



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

Number 10.

July/August 1980

Gallery patrons during the past weeks will have observed that a start has been made to the restoration of wall surfaces. All of the picture rails which were added to the walls during the 1950s are being removed, the wall surfaces repaired and a new textured coating applied. Narrow steel rails are being fitted immediately beneath the cornice and larger works will be hung from these on rods or cords depending upon their weight. From time to time small works will be attached directly to the walls, consistent with the original hanging system designed by the architect. The new colour scheme provides for white textured walls above the dado, a sand coloured dado panel with the rich varnished timber preserved above, a sand coloured cornice with deep brown ceilings in the north end and centre gallery in the south, and white ceilings elsewhere. The recently renovated print gallery remains

unchanged. Wall panels in the Centre Court and the Foyer will also be repainted in due course. We wish to gratefully acknowledge the assistance of RESENE PAINTS with this project.

During the next three months top-hung storage frames will be installed in the painting store and a dehumidifier included, an airconditioning unit will be relocated to increase the total humidity and temperature controlled coverage to some 70% of the exhibition spaces, a new lighting system will be installed in the southern galleries and a new security system providing passive infra-red, microwave and 7 hour video surveillance will be added. Ultra violet absorbing filters will be installed above the Centre court and natural light eliminated elsewhere. The new fire detection and — beneath the ground — Halon gas protection system is now in operation.



One of the two teams of painters currently at work in the gallery.

The Gallery opens its Toy Box

For some time now the Gallery has been preparing a Toy Box and gathering a selection of fine quality toys for the pleasure and entertainment of young visitors to the Gallery. In this project we are most grateful for the support of Stuart and Angela Wright-Stow of Medbury who have supported the project in the donation of 11 fine wooden toys.

The Toy Box project aims at more than just the provision of entertainment to the young and peace to the parents however. It is part of a dual purpose programme. It intends to collect fine toys chosen specifically for their design and craftsmanship and to present these to visiting parents as examples of some of the better play materials available. Toy makers are invited to submit their toys for our box. Those chosen will be advertised on the box itself and information

regarding prices and contact addresses, telephone number etc. will be given at the Gallery desk.

The child, as well as obviously being amused and entertained is also in line for some fringe benefits. By their participation in and involvement with toys and expressing the aesthetics of good design the child unconsciously absorbs some of the essential principles. Certainly the importance of the development of an art awareness through entertainment and educational facilities is widely recognised in the major Galleries overseas. With the restraints of our space problem the Toy Box is at least one of the ways in which we can meet this responsibility.



The Toymaker, Stuart Wright Stow with his two children enjoying the toybox located in the South-west corner of the centre court.

Gallery Guides are ready now and looking for their customers

After several months of quiet private study and a series of informal training sessions with the Education Officer at the Gallery a group of 10 voluntary Gallery Assistants are ready to offer visitors a guided tour around the exhibitions. All they now need is a regular supply of viewers interested to hear a little more about a painting, or about the artists and prepare to discuss this in an informal way. "Our

intention is to share with the visitor, our interest and excitement in the work not to intimidate or bore them with a mini-lecture" one of the Guides explained.

Certainly it can add tremendously to the pleasure of a visit to the McDougall and if you are interested, then it would be wise to visit the Gallery on Wednesday, Saturday or

Sunday afternoons between 2.30 and 3.30pm when one of these Gallery Assistants is likely to be on duty. A notice announcing their presence and availability in the Gallery will be posted in the entrance foyer. If the demand warrants, then perhaps Guides will be on duty on other weekdays too. It all depends on your response.

Once more out of darkness into the light

Regular gallery visitors will have noticed that the bronze sculpture *Ex Tenebris Lux* by Ernest Gillick, has been relocated before the gallery in the Botanic Gardens.

Gallery staff have felt for some time that justice was not being done to the work which has languished in a corner of the centre court. Its relocation in a garden setting now gives it renewed vitality and the attention that its donar intended.

When the gallery was opened in 1932 it had a small sculpture collection comprising just 4 works. *Daughter of Eve* by Charles Kidson; *The Age of Innocence* by Alfred Drury; *Lass of Dee* by Charles Hartwell, and a framed bronze relief *Jason Ploughing the Acres of Mars*. All works had recognisable merits but dated very much from the first decade of this century and exhibited features spawned in the Victorian Age. However, during the 1930's the possibility of the city obtaining newer and more vital works of sculpture for the gallery collection seemed rather remote. It was nevertheless felt that the sculpture court was lacking in sufficient work to give it the emphasis intended by the architect.

Older visitors will recall how Hartwell's *Lass of Dee* held the centre space for many years, but this work as with others then in the collection required more intimate spaces to work well.

The problem of the sculpture court however was recognised by Mr McDougall who once again rose to the occasion and in 1937 wrote to Professor William Constable, Director and Professor of Art History at the Courtauld Institute University of London asking him to purchase on his behalf a suitable work of sculpture. His choice was Ernest Gillick's recent exhibit at the Royal Academy. The exhibit was *Ex Tenebris Lux* (from darkness light) an allegorical work symbolising enlightenment and knowledge.

When informed that Mr McDougall was going to present the work to the city the Art Gallery Committee was keen to see the work harmonise as completely as possible with its architectural surroundings and to this end they invited Mr E.W. Armstrong architect of the gallery to design a complementary pedestal base. This was duly carried out and on completion was erected in the sculpture court on May 3, 1938 and as the inscription on the base read was "Presented for the enjoyment of the citizens of Christchurch".

There it was to remain for 21 years to greet thousands of visitors on arrival like some ancient idol. However on June 6, 1972, it was decided by the then Director that the work should be moved into the south east corner of the centre court where it remained almost unnoticed by gallery visitors despite its size.

The centre court is no longer exclusively a sculpture installation area, gallery space is now too valuable for that and *Ex Tenebris Lux* is too important a piece of work to have remained where it was much longer. It is now in a location with which its creator — very much an out of doors sculptor — would certainly have approved.

Ernest Gillick is long forgotten by most but during the 1920s and 30s in particular he gained some distinction as a sculptor of memorials in Great Britain.

Gillick was born in Nottingham and commenced his studies in art at the School of Art Nottingham with Thomas Meldrum. In 1902 he was awarded by the Nottingham Municipal Council a Travelling scholarship to study modelling at the Royal Academy London and sculpture in Rome. Following his studies in Italy he served on the Faculty of Sculpture at the British School in Rome. On his return to England he became engaged in many public commissions including

memorials at Emanuel College, Winchester College, the Frampton Monument St. Pauls Cathedral. The Harrison and Chemical Society's Memorial Burlington House and Quida Memorial Bury Street Edmunds.

In 1935 he was awarded the Royal British Sculptors Medal and became an associate member of the Royal Academy the same year, and in 1938 F.R.B.S. He worked on many statues and the more notable ones include those at Cardiff City Hall; Foord Almshouses Rochester, and in India those to Bikaner and Cochin.

He also worked on sculpture for numerous War Memorials including the War Memorial Glasgow and Memorial to the Missing at Vis-en-Artois France. Up until his death on September 25 1951 he was active in medal design. With his wife he worked on many commissions for medals over the years including medals for the Royal Mint, Royal Academy, Inner Temple as well as the Lord Mayor's Seal for the City of London and the portrait head of Queen Elizabeth on coinage of the 1950s.



Ex Tenebris Lux, under the trees.

Forthcoming Exhibitions

Colin McCahon August 22 - October 19

Colin McCahon, perhaps the most controversial figure in New Zealand painting, presents us with paintings which have never been easy to come to terms with. While their power can be felt, their meaning and beauty must be struggled for. Speaking of his own painting McCahon tells us it is largely autobiographical; "it tells you where I am at any given time, where I am living and the direction I am pointing in."

The paintings in this collection show the artist's diverse and individualistic portrayals of the New Zealand landscape and will include a series of illustrations of poems by John Caselberg.

Toss Woollaston Don Peebles, Drawing August 9-24

Of all the vehicles for expression, drawing has been said to come the closest to revelation. A process which perhaps, needs no other definition for in it idea and conception are bound together immediately. The intention behind a drawing may be the development of an idea towards a finished painting, sculpture or print, or perhaps the rapid jotting down of ideas and images before they are surpassed, there again it can simply be the making of a drawing, a final work in itself.

The drawings in this exhibition embrace all these possibilities and provide a contrast between the landscapes and portraits of Toss Woollaston, captured in a few rapid gestures, with the larger, more meditative finalised drawings of Don Peebles.



Toss Woollaston, Male Study 1938, pen on paper.

"Every picture tells a story." "An illustration is worth a thousand words." From the invention of printing in Western countries about 1440, men realised that the meaning and significance of the text of books could be amplified and enhanced by the use of visual images and illustrations. Robert Erwin, the Reference Librarian at the University of Canterbury, and Robin Stevens, the Head of Acquisitions there, have brought together a collection of about forty books in an exhibition called *Word and Image* which opens on August 7 to show how this association has developed throughout the history of printing.

The ideas of the exhibition originated in the discovery, during the last long vacation, among material which had hitherto been unsorted, of an eighteenth century edition of Gellert's *Fables*, published in Amsterdam in 1772, in which the point of the little moral tales is beautifully complemented by a series of vivid and lively copper-plate engravings, which are hand coloured. The Director of the Gallery, Rodney Wilson, has a particular interest in Dutch art and when he was shown the volume — remarkable for the elegance of its printing as well as its illustration — he said, "What else have you like this?" The Library, in fact, had a good deal in its rare books collection, and most of what will be exhibited has been lent by the University. Most of the books were known to Mr Erwin and Mr Stevens but as they began to explore the collection they found unexpected treasures. They knew of the "Nuremberg Chronicle" for example, a history of the then-known world, printed by Anton Koberger in 1493 (this is the oldest book in the exhibition), as they did of a superb herbal by Charles de L'Ecluse, published in Antwerp by the Plantin Press in 1601, and of the splendid facsimile edition of Chaucer's works — the so-called "Kelmscott Chaucer" (1896) — printed by William Morris with illustrations by Burne-Jones. But Edward Lear's *Journal of a landscape painter in Southern Calabria* (1852) with sensitively executed topographical views was new to them, as was Richard Doyle's *In fairyland* (1875), a fine example of a nineteenth century illustrated children's book. Private collectors in Christchurch have lent items, as have other libraries throughout New Zealand. The Alexander Turnbull Library for example, has made available one of the most celebrated illustrated books of the twentieth century, the Golden Cockerel Press edition of the *Four Gospels* (1931) designed and with wood engravings by Eric Gill. The Robert McDougall Art Gallery itself has contributed material, notably a page from William Blake's *Book of Job* (1826) which it has only recently acquired.

This association of words and images can be traced back much earlier than the invention of printing of course. In Chinese calligraphy the word is the image and there will be examples of

this. Greek pottery often links words and images too, and the University of Canterbury is lending a cup from the Logie Collection to show this aspect of the association. Illuminated manuscripts from the medieval period marvellously combine text and illustration and two fragments from Books of Hours are being borrowed from the Alfred and Isobel Reed Collection in the Dunedin Public Library.

An exhibition of books as works of art — as examples of print-making as well as of fine printing — is probably new to Christchurch. What promises to make it lively and visually stimulating is its variety; examples range from the first volume of the Royal Society of London's

Philosophical transactions of 1665 to Jean de Brunhoff's *Babar the elephant*; from a German Bible printed in 1494 to a work printed and illustrated by Leo Bensemann here in Christchurch at the Caxton Press. An audiovisual programme is being prepared to accompany the exhibition which will run until October 5.

der werlt

Blat CVIII

Sant Lucas der ewangelist



**Lucas der ewangelist vñ iunger Christi auß Antiochia der stat Si-
re pirtig, ein arzt, 8 freuchschē iunge mit vñwiffender, ein nachfolger
Pauli des apostels vñ ein vñabgesündert weggeferet aller semer pilgrā
schafft, was ein mensch an alles laster. Als diser Lucas nro verstante her
das zway ewägela vorhanden wein, durch Matheu in iudischen land
vñ durch Marcu in Welsche land, do hat er auß anregung des heilige
gaisst in den gegentē Achate als er vñ sant Paulusen gelehret het sem ewā
gelia geschriben, vñ de sant Paulus spricht, Wir haben mit de geschicht ey
nen bruder deß lob ist in ewangelien durch alle kirchen, vñ an eme andern
ort, Luch grüßet Lucas 8 arzt mein allerliebster, doch hat er sem ewā-
lum mit allam von de apostel Paulo, sündet auch vñ andern aposteln
gelehret, als er selbs meldet, als vñs die gelehret haben die os von anfang
habē gesehen, vñ diener der predig gewesen sind. Sie sage auch das er
deß vñ der selige gotes gepetrem Maria 8 freuchschafft er sich geschicket
hab vñ erwisen sey worden, vñ nach de er auch der kunst des mallens
berichtet was, vñ vmb die unkechtawen Maria vil wandels vñ wo-
nig bet so hat er als damascenus sirt u pilidius ofstmal anworsen vñ
abgerulet, derselben pilidius dan zwu nro malin zu Rom vorhanden sind
der eine zo sant Maria de populō in geosser erwidigter bewaret wude
vñ als er, lxxij, jar onsen weib blibe vñ do starb er in Bithyma am xviij
tag octobris, im r. jar des kaisers Constantin wardē seine gepayne gen Constantinopel gebracht, vñzo raffen die zu
Padua in sant Justina kirchen.**

**Quar 8 kōng in Arabia ein berühmter naturlicher maister, arzt vñ wolredner ist zu di-
ser zeit in rüm gewesen. Der hat vñ andern werckē seiner kunst vñnd lere ein fast güt
bäch vñ den erzneye gemacht, vñd Hieron zugeschicket, darin er mit allam die geschlecht na-
men vñd farb 8 erzneylicher kreuter, sind auch 8 gekayne, vñ in welche gegentē die zefin-
den seye beschribē hat. Vñd vñ freuchsch arzt hat nach robertē gewalt zu rom in 8 erz-
ney ein newe waf auffgerichtet, vñ sich für die alten vñd neuen auß siefellicher tüchtigket
auffgevorffen 8 doch
durch Galenū als ein
vñwiffender angezeigt ward.**



Maria magdalena

**Maria magdalena die hohberühmte pöt-
Christi hat vñ wgtē auß als u histo-
riumbel alle maidlen an ehōne sirtworffen
Sie wardt auß willē Mathe irei schwester
vñ Lazarus bruders in Magdali d; castel
ein man gegebē vñ doch bald auß bezügig
der wollustperket vñnd auß cyler freude
verfürer. Dese Magdalena wardt in ver-
gesenheit us geschlechts ein sündem aber
sie ist auß 8 predig vñ lere Jesu zu bestimung
irer verschuldig bewegt worde vñd zu dem
herrn i d; haws Simons des aufmerckigē
kome vñ hindwerlung zu sant iustē getretē,
vñd hat ire zcher miltigleich vergesende die
fuß gewaschen vñ mit de hanc us hawbts ge-
trücket vñ geküsst vñ mit kstlicher salbe ge-
salbet, vñ 8 herr sprach zu ir, O weib dir wer-
de vil sünd nachgelasse gehn im sird, danach
ist sie diuwei sie lebē, außo huygliche angehä-
ge vñ ir brud lazarus vñd er lieb wegē vñd
todt erweckt worde vñ sie hat auch de besten
teil erwelet. Nach der auffart des herrn hat sie
sich in massilia in ein scharpffe enstelschafft
begebē, vñ an emet stat, r. jar de meichē vñ
bekat gewonet vñ sie wardt taglich zu de vij
tag zeit vñ de engeln in die lufft erhebt vñd in
ir leipliche oin vñ de freudēreiche gefang der
himlische ehre er quicket, vñ also dauēn afa-
tigt, d; sie eincherlay leiplichen narung mit be-
dost, zu lert wardt sie durch eme ayndel de
bischof marummo geoffouaret 8 harret er am
suntag in 8 morgē rote als sie sterbe solt do er-
schyne sie zwē elnbogē hoch vñ 8 edē erhebt
in de mittel 8 engel mit großem licht vñdgebē,
mit de heiligste sacramēt bewaret vñd sendet
mit schernū unū gaisst auß zu got, an. r. jar,
des monats Julij.**

A page from the 'Nuremberg Chronicle' written by Hartmann Schedel printed by Anton Koberger in 1493.

Dates for your Diary

Master Prints from the Collection August 9 — 24

During August a small installation of Master prints will be exhibited in the Print Gallery. A variety of artists, and techniques will be represented from an equally varied range of centuries. Among those to be included will be Dürer, Van Leyden, Rembrandt, Tiepolo, Goya, Whistler, Millet, Corot, Pissarro, Degas, Redon, Chagall, Cézanne, Kokoschka and Picasso.



Edgar Degas, *Two Dancers*, 1890.

Ikons: Inspired Art

The opening of this exhibition will be held at 8.00pm Friday September 5. The exhibition will be open to the public from September 6 to November 2 inclusive at normal gallery hours.

Charges:
Adults \$2.00
Friends

Pensioners \$1.00
Students

School Parties \$0.50 per child

A century of modern masters from the Thyssen-Bornemisza Collection 11 November to 7 December

Because this exhibition is only available to New Zealand for a very brief period, special gallery hours have been adopted for the three exhibiting centres, Auckland, Wellington and Christchurch. These will be,
Monday to Friday 10:00am to 7:00pm
Weekends 10:00am to 5:00pm
Special hours can be negotiated for groups, but generally these will be confined to 9:00 - 10:00am and 7:30 - 9:30pm Monday to Friday.

Charges:
Adults \$2.50
Friends

Pensioners \$1.50
Students

School parties \$0.50 per child

Please Note

Entry to the gala openings for these exhibitions will be restricted to members of the Friends Society and specially invited guests and will be by presentation of invitation only. If you are in arrears may we gently remind you that subscriptions are due — may we also ask you to urge friends who would like to support the gallery to join before the issue of our next *Bulletin*.

Exhibition sales stall

For the duration of the two international exhibitions a special additional sales stall will be erected in the Centre Court. Catalogues, slides, reproductions, posters, greeting cards, educational material, records and cassettes (in the case of the Icon exhibition) will be on sale here. Members of the Friends Society who would be prepared to assist with manning this stall and, thus, being part of the team on this important occasion are urged to contact Rodney Wilson (Director) or Ann Betts (Education Officer).

Gallery Concerts

The programming of *In Gallery Concerts* on the first Sunday in each month continues with *Harmony* the new troupe in the OutReach Programme scheduled for the July concert on Sunday July 6 at 3pm. The August concert will be held on Sunday August 10 again at 3pm and for this programme we are offering a selection of early Baroque music on period instruments by *The Trianon Ensemble*.

Outreach Programme

As the OutReach programme becomes more widely known and appreciated in Christchurch and the country regions beyond, the calls for its services steadily grow. At present we have five varied and active groups working on the programme and a full time administrator employed at the Gallery on the organisation of venues and publicity. *Threepenny Folly* are working in their final phase with the project and their role in the provision of a musical troupe will probably be taken by *Harmony*. *Harmony* are newcomers to the OutReach programme from Nelson and various North Island districts. Their programmes involve the teaching of the basic elements of simple melody with the intention of sharing with their audiences the delights or actually experiencing the music-making process.

Another new troupe in the OutReach Programme is *OutReach Readers* who bring their literary talents into the team adding a further dimension to "The Collections of a Magpie" which has been entertaining our aged citizens so happily over the recent months. The fifth troupe is *Theatrical Explosions* who specialise in mime, movement and drama and who along with

Threepenny Folly entertained the young visitors to the Gallery so well during the school holidays.

Friends are reminded that all these troupes are available to any interested group in the community and that further information about the troupes and their programmes is readily available from the Gallery.

Acquisitions May — June

The following works have been gifted to the gallery by Mrs Cynthia Hamilton.

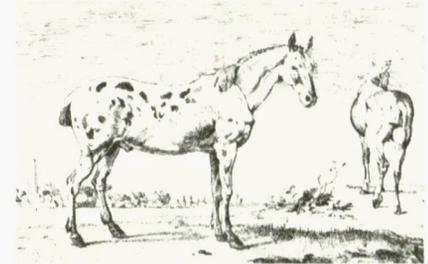
Van der Meulen, *Extensive Landscape*, etching.
Paulus Potter, *Horses*, etching.

The following works have been recently purchased

William Blake, *The Lord Answering Job out of the Whirlwind*, engraving (proof).

Eight published plain lithographs.

Louis Le Breton, from *Voyage au Pole sud Dans L'Océanic Atlas Pittoresque. Cases de Naturels. Grotte sur L'île Enderby. Baie de Sarah's Hosom (Iles Auckland). Fond de La Baie Sarah's Bosom. Ilot Basattique dans la Baie Sarah's Bosom. Vue de L'Observatoire. Aiguade Aux Iles Auckland. Auguste de Sainson, Village A L'Anse De L'Astrolabe (Nouvelle Zelande).*



Paulus Potter, *Horses*, a new acquisition which will be included in the 'Master Prints' exhibition.



William Blake, *The Lord Answering Job out of the Whirlwind*, engraving.

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