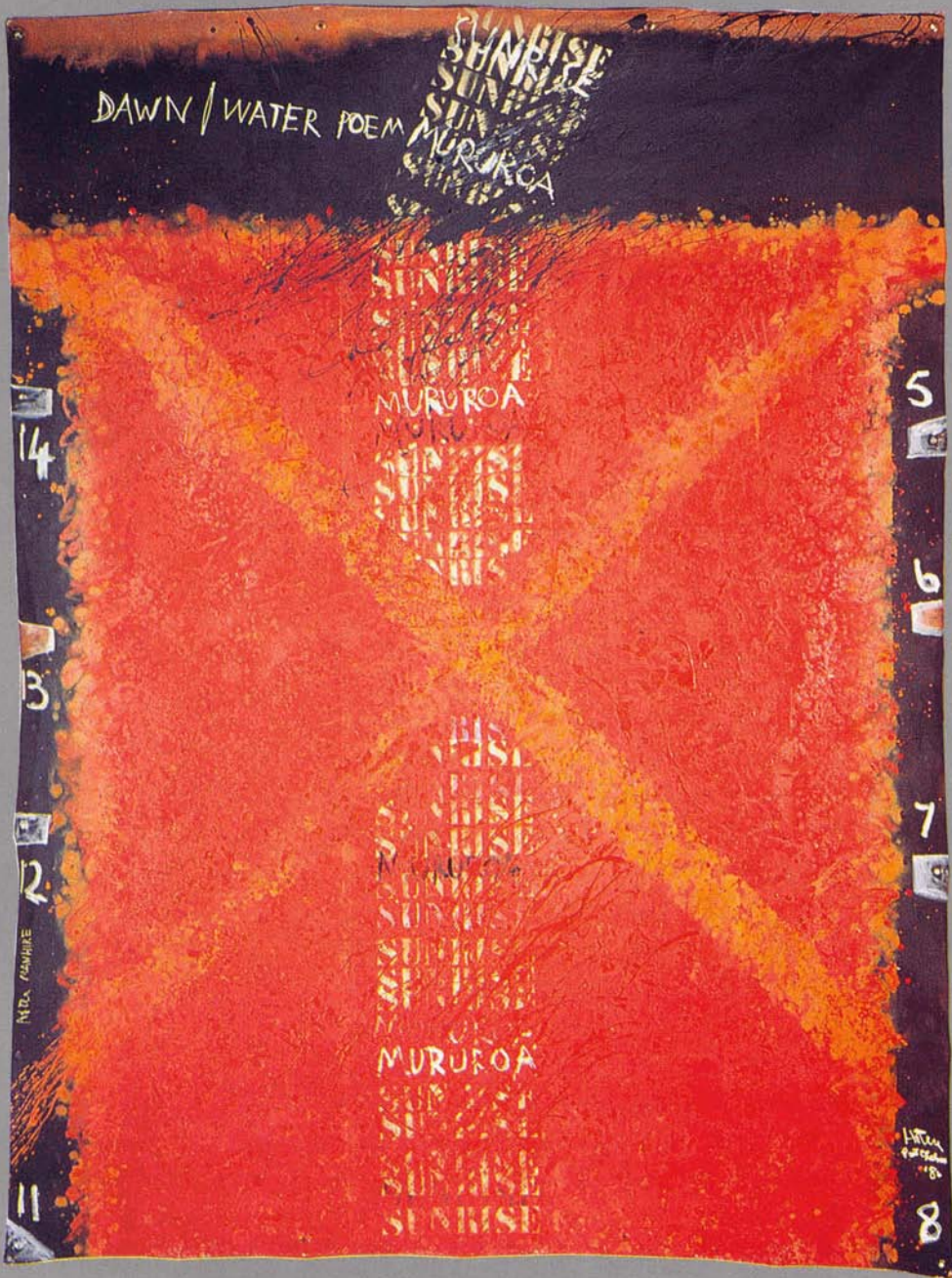


# summer

DECEMBER 1997 - FEBRUARY 1998



ROBERT  
McDOUGALL  
ART GALLERY  
AND ANNEX



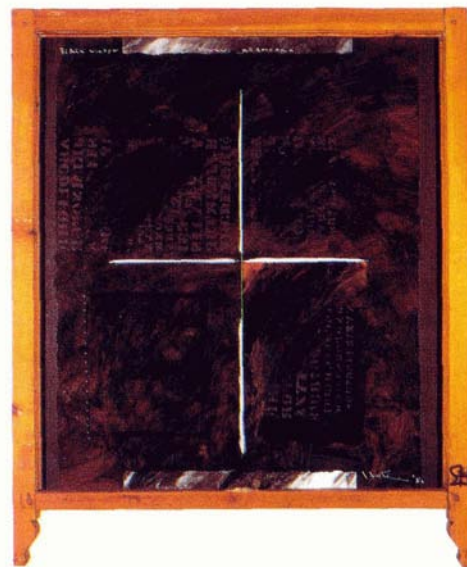
bulletin

## Hotere – Out The Black Window 5 February – 19 April

Taking its title from a poem by Cilla McQueen, **Hotere – Out The Black Window** is a touring exhibition organised by City Gallery, Wellington, which surveys Hotere's work, examines his significant contribution to contemporary New Zealand art and outlines the central threads in his development as a painter.

Since returning to New Zealand in the mid-1960s, after several years in England and Europe, Ralph Hotere has consistently painted challenging and complex art works, many of them incorporating poems by such highly regarded writers as Bill Manhire, Hone Tuwhare, Cilla McQueen and Ian Wedde. Hotere's works however are not just illustrations of the poems. Instead the poetry has become an integral part of his style and method, has influenced the formal development of his work and has expanded both its emotional breadth and sphere of influence.

This aspect of Hotere's painting will be illustrated in this show by wall-mounted texts. Tuwhare's poem 'We who live in darkness' is seen alongside a Requiem painting and Cilla McQueen's 'out the black window' is juxtaposed with a Black Window work, adding rich layers to this artist's verbal/ visual conversation with the viewer.



Black Window – Towards Arramoa, 1981,  
*Ralph Hotere*

Drawn from a vast body of work, **Out the Black Window** demonstrates how Hotere has worked with a great range of materials – with paper, stainless steel, corrugated iron and unstretched canvas on which he has variously written using a pencil, paintbrush, stencil and even a blow torch. At times sections of the works are reminiscent of graffiti, and at other times of calligraphy, but within them all is a lively and purposeful diversity. Stencilled letters of the alphabet emerge from the darkness, as do suggestions of land, sea and sky. In the black windows we see language elements merging with the world of nature, representing light, shadow, growth and decay.

Curated by the Wellington based poet, writer and artist Gregory O'Brien, the touring show includes some of Hotere's important works of protest. The *Dawn/Water Poem* paintings of the mid 1980s are a reaction against French nuclear testing at Mururoa. Corrugated iron works such as *Aramoana – Pathway to the Sea* were produced in the late 1970s and early 1980s in opposition to the proposed aluminium smelter at Aramoana, near the mouth of Otago harbour. Here found or salvaged materials provide the ground upon which the assertive marks of Hotere's statement are laid. Often Hotere's works transform weather-worn base materials into stunning objects of reflection and meditation.

This exhibition, toured with the assistance of Creative New Zealand, will broaden the public perception of the wide scope of Hotere's work and provide a strategic point of access into the work of one of New Zealand's most significant and dynamic senior artists



*Self Portrait, 1932, Lee Miller*

## Lee Miller: Photographer 25 February – 26 April

Following a highly successful tour of the United States and Europe, this exhibition has been made available for a New Zealand tour by the Lee Miller Archive in Sussex. This will be the first time an extensive survey of Miller's photographs has visited New Zealand and it introduces us to a remarkably talented and dedicated photographer whose work behind the camera has sometimes been eclipsed by the highly melodramatic nature of her life.

Lee Miller was a breathtaking beauty whose face graced the cover of 'Vogue', an impulsive traveller, risk-taker and a legendary heart breaker. Her friends, lovers and photographic subjects were among the most brilliant artists, writers and intellectuals of Europe. The 96 works in this exhibition span her

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career from 1929 to 1964, taking us from the cafes of Paris to the battlefields of World War II, and revealing the extremes of the era and the richness of her life.

Miller was born in 1907 in Poughkeepsie, New York and first entered the world of photography as a model to some of the great photographers of her day. In 1929 she went to Paris where she worked with Man Ray and established a photographic studio of her own. Working first as a portraitist and fashion photographer, she later moved on to Surrealist images. A marriage in 1932 took her to Cairo and later to London where she was working at the outbreak of the war.

In 1944 Lee Miller became an accredited photographic correspondent to the US Army. She was possibly the only woman combat photo-journalist and witnessed the liberation of Paris, Buchenwald and Dachau, following the American troops on their overseas campaigns.

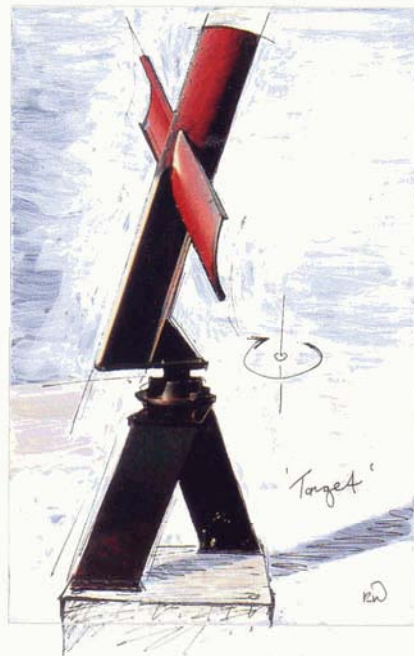
After the war Lee Miller continued to work for Vogue. In 1947 she married Roland Penrose and produced the photographs for his biographies of Picasso, Miro, Man Ray and Tapies. **Lee Miller: Photographer** will fascinate photographers, historians and all who enjoy the special entre into another's world provided by the all-encompassing eye of the skilled photographer's camera.



Brought to *New Zealand* and toured with the support of *Kodak NZ Ltd*

## Sculpture in the Gardens 26 November – 5 April 1998

The Christchurch Botanic Gardens is again the setting for contemporary sculpture by leading New Zealand artists in the third **Sculpture in the Gardens** show. Held every second summer, this major outdoor event is a collaboration between the Botanic Gardens and the Robert McDougall Art Gallery, and was initiated to illustrate the rich diversity of contemporary sculptural practice in this country. In delicious contrast to the earthly stability of 1995's stone theme, the inspirations for this year's event are wind and water, and involve kinetic, or moving, elements. Participating artists are



Target, 1994, Randall Watson

Randall Watson, Evan Webb and Sam Mahon, and (technical logistics permitting) a work by an internationally renowned artist, the late Len Lye.

Randall Watson, who has established a wide reputation for dynamic and witty interactive sculpture, makes his presence felt with Target, a revolving red metal cross, fittingly positioned on the Archery Lawn. A graduate from the Christchurch Polytechnic's Art and Design School, Watson has described his method in "working *with invisibles*" like wind and gravity as "a dance"

Regret, a spidery tower by local sculptor and painter Sam Mahon, is intended to reflect the "messy reality" of human life. Over ten metres high and made from steel rod of various thicknesses, the sculpture will rise up out of the small pond on the Archery Lawn. As well as a wind-turned bird on the top of the structure and revolving masks halfway down, there will also be a partially submerged figure reclining in the water. Materials for Mahon's project were generously supplied by Fenwick Reinforcing Ltd.

Evan Webb's work consists of two separate metal elements, each three metres high which, activated by the wind, begin "calling to each other". Installed on the Pine Mound site, this sculpture links nature and the machine, referring to the practice of naming cars (such as the ubiquitous Falcon) after birds. In addition to his own sculptural practice, Webb is also the Executive Officer for the Len Lye Foundation and has been instrumental in the completion of numerous Lye sculpture projects.

No celebration of the best in New Zealand kinetic sculpture would be complete without a work by Christchurch born film-maker, sculptor, painter, genetic theorist and experimental prose writer Len Lye (1901-1980). A very special feature of the 1997 **Sculpture in the Gardens** will be the inclusion of a huge steel work, Large Blade, which was built by the Len Lye Foundation this year after Lye's design. This work had only ever existed before in sketches and models and it is solely due to the generosity of the New Zealand collector who recently commissioned its construction that its first ever public appearance will be held here in Christchurch. Due to the technical difficulties involved in realising such a project, Large Blade may be installed in December a few weeks after the official opening of **Sculpture in the Gardens**. Part of Lye's *Bounding Steel* series, Large Blade consists of a large rotating titanium shaft which is repeatedly hit by a ball, creating an erratic and beautiful display of sound and shimmering vibration. It will perform once a day at 12.30 pm, operate for approximately 10 minutes and at its maximum velocity Large Blade will create the visual pattern of a double helix. Lye described the planned work as "a violent, vibrant, rotating affair", intended to reflect the light "like an Aztec monument to the sun"



*Still Life with Red Jar*, Frances Hodgkins

## **A Commemoration Frances Hodgkins' Works 1929-1946 22 November – 25 January**

When Frances Hodgkins died in Dorset, England on 13 May 1947, she was poorly represented in public collections in New Zealand. The works held were mostly from the period before 1920 and there was almost nothing representing the last twenty years of her life. Her death brought about an awareness of this, but few people in New Zealand realised how important she had become as a contemporary artist in Britain and the high regard in which she was held. Frances Hodgkins had achieved recognition within the international modern movement, something no other New Zealand artist of her generation had attained.

In Christchurch she was not represented in either the Robert McDougall Art Gallery or the Canterbury Society of Arts collections. When attempts were made by Hodgkins supporters, early in 1948, to rectify this situation by gifting the watercolour *Pleasure Garden* to the city collection, they were obstructed by the conservative lobby. This precipitated a row which has become a landmark in the annals of New Zealand art history.

This exhibition of 18 works commemorates the 50th anniversary of the death of Frances Hodgkins. Included with works from the Gallery's collection are ten works, never seen publicly in Christchurch before, which have been generously loaned from the British Council and British Government art collections.

In the 1930s and 1940s Frances Hodgkins became highly experimental developing a personal calligraphic style distilled from the influence of works of modern masters such as Cezanne, Braque, Picasso, Matisse and Dufy. Despite these influences her identity and independence as an artist was always evident and earned the praise of many contemporary critics. In 1936 Clive Bell wrote in 'The Listener' of Hodgkins saying, "She is at her best when she is herself."

**A Commemoration - Frances Hodgkins' Works 1929-1946** focuses on the last 17 years of the artist's career, the period considered the most significant in her Me's work.





TV Garden, 1997, Nam June Paik

## TV Garden

### I am June Paik

#### 5 December – 11 January

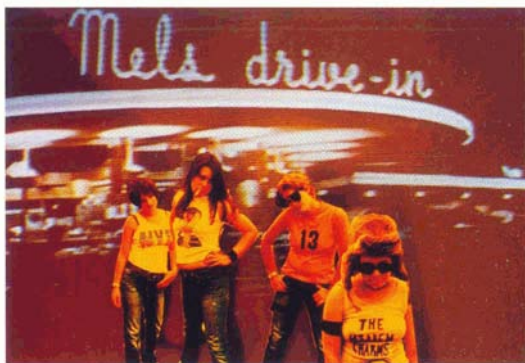
Nature meets the electronic age in a specially commissioned version of Nam June Paik's TV Garden, first created in 1974. Forty television sets, placed on their backs, sides and upside down take on the form of exotic electronic flora in a lush garden of sight and sound. Colour, rather than scent, pulsates through the petals of these unnatural flowers in a series of intricate collages, including Global Groove, which was created in 1973 using a video synthesiser that Paik invented with Suya Abe, a Japanese engineer. The synthesiser enabled Paik to mix, polarise, layer, colour and distort images from several video and TV sources to create dazzling arrays of colour and sound.

Paik was born in Korea in 1932 and studied music and art at the University of Tokyo. After his graduation in 1956, he furthered his musical studies at the University of Munich and the Conservatory in

Freiburg. It was in Germany that Paik's lifelong obsession with fusing music, art and electronics emerged. "A German who studied radar during the war told me that radar waves *make* an interesting painting. Then I had *an idea*. Why don't I move from electronic music into electronic painting with the TV? Then I will find something new – the moving painting, with sound."

In 1963, Paik produced his first television piece in which he removed the TV set from its customary context and function and altered its components to produce unexpected effects. This work signalled the beginning of a lifelong effort to deconstruct and demystify television and to change the perception of television as simply mass home entertainment. Since this initial television sculpture, Paik has used television sets in a multitude of ventures from massive video walls, ceilings and floors comprising hundreds of TVs, to quirky electronic robots whose limbs and bodies are often constructed from TV monitors. In the context of the art world, Paik turned the television set into the material of an entire art movement, of which he remains a leader. His work playfully critiques and celebrates the age of electronic media, recognising the key part the television plays in the electronic revolution we are currently experiencing.

The tour of Paik's **TV Garden** was initiated by the City Gallery, Wellington, and the Christchurch exhibition is generously supported by the Christchurch Botanic Gardens.



Mel's, 1997, Saskia Leek

## Now Showing 16 January – 22 February

With recent box office receipts showing that New Zealanders make more than 14 million visits to the cinema each year, it seems timely for the McDougall Art Annex to present **Now Showing**, a 'Mdescreen selection' of 10 of the country's rising young artists – all making a personal salute to the movies.

The exhibition concept was developed by Robin Neate, an artist and writer whose own work has often reflected aspects of popular culture and in particular, film. Kirsty Cameron, Shane Cotton, Tony de Lautour, Giovanni Intra, Saskia Leek, Michael Morley, Seraphine Pick, Peter Robinson, Jim Speers and Ronnie van Hout, who do not normally work in the photographic medium, were commissioned to take photographs to celebrate 100 years of cinema."

Giovanni Intra's work *Bungalow 13 Chateau Marmont*, West Hollywood is based on the drug related death of actor John Belushi. Taking a cynical look at the ambiguous fragility of life on film, Intra says: "The whole of Hollywood is one big mass grave for all those

dully glowing stars. People have probably died on every available square inch four times over". Kirsty Cameron, whose work *Queens of Outer Face* consists of a series of photographs of polaroids of drawings makes a poignant homage – "an ode to all those girls on film who got less than they desired, the nameless girls and their *uncelebrated* debuts in cheap, stained films".

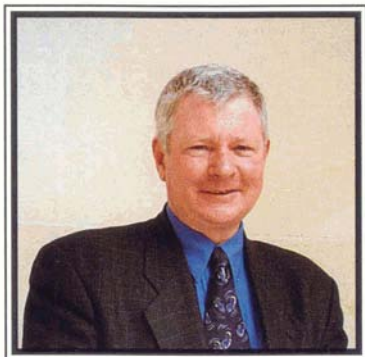
The more sinister aspects of cinematography are exposed in Peter Robinson's work, which focuses on Leni Riefenstahl's Nazi propaganda film *Triumph of the Will*. Displaying the camera's devastating power to brainwash, the Nazi torchlight processions become mythic fantasies of abstract patterns of sight and sound. "In the opening sequences of the film ... Hitler descends like a God from the sky upon the Nuremberg masses. This image made a lasting impression on me and inspired the frequent use of the aeroplane in my own work?"

Seraphine Pick acknowledges cinematic classics such as *The Blue Angel*, *Blue Velvet* and *A Streetcar named Desire*, creating a world in which personal relationships are suffused with the grand emotions of the big screen and images dissolve into each other like a series of slow fade-outs. With "works which glow with the light of a hundred half-remembered movies", Pick plugs into the poignant nostalgia these old movies inspire: "I saw my first movie on the big screen in the early 1970s from the Russell Town Hall. I saw lots of B-Grade horrors I was really too young, but it was fun to dress like you were older and try to get in".

So buy a tub of popcorn and sit back, the lights are dimming, the reels are rolling and the show is about to begin...

**Sponsors:** Creative New Zealand, DAC Group Ltd





*Ronnie Kelly, Manager Public Programmes*

## **Welcome to Ronnie Kelly. Manager Public Programmes**

We are pleased to welcome Ronnie Kelly to the staff of the McDougall in the newly created position of Manager, Public Programmes. Previously the Deputy Director of Science Alive, Ronnie brings to the McDougall a valuable combination of appropriate qualifications and considerable experience at a senior management level.

After completing a four year Bachelor of Arts course at the Glasgow School of Art, Ronnie completed a Post Graduate Teaching Diploma and was an artist and designer in Glasgow, and then in London. He worked with the Education Department in South Australia and Western Australia and in 1992 moved to Christchurch and a position at Science Alive.

Ronnie Kelly's graphic and design skills and his extensive exhibitions and education experience will be an invaluable support for all the members of the public programmes team and, in general, will bring valuable additional skills and experience to the Gallery.

## **Family Festival in January**

Free holiday fun at the Gallery for ages 4-12. Join with your child in the Wednesday, 11 am "Making Music" programme and each Saturday 11 am with the "Storytelling" based on works in our Collection. There is also a new Search and Discover holiday game for children, daily throughout the summer holidays from 11 am to 3 pm.

## **The Festival of Romance Jazz Evening returns for 1998 Montana's Cool Nights - Warm jazz**

DONT MISS OUT THIS TIME. Due to the unprecedented demand for our last Valentme's Day "Cool Nights - Warm Jazz" event, we will be hosting another evening with pianist Doug Caldwell, jazz vocalist Andrea Millward, and guest accompanists on Saturday 14 February 1998, 8 pm. The Gallery will sway to the sounds of the classics from Cole Porter to Gershwin in the romantic neo-classical Centre Court.

The ticket includes a bottle of Montana wine per couple. A gourmet supper which will be served throughout the evening and Montana wines will be available for purchase \$80 per couple, \$160 for a table of four. Suggested dress: black tie. Amanda Gegan in Publicity is taking bookings and will answer enquiries. Telephone (03) 372 2981. Please make your booking early to avoid disappointment.



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## recent acquisitions

The following works have been acquired for the collection.

The following works were presented by Florence Akins.

W A Sutton – *Self Portrait* – Etching

W A Sutton – *Grass in Flower* – Linocut

W A Sutton – *Barley* – Linocut

Florence Akins – *The Metalworker* – Linocut

W H McLintock – *Reflections* – Etching 12/30

W H McLintock – *The Guardian* – Etching 1/30

F A Shurrock – *Be still Earth be Silent* –

*Be still & be Silent* – Linocut

F A Shurrock – *Deidre of the Sorrows* – Linocut

Presented by Jonathan Smart and June Keenan in memory of Grant Lingard:

Grant Lingard – *Black/White* – Mixed Media

Presented by Leslie Katherine Dolby:

A. Elizabeth Kelly – Laurie Wylie – Oil on Canvas

The following works were purchased:

M O Stoddart – *An Otira Stream*

(also known as *Mountain Rata*) – Watercolour

Grant Lingard – *Flag & Boots, 1994* – Mixed Media

James Fitzgerald – *View of Cathedral Square from Hereford St* – Watercolour

Christopher Braddock – *Vessel 1, 2, 3, 4* – Wood

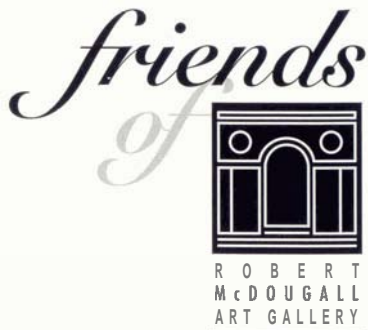


### A Stoddart Expedition Sunday 24 January

Join the one day bus trip led by Juhe King, Senior Lecturer, University of Canterbury and curator of **Flowers into Landscape – Margaret Stoddart**, to local sites associated with the life and works of Margaret Stoddart.

The programme will begin at 9.00am with a preliminary lecture at the McDougall and then proceed to sites in Christchurch and Diamond Harbour finishing around 5.00pm.

A basic lunch will be provided. Tickets \$25.00. Bookings close on 20 January. For bookings and information please phone Ann Betts on 372 2973.



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Robyn Ussher ■ Phone 332-0385

**Treasurer**

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**Secretary**

Ann Watt ☒ Phone 379-4055

## Friends' Spring Trip

First stop on the Friends' Spring Trip on 13 September, a lovely sunny day, was at the new Rangiora Public Library. Bill Skews, the architect, described the building's long and interesting history. This involved the retention and revamping of an existing, turn-of-the-century council building, and within a pleasant, spacious, light and airy library the incorporation, under the splendid old cupola of the old Council Chamber, of a permanent art exhibition space administered by the Waimakanri Community Arts Council. We all admired the architectural skill involved in combining heritage preservation with contemporary needs; the whole complex is an obvious hit with the people of Rangiora.

Then we moved on to Wilson's Mill, Ohoka, where our hosts were Alan and Anne Izard. They gave us free rein to wander through their splendid gardens (which helped earn Alan a national reputation as a landscape designer), and the ground floor of their impressive 'Post-modern classical' house. Lunch was at the Blue Rooster. and it too was voted a success.

After briefly losing ourselves in darkest Southbrook, we were then welcomed at the studio of one of this country's leading feminist artists, Linda James. Linda brings a passionate sense of commitment – art historical, political and psychological – to her work, which was widely admired. Her latest works, inspired by the major Victorian military painter, Elizabeth Butler, mark a significant change from the hitherto dominant female nude.

The final port of call was Bridgewater, where our generous and hospitable hosts were Chris and Jill Marshall. As well as tea and scones, we were treated to extensive guided tours of a fascinating and highly original art collection, which includes some major names in British 20th century art (Augustus John, Wyndham Lewis, William Roberts and Alan Davie) as well as impressive works by New Zealanders such as Ted Bullmore, Terry Stringer, Denise Copland and Lew Summers. Our trip overshot its intended time by about an hour, but the total absence of brickbats and dozens of "plaudits" indicate the near-certainty of another full coachload for 1998! Our thanks to our kind hosts for making such a pleasantly varied and stimulating day possible for us all.

Mark Stocker

## Speaker of the Month

These functions take place on the third Wednesday of each month commencing for 1998 in February. We meet at 10.30 am for tea and coffee, followed by the morning's presentation. The charge is \$1.50 for members, \$2.50 for non-members.

On **18 February**, artist Tom Field will give a slide presentation of his work, at the McDougall Art Gallery

## Recent Speakers of the Month

### Mitsuyo Matsumoto – jewellery designer

*"As you wear my jewellery on your body, my work will become complete, for together you and I have created a moving sculpture"*

Training first as a painter equipped Mitsuyo to treat jewellery as an extension of fine art, which speaks the personal message of its creator. After studying in Japan, Switzerland and Germany, she worked as a goldsmith, jewellery designer and teacher in Japan and the U.S.A, before emigrating to New Zealand, ten years ago. Here, the beauty of this country was an inspiration for designs using New Zealand stones and shells combined with precious metals and gemstones

The creation of each piece involves the artist in many hours of thought and numerous drawings before the physical work of melting, hammering, sawing and soldering takes place. The resulting works are stunning – not just perfection in shape but also in finish. We all wished Mitsuyo well for her November exhibition in Japan.



*A Gallery Guide with a group of visitors enjoying the 1997 Eye Spy course.*

### John Simpson – What Makes the Tate Different?

The Hurst Seager Room was full for John Simpson, the October 'Speaker of the Month'. We were given a general history of the London galleries showing how the industrial revolution and the 1851 Great Exhibition were influential in setting the groundwork for the establishment of the Tate Gallery. Originally an annex of the parent institute, the National Gallery, the Tate was to provide specifically for British art. In 1897 a purpose-built gallery was constructed using new materials and innovations. As well as the British collection, it was decided to house the magnificent Turner bequest of 300 paintings and 20,000 drawings there, together with the best of foreign modern art after 1850.

It was not until 1955 that the Tate became an independent institution able to make its own decisions without interference. Now it stages large international exhibitions, has facilities for specialist artist research, provides specialist teaching programmes and has satellite exhibition galleries.

John Simpson showed us slides of interesting examples from the Tate collection, and June Goldstein spoke on our behalf thanking this popular speaker for a most absorbing morning.

## Coming LocArt Visits

On **Wednesday 28 January**, Anna Wilson will show paintings by her mother, Evelyn Page, and speak of

her life as the daughter of the artist to a maximum of 30 Friends. Please meet June Goldstein outside 222 Kennedy's Bush Road, Halswell at 1.50 pm. To book (or cancel) please ring the answerphone on 379 4055.

On **Thursday 19 February**, Ola Swolf, painter, will show her studio and speak about her work to a maximum of 18 Friends. Please meet June Goldstein at 10.20 am on the corner of Cox and Akela Streets to visit 67 Cox Street, Merivale. To book (or cancel) please ring the answerphone on 378 4055.

# coming | exhibitions

## December

- 1 Flowers into Landscape – Margaret Stoddart** – until 8 February  
A Commemoration – Frances Hodgkins 1929-1946 – until 25 January  
Caroline Williams – There – until 18 January  
Sculpture in the Gardens – until 5 April  
Works from the Collection – until 24 May
- 5 TV Garden – Nam June Paik.** At the Annex – until 11 January

## January

- 1 Flowers into Landscape – Margaret Stoddart** – until 8 February  
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TV Garden – Nam June Paik. At the Annex – until 11 January  
Sculpture in the Gardens – until 5 April  
**16 Now Showing.** At the Annex – until 22 February

## February

- 1 Flowers into Landscape – Margaret Stoddart** – until 8 February  
Works from the Collection – until 24 May  
Sculpture in the Gardens – until 5 April  
Now Showing. At the Annex – until 22 February
- 5 Hotere – Out the Black Window** – until 19 April
- 25 Lee Miller: Photographer** – until 26 April

# coming events

## December

- 3 **Wednesday 1 Club** 10.30 am. Art appreciation club meeting.  
**Wednesday 2 Club** 1.30 pm. Art appreciation club meeting.
- 4 **Mac Club** 10.30 am. Art appreciation club for the disabled or differently abled. New members welcome.
- 5 **Friday Club** 10.30 am. Art appreciation club meeting.
- 6 **Saturday 1 Club** 10.30 am. Art appreciation club meeting
- 10 **Floortalk. Flowers into Landscape – Margaret Stoddart.** Ann Betts, Education Officer, 11.00 am.
- 13 **Saturday 2 Club** 10.30 am. Art appreciation club meeting.
- 25 **A Merry Christmas to you all.** Gallery closed

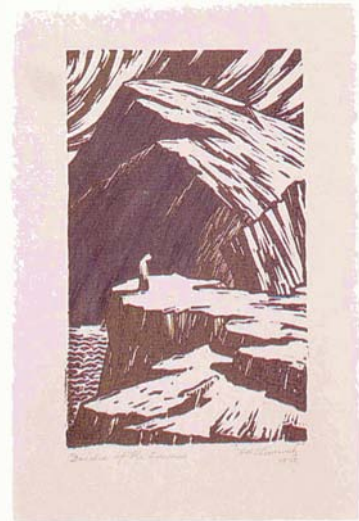
## January

- 22 **Demonstration of Flower Arranging** – with Freda Hunter, Canterbury Horticultural Society, 6.00 pm.
- 24 **A Stoddart Expedition** – one day bus trip 9.00 am – 5.00 pm to sites associated with the life and work of Margaret Stoddart. Bookings essential 372 2973.
- 28 **LocArt visit** – Anna Wilson – 222 Kennedy's Bush Road, at 1.50 pm. Tc book (or cancel) 379 4055.

## February

- 7 **Saturday 1 Club** 10.30 am. Art appreciation club meeting.

- 8 **Art & Poetry** – A celebration of the fusion of art and poetry in the works of Hotere – Out the Black Window with special readings from the poets concerned. 11 00 am – 2 pm. 372 2973 for information.
- 11 **Wednesday 1 Club** 10.30 am Art appreciation club meeting.  
**Wednesday 2 Club** 1 30 pm Art appreciation club meeting.
- 12 **Mac Club** 10 30 am Art appreciation club for the disabled or differently abled.
- 13 **Friday Club** 10.30 am. Art appreciation club meeting.
- 14 **Saturday 2 Club** 10.30 am. Art Appreciation club meeting.
- 14 **Montana Cool Nights – Warm Jazz.** Tickets \$80 per couple. Bookings and information Amanda Gregan 372 2981.



*Deidre of the Sorrows, Frances Shurrock, a recent acquisition*



The Robert McDougall Art Gallery  
Botanic Gardens, Rolleston Avenue  
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■  
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Admission by donation. Free guided tours available.

■  
COVER IMAGE: Dawn Water Poem, Hotere, 1986

■  
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Which age group do you belong to? (please tick)

- under 25  25-36  37-45  46-65  66 & over

## Friends of the Robert McDougall Art Gallery

As a Friend of the McDougall you have opportunities to increase your enjoyment of the visual arts in a variety of ways. You will receive the quarterly Bulletin and invitations to Gallery premisses, floor talks and special occasions.

## Friends Events

Speaker of the month with morning tea  
LocArt Visits to local artists and collections  
Day tours Trips guided by art historians.  
Social functions

## Discounts

Reduced entry fees to major exhibitions  
Discounts at the Gallery Shop.

## Special Funds

The Friends have charitable status and are able to accept donations to support the Gallery. The Scholarship Fund supports Canterbury students in further studies of the visual arts. There is also a special fund run by the Christchurch Civic Art Gallery Trust for donations to assist the building of the new Christchurch Art Gallery

**Annual Subscription - due 31 March**

