



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

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Overburdened Devil by Paul Klee

Paul Klee — Last Opportunity

If you haven't taken advantage of the unique opportunity to see the Paul Klee Exhibition on tour from Dusseldorf, Germany you may be grateful for this final reminder of this special and extremely exciting exhibition.

Exhibition closes January 22.

Touring Shows and their Problems

Twenty years ago the then Chairman of the Robert McDougall Art Gallery Committee, Cr P.J. Skellerup, noted in his annual report that in 1963 there had been nine touring exhibitions presented in a gallery not designed to handle touring exhibitions. The gallery's first and foremost purpose was "to display as many items from the permanent collection with only limited disturbance".

This was the function which the gallery was designed to perform in 1931 when visiting exhibitions were few and far between. The Chairman said that the travelling exhibitions presented in 1962 attracted much public interest.

The report went on to say that although the unloading and repacking bay added at the rear of the gallery had alleviated handling difficulties, problems still existed in the mounting of touring exhibitions. It suggested there was a need for an extension in the form of an Exhibition Hall.

The problem of adequately showing

our permanent collection with important touring exhibitions remains with us two decades later. Although the gallery's climate control, security, conservation and education functions have been improved, no further exhibition space has been added. The space and design limitations of the building pose difficulties for the presentation of works of art, both in their traditional forms and in the more advanced modes used by contemporary artists.

There is no doubt that the gallery must show touring exhibitions. The display of curated exhibitions focusing on and interpreting aspects of the visual arts is a vital function of all public galleries. New Zealanders are now more aware of their art heritage and the pleasures of the visual arts through their experience of art education programmes extending to tertiary level, visiting art museums abroad and the general stimulus of art information carried through the media. Gallery visitors now have expectations of good quality, well presented exhibitions.

Accompanying an enormous increase in activity in the visual arts over the last two decades has been the founding of a number of new public art galleries and the expansion of older ones. These institutions are generating exhibitions of excellence, scope and, frequently, large scale.

An example is the National Art Gallery's comprehensive Rita Angus survey of 129 works. Such exhibitions can occupy 80% of the McDougall's display area, with the consequence that works from the permanent collection must be placed in storage. This requirement also means double handling in deinstalling and reinstalling groupings of the permanent collection at the same time as a travelling show is condition reported, hung and later demounted and packed. All this activity must take place in the exhibition areas and means that large sections of the gallery must be closed off to the public while it is taking place.

In scheduling travelling exhibitions, it has been the policy of the gallery to maintain a balance between works of

art of an earlier period and those representing the cutting edge of today's art. It is essential to maintain long term installations of the permanent collection, not only for the pleasure of visitors but to enable continuity of instruction programmes prepared by the Education Officer and taught by Mrs Betts and the Gallery Guides.

Another problem posed by touring exhibitions is their quantity. There are more exhibitions available through the New Zealand Art Gallery Directors' Council each year than can be reasonably scheduled by any single institution.

Because of the pressure upon the gallery's space, the need to present the permanent collection and the abundance of exhibitions available, the McDougall will have to exercise a policy of greater selectivity in future.

One of the factors determining our choice of travelling exhibitions besides quality, content, cost and educational value, must be the gallery's ability to present works within the limitations of our spaces. Recently, a large sculptural piece had to be omitted from a visiting exhibition because the gallery had no suitable area in which it could be installed.

It is certain that the demands upon the gallery's services will continue to outstrip the design limitations of the building. Public lectures and performances are cases in point since these activities must take place in viewing areas at some inconvenience to those wishing to view the art works. Response to lectures and performances has been so positive that there is no question of such services being reduced; indeed there is a need to increase them. There remains a conflict between the gallery's design characteristics and the nature and scope of the programmes and range of exhibitions we wish to present.

Twenty years later, the gallery's need of Cr Skellerup's Exhibition Hall for travelling exhibitions is even more acute.

Exhibitions

Paperchase March 6 — April 22

This is to be a composite exhibition curated by the gallery as its contribution to the Christchurch Festival. As the title suggests, paperworks in their many forms will be featured.

The component exhibitions are as follows:

The Fuseli Collection February 20 —

A collection of drawings discovered in a private Dunedin collection in 1963 and subsequently purchased by the Auckland City Art Gallery. It appears likely that the collection was originally owned by Moses Haughton, a pupil of Stubbs, who was the engraver of many of Fuseli's works. Haughton lived with Fuseli between 1803 and 1819 and would have therefore been able to choose drawings at the artist's recommendation. This in part accounts for the extraordinarily high quality of the majority of the works.

Fuseli was a mannerist romantic painter who, like Blake, was concerned with imaginative expression. His works bordered more on the surrealist approach of terror and suspense than Blake's but both artists were renowned for rebelling against the classical disciplines of the day.

Jabberwock March 6 —

A collection of contemporary Australian works on, and with, paper, curated by Tim Payne of the Jabberwock Papermill in Tasmania. This mill was established in 1978 and is held in high esteem throughout the Southern Hemisphere for the quality of work it produces. The artists represented are Denese Oates, Tim Payne, Judy Silver, Guy Warren, Kay Lawrence, Ruth Faerber, Penny Wells and Gaynor Cardew (who has collaborated with dress designers Paule Pratten and Dorothy Hierel to produce two examples of handmade paper clothing for the exhibition).

Variations of the Theatre March 6 —

Alan Pearson established a reputation as an outstanding artist during the years he lived in Christchurch. For the last three years he has been living in London and has agreed to contribute to PAPERCHASE a suite of pencil, crayon and oil studies dealing with figurative subjects from the Convent Garden Opera.

New Zealand Artists March 6 —

The following artists will be participating in the exhibition by exhibiting recent paper works and in some cases producing specific paper works for the exhibition.



The Great Wheel by Bruce Lowney

Ralph Hotere, Michael Reed, Don Peebles, Terry Stringer, Bing Dawe, Neil Dawson and Philip Trusttum.

The Blue Guitar — David Hockney February 25 —

A suite of 20 etchings by this leading international artist, produced in 1976/77 and published by the Petersburg Press, London in October 1977. The etchings record Hockney's reaction to Wallace Stevens' poem of the same name. The artist states that "the etchings themselves were not conceived as literal illustrations of the poem but as an interpretation of its themes in visual terms. Like the poem, they are about transformations within art as well as the relation between reality and the imagination, so there are pictures within pictures and different styles of representation juxtaposed and reflected and dissolved within the same frame".

Print U.S.A. March 6 —

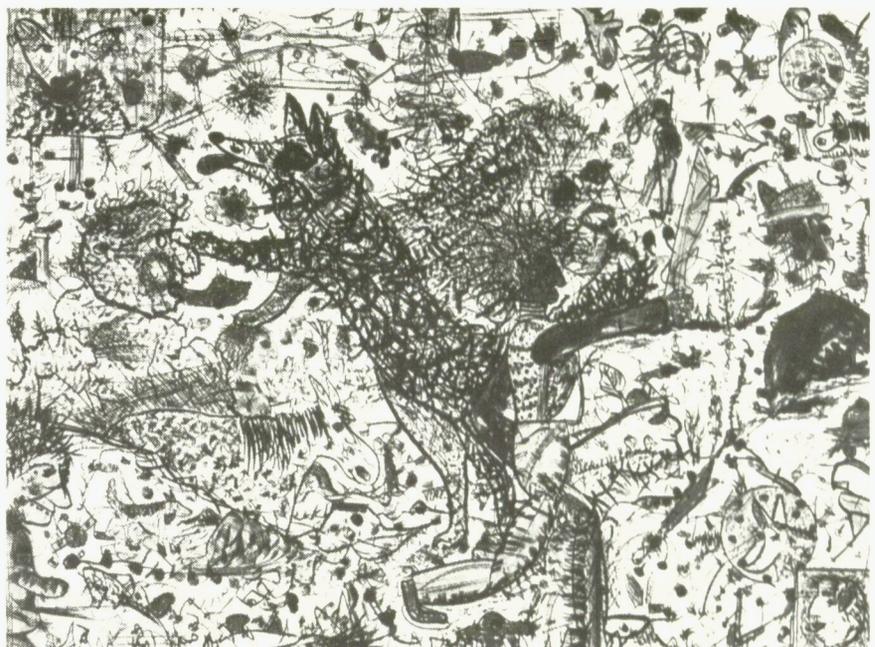
A broad range of paperworks from prestigious Tamarind Institute, the Crown Point Press and Ernest F. De Soto Workshop. The thirty-one works in this exhibition will enable the

viewer to appreciate the recent developments in Contemporary print making from the United States of America. Artists represented are Yunkers, Maciel, Akawie, Colunga, Galvez, Rivera, Acconci, Bechtle, Burden, Diebenkorn, Clemente, Kushner, Steir, True, Thiebaud, Wiley, Ruscha, Mangold, Adams, Bengston, De Forest, Jones, Kauffman, Lowney, Miyasaki, Ramos, Remington, Rifka, Scholder and Zelt.

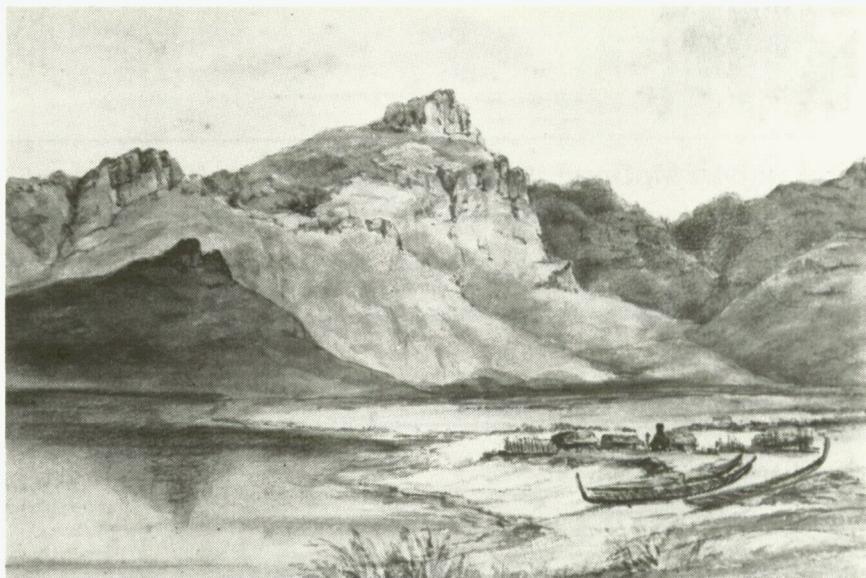
Beginning to Look at Twentieth Century Art

This year in response to many requests from Gallery users we are planning to use our small audio-visual room for a short art appreciation course on contemporary art. Many visitors feel ill-equipped and unready to handle the special demands made by many contemporary art works and it is to assist somewhat with this problem that our Education Officer, Ann Betts, is organising this introductory course entitled "Beginning to Look at Twentieth Century Art", the course will give a general introduction to some of the ideas, artistic movements and new art styles found in recent works. It will run for six Wednesday mornings from 10.00-12.00 noon beginning on Wednesday 15 February and continuing until 21 March.

Each session will involve slide lectures and group discussion and wherever possible it will make special reference to works owned by the Gallery or on exhibition. A fee of \$8.00 will be charged to cover course expenses, coffee, etc. and 15 will be the maximum group number. Bookings for "Beginning to Look at Twentieth Century Art" may be made at the Gallery desk or by contacting Ann Betts, the Education Officer.



'Untitled' by Roy De Forest



Purau Maori Settlement by R.A. Oliver

Purau Maori Settlement Port Cooper by R.A. Oliver

The gallery recently acquired as its first purchase from the Olive Stirrat Bequest 1982 a watercolour by Commander Richard Aldworth Oliver.

The work is of considerable historical importance to the Canterbury region as it records the site of the Maori Settlement at Purau, one of two that existed on Lyttelton Harbour, formerly Port Cooper.

During January, February 1850 when Oliver made this study the Purau settlement had a small population of only ten Maoris, within a decade no Maoris remained. He was without a doubt an accomplished recorder and stands well with his better known amateur artist contemporaries in this colonial phase of New Zealand history.

Born in 1811 Oliver was the son of Robert Dudley Oliver and Mary Sexton, daughter of Sir Charles

Saxton Commander of Portsmouth Dockyard. He enrolled in the Royal Navy as a cadet and at 16 took part in the Battle of Navarino when the English, French and Russian fleets defeated those of Turkey and Egypt to enable Greece to gain its independence.

Between 1847 and 1851 Oliver was given the command of H.M.S. Fly, a frigate based mostly in Auckland and used by Sir George Grey on his inspection tours of European settlements in New Zealand. The vessel was also engaged in carrying out the first hydrographic Survey of New Zealand. While visiting the New Zealand settlements Captain Oliver spent much of his leisure time writing and painting.

In 1851 he returned to England, where he remained, and subsequently became an Admiral of the British Fleet. Whilst his naval career dominated much of his life his interest as an amateur watercolourist was important.

Acquisitions:

The following works have been recently purchased.

**Marilyn Webb/Alan Loney
Hawk Press**

Taste Before Eating
Monotype (Portfolio of 21 images)

David Spooner

In the Park
Oil on Canvas

Gary Collins

Untitled
Acrylic on Paper

Frances Hodgkins
Return to the River
Gouache

Heather Busch
Pivot of Empathy
Oil on Board

Leo Bensemann
Rock Landscape
Oil on Board

Leo Bensemann
On the Takaka Hill
Watercolour

Michael C. Thomas
Untitled 1978
Acrylic on Canvas

Graham Sydney
Robin White
Etching

Charles Meryon
Le Pont Nuef Paris 1853
Etching

Bruce Connew
Coal miners returning an empty coal box to the coal face in the escarpment, State Coal Mine, Denniston, August 1983

The Following photographs by the late Noel Habgood (1911–1975) have been presented by the photographer's sister, Mrs D. Smith of Sumner, Christchurch.

Noel Habgood

- Colins Street, Melbourne 1948*
- Bourke Street on Sunday 1948*
- Bourke Street from Parliament Buildings 1948*
- Front view of St. Patricks Cathedral, Melbourne 1948*
- View of St. Patricks Cathedral 1948*
- Yarra River, Melbourne 1948*
- Exhibition Building, Melbourne 1948*
- The Yarra and Princess Bridge, Melbourne 1948*
- Captain Cook's Cottage, Melbourne Fitzroy Gardens, Melbourne Taronga Park, Sydney 1948*
- Sydney from Taronga Park 1948*
- Sydney from the Bridge 1948*
- Red Leaf Pool Sydney 1948*
- Farm Cove Sydney and the City Skyline 1948*
- Harbour Bridge Sydney*
- Harvest Pattern Canterbury 1936*

Richard Aldworth Oliver 1811–1867
Purau Maori Settlement Port Cooper 1850
Watercolour

Gita Berzins
Erosion form pot
Stoneware



Return of the River by Francis Hodgkins

The following photographs have been purchased since November 1982.

Janet Bayly

Blue Wall
Polaroid

Bruce Foster

Birdlings Flat Banks Peninsula 1981
from *Seaviews Series II*

Peter Peryer

Chimpanzee 1981

Christine Lloyd-Fitt

Jacky with a fern 1981 from the series 'Jacky with a fern'

Robin Morrison

Cheltenham Lavatories Devonport 1980 from the series 'The North Island of New Zealand'

Peter Black

Selwyn Toogood Levin 1981

Miles Hargest

Fairview Canterbury

Murray Hedwig

Facade with Windows 1977

Murray Hedwig

Black iron shed

Christopher Mathews

Portrait of Neville Harston, Harstons Muni Store Napier 1983. From the series 'Citizens of Napier'

The following prints have been presented to the gallery by Mr W.A. Sutton.

E. Mervyn Taylor

Towards Evening
Woodblock

Juliet Peter

Unicorns 1939

Lino block

Nor'west 1939

Lino block

Untitled 1939

Lino block

Roy J. Dickson

The Wootton Raupaki

Drypoint

E.J.D. Turner

Palace of the Popes

Aquatint

Stanley Palmer

Boat Shed 1983

Wood block

Hilda Wiseman

The Proposal

Lino block

Huias

Lino block

A Bush Pathway

Lino block

Evening Mount Egmont

Lino block

Hilda Wiseman

Morning Glory

Lino block hand tinted

Magnolia

Lino block hand tinted

William A. Sutton

The Small Hours 1941

Lino block

Phopphesy 1940

Lino block

Young Tristram 1939

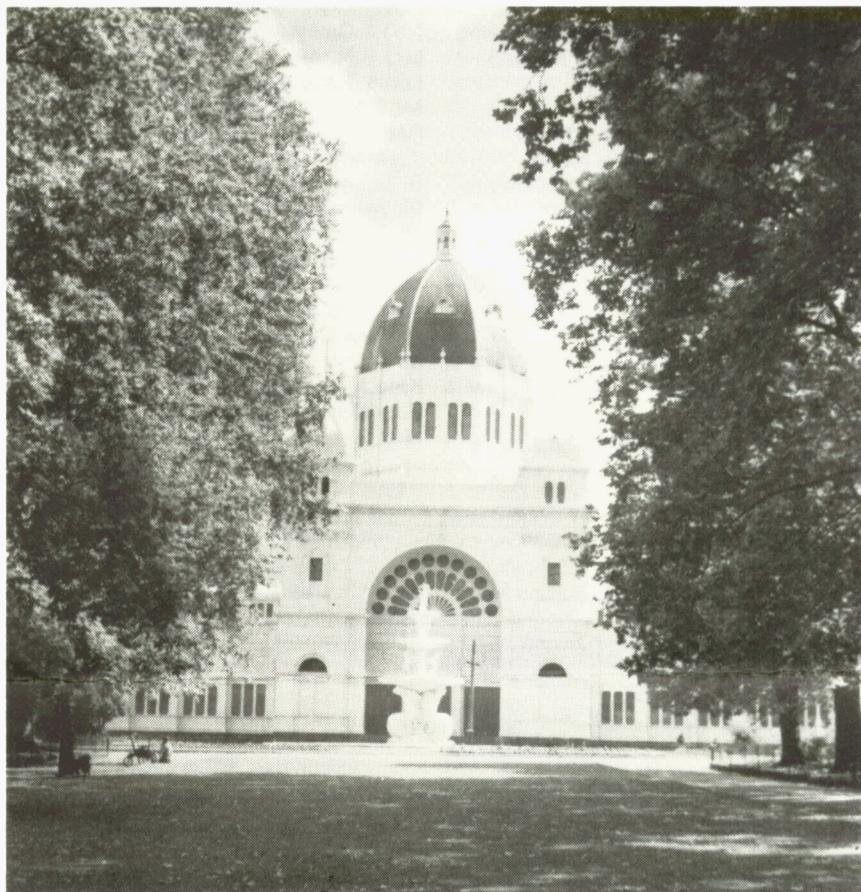
Lino block

Axemen 1941

Lino block

Road from Cromwell 1945

Lino block



Exhibition Building, Melbourne 1948 by Noel Habgood

Gallery Guide Scheme

Those interested in joining our active and enthusiastic group of volunteer Gallery Guides for 1984 are asked to leave their names and telephone numbers at the Gallery desk or with Ann Betts, the Education Officer.

Each year we extend our team of volunteers and if you would like to spend some time this year working in this way we would be very pleased to hear from you now. The Guides are an important and vital part of many of our community programmes with adults and children both in and out of the Gallery. As one of our current guides says "It can be quite demanding but it's rather exciting and a lot of fun". Perhaps you would like to join them.

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



Friends of the Robert McDougall Art Gallery Inc

Many Friends also enjoyed the opportunity to participate actively in the creation of a work of art at the Killeen Installation in June.

Your President has been particularly active this year in promoting reciprocal privileges for Friends at other galleries both in New Zealand and Australia. As reported in the November/December Newsletter, he and a committee member, Gerrit Van der Lingen, attended a seminar for representatives of Gallery Friends Organisations at the Dowse Art Museum, Lower Hutt and this conference was a major step forward in the progress of community support for the arts in this country.

The other major achievement has been the introduction of the first sets of greeting cards featuring four of the Gallery's own paintings specially created to give Friends high quality cards at a reasonable cost and, of course, as a way of increasing Gallery revenue at the same time. It took the executive members concerned, Julie King and Pat Unger, much more time and effort than was at first anticipated but the success of

the venture has made it well worthwhile and it is intended to use the expertise which has been gained to continue to extend the series this year.

Again this project could not have been undertaken without the financial backing which the membership has provided through its subscriptions.

The Friends have continued to help host the major exhibitions for the year such as the Rudolf Gopas, Rita Angus and Paul Klee exhibitions. Particularly gratifying was the way in which the Friends of the McDougall were able to support the Gallery in its determined effort to get the Paul Klee exhibition to the South Island when it was scheduled only for the North. We swung in behind the Director, offering substantial financial, and if needed, manning support.

The task of a Gallery Director at times like these when he has to persuade authorities or institutions to extend a tour is so much easier when he can prove the community concern and interest and this is one of your Society's most valuable roles.

Membership

Our Society's constitution makes provision for the membership roll to be purged, and this was done for the first time in the middle of last year. Fifty-one people had failed to renew their subscriptions, in spite of reminder notices, and their names were deleted from the membership records. But new members more than compensated for this; 238 people joined the Friends, making a net gain in our membership of 187 in 1983. We'd still like more; do encourage your friends to become Friends!

New Members

Rosemary and Joy Nichols
Neil & Cathy McPherson
Mrs F.R. Allison
Lonie & Alastair McArthur
Mr & Mrs G. Robinson
Rae Becker
J. Rooney
B. Loughnan
Mr & Mrs D. Truscott
Neroli Fornasier
Mrs M.M. Gregor
Miss N. Shankland
A.M. & C.E. Broadbent
Andrew Cutler
Mr & Mrs A.W. Shand
Kate MacShane
S.I. Gibbs
Mrs C.N. Morrall

P.O. Box 237, Christchurch
Botanic Gardens, Rolleston Ave.,
President — Robert Erwin, 558-675
Secretary — Pat Unger, 487-482
Treasurer — Anne Crighton.



Coming Events**The Robert McDougall Art Gallery**

January/February

- January 1 Paul Klee Exhibition**
61 works from this famous 20th century artist. Until 22 January.
Admission \$3 adults, \$1.50 tertiary students, senior citizens.
- 1 W.B. Armson — A Colonial Architect Rediscovered**
Until 31 January
- 1 Weavings from the Collection** Until 4 March
- 1 The Canterbury School — An Aspect** Until 12 February
- 12 Meeting at Gallery of The Art Group** — art club for young people.
Film Christos' Valley Curtain and The Running Fence. 10 a.m.
- 16-20 Special Programme for young people in conjunction with Summer Times
Holiday Programme — A Visit Behind the Scenes of an Art Gallery.**
10.30 a.m. and 2.00 p.m. — Booking necessary
- February 1 Weavings from the Collection** — until 7 March
- 1 Contemporary NZ works from the Collection** Until 20 February
- 12 Gallery Concert Kirsten Halcroft** — soprano accompanied on lute with
programme of Elizabethan music 3.00 p.m.
- 15 Friends Coffee Morning** Ida Lough The History of Tapestry 10.30 a.m.
- 15 Beginning to Look at 20th Century Art** — A beginners' guide to how to enjoy
contemporary exhibitions at the Gallery. The first of six weekly sessions.
10.00 a.m. Booking necessary.
- 20 The Fuseli Collection** until 26 March
- 26 Gallery Concert** — Work out by The Job Mob 3.00 p.m.
- 28 Slide evening for Canterbury Potters' Association** — 8.00 p.m.
Alan Watt & Maria Kuczynska visiting potters from Australia.

Exhibition dates and programmes could vary slightly.



**Friends of the Robert McDougall Art
Gallery Inc.**