



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

Number 32

March/April 1984

ISSN 0111-1426

"Paperchase" for the Christchurch Festival

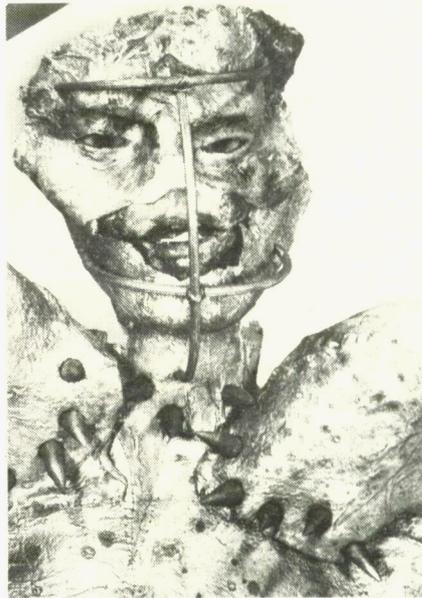
The 1984 Christchurch Festival, the word 'Arts' dropped from the title, has the goal of attracting to its activities a wider audience than earlier festivals. The festival administration has sought to present a concentration of events, lively, of high quality, with broad popular appeal.

But how to achieve a peak of excellence in a city which has many excellent events occurring through the year? In 1965, at the time of the first Pan-Pacific Arts Festival, it was possible to concentrate resources into a month long programme of star attractions which were the major cultural occasions of the year. Now with the Town Hall, Court Theatre and galleries presenting a succession of international quality performances and exhibitions, it could be said that Christchurch offers a year round festival.



Phillip Trusstum hanging his 'Paperchase' drawings untitled series 1980-84.

Performances by Marcel Marceau, Dave Allen, Elton John, the comedies Noises Off and Footrot Flats, the day-long rock extravaganza of Sweetwaters South are just a few of the delights that could be sampled in Christchurch in the last twelve months. Add to these the Rita Angus and Paul Klee exhibitions with the full



Animal Instincts, by Denise Oates, detail

programme of exhibitions presented by the other galleries of the city and we have a list of shows which would give the widest audience cultural overkill if compressed into a single month.

Preparing for the 1984 Festival the problem at the McDougall was to create an exhibition which would contribute to the exuberant intentions of the festival, be of the best quality and be a peak in our 1984 programme. "Paperchase" was the solution, an omnibus exhibition containing under its energetic title a variety of exhibitions threaded together by the common link that each work utilises paper as a support or the medium itself.

As in other festive occasions "Paperchase" has "something old, something new, something borrowed, something blue". Something old and borrowed is the splendid collection of watercolour drawings by the 19th century British artist Henry Fuseli, a group of thirty seven works displaying his great powers of draughtsmanship and his disturbing vision, loaned by the Auckland City Art Gallery and never before shown in Christchurch.

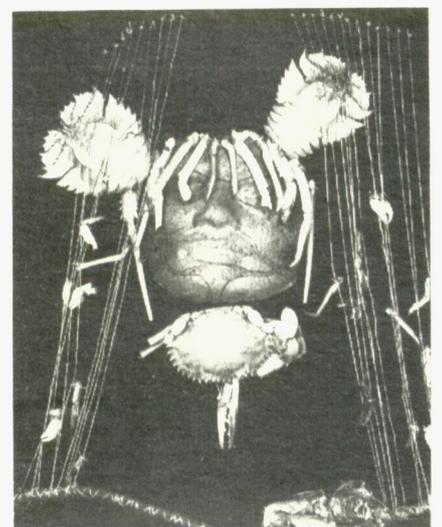
Something blue is David Hockney's "Blue Guitar" series, lithographs

based on a poem by Wallace Stevens, an exhibition brought to New Zealand by the British Council.

"Print U.S.A." extends the international dimension of "Paperchase". There are thirty-six autographic lithographs executed by some of America's leading artists at the renowned printmaking workshop of Tamarind, the Ernest de Soto Press and the Crown Point Press in this exhibition including works by Wayne Thiebaud, Ed Ruscha, Richard Diebenkorn and Mel Ramos. They were brought to New Zealand by the Gallery especially for the festival and will not be seen in other centres.

The new will be one-artist installations of works on paper created for the Paperchase exhibition by Ralph Hotere, Terry Stringer, Michael Reed, Alan Pearson, Neil Dawson, Bing Dawe, with recent drawings by Don Peebles and Phillip Trusstum.

"Jabberwock" is the Australian contribution to Paperchase, a series of works utilising paper from artists associated with the Jabberwock paper mill established by Tim Payne, a Californian paper artist & artist in residence at Hobart's Tasmanian College of Art. The hope is that this exhibition will stimulate exploration of paper as a medium by New Zealand artist-craftsmen.



Quipus Crustations by Denise Oates.

**Views/Exposures March 16 -
April 25**

A touring exhibition of photographs organised by the National Art Gallery, Views/Exposures is the result of a decision by the gallery to commit itself to an active programme of photographic purchases in the process of exploring the achievements of New Zealand photographers.

The exhibition consists of 107 works, personally selected by the following photographers: Laurence Aberhart, Janet Bayly, Dinah Bradley, Gillian Chaplin, Fiona Clark, Bruce Foster, Peter Hannken, Robin Morrison, Anne Noble, Peter Peryer.

From the initial concept of a limited review of work by 10 to 14 image makers, this exhibition developed into an exposure of 10 individual photographers whose work reflects and forms part of the broader spectrum and whose achievements are continuing to make their creativity within the medium felt. The exhibition is not intended to be a survey of New Zealand photography or a history of photography in the 70s.

A number of the contributing artists have exhibited their work in the Robert McDougall Art Gallery over the past two years and a comprehensive catalogue accompanies the exhibition. Peter Ireland who was, until recently, Honorary Curator of Photography at this gallery, assisted Luit Bieringa in curating the initial phases of the exhibition.

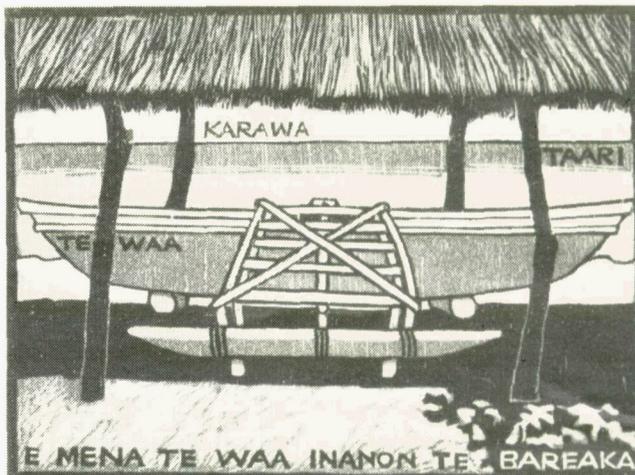
Prints from the Collection

The work of Brian James and Robin White will be featured in the Print Gallery. Both artists are represented by their woodblock prints and it is of interest to note that Brian James is technically one of the most exciting artists working in this medium. He makes no concessions to technology, preferring to produce the prints by hand in the Japanese manner rather than using a press. He also exercises great control over his work, from the selection of suitable timbers to the finished print. In the majority of the works shown, a single hand coloured block has been used, rather than several blocks overprinted.

Both Robin White and Brian James have been active in the Dunedin area.

Colin Wheeler April 27 - May 27

A small exhibition of 30 works by this popular Oamaru artist will be shown at the gallery.



The Canoe is in the Bareaka from the Beginners Guide to Gilbertese by Robin White.

**Queen Elizabeth II Arts Council
Subsidy**

The Art Gallery has received a subsidy of \$3,200 from the Queen Elizabeth II Arts Council to assist in the acquisition of works of art by New Zealand artists allocated as follows:

\$2,400 towards the purchase of *Saga* by Brent Wong price \$6,500

\$550 towards the purchase of *Screen* by Murray Grimsdale price \$1,500

\$250 towards the purchase of a series of 5 prints *Beginners Guide to Gilbertese* by Robin White price \$750

The Gallery greatly values the Queen Elizabeth II Arts Council's support in its acquisition programme.

Acquisitions

The following works have been recently purchased:

G. Trevor Moffitt
Rakaia Series No 37
Oil on Board

Evelyn Page
The Old Bookshop 1922
Oil on Canvas

E. Mervyn Taylor
The Hollow Tree
Watercolour

William A. Sutton
Summit Road 1983
Watercolour

Grahame Sydney
Wounded Carrot
Etching

Royce McGlashen
Goulie II
Stoneware

Goulie V
Stoneware

Peter Raos
Vase
Glass

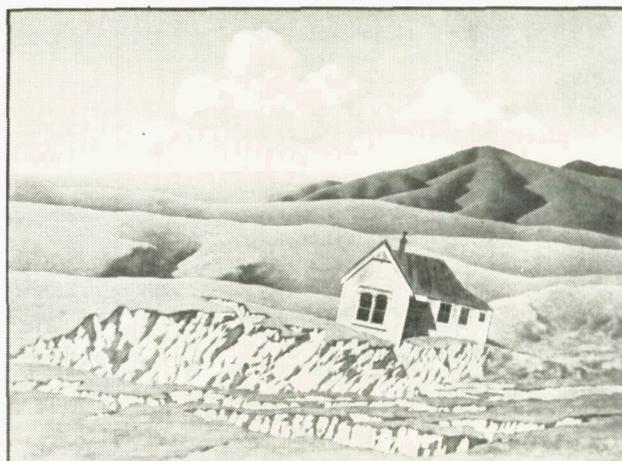
Judy Patience
Transition II
Wool

The following photographs have been recently purchased:

Glenn Busch
Portfolio of 10 images
Christchurch Gasworks

The following work was presented to the gallery by Mr W.A. Sutton:

Shona Cowan
Still Life 1963



Saga Brent Wong.



March 1984

The following four articles have appeared recently in our regular *Picture of the Month* project.

Peacock by Mikhail Larionov

Peacock by Mikhail Larionov is a costume design which was created in 1915 for one of Serge Diaghilev's Russian Ballets. The ballet entitled *Histoires Naturelles* was based on Ravel's musical interpretation of five prose poems by the French poet Jules Renard. The poems were about a peacock, a cricket, a swan, a kingfisher and a guinea-fowl. In the story of the peacock, a young peacock eagerly awaits the arrival of his bride. He stands preening himself, feeling proud and excited but as time passes and the bride does not appear he begins to sag. He climbs to the rooftops and calls her name but she does not reply. The poor peacock does not realise that he is a day early.

In this screen print Larionov has depicted the proud peacock. He achieved this image by using bright colours — red, green and blue — and simple, bold forms.

Mikhail Larionov was born in 1881 in Zerapol, a small town on the borders of the Ukraine and Poland. In 1898, at the age of seventeen he enrolled at the Moscow College of Painting, Sculpture and Architecture. He spent ten years training there and during that time met Natalia Goncharova, another avant-garde artist. They became lifelong companions.

In 1906 Larionov travelled to Paris. Here he came into contact with modern French art. As a result, his paintings of this period tended to be in soft and muted colours and reflected the styles of Van Gogh, Bonnard and Vuillard.

In 1908 Larionov was recruited into the army. This experience also affected his paintings. For example, he depicted soldiers in their day to day tasks and incorporated words in the form of comic strips in the works. This latter innovation was inspired by the graffiti Larionov had seen in the army.

By 1909 Larionov had become fiercely nationalistic in his approach

to art. He openly scorned the sophistication of French Fauvism and looked to Russian folklore and primitive woodcuts for inspiration. His style at this time was deliberately crude and primitive.

In 1913 Larionov announced a new style called Rayonism. He outlined its principles in the following words: "The style of Rayonist paintings . . . is concerned with spatial forms which are obtained through the crossing of reflected rays from various objects and forms which were singled out by the artist." *The Peacock* is a Rayonist inspired work, although its tubular forms and stylized shape also suggest the influence of the next new Russian style — Cubo-Futurism.

Larionov's revolutionary ideas were also expressed in film form. In 1913 he took part in a film called *Drama No. 13 in Cabaret*. This was simply a record of a group of artists' everyday behaviour. It involved strolling in and out of shops and restaurants. The men wore brilliant coloured waistcoats and ear-rings and displayed radishes and spoons in their buttonholes.



Peacock by Mikhail Larionov

In 1914 Diaghilev invited Larionov to Paris to work on designs for the Ballet Russes. For the next fifteen years Larionov designed costumes and sets for *Le Soleil de Minuit* 1915, *Contes Russes* 1917, *Donna Serpente*, *Chout* and *Le Renard* and he also choreographed some of the ballets.

After 1930 Larionov rarely exhibited and he is said to have lived an impoverished existence. In 1955 he married Goncharova. Recognition of Larionov's brilliant contribution to twentieth century art was awarded him in 1961 when the Arts Council of Great Britain arranged an exhibition of his and Goncharova's art.

Larionov died at Fontenay-aux-Roses, France in 1964.

The *Peacock* is part of a 1919 French edition of *Theatre Designs* by Larionov and Goncharova. Of the eight works by Larionov, four are from the *Histoires Naturelles*. They are the *Peacock*, the *Cricket*, the *Swan* and the *Kingfisher*. The edition was presented to the McDougall Art Gallery in 1979.

Victoria Street c.1939 by W.A. Sutton

Bill Sutton was just beginning his career as an artist when he painted this watercolour of Victoria Street. Having completed his post diploma in art, he was working in a part-time teaching position at the art school in 1939.

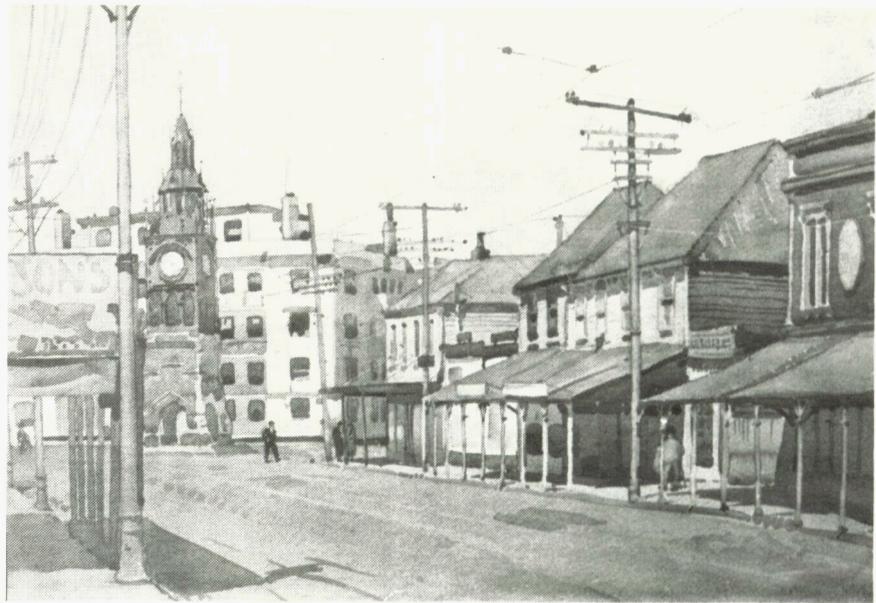
It was in his spare time that Sutton painted oils and watercolours of the city. As he explains: "I was interested in the shapes of buildings, of doors and windows, and in the patterns of advertising."

Today, this depiction of Victoria Street in 1939 is an interesting record of a Christchurch street of the period. Many people will have forgotten the charming old buildings with their attractive verandas on the right side of the street.

Bill Sutton was born in Christchurch in 1917. His father was a mechanic and although his parents were not directly involved in the arts, they were sympathetic to Sutton's interest. While attending Christchurch Boys' High School he took art classes at the Canterbury College School of Art. Then, in 1934, he enrolled for a diploma in painting. Some of his teachers were well known Canterbury artists, including Archibald Nicoll for life drawing, Evelyn Page and Colin Lovell-Smith for antique drawing, Frances Shurrock for sculpture, Cecil Kelly for landscape painting, and James Johnstone for metalwork.

In his final honours year Sutton devoted time to some areas outside of painting such as silversmithing and calligraphy. This interest in a wide range of artistic media has continued throughout Sutton's career. For instance, he has been involved with mural painting, designing stained glass, repousse work, and formal portraits, and he has produced a sketch book of Italian buildings. He has also experimented with manuscript illumination and is a fine calligrapher.

Sutton is probably best known for his Canterbury landscapes. It was not until the artist was 30, however, when he went to England and saw the work of the modern masters, that he began



Victoria Street c.1939 by W.A. Sutton

to develop his individual approach to landscape painting. On his return in 1949 he saw New Zealand afresh and realised that the styles of Colin McCahon, Doris Lusk, Leo Bensemann and Rita Angus were more appropriate to Canterbury than the English Impressionism of his teachers.

He then painted his Canterbury church series. In these could be seen the beginning of a style which analysed the landscape and eliminated non-essentials in order to produce the essence of Canterbury. Sutton's Canterbury is a barren and desolate place, where people and everything they have made and done are eliminated. All that exists is the earth, wind, and sky.

In 1949, when Sutton came home from England, he took up a teaching position at the Canterbury College School of Art. There followed a period of 30 years teaching and painting. During that time Sutton travelled to Italy to study art and sketch buildings. It was on this 1973/74 trip that he developed his watercolour technique.

It involves drawing the image in pencil first, then wetting the image and applying soft paint. This is followed by bolder paint for the

sharper images. When painting a building the work is completed by working over the architectural details in pencil. This technique is similar to that of the English eighteenth century watercolourists — Thomas Girtin (1775–1802), John Cozens (1752–1797), and Paul Sandby (1725–1809).

Of course, when Sutton painted Victoria Street his technique was slightly different. It was not as clearly defined as the later works. Rather, the scene was lightly sketched in pencil and then the colour was washed over.

Sutton made a further sketching trip to England in 1981. He applied the technique he had developed on his 1973–74 trip to those works. Now, in 1983, he is painting watercolours of Canterbury. He is also busy with his oil landscapes and formal portraits.

"Victoria Street, Christchurch", belongs in the collection of the School of Fine Arts, University of Canterbury, and is on indefinite loan to the McDougall Art Gallery. There is one watercolour by Sutton in the gallery's collection. It is of "St. Michael's Mount, Cornwall", and was painted in 1981 while Sutton was on a sketching trip in England.

Teresina by Lord Leighton

Teresina by Lord Leighton is an oil study of a Roman model in peasant costume. It was painted sometime between 1874 and 1876 and was one of many studies of women made by Leighton during the 1870s and 1880s.

There is a quiet splendour about *Teresina*. She seems to exude a calmness and dignity which removes her from the viewer's world. The study was not intended as a faithful portrait but instead the artist idealized *Teresina*'s features in order to express his vision of perfect beauty. He also created a colour scheme which was a foil to her beauty. For example, she is featured against a brown background and is wearing a white blouse and deep blue pinafore. These colours contrast with the warm creamy tones of her complexion and her pale red lips.

Frederic Lord Leighton was born in Scarborough, England in 1830. His father was a doctor and he ensured that his children received a broad education. This included travel in Europe. From an early age Leighton showed an interest in art and while his parents encouraged him they made it clear that if he became an artist he must be an eminent one. While living in Frankfurt they arranged for him to study under the Nazarene artist Johann Steinle. This was followed by study in Florence, Rome, Venice and Paris. Some of the artists whose works he studied included Titian, Giorgione and Correggio, Ingres, Gerome, Cabanel and Bougereau.

In 1855 Leighton entered his *Cimabue's Madonna carried in Procession through the Streets of Florence* in the annual exhibition of the Royal Academy in London. The painting which was part of a series about the lives of early Italian painters, was an instant success and was bought by Queen Victoria for six hundred guineas.

Leighton settled in London in 1858 although he frequently travelled abroad to Europe and the Middle East. In 1864 he moved to a new house designed especially for him by the architect George Aitchison. The house at 2 Holland Park Road, South



Teresina by Lord Leighton

Kensington incorporated some interesting architectural features. It had a turquoise tiled entrance and an Arab Hall with domed roof and a fountain. The Arab Hall was created as a setting for the hundreds of tiles and various plates and pottery jars that Leighton collected while travelling in the Middle East. Today the house is a museum but while Leighton lived there it was the venue for many fine musical concerts and dinner parties. Leighton was a sociable man and knew all the great artists of his period. He was a close friend of Elizabeth and Robert Browning. He mixed with Thackeray and the Pre-Raphaelite painters Rossetti, Holman Hunt and Millais and was also a generous patron of younger artists.

The paintings that Leighton is most famous for are the large classically inspired scenes of beautiful young women involved in events such as winding skeins, weaving wreaths, picking up pebbles, or slumbering. He also painted scenes based on classical mythology. *The Garden of Hesperides* c 1892 and *Flaming June* c 1895 are possibly his best known works.

Leighton was also a sculptor. His *Athlete struggling with a Python* can

be viewed today in the garden at Holland Park Road

Leighton was elected President of the Royal Academy in 1878. This was no surprise to many people for years earlier in 1854 Thackeray had prophesied this event. Speaking to John Millais he stated, "Millais you must look to your laurels. There's a young fellow in Rome called Leighton who is making prodigious strides in his art. He speaks every European language and is an accomplished musician as well. If I'm not mistaken that young man will one day be President of the Royal Academy." As President, Leighton displayed his skills as a great administrator and brought the Academy to its social zenith. He was made a baron in 1896 and was the first artist to achieve this status. He died in that same year and his funeral was held in a packed St. Paul's Cathedral, London.

Teresina was exhibited at the Royal Academy, London in 1876 and at the International Exhibition in Christchurch 1906-7. It was bought by the C.S.A. in 1907 and became part of the collection of the McDougall Art Gallery in 1932. It is the only work by Leighton in the collection.

The Robert McDougall Art Gallery
P.O. Box 237 Christchurch,
Botanic Gardens, Rolleston Avenue,
Christchurch 1
791-660 Extension 695

**The Beach St. Ives, Cornwall, 1910
by Owen Merton**

When Owen Merton painted the beach at St. Ives he was following in the tradition of numerous artists before him. In 1818 the British landscape artist, J.M.W. Turner had been inspired by the special light qualities and atmospheric conditions of the Cornish coast line. Later in the century the British artists J.M. Whistler and W.R. Sickert spent a winter painting in St. Ives. In the 1880s a large number of artists, including Stanhope Forbes and Frank Bramley, were attracted to St. Ives and nearby Newlyn where they delighted in depicting the daily life of these picturesque villages.

By the time Owen Merton visited St. Ives it was firmly established as an artists' colony. It no longer surprised or bothered the villagers to find artists setting up their easels in village streets or on the beach. In fact they frequently offered to model for the artists.

In this painting of St. Ives, the artist has captured a particular moment in time when the fishermen are talking casually to one another on the beach. In order to catch the exact light and atmospheric conditions of that moment Merton has had to work quickly. First he has sketched the scene in pencil and then he has applied washes of pale blue and fawn for the sky, sea and beach. He has finished with dabs of brown, blue, orange and turquoise for buildings, boats and figures. The charm of the work resides in the way Merton has achieved, through the blurring of forms and application of soft colour, an ethereal quality to the scene.

Owen Merton was born in Christchurch in 1887. His father, Alfred Merton, was a well-known musician and from an early age Merton took an interest in both singing and drawing. On leaving school, however, he did not immediately pursue his interests. First he worked in a business office and then later at the Bank of New Zealand. His one attempt to develop his artistic talent at this time was unsuccessful. He enrolled for lessons at the Canterbury College School of Art but only lasted one lesson as the criticisms of his teacher discouraged him.

His opportunity for serious art training came in 1904 when, at the age of seventeen, he was invited to stay with a relative in England for two years. While there he studied art under the Flemish figure painter, Charles van Havermaet, and also under Mouat Loudon at the Ealing Art School. His works from this period reveal that his major preoccupation was with the landscape although there is evidence that he produced some figure studies too. It also appears that he had developed a



The Beach St. Ives, Cornwall, 1910 by Owen Merton

preference for painting in watercolour by this time.

In 1906 Merton returned to New Zealand and presented his paintings to the public. At an exhibition at the Academy in Wellington his work attracted the attention of Dorothy Kate Richmond. His works sold well and this may have been as a result of the enthusiasm of the older artist.

By 1908 Merton was anxious to return to England. Possibly he sensed that the New Zealand art scene could not offer him the right stimulus. He was also eager to paint with his teacher, van Havermaet, once again.

Over the next eight years Merton painted at beaches and villages throughout England and Europe. For instance, the titles of works sent home to C.S.A. exhibitions between 1908–16 reveal that he worked in Cornwall, the Cotswolds, Sussex, Holland, France and Spain. During his travels Merton visited Frances Hodgkins in her studio in Paris and later painted with her in Concarneau. He also underwent training with Tudor Hart in Paris.

In 1911 Merton's mother organised a highly successful one man show in Christchurch. It is not known whether *Beach St. Ives, Cornwall* was exhibited then but it is likely that it was.

During the following years Merton consolidated his approach to painting. His style was based on his study of the work of New Zealand, English and French painters. For instance, Merton was influenced by the work of Frances Hodgkins and Dorothy Kate Richmond and probably Margaret Stoddart and Maud Sherwood. He also admired the work of James Whistler and later the paintings of Cezanne.

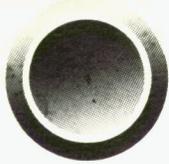
In 1914 Merton married Ruth Jenkins, an American art student. That same year war broke out but he was prevented from fighting by his wife's parents who were ardent pacifists.

In 1916 Merton and his wife sailed for America where Merton worked as a landscape gardener. He also continued painting after a short lull and exhibited in many American shows gaining considerable acclaim. He was described by one critic as "one of our foremost American watercolourists".

In 1922 Merton's wife died. Some time later he returned to Europe via Bermuda and Cape Cod. He painted in France and Algiers for the next two years. In 1924 at the onset of illness, later diagnosed as a brain tumour, Merton was advised to return to England. Between 1924 and 1931 he continued to paint and exhibit but as his condition worsened this became more difficult. He died in London on January 24, 1931.

During his painting career in England and Europe Merton achieved a certain amount of recognition. For instance, he exhibited at the Royal Society of British Artists in 1908 and was made a member. He also held shows at the Leicester Gallery and exhibited with the Walker Art Gallery in Liverpool and the New English Art Club. More recently he has received mention in a dictionary of British Artists. An account of his activity in America has unfortunately not been recorded yet. Hopefully a full appraisal of his artistic achievement may take place in the future.

The Beach St. Ives, Cornwall, 1910 was presented to the gallery in 1946 by D.W. Moore. It is one of seven works in the gallery spanning the years 1910–1927. There is one other painting of St. Ives in this group.



Friends of the Robert McDougall Art Gallery Inc

An Apology

Members will have noticed that there was something odd about the last newsletter. We are not sure how it happened but the first one and a half pages of the manuscript were omitted and the letter started partway through an item which had been headed The Year in Retrospect!

We begin this Newsletter then with the other section which was left out.

Past Coffee Mornings

At the coffee morning on 19 October, Robert Erwin spoke about Rita Angus and her work. He emphasized the integrity shown in her friendship and her painting, considering some of the underlying beliefs expressed in her work. His talk, also, indicated her significance for art in New Zealand; a realization which came to the majority somewhat lately and which is fully acknowledged by this large exhibition. In this context, it was interesting to hear Mr W.A. Sutton recall how the Council of the McDougall, however, had determined to secure her painting of Cass for the gallery so many years ago; an act of insight and determination for which we are all indebted. The large group at the coffee morning were full of thanks for Robert Erwin's extremely interesting lecture.

November's coffee morning had another large audience enjoying Barry Cleavin's beautifully photographed 'tour' of prints and print-making establishments in the U.S.A. Mr Cleavin's was a very full and right-up-to-the-minute account of this highly skilled branch of the arts and we were left almost breathless by the work shown, sometimes by its dazzle and often by its sheer subtlety and always by the control and technical virtuosity.

The first coffee morning for 1984 was held on February 15th. The guest speaker was Ida Lough & her topic was The History of Tapestry. She was also prevailed on to speak on her own work.

Future Coffee Morning

March's Coffee Morning will be held on 21 March and the format will be a little different. Members will assemble at the Gallery for coffee at 10.30 a.m. and then will walk to the Artists Quarter, Cambridge Terrace, to hear and see Noel Gregg, the Blacksmith, demonstrate his art/craft.

On the 18 April at 10.30 a.m. Thelma Strongman will talk on 'The development of Victorian landscape gardening and how these ideas were translated to the Antipodes!'

The Annual General Meeting 1984

The A.G.M. of the Friends of the Robert McDougall Art Gallery will be held at the Gallery on Thursday 15 March at 8 p.m.

After the business is concluded members will be able to enjoy a short Harpsichord Recital by David Vine. This will be followed by an address by a mystery speaker!

Remember, the Friends of the McDougall A.G.Ms. are pleasurable occasions.

The Friends' Acquisition Policy

Last year your Executive devoted some time at its meetings to formulating its own acquisitions policy for works which the Friends present to the Gallery. After discussions with John Coley and Neil Roberts, the Curator, we then prepared the following statement which was formally adopted as our policy. We print it here for your information.

The Friends of the Robert McDougall Art Gallery Incorporated was formed in 1981, with a principle object being, "To support and promote the Robert McDougall Art Gallery in accordance with its policy and philosophy."

One of the ways of fulfilling this aim is also listed in the Rules as the second object of the organisation: "3(b) To support and encourage the acquisition by purchase or otherwise for the Gallery of works of art and craft."

As soon as possible, the committee set up an Acquisitions Fund for this specific purpose; the committee sees the development of this Fund and the supporting and encouraging of acquisitions as an important and exciting aspect of its contribution to the Gallery. If we are to use our funds profitably and work to make them grow, we believe we need to have our own policy for acquisitions; we believe it is equally crucial that our policy should also complement and support that of the Gallery. Its policy was outlined recently in the Bulletin of The Robert McDougall Art Gallery, September/October 1982. A

key statement in this outline of policy was that:

"The first aim then of the Robert McDougall Gallery's acquisition policy must be to obtain the best works of the significant practitioners who have worked in the Canterbury region since settlement."

Our policy, therefore, takes its inspiration from that of the Gallery, in concentrating on obtaining 'the best works' by New Zealand artists, with an emphasis on artists from Canterbury. At present, it is our belief that many of 'the best works' available for purchase are, also, works which are being created by contemporary artists. It is our support for the Gallery and for contemporary practitioners that have been guiding principles in our formulation of a policy for acquisitions by the Friends of the Robert McDougall Art Gallery Incorporated. This will be to seek out 'the best works' by contemporary artists so that we can conscientiously and courageously try to do our work.

New Members

Adrienne Gore
Isabell Hudson
S.J. Martin
P.O. Barnett
C.E. & A. de L Brown
J.E. Copeland
Josie Jay
R.S. Abbott
John D. Lovis
Mr & Mrs G.G. Turbett
Pamela Redmond
Margaret Pidhirny
Dr & Mrs J. Lappage
Mrs S.G. Smail
E.V. Pickles
C.M. Brough and M. Atkinson
Ross Kennedy
D.G.C. Cowie
Dr P.M. O'H Tobin
David Smith
Jenny Walker
Karen Brook
Grania Hickley

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**

March/April

- March 1** **The Fuseli Collection** Until 26 March.
Weavings from the Collection until 8 March.
N.Z. works from the collection until 8 March.
- 6** **Opening of Paperchase Exhibition** Guest speaker Sir Michael Fowler, Chairman Queen Elizabeth II Arts Council of N.Z.
7.45 p.m.
Please enter through front entrance in Botanic Gardens.
- Prints U.S.A.**
Jabberwock
The Fuseli Collection
The Blue Guitar
Works by Hotere, Pearson, Peebles, Reed, Truistum, Dawson, Stringer and Dawe.
- 8** **Slide Lecture** John Hurrell will speak on the Australian Art Scene – 8 p.m. Please use Night Entrance.
- 8** **The Art Group Meeting** Art club for young people
10 a.m. – 12 noon.
- 9** **Morning at the Gallery** Guided tour, tea 10.15 a.m.
Groups please book – individuals welcome.
- 9** **Art Teachers and Senior Pupils – special preview of Paperchase exhibitions** 4.30 – 6.00 p.m.
- 11** **Gallery Concert** Malcolm McNeill and Peter Lowe 3 p.m.
- 15** **Friends of the Robert McDougall Art Gallery Annual General Meeting** 8 p.m.
- 16** **Special Guided Tour of Print U.S.A.** Barry Cleavin Senior Lecturer in Engraving, Canterbury University School of Fine Arts.
10 a.m. Please book for inclusion in the tour group – no fees.
- 16** **Views/Exposures** Contemporary N.Z. photography until 25 April.
- 21** **Friends Coffee Morning** 10.30 a.m. Visit to Noel Gregg, Blacksmith.
- 28** **Special Guided Tour of Print U.S.A.** Denise Copeland, Lecturer Canterbury University School of Fine Arts 10 a.m.
Please book for inclusion in the tour group – no fees.
- April 1** **Paperchase Exhibitors** Until 22 April.
Views/Exposures Until 25 April.
- 12** **The Art Group** Art club for young people 10 a.m. – 12 noon.
- 13** **Morning at the Gallery** Guided tour, tea 10.15 a.m.
Groups please book, individuals welcome.
- 18** **Friends Coffee Morning** Thelma Strongman 'The development of Victorian landscape gardening and how these ideas were translated to the Antipodes' 10.30 a.m.
- 27** **Colin Wheeler** Exhibition until 27 May.
- 27** **Morning at the Gallery** Guided tour, tea 10.15 a.m.
Groups please book, individuals welcome.

Exhibition dates could vary slightly.