



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

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Highland Rover

**Henry Moore Tapestries —
December 11 - January 24**

The eight tapestries in this exhibition, which comes to us from the Victoria and Albert Museum, London, distinguish themselves for two reasons. First there is their quality. Woven by five master weavers at the West Dean College, Tapestry Studio in West Sussex under the direction of Eva-Louise Svensson. Second, they break with tradition of painter dominated tapestry design, in that they were worked from the water-colour drawings of a sculptor, Henry Moore.

Inspired by the results of a sample weaving worked from a watercolour drawing selected by the artist's daughter Mary, Henry Moore commissioned the West Dean Weavers to make a further seven tapestries from seven selected water colour drawings, all of which were drawn in 1975. In many of the drawings the mother-and-child theme predominates, appropriately so for it was the birth of Moore's only child Mary in 1946 which inspired some of Moore's happiest sculpture on the theme of motherhood.

As a sculptor Henry Moore was particularly attracted by the interpretative role of the weavers, he has said, "If it were just going to be a colour reproduction I wouldn't be interested. It is because it is a translation from one medium into another and has to be different that you get the 'surprise'.

The original drawings which accompany the exhibition are small, and in water colour — an unusual basis for tapestry. Some of them are on highly absorbent paper which has attracted a rush of ink and water colour smears and ink blots, some of them incorporated in the figures and suggestions of landscape, others willingly left by the artist as happy accidents which enrich the feel and texture of the drawing. In contrast the tapestries are life size, meaning a line drawn with a pen or brush becomes enlarged to such a degree where it ceases to be a delicate line, and it becomes a broad stroke. The West Dean weavers have had to rise to the demanding challenge of finding



Three Reclining Figures, 1975 Henry Moore

equivalent subtleties in the medium of wool. In weaving it has been possible, since variations of this sort are found quite naturally in the way wool absorbs dye and the way wool can be handled. A single thread of wool, if it is subtle enough, can be split into several strands to provide any number of blends of colour and varieties of texture.

At every stage of this extremely long — three and a half years — skillful process each of the weavers had to exercise her own choice, what colours, what dyes, what combination of threads, what thickness, what texture, what technique.

The exhibition was jointly organised by the Auckland City Art Gallery, National Art Gallery, Wellington, Robert McDougall Art Gallery and the Dunedin Public Art Gallery, and is toured under the sponsorship of the New Zealand Wool Board. A richly illustrated catalogue is available for \$3.50.

Concurrent with the Henry Moore tapestries will be examples of tapestry and on loom weaving by New Zealand weavers and Jean Lurcats 'Le Venetian'.

Henry Moore

Henry Moore was born in 1898, the son of a coal miner. During World War 1 he served in the Army in France and was gassed in Cambria. During the second World War he was official artist.

Henry Moore returned from Military service in 1919 to teach. However a few months later he was awarded an exserviceman's educational grant, which he used to become a student at Leeds School of Art where in 1921 he won a scholarship to the Royal College of Art in London. His next scholarship was a travelling one, which allowed him to spend six months in 1925 in France and Italy where he became particularly impressed by the Frescoes of Masaccio and Giotto.

Around 1928-29 Moore made his first reclining figure, the theme which was to be central to his whole oeuvre. In treating the figure he was never concerned with its superficial appearance, but with creating an elemental living image. The hollows reveal space contained within a volume and are at the same time womb-like fertility symbols.

The 'shelter' drawings of the London underground, which he made as a war artist pursue his interest with small figures enclosed within the throat of the tunnel, and develop his ideas on a theme of forms-within-forms.

Since the war he has continued to work on the reclining figure theme the figure divided into 2 or 3 monumental pieces. The general development of his post-war sculpture, most of it in bronze, is towards an overpowering dominance of mood and a massive sense of scale.

There are examples of his sculpture in all the major museums of Europe and America. He has taken prizes at famous international exhibitions, and has received numerous foreign awards.

He is associated with academies of art in several countries, and has received honorary degrees from many universities. Henry Moore is married, with one daughter, Mary and has lived in Hertfordshire since 1942.

West Dean

The West Dean Tapestry studios where the Henry Moore Drawings were translated into these superb tapestries is but one of the amazingly wide-ranging arts and crafts studios provided by The Edward James Foundation.

In 1964 Edward James converted the 6,000 acre West Dean Park and Manor House into a special educational trust. Here over a

hundred students are housed in a residential college which offers many specialist courses. Occupying an academic year are courses run jointly with the Cultural and Educational Trust of B A D A (the British Antique Dealers Association) in special conservation skills such as antique furniture decoration, antique clock restoration, pottery and porcelain conservation. There are also special workshops for the maintenance and transference of special crafts such as silver-smithing, pewter work, jewellery making, enamelling, glass engraving, blacksmithing, book-binding, papermaking, calligraphy, weaving and the designing and printing of textiles.

Short-term courses also cover a wide variety of crafts from stone-carving, clay modelling and mosaic work. In fact the range of skills covered by the foundation is astounding.

It is certainly in keeping with the amazing record of the James family itself which traces its background to the first Edward James who early in the 18th century emigrated to North America and invested most profitably in large tracts of timber forest in the New York state. With a notable fortune he returned to England where his eldest son enlarged the family fortune with investments in metals and mining. His three sons occupied themselves with exploring and hunting exploits in Arabia, Ethiopia, Afghanistan, and the Arctic. The eldest was killed on an elephant hunt in West Africa, but the third son produced the heir, Edward Frank Willis James.

Edward has been a life-long patron of the arts beginning with music and ballet but culminating in an important patronage of painters. His special interest has been in Surrealist works and he is noted as having recognised very early the work of such artists as Salvador Dali and Rene Magritte.

At the end of the Second World War Economic restrictions, mounting costs and penal taxation encouraged Edward James to seek new enterprises which resulted in the establishment of the Edward James Foundation.

Anyone visiting the magnificent West Dean estate with its stately flint manor house and extensive estate and parklands will appreciate how well he has preserved his heritage. And those enjoying these magnificent tapestries at the Gallery in December and January will share in a special way in the richness of Edward James' patronage of the Arts.

This exhibition will be open weekdays 10am — 4.30pm weekends 1 — 5pm and an admission charge will be made: adults \$1.50, senior citizens and students \$1.00.

The Friends of the Robert McDougall Art Gallery Inc.

Like an efficient athlete, an efficient organisation must have a strong constitution.

The steering committee, for the Friends organisation met on Thursday September 15th to discuss a proposed constitution, and in just over three hours of careful, clause by clause consideration succeeded in considerably strengthening the draft proposal producing a document which should see the Friends Inc thrive through the future years.

I am sure that the 24 strong steering committee was pleased and relieved to see the important but at times trying task of arriving at the constitutions final form behind them although Robert Erwin's crisp, witty tactful chairmanship made the work easier.

With Incorporation formalities completed an Inaugural meeting of the society was held to elect an executive in the evening of Thursday October 15 with the following result.

<i>President</i>	Robert Erwin
<i>Secretary</i>	Patricia Unger
<i>Treasurer</i>	Anne Crighton
	Barrie Wilkie
	Mary McAlpine
	Julie King
	J.B. Hay
	Margaret Best
	Vivienne Mountford
	Dr. van der Lingen

In warmly congratulating the new Friends executive on my own and on the staff's behalf, I should also congratulate the membership for choosing such an able group to guide the Friends through its first year as an incorporated body.

John Coley

President of the Friends of the Robert McDougall Art Gallery Inc. Introducing the President

Mr Robert Erwin has been elected unopposed as the first President of the Friends of the Robert McDougall Art Gallery Incorporated.

Born in Christchurch Mr Erwin was educated at St Andrews College and the Canterbury University where he currently holds the position of Reference Librarian.

As well as possessing a strong and knowledgeable interest in the visual arts evidenced in his personal collection of New Zealand painting and his association with the Friends organisation since its inception in 1971, Mr Erwin has wide cultural interests with a particular enthusiasm for opera and chamber music.

As an art history scholar who has lectured part-time in the art history

From the President



Robert Erwin, President

department of the Canterbury University, Robert Erwin has on two occasions assisted with exhibitions for the Robert McDougall Art Gallery. The first was an exhibition of etchings by Rembrandt and Van Dyck called "Manner and Matter" and the second was a highly successful "Word and Image" exhibition of illustrated books produced in collaboration with Robin Stevens.

I am certain that the re-formation of the Friends of the Robert McDougall Art Gallery as an incorporated society marks a significant development in the Gallery's history. When the Friends group was founded in 1971 its aim was to establish a closer and more fruitful relationship between the Gallery itself, its staff and people concerned with its welfare and development. These are still the intentions which will govern the thinking and the actions of a newly elected executive, but we hope to widen the circle of Friends by encouraging new members, to work much more closely with the Gallery's staff, to offer a much wider cultural and social programme and, by fund-raising and by encouraging gifts, loans and bequests, to make a significant contribution to the Gallery's budget and its collections.

Perhaps the most immediately obvious contribution we can make is in relation to the "housekeeping" side of the Gallery's activities. I do not believe, for example, that the Gallery staff should continue to arrange the catering for the openings of exhibitions or to devote time to the mailing of newsletters and other material which are sent to the Friends. The establishment of the "Gallery guides" group has already demonstrated how valuable this kind of contribution can be; I am sure it is possible to extend it into many other

areas related to the day-to-day running of the Gallery.

At the moment there are less than 300 Friends of the Gallery; by contrast the C.S.A. has over 2000. We want to increase our membership considerably and although it seems inevitable that the subscription rates will be raised we hope, that by the provision of special joint subscriptions, reduced rates for students and senior citizens, and corporate membership, we can attract the support of many more people with an interest in the arts. We also plan to offer a much wider range of activities for members — films, forums, lectures, informal social occasions — which we feel sure will appeal to a wide range of interests.

It can only be as the result of this increased support that we can accomplish our third, and ultimately most significant end: the enrichment of the Gallery's collection by donations from our own funds (which, as an incorporated society, we now control) and by gifts, loans and bequests. These are all exciting prospects, but they can only be achieved with the fullest co-operation from the present Friends of the Robert McDougall Art Gallery and of the many new "friends" we hope to make during the next years.

R.N. Erwin



The President of the Friends of the Robert McDougall Art Gallery Inc, Mr Robert Erwin, presents "Lambeth Place, Westminster" by Rita Angus to the Gallery Curator Mr Neil Roberts.

Appointments of Honorary Curators

The Director has announced the appointment of two Honorary Curators to the Gallery. Mrs Nola Barron and Mr Peter Ireland. The appointments have been made to provide the Gallery with expert advice in the areas of photography and ceramics and Fibre Art.

The Honorary Curator of Ceramics and Fibre art is Mrs Barron who is the Director of the Canterbury Society of Arts Gallery as well as being a noted craftswoman and art collector. Her association with the C.S.A.'s exhibitions of craft together with her frequent travel through New Zealand visiting artists, potters and weavers has given her an expert knowledge of the leading practitioners of ceramic and fibre art and the techniques applied in these areas.

Mr Ireland, who incidentally is not to be confused with Mr Peter Ireland the Gallery technician, is a noted authority of New Zealand photography with a special interest in current developments in this media. As well as advising on acquisition of photographic images Mr Ireland will also be establishing an archive in the Gallery for the preservation of earlier photographic work carried out in the Canterbury region.

Both appointments indicate the Gallery's recognition of Photography, ceramics and fibreart as mediums in which New Zealand artists are creating works of a high level of excellence.

The collecting of significant examples of work in these fields is now an important aspect of the Gallery's acquisitions policy.



The newly appointed Honorary Curator in Ceramics and Fibre Art, Mrs Nola Barron in her capacity as Director of the Canterbury Society of Arts Gallery hands over Frances Hodgkins' "The Barn Picardy" on permanent loan to the Robert McDougall Art Gallery.

Seasons Greetings

As this is the final Bulletin for 1981 I take the opportunity to express to the gallery's many friends the staff's appreciation of their support during the year and to wish all Bulletin readers a very merry Christmas and a bright and happy New Year.

John Coley

Barn Picardy

Recently the Canterbury Society of Arts generously placed on indefinite loan a fine watercolour by the artist Frances Hodgkins.

The painting is thought to have been painted around 1918, but exact dating remains a little uncertain. It is certainly consistent in treatment with other works by the artist of that period, however, the only recorded visit to Picardy by Frances Hodgkins appears to have been six years later in 1924.

The acquisition of the work by the Canterbury Society of Arts in 1950 was made at a time when Frances Hodgkins was an artist of some controversy in Christchurch.

When the artist died in 1947, the Canterbury Society of Arts made a determined effort to acquire a work by her for their permanent collection, unfortunately that intention misfired

and exploded into one of the biggest controversies in New Zealand's Art history, the "Pleasure Garden Incident".

At the height of this issue in 1949, the C.S.A. council whilst rejecting the 'Pleasure Garden' was still keen to make a purchase from what they called Frances Hodgkins 'Middle Period'.

At the annual meeting of the Society of that year on December 17th the council resolved that "it should not be seen to be idle in the purchase of a work" and that "it should endeavour to secure a good example of the late Miss Hodgkins work".

The matter was not discussed again by the C.S.A. council until they met on May 23rd 1950. On that occasion they were informed by Mr Archibald F. Nicoll, that a watercolour called 'Barn Picardy' held by Mr T.D.H. Hall

of Wellington could be available for purchase. It was agreed that the work should be considered and arrangements were made for it to be examined.

The painting was duly sent to Christchurch and inspected by council members and it was decided to offer Mr Hall 75 Guineas for it. This agreed to Mr Nicoll took the initiative and purchased the work for the Society's collection.

The public first saw the work hanging in the McDougall Art Gallery on December 20th 1950 when it was placed on loan as part of the Centennial Art Loan Exhibition mounted as part of Canterbury's Centennial celebrations.

Now more than 30 years later the painting is once again on public display.

Edith Collier in Retrospect November 14 — December 13

Born in 1885, Edith Collier was the oldest of ten children growing up in a prosperous and spacious Wanganui home at the turn of the century. Her father was intensely musical and encouraged all the children to enjoy his musical passion to the extent they formed a quartet in which Edith played the cello.

In 1903 Edith commenced her studies in art at the Wanganui Technical School producing exquisite charcoal drawings from plaster casts of fish and of classical heads. Encouraged by admirers Edith left for England in 1912 at the age of 27; following in the tradition of expatriatism, which was a mark of artistic life in New Zealand during these days. Edith enrolled at the St Johns Wood School of Art and ten months after her arrival was exhibiting in the Art School Sketch Club.

For the next eight years Edith travelled around England and Ireland, painting landscapes, fishermen and portraits of friends with whom she stayed; rarely exhibiting and periodically worked with another New Zealand expatriate Frances Hodgkins.

Her return to New Zealand in 1921 was to an artistic environment indifferent even hostile to her work, with few artistic friends to encourage her. Although mature and an experimental painter respected by painter friends in England, Edith dispaired in her native home, laid her brushes aside for almost five years and turned her energy to domestic concerns, nursing her family.

Quietly, Edith took to painting again and between 1922 — 32 produced all her remaining New Zealand landscapes and family portraits. After

her father's death, Edith inherited a substantial portion of her father's estate and with a regular income the incentive to paint appears to have gone.

This exhibition of 75 paintings and drawings was organised by the Sarjeant Art Gallery Wanganui and is toured with the assistance of the New Zealand Art Gallery Directors' Council and the Queen Elizabeth II Arts Council of New Zealand.



Edith Collier playing the cello, 1913

Special Events for the Friends of the Robert McDougall Society during November/December.

November 8 — Gallery Concert 3pm
School Chamber Music Groups of the Ilam Wind Ensemble presents music by Mozart, Beethoven and Dvorak.

November 22 — Gallery Concert 3pm
Early Music Society of Canterbury Incorporated presents an informal demonstration of early music principally from the Renaissance period.

December 5 — 'Backgrounder' to the Henry Moore and West Dean Exhibition 3pm
Slide Tape lecture on the history and techniques of tapestry work by Ida Lough.

December 6 — Farandol Folk Dancers 2.30pm
Demonstration and public participation programme on Israeli, German and other European dance suites on the asphalt at the gallery entrance.

December 11 — Opening of the Henry Moore and West Dean Tapestry Exhibition 8pm.

Keeping Up With Facts

The gallery's archive of information on Canterbury artists continues to grow, often with the helpful assistance of artists decendants and family relatives.

Recently Mrs M.A. Bradshaw was able to acquaint us with useful information concerning the artist John Gibb, and gifted to the gallery archive, copies of family documentation. Many valuable facts were revealed concerning this artist

and several misconceptions allayed including the place of John Gibb's birth, which was at Cumbernauld Scotland.

We wish to thank Mrs Bradshaw, for the information she has passed to us. Mrs Bradshaw is a descendant of John Gibb and widow of the late Dr J.C. Bradshaw former Professor of Music at Canterbury University.

A portrait of the late Dr Bradshaw by Mr Archibald F. Nicoll was presented to the gallery during July 1934 and is still in the painting collection.

Acquisitions

The following works have been recently purchased:

Rudolf Boelee
'You promised not to Tell'
Enamel on Board

Pauline Rhodes
Drawing
Rust Imprint/crayon

Peter Gibb
Flaked Porcelain form
Porcelain
Smoked Porcelain Bowl

Ian Scott
'Small Lattice 54'
Acrylic on Canvas

David Cheer
'The Dancer' from the Dancer and The Fontanelie 1974
Pencil/charcoal/conté
'The Fontanelie' from the Dancer and the Fontanelie 1974

Graham Sydney
'Joe 90s bed' 1981
Etching/Aquatint Artists proof
Camp Kitchen
Etching/Aquatint Artist Proof

Rick Rudd
'Untitled'
Raku Fired

Denys Watkins
'Semi Detached'
Screen-print

Terry Stringer
'Domestic Shrine'
Oil on Aluminium
'Curtain Call'
Polychrome Bronze

Robin White
'Kamala and the Pyramid 1981'
Screen-print

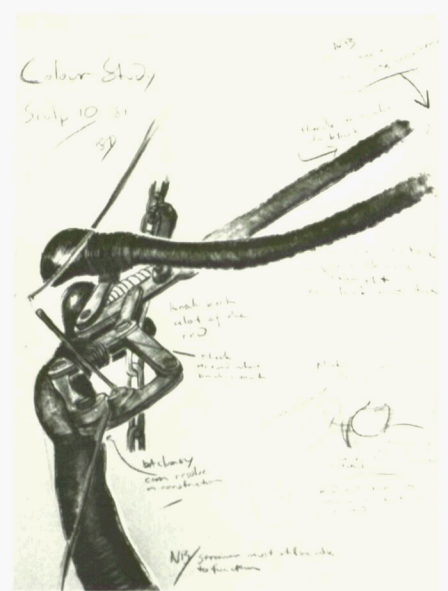
The Robert McDougall Art Gallery
P.O. Box 237 Christchurch,
Botanic Gardens, Rolleston Avenue,
Christchurch 1.
791-660 Extension 484

Large Soaring Bird/Ensnared November 21 — January 17

Bing Dawe, a resident Christchurch artist, has been invited to exhibit, as the second artist, in this year's 'Artist Project Scheme'.

His installation which will occupy two Galleries and utilise the architectural elements, originated in a project 2 years ago for the new wing of the Christchurch International Airport. The project was abandoned, however with the opportunity of this exhibition Bing chose to take up this unfinished work, rework the drawings and bring their ideas into line with his present thinking and the context for the work in the Gallery.

The work itself derives its structure from the skeletal form of the Albatross, a device which the artist has used before to present his ideas. As in previous works, bird bone, like forms, carved from wood, sometimes minute and delicate, other times strong and soaring, are integrated with carefully sculptured Ball and Socket joints and hinge joints, which more recently have been replaced by



Working Drawing, Bing Dawe

carefully integrated mechanical devices. To a certain extent the work develops as it is being made, drawings being produced throughout the building process. These drawings will be exhibited with the installation to provide an insight into its evolution.

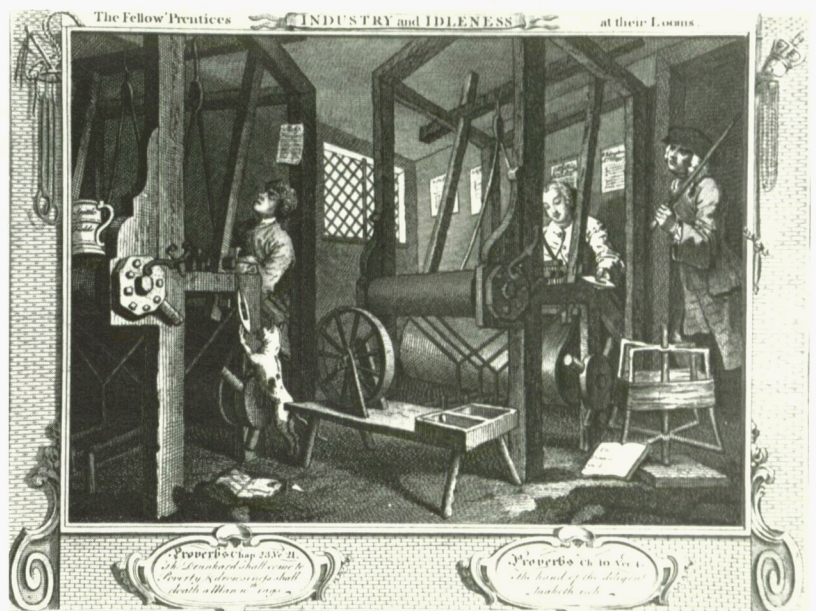
Satire in Print November 17 — February 21

The use of the print as a democratic art form, not just for the benefit of the connoisseur, has a long history but really only started to emerge during the second half of the eighteenth century and continued to make an even more profound impact in the years of the century that followed.

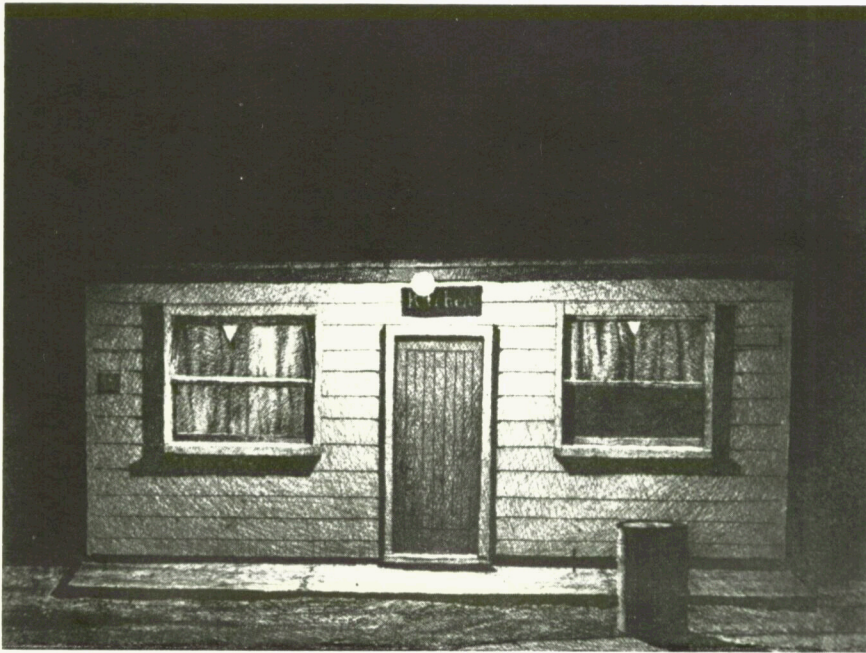
Although the satirical print appeared almost universally the real power of this mode emerged in a masterly way in the work of certain artists of the British School; namely William Hogarth, Thomas Rowlandson, James Gillray, George Cruickshank and John

Leech. These artists all contributed their own distinctly individual comments on the social and political customs of their time, and it is their works that we have focussed on in this small exhibition.

Most of the prints that will be represented have been taken from the gallery's own eighteenth and nineteenth print collection but the installation will be extended and supported by a number of satirical publications of the period, including the first issue of *Punch* generously loaned by the University of Canterbury Library.



Industry & Idleness, William Hogarth



Camp Kitchen, Grahame Sydney



Domestic Shrine, Terry Stringer



New OutReach Exhibition Unit