



Christchurch City Council



# The Robert McDougall Art Gallery

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Robert McDougall Art Gallery  
P.O. Box 2626 Christchurch  
Botanic Gardens  
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oro del peru



*Ceremonial knife (Tumi), Gold*

## ORO del PERU

**Treasures of the Incas**  
12 June — 13 July

When in January the National Art Gallery invited us to collaborate in presenting with the Fletcher Challenge Corporation the fabulous "Oro del Peru" exhibition, we were eager to co-operate.

Wherever it has been shown, the Treasures of the Incas collection of 254 objects from the Peruvian Gold Museum in Lima has attracted thousands of fascinated visitors eager to see the exquisite craftsmanship and golden objects of the Inca people and learn about the way of life of this vanished South American civilisation.

This collection of Inca treasures was begun during the 1930s by Miguel Mujica Gallo after the systematic looting of the Peruvian tombs came to his attention. In order to preserve and codify his country's seminal culture, he

began buying some of the most important pieces. In 1966 he established the Museum "Oro del Peru" to publicly display his, by then, vast assortment of ancient Peruvian feather-work, textiles, jewellery and objects of gold, silver and copper.

To an economy more accustomed to admiring gold for the capital it represents it comes as a surprise to learn the soft, non-corroding metal was valued by the inhabitants of old Peru not as hard currency but for its aesthetic beauty alone. Gold was discovered in earliest times and, while the nuggets were most likely first used as they could be shaped by hammers without resorting to heat, the systematic mining and smelting of ore and gold dust could have started before the Christian era.

The Peruvians covered temple walls in gold, it was used to decorate the apparel of priests and princes, it had its place in religious ritual and as mark of class distinction, but it was a means of exchange.

The objects on display in Treasures of the Inca were all found in the ground, in graves for the most part because, like the Egyptians, the nobility of Peru customarily packed their tombs with all they would need in the afterlife. Yet the story would not be complete without giving credit to the nameless Indians who, after witnessing the ruthless Spanish lust for gold, carefully hid whatever objects they could so that later, more considerate generations might witness and wonder at the glory that was Peru.

#### **ORO del PERU**

##### **Admission**

|                                                      |        |
|------------------------------------------------------|--------|
| Adults                                               | \$5.00 |
| Friends, Students,<br>Beneficiaries, Senior Citizens | \$3.00 |
| Children 5-15 years                                  | \$1.50 |
| Children under 5                                     | Free   |
| School parties by special arrangement.               |        |

##### **Hours**

Saturday-Wednesday  
10 a.m.-4.30 p.m.  
Thursday, Friday 10 a.m.-8 p.m.  
School parties please book in advance,  
Phone 50-915.

Guided tours available on the hour — no charge.

#### **PATRICK & GIL HANLY**

##### **— The Fire This Time**

18 June — 13 July

The common theme in Pat and Gil Hanly's exhibition is the first threat of nuclear holocaust. Pat Hanly began the first paintings for the Fire series while studying art in London. These paintings made 24 years ago are shown alongside new works which rework earlier ideas, transposing symbols and making paintings which look at the subject from a Pacific perspective.

Gil Hanly uses photography to document the multi-faceted character of peace demonstrations; banners, flags, marchers and speakers to the crowd. The paraphernalia forms the context for her sensitive portrayal of mood, emotion and interaction between groups of protestors.

Organised by the Manawatu Art Gallery and toured by the New Zealand Art Directors' Council.

#### **ACQUISITIONS**

The following works have been purchased recently.

##### **John Parker**

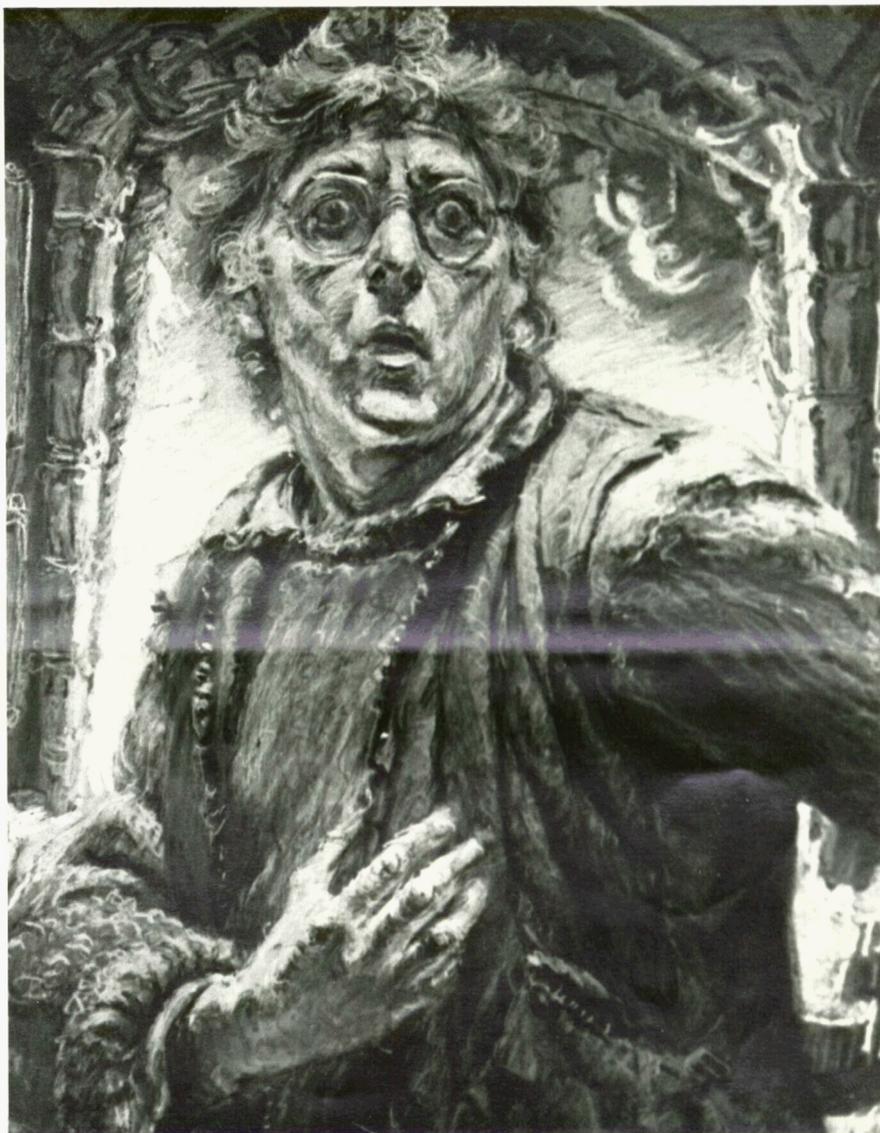
**IMMENSITY DAY PIECE**  
Pastel on Paper

##### **Janet Poulton**

**WANGANUI AREA SERIES XII**  
Oil on Board

##### **Ross Richards**

**UNTITLED**  
Raka fired pot



*Exit from a Cold Theatre, London,*  
1984, ALAN PEARSON

#### **TIME AWAY**

##### **Paintings by Alan Pearson**

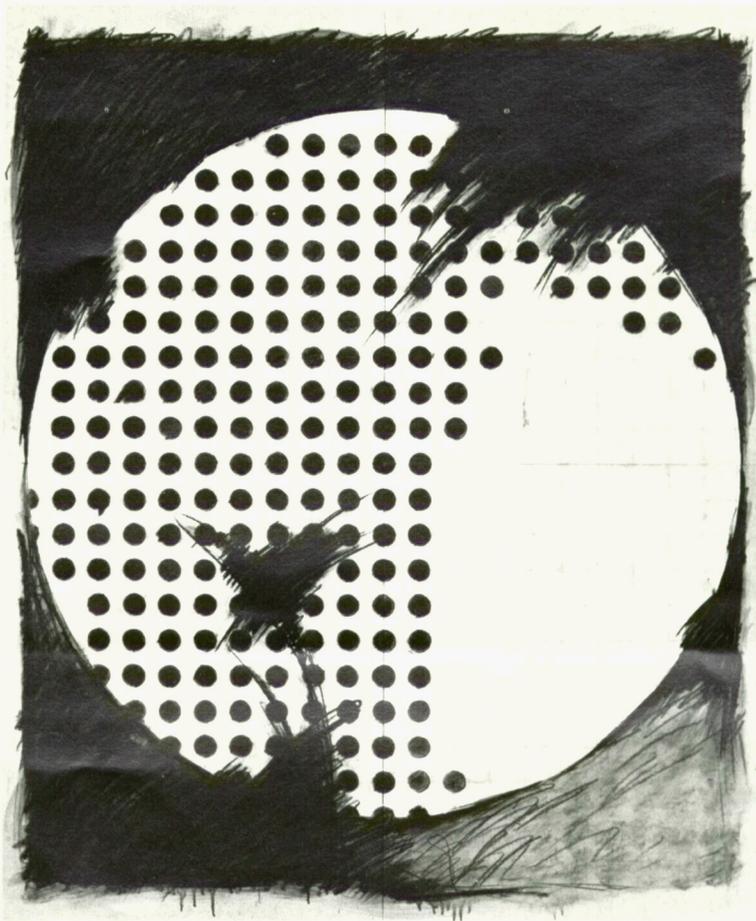
5 June — 20 July

The focus of this exhibition is a selection of paintings made by Alan Pearson between 1980 and 1985.

The artist left New Zealand in 1979 for Italy where he lived for some months charging his energy with the splendour of historical baroque art and architecture before moving on to Britain where he spent much of his remaining time away. This period was broken only by periodic trips across the channel to Europe. The exhibition is not an artist's travelogue of places and faces but rather of a state of mind in a particular place. The 16 portraits and 17 other paintings are vehicles of this expression.

With his usual psychological insight that is unique to Pearson as a N.Z. portraitist he enlivens his subjects with the drama his own self analysis. The other paintings in this exhibition carry several

major and minor themes but are broadly prophetic statements of man's human condition in time and space. Each is haunting, yet is as exuberant as a performance in the theatre. The world the artist recognises "is really a theatre of life". In the theatre and opera are some of the greatest timeless expressions of the pathos of man's state in the twentieth century. The baroque theatre and the baroque church with its gestural sumptuous richness imbued with humanity is the symbol of man's hope. The presence of baroque elements in so many of the canvasses acts as a foil for the cathartic imagery that is played out on their surfaces. These are not paintings about the baroque theatre, the baroque church, or the baroque. The baroque is a means to externalise the drama of life, man's rise and fall.



*Perforated Series No. 2. 1985*  
Pastel and wash on paper, DAVID CLEGG

#### DAVID CLEGG GLASS

19 May — 15 June

David Clegg is a leading designer of leaded-glass in New Zealand, having developed the autonomous glass panel in particular to a significantly sophisticated degree. Aside from many architectural commissions, his work is held in numerous public and private collections. On 3 October 1982, with assistance from the Queen Elizabeth II Arts Council of New Zealand, David Clegg travelled to West Germany. A portion of the grant was awarded for the production of work for an exhibition upon his return and, four years later, the obligation is fulfilled with this one-man touring exhibition.

A major objective of his trip was to experience the largest existing body of contemporary stained glass, a mandatory pilgrimage for anyone with a serious involvement in stained glass and architecture. It gave him the opportunity to see stained glass on a monumental scale, its friendship to and effect upon architecture. Because of lighting difficulties slides and photographs usually portray stained glass independent of its surroundings, therefore this relationship and much of the relevance of the stained glass design is missing. The characteristic property of stained glass to create and modify the atmosphere of an interior is also difficult to photograph successfully. Stained

glass and architecture, in order to be correctly perceived, need to be experienced first hand, they need to be felt.

Clegg resists suggestions that his work is particularly regional. The dark greens of Taranaki's native bush do appear in his work, as do the intense white lights and dark shadows commented on so frequently by visitors to this country. Perhaps these are subconscious elements. Although born a fourth generation New Zealander, he identifies more easily with his distant European origins and certainly his penchant for complexity and a high degree of visual organisation supports this contention. For one living in virtual seclusion in 'the Provinces', he is remarkably well attuned to international movements in glass, fine arts and architecture.

This exhibition is not a survey of past achievements, rather pause and reflection upon what is happening now and an indication of what may follow. It is significant to note that among the so-called working drawing displayed here are those he considers finished, for which it is unnecessary (or that he is unable) to realise the idea of stained glass. Clegg admits to an increasing inability to resolve a number of relationships between the idea and the material glass to his own satisfaction. In fact stained glass may ultimately prove to be an inappropriate vehicle for the expression of many of his concerns.

This exhibition comprises eight works

and is seen by the artist as a current statement about indigenous leaded glass. Also included is a concise slide-tape presentation of his architectural work and two wall-mounted education panels.

#### Welcome to a new group joining the Volunteer Gallery Guides

With this year's programme of four major international shows our thirty strong Gallery Guide team will be needing new members in their ranks. We therefore have great pleasure in welcoming the following new guides to the team: Margarie Clarke, Freda Coleman, Joy Collins, Natalie Everett, Janette Lewis, Dorothy Meiklejohn, Mary Millar, Yvonne Ower, Pat Phillipps, Marion Rolleston. We are sure they will enjoy working with us and with our very active exhibition programme.

#### ARTISTS PROJECT

##### Grant Corbishley

20 June — 3 August

The central focus for recent works by Grant Corbishley, an installation and environmental sculpture, has been the coastal environment and in particular the conservation issues of the Clear Water campaign. In Tauranga last year Corbishley's installation responded to a council proposal to link via a bridge the two settlements of Tauranga and Mount Maunganui. For this his materials were timber, earth, wool and cotton. This February in New Plymouth Corbishley's **Koha Point** installation handled the clear water problem of the disposal of Wellington sewerage and its effect on the coastal environment.

What he will be preparing for his Christchurch piece is still basically undecided. Certainly he will be again using natural materials and will be focusing on the coastal environment. However this time the actual gallery space of the McDougall Art Gallery will join the negotiations and we will have an installation directly relevant to our own environment.

#### COMING 1986

##### CANALETTO: REALITY AND IMAGINATION

14 August — 25 September

33 etchings, plus variant states of some of the plates, as well as six superb oil and seven drawings. This exhibition organised by the Auckland City Art Gallery and sponsored by the NZI Corporation, will be accompanied by a handsome, fully illustrated catalogue with entries and an introductory essay by Ruth Bromberg, author of the catalogue *raisonne* on Canaletto's etchings and a leading authority on this major 18th century artist's prints.

## Friends of the Robert McDougall Art Gallery

### PRESENTATIONS TO THE GALLERY

The Friends are pleased to present to the Robert McDougall Art Gallery, two works by Doris Lusk: **Swing Bridge, Kawarau**, 1985 and **Study for Bridge, Clutha River**, September, 1985. They are both works which came from a painting trip which she made last year to Central Otago. This is, of course, a region where Doris Lusk first began painting in the 1930s and to which she has remained closely associated. The Gallery owns two fine landscapes which were done early in her career. **Overlooking Kaitawa, Waikaremoana** comes from the State Hydro series and was the first work by her to be bought for the McDougall in 1956. **Canterbury Plains from Cashmere Hills** was painted not many years after she first came to live in Christchurch in 1941. Representation of her landscapes at the McDougall come from an early period of her work in the 1940s and from the 1980s with **Finale 1982 (Demolition Series)**, **Imagined Projects II**, **Limeworks**, and the recent presentation from the Friends. Areas of her work in which the Gallery is less strong are, therefore, landscapes from 1960s and 1970s and water colour painting.

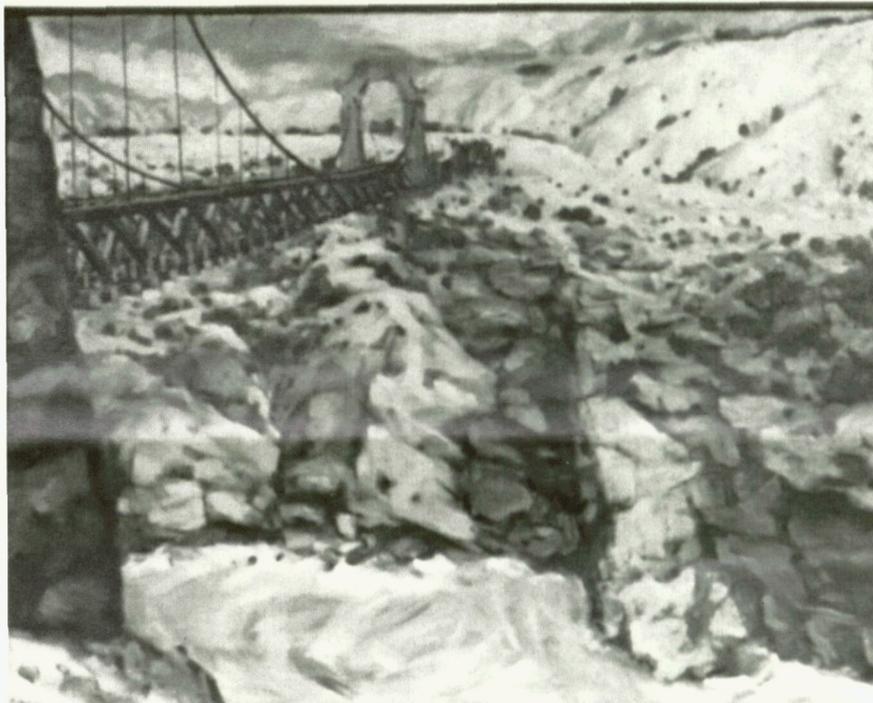
### THE FRIENDS' ACQUISITION FUND

The Friends of the Robert McDougall Art Gallery was formed in 1981 and as soon as possible, the Committee set up an acquisitions fund. If we are to profitably use our funds and make them grow, we need to define our aims for acquisitions. We also believe it is crucial that our aims should complement and support the acquisitions policy of the Gallery. This was outlined in the Bulletin of the Robert McDougall Art Gallery, September - October, 1982. A key statement in this outline of policy was that:

The first aim, then, of the Robert McDougall Gallery's acquisition policy must be to obtain the best works of the significant practitioners who have worked in the Canterbury region since settlement.

Our policy, therefore, takes its inspiration from that of the Gallery, in concentrating on obtaining 'the best works' by New Zealand artists, with an emphasis on artists associated with Canterbury.

Profits from social events, coffee mornings, sales of cards, go into the Acquisition Fund. We, also, welcome large and small donations!



*Swing Bridge, Kawarau, 1985, DORIS LUSK*

### ELECTION OF OFFICERS AT THE A.G.M.

|                   |                                                                                                             |
|-------------------|-------------------------------------------------------------------------------------------------------------|
| <i>President:</i> | Robert Erwin                                                                                                |
| <i>Secretary:</i> | Pat Unger                                                                                                   |
| <i>Treasurer:</i> | Chris Brocket                                                                                               |
| <i>Committee:</i> | Grant Banbury<br>Monique Ettema<br>Julie King<br>Judith Laing<br>Penny Orme<br>Alison Ryde<br>Peter Simpson |

### HONORARY LIFE MEMBERS

At the A.G.M., the President of the Friends announced that we were delighted to have Doris Lusk as honorary life member of the Friends.

### COMING EVENTS

- May 1** Rick Alexander Photography to 1 June
- 19** David Clegg Glass to 15 June  
Preview: 19 May 5 p.m.
- 21** Friends' Coffee Morning 10.30 a.m.
- 24** Exhibition of Ikebana to mark Japan week to 31 May
  
- June 5** 'Time Away' — Alan Pearson Paintings to 20 July  
Preview: 5 June 5 p.m.
- 11** Oro del Peru, opening 8 p.m.
- 12** Oro del Peru Treasures of the Incas, to 13 July
- 16** - July 9: Series of special lectures in conjunction with the Oro del Peru Exhibition between these dates. Topics and dates to be announced.
- 18** Patrick and Gil Hanly - 'The Fire this Time' to 13 July
- 18** Friends' Coffee Morning 10.30 a.m.
- 20** Grant Corbishley, Artists Project, to 3 August

Exhibition dates and programmes could vary slightly.

### NEW MEMBERS

|                       |                         |
|-----------------------|-------------------------|
| Lucy Alcock           | Ms A. McEwan            |
| Margaret Austin       | Mrs Margaret McFadziens |
| Kirwan & Jan Berry    | Heather & Paul Manser   |
| Nicola Blake          | Kate Martin             |
| Miss Jayne Campbell   | Simon Martin            |
| Jan Chaffey           | Mr & Mrs W. Phillips    |
| Mrs Kenneth Hall      | Miss Gwen Rankin        |
| Mrs Helen M. Heddell  | Stephanie D. Thomas     |
| Liz Jackson           | Lorna J. Tosswill       |
| David Jamieson        | Fleur Williams          |
| Mr Patrick J. Lineham |                         |

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

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