



A Note of Gratitude

Our sincere thanks to the Gallery Guides and the attendants of the Sales Booth during the international exhibitions.

For four months from September 5th to December 7th the McDougall Art Gallery has been dependent on a large team of friends for the excellent service offered to the public by the Gallery Guides and those manning the Sales Booth. There was no way in which the small staff at the McDougall could have given the public these services without the hours of friendly and enthusiastic work so readily donated by this large team of helpers. The Gallery's gratitude to them is most sincerely expressed.

We would like to thank the following who prepared their material so thoroughly and greatly enhanced the pleasure the Gallery visitors received from the exhibitions by acting as Gallery Guides: Philma Bissell, Gillie Dean, Anne Glaister, June Gresson, April Hitchins, Mary McAlpine, Marion McCullough, Margorie McKenzie, Tina McVeigh, Kevin Osborn, Diana Phillips, Robin Sutherland, Marita Vandenberg, Margaret Waugh, Dorothy West.

And we would like to thank this team for their help at our Sales Booth: Molly Barnes, Margaret Best, A. Bradley, A. Davis, H. Deering, Jean Dick, Helen Gallagher, K. Grant, Alison Harris, M. Henderson, Betty Hogan, Mrs Howard,

Kathy Johnson, Sue Keddell, Sandra Keenan, Mrs McArthur, Joan MacCready, Colleen Madden, Robin Robinson, Jack Rucinski, Marilyn Thomas, Ann Webley.

As a small token of our gratitude we have asked them to accept complimentary family subscriptions to the McDougalls Friends Society for 1981 and officially expressed our gratefulness for their contribution at the December 18th special evening function.

From the Outgoing Director

This is the thirteenth issue of *Bulletin* and, sadly, my last. Throughout those thirteen issues there appears a progressive report of most of, but not all the activity which has occurred in the gallery during the two years plus that I have been privileged to be director. The achievements of the small staff of this institution during that period have been astonishing and it has been a rewarding experience to be a member of a team as energetic and as committed as they are. With excellent support from the Christchurch City Council (at a time when the economic climate has hardly been conducive to gallery growth), a great deal has been achieved in both improving the building and its facilities, and in promoting the gallery's programme. A great deal remains to be done, however. Indeed the real issues facing the gallery become more and more inescapable as each day passes. The gallery must be extended. The staff must continue to grow. These responsibilities — and they are major responsibilities — will now fall to John Coley to be dealt with and I wish him great strength in wrestling with the thorny problems they will present.

Christchurch deserves a bigger and better gallery than it has — it deserves the sort of programme that would result from the provision of more gallery

space and spaces better suited to contemporary works, of a classroom, library, better workshops and offices and so on. Without these the gallery cannot continue to expand; it will rapidly reach a plateau from which further development will be extremely difficult. The provision of new gallery facilities commends itself as the most pressing civic project to follow upon the opening of the new Public Library, but it requires the energy and support of the community, and of the Gallery Friends in particular, if it is to be successful.

I am grateful for the support which the community has shown through gallery attendances, through media attention and through favourable comment for the policies and activities of the past years. I look forward to seeing the gallery continue to grow and develop under John and his excellent staff.

Rodney Wilson

From the New Director.

I feel very fortunate to be joining the gallery when its programmes and facilities have been brought a high standard of effectiveness by the previous two Directors, Mr Brian Muir and Dr T. L. Rodney Wilson. It is my intention to maintain and, where possible, carry forward the policies of the previous administration. I am aware that the fine reputation the Robert McDougall Gallery enjoys in Canterbury and throughout New Zealand is due in no small measure to the expertise and enthusiasm of its present staff.

My background as an artist and art educator gives me a particular interest in the developments seen in New Zealand painting since World War II and in the gallery's teaching role. It is important that the gallery's collections are seen to reflect the highest levels of achievement in the visual arts of Canterbury and New Zealand as a matter of record for the future. At the same time we must attempt to fill any

gaps in the gallery's holdings of historic New Zealand painting.

The question of the Robert McDougall gallery's severe space limitations must continue to be a major concern. The means of providing additional exhibition and specialised working areas will have to be found. There is no doubt that the present facilities, while of international standard regarding temperature and humidity control, lighting and display surfaces, are woefully inadequate in preparation rooms, staff offices and kitchen. The absence of a kitchen makes for great difficulties when catering for exhibition openings and other functions. It also rules out the provision of even a small cafeteria where visitors to the gallery could pause for some light refreshments. The staff have been ingenious in finding ways to cope with an education programme without a lecture room but the lack of such a facility must limit the gallery's potential for educating its visitors, young and

old, in the visual arts. The gallery's specialist staff presently do not have adequate office facilities from which to conduct their duties. It is clear that, before too long, we must come to grips with the very thorny problems of extending the gallery.

I have a strong interest in providing young people with exhibitions especially conceived for them. Children should be able to see stimulating and exciting presentations, that provide them with an appreciation of the visual arts at an early age. The Outreach programme may go into an eclipse with the falling away of support for their activities provided by the government temporary employment programme.

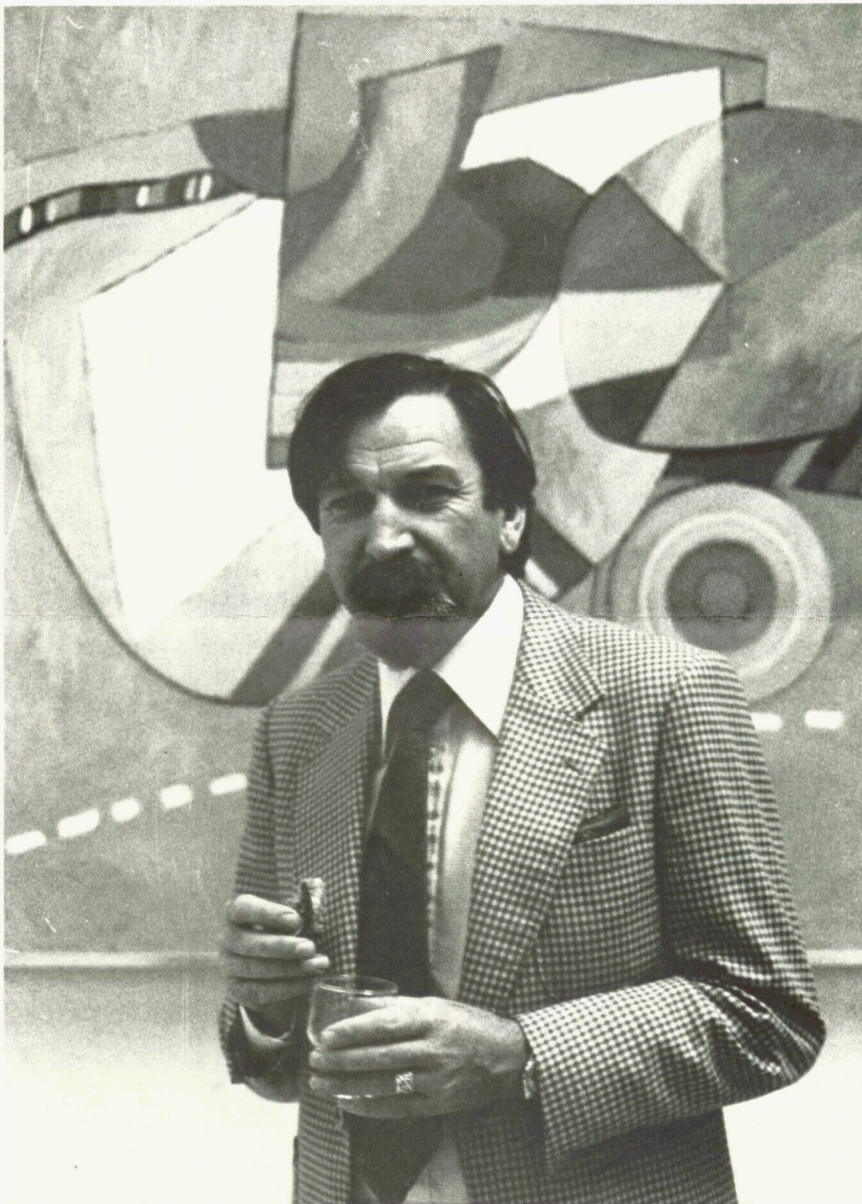
I have a strong belief that the gallery's programmes should encompass a range of cultural interests beyond those traditionally considered to be the province of an art gallery. I am particularly enthusiastic about continuing and expanding the in-house programme of lunch time and Sunday afternoon recitals. I see the gallery as a place where the arts can meet and complement each other in a relaxed and friendly atmosphere.

I am concerned that as the international year of the physically handicapped gets under way, the McDougall gallery presents major problems of access for those confined to wheelchairs or who walk with difficulty. I shall be looking for ways to make the gallery more accessible for these people.

I am looking forward to meeting the Friends of the Robert McDougall Gallery and will be seeking their support and involvement in the gallery's many activities. I shall also be seeking opportunities of promoting the work of Canterbury's artists and craftsmen throughout New Zealand and abroad.

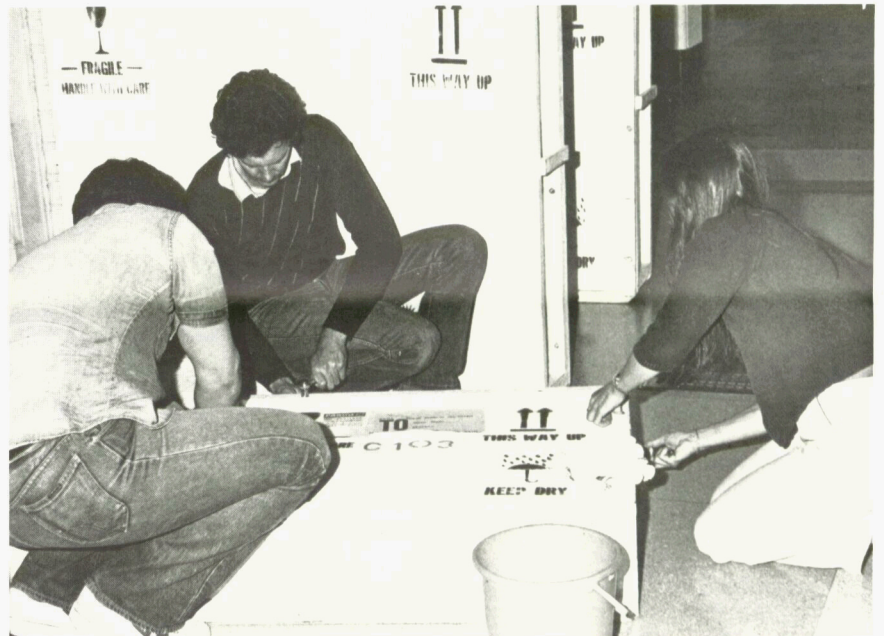
Christchurch, as one of the liveliest cultural centres in New Zealand, has a strong tradition of support for and involvement in the arts. I am looking forward to assisting in the task of making the Robert McDougall Gallery's programmes an important part of Christchurch's cultural life.

John Coley



John Coley, the new director

The "Thyssen" exhibition







The Gallery's Outreach Programme

1980 saw the first phase of the McDougall Art Gallery's programme: a phase when performance and musical arts were deliberately employed by the visual art sector in a conscious attempt to win back for the visual arts the interest of the non-gallery visiting groups in the Christchurch community. Ann Betts, the Gallery's Education Officer, who initiated and administered the scheme felt that it was important to take live art as contrasted to the video of the media or the printed and reproduced art most common in the community. She felt it was also important that the programme selected should be aimed at a level already accepted as entertaining by the 'non-art' groups in the community. For these reasons therefore musical and performance troupes presenting self-contained programmes of a high professional level and with relevance where-ever possible to the current Gallery programme, were employed in the McDougall Outreach Programme.

During the year five troupes worked on the programme appearing at over 300 different venues in the Christchurch area and on short tours to North Canterbury and the West Coast regions to audiences which totalled over 51,000. The responses returning to the Gallery have been adequate proof that these ventures have not only met an important need in the community, but have also achieved the initial purpose, for which they were designed.

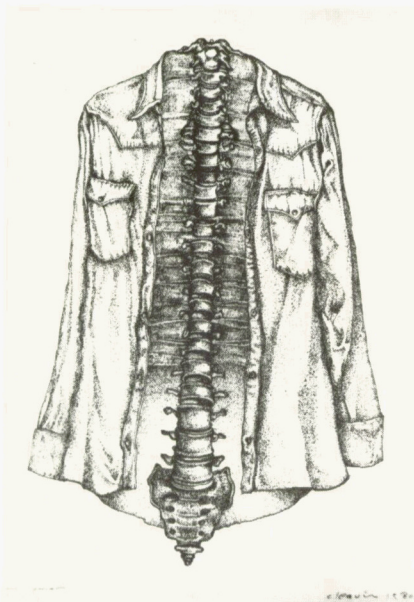
As a secondary effect many young performers and musicians have also had an ideal opportunity to test their professionalism and to embark on the first stage of a fully independent career.

For 1981 OutReach will be looking at a second phase programme which will introduce further community arts and which will follow a new tangent in the important function of a community arts programme.

A Gallery of New Zealand Art

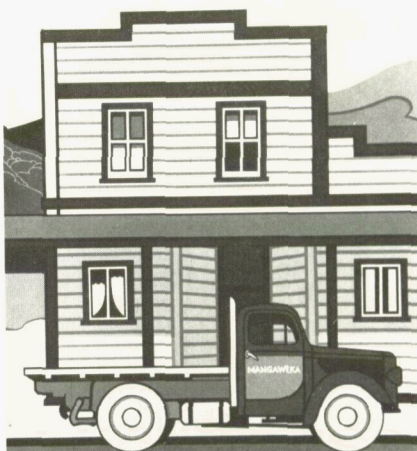
Now that the magnificent and highly successful exhibition A Century of Modern Masters is over, it is an appropriate time to turn our attention briefly on some of New Zealand's distinguished achievements in art both past and present at home and abroad. It is for this reason that visitors will note an almost total New Zealand emphasis throughout the Gallery.

All works on exhibition will be from the public collection. Unfortunately the installation of nineteenth century reproduction engravings based on the theme The Holy Family, which was planned for the print room has had to be postponed owing to the poor condition of several important works. As a result of a recent re-evaluation of the works for this installation it has been decided that rather than exhibit just a few of the prints it would be preferable to wait until our proposed new works on paper laboratory has had a chance to carry out the necessary conservation work.

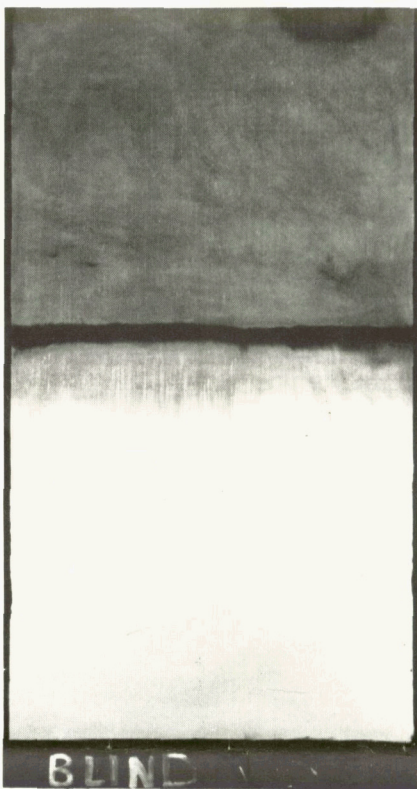


Barry Cleavin, *The Shirt*

As a substitute for this exhibition we will show a selection of prints from the collection by prominent contemporary New Zealand printmakers. The stress in this particular installation will be mainly on colour prints, although some monochrome prints will be included. The installation themes as outlined briefly in the last issue will with the one exception mentioned above remain unchanged with many familiar works returning to gallery walls once again. However provision has been made in planning most of the installations for including as many of our 1980 acquisitions as possible and works previously out of the gallery on loan (in some cases for two or more years as the works recently returned from the Embassy in Tokyo were) will once again be able to be seen.



Robin White, *Mangaweka*



Colin McCahon, *The Blind*

Programmes for the 1980-81 Summer Holidays

The holiday programme in the Gallery this summer will revolve principally around a series of quizzes and competitions based on the works from the permanent collection exhibited in the Gallery. If suitable sponsorship can be arranged we plan to make the participation more immediate for the young by awarding small prizes at the end of each week for all successful candidates. These competitions are scheduled to run continuously from December 22 to January 30 and details will be announced at the Gallery.

A dance troupe 'Stretch' will also perform at the Gallery presenting on Sunday afternoons at 2.30pm a brief dance programme related to the Gallery and its works. The proposed dates for these performances are December 21, 28 and January 4, 11, 18 and 25.

A further dance programme specifically designed for children will also be presented by 'Stretch' on Tuesday and Thursday afternoons at 1pm. These will include participation in the dance and movement techniques and weather permitting may extend out into the beautiful setting of the Botanic Gardens.

A file for your Gallery Publications

You will note that the current issue of Bulletin No 13 has been drilled to facilitate its storage in a file. This is because we appreciate that as our publications frequently feature exhibition and Gallery information of permanent interest to our members, you may wish to store them for later reference. For that purpose we have prepared a special vinyl cover available now at the Gallery Information Desk. They retail to the general public at \$3.00 each but a special reduction to \$2.00 will be made for members of the McDougall Art Gallery Friends Society on the presentation of membership cards at the time of purchase.