
AGMANZ NEWS

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Abbreviations:

- 4:69 refers to Volume 4: Page 69.
- Main entries are indicated by **bold face type**, e.g., 4:71-72.
- biog. indicates a brief biography.
- p. indicates a portrait.

Italics indicate titles of addresses, articles, and illustrations other than portraits, e.g., Dobie, Beatrice. *Portrait of Te Whiti*. Sketch.

Illustrations are entered under artist's name, and under the general heading **Illustrations**.

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Secretary, Wendy Carnegie,
Hon. Treasurer, Mrs. M. Gibson-Smith,

Postal Address: P.O. Box 6853, Auckland 1.
Tel: 74650, extension 633

Editor, Ken Gorbey,

Postal Address: Box 1382, Hamilton.
Tel: 84119

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From the collection of Mr. and Mrs. A Dunningham. Photograph Waikato Art Museum.

NEW ZEALAND NEWS

Museum Extensions To The Dowse Art Gallery

The Lower Hutt City Council decided in February, to proceed with working plans for the museum extensions to the Dowse Art Gallery. The Government's grant of \$100,000 and the \$50,000 already in hand means that the City is well on the way to its target of approximately \$500,000. The enthusiasm of the Council is behind the project and it would seem that concrete should be poured later this year.

The extensions will more than double the present floor space, to create a complex of approximately 22,000 square feet. The extensions will join onto the present structure through a linkblock, where all the utilities, such as kitchens, switchboard, lavatories and storage areas will be sited. This will enable both structures to utilise the same services, and also enable each one to be closed off from the other when necessary.

Sketch plans have been drawn up by Mr. R.C. Muston of Structon Group, in conjunction with the Director, Mr. D.P. Millar. They make provision for a small cafeteria and a large storage and handling area.

A substantial mezzanine area is to be earmarked for activities such as art classes, museum clubs, modern

dancing and music activities. A small theatrette will seat approximately 120 people and will be set up with a projector box as well as flood lighting for play readings and small dramatic performances. A museum exhibition space will be complemented by ancillary storerooms, office space and foyer.

The provision of a large storage and handling area equipped with loading dock crane and storage racks and open cupboards will allow the Art Gallery to handle any sized exhibition and enable the museum to operate a programme of changing exhibitions.

The administrative framework has yet to be endorsed officially, but it will probably consist of Director in charge of both institutions, museum and art gallery specialists, and an exhibition and service group who will work in either complex.

A partly enclosed sculpture court will be equipped with a stage for open air functions. Provision will also be made here for a take-away food bar and the area is to be laid out as a botanical museum with various species of Wellington coastal plants being represented.

The Gallery will continue its present New Zealand collecting policy. The Museum will use its collection

to interpret the local Hutt Valley environment, whether it be geological, historical, botanical, ethnological or technological. It has been decided, in other words, to avoid being a colonial or a natural history museum, but to be a community museum which uses its collection to illustrate how the Hutt environment evolved, how it exists and what gives it its unique character.

New Museum For Te Awamutu

At their February meeting the Te Awamutu Historical Society was advised by the Borough Council that a tender had been let for the second stage of the town's civic centre. This building is to contain a library and museum. The two institutions will share a common entrance from the street but remain completely separate entities under their present administrations. It has been decided to name the new museum 'The Te Awamutu and District Museum' acknowledging the present museum's founders, Gavin Gifford, J. Oliphant and H.A. Swarbrick, in some suitable way inside the new building. A tentative date for the completion of the building is February 1975. The Historical Society now has the mammoth task of raising finance for furnishings, only a small number of the present cases being in any way suitable for future display purposes. Although the Historical Society will be continuing its 'folk museum' concept it is hoped that local organisations such as potters, weavers and art groups will make use of the building from time to time to exhibit their works. Special lighting is to be installed with this in mind and new cases are being designed to allow maximum mobility. The new building will be a great improvement over the old and located as it will be in the administrative centre of the town the museum's future development seems assured.

Obituary: Raymond J. Jacobs

This issue records with deep regret the death on 21 February of this year of Mr. R.J. Jacobs, a member of the staff of Canterbury Museum for some thirty-two years. Raymond Jacobs was first appointed to the staff in 1926. He resigned after eighteen months but rejoined the staff in 1941. In 1946 Mr. Jacobs became Chief Preparator, a position he was to continue to hold until 1972 when he took up a post with the National Parks Board.

As Canterbury Museum's Chief Preparator he made a unique contribution not only to the museum's development but to the whole field of museum

display in New Zealand through his life-like natural history dioramas. His talents both as a taxidermist and also as an artist were given their finest expression in his magnificent dioramas in the Edgar Stead Bird Gallery. His versatility was demonstrated when, in co-operation with Mr. J.C. Wilson, he designed the present Hall of Colonial Settlement. His bold approach to modern museum display combined always with a close attention to essential detail was the hallmark of his work.

Rhodes Scholarship for Miss Janet Davidson

Miss Janet Davidson, E.E. Vaile Archaeologist at Auckland Institute and Museum, has been awarded the Rhodes visiting fellowship at Lady Margaret Hall, Oxford. The two year fellowship is for advanced research in any field that can be studied at Oxford. Miss Davidson flew to England for her interview.

Position Sought

Mr. John Warner Haldane, Assistant Curator Archaeology, at Sunderland Museum and Art Gallery, is seeking a position in a not too large museum in New Zealand. Mr. Haldane stresses that his background qualification is essentially non-specialist. He is an M. Phil (London) and this year gained a Museums Association Diploma. The Editor has Mr. Haldane's very full curriculum vitae, a copy of which can be forwarded upon request.

Apology

Please note that the author of the article 'A Report on a Ten Day Study Tour of Australian Galleries' AGMANZ News Vol 5(1) is Luit Bieringa and not Beiringa as the text would have us believe. Please make this correction for the purpose of quoting this article. The Editor offers his apologies.

New opening hours

Waikato Art Museum:

Monday:	closed
Tuesday to Thursday:	10 am to 4.30 pm
Friday:	10 am to 9 pm
Weekends:	2 pm to 5 pm
Public Holidays:	2 pm to 5 pm



BALINESE FOLK ART EXHIBITION

The Balinese Folk Art exhibition opened at Waikato Art Museum on March 11 and will be toured to six other New Zealand centres this year. It is a small exhibition consisting of 12 folk paintings on cloth and 37 pieces of wood sculpture, all from the collection of Mr. & Mrs. A. Dunningham of Point Wells. The exhibition could have been very much larger but from the initial planning stage it was decided to concentrate on providing the degree of intimacy which is so often missed in some of the large touring exhibitions. There can be no doubt that an exhibition can be over large - beyond the ability of most visitors to take in the content in the usually short period of time they allot to a museum visit. Ninety or 100 works lining the walls can indeed be a cold and uninviting introduction to an exhibition.

Balinese Folk Art, however, occupied an area of little more than 1000 sq. feet and this area was further broken down by the placement of screens and cases as well as bamboo and built up floor levels. The exhibition was, in fact, easy viewing. A handsome catalogue, featuring an introduction to Balinese folk art and a full catalogue, sells for \$1.00.

The New Zealand tour of Balinese Folk Art, backed by the Queen Elizabeth II Arts Council, has presented some problems as most of the works are rather fragile. However the problems appear to have been largely overcome. First, all display furniture is toured with the exhibition. There are no crates. The objects are packed inside the bases of the exhibition's island cases. Secondly all transport is by road with a truck detailed to carry the Balinese Folk Art exhibition from gallery to gallery with no offloading. Thirdly, a Waikato Art Museum staff member will be on hand at every institution to mount the exhibition, an operation taking approximately three days, and pack it. We are indebted to Queen Elizabeth II Arts Council for providing funds to cover these operations for without arrangements of this sort the exhibition could not have toured.

The exhibition has been organised by James Mack, Exhibitions Officer, Waikato Art Museum, who is also responsible for the New Zealand tour. Mr. and Mrs. Dunningham's fine collection of Asian material has been bequeathed to Auckland Institute and Museum.

Left: *Mungku Marso : Djero Gede* giant puppet. Photograph Waikato Art Museum.

MODERN ART MUSEUMS AND THEIR PUBLIC IN THE NETHERLANDS

Rodney Wilson

At the conclusion of an investigation into four Dutch modern art museums and two departments of modern art, it is of value to consider one topic in general terms, that of the contemporary museum and its obligation to its public.

The shift of focus which has taken place in recent years, to greater or lesser degrees in all of the visited museums, and which is part of an international development, has brought with it a fundamental problem which questions the very purpose for the existence of the museum. The problem is that of democratization which has resulted in questioning the policy which remains exclusively bound to aesthetic concerns and favours a socially conscious policy bringing more attention to the community. In order to best function for the community the control of the museum must be outside the 'Establishment', but because of its administering hierarchy and the public museum's complete dependence upon state or municipal resources, it reveals itself continually as an instrument of the 'Establishment'. A situation of conflict arises from the need to function towards promoting the interests of the arts for society but subject to the restraints of the political sector of society, a situation worsened by the knowledge that, "like art it (the museum) is a cosmetic medium, not absolutely essential", [*Museum* vol. XXIV No. 1, 1972 p.6).

What are the problems facing the museum of modern art in society? The following I have identified as some of the more sensitive ones:

- 1) The need to break away from an existence which caters for a small 'cultured' elite and to turn attention to the community at large.
- 2) To avoid the situation identified by Ernest van den Haag in a recent article, [*Art in America*, vol. 59 No. 4 1971 p.52).

The most prominent of the snobberies – democratic snobbery – seems to imply that only what attracts great masses is good, and conversely what is good does attract great masses, and finally if it does not seem to, it must have been insufficiently advertised.

- 3) The responsibility to the 'Establishment' and its political representatives and the conflict which arises as an institution in service of an art often in conflict with the values of the 'Establishment'.

- 4) The problem of art itself — its necessity in a modern democratic society.

In the Netherlands it is possible to observe varied degrees of apparent contact between the museum and its community; closeness in physical terms seems to be an important factor but does not presuppose emotive closeness which is of ultimate importance. For instance the possibility of public participation and the information facilities at the State museum Kroller-Muller, situated in the National Park Hoge Veluwe without a visible community in the real sense, are markedly less than they are in the neighbouring municipal museum in Arnhem. The question may justifiably be asked, if the Kroller-Muller museum indeed has such a social responsibility as the other municipal museums have. It is pleasing to note that the municipal museums recognize their community obligations and, with varying degrees of intensity, are involved in fulfilling them. How they are achieving this will be considered in this short paper.

FORMAL EDUCATION SERVICES

Formal education is labour intensive, thus costly, and seldom manages to really become free of a certain feeling of compulsion. Applications have changed but essentially one cannot but feel that the progress here from the important pioneer work in museum education in Hamburg at the turn of the century by Alfred Lichtwardt, somewhat later, by his enthusiastic follower in The Hague, Professor Doctor H.E. van Gelder, is slight. The main weapon seems to be the group guided tour of the galleries and/or exhibitions. It is true that in the INTOMART reports from the 'Stedelijk' in Amsterdam and Museum Boymans-van Beuningen in Rotterdam, public opinion rates the group guided tour highly in the options of education methods. One cannot but feel, however, that this result is part of a 'vicious circle'. The questioned public were probably only familiar with a given variety of techniques (in fact in the questionnaire the options were listed) of which the familiar tour appealed the most. It remains unestablished to what extent the interviewed public was equally familiar with other techniques including such recent developments as Video. It is an out-moded method allowing little participation by the public in spite of best intentions otherwise, takes place only at prescribed times, and finally is highly

disturbing to other visitors. Many museums seem to be concentrating their efforts on less formal methods which will be shortly discussed. In the formal education I believe it is possible to identify two distinct policies, the one introverted, the other extroverted.

INTROVERTED POLICY. If we are to accept the belief that the era of the museum drawing a small, always the same, loyal group of followers, is past, and that the museum has a role to fulfil at all levels of society, then the withdrawn educational policies so frequently met in the museums of the not so distant past, carried out with the bombast of the scholar or the puerility of the tour leader, must be shunned for their estranging effects. Although such a situation was not to be found in any of the visited museums, the group guided tour, so popular in most, remains largely an aftermath of such a situation, a now obsolete pioneer method of disseminating information. As part of a broader educational programme it has its value, in spite of interference to the individual visitor. As an isolated activity it 'entertains' perhaps, the participant without his needing to become involved. He may be talked at, with often irrelevant information, yet not feel inclined, or sometimes be tolerated, to answer his own problems by questioning. The lecture taking place in the holy confines of the 'museum temple' suffers potentially the same, perhaps even worse fault, of reducing the audience to the exclusive role of recipients.

EXTROVERTED OR 'PROJECTING' POLICY. At present the 'Stedelijk' makes works from the collection available to municipal bodies thus reaching a significant group of local body employees. As municipal museum of Amsterdam, it is an obvious development to spread unexhibited works amongst Amsterdam municipal institutions. It is however an indication of a greater role that the museum might play in its community; the role of something approximating an art library from which multiples, low-cost original prints, etc. might be available to businesses and the public.

The museum as a central and isolated exhibition centre is a notion of the past. Just as every effort should be made to make the collection, or parts of it, truly accessible to the public within the restrictions of the responsibility for the conservation of a public art treasure, so must exhibitions be planned to obtain the maximum exposure. Via 'branch office' suburb galleries, provincial/local museums, mobile units, arrangements designed for exhibition in schools, factories, libraries and other institutions, easily assembled and transported exhibitions create contact with the city people in

their own environment and broaden the area of exposure to include satellite districts.

A special phenomenon has developed in recent years, not only in the Netherlands, but anywhere where population density coupled with short distances creates a potential museum audience far exceeding the museum's handling capacity. The phenomenon is that of the mass, publicity susceptible, audience stirred by public hysteria and misplaced advertising, descending upon a museum to view an exhibition and creating overcrowding problems of incredible magnitude. The *Tutankhamen* exhibition in London is the peak of a trend which has had such infamous predecessors in the Netherlands as the *Dali*, *Bosch*, *Van Gogh* to *Picasso* exhibitions where incredible visitor figures have been recorded, and where a sane visit to the exhibition was a virtual impossibility. The problem is a complex one of which the greatest single cause is the misplaced propaganda. I am sure that the majority of the audiences' expectations would have been disappointed. Such measures as the staggering of different aspects of the exhibitions in time, or over a number of museums, or the consecutive showing of the entire exhibitions in several different centres, would to a large degree avoid the huge visitor concentration.

Where such conditions do not exist, and for the majority of museum activities they do not, and where it is impractical to bring exhibition material to district galleries, the policy adopted by the 'Stedelijk' during the festivity week in 1971 of bringing bus loads of workers and tertiary sector people from their residential districts to the museum in a museum chartered bus is a splendid means of creating museum awareness at all levels of society.

Discussion groups allow more opportunity for the visitor to find an answer to his questions than do the guided tours. A desirable pattern which a visit to an exhibition or part of the collection might take is to give by means of centrally situated information rooms an initial familiarity with the subject. Thereafter the visitor proceeds to the exhibition or collection. At appointed times he may, if he desires, join an informal discussion group, preferably in or adjoining the galleries housing the material to be discussed. This discussion might follow the pattern adopted by the Van Abbemuseum in Eindhoven. An initial familiarization talk of short duration is given by an appointed staff member, or invited specialist 'outsider', from which the subsequent discussion stems.

The municipal museums in The Hague, Rotterdam (Museum Boymans-van Beuningen) and Eindhoven

(Van Abbemuseum), have all definite, advanced, but somewhat different approaches to the question of museum education for the schools. Museum Boymans-van Beuningen make the major step in removing the barrier between museum and the outside world of the child by beginning the first lessons in the schools themselves. This creates interest in the eventual and subsequent visits to the museum. In Eindhoven the children are brought to the museum in a museum chartered bus four times a year. Topics are treated in a method comprised of combined intellectual and physical activity. A given topic is discussed and considered in light of various artists' and architects' approaches to the problems involved. This is followed by direct involvement of the children with these problems in a physical, but not creative *per se* way. By means of module instruments, etc. children working in groups tackle the problems but with the understanding of the problems, not creativity, as goal. It is true that children must receive the opportunities for creative work but it is very much the question whether or not the museum is the place for this. Playing with paint, clay, etc. simply because these are the mediums employed by artists, is not sufficient justification for the time and expense involved. Only where these techniques are the 'medium' to understanding the problems involved in works of art can these activities be justified.

If a museum is to direct all its educational work to that, already select, group which visits the museum, then it is obvious that public utilisation of the museum and its services is going to remain limited. A number of museums visited were involved with groups outside the museum and via these contacts were bringing people, hitherto unaware of what they might expect in the museum, into a new realm of recreational activity. In addition to school groups, senior citizens groups, hobby groups, and associations were being reached on an extra-mural basis.

INFORMAL EDUCATION SERVICES (THE MUSEUM AS AN INFORMATION CENTRE)

A fundamental key to any attempt to broaden one's public and increase their understanding of the museum's chosen field of activity is to make access to the museum free of charge. There is a danger in token entry costs, and that is the argument 'the user pays'. The user cannot maintain a museum and its activities, yet once one begins on a token 'user pays' policy the danger of escalation is ever present. Furthermore the collections, buildings, etc. of municipal and state museums, and all investigated museums fall into one or other of these categories, are public and for the use of the public. An equal and fair charge for all people via local

body and state taxes, which is sufficient to provide completely for the upkeep of the museum, is a logical and responsible wish. Only three of the six museums visited were, at the time, free of charge although not so long ago none were.

Four categories of informal education or information provision are here identified; they are **Visual Written, Visual Non-Written Aural, and General.** It is pleasing to report that considerable thought appears to be given in these Dutch museums to the problems and techniques of informal education at present. The voluntary character of these techniques, allowing the visitor to select his information as he does when reading the newspaper, viewing television, etc., plus their automatic nature requiring no staff member, are obvious and important advantages.

Visual Written. The municipal museum at The Hague is working with written information fixtures of a high order. Definite streaming is created in an exhibition which allows a room at the beginning of the exhibition to be devoted to photographic and textual information e.g. the recent Mondriaan exhibition. This primary information is reinforced by large blocks and low plinthes, tables, etc. bearing more specific text in the galleries themselves. The primary information is general while the gallery information is local referring to works hanging in the same gallery. It should be mentioned here that the plans for alterations in the space allocation in the department of modern art at this museum, allowing for information rooms, are particularly interesting.

A second source of written information is in the form of substantial printed matter. The scientific catalogues of the collections of the Kroller-Muller and Boymans-van Beuningen museums are unequalled elsewhere for thoroughness and good scholarship. The standard of exhibition catalogue production is everywhere very high — the low cost, popular, plain language catalogues e.g. **Paintings of the Rijksmuseum Catalogue**, Summer 1972 at Arnhem should be mentioned as noticeably successful. A further type of popular guide book of considerable interest was found at the Kroller-Muller and Boymans-van Beuningen museums. The so-called VAEVO book from the Kroller-Muller (available in four languages) gives a short but substantial history of the foundation of the Kroller-Muller collection and museum and then proceeds to discuss chosen works from the collections. It is well illustrated in colour and black and white and is low in cost. Quite different and particularly interesting is the virtually text-less book **Gaan Kijken** at Rotterdam which by means of

excellent photographs traces a pattern of discovery in the museum; from 'looking', 'identifying', 'discovering', 'materials and techniques', to 'seeing more'. Constant parallels between works of the most divergent nature, and works and objects of an everyday character are drawn.

An important source of written information is the label, and, between label and catalogue, the free printed or stencilled pamphlet. The most worth while free printed matter was that from the Van Abbemuseum where off-set illustrated leaflets are supplied in small wall bins. A technique adopted in some other European museums is even more advanced than this. Well illustrated printed leaflets, punched in order that they may be assembled in a ring binder, are available free in each gallery. Suitable ring binders are sold for a minimum sum at the sales department. If one takes the effort to collect these one has a most worthwhile, virtually free, selection catalogue.

Visual Non-Written. Visual material may be presented with or without audio backing. The silent forms of visual material, excluding printed, are generally confined to continuous loop 8mm film and to automatic carousel slide projection. True audio-visual techniques bring with them high costs. Museum Folkwang in Essen, Germany, has a professionally equipped audio-visual studio. It is the opinion there that museums must form groups each performing separate specialist functions for the group. Thus whilst one museum will offer a video laboratory and produce audio-visual information material, another will handle all the restoration work for the group. The Van Abbemuseum seems to offer the most advanced level of audio-visual information from the examined museums; a hesitancy exists in the others to take the step to set up the equipment in case colleague museums should decide to purchase another, incompatible make. As a low cost audio-visual technique the synchronized slides and tape recording has been in service for a number of years. A variation on this which has proved most popular with the public is a box with a rear-projection daylight screen and speaker, housing both tape recorder and projector, as used in Arnhem. The visitor on pressing a button receives a synchronized pre-recorded slide and sound programme in the middle of the gallery in which the works concerned hang. A final low cost but less satisfactory technique, since it requires an operator, is the 16mm sound film.

Aural. Guidofons are a well known purely aural system but are not employed in any of the six examined museums. The obvious compulsion to visit the museum at the pace dictated by the tape,

and to view the works chosen for you, make it a less desirable technique.

Two different forms of telephone are used from time to time at two museums. The first, a wall unit, is used at the Van Abbemuseum in Eindhoven. It is simply a pre-recorded tape which, on lifting the handset, plays to the listener. The second, in Arnhem, allows more participation by the visitor. An internal public telephone allows any member of the public whose questions are otherwise unanswered by the material provided, to contact a staff member who is able and prepared the answer for him.

The only other purely aural methods observed were also in the Arnhem municipal museum and consisted of; firstly a push-button operated prerecorded tape, similar to the audio-visual box but without image, and secondly, the public address system used in specific galleries to offer information of a general nature. This can be activated by an internal switch or by the motion of a visitor passing through the door into the respective gallery.

General. A congenial atmosphere in the museum is a factor of untold importance in removing the apprehensions of an unfamiliar museum visitor. The 'Stedelijk' and Arnhem municipal museum are particularly informal. In fact during a survey in Amsterdam the question of atmosphere was broached and extremely satisfactory results were recorded. The atmosphere at the State museum Kroller-Muller, also very pleasant, is of a less informal nature than the 'Stedelijk', but set as it is in the middle of forest and heath it enjoys a quality of experience perhaps only paralleled by the Louisiana museum at Humlebaek in Denmark. For the more specialized public, access to the library is available in all museums, on special application at the Kroller-Muller. Access to print study rooms is available at all except Kroller-Muller and Van Abbe, where because of drastic space shortages access is for specialist purposes only.

Particularly satisfactory are the facilities in the new wing at Museum Boymans-van Beuningen. Access to the stores is available on request at all museums except the 'Stedelijk' and 'Van Abbe'.

When the second stage of extensions is complete at the Kroller-Muller museum a large store will be included with most stored works on fixed screens allowing continuous viewing, and the remainder on 'pull-out' racks. Work tables and copies of the inventory cards will also be present as the intention is to open this store to the interested public. Directly adjacent to the store will be the new, more

spacious. library.

THE MUSEUM AS A CULTURAL CATALYST IN SOCIETY

Attempts to broaden the museum's public and at the same time to sympathetically receive this public in the museum, have been reviewed and discussed. Whenever contemporary art is presented to a public three parties are involved, the artist represented in the main by his own work, the museum and the public. The museum occupies a 'middle-man' position in the same way as the dealer, but the dealer functions for a profit — and thus to a large degree for himself — whilst the museum is, in contrast, a promoter of the ideals of modern art whose responsibility is to make the work of given artists and movements accessible to the public. The channel of the dealer and regrettable of most museums, from artist to public is rectilinear with the dealer occupying the coveted middle position upon which his livelihood depends. Too many museums continue to follow this pattern holding the artist and his public apart, and contributing to the estrangement of the artist in society. The modern museum can better function in a triangular manner promoting contact between artist and public with all three parties enjoying equally direct access to the other. In contrast to the thought and activity devoted to the provision of information, little seems to be done in the investigated museums to promote contact of this type.

The artist has been described as 'the most authoritarian and, at the same time, the most anti-authoritarian being', [*Museum* vol XXIV No. 1 1972 p.20]. The expressions of collected artists voiced by artists' unions, tend to be authoritarian opinions of anti-authoritarian ideas. The generally channelled attitudes and lack of sympathy of the artist for the ideas of colleagues who are pursuing divergent paths from his own, make him a difficult man to involve in the broad scope of activities; directors tend to consult artists in the sector of activity in which he can be confident of their opinions and ideas agree with his own.

It is interesting to see how the 'Stedelijk' museum involves the services of artists. Two artists sit on the acquisitions committee, and artists are involved as guides and group discussion leaders. Both through influence in acquisitions and by direct working with the public the 'Stedelijk' stimulates contact between the maker and the consumer. Interesting also is the policy pursued by the Van Abbemuseum of a 'guest director' who is empowered with the task of exhibiting the permanent collection in an individual manner involving his own preoccupa-

tions and concerns. If the chosen figure is an artist, as has been the case, then obviously the result will be in surprising contrast to the didactic displays so frequently arranged by the art historian. The 'Stedelijk' offers galleries permanently for exhibition of the works of Amsterdam artists, and two studios with living and working accommodation for foreign artists for three-month periods. Further, progress has been made by the establishment of hire costs for artists whose work is exhibited. Obviously such costs are a major difficulty, and seldom offered by small museums, and one is led to wonder just to what extent the museum is obliged to make payment when lavish catalogues, posters, and promotional work, which involve museums in considerable losses for these exhibitions, have also to be met. There is room for more co-operation with the artist if the museum is to function as invisibly as possible as promoter — the way in which that co-operation may be offered strikes at the heart of the current moern art museum's uneasy situation as product of the system propagating anti-system ideas.

To return to the public, there remains for the museum a field of activity associated with its collection and exhibition activity. New forms of visual arts gain cultural and historical perspective when they are presented in a total programme involving other avant garde, experimental, disciplines in the arts. During the investigation the frequently offered answers to the questions concerning the sparseness of the other art forms in the programming were in the order of, 'with a concert hall over the road, or a cinema in the next block, or such fine theatres in town, why should we begin in their territory?' Other activities conducted in the intimacy of the galleries, preferably not in the auditorium, offer further new and unexpected points of contact with exhibited works. The Stedelijk and Van Abbe museums, particularly the former, are the most active of the museums investigated in this field.

In writing this review a set of expectations have been imposed upon the current situation in six museums. These expectations are all shaped by an ideal which has arisen out of the process of democratization. That no single museum fulfilled all expectations is certainly no cause for disappointment. On the contrary it was heartening to observe to what extent the museum staffs were aware of new expectations, and obligations to the community, and to what extent they were engaged in tackling them within the physical limitations so painfully familiar to museum workers the world over.

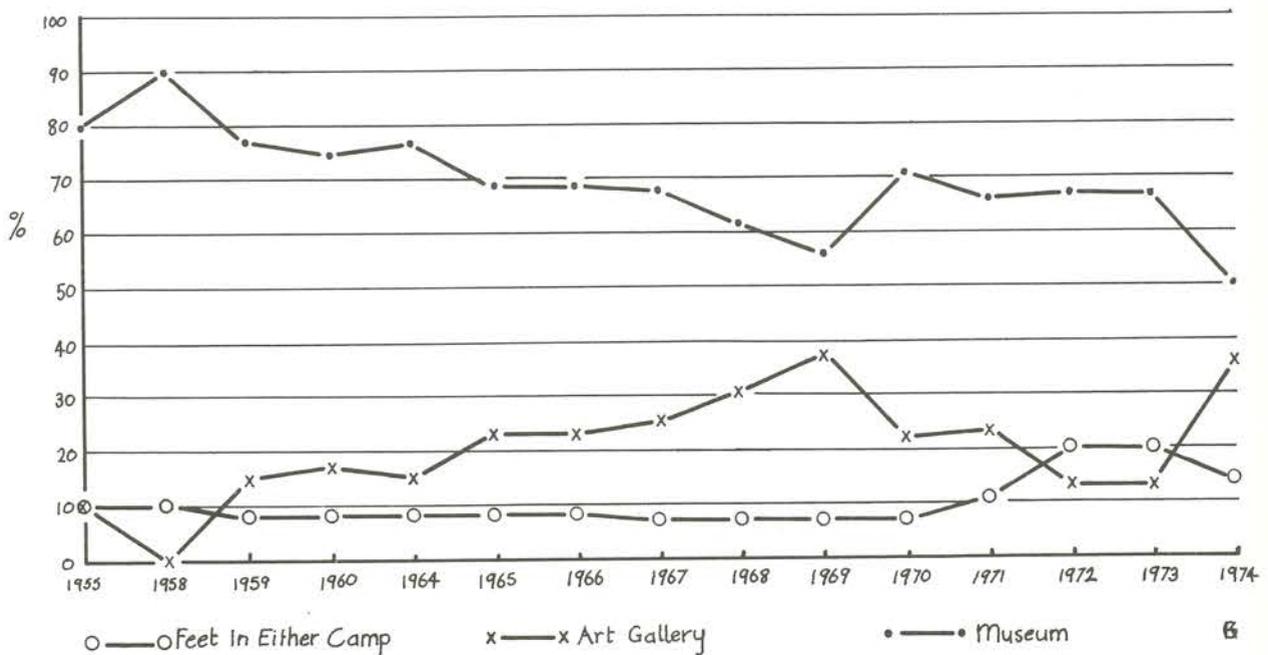
Rodney Wilson, a past director of the Wairarapa

Arts Centre, has recently completed a doctrate at the University of Nijmegen — thesis topic Netherlandish Sources in English Restoration and Post-Restoration Genre Painting 1660-1730. He was awarded a QEII bursary and later a Dutch

Government bursary, both for studies in art history. Mr Wilson has recently been appointed Lecturer at the School of Fine Arts at Canterbury University.

COUNCILS NEW AND OLD

The Composition of AGMANZ Council



Being an antiquarian at heart I tend to apply an historical perspective approach to problems as they arise. We have all probably noted in recent years a general dissatisfaction on the part of art gallery members with the low representation of art gallery personnel on AGMANZ Council. There has even been the suggestion in the pages of the News that art galleries should consider breaking from AGMANZ and forming their own organisation.

To review the whole question a graph has been prepared. From various Newsletters and from the News the composition of Council over the years has been extracted under three categories - Museum personnel, Art Gallery personnel and an ill-defined group, the Feet In Either Camp, being those who are charged by the nature of the position they occupy with being conversant with both museum and art gallery fields. The later group consists of Munro, Gorbey and, in his latter years on council, Thomson.

The story to 1969 is very much one of the gradual rise of art gallery representation on Council. Surely '69 was a heady year with Docking, Maynard etc on Council but subsequent years have shown a steady loss of gallery representation. Hence the complaints of the last few years. The last election has dramatically increased the number of gallery people on Council - we have in fact a very well balanced governing body.

Having said all this I must complain at the need to write such an editorial. Surely it behoves every member of AGMANZ to vote for those persons they think will best represent them - those who will without fear or favour direct the dealings of our professional body. It really does not matter how many art gallery or how many museum people are on Council as long as members have elected the group of museologists best qualified to guide AGMANZ.

Hon. Ed.

ASSOCIATION NEWS

COUNCIL MEETING MARCH 11, 1974

The meeting of the outgoing Council took place at the National Museum, Wellington on Monday March 11, 1974. Matters discussed included the following:

Purchase Subsidy

A grant of \$450 was made to Waikato Art Museum for the purchase of a model 'F' class locomotive of the 1880s to consist eventually of a full train of five wagons and carriages. Total cost \$800.

Conservation Grant-In-Aid

Waikato Art Museum received a subsidy of \$400 on two separate projects : work on two Whistler etchings - \$35, and work on 115 wood engravings by Thomas Berwick - \$500.

Taranaki Museum received a grant of \$106.20 for

conservation work on 37 paintings and sketches - total cost \$159.30.

New Members

Miss S. Trenwith, Waikato Art Museum; Mr. Richard Wolfe, Canterbury Museum; Mr. G.A. Tunnicliffe, Canterbury Museum; Dr. Roche and Mrs. M. Gibson-Smith of Auckland; Waitomo Caves Museum Society (Inc.); Patea Historical Society (Inc.).

AGMANZ News

It was agreed that the Editor be permitted to increase the size of the News from 20 to 24 pages when necessary.

A charge of \$1.50 per issue was set for any back copies of the News purchased by individuals and institutions.

THE ANNUAL GENERAL MEETING

The 1974 Annual General Meeting was held at the National Museum, Wellington on March 12 commencing at 10.00 a.m.

The President asked the members to pay tribute to Mr. Raymond Jacobs, a former staff member of Canterbury Museum, who died in February.

The following delegates attended the meeting: Mr. L. Bieringa (Manawatu Art Gallery), Mr. J.S.B. Munro (Hawkes Bay Art Gallery and Museum), Mr. D. Cimino (Wanganui Regional Museum), Mr. A.A.StC.M. Murray-Oliver (Alexander Turnbull Library), Mr. R.H. Ballard (Govett-Brewster Art Gallery), Mr. I. Hunter (National Art Gallery), Dr. R. K. Dell (National Museum), Mr. D. Peters (Wairarapa Art Centre), Mr. E.G. Turbott (Auckland Institute and Museum), Mr. N.J. Prickett (Taranaki Museum), Mr. B. Power (Bishop Suter Art Gallery), Mr. G. Brown (Sarjeant Art Gallery), Mr. K.C. Gorbey (Waikato Art Museum), Mr. L.C. Lloyd (Dunedin Public Art Gallery), Captain J.H. Malcolm (Museum of Transport and Technology), Mr. T. Salmon (Wellington Harbour Board), Mr. J. Eyles (West Coast Historical Museum), Miss J. Eskett (Hocken Library), Professor K.W. Thomson (Manawatu Museum Society). In addition twenty-four other members were present.

Apologies

Mr. B. Muir. Mr. C. Smith. Dr. Lindo Fergusson. Sustained.

Minutes

The edited version of the minutes of the last Annual General Meeting as presented in AGMANZ News, Vol 4, No. 12, May 1973, was accepted.
Hamlin/Malcolm

Appointment Of Scrutineers

The following were appointed:
Mr. J.S.B. Munro Thomson/Hamlin
Mr. J. Mack Gorbey/Yaldwyn

ANNUAL REPORT

The President reported that this had been a momentous year with major break-throughs in various fields, the most important being, after many years of struggle, the recognition by Government of the need to provide financial assistance to art galleries and museums both for capital improvements and some

running expenses. The Council had been asked to nominate three members of the committee charged with advising the Minister of Internal Affairs on these grants and the President, Mr. Turbott and Mr. Muir had been detailed by Council for this duty. The Minister nominated to this committee Mr. Muston, Chairman of the Board of Trustees of the National Gallery and National Museum, and Dr. Dell. At the moment 90% of the money available is being allocated to capital development and 10% is distributed to the metropolitan institutions as compensation for support being given to smaller institutions. The committee will be calling for further applications later this year.

Major Exhibition Of Maori Art To Tour North America

The President reported the wish of Government through the Minister of Foreign Affairs that a major exhibition of Maori Art should tour North America. The exhibition was to be made up of the highest possible quality items that could be brought together and was planned to coincide with the bi-centenary of the United States, 1975-76.

Council had agreed to participate in the mounting of the exhibition and a steering committee of Professor Thomson (Chairman), Dr. Dell, Dr. Duff and Mr. Turbott had been set up. It was realised that there were many problems to face in collecting together and transporting this most ambitious exhibition.

Commonwealth Association Of Museums

A major exploratory meeting was to be held in Copenhagen in June 1974 with the aim of establishing an association of Commonwealth museums. AGMANZ was to be represented by Professor Thomson, Dr. J.C. Yaldwyn and Mr. L.C. Lloyd. Although Council is not yet sure of the value of this proposed association our delegates will be prepared to participate in the establishment of any worthwhile body.

deBeer Grant

Dr. deBeer and his two sisters have increased their yearly grant from \$800 to \$1500. The President expressed the appreciation of Council and members for this very fine gesture and commented on the worth of the deBeer grant to New Zealand museology.

Statement Of Accounts

The President reported that owing to pressure of work Miss T. Wilson had to resign as Treasurer. Mrs. M. Gibson-Smith of Auckland had been appointed by Council to take over this task.

The Statement of accounts was adopted.

Malcolm/Yaldwyn

Auditor

The President reported that he had received a letter of resignation from the Auditor, Mr. Paul Deehan. It was MOVED that a new auditor be appointed later in the year.

Dell/Murray-Oliver
Carried

1975 Conference

Mr. R.H. Ballard, Director, Govett-Brewster Art Gallery reported that, subject to the approval of his Council, New Plymouth would be very glad to host the 1975 Conference.

GENERAL BUSINESS

Missing Museum Items

Dr. Yaldwyn reported that Mrs. B. McFadgen (Ethnologist, National Museum) was deeply concerned with missing, often stolen, items that appeared at auction sales, sometimes with and sometimes without catalogue number, that could not be properly identified. Mr. Hamlin suggested that smaller museums should be encouraged to catalogue their artefacts and to use identification markings.

It was MOVED that Mrs. McFadgen be asked to compile a 'masterlist' of museum catalogue markings in use in New Zealand on behalf of AGMANZ.

Yaldwyn/Salmon
Carried

Education Officers

Mr. E.G. Turbott raised the question of Education Officers being able to attend AGMANZ Conferences. An approach to the Director General of Education was discussed but it was decided that any such approach would have a greater chance of success if it was at a lower level and aimed at having conferences listed as in-service training courses.

In reply to a query on progress being made to have Education Officers attached to Art Galleries, the President asked that this matter be left to await the outcome of discussions in Palmerston North. In this centre it was hoped that an Education Officer would be appointed to cover both the Manawatu Art Gallery and the Manawatu Museum.

It was MOVED that efforts be continued to be made to ensure that the matter of Education Officers in Art Galleries was under constant review by Council.

Turbott/Gale
Carried

Auction Ethics

A general deterioration in the ethics governing auction sales was noted by several members. This was not in any way an attack on the profession of auctioneering but was noted with such things as forged paintings being put up for sale, the probable manufacture of spurious data to accompany artefacts and the operation of auction rings as suggested by the appearance of single items at up to four consecutive sales.

It was MOVED that the NZBC be approached with a view to the production of a film on art forgeries and the ethics of auction sales.

Yaldwyn/Mack
Carried

Museum and Art Gallery Week

It was MOVED that the possibility of holding a New Zealand wide Museum and Art Gallery Week be discussed by Council.

Ballard/Munro
Carried

ELECTION OF OFFICERS AND COUNCIL

The President announced the following as having been elected: Professor K.W. Thomson (President), Mr. B. Hamlin (Vice-President, Museums), Mr. B. Muir (Vice-President, Art Gallery), and the following Council members: Mr. R.H. Ballard, Dr. R.S. Duff, Mr. J. Eyles, Dr. L. Fergusson, Mrs. A. Gale, Mr. K.C. Gorbey, Mr. L.C. Lloyd, Captain J.H. Malcolm, Mr. A. Murray-Oliver, Mr. E.G. Turbott, Dr. J.C. Yaldwyn.

Voting Papers

It was MOVED that the voting papers be destroyed.

Gorbey/Hamlin
Carried

The meeting adjourned at 12.30 p.m. with the President suggesting that it be reconvened at 4.00 p.m.

to continue the morning's discussion.

The meeting reconvened at 4.00 p.m.

The President commented on the role that had been played by the four senior members of AGMANZ, Dr. R.K. Dell, Dr. R. Forster, Mr. J.S.B. Munro and Mr. E. Dawson, who had not sought re-election to Council this year. He thanked these members for their services to AGMANZ over the years.

THE QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND BILL 1973

During a lengthy discussion in the morning session concern was expressed at various provisions in this bill and it was felt that AGMANZ should voice its concern as a professional body deeply involved in the visual arts. It was therefore MOVED:

That the Art Galleries and Museums Association of New Zealand expresses grave concern at the Queen Elizabeth II Arts Council of New Zealand Bill 1973, in particular at those sections of the Bill that place emphasis on regionalisation of the Arts to the detriment of national artistic identity and professional standards.

Mack/Ballard
Carried

That this motion be referred to the Minister of Internal Affairs urging that a representative of AGMANZ be heard by the select committee considering the Bill to present the views of the professional association of New Zealand art galleries and museums.

Mack/Brown
Carried

That this matter be put before the incoming Council.

Mack/Bieringa
Carried

The Annual General Meeting closed at 4.25 p.m.

1974 AGMANZ CONFERENCE

The 1974 Conference was held in conjunction with the Annual General Meeting at the National Museum, Wellington.

FOR WHOM DOES AGMANZ EXIST

Mr. J.S.B. Munro in the chair.

In view of the importance of the address by Mr. Bruce Hamlin that led the debate in this section of the conference this paper is published in full as an article following this conference report.

In the discussion that followed Mr. Hamlin's paper there was a general agreement that regional representation was not a practical means of electing

the best Council to oversee the operation of AGMANZ. It was agreed that provision had to be made for art gallery and museum representation, as was done at the present with the two Vice-Presidents, but beyond this there were so many potential forms of 'category' representation, small museums and large, museums of science and museums of history, plus all the various types of qualified people who work in museums, that Council could indeed be a cumbersome affair.

However a number of criticisms were made. It was pointed out that Council tended to consist of the same people meeting time and time again with a few of their ideas or decisions filtering through to the ordinary member. Several members pointed to the dominance of institutional over ordinary member business at Council meetings. It was suggested that AGMANZ News should become a larger vehicle for the dissemination of Council business and Conference reports.

The problems associated with the yearly AGMANZ Conferences were once again commented on. The two day Conferences were somewhat long for smaller institutions to send members of staff to, and yet anything below this and members were just not prepared to attend. The two suggestions made were that greater incentives be offered for members to attend, in the form of specialised sections within Conferences that stressed training, and that AGMANZ should bring more people to Conferences by subsidising expenses.

It was further suggested that Council should consider sending various Council members to visit the large and small institutions of a district to explain the workings of AGMANZ and what AGMANZ was able to offer its members.

The discussion ended at 4.30 p.m. and, with New Zealand in an excellent position over Australia, the President gave a very pleasant sherry party to members and their guests at 5.30 p.m.

THE DEFINITION OF A 'MUSEUM'

Mr. B.G. Hamlin in the chair.

Dr. J.C. Yaldwyn National Museum, is to represent AGMANZ at the ICOM Conference to be held in Copenhagen later this year. Dr. Yaldwyn sought guidance from members on the proposed new ICOM definition of 'museums'. He first outlined the rather

unstable present state of ICOM and its need to improve its financial position. Working from a distributed sheet Dr. Yaldwyn first introduced the present definition.

Present ICOM Definition

The International Council of Museums (ICOM) in their 1969 Statutes give the following definition of a 'museum' (Note: the term 'museum' is used in the international sense, i.e. including both 'art galleries' and 'museums' in the Australian and New Zealand sense):

Article 3

ICOM shall recognize as a museum any permanent institution which conserves and displays, for purposes of study, education and enjoyment, collections of objects of cultural or scientific significance.

Article 4

Within this definition fall:

- (a) exhibition galleries permanently maintained by public libraries and collections of archives,
- (b) historical monuments and parts of historical monuments or their dependencies, such as cathedral treasuries, historical, archaeological and natural sites, which are officially open to the public,
- (c) botanical and zoological gardens, aquaria, vivaria, and other institutions which display living specimens,
- (d) natural reserves.

He then presented the proposed definition.

Proposed ICOM Definition

A draft version of the proposed new ICOM Statutes dated October 1973 to be presented to the 11th General Assembly in Copenhagen, June 1974, gives the following definition of a 'museum'.

Article 3

A museum is a non-profit institution, in the service of society, which acquires, conserves, communicates and exhibits, for purposes of study, education and enjoyment, material witnesses of the evolution of nature and man.

Immediate objection was raised to the idea that evolution should have to be written in to a definition of museums and it was also felt that the 'non-profit' clause could be better expressed. After some discussion, during which it was agreed that the

informal AGMANZ definition had much to commend it, the following definition was accepted by the meeting:

A museum is a permanent institution serving society and not conducted for private profit, which acquires, conserves, communicates and exhibits, for purposes of study, education and enjoyment, material items illustrating human art and culture and the history of man and nature.

It was MOVED that this definition be adopted by our delegation.

Dell/Ballard
Carried

Article 4

In addition to museums designated as such, ICOM admits that the following comply with the above definition:

- (a) conservation institutes and exhibition galleries permanently maintained by libraries and archive centres;
- (b) natural, archaeological and historic monuments and sites, for their acquisition, conservation and communication activities;
- (c) institutions displaying live specimens, such as botanical and zoological gardens, aquaria, vivaria, etc;
- (d) nature reserves;
- (e) planetariums.

After some discussion the following changes were suggested for Article 4:

- (a) should read
conservation institutes for the preservation of museum material and exhibition galleries permanently maintained by libraries and archive centres;

- (b) should read
natural, archaeological and historic monuments and sites, maintained for acquisition, conservation and communication activities;
- (e) that the inclusion of planetariums should be queried but agreed to if satisfactory reason is given.

THE ATTITUDE OF AGMANZ TO THE PROLIFERATION OF SMALL MUSEUMS AND GALLERIES

Dr. Yaldwyn's article 'More and More Museums' AGMANZ News, Vol 5(1):7-11 was used as the basis for this lively discussion. The author was able to report that since his article had gone to press he had collected quite a few more museum projects so that the 117 listed was in fact a conservative figure.

Debate was lively. There was a general feeling that the dangers inherent in these recent and small museums wishing to join AGMANZ and thereby forming a large pool of votes would have to be faced. Although many of these new museums had demonstrated their professional attitude it was felt that a general lowering of standards could follow the admission of a large number to membership.

The meeting therefore agreed that Council should be asked to produce a small booklet setting out for groups proposing to establish new museums the basic requirements of such a project and should also be asked to explore the question of the accreditation and categorisation of art galleries and museums with a view to restricting voting rights to accredited institutions.

CHARLES FREDERICK GOLDIE

Late in 1973 a small Maori portrait by C.F. Goldie fetched a New Zealand record price of \$8,500. The painting, *Relics of a bygone age - Mere Werohia*, measured 11¾ by 9¾ inches; that is the successful bidder was prepared to pay something like \$75 per square inch. Surely confirmation, if it was ever needed, of Goldie's pre-eminence as the money spinner of the New Zealand auction scene and something that suggests that a recently published prediction that the art market was stabilising and that steadier prices could be expected in the future was somewhat premature.

Why is Goldie so very popular? Perhaps it is that the collector, and certainly it is the collector and not the public institution that is paying these high prices, is bidding for a painting that is immediately understandable. Overseas a revolt against the 'modern' art of our age, art that is so often incomprehensible to all but the initiated, has produced a similar auction sales situation. Collectors are paying huge sums for academic works that would not have been accepted at a major auction a few years back.

Goldie's Maoris look like old Maoris or at least conform to a popular concept of what an old Maori should have looked like. This of course raises the whole question of what is this ideal - the 'real' Maori of old?

It is perhaps one of Goldie's greatest failings that he chose to sentimentalise his subject matter. In an age of the Young Maori Party, in an age when Te Puea was, in Kibbutz-like conditions of toil and hardship, re-establishing the Kingsmen's marae at Turangawae-wae, Goldie chose to pick his subjects from among the old and often from among the dead and further chose to present these subjects as stereotypes, relics,

remnants.

It could be said that Goldie was merely conforming to the views of the society in which he lived but does this along with technical skill make him New Zealand's greatest painter, as our auction records would suggest? This is a question that I dare not answer. However three people eminent in their respective fields have supplied small articles. The points they raise will undoubtedly contribute to a better understanding of the artist but certainly also suggest the need for a great deal more study on Goldie. Hon. Ed.

CHARLES FREDERICK GOLDIE — THE TECHNICAL ASPECT

L.C. Lloyd

The free-st examples of Goldie's painting technique are those paintings produced during his period at the Academie Julian, Paris (from 1892 to 1897). Many of them, painted on cardboard or canvas, are still extant and readily show his bold approach. Contrary to the usual practice of painters after their training, and about the time of his return to New Zealand in 1898, Goldie appears to have tightened his technique. Thereafter, however, he changed it very little indeed. This change of direction in his method seems to have resulted from his collaboration with his former teacher, Louis John Steele, in painting *The Arrival of the Maori*, perhaps the largest work with which Goldie was ever involved, and also the first he made of Maori subjects. In this writer's estimation such works eventually totalled about 120.

Goldie used a fine-grained canvas almost exclusively, but from circa 1909 to circa 1920 he also used, to some extent, mahogany panels. These were always small, ranging from 6" x 5" to no more than 11" x 9" in size. His canvas preparation technique was extraordinary, and peculiarly his own. He adhered rigidly to this technique from around 1899 right through until his death in 1947. The canvas was primed with a thickish oil-based ground paint, applied with a round brush in a distinctive pattern - alternating obliquely directional brush strokes. This pattern is already apparent in his early portraits of Europeans, notably in that of the Honourable William Swanson, MC, (1904) now in Auckland City Art Gallery.

The casual viewer of Goldie's paintings is aware immediately of the apparently bold brushwork, but soon realizes that this does not follow the lines of the design of the painting at all but is in fact the pattern of the ground paint. Goldie took meticulous care to avoid brush strokes in the design itself, but it must have been exasperating work to paint so carefully on the ridged and uneven surface of the bold ground pattern. This curious technique is not evident at all in his paintings on wood. These he primed with smooth grounds in order to give the finished paintings that appearance of reality in miniature, without any trace of brushwork, found in panels of the early European schools.

From about 1939 Goldie employed shortcuts to save himself effort, but the resulting work was far less controlled than formerly and the paintings lost dimension. Work of this later period is commonly flawed - the paint film has contracted revealing the white ground beneath. In contrast, the painting technique he employed prior to 1939 produced portraits which have generally remained physically intact.

Goldie was a competent amateur photographer and no doubt used photographs as a memory aid, since, as he so often said, it was difficult to persuade Maoris to pose long enough for their portraits to be painted. He has, however, been accused of using a photographic or sensitized surface on which to paint. In the 1890's, and possibly before, this was a well-known, though

not a common practice. Photographic prints were pasted onto canvas, then painted over. Some painters sensitized the primed canvas and the projected an image photographically on to it. The image was then developed in situ and painted with semi-transparent colours. The following description from *The Art and Practise of Silver Printing* by H. P. Robinson and Captain Abney (New York, 1881) is relevant: 'Prints on plain paper are sometimes of use; for instance, they form an excellent basis on which to colour. They are of course duller than an ordinary albumenized print, since the image is formed more in the body of the paper than on the surface . . . If it be required to obtain a print on plain paper in a hurry, a wash of citric acid and water . . . may be brushed over the back of ordinary albumenized paper, and when dried, that side of the paper may be sensitized and printed in the ordinary manner'. Several other methods of sensitizing painting surfaces were subsequently evolved.

However, detailed examination of the ground surfaces of Goldie's works reveals no evidence at all of silver nitrate, iodide or indeed anything else which might be construed as photographic aid to the production of his paintings. One of the results of using a photographic silver base is that a semi-transparent

film of paint, or colouring matter is required to make use of the photographic image. The greyish image appears through the paint, obviously deadening the colours. This deadening is not apparent in Goldie's work.

He was undoubtedly an accomplished draughtsman and had no need of the dubious, even hindering, assistance of a photographic image. The observant viewer can rapidly detect when a photographic print has been used as the basis of a painting. The painter is forced to guess when delineating the darker and obscured areas of the print and his inadequacy and lack of understanding in this situation is very evident.

The assertion that photographic aids simplify painting becomes false as soon as the technical and optical difficulties involved in using a photographic base are realised. Even the use of an epidiascope, or similar apparatus, to project onto canvas an enlarged image which is then traced with a pencil, is only useful as a time saver in producing an exact replica, something than an artist of repute seldom desires. Unlike some other painters of the Maoris, Goldie can be exonerated from the disparaging charge that he used photographic bases for his paintings.

CHARLES FREDERICK GOLDIE – MAORI PORTRAITS

D.R. Simmons

Charles Frederick Goldie saw a need to capture people from a changing age on canvas. Some would argue that a camera would have done just as well. There were photographers in abundance, some of whom were sensitive enough to photograph more than just a record. Goldie's achievement is just that he paints living people. All his skill is used to give an impression of a personality, an attitude of mind, or just the hollow emptiness of somebody left by the tides of time upon a strange shore.

Goldie's subjects were the tattooed chiefs and the women who had lived to see their world become unrecognizable, some of whom maybe could not see what was to come, or if they did, did not wish to be part of it. Others of his subjects have a shining tranquility and an apparent confidence in their world.

Goldie was interested in portraying people and

this he does superbly. As a friend said recently of a portrait of Kapikapi of Ngati Whakaue, "That is an old Maori lady. I feel I should be able to put out my hand, touch her and talk to her". A photograph of Kapikapi put beside a painting of her just does not give the same feeling of her as a person. Kapikapi in the photo is wearing a striped blanket, a coat and a shirt, not the cloak of some of her portraits. In his painting of her as *The Old Sentinel* Goldie shows her in blanket, coat and shirt. In the full face portrait in cloak Kapikapi seems ready to speak and I would not be surprised to hear that she was a vehement old kuia proud of her traditions and ready to pounce on anybody who neglected them. By contrast as the old sentinel she has a far-seeing look and an intentness either from looking out or from looking into herself. In these two portraits is the essence of Goldie's work. Kapikapi no longer exists but through her we can look into the past. The same applies to the other

studies. Goldie painted Patara Te Tuhi and Te Aho o Te Rangi many times yet does not repeat himself. The paintings are very accurate in detail, sometimes romanticised in clothing but each could be of a different person if it were not for the physical resemblance. Patara Te Tuhi, who historically was a man of many abilities, is shown as a proud chief, a slightly sly or knowing man glancing out of a door, or as a smoking bon viveur ready to tell a tale, or Te Aho o Te Rangi as a warrior, a tired old man, a contemplator. Goldie tried many times to convey the essence of these men and their lives. He does not seem to have satisfied himself. One of my favourite studies is that of Wiremu Tamihana. Goldie at first tried to show him full face with his pipe in his mouth but he doesn't really succeed. The painting is accurate enough but the personality of the sitter doesn't come through. The other portrait shows Tamihana side face lighting his pipe, all the light coming from the match. Tamihana comes over as a thinking man not just because he is lighting a pipe but because the man himself is there.

To me this is Goldie, the man who opens a window onto people. The fact that those people belonged to the end of an age makes his work all the more valuable, but even without this he is the painter of people that through him I am glad to know.

Other aspects of Goldie's work are not so successful especially when he is not painting actual personalities but just showing figures. The agonized figures in the Goldie-Steele *The Coming of the Maori* are like photographs of Belsen but they do not mean much. One or two figures do project and here I think Goldie was using actual subjects. Ethnologically, of course, this painting is a disaster. The crew are shown as Polynesians with no tattoo, wearing tapa cloth, but they are sailing in a mixed up double Maori canoe of the eighteenth century using a sail form which probably never existed. So we have presumably fourteenth century Maori arriving in New Zealand in

a canoe with eighteenth century carving and a notional construction. We cannot blame Goldie for these errors, they were common to his time; the important feature is that the painting does not succeed. In the same way his grand composition of *The Arrival of the Fleet* while more successful as a painting does not have the same quality as the portraits. This painting incidentally has some errors in terms of figure heads - always presuming that there was such a thing as The Fleet - but is more acceptable from an ethnological point of view.

In the portraits Goldie is much more accurate than Lindauer in clothing and tattoo detail. He apparently had two or three tiki and eardrops that he could lend his sitters or include in posthumous portraits as some of these appear many times.

The relationship between Goldie and his sitter appeared to be important to him and it is this that gives rise to his best work, yet he could work just as well from photographs of long dead people. He was a person painter. While we can overlook such paternalistic titles as *Tumai Tawhiti Last of the Cannibals* and *Kapai te good joke*, others like *Memories* for a study of Pani of Atiawa hardly need to be given at all. As a record of people, many of them famous for their deeds, or who had lived through history, Goldie is unsurpassed. People make history. Here are some of the people. More than this though, these are people living in a changed world carrying with them some of the past. Goldie has made sure that the past has also become part of the future in a very personal fashion. Ethnology or Anthropology, or the dusty discipline of Archaeology, all these are interested in people and all their study is aimed at finding out what people do or did. An ancient waiata composed on a pa long since deserted helps us to glimpse the people who lived there. Goldie gives us people to meet.

CHARLES FREDERICK GOLDIE — THE ARTIST AND HIS AGE

Gordon H. Brown

Few New Zealand artists have achieved the status of house-hold names, but amongst those who have are two whose years of birth and death almost coincide, and yet, in style and outlook, they could not have been more different. Charles Frederick

Goldie, 1870-1947, had established his reputation by the time he was in his early thirties, while Frances Hodgkins, 1869-1947, was into her sixties before she enjoyed any real degree of recognition.

By 1900 the ingredients of Goldie's success were already apparent. He had been fortunate in his collaboration with his former teacher, Louis John Steele, in the painting of a large canvas, *The Arrival of the Maoris in New Zealand*, a dramatic, if factually inaccurate display of histrionics first exhibited in 1899, and for years afterwards the source of one of the most popular illustrations found in local school histories. He had the aura of an artist who had studied in Europe, a basic requirement for any successful colonial artist. During his years in Paris he had attended the famous Academie Julian, an art school patronised by other New Zealanders such as A.H. O'Keeffe, Margaret Fitchett, Thomas Ryan, Sydney Thompson and others. Stories about Goldie's abilities were retold in New Zealand: Stories such as the reported remark of the school's grand master, William Bouguereau, who, when viewing Goldie's first antique study, exclaimed: "I am glad one of my students had the *will* to carry his work so far". Behind this remark lay a rigid academic tradition that was enmeshed in rules, and against which students of the calibre of Matisse rebelled. It was an attitude suggestive of a devotion to nature, but which denied the naturalism of the Barbizon painters and their doctrine of painting in the open air (a major influence on van der Velden, Nairn and Nerli), and which saw the Impressionists as heretics. This window-dressing is reflected in a comment of 1901 by a forgotten New Zealand painter H.P. Sealy, when he wrote: "Mr. Goldie's method of working has no peculiarities; he paints faithfully what he sees, and has stood the hard test of criticism. He indulges in no limelight effects, and the vivid purples of the impressionist have, so far, been unknown to him".

It seems as if the regular visits to the Louvre, undertaken by Goldie in order to copy the works of acknowledged masters, may have acted as a foil to the narrow, impersonal outlook of the Academie Julian. In some of these copies, and other early works such as the Auckland City Art Gallery's *Tamehana*, one can sense a loosening-up in Goldie's impeccable, but calculated, technique. Unfortunately such paintings remained isolated examples. *Tamehana* not only represented a more painterly approach to his craft, it also showed some real human affinity with the subject; but these were to give way to the portrayal of racially stereotyped characters allied with the notion, current at the turn of the century, that the Maori was a dying race whose vigour lay in the past, all of which was emphasised in a rather sterile brand of photo-realism which Eric McCormick has labelled "laborious archaeologising". By 1905 Goldie had

seemingly fulfilled his aims as a painter and for the remaining forty years of his life he more or less repeated his earlier successes.

The attraction, at bottom a romantic, even picturesque attraction, of the Maori as fair game for the painter was wide spread during the last years of the nineteenth century and in the first decades of the present century. Name almost any prominent figure painter active at the time and the chances are fairly high that they would have portrayed the Maori at some stage of their career: Gottfried Lindauer, Louis John Steele, Frances Hodgkins, D.K. Richmond, Walter and Frank Wright, Robert Procter, S.L. Thompson, H. Linley Richardson, Horace Moore-Jones, W.A. Bowring and Edward Fristrom are amongst the more obvious. What separates Goldie, along with Lindauer, was the single-minded narrowness of their documentary approach. At first Goldie's Maori portraits attracted general approval, even if purely on the ground of his technical skill, for, as one critic wrote in 1906: "The technique is simply marvellous, and it is not too much to say that in this branch of his craft Mr. Goldie is probably one of the greatest masters south of the equator". But, at the same time, there was also a growing dissatisfaction with the limitations of Goldie's work. As C.N. Baeyertz said about one of Goldie's Maori portraits, it "is good work of its class, but personally I do not like the class. It is too photographic. There is no artistic fancy either in the manipulation or the arrangement. It is simply hard fact and conventionalism". However, many critics were harder hitting than this in their attack on Goldie's Maori heads. By 1910 there was a clear division of opinion between those who were for and those who were against these portraits. Typical of the comments from those in favour is this, stating how Goldie's Maori heads "so delight the public" yet "call forth the sneers of 'photographic', 'wax-modelling', and 'Madame Tussaud' from the high artists. As we have so often said, it is difficult to imagine studies of greater ethnographic value". It is significant that some of the apologists, from when the debate first began, ignored the question of artistic quality as if it were irrelevant in the face of "such perfect ethnographic records", and what helped to make them such perfect records was the "photo-realsim" of Goldie's style. But why do paintings by Edward Fristrom, Frances Hodgkins, D.K. Richmond, Sydney Thompson and others, which also depict the Maori, not require such a justification? Even granting Goldie some measure of artistic talent, it has been the emphasis on the ethnological aspect which has remained the over-

riding factor in the general appreciation of his Maori portraits, yet it is often a one-sided view, ignoring the inherent condescension, sometimes bordering on the sentimental, and which Goldie himself has so well summed up in titles like *The Noble Relic of a Noble Race* and *Memories*. By 1920 the myth surrounding the special ethnographical value of Goldie's Maori portraits had been established, often with encourage-

ment from Maori scholars, so that this element became a deciding factor in their popular acceptance. The acceptance of this myth was aptly committed to print in *Brett's Christmas Annual* of 1922: "It is a subject for genuine regret that Goldie came on the scene only after all but a few of the tattooed heroes of the lawless and picturesque years of early European occupation had gone to join their ancestors".

THE MEMBER'S ROLE IN AGMANZ

B.G. Hamlin

From time to time, dissatisfaction is expressed by individual or institutional members as to the role of AGMANZ, its emphases and, especially, representation on Council.

AGMANZ is, to me, primarily an employee organisation, bringing together people of very diverse specialist skills but having in common the interests of art galleries and museums. In this sense, AGMANZ is also an institutional organization as the interests of the institutions frequently are, and certainly should be, those of the individuals. In the larger institutions, this coincidence of interest may become rather blurred but by and large I see this principle of mutual advantage to be true.

At conferences and at council meetings, however, the interests and problems of individuals in their professional capacities are frequently buried under the welter of institutional business. Such matters as the organization of travelling exhibitions, where AGMANZ is involved, are properly matters for discussion but this should not preclude discussion of individual or occupational problems. In my experience, the lack of consideration of the occupational problems of individuals stems from the dearth of material on which such consideration can be based. The solution to the problem lies, therefore, squarely in the hands of the individual members. Their ideas, their voices and their votes are what can and should direct and control AGMANZ.

The question of representation on Council is a thorny one, but taking into account that AGMANZ is largely an employee organization, the composition of any particular council is in the hands of the membership through their voting rights. In the face of it, the Association thus gets the council it wants. In practice, other considerations tend to dominate

the selection. The diversity of geographical, political, occupational and personal factors makes selection of a representative council an extremely complex exercise. The only Rule which influences representation is the requirement that one of the vice presidents must represent an art gallery and the other a museum.

Various proposals have been made from time to time for a more widely based representation, the proposals usually reflecting some form of vested interest: more voice for art galleries, more for smaller provincial institutions, less disparity between North and South Islands, etc. It has also been suggested that representation from any particular institution should be limited.

All such proposals reflect, in my opinion, the notion that AGMANZ is an institutional organization. While it is desirable that Council has the benefit of the knowledge of as wide a range of experience as possible, I believe that this can be achieved within the present framework.

There are certain matters which need to be taken into account in electing a suitable council. Past experience has shown that Council cannot work satisfactorily without the presence of at least most of the directors of the large metropolitan institutions or their representatives. Most of the large travelling exhibitions originate from such places, they act as advisors to smaller institutions and they usually are, and certainly ought to be, familiar with the problems and progress of the other institutions within their various areas. Without discussion and agreement among these directors, much of the work of AGMANZ would be stultified and in some instances nullified. Collecting and collating of information on various subjects relating to art galleries and museums through-

out New Zealand although often initiated by AGMANZ, is usually done by one of these larger institutions for staffing reasons, and the consent of the director is naturally necessary for such studies to be undertaken. The decision as to the appropriate institution and the consent of its director is best taken at a council meeting to avoid time-consuming correspondence. Two examples are the index of topographic paintings compiled by the Auckland City Art Gallery, and the Cook Bicentenary Travelling exhibition organized by the Canterbury Museum. The presence of such a "power block" of directors does not, however, give undue influence, for even as a block they could not outvote Council should such an unlikely contingency arise. I cannot imagine a situation where it would arise under the present system unless the remainder of the Council attempted to bring pressure on these larger institutions on matters which would be unacceptable to the boards to whom the directors are responsible. Such an attempt would, in my view, be outside the scope of AGMANZ in the great majority of instances.

Art galleries at present are in a minority both as to institutional and individual membership, but representation is assured in the vice presidency. In practice, there has usually been larger representation especially from members from dual institutions. It must also not be overlooked that the similarities between art galleries and museums are sufficiently great for a very large part of AGMANZ business to be common to both, and that museum people are capable of appreciating the problems arising from the dissimilarities and dealing with them sympathetically. I need only instance the very considerable assistance which a succession of "museum-dominated" councils has given for conservation and purchase of pictures and other works of art.

Representation from smaller institutions has usually been fairly substantial considering the size of council. It has certainly not been in proportion to the number of such institutions but I believe this is not as unfair as it appears. Any individual or institution has the right to ask Council to consider a proposition and this can be reinforced by asking a Council member, preferably one fully conversant with the matter of the proposition, to give his voice in Council. The Minutes are, in fact, replete with instances where this has been done to the benefit of the proposer.

Regional representation has long been a subject of discussion but I believe it is over-emphasized. A recent proposal has been that the Council be enlarged

to allow one representative, from every centre having an art gallery or museum, to be on Council. A conservative tally from Index II of the 1969 edition of *Art Galleries & Museums of New Zealand* (now well out of date!) would give us a council of 63 of whom more than one third would come from the Auckland Province. It takes the present Council from a half to a whole day to conduct its business. I dare not even try to estimate the duration of a meeting of the size proposed, much less envisage the possibility of obtaining a working consensus. Regional representation is ensured to some degree by the presence of the metropolitan directors and is extended by the other membership. It must be conceded that multiple membership from one institution deprives others, but this point will be dealt with separately.

The election of Council is by a democratic vote but the choice of candidates is limited by the number of nominees. For those who feel strongly on regional or institutional membership, their clear duty is to nominate the best possible candidate. The opportunity is given for the candidate's qualifications to be set out fully in a sheet which accompanies the voting paper.

Regional and institutional representation is also fully catered for by both Conference and AGM at which individuals from smaller institutions usually outnumber those from the larger ones. Participation in the conference is of vital importance both for the meeting and for the individual if the conference is to be a success. For those who are unable to attend, written submission may be made to this forum also.

Multiple membership on Council from one institution first became a major issue at the 1971 Auckland Conference. Members from the (then) Dominion Museum nominated five candidates, fully aware that it would appear to be an attempt to "pack" the Council, but also confident that there was very little chance of all being elected. The real purpose was to force an election. There had been a steady decline in numbers of nominations over several years until AGMANZ had reached the stage where there was virtually no choice, and there had, if I recall, been occasions when an election had not been necessary. In an association such as ours, this was a deplorable situation and the move by the Wellington members was an attempt to break what was developing into a tradition. Through a series of errors, the attempt not only misfired but back-fired! The name of a properly nominated candidate had inadvertently been omitted from the voting paper so that the postal ballot was invalid. In view of this, the meeting decided, very

inadvisedly in my view, to declare all nominees, appointed to Council. The decision was taken, not because some unsuccessful candidates objected to the results (as has been suggested). I believe that the proper course was that a new ballot should have been taken, with the old council filling the interregnum.

This decision resulted in the Dominion Museum having a grossly inflated membership on Council for that term but the situation was modified at the next election. It did give rise, however, to suggestions that representation from one institution be limited. I regard this as a dangerous precedent to set for not only would it deprive AGMANZ of the services of potentially valuable candidates but would set an example for creating further restrictions. A suggestion for regional representation as of right has already been mentioned. A case could also be made for restriction on occupational class ("not more than one biologist, not more than two ethnologists, not more than one preparator . . .") which clearly becomes an unworkable proposition. A more workable suggestion has been made that the term of office be restricted as is already done for the presidency, but this also has its pitfalls. Mention has already been made of the desirability of having the directors of the metropolitan institutions on the Council. To place a restriction on length on service on them would be to deprive Council of at least one of these for each term. Furthermore, the president is customarily, although not necessarily, elected for his previous service on Council during which time he has demonstrated his abilities and has gained experience of AGMANZ and Council affairs. By his election to Council and there-

fore (normally) his regular attendance at conferences, the membership is able to judge his potential for president. This process would normally take a number of years. The dispelling of the present dissatisfaction is to be found, not by restriction or alteration, but within the present framework of the association. The prime requisite appears to me to ensure that sufficient nominations come forward to enable the membership to have an adequate choice. The basis on which they make that choice is their affair but the result will be the council which the members want. Participation in conferences by regular attendance is difficult for many members but every effort should be made to attend as many as possible (see AGMANZ News Vol. 3, No. 2, p.3). It is mainly in this forum that the members can exchange views and discuss issues in order to come to conclusions on which Council can act. Council is elected to carry out the business of the Association and to implement the wishes of the members. It is up to the members to bring forward the business and to elect a Council which will best carry it out.

Finally, as members of AGMANZ, we are all responsible in our various capacities, for the preservation and presentation of New Zealand's cultural heritage. This common purpose is, I believe, more important as a cohesive element than the potentially divisive elements of regional or specialist interests. It is an aspect of Mr. Singleton's "outward view" that every members, especially a council member, should look beyond his or her regional, institutional or specialist field and at least try to understand and appreciate the merits and problems of other members.

WHO YOU SHOULD KNOW - 10



Wanganui Newspapers

Gordon H. Brown
Director
Sarjeant Gallery, Wanganui

Gordon Harold Brown was born at Wellington in 1931. He received his basic art training at the Art Department, Wellington Technical College. This training was later supplemented by four, not very fruitful years, at the Canterbury School of Art from which he graduated in 1956 with a Diploma in Fine Arts. In the years between leaving secondary school and gaining his diploma he worked as a commercial artist, a silk-screen printer and designer, a cleaner in a railway yard, a grocery wholesale storeman, worked in a candle factory, grinding gear-boxes for washing

machines, in an electro-plating establishment, as a calligraphist, as a porter in an old-peoples' home, a part-time caretaker and other odd jobs. With his diploma in hand he avoided the obvious art teaching job by working as a porcelain-enameller in a factory for nearly two years. A casual meeting with an ex-student, then at the National Library School, suggested possibilities. After some months in Fiji he returned to Wellington, worked for some time as a storeman with the School Library Service, and after a verbal struggle, was accepted for the full-time course at the National Library School in 1960. After graduating he joined the staff of the Alexander Turnbull Library where his work included the care of the pictures in the collection, as well as becoming interested in the broader aspects of New Zealand painting. Conversations with Peter Tomory at this time increased his awareness of the need for higher professional standards. In 1964 he shifted to Auckland to become Librarian-in-charge at the Elam School of Art Library and in the following year he joined the staff of the Auckland City Art Gallery, where, amongst other duties, he edited the Gallery's *Quarterly*. As a painter, between 1959 and 1968, he was represented in a number of exhibitions organized by the Auckland City Art Gallery. He has also written articles on art topics, and for five years acted as an art critic for the *Auckland Star*. During 1970 and part of 1971 he was Director, Waikato Art Gallery, and then, until March this year, Curator of Pictures, Hocken Library, Dunedin. At present he is Director of the Sarjeant Gallery in Wanganui. In the mid 1960s he collaborated with Hamish Keith to produce a book *An introduction to New Zealand Painting, 1839-1967*, and since then has produced two important catalogues, *The Ferrier-Watson Collection of watercolours by John Kinder and New Zealand painting 1900-1920: traditions and departures*.

MUSEUM CHARGES ABOLISHED IN U.K.

Mr. Hugh Jenkins, Minister for the Arts, recently announced that admission charges to the national museums and galleries would be abolished as from 30 March. In a written reply in the House of Commons on 9 April Mr. Jenkins said that the total number of visitors to these institutions during January and February 1974 were 570,855 and 616,710 respectively. Comparable figures for January and February 1973 were 1,036,897 and 1,101,037. (From *Museums Bulletin* May 1974).

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