed a unique feeling and character. Not only the special nature of the sugar industry contributed to this, but also the refinery's semi-isolation at Birkenhead."

This uniqueness led the New Zealand Sugar Company Limited working closely with the Queen Elizabeth II Arts Council and the Auckland City Art Gallery to commission five top artists to photograph Chelsea. It is one of a number of events to mark one hundred years of sugar production for New Zealand.

Rodney Wilson sums up the project thus — "The Chelsea sugar works are both unique and commonplace; remarkable and universal. The factory has a spirit of its own; imposing the mysterious, yet a place in which people work, a place where the occupants assert their presence,

Laurence Aberhart, Gillian Chaplin, Bruce Foster, Anne Noble and Peter Peryer are the contributing artists. "Five very individual sensibilities have been turned loose . . . Five very individual interpretations have resulted."

leave their marks. These five photographers, each in his or her own way, has responded to that phenomenon. The Chelsea project is a record of that".

Angus Gray — At Home and Abroad November 12 — December 15

One of the features of the Canterbury School of Art's programme earlier this century was its evening classes. Many artists who were later to gain some prominence received their formative training in these classes.

Often they were engaged in art in a more commercial capacity during the day but frequently they worked in jobs quite unrelated. Angus Gray was one of the latter. During the period of World War One Gray attended evening classes where he gained some success as a student among contemporaries such as Russell Clark, Cedric Savage, James and Alfred Cook and D. J. McLeod.

Although never totally a professional artist in his lifetime, Gray was no mere amateur Sunday painter and up until the 1950s he was able to continue his serious painting activity whilst being employed

Yukura Ori

The Weavings of Mrs Aya Kiuchi 3 December — 26 January 1986

Yukura Ori is the name given to the textiles designed and woven by Mrs Aya Kiuchi and her group of over three hundred hand weavers in the city of Asahikawa, in the centre of Japan's northernmost island, Hokkaido.

Mrs Kiuchi's designs are neither traditionally Japanese nor Ainu (the Ainu were the aboriginal, pre-Japanese people of Japan, who remain today only in Hokkaido), but draw very heavily on elements important to both these cultures. The longstanding tradition in Japanese art of expressing the mood of changing seasons and the beauty of the natural world are evident in her designs.

The weavings are all executed in wool, a mixture of New Zealand and Australian fleeces. Elaborate dyeing and spinning procedures are used to produce the yarns, which may contain from one to two hundred colours in a single yarn. Dyeing of the unspun fleece wool, yarn dyeing and tie dyeing techniques are all used.

Acquisitions

The following works have been recently purchased

Sue Cooke

Mount Cook Series III; IV; VII; VIII
Etching/ Dry Point

Debra Bustin

Untitled 1985
Screenprint

Leo King

Architectural Form (2 units)
Slip cast ceramic

Graham Bennett

Glazed Recess
Mixed Media/ thread/ Perspex

Beverley Luxton

Vase
Porcelain

Len Castle

Bowl
Stoneware

Anthony Stones

Portrait Bust of Rewi Alley
Bronze

The following work was bequeathed to the gallery by the late Ida Lough who died on August 14.

Ida Lough

Hot Night 1971
Tapestry Weaving/ Wool

The following photographs have been recently purchased.

Gary Blackman

Roseneath School Wellington 1981 from 'Memorials of War'
Brighton Otago Anzac Day 1981 from 'Memorials of War'
Mapia North Taranaki 1981 from 'Memorials of War'
Riverton Southland 1980 from 'Memorials of War'

Stuart Page

Law and Order L.A. from 'Tripping U.S.A.' 1984
Cibachrome photograph
Street Corner — from 'Tripping U.S.A.' 1984
Cibachrome photograph
Californian Street — San Francisco from 'Tripping U.S.A.' 1984.
Cibachrome photograph

The following was purchased and presented by the Friends of the Robert McDougall Art Gallery

Stuart Page

View from Subway Brooklyn N.Y. 1984
Cibachrome photograph.

Robert Nettleton Field

I am currently writing a thesis about Robert Nettleton Field's contribution to modernism in New Zealand. I would appreciate any information about works of art held in private collections. All replies will be treated in confidence.
Please contact: Anna Petersen, Art History Department, University of Canterbury, Christchurch or phone 588 544 (evenings)

Rewi Alley Bronze

This bronze is number three in an edition of 4 from the Series of New Zealand Writers and Artists.

During October last year Anthony Stones travelled to China where he modelled the head from life at Beijing. This was subsequently cast late in December 1984 on his return to Britain. A head of the artist John Piper was cast at the same time. The patina treatment of both was greatly influenced by Stones' experience of ancient bronzes, whilst in China.

The other two bronzes of Rewi Alley are at the N.Z. Embassy in Beijing and the Alexander Turnbull Library, Wellington. The latter recently purchased a bronze head of Rewi Alley and another of Denis Glover modelled from life some years ago.

This will be the second head by Anthony Stones to come to Christchurch. Recently the Auckland Old Boys of Christ College Association presented the college with a portrait head of Charles Upham.



Anthony Stones, Rewi Alley Bronze

COMING EVENTS

November 1 Spare Parts until 3 November

Barry Cleavin Bitter Suites until 28 November

3 Gallery Concert Amici Orchestra presents a programme of Baroque music 3pm

7 Chelsea Sugar Project — Opening function 5.30pm
Exhibition closes 15 December

10 Art Forum Regina Hago, Art History Department University of Canterbury speaking on 'The Art of Ancient Greece' 3pm

12 Art Forum Professor Kevin Lee, Classics Department, University of Canterbury speaking on 'Greek, Poetry and Life in Ancient Greece' 8pm

12 At Home and Abroad — Angus Gray exhibition until December 15

14 Neil Dawson sculpture from the collection until 8 March

17 Art Forum Robin Bond, Classics Department, University of Canterbury speaking on 'The Greek Theatre' 3pm

19 Canterbury Historical Works from the collection until 8 March

20 Friends' Coffee Morning: 10.30am Jillian Cassidy — The Art of Istanbul
24 Grecian Festivity to mark the beginning of Ancient Celebrations. Wine, Food and music. Tickets \$15 5pm.

December 1 Ancient Celebrations Early Mediterranean pottery from the Logie Collection of the University of Canterbury until 2 February

Prints from the Collection until 30 January

Neil Dawson sculpture from the collection until 8 March

Canterbury Historical works from the collection until 8 March
Chelsea Sugar Project until 15 December

3 Aya Kiuchi weaving Preview 5.30pm

Exhibition closes 26 January

Exhibition dates and programmes could vary slightly.

Friends of the Robert McDougall Art Gallery Inc

P.O. Box 2626, Christchurch
Rolleston Avenue
President — Robert Erwin 558-675
Secretary — Pat Unger 518-506
Treasurer — Margaret Glass

ANCIENT CELEBRATIONS

A Grecian Festivity has been arranged for Friends on Sunday November 24 at 5pm. Tickets cost \$15. Your invitation was posted mid-October. Please fill in the RSVP, do come with friends and enjoy this summer celebration with wine, food, and entertainment.

COFFEE MORNINGS: Popularity Sustained

The coffee mornings each month on Wednesday continue to be popular. In August, the Director spoke to Friends on the future of the Gallery. This talk is summarised in the Friends' main article this month. In September, Robert Erwin spoke about art, architecture and music at the time of Bach, Handel, and Scarlatti.

CITY COUNCIL HAVING TO PROVIDE REGIONAL RESOURCE: Director Speaks on Present Developments and Future Plans for the Gallery.

Whilst the Stuffed Stuff Show was on, four and a half thousand people visited the gallery in a single day. One of the present developments at the McDougall is the steady growth in numbers of attendances of people from the city, the region and abroad. This was one of the facts presented to Friends at the coffee morning in August when the Director, John Coley, spoke about developments and future plans at the Gallery. Support for the McDougall has grown steadily in recent years but increasingly this has presented even more problems for the staff in the building.

In comparison to 1932, when the Gallery was first built to house a modest collection of works which came largely from the C.S.A. and the Jamieson Bequest, the Gallery in 1985 is attempting to show works from a larger permanent collection, run a lively exhibitions programme, introduce art to the schools and community, house and conserve its collection in a professional manner and pursue an acquisitions policy. What can be achieved by a small, energetic and ingenious staff in a small building has been proved at the McDougall. The Gallery has built on at its sides and tunnelled away in the depths to discover space and add offices, a classroom and storage and conservation facilities. The City Council, as the



Director emphasized, has been firmly behind these developments and the people's support for the Gallery is reflected in the growth of attendances.

At the same time, no-one is more aware of the shortcomings of the Gallery than the Director. The Gallery wanted to show more of its permanent collection. The neglect of sculpture in the collection is a major concern to the staff. We have a responsibility to collect and show contemporary works of sculpture and painting but often this was frustrated by inadequate storage facilities and exhibition space he stated. Performance art was another area that the Gallery wanted to represent.

The Director outlined a future gallery which would better reflect the changes in culture which had taken place in Christchurch in the past fifty years. The Gallery was no longer a hallowed palace of art with worshippers echoing through its marble halls but at weekends, was a busy centre for lots of people. Facilities in a new gallery should be made available for a public with all kinds of interests to visit all kinds of shows and they should be able to stay at the gallery and enjoy a drink or a meal. Space for lectures, films, performances should be available. A bookshop carrying a wide range of publications on art would be another resource that the gallery should offer. Over the past few years, a new sense of identity had developed in New Zealand and the collection should also reflect this by becoming less Eurocentric and by having more reference to Maori and Polynesian art and to the art from the Pacific region, Australia, Japan and the West Coast of North America.

What was needed for the future was a new gallery and a gallery for the future would cost the City Council millions of dollars. At the same time, the Gallery was not only an amenity for the city but was also a regional resource. This fact raised the whole question of funding and whether it was reasonable to expect the City Council to bear the total cost. What are the views of the Friends? How can we support the cause?

The Art of Istanbul

Jillian Cassidy has recently returned from a year's study at the Courtauld Institute, London, where she completed her M.A. degree in Art History. During that year Jillian travelled extensively through Turkey, Greece, and Italy, studying Byzantine mosaics. This should be a talk with a difference and we look forward to seeing many Friends at this November coffee morning — the last for the year.

Welcome To New Members:

Ms. Y. Sutherland, Mrs P. Thompson, Penelope Orme, June Gardiner, Mr and Mrs R. L. Tapley, Norma Jacobs, Alice Langley, Dr and Mrs Denis Dutton, Mrs Lois Wangford, Mrs M. M. Filer, Mrs R. M. Stockwell, Mrs Beverley R. Hill, Kay Galletly, Mr Michael Short.

Greeting Cards

The card of Margaret Stoddart's Old Homestead, Diamond Harbour, was so well liked that 2000 copies very soon sold out. We have arranged another run of these cards which are for sale now to Friends at a special price of 60 cents.