

AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND



August 1972



Pablo Picasso Painter and Model (1928)
(The Sidney and Harriet Janis Collection)

EDITORIAL

From the experience of the Auckland City Art Gallery in the past year it would seem that there is no lack of support for prestigious exhibitions brought to New Zealand.

The initial financial outlay is, admittedly, very high; insurance and freight costing what they do. But with the help of sponsors — some of the larger city enterprises are realising their community responsibilities as patrons of the arts, replacing the 18th and 19th century patronage by aristocratic families and self-made knights of industry and commerce — the problem may be overcome.

Much more incentive could be given by more liberal tax concessions such as the United States Government permits, which encourage industry and commerce to present works of art and sums of money to endow artistic projects.

Within the profession in this country, opinion is divided on the subject of admission charges, but it has been proved that a small charge to see a temporary, international art exhibition is not begrudged by the public and covers a great deal of the expense incurred by the gallery presenting the exhibition. A well designed, informative catalogue can also be profitable, especially when the organising gallery prints sufficient for the New Zealand and the Australian tours.

It would seem that a satisfactory pattern has been established and it is hoped that more galleries in this country can be equipped with the air-conditioning, lighting and security precautions required before they can aspire to being included in tours of this kind.

B.G.

ASSOCIATION NEWS

Report from The President

With the secretary, Dr. Wendy Carnegie, I attended the Annual Meeting of the Art Galleries Association of Australia in Sydney at the end of June 1972.

It was an important meeting for them because the question of amalgamation with the Museums' Association of Australia was discussed at length. The story goes back twenty-two years to the time when AGMANZ, the M.A.A. and the A.G.A.A. were one association — the Museums' Association of Australasia. Because of poor communications New Zealand broke away and AGMANZ was instituted. At the same time the Australian art galleries and museums went their separate ways. Now there is a move to amalgamate the two Australian associations again.

AGMANZ NEWS Vol. 3, No. 2

The Art Galleries and Museums Association of New Zealand Inc.

To promote and improve public galleries and museums.

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Cover: Pablo Picasso, *Painter and Model* 1928 from The Sidney and Harriet Janis Collection exhibited in the exhibition *Surrealism*, circulated under the auspices of The International Council of The Museum of Modern Art, New York.

Photograph: Sunami 1960

The president and secretary of the Museums Association of Australia, Dr. Carnegie and myself took part in the discussions and it was eventually resolved that the two Australian associations organise a joint conference next year. Each association would retain its own identity, but run on parallel lines for two years and then review the situation again.

The Conference was interesting in the fact that the Australians have similar problems to ours; discussions took place on customs duty, death duties travel grants, the moral and professional responsibilities of a gallery officer, annual report, president's address and a theme for the next conference — probably 'The Art Gallery in the Computer Age'.

The Art Galleries Association of Australia has 76 members comprising 4 honorary, 71 professional and 1 supporting. There were 40 members at the conference, 5 visitors and 2 observers.

While in Sydney we discussed details of a Museology Course, proposed by the Museums' Association of Australia, and its application to New Zealand. This will be fully discussed at the AGMANZ biennial conference at Christchurch in March 1973.

J.S.B. Munro.

Visit to Australia by President

In June Mr J.S.B. Munro, and the secretary, Dr Wendy Carnegie, attended a conference of the Art Galleries Association of Australia, the main topic of which was whether the art galleries and museums of Australia should amalgamate as one association.

For several years there has been discussion within both the Museums Association of Australia and the Art Galleries Association about the possibility of combining to form one institution which must inevitably have a strong, united voice when approaching Commonwealth or State governments for assistance.

An important and difficult factor facing both Australian and New Zealand institutions is the problem of how to obtain adequate training for recognised diplomas.

In October 1971, the Museums Association of Australia appointed a sub-committee to outline a possible course. It was found that in almost all instances the requirements were parallel to those needed for an art gallery diploma.

The principles of the course in general are that it should be national, and possibly extended to other Pacific countries at a later date. A combination of theoretical and practical work would cover basic information on all aspects of museum work.

The main headings, after a general introduction covering the purposes and functions of museums, history, development and types, would be collections, documentation and cataloguing, conservation of collections, use of collections, administration, buildings and equipment, education functions and relationship to other organisations.

It would seem practical to conduct the course at The University of Sydney because of the facilities and the assistance already indicated by that University. A University course rather than a Technical College course would seem more likely to ensure its recognition by Public Service Boards. It should be a correspondence course with periods of practical training in the larger state museums which would be required to provide facilities. Qualifications for the course would be similar to any other institution wishing its members to obtain professional status. The course would be a two-year one leading to Certificate level and a further two years leading to a Diploma.

If the museums and art galleries of Australia do decide to combine, the course outlined, with only slight adjustment, would be viable in New Zealand. It was agreed by the two associations that next year a joint conference could be arranged and that in two years time the situation would be reviewed again.

Wendy Carnegie.

AGMANZ AND THE INDIVIDUAL MEMBER

We feel that it is not widely enough known what AGMANZ can do for individual members. Becoming a member entitles you to be eligible for a grant from the In-Service Training Scheme. This enables people to move about the country for further training in their own specific sphere of work. For example, a member working in, say, Invercargill on display projects might feel that to off-side with another doing similar work in a bigger institution would be of great benefit. Provided the directors of the museums or galleries concerned give written approval to the proposal, AGMANZ will, subject to the sub-committee's approval, make a grant.

To help members to attend annual or biennial conferences and where there is a paper to deliver, or material that is pertinent to the person's own kind of work, AGMANZ will, wherever possible, pay the expenses incurred for that member to attend the conference.

There is also a small grant available to help members travelling overseas in pursuit of advanced training or knowledge. This grant is only given as an addition to funds already available for the proposed tour. It pays to become a member of AGMANZ.

Following is an extract from the Rules of the Art Galleries and Museums Association of New Zealand (Incorporated):

- "7(b) Ordinary Members: Any person who is a member of the Governing body of the staff of any Art Gallery or Museum or who has assisted in the development of Art Galleries and Museums and similar institutions not conducted for private profit shall be eligible for election by the Council as an Ordinary Member subject to the following provisions:
- (i) A candidate for election shall be proposed by an Institution, Ordinary or Honorary Member, and shall be seconded by another Institution, Ordinary or Honorary Member, and the candidate, the proposer and the seconder shall sign and forward to the Secretary a nomination form stating the name and address of the candidate and his qualifications for election.

(ii)The aforesaid Nomination Form shall be in the hands of the Secretary at least 7 days before the date of the Council Meeting at which the election is to take place."

Wendy Carnegie
SECRETARY

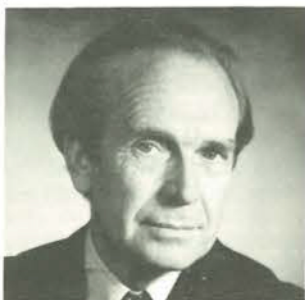
P.S. If you are already a member, please pass this information to a non-member colleague.

WHO YOU SHOULD KNOW - 4

Compiled by Wendy Carnegie and Brenda Gamble

L. CHARLES LLOYD

Director
Dunedin Public Art Gallery
Dunedin



Leslie Charles Lloyd was born in London. His art training included Teddington College of Art, where he obtained a Diploma in Fine Arts, and courses at the Victoria and Albert Museum; The National Gallery, London; Tate Gallery and the Courtauld Institute. In the 1930's he developed his own business in art and conservation.

Six years in the Royal Army Medical Corps were served in France, Belgium, Holland, Germany and the Middle East. After training at civilian and military hospitals, Les Lloyd served as assistant to the surgeon in a mobile field surgical unit and was attached to the Intelligence Corps. After demobilisation he worked on the Continent and in Denmark in the same field as pre-war.

In 1949 he left Britain for Australia and worked for a time before moving to New Zealand. Soon after Eric Westbrook was appointed as director of the Auckland City Art Gallery, Les Lloyd worked as free-lance conservator to the Gallery. He later joined the staff and established and equipped the Conservation Department. Elected a Fellow of the International Institute of Conservators in 1964, he founded the National Conservation Service. During this period seven trainees passed through the department, including a Colombo Plan student from Indonesia. In 1969 he attended a course in London on the scientific conservation of museum objects.

In October 1971 Mr. Lloyd was appointed director of the Dunedin Public Art Gallery in succession to Mr. Charlton Edgar. His plans for the Dunedin Art Gallery include a first class conservation unit with four trainees and an education service for which an art education officer has already been appointed.

JANET DAVIDSON
E. Earle Vail Archaeologist
Auckland War Memorial Museum



Miss Davidson was born in Lower Hutt in 1941 and educated at Hutt Valley High School and even then had decided to make archaeology her career. After study at Victoria University, Wellington, and The University of Auckland, she graduated M.A. with 1st class honours in Anthropology in 1964.

After graduating, Janet Davidson spent two and a half years in archaeological research in the Pacific, working first under Dr. R.C. Green, then of Auckland University, and subsequently as a field associate of the Bishop Museum, Honolulu. She worked on excavations and site surveys in Samoa (1964, 1965-6), Tonga (1964) and the Eastern Carolines (1965). "Polynesia is very much an open new field compared to the old-world scene", says Janet, "It's a backwater, but it's a very intellectually satisfying one once you are hooked on it."

In 1966 Miss Davidson took up her appointment at Auckland War Memorial Museum. She participated in the Royal Society of New Zealand's Cook Bicentenary Expedition to Tonga in 1969, and made a brief visit to New Guinea (Sepik River area), in 1970. Otherwise, research since joining the staff of Auckland Museum has centred on archaeology of the Auckland province, particularly Coromandel, Auckland City and offshore islands and the far north.

Work at the Museum involves much research but she finds herself increasingly involved in conservation of archaeological sites on both national and local levels.

After six years as Secretary of the New Zealand Archaeological Association Miss Davidson was recently elected President. She has been a member of the NZ Historic Places Trust since 1968 and is a council member of the Polynesian Society.

Active involvement in archaeological fieldwork, and the task of keeping up with the very rapidly expanding field of Pacific prehistory allow little time for other interests. Janet's hobbies she describes as "passive recreation" – reading widely (particularly detective stories), attending concerts and the theatre.

RICHARD TELLER HIRSCH

Director

Auckland City Art Gallery



Born in Germany in 1914 of American parents, Dick Hirsch after his early years in Colorado, Washington D.C. and New York, was educated by private tutors in France, Switzerland, Germany and Italy. Aiming at architecture as a career he studied in Paris at the Beaux-Arts, Atelier Tournon, Institute Catholique, Ecole Nationale des Arts Decoratifs and the Atelier de la Grande Chaumiere. After many years of art history research in French libraries he entered the Ecole du Louvre where his subjects of study included architecture, museology, Egyptian, Sumerian, Greek, and Coptic archaeology, and European art history. Later worked with S.W. Hayter at Atelier 17.

Living in France for twenty-four years, Dick Hirsch's fluency in French literary style was inevitably spread to a facility for Renaissance French. He had developed in early youth a particular interest in medieval French poetry. Spanish, Italian and German (reading) are his other languages.

During his life in Paris he published and printed his own graphics and was commissioned by the City of Versailles to produce a series of large copper engravings connected with the National Museum and Palace Gardens of Versailles. During the early part of the war he participated in dismantling the royal apartments at the Palace of Versailles and the Trianons for their protection in the eventuality of Nazi bombing, which, in fact, did occur, quite harmlessly.

His interests also lie in the theatre and, in the 1930's, he worked closely with Jacques Copeau, Charles Dullin, Gaston Baty and Jean-Louis Barrault.

This followed a period as designing draftsman for Paul Tournon, chief national architect of the French Government, on the largest modern church in Paris, l'Eglise du Saint Esprit.

After Pearl Harbour, Dick Hirsch was interned by the Waffen SS in an internment camp, Frontstalag 122, in Compiègne where he remained thirty-three months until September 1944.

Returning to the United States in 1950, he worked in the Office of the Secretary of Defense in Washington in a number of appointments connected with intelligence.

In 1953 he again took up his career in the art world in Palm Beach, Florida, at the Norton Gallery of Art, followed by his appointment in 1956 as first director of the Pensacola Art Centre, which involved the complete organisation and management of full-scale art museum and art school programmes.

In 1959 he was appointed director of the Allentown Art Museum, starting with a \$50,000 annual budget which was raised to over \$123,000 annually prior to his resignation. The Allentown programme covered every facet of a lively art gallery programme, including emphasis on education programmes for school children, University students and adults, such as lectures, film classics, concerts. Hirsch trained 35 docents to give participatory lectures to these groups on the collections and the 25 temporary exhibitions displayed each year in four major galleries. The full cooperation and subsidies of the local school districts insured that visiting school classes were given this first hand experience at the rate of twenty groups a week.

During this time Dick Hirsch was given full administrative and curatorial responsibility for the *James A. Michener Collection of 20th Century American Painting*, which was placed on extended loan to Allentown by Mr and Mrs Michener. From this growing corpus Hirsch developed important travelling exhibitions (including one that made the complete Australian National Gallery circuit, winding up in Auckland and three other major New Zealand galleries.)

In 1968, when the University of Texas persuaded the Micheners to enrich the University by placing their collection, which by then numbered over 300 works, there permanently, Dick Hirsch was invited to retain responsibility for the collection as Special Curator and accepted. This involved selection and acquisitions, compilation of catalogues and a Catalogue-Raisonné, lecturing and liaison with University departments and students in all matters by which the collection could serve the curriculum. He was Chairman of the Michener Collection Acquisitions Committee, with a

purchase budget of from \$100,000 to \$200,000 a year.

Deciding to come to the South Pacific, Dick Hirsch applied for and was appointed director of the Auckland City Art Gallery in February 1972. He made an extensive visit to Europe and the Pacific before taking up his duties, in order to renew personal contacts with many art galleries, museums and dealers.

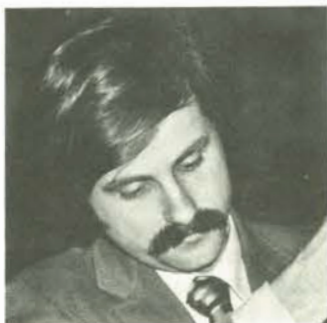
Members will be interested to know that he has been chairman of the Southern Art Museum Directors Association, covering 11 States in the United States, former Council member of the Southeastern Museums' Conference of the American Association of Museums. He is a voting member of the NZ ICOM delegation. He belongs to the International Institute for Conservation and the Victorian Society.

ROBERT H. BALLARD

Director

Govett-Brewster Art Gallery

New Plymouth



Born in California in 1941, Bob Ballard was educated in San Diego; at Brigham Young University; Utah, where he took a general education major, changing major to art after taking a drawing course on a whim. 1962 was spent at San Diego State College, where he was influenced by Dr. H. Gregor's theories concerning the creative process. A summer at Berkeley was followed by entrance to San Francisco State College where he was awarded a Bachelor of Arts degree. A recipient of three awards in the San Francisco State Art Festival, Bob Ballard left for a visit to Europe and settled in Madrid for six months. Visits to North Africa, London and Paris followed. At the end of 1964 he entered San Francisco State College for graduate work and began making experimental films. 1965 and 1966 were spent working, painting, film-making. In 1967 he received a Master of Fine Arts Degree in Painting from the California College of Arts and Crafts. In December of that year he was appointed as Curator of Exhibits at the College and was responsible for originating travelling exhibitions on a national basis. By this time he had taken part in numerous one-man and group exhibitions. During the late 1960's he

discovered the teachings of the late Avatar Meher Baba and was strongly influenced by them.

In 1970 Bob Ballard brought his wife and three children to New Zealand to take up the directorship of the Govett-Brewster Art Gallery. A very active director, organising touring exhibitions as well as local ones, Bob Ballard still paints whenever he can.

NEW ZEALAND NEWS

Ferrymead Trust, Canterbury:

Summary of progress and planned programme, 1972

G.L. Evans

Introduction:

The rapid growth of the Ferrymead complex and its popularity with the public demonstrates beyond doubt that it is now at a stage where it is beginning to fulfil its primary objects which are —

- (1) to show the historical origins of transport methods, and technological progress in all the fields of science, building and industry with particular regard to Canterbury,
- (2) to display and use these things in a way that is educational and interesting to all ages,
- (3) to provide a tourist attraction for Canterbury that will be widely known and appreciated.

The active members of the Trust Board are Incorporated Societies each of which works in a particular field of restoration and activity. These Societies carry out their own fund raising to cover operating expenses and many thousands of hours are contributed in voluntary work.

The Trust Board, with what ever funds it can obtain, has provided for capital development work, beyond the resources of the member societies. This includes such things as buildings, roading, drainage, site improvement and services.

The development has now reached such a stage of complexity that there is urgent need for paid staff such as a Technical Manager and custodian staff as well as secretarial staff. Apart from a part time secretary the appointment of any staff is precarious and has not been done yet because of the year to year basis of income and our not knowing in advance the amounts of any grants or donations likely to be received.

The question of a consistent stable income is being examined with a view to obtaining powers for rating income. This naturally requires the full support of all Metropolitan local bodies before any action can be taken.

Membership:

The Trust Board is made up of representatives from the following :-

1. Local Bodies (5)

Christchurch City Council,
Waimairi County Council,
Heathcote County Council,
Paparua County Council,
Riccarton Borough Council.

2. Active Members (10)

Ferrymead Museum of Science & Industry,
Tramway Historical Society,
N.Z. Railway and Locomotive Society,
Ferrymead Harness Club,
Fire Services Historical Society,
Ferrymead Miniature Railway,
Ferrymead Museum of Road Transport,
The Vintage Phonograph Society,
Ferrymead Aeronautical Society,
Friends of Ferrymead Fraternity.

3. Advisory Members (5)

Christchurch Jaycee (Inc.)
Canterbury Pilgrims and Early Settlers Assn.
Canterbury Committee of Historic Places Trust.
Canterbury Progress League,
Christchurch Civic Trust.

There is at least one other new member Society about to join.

Progress.

The total area in which the Trust has an interest for development work is a little over 100 acres, but at present the only part of the site open to the public is the 6 acre historic park in Bridle Path Road. Over the past few years work has been concentrated on completing this area to a good standard. At this site the main buildings are the tram barn and the Cranmer building which contains the Harness Club, the Vintage Phonograph Society and the Fire Services Historic Society. The Cranmer building has recently been extended to house additional fire appliances. A toilet block was completed towards the end of 70/71 year and more recently completed is a paved ring road to provide all weather access to the site buildings. The stone wall constructed by the Periodic Detention Centre has now been completed.

The river bank protection work planned for last year is still urgently needed and although plans have been produced by the Christchurch Drainage Board these are under review because of the very high estimated cost of this work. Water supply for fire protection is of vital importance to the site buildings, but this depends on the provision of new mains in Bridle Path Road. Although planned, little progress can be made on fire hydrant protection until street mains are provided.

Although not yet open to the general public a great deal of activity is being maintained on the site in Truscotts Road. Internal roading (about 40 chains) has been constructed and about 16 chains of this in a recent contract. Filling has been placed for four major buildings and work started on the foundation area of a fifth one. One of these buildings is a 5,000 sq.ft. hangar transported from Wigram and now awaiting erection and renovation. Another is the historic Ponting Cottage recently acquired by the Antarctic Society and a third the Colonial house from Holly Road. A temporary shelter building has been put up to protect the restoration work on some locomotives. The railway track has been laid for about half a mile and is to extend as far as possible prior to the completion of river bank protection work. The railway will be in operation as soon as this is completed.

The laying of tram tracks is extending towards Truscotts Road and it is expected that part of the Truscotts Road site will be available for public inspection later this year with access by tram and railway.

Public Interest:

With only voluntary staff it is difficult to keep all sections of the project open at all times. However it has been possible to run the Tramway every weekend on Saturdays and Sundays; and other displays of horse drawn vehicles, fire engines, vintage phonographs and miniature train are open as often as possible on the weekends. Fully operating open days have been held regularly and the frequency of these is now increased to at least one day every month (on the first Sunday). The public response has grown rapidly in the last few years. Tram ticket sales show passenger rides as follows:

1969	—	10,059
1970	—	24,923
1971	—	30,360

These figures which have trebled in three years, do not include people who did not travel on the tram. So the actual number of visitors would be even greater than the records show.

A passenger questionnaire survey indicated that on a particular day in the summer of 1971 (24th January) the visitors included —

65% from all parts of the Christchurch metropolitan area,

15% from the rest of Canterbury,

15% from the rest of New Zealand,

5% from overseas.

It is apparent that Ferrymead has become a popular amenity and interest is widespread.

Special educational trips are arranged for schools whenever required and these are steadily increasing in numbers.

Programme:

1. Long term Planning. In November 1971 the Landscape design section of Lincoln College produced an overall scheme plan, which takes into

account the potential development of the present member societies, allows for considerable expansion and makes the best use of the land available. Present work in hand is directed towards the fulfilment of this plan, but no time limits have been set. Progress will depend entirely on availability of finance.

2. Annual Programme. The work plan for 1971/72 as given in last year's report was part of a two year programme. However the plan for 1971/72 could not be completely fulfilled because of grants and fundraising income being less than budgeted.

The most important major item is the Display Hall, which it is hoped will be available for the Commonwealth Games; but little progress has been made on this except for foundation filling, because of lack of finance. Also the Lunar Module Building to house the full sized L.E.M. (which has been on display in the Canterbury Museum) was dropped from the budget for the same reason. The Module is now in storage as are many other technological items awaiting a display place.

The programme for the next two years includes the postponed items and many more ancillary works such as roading, drainage and services, which are necessary to compliment the buildings.

A two year budget would allow the progressive development of the planned work.

Item	estimate	1972/3	1973/4
Display Hall	80,000	40,000	40,000
Roading & Parking	10,000	6,000	4,000
Drainage	4,000	2,000	2,000
Power Supply	3,000	2,000	1,000
Filling	5,000	3,000	2,000
Completion of Hangar	1,500	1,500	
Shifting Houses and restoring	4,500	1,500	3,000
Tea Kiosk and other small buildings	6,000	4,000	2,000
River Bank protection (extra cost)	2,000	2,000	
Administration & General	4,000	2,000	2,000
	123,000	66,000	57,000

Funds to be sought for Hall by way of loan, mortgage or fundraising 30,000 30,000

Amount requested from grants \$36,000 \$27,000

The amount of money for the display hall to be raised by mortgage or loan will depend on the level of grants from Local bodies. The proposed budgeted expenditure is very modest when compared with the total assets being accumulated and the amount of development planned. The effective value of any proposed expenditure is multiplied many times by the manhours of voluntary effort of members which amounted to nearly 20,000 hours in 1970.

Financing Methods.

Various alternatives are being investigated which include —

- continued Local Body grants,
- Loan finance for the large buildings,
- Rating powers for permanency of income.

We appreciate that there is a great deal of pressure on local body finance but wish to stress that any monies granted to the Ferrymead Trust are soundly spent on the development of a public amenity of great interest and value to the community. The real value obtained from grant money is multiplied many times by the extensive voluntary efforts of members.

(Mr Evans is Chairman of the Ferrymead Trust Board. His report was published in March.)

Alfred Sharpe

During 1973 the Auckland City Art Gallery proposes to arrange an exhibition of paintings and drawings by Alfred Sharpe.

Until now the life of this early New Zealand painter has remained somewhat obscure and the Gallery is anxious to obtain any information which may assist research and draw attention to further works by the artist.

Any material on the artist or his work would be welcome and should be forwarded to the Curator of Prints & Drawings, The City of Auckland Art Gallery, Private Bag, Wellesley Street, Auckland.

Government Grant of \$50,000

The Dominion Museum and the National Art Gallery will now be in a position to acquire historical artefacts and contemporary paintings.

At a recent exhibition opening the Minister of Internal Affairs, Mr D.A. Highet, announced the grant and said a further \$25,000 would be available next financial year and another \$25,000 the year after that. Mr. Highet said, "We all know of well-publicised incidents in other countries where art treasures that should have been properly regarded as being of national value have simply been taken away by the highest bidder."

Commenting on the grant at a Canterbury Museum Trust Board meeting, Dr Roger Duff said the grant would give welcome assistance to retain important Maori artefacts in public ownership, but it could also price artefacts beyond the funds of provincial museums. He said that the grants should be extended so that artefacts of particular local importance could be held on behalf of the nation in accredited museums.

Bill to reconstitute management

A Bill to reconstitute the management of the National Art Gallery, Dominion War Museum and War Memorial Carillon and Hall of Memories was introduced by the Minister of Internal Affairs, Mr Highet, into Parliament in June.

The National Art Gallery, Museum and War Memorial Bill provides for the board of trustees of the National Art Gallery and Dominion Museum to be renamed the Board of Trustees of the National Art Gallery, the National Museum, and the National War Memorial.

The board is also empowered to establish three special councils — the National Art Gallery Council, the National Museum Council and the National War Memorial Council to manage the three institutions.

Dominion Museum, Wellington Extracts from Annual Report

This year has seen considerable progress in spite of the ever-present problems resulting from lack of space and rather antiquated display cases. Staff appointed over the last few years are settling in to the museum environment, with obvious results in increased research production, large additions to the collections, and the first fruits of altered display galleries.

The museum was greatly encouraged by the Government's action in making available a considerable sum for the purchase of Maori artifacts; this constitutes a landmark in the museum's long-term endeavour to preserve for the nation an adequate selection of the best and more historic of the objects that are the heritage of Maori New Zealanders.

The number of scientific papers published by staff members and the range of topics covered is a guide to the amount of research work accomplished in the last few years. (Listed under publications are 15 parts of the *Records of the Dominion Museum*, 3 parts of the *Dominion Museum Records in Ethnology*, and 11 other papers and books — ed.) Research is continuing in all the museum's departments with every indication that the increased tempo will continue.

Collections are growing in size and importance. Some Government departments are presenting specimens which have been collected incidentally to other projects, and the public continue to present items of historical or ethnological interest. Perhaps the greatest bulk of additional material results from the selective collections made by professional staff members.

The museum has been able to extend its operations in the south-west Pacific quite dramatically. In the past it has not proved possible to maintain a continuing programme, although a general responsibility to carry out some work in the areas has been accepted in principle and a reasonable, though sporadic, level of activity has been achieved over the years.

Two areas have been renovated to form new display galleries, one for temporary exhibitions, the

plans for far-reaching changes in the display galleries, by which the public mostly judge the museum, are pushed further and further into the future.

The problem of space for workrooms, adequate storage of irreplaceable collections, and general office accommodation become more pressing year by year. Too much time is taken in trying to adapt unsuitable areas for storage and concern is rising that some of the national collections can no longer be properly conserved and may deteriorate.

Accessions. As usual there has been a steady flow of material into the collections in the fields covered by colonial history, ceramics, and ethnology. Many of these gifts are in the form of single items, sometimes extremely significant in themselves, but often only of real value when they can be incorporated into existing collections and set in their social context.

Work on collections. The continued influx of specimens into the collections has raised problems in storing them adequately. The amount of material coming into the museum from gift and purchase and from collections made in the field by museum officers increases year by year. The space available for storage remains static. As a national institution the museum must accept responsibility for maintaining adequate collections. Improved techniques for studying plants and animals demand more comprehensive collections for study. The museum would be failing in its duty if it did not make every effort to preserve every available Maori artifact for the future. The increasing interest in early European history also places a heavy responsibility on the museum to preserve as many as possible of the European goods and chattels which fill out the bare bones or written social history. At some time in the future additional display space will become available and unless material is collected and preserved now there will be no authentic specimens available for such display when new halls are built.

For some years an active policy of utilising the space available to better advantage has been followed. Any gains made through such reorganisation have served only as temporary palliatives. The outstanding pressures at present are for better storage facilities for the ethnology collections. These collections include many priceless and irreplaceable items, some of which cannot at present be stored properly. Any improvement will require major structural changes in the storage areas at a cost beyond the resources of the relatively small annual budget. The provision of adequate storage facilities for the museum collection of Maori artifacts, worth several millions of dollars at present market prices, demands very special consideration.

(from Report of the Board of Trustees National Art Gallery and Dominion Museum for the year ended 31 March 1972)

SURREALISM AT THE AUCKLAND CITY ART GALLERY

The collection of 26 Surrealist paintings, 3 sculptures, 11 objects and 34 collages, watercolours, drawings, prints, photographs and photograms from New York's Museum of Modern Art, which closed on the 20th of August, was the most extensive exhibition ever to be shown in this country.

Attendance was over 37,000, breaking the previous record set in 1956 by the exhibition of Henry Moore's sculpture.

At a champagne preview evening arranged by the Auckland Gallery Associates, more than 300 guests, many colourfully dressed for the occasion, inspected the diversity of highly imaginative work by artists famous in the world of fantasy, social awareness, humour, sexuality and mind-stretching symbolism thus brought together in the name of Surrealism: Picasso's large oil, *Painter and Model*, 1928, (see cover photograph); Marcel Duchamp's "objects"; Man Ray's blanket-covered Singer sewing machine entitled *The Enigma of Isidore Ducasse*, the 19th century poet whose ideas were seized upon by the Surrealist poets as models for what their movement was aspiring to; Max Ernst's magnificent 38½ inches high bronze *The King Playing With The Queen* (a royal deity manipulating his chess pieces); the Dali *Portrait of Gala*, so unlike the popular notion of Dali's work, yet so exquisite; the de Chirico paintings — symbolism and conundrums in rich colours and perspective, the Rene Magritte's, among them *The Lovers*, and outstanding, the Paul Delvaux painting *The Encounter*, with its compelling perspective, to mention only a few.

Audience reaction ranged from tremendous enthusiasm from those who knew their art history, bewilderment from people who had only heard of Surrealism as a term and who came to see unsure of what it was all about, to either ready acceptance, or mild interest from the younger people.

In other words, the exhibition has proved that however outrageous Surrealism might have appeared in the 1920's and 1930's, its influence on succeeding artistic schools has been such — gestural painting of the School of New York, followed by Hard Edge, Pop and Op art, that its filtering down to now familiar commercial work has meant that the originators of Surrealism have taken their collective, respectable place in the history of the world's art.

The exhibition was sponsored by the Auckland City Council. The New Zealand Herald and the Sunday Herald, American Airlines carried the exhibition. Without sponsors it would have been impossible to bring this distinguished and unique exhibition to New Zealand's public.

National Art Gallery, Wellington

"With the appointment of an education officer and an assistant curator the approved establishment for the Art Gallery is now filled with the result that the gallery will now be able to render better service to the country. This service, however, could be even more valuable if the gallery staffing were further extended. There is need for expansion in the fields of technology and education.

"The visit of Dr H. Plenderleith (former director of the international centre for the study of the preservation and restoration of cultural property, UNESCO, Rome) in 1971 was timely. He confirmed our misgivings as to the unsuitability of the physical state of the National Art Gallery. He agreed with the comments in the 1970 report that air conditioning and light control were essential for a gallery intending to display major works of art. Within the last few months two important exhibitions which were displayed in the country could not be shown in the National Art Gallery because physical conditions in the building were unacceptable to the overseas galleries which mounted the exhibitions. We again draw attention to this state of affairs. A national gallery should not be in such a position, and this is one reason why a new gallery is necessary. To bring the present gallery up to standard would be uneconomical.

"Further, the gallery is now inadequate for contemporary needs. Whenever a large touring exhibition is mounted in the gallery upwards of half the permanent collection on display has to be placed in store to allow space for the exhibitions. So far in 1972 this has occurred twice with the result that the permanent display has been withdrawn for about half the period the gallery has been open this year and the staff has been involved in expensive and unproductive work. Furthermore, as more overseas exhibitions are touring the country in each successive year, this situation will occur more frequently.

"It must be stressed that a prime responsibility of a public gallery is to display the works in its collection. This we are finding increasingly difficult to do. Our hanging space is a fraction over 2,000 linear feet and, as stated above, for about half the year only about 1,000 linear feet are available for the display of the collection.

"The curatorial staff have been engaged in recording the works in the national collection. This is a slow process involving photography and research. When it is completed it will form the basis of an extensive archival section and be of great value to the gallery.

"Conservation work is carried out regularly but the lack of proper facilities for this work places the National Gallery behind two other metropolitan galleries. To enable the gallery to perform this valuable work at a professional level, more equipment, larger workshops space, and specialist staff are required. Little can be done until space is provided.

"Overseas touring exhibitions nowadays are often large and unwieldy. In some cases these exhibitions weigh upwards of 100 tons. The workshop is now hopelessly inadequate in size and facilities to handle such exhibitions, and so far the gallery has had to hire outside space to cope with these displays. Additionally, the workshop area is used by the New Zealand Academy of Fine Arts with consequent problems for each.

"In summary, the physical requirements of the gallery must be considered as a matter of urgency because the inadequacies of the present building do not allow the staff to serve the public as should a national institution. It is hoped that a practical proposition can be submitted to the Government in the current year."

(Introduction from *Report of the Board of Trustees National Art Gallery and Dominion Museum for the year ended 31 March 1972.*, Government Printer, Wellington).

Education Officer

"With the reorganisation in mid October 1971 of the National Art Gallery Education Service many of the services once offered to schools and the general public in the past have been reactivated and are now fully operational.

"The main emphasis of the present Education Service, is aimed at providing schools and art teachers with a comprehensive visual aids service, backed with in-gallery exhibitions, lectures, and films covering aspects of course work and material relevant to University Entrance and School Certificate subject areas. Primary schools, pre-school groups, and adult groups have also been well catered for with special consideration for their respective educational needs.

"The most effective contact with schools and teachers has been through gallery visits during which each party was given an "Introduction to the Gallery" with an explanation of its function and purpose in society. More detailed talks were given on the permanent collections within the National Art Gallery as well as touring exhibitions of special interest. Guided tours were also given to interested members of the public at weekends during the exhibition of Recent British Painting.

"As part of a familiarisation programme and in order to meet and understand the problems of art teachers in the school, visits were made to schools and colleges in the Wellington area, . . ."

(from the Education Officer's report, published in *Report of the Board of Trustees National Art Gallery and Dominion Museum for the year ended 31 March 1972*, Government Printer, Wellington).

Robert McDougall Art Gallery, Christchurch

Three fine etchings of Akaroa in 1845 made by Charles Meryon (1821-1868), one of the finest printmakers of the 19th century, have been purchased from a private collection in Christchurch. The total cost of \$700 has received a 50% subsidy from Agmanz.

Southland Museum & Art Gallery, Invercargill

The Southland Museum Trust Board recently requested local authorities to increase their grants by 15 to 25 per cent and at the time of going to press only two local bodies had declined - Invercargill City Council and Bluff Borough Council.

The new art gallery was packed when His Excellency Sir Arthur Porritt, Lady Porritt and their son Jeremy, arrived for the opening of the new extensions at 10.15 a.m. on Thursday 1 June 1972. The Vice Regal party and the Mayor, Mr F.R. Miller and Mrs Miller, were met by the Chairman of the Board, Mr G.F. Block and others. In his address, Sir Arthur said, "I cannot imagine a more pleasant or more worthwhile means of tempering the sad winds of departure and of my farewell to Southland and Invercargill than this very much appreciated invitation to open the extension to your Museum. This Museum not only contains among many other things, much of the history of Southland, but is in itself the history of Southland . . ."

One of several speakers was Mr J.G. Chewings, M.P. for Invercargill, who said it was not unusual for Southland to make magnificent self-help efforts such as the Museum extensions. He felt that governments must play a rather bigger part than they had in the past in such enterprises which had an increasing value in present day life.

To celebrate the opening of the extension the Board held a subscription dinner on the evening of 1 June in the dining room of the Kelvin Hotel. The dinner, which was attended by 140 people, produced over \$800 for the building fund.

Gisborne Art Gallery & Museum

A grant from the Arnold Williams and Heathcote Beale Memorial Trust has meant some alterations in the museum, and a partition and desk for the supervisor. An increase in the annual grant from the Gisborne City Council has made it possible to employ a supervisor. The art gallery, museum and cottage are now open daily from 12.30p.m. to 3.30p.m.

Taranaki Museum, New Plymouth

At its annual meeting at the end of May, the Taranaki Museum Board reported a surplus of \$3857 in the 1971/72 financial year.

Canterbury Museum, Christchurch

The 100th Anniversary Appeal fund has now passed the \$130,000 mark towards its target of \$250,000. The Minister of Internal Affairs, Mr Highet, has pledged his support in securing a government grant for the new centennial wing.

Among recent additions to the museum's collections was the original message brought by carrier pigeon to Christchurch from Shackleton's ship Nimrod on the 1907-08 British Antarctic Expedition. The message was carried by a pigeon named Radiant about 350 miles from the Nimrod to the offices of the "Christchurch Star."

In June, three Chinese ivory figures, worth about \$100, were stolen from a firmly secured showcase. The director, Dr Roger Duff, said the museum must immediately aim to increase the number of permanent custodians from six to seven and be prepared for further increases. "In considering this need and the cost of precautions such as burglar alarms, we realise the limitations of our rating income, set 25 years ago and averaging a token figure of 75 cents a household in Christchurch" Dr Duff said.

Dunedin Public Art Gallery

A grant of \$15,000 for operating expenses, plus a further grant of \$13,600 to cover the salaries of the director and his assistant has been granted by the Dunedin City Council. Last year's grant for operating expenses was increased from \$9,000 to \$12,000.

Rotorua Museum

After some strenuous opposition Rotorua City Council in June finally passed a recommendation that in principle the charge of 20 cents for adults and free admission for children under 15 years old be made. A motion that free tickets be issued to all ratepayers was lost by seven to five. Arguments for the charges included the point that tour operators use the museum to fill in spare time but do not contribute anything, and that inevitable expansion will need more space and staff.

The Lakes District Centennial Museum, Arrowtown

The first responsibility of the new director, Mr Bruce Young, will be to set up the two main galleries of the \$40,000 extensions, along with the original apartments below the existing museum, and to re-organise the present museum.

Otago Museum, Dunedin

The Otago Museum will probably be able to weather the storm over the next two years, according to Dr Forster, and the possibility of having to reduce staff would not now be immediately necessary. He was commenting on the recommendation of the meeting of contributing local bodies on 28 June when it was decided that they would pay the 25 per cent increase on their annual levy, on a voluntary basis. Dr Forster said the Maritime Hall was at present being developed but this did not involve extensive expenditure.

Commenting on a suggestion that admission charges be introduced, Dr Forster said that if this happened, a further person would have to be employed and accounting and auditing would entail more work. He estimated it would cost "at least \$4,000" to introduce admission charges. "We could, in fact, make a small loss for a year or two until admissions picked up again when the public became used to the charge," he said.

The Otago Museum benefited in May by the anonymous gift of \$5,000 to assist in the running costs. A number of other smaller cash gifts have also

been received. "This encourages the trust board in its belief that the Otago Museum is, and always has been, highly considered and valued by the people of this province," said Dr Forster, "and that the general wish is for the museum to properly fulfil the important role it serves in Otago."

Otamatea Kauri and Pioneer Museum, Matakoho

It is proposed to build a colonial house the shell of which is estimated at \$12,000. Mr Mervyn Sterling is arranging with the State Forest Service for the gift of a kauri log, containing 20,000 log feet, which will be used in the construction of the house.

Far North Regional Museum, Kaitiaki.

Lack of space is an urgent problem and carefully designed cabinets and fittings are being made to use present space economically. In 1971/72 there were 7,386 visitors and revenue amounted to \$1,034.13.

Ongaonga Museum, Hawke's Bay

Fears for the safety of the contents are held by the committee who maintain the museum which is housed in a former school building, opened in 1875. Application made to the Waipawa County Council to build a small concrete building to house the collection was declined, but the committee is still hoping to achieve its aims. With only about \$400 capital it will take some time.

Tauranga Museum

In June the museum formally became the responsibility of the Tauranga and District Museum Board. Under the terms of the four local bodies concerned, the Museum had to pass from the control of the founding body, the Tauranga Historical Society, to the ownership and control (on behalf of the area concerned) of the Museum Board.

Wanganui Museum

At a public meeting in June an institute to promote the work of the museum was formed after a recommendation from the steering committee, chaired by Mrs Y. Cave, was forwarded. Mrs Cave was elected as president.

Thames to get new museum

The former Masonic Lodge is to be utilised as a temporary library until a new library is erected, and the present Thames library is to be used to form the basis of a new museum. This was decided by Thames Borough Council in June.

Auckland War Memorial Museum

In the 1971/72 annual report, published in June, it is reported that record attendances were achieved during the year when 734,808 people visited the museum.

The most important event in the Museum's year was the opening of the Hall of New Zealand Birds (see AGMANZ NEWS, May 1972). Many improvements and renovations were carried out in the

halls, particularly in the Hall of South Pacific Ethnology and in the East and West Maori Halls. New lighting has been installed in the Maori Court's panels showing the Kaitia lintel and other important carvings. In the Maritime Hall a four-panel display "Arts of the Mariner" has been set up displaying a selection of the museum's collection of scrimshaw, together with knots, splices and an historical treatment of the figurehead and other decorative arts of the mariner.

The most important collection to be deposited in the applied arts section during the year was Squadron-Leader Peter Rule's collection of Korean ceramics, bronzes and furniture. The ceramics cover the Silla, Koryo and Yi dynasties and are of a quality only excelled in comparatively few museums in the world. Mr Rewi Alley presented several valuable gifts including a fine five-colour enamel porcelain bowl of the fifteenth century. The Extension Service at the Museum has acquired a new vehicle for circulating displays around the provincial area.

After 34 years service as education officer, Mr R.A. Scobie, retired earlier this year. His last report comments on the growth of the school service which began with a slow response. By 1941 attendances reached 15,000 a year, by the end of the war they had doubled. The early sixties saw the total at approximately 45,000 and the year ending on 31 March this year showed a total of 59,384 one-hour primary, intermediate and secondary attendances. Mr Scobie goes on to describe the loan service, students and aides postings and the general administration.

Museum of Transport & Technology, Auckland

Further development is soon to take place on about 13 acres of adjacent land which is part of a 35-acre recreation reserve owned by the Crown and soon to be transferred to the Auckland City Council. Several aircraft are already accommodated on the land likely to be that which will be leased to the museum.

Hawke's Bay Art Gallery & Museum, Napier

In the forty-eighth annual report the director, Mr J.S.B. Munro, notes that there has been a decline in the number of visitors since the introduction of admission charges, but the membership has risen. A very successful exhibition, "Victoriana, the Taste of Yesterday" made a profit for the Building Fund. Maintenance of the building has been a major problem. The report includes notes on the historical affairs section, collectors' group, museum education service, recorded music listening group, pottery group and a library report.

Wairarapa Arts Centre, Masterton

In July the centre organised an exhibition entitled "Through Six Reigns: the Masterton Trust Lands Centennial Exhibition." It was a pictorial record of the century, divided into eight areas; the first devoted to the beginnings of the Trust and Masterton at that

time; six areas depicted Masterton and various happenings during the six reigns, and the last area recorded what the Trust is doing at present and hopes to achieve in the future.

The centre organises film society evenings, music recitals, lunch-time recorded music and a junior arts foundation.

Museum & Craft Gallery for Alfriston

A building erected as a Church of Christ meeting house, by Dr G. Bodle in the 1870's which was later used, temporarily as a school, then became the venue for meetings of the Papakura Valley Roads Board before becoming a private residence, is soon to be opened as a museum and craft gallery.

Mrs Wilson, the owner of the house which is built from locally milled timber, has the support of the Papakura and Districts Historic Society and has had offers of old farm machinery for display.

Manawatu needs new art gallery

Professor K.W. Thomson, president of the Manawatu Society of Arts and a council member of Agmanz, in presenting his annual report in June, said the present structure was "almost totally inadequate in terms of exhibition space, storage and work space, and physical condition." In 1970 the society established a building fund for a new gallery and he hoped that future activities would greatly augment the fund, "so that the society will be able to make a worthwhile contribution to the overall cost which local body finance and government subsidy will face."

Museum complex for Whangarei?

Northland Regional Committee wants to establish a museum, botanical garden and full cultural complex on a 56-acre property just outside the city boundary at Maunu. The land has been offered by the owner to the trust for \$42,000 with a deposit of only \$1500 and the balance spread over 15 years. Included is a large and historically valuable colonial house containing much original furniture.

STAFF

Dr Roger Green, Royal Society of New Zealand Captain James Cook Fellow at the Auckland War Memorial Museum, has been granted an extended term and will be working at the Museum until February 1973.

Mrs F.R. Mettner was appointed to the position of supervisor at the Gisborne Art Gallery and Museum in June.

Mr Bruce Young, a former art student at Canterbury College, is Arrowtown Museum's first working director.

Spring Exhibition at Anderson Park

Entries are invited for inclusion in the Spring Exhibition from 8 October to 29 October 1972. The official opening and preview is on 7 October when the guest speaker will be Mr Brian D Muir, director of the Robert McDougall Art Gallery, Christchurch. Guest artists and guest potters will be Juliet Peters and Roy Cowan, of Wellington. Entries close on 22 September and entry forms may be obtained from: Mrs Margaret S. Lamb, Secretary, Anderson Park Art Gallery Inc., 90 Princes Street, Invercargill.

GERMAN EXPRESSIONIST PRINTS:

Anne Kirker

Expressionism, as an art movement, belongs to the Post-Impressionist era. Reaction at the beginning of this century against the Impressionists' exclusive attention to materialism and, more particularly, to the effects of light upon form, led to the establishment of new artistic programmes.

In Paris, the movements of Fauvism and Cubism were formed. In Germany, a subjective rather than objective response arose. Here the artists stressed the emotional experience in its most intense form and Nature was used not merely to explain the appearance of things, but to act instead as a vehicle, conveying an inner conception. German Expressionism encouraged the assertion of individualism and freedom of style, and it critically examined existing conventions with the intention of establishing a more desirable social order.

The artists collectively known as The Bridge (Die Brücke) made up the movement's earliest organisation. Initially consisting, in 1905, of four young architectural students from Dresden, the group soon expanded. It included among others, the artists Karl Schmidt-Rottluff, and Ernst Kirchner, the latter being undoubtedly the foremost member.

Although the group ended in 1913, the individual artists continued to work in the manner of Die Brücke until about 1920.

Shortly before World War I, the second group of Expressionist artists formed, this time in Munich. The Blue Rider (Blaue Reiter), as they became known, demonstrated greater international spirit and were more analytical and philosophical in their outlook than Die Brücke. Franz Marc and Wassily Kandinsky were considered the chief exponents.

The War and its aftermath brought German Expressionism to full fruition and its manifestations became more complex and diverse as the century progressed. Reaction against the more extreme forms occurred during the mid-twenties by the followers of 'New Objectivity' who, as with the work of George Grosz and Max Beckmann, were more concerned with making a factual statement of the miserable

social conditions in Germany than in showing introspective states of an artist's soul.

New facets of Expressionism continued to evolve through the graphic works of Kathe Kollwitz, Christian Rohlfs, Oskar Kokoschka, and Lyonel Feininger. The movement as a whole may have started as a German phenomenon, but the idea in its broader sense reached out from its country of origin to encompass other regions as well.

From the beginning, printmaking was a medium particularly suited to the Expressionists. Although several of the artists employed the techniques of etching, introduced to the movement by Holde, and lithography, introduced by Otto Mueller, it was the woodcut which became the most widely used graphic medium. Its properties encouraged clarification of form, and with the emphasis on contrasts of predominantly black and white, and strong overall planar effects, images of great monumentality were often produced.

Origins, technically speaking, for the Expressionist woodcuts stemmed from the 15th century German illustrators and the work of the African carvers. In more general terms, the precursors of the movement include the early European artists, Lucas Cranach and Hercules Seghers, who were noted for their agitated and contorted treatment of landscape. For some artists, the mystical attitudes of William Blake and Odilon Redon, were a source of inspiration, as was the imagery and method of Paul Gauguin's and Edvard Munch's woodcuts.

The artists represented in this exhibition present divergent attitudes towards graphic art. Some had wanted to be painters but had found work with the wooden block, the copperplate and the stone, more satisfying in fulfilling their aims. This applies especially to the painters of Die Brücke. There are the artists whose importance is defined solely by their printmaking: Kollwitz, Grosz and Alfred Kubin. For others the medium stood equal in importance with painting and sculpture. Beckmann and Wilhelm Lehmbruck, respectively, are examples of this.

The German Expressionists were individualists, but collectively they had a far-reaching effect. Their achievements were distinguished and their aspirations were boundless.

(Miss Kirker is Keeper of Prints and Drawings at the Auckland City Art Gallery)

An exhibition selected from the Auckland City Art Gallery's permanent collection of German Expressionist prints is on show from 15 September until the end of October and includes the following work:



SEVEN FIGURES IN A TOWN
 GEORGE GROSZ 1893-1959 - lithograph - 8¼ x 5½

BATHERS
 ERICH HECKEL 1883 - lithograph - 17 x 13



OVERSEAS NEWS

The following review appeared in *The Sunday Times*, of London and would seem to be required reading for all art gallery types.

Manhattan Primitive

by Robert A. Carter (Michael Joseph)

Reviewed by David Piper

Museums and galleries offer tempting settings for films, though the making of films in them always brings problems, as the hero of this book discovers when confronted by two live nudes in the fountain of his museum courtyard. Full winter too – goose-pimpling doubtless to boot. But fiction has somewhat neglected the museum, though it played a part in Maggie Ross's brilliant *The Gasteropod*, and the British art establishment, more generally, was surveyed only last year in William Cooper's *You Want the Right Frame of Reference*. In that, a character remarked of amazing USA: "It's got the art. And it's got the money".

This may be slightly less true than it was a couple of years ago, but it still holds by and large; it is central to the problems of Mr. Carter's welcome addition to the ranks of museum novels, which stresses that art plus money isn't necessarily all milk and honey. Mr. Carter has held high office in the Museum of Modern Art, New York, and his fictional museum bears a recognisable if generic resemblance to that famous and sadly strife-torn institution, the director of which recently departed in squall and tempest.

Mr. Carter's hero is in fact a newly appointed director, three months in when we meet him, and out after an extremely eventful eight months when we leave him. He is forty, fit, with talent to match ambition, and his heart is in the right place. If he has also his problems – sadly a widower with a motherless child and with a dying and failed mother – he has also a salary of some 20,000 pounds plus a free apartment on Fifth Avenue.

Mr. Carter's plot consists basically in installing his sensitive and enterprising director, and then throwing at him almost every problem in the modern museum book. An old, old-fashioned, painter of high Left principle slashes his own painting in the museum; there are staff problems; the restoration studio; fund-raising; militant artist problems; with added ingredients of Black Panther and Women's Lib art; the involvement through all waking hours of a director whose social life is also part of his job (and so, no time for love fulfilled – rather refreshing, no one in this book actually beds with anyone else); the problems of exhibitions, of parties; of worried, elderly, but all-powerful Trustees; the problems of

sustaining a credible museum programme in a time when all traditional values of the museum are in question.

The fictional form allows committed voices to state their cases vividly, and the writing is fast and efficient. Too much so perhaps for even the main characters to draw breath and emerge as three-dimensional creatures of flesh-and-blood, but this is nevertheless a very readable document of our art times that should hold many readers, and not only those professionally involved in the subject.

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The Exhibitions feature has been dropped through lack of support.