



Christchurch City Council



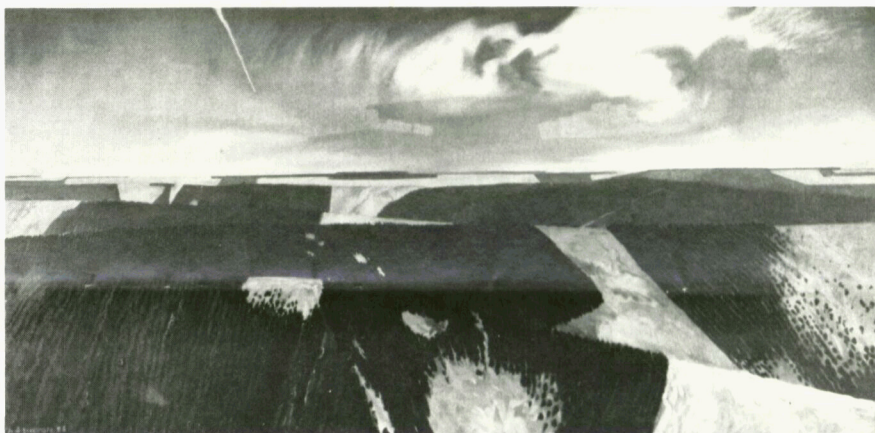
The Robert McDougall Art Gallery

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

Christchurch



Plantation No. 2, W. A. Sutton, 1986.

PLANTATION SERIES No. 2

The recent acquisition of Plantation No. 2 by W. A. Sutton has added another work to the small but representative collection of paintings by this senior Canterbury artist, the earliest of which dates from the 1930's. Sutton's interest in the Canterbury landscape has been almost as long as his career as an artist. From time to time his vision has been concentrated to quite intimate detailed studies of the land and on other occasions as with the present series has been expansive, almost panoramic.

The pattern and shape of land and sky in Canterbury have held a fascination for many artists but no more than they have for W. A. Sutton for this artist they have encouraged him to waver between realism and abstraction in his search for required identity. With certain series in recent years the regular division of the canvas into land and sky has at times fused and given rise to a synthesis of these elements making a general rather than a specific statement about the region.

The present Plantation Series whilst it returns to an ordering of land and sky identifies no specific place in Canterbury but rather a common feature, that of the intrusion of the commercial exotic plantations that dapple the region changing the face of the land.

RE-THINKING OF ACQUISITIONS FOR 1987

The recent escalation of prices of older New Zealand paintings in the saleroom and the drift upwards of prices of works by contemporary New Zealand artists

has made it necessary for this gallery to re-evaluate its approach to collecting and its ability to effectively maintain nine different areas of collection in the future whilst growth of the acquisition vote continues to lag well behind.

Some years ago we made a firm policy decision to cease even to consider the purchase of British or European works of art before 1930 other than perhaps the occasional work on paper.

During 1986 this gallery purchased with an acquisition vote of \$72,000 a total of 64 works, a number of these by prominent younger contemporary artists.

It has been very much a case of spreading the acquisition budget thinly to maintain some kind of continuity to collection building and help encourage the work of artists in the Canterbury region. The latter has been an established policy often something that may stand in conflict with attitudes by other New Zealand galleries.

This gallery like many others throughout New Zealand is faced with certain alternatives; we can continue to buy as we have done in the past from present resources resulting in us drawing into the collection, in particular older works of lesser significance often not deserving of public collection status or we can buy young risking aggregating a collection of works by artists who may never continue to sustain development or alternatively the present collecting policy can be suspended until such time as a more workable budget has been struck. This therefore means substantial changes would have to be made.

During 1987 we propose to do the latter which will mean that only a maximum of 12 works of art will be purchased to include four major works of painting, six works on paper and two works of sculpture.

This would mean that other areas of the collection that include ceramics, textiles, photography etc would not be added to.

Of the four works of painting only New Zealand works will be acquired, one from the period pre-1930 and three since 1960.

Of the works on paper also only one will be from the period pre-1930 with the other five post 1960.

The acquisition of two sculptures will both be by New Zealand artists exclusively from the Canterbury region.

In general terms this will mean that works acquired would almost totally be New Zealand. An initial reduction of acquisitions would not have much effect on the collection in the short term but over the longer period it will be considerably altered and it may be that this gallery in the light of such changes will have to modify its permanent collective policy to the degree that we only acquire works by artists of the Canterbury region in years to come.



Dans mon Reve je vis Ciel un Visage de Mystere

Dans mon Reve je vis Ciel un Visage de Mystere 'In my dream I saw in the sky a face of mystery' (from Homage to Goya 1885), Odilon Redon, Lithograph.

ACQUISITIONS

The following works have been recently purchased

Philip Trusttum
WHATS 1986
Woodblock

William W. Cumming
EMERGING FORMS III
Paper Relief Watercolour

Robin White
FLORENCE IS ILL
Lithograph

Robin White
FLORENCE WITH A LIZARD
Lithograph

Michael Reed
TWIST 'N' TURN 1985
Screenprint

Michael Armstrong
LIMITATIONS OF PERSONALITY
Ink/Crayon/Paint

Bing Dawe
TWO MEN GAMING — STUDY
FOR VASE ILLUSTRATION
Woodcut

John Drawbridge
THE EDGE OF THE EARTH
Etching 5/20

Philippa Blair
TOWER 1986
Etching 5/20

Debra Bustin
THE SKY
Screenprint 5/20

Eileen Mayo
VICTORIAN JUG
Screenprint

Eileen Mayo
ALPHABET SERIES I
Screenprint

Graham Bennett
24 SEPTEMBER IV
Screenprint

Kathryn Madill
TIGER
Mezzotint

Sandra Thomson
RIDGEWAY FLYERS
Drypoint

Jule Einhorn
SUMMER AFTERNOON
Woodcut

Peter Ranson
DANCING COUPLE
Woodcut

The following was purchased with assistance from the **Olive Stirrat Bequest:**

Odilon Redon
Dans mon Reve je vis Ciel un Visage de Mystere 'In my dream I saw in the sky a face of mystery' (from Homage to Goya 1885)
Lithograph

The following works were presented by **Mr R. Scarlett:**

Valerie O. Heinz
MOUNTAIN BEECHES
Oil on Board

Anthony Fomison
UNTITLED
Monoprint

The following works were presented by the **N.Z.I. Corporation:**

Ralph Hotere
LES SAINTES MARGIERES DE LA MER (BLACK RAINBOW)
Lithograph 5/20

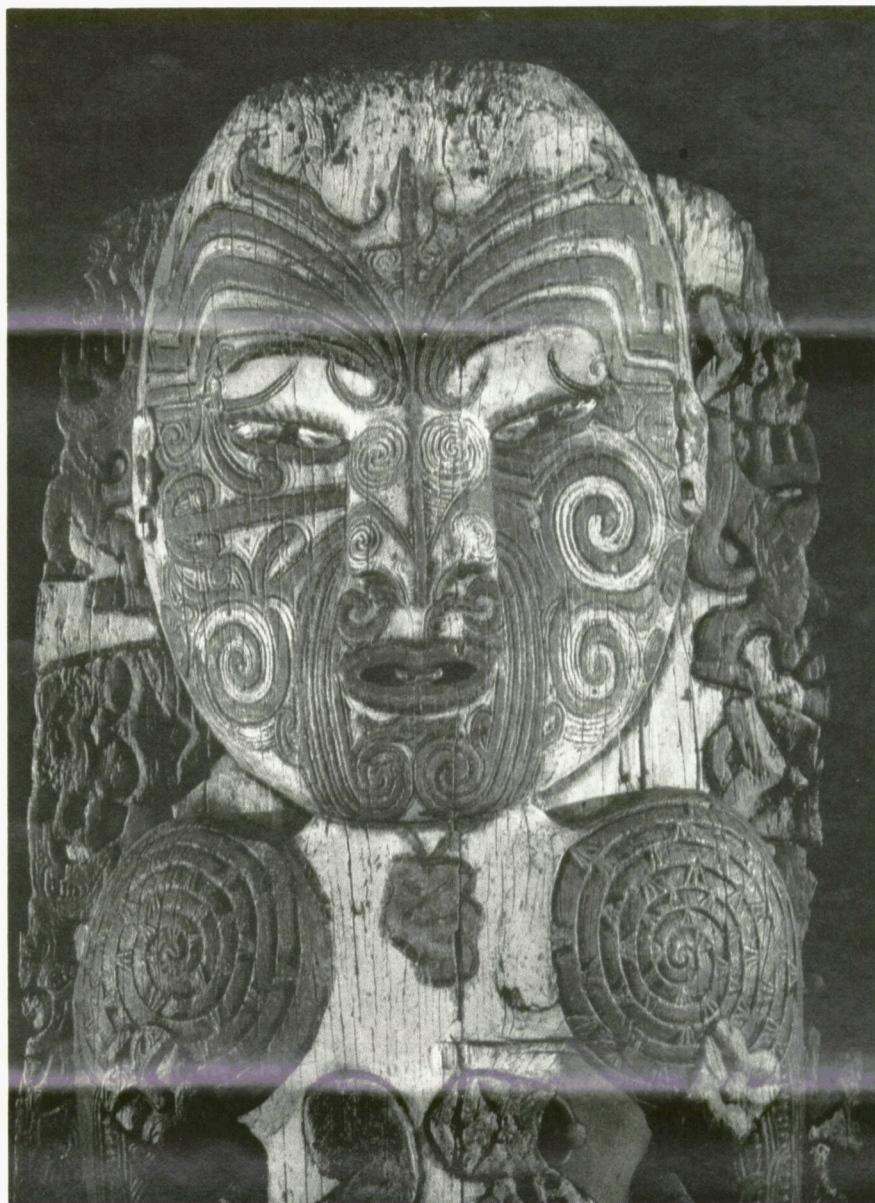
Para Matchitt
HUAKINA AUGUST 1986
Screenprint 5/20

Denys Watkins
COSI FAN TUTTI
Screenprint 5/20

ART APPRECIATION PROGRAMME FOR 1987

Because the Te Maori exhibition will dominate Gallery spaces until June 1987 the special adult art appreciation programmes will not be able to be held until much later in the year. A large number of people are already on our

waiting list for 1987 for the **Closer Acquaintance with Art** programmes and wish to reassure them that we will be running these programmes after Te Maori when a major exhibition of works from the McDougall's permanent collection will be on display.



Gateway of Pukeroa Pa — Auckland Institute and Museum

TE MAORI

Te Hokinga Mai – The Homecoming

Much has already been written and spoken of TE MAORI. There is no doubt that the exhibition of some of the finest examples of Maori art is a cultural event of major significance for New Zealanders.

It is an exhibition which offers a great deal more than the sum of its parts. Those who have been exposed to the "Te Maori experience" have recognised the special and unique power which the taonga brought together, in this extraordinary collection, project.

Te Maori opens at the Robert McDougall Art Gallery on Saturday

March 14 with a dawn ceremony and will continue until May 17.

Following Christchurch, it will travel to its final venue in Auckland and on September 19, 1987, three years after its opening and subsequent huge success in New York, it will close.

There is every indication that TE MAORI will break records of attendance, a very satisfying situation for its sponsor, Mobil Oil New Zealand Limited. The exhibition attracted more than 18,000 visitors in its first ten days in Wellington. Mobil was associated with the sponsorship of the exhibition during its triumphant tour of the United States where Mobil is a frequent sponsor of

special museum exhibitions. But there is something very special about TE MAORI and Mobil viewed the New Zealand tour as a logical extension to its participation in the U.S. Mobil Oil New Zealand has committed one of the largest budgets ever, to the promotion and publicity of a cultural programme in New Zealand: the company has committed almost \$750,000 to the four-centre tour to ensure that all New Zealanders are aware of the exhibition, its showings at the four venues and the importance of the exhibition in terms of cross-cultural relationships.

The exhibition is the most expensive in terms of installation, freight costs and staffing to tour New Zealand. While there is no entry charge, the traditional "koha", or gift given in anticipation of hospitality is being asked of visitors to the exhibition, this in the form of money placed in special "koha" boxes at the entrance to TE MAORI.

Corporate evenings, when companies and specific interest and service groups enjoy a private viewing and refreshments, will be a feature of the exhibition. Already nine such evenings have been pre-booked in Christchurch.

RECORD YEAR FOR GALLERY GUIDES

Our Gallery Guides made a record contribution to our programme this year. Those who enjoyed sharing the international touring exhibitions and our local shows will be well aware of the extra dimension a well-prepared Guide can give.

However, few of us are aware of just how much voluntary work our Guide team gave this year. In the regular guided programme for visiting groups our volunteer guides attended to almost 10,000 school pupils and over 1,000 adults. But it was the major international programme which really stretched their resources and reserves. They began with Oro del Peru in June, operating a full guide service throughout Hockney's Photographs in August, Canaletto in August to September and finally, for the Buried Army of Qin Shihuang from October to December. For these international shows alone, the Guides gave tours to over 25,000 visitors.

The Gallery's and the community's thanks must go to these tremendous volunteers:

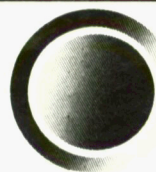
S. Banks, S. Brice, J. Brooks, H. Cameron, E. Cargo, M. Clarke, J. Collins, G. Deans, J. Edgar, E. Empson, N. & L. Everett, E. Hawes, A. Helm, S. Leckie, J. Lewis, M. McAlpine, R. McCallum, C. McCombs, M. McCullough, J. McFarlane, A. Marris, M. Millar, Y. Ower, P. Phillipps, J. Proctor, J. Rodden, M. Rolleston, H. Seeker, J. Shadwell, R. Stockwell, D. Strathdee, J. Swafford, H. Teulon, C. Ward, L. Weston.

Friends of the Robert McDougall Art Gallery Inc.

President — Robert Erwin 558-675

Secretary — Pat Unger 518-506

Treasurer — Chris Brocket 557-133



Evelyn Page and friends at the opening.

NEW MEMBERS

Barbara L. Allison	Corry Bennett
Mr J.R. & Mrs E. Allison	
Mrs Joanna Ashton-Martyn	
Rosita Bennett	D. Butcher
Mr & Mrs G.M. Bain	Netta G. Cashion
N.W. & B.R. Crawford	P.A. Day
Mr & Mrs L.M. Densem	
John & Ann Dickson	
Mr & Mrs T.J. O'Donnell	
Mr & Mrs Edmondson	D.E. Gibbons
Mrs Nancy Gray	Mrs W. Gray
D.J. & S.W. McCahon	
Mrs S.J. Haydon	David Lassen
Ms H.J. Kavanagh	Mrs D. Keenan
D.H. Knowles & H. McInnes	
Mrs Aroya McKeich	Mrs T.C. Milne
Prof. A.G. & Mrs P.M. McLellan	
Jean L. Morrison	Mrs E. Pointon
Mrs S. Harrison Sands	Mrs P. Shatford
V.M. Smith	John Somerville
Ms Caroline Stacey	Cathryn Stocks
Mrs M.A. Tan	Pamela Urch
Mr P.C. Wouters & Ms P.B. Urch	

EXECUTIVE COMMITTEE

Nominations for the position of Secretary are urgently invited. Duties include the taking of minutes at monthly meetings and some correspondence. Please submit name to Pat Unger, phone 518-506, or leave at the Gallery.

COMING EVENTS

January **Evelyn Page — Seven Decades**, to 25 January
George Chance Photographs, to 8 February
Women View Women, to 18 January

February 18 **Friends' Speaker of the Month:** Riduan Tomkins — Figurative Painting: a Dialogue (with colour slides of the artist's own work) 10.30 a.m. at the Stringleman Room, Canterbury Public Library.

Due to extensive preparation time required for the installation of **TE MAORI** the Gallery exhibition spaces will be closed from Monday 9 February.

We apologise for this inconvenience and ask you to note that the venue for the Friends' Coffee morning has been changed on this occasion, and that the exhibition **FRENCH TEXTILE ART** advertised in the last Bulletin has been cancelled.

EVELYN PAGE — Seven Decades Official Opening

The culmination of an exciting year of activity and the final function for the Robert McDougall Gallery and The Friends was the official opening of the Evelyn Page exhibition on the 4th of December.

Neil Roberts is to be congratulated for the high standard of curation in bringing together seventy works spanning the artist's activities over seven decades. The superb, well illustrated and scholarly catalogue which resulted from his collaboration with Janet Paul also provides a fine record of this artist's career and achievements.

The presence of the artist herself at this opening made the occasion especially memorable. Sir Otto Frankel, a close personal friend, who was asked by the artist to open the show reminisced about their times together in Christchurch in the 1930's and 1940's, and The Friends' President Robert Erwin spoke of his links with the artist in Wellington and the warmth and hospitality generated by Evelyn Page and her family. Malcolm McNeill accompanied by a harpsicord sang a special song for Evelyn and set a light elegant atmosphere for this evening.

It was good to see so many Friends present to celebrate this major occasion and we would like to take this opportunity to thank our members for their continued support and to acknowledge the important role The Friends play in contributing to the cultural enrichment offered by the Gallery. Finally we would like to wish all our members a very Merry Xmas and best wishes for the coming year.