



Bulletin

The Robert McDougall Art Gallery

A bi-monthly publication containing news, views and reviews of activities at the Robert McDougall Art Gallery.

Number 3

May / June 1979

Gallery Guides

Since publication of the last number of the 'Bulletin' we have received some response to the invitation to members interested in participating in the gallery-guide scheme to be implemented under our new Education Officer, Ann Betts. In order to be able to offer a service of the kind we envisage we require several more interested people. Why not become one of the gallery team and join us in our efforts to provide a full and vigorous programme of gallery activities? Please don't feel inadequate — each guide will be instructed and regularly briefed by staff. You are bound to enjoy this kind of community work.

New Faces

In the last issue of the 'Bulletin' we were able to announce the increase of our staff establishment by four further officers. These positions and two others from the existing entitlement have subsequently been advertised and filled. The Gallery is singularly fortunate to have been able to attract very highly qualified applicants and we can look forward to a vigorous programme of activities and committed attention to the Collections as a result of this new impetus.

Mrs *Ann Betts* who has taught both in New Zealand and Britain and is the holder of a B.A. degree with joint majors in Art History and Geography joins us as Education Officer. Ann is currently planning a major educational programme which will reach all sectors of our community.

Mr *Gordon Ducker* has joined the staff as Custodian with the added responsibility of Security Officer. Gordon's quiet presence in the Gallery will ensure the maintenance of a high level of 'sympathetic security'.

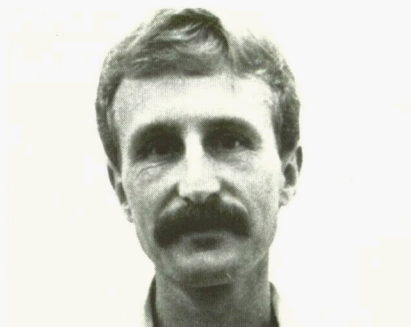
Mr *John Harper*, a graduate with a B.Sc. Degree in Chemistry and a further three years conservation training, joins us as our first staff Conservator. Blessed with that New Zealand pioneering spirit which



John Harper



Neil Roberts



Bruce Robinson



Graham Snowdon



Ann Betts



Gordon Ducker

views serious constraints and limitations as a challenge and something to be overcome. John has begun developing his conservation workshop and started some work on the Collection. Mr Neil Roberts, a contributor to last year's 'Manner and Matter' exhibition is now the occupant of the Curator's post. He has a Diploma of Fine Arts and Teaching Diploma and will complete a B.A. this year, having already successfully concluded a double major in Art History. Mr Bruce Robinson, a holder of a diploma of Fine Arts with Honours and a painter, requires no introduction to most members. Bruce now transfers from part-time staff to the position of Exhibitions Officer. Bruce will, furthermore, act as deputy director at the Gallery during the four months absence of the Director. Mr Graham Snowdon, also a practising artist – a sculptor – completed the Fine Arts Honours Course in 1978 and joins the staff as a Technician. With his meticulous craftsmanship, good sense of design and his ability with the preparation of Audio Visual programme material, Graham is a valuable member of the Gallery team.

A Resignation

Members will be dismayed to learn that Mrs Vena Henning, the Gallery Secretary Administrator is leaving us shortly after the appearance of this number of the 'Bulletin'. Vena has – as a wide circle of people already know – offered her undivided loyalties and energies to the Gallery for some six years. Now, unfortunately, she must leave us for private and compassionate reasons. It will be difficult to find someone with Vena's capacity for work and possessing her unflinching cheerfulness.



Director's Leave

Some members will already be aware of the period of leave granted by Council to the Director. During the four months from May 30 to September 29 he will be involved in research on Frances Hodgkins in Britain, France and Belgium, and on Gallery business and investigating Museum Studies courses in the same countries as well as in the Netherlands. During his period of absence the exhibitions officer, Bruce Robinson, will act as Assistant Director and deputise for him.

Education Programme

A complete community wide educational programme is envisaged by the Gallery, but a project such as this requires some time in the creation. However, since the inception of the Education Programme several initial projects have been launched.

The major exhibitions have each a room display giving some brief and basic facts about the artist and the works, and to accompany them a more detailed 'What Is It All About' brochure is available from the entrance desk. It is hoped that with the 'What Is It All About' brochure, visitors interested in more information can collect the brochure and use it as a guide around the exhibition. Information of this type was available during April from the Neil Dawson, Bill Culbert, and Hogarth-Rolandson Exhibitions and seemed reasonably popular with our visitors.

As a liaison between the Gallery and the schools, colleges, and tertiary institutions in the Christchurch area, a monthly Educational Programme has been printed. This lists the major exhibitions each month and suggests ways in which

visiting school parties could incorporate the exhibition into their school syllabus. A further use for this type of information will be to the desks of hotels, public libraries, etc., where people interested in our current exhibition list can have access to the information.

Finally for the May School Holidays, a special childrens' competition called *Hunt the Detail* has been organised. Small details from works which will be exhibited in the Gallery in May will be collected on the entry sheet, and the children have the fun of tracking them down and identifying the artist and the work. Smith and Smith Ltd. have kindly donated two prizes and we plan a junior section under 12 years of age and a senior section. All the correct entries will be collected and a winner selected by ballot, but it is hoped that some memento of the competition can go to all the finalists.

There is no doubt that the scope of the Gallery's 'Out-Reach' programme is extremely wide, but arranging programmes to meet the varied needs is certainly a fascinating if somewhat exacting task.

Two Architectural Field Trips

So successful was Mr Jonathan Mané's recent walking tour of Christchurch High Victorian Gothic architecture that he has agreed to offer a further nine trips to complete the series. In each case attendance will be restricted solely to members of the Friends' Society and to no more than 20 participants. This latter restriction is imposed in order to ensure that groups are of a manageable size and it will be necessary for intending participants to contact the gallery to obtain their 'tickets'. Some tours will be walking tours, for others transport will be provided. For the months of May and June the themes are:

Saturday May 26, 10.00 a.m. wet or fine, at the gallery

'Italianate Architecture in Christchurch' Amongst the buildings included will be the McDougall Art Gallery, the Central Post Office, the National Bank of New

Zealand (Manchester and Hereford Sts), the Bells Arcade Building, and Christchurch Club. This is a walking tour and will conclude at 12.00 noon.

Saturday June 30, 10.00 a.m. wet or fine, at the Gallery

'The Cathedrals'

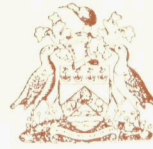
The three cathedrals to be considered are the Anglican Cathedral, St. Michaels Pro-Cathedral, and the Cathedral of the Blessed Sacrament. Transport will be provided, and the tour will conclude again at 12.00 noon.

The remaining trips which will make up the series are:

'Victorian churches', 'The domestic revival', 'The earliest buildings in Christchurch', 'Park Terrace-Bealey Ave-Colombo St', 'Twentieth Century Architecture', 'Stained glass', 'Public sculpture'.



W.H. Clayton's Post Office, Cathedral Square (1879) one of the buildings included in the May 26 Architecture field trip.



Educational Programme

The Robert McDougall Art Gallery

For further information please contact Ann Betts, Education Officer, Robert McDougall Art Gallery.

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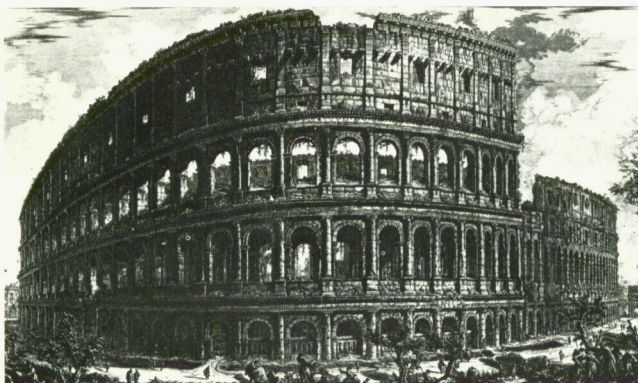
June 1979



Don Peebles June 6-29

An exhibition of recently painted canvas reliefs stimulating ideas for senior art students/physical recessions, concave and convex elements in the canvas shapes directly engage the light and create their own tonal elements.

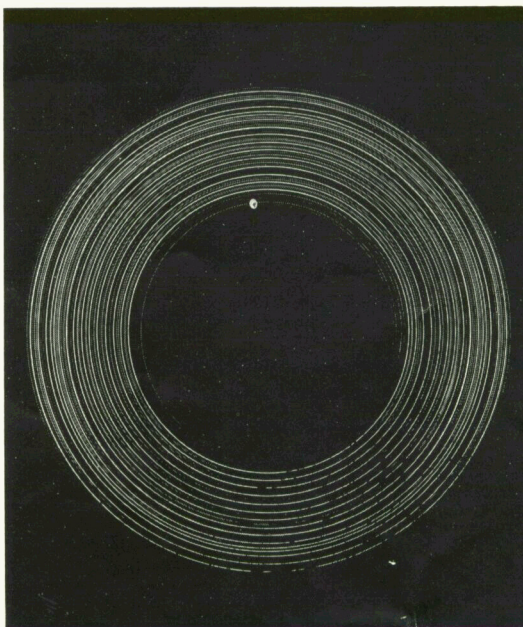
Supporting display of slides showing the relationship of the exhibited pieces with previous works/gives a good idea of the development of the artistic techniques from representative works to abstract reliefs.



Print Works from the Permanent Collection The Grand Tour

A selection of print works showing the main attractions, natural as well as cultural, recorded by the 18th century artist and tourist/ will illustrate the two main routes from London and will include some of the excellent Italian prints in the collection and works from masters like Turner, Rossini and Piranesi.

This exhibition could be excellent background material for studies on life in the 18th century, or the background to 18th century literature, as well as an important print selection of engravings and etchings by established masters.



Ralph Hotere's Melody Panels June 25 – July 29

A contemporary NZ exhibition from the Permanent Collection to support the Gallery's new acquisition Hotere's Melody Panels/initially exhibited at 1971 Sao Paulo Biennale/the world's foremost exposition of avant-garde art where they were very favourably received.

With the supporting contemporary works would be useful exhibition of modern hard-edged works from the Gallery's permanent collection/NZ painting in the 70's/controversial/stimulating.

City Print Workshop

The Robert McDougall Art Gallery is sponsoring a project for professional printmakers from throughout New Zealand. A 'Print Gallery Workshop' organised by two Christchurch printmakers, Barry Cleavin and Jule Einhorn will be opened to the public from May 7 to 11 at 182 Oxford Tce above the 'Left Bank' Restaurant between the hours of 9 and 5.

The purpose of this venture is twofold; first, to bring further understanding of the art of Printmaking by showing the practical aspect of making prints to people as they pass the shop during their working day. Second, for the Printmaker the project offers the opportunity for them to work together in a communal environment and talk to the visiting public about their work.

The workshop will be limited to the

printing of Intaglio Plates on two Meickle Presses. An intaglio print, or etching, is taken from zinc or copper plate which the artist has prepared by etching with acid and-or working with tools to form lines and textures in the surface of the plate. The print paper takes an impression of the inked image on the plate when it is passed through the press, lifting out the ink from the lines and textures.

Each printmaker is required to be in the workshop for one day to print an edition off a plate which they have previously prepared.

The following artists will be printing in the workshop on the following days.

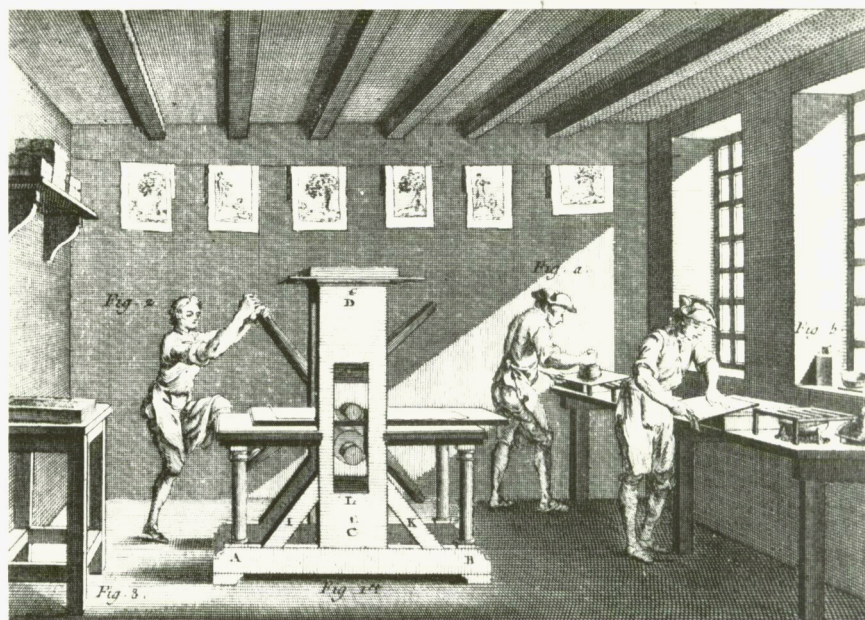
May 7 Grahame Sydney, Denise Copland

May 8 Janet Bathgate, Barry Cleavin

May 9 Tiffany Thornley, Jane Zusters

May 10 Kate Coolahan, Jule Einhorn

May 11 Michael Reid, Peter Ranson



Lecture

Max Gimblett 'New York: where is it?'
Thursday June 21 8.00 p.m.

(Please use the Night Entrance)

The McDougall Gallery will be assisting the University of Canterbury School of Fine Arts in bringing the expatriate New Zealand painter Max Gimblett to Christchurch for a workshop session at the University and lecture at the Gallery. Max Gimblett has been working in the United States for some fifteen years, six or seven of which have been spent in that artistic dynamo, New York City. A friend of the New Zealand born sculptor Len Lye, Gimblett has established an enviable reputation as a painter and teacher. He was recently visiting artist at Indiana University and Associate Professor teaching sophomore painting at the Pratt Institute, New York. Whilst in New Zealand he will exhibit at the Barry Lett Galleries, Auckland and hopefully at the Brooke / Gifford Gallery, Christchurch. This lecture will be an excellent opportunity to experience something of the electricity of New York transmitted through the experiences of a fellow New Zealander.

Chris Brown

Electronic Music Concert at the Gallery
Centre Court June 3 2.00 p.m.

(approx. 1½/2 hours) — thereafter the first Sunday in each month.

This is the first of a regular series of concerts. Although initiated by Chris Brown and built around an electronic music nucleus subsequent concerts may include other art forms.

These performances will be part of the Gallery's 'Out Reach' programme and will be performed at other venues. If you are involved with community groups, old folks' homes, pre-school education centres, factories etc. and would like to make use of this Gallery service (gratis) please contact Chris Brown at the Gallery. Should he not be available ring the Education Office, Ann Betts.

Friends of the Gallery Subscription Print

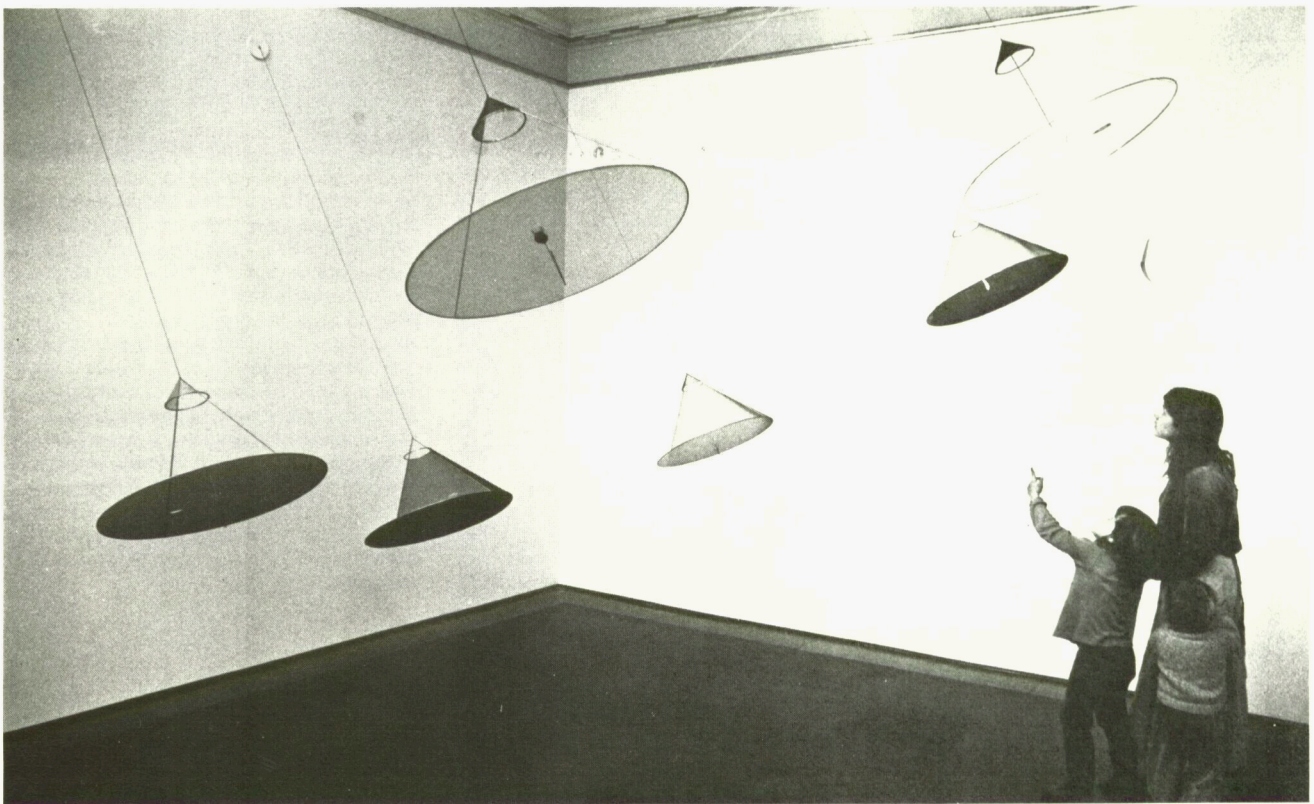
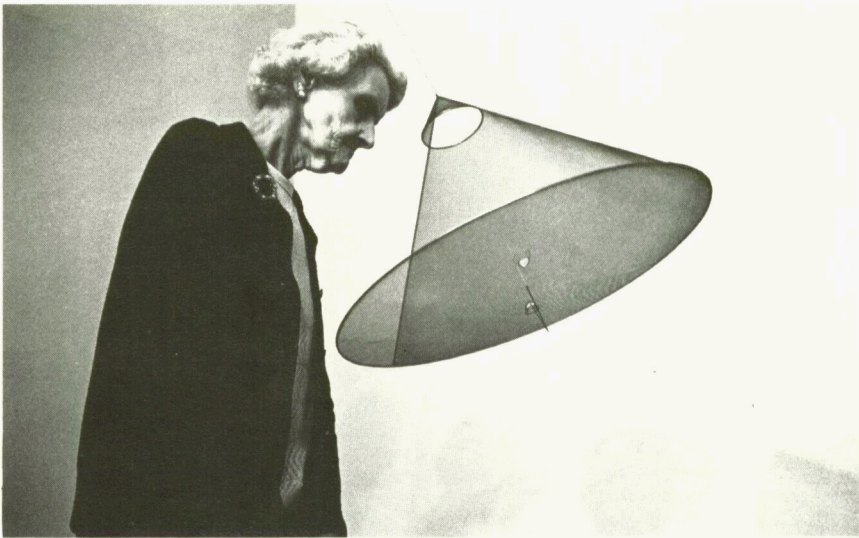
Each year the Gallery will commission a single small edition of original prints for the exclusive purchase of members of the Friends Society. These will all be very fine works of lasting quality.

To launch this project the obvious choice of artist was Barry Cleavin. Barry's work will be known to most members and his success both here and abroad will also be no secret to them. Not only has he exhibited widely and successfully but he has made an indelible mark on the teaching of art in New Zealand; first at the Technical Institute, more recently at the University of Canterbury. He was also the organising officer of this Gallery's 'International Drawing Invitational' exhibition in March 1978. In a subsequent issue we will publish a photograph and details of the etching/aquatint we are offering, but since you may well wish to secure your copy in advance in order to make certain of obtaining one, we advise that the work will be *Death and the Young Man*, and the edition size will be 40 examples. The prints will be printed on Velin Arches Blanc 150gsm 38 x 28 cm paper, they will be 35.5 x 19 cm image size and the price will be \$25. To ensure perfect safety Christchurch orders will be held at the gallery for collection (we will notify purchasers when the prints are available) but out of town orders will be posted in secure cardboard cylinders if a further \$1.00 is paid for packaging and postage. If this is not paid we will assume that your print is to be collected from the Gallery. In order to conform to our 'no sales of art works' policy we would inform members that this is a non-profit making venture aimed only at providing members with the opportunity of acquiring a significant work of art at a very manageable price.

Neil Dawson
Seascape Installation/Documentation



Three impressions by Glen Jowitt of Neil Dawson's 'Seascape' and accompanying didactic exhibit.



Forthcoming Exhibitions

Carl Sydow (1940-1975): Memorial Exhibition May 2-31

Sculpture, drawings, prints, information panels, and educational material. Generously sponsored by Letrasystems (New Zealand) Ltd., and the Queen Elizabeth II Arts Council of New Zealand.

Don Peebles: Recent Work June June 6-29



Don Peebles with 'Untitled canvas relief', 1979

From June 6 to June 29 Don Peebles will show a collection of recent works. Canvas reliefs, executed in acrylic paint and charcoal on unstretched canvas these powerful pieces are the most recent products of one of New Zealand's most consistent and hardworking painters.

'Painting to Don Peebles is a dynamic process wrote Michael Thomas recently 'his work is in a continual state of evolution, and art to him is not the process of realising a preconceived idea or the carrying out of a plan, but is a venture in which the final form is unknown.

His working method is to make highly considered decisions which make the most of each situation, rather than to act in a spontaneous, haphazard or random way. Each additional line or tone – however small or subtle – is a vital element which must be perfectly balanced with all the other elements within the work. Three months might elapse before a hue or an angle is altered. A piece might be exhibited, then be later rejected or even become part of a larger work; there is nothing static about his art which is continually being re-processed. Don Peebles admits to having to resist the desire to take his paintings or constructions off gallery walls in order to alter them! A piece is never actually finished he says 'it reaches a juncture when I can accept it'.

Peebles paintings are not consciously concerned with meanings, symbols or emotive feelings; there is no deliberate reference in them to anything outside the work. It is the unity of the 'concrete', tangible elements; form, texture, line, tone, colour, which is the 'raison d'être' of his art'.

Prints from the Collection The Grand Tour

During the month of May the gallery will present an exhibition in the Print Room of published prints which will carry the theme 'The Grand Tour' and show something of what the eighteenth century tourist during the reign of George III might have encountered on his fashionable pilgrimage to Italy.

It is not possible within the scope of the present collection, nor within the space of the print room to plot this amazing European tourist convention in the detail that perhaps we would have liked therefore we have decided to focus quite a degree of attention on the climax of the Tour, Italy, and in particular the visit to Rome and its antiquities.

For this section of the showing we will draw on the resources of the superb Italian prints in the collection, and include such masters as Turner, Rossini, Silvestre, Basire and most especially Piranesi.

We are most fortunate to be able to show three works by the latter master, each etching being a representative example of separate publishing ventures, carried out during the artist's career, promoting the mystique of the antiquities of Rome. All had an impact in their time, and proved to be highly influential in attracting even greater numbers of tourists.

It must be recognised however that when Piranesi and his contemporaries were producing such works as this exhibition will show, 'The Grand Tour' had become almost an institutionalised convention, and decidedly 'the thing to do'. Although the Tour had been taken for more than three centuries it was only during the second half of the eighteenth century that the lure of Italy became so compelling, to so many. Even before the signing of the Treaty with France in 1763, tourists from England flooded Europe usually taking one of the two traditional routes. From London a traveller could, after crossing the Channel or the North Sea set out overland or by water journeying either via the Netherlands, Germany, Switzerland and Austria over the Mt Cenis Pass, or by way of France, then by sea to Genoa. To a very large extent the terrain of Europe and not always reliable modes of travel imposed certain restrictions, though not infrequently some individuals ventured off the traditional path to take in the splendours of more remote parts. The main cities of Europe which included Paris, Amsterdam, Cologne, Berlin, Berne, Dresden and Vienna en route, all offered a variety of pleasurable diversions, that were as varied as the travellers themselves. Not all were wealthy connoisseurs or gentlemanly scholars, many were merely sightseers out to take in not only the cultural climate of Europe and Italy but also the wonders of nature. Excursions to the glaciers of Chamonix or the crater of Mt Versuvius were just as popular as visits to Versailles the Uffizi in Florence or the theatre in Dresden.

Acquisitions and Gifts

The following works have been recently acquired:

1

Lucas van Leyden, *The Crucifixion*, 1521, engraving

2

Jean-Francois Millet, *Le Paysan Rentrant Du Fumier*, 1855, etching

3

Giovanni Battista Piranesi, *Veduta Dell 'Anfiteatro Flavio*, 'detto il Colosseo' from the 'Vedute di Roma' etching

4

G. B. Tiepolo, *Two Astrologers and a Boy*, Plate 13 from the cycle 'Scherzi di Fantasia', etching

5

Odilon Redon, *Je Vis une lueur large et pale*, illustration to 'The Haunted House' by Bulwer Lytton, 1859. Lithograph

6

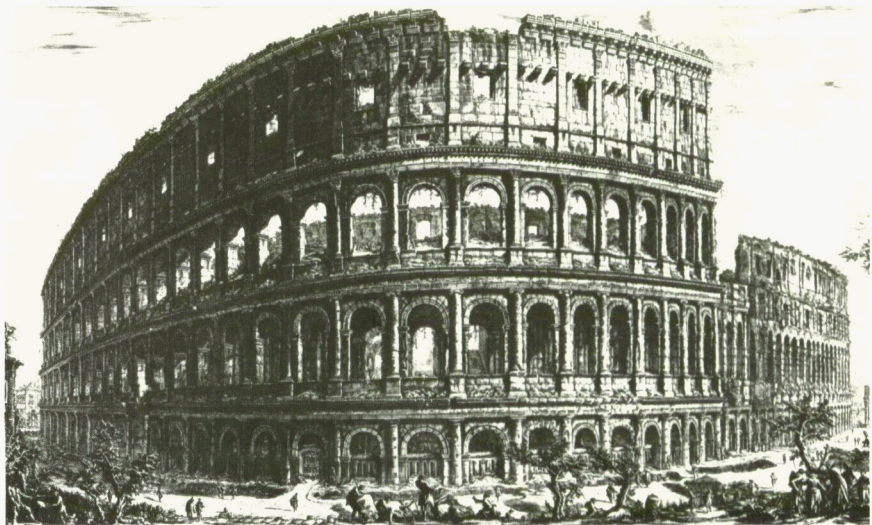
Ralph Hotere, *Black Paintings – Malady Cycle*, 1971. Exhibited representing New Zealand at the Sao Paulo Biennale, Brazil, in 1971 and included two years later in the large touring Hotere Exhibition (Cat. No. 47). This cycle of seven panels is the largest and most important work in the South Island by this major New Zealand painter.

7

Bill Culbert, *Celeste*, 1970. This magical inverse camera obscura with its dozens of images of the light bulb light source projected over its surfaces was one of the most richly satisfying pieces from the exhibition mounted by the Brooke/Gifford Gallery which recently toured New Zealand.



Giovanni Battista Tiepolo, 'Two astrologers and a boy', 'Scherzi di Fantasia', etching.



Giovanni Battista Piranesi, 'Veduta Dell 'Anfiteatro Flavio', Detto Il Colosseo', from the 'Vedute di Roma', etching.

The following gifts have been received since publication of 'Bulletin 1'.

1

From the late Mr Andrew Burns of Christchurch
Mrs R. S. Bower, *The Waimak Gorge*, Woodstock, watercolour
Archibald F. Nicoll, *Sailing Craft*, oil
G. C. Haites, *Venetian Canal Scene*, watercolour
H. Coffieri, *Harbour Scene*, watercolour

2

From Miss M. P. Stevenson of Christchurch
Petrus van der Velden, *Wellington*, charcoal and watercolour. Although the gallery has a quite large Van der Velden collection there are significant gaps including a total lack of Wellington period works. This drawing is all the more welcome for this reason.

3

From Mrs Clare Wadsworth of Hong Kong
Charles J. Watson, *Portico*, etching

4

From Miss Olivia Spencer Bower of Christchurch
Charles Méryon, *Océanic Pêche aux Palmes*, 1863, etching
Charles Méryon, *Le Stryge*, 1853, etching
These are valuable additions to our small Méryon holding.

5

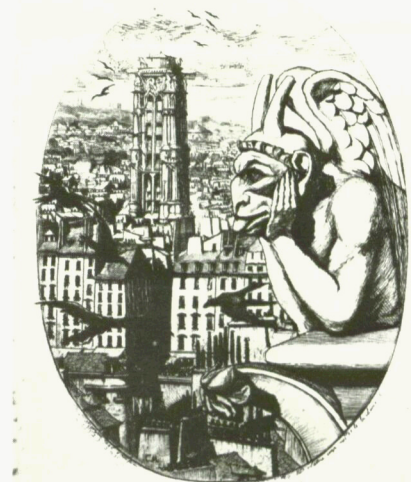
From the late Miss Maureen Chute Raymond of Auckland
Jacob Epstein, *Air Marshall, Viscount Portal*, bronze
Pablo Picasso, *Portrait of Jacqueline*, lithograph
Rembrandt Van Rijn, *Tobit*, etching

6

From Mrs Peggy Perrins Shaw of Melbourne
Peggy Perrins Shaw, *After the Fire*, Gouache



Jacob Epstein, 'Air Marshall, Viscount Portal'. A major new acquisition from the Raymond Bequest.



Charles Méryon, 'Le Stryge', 1853, etching. Recently presented to the gallery by Miss Olivia Spencer Bower.

Robert McDougall Art Gallery
P.O. Box 237
Christchurch
New Zealand

Location
Botanical Gardens Rolleston Avenue
Telephone 791660