



Christchurch City Council



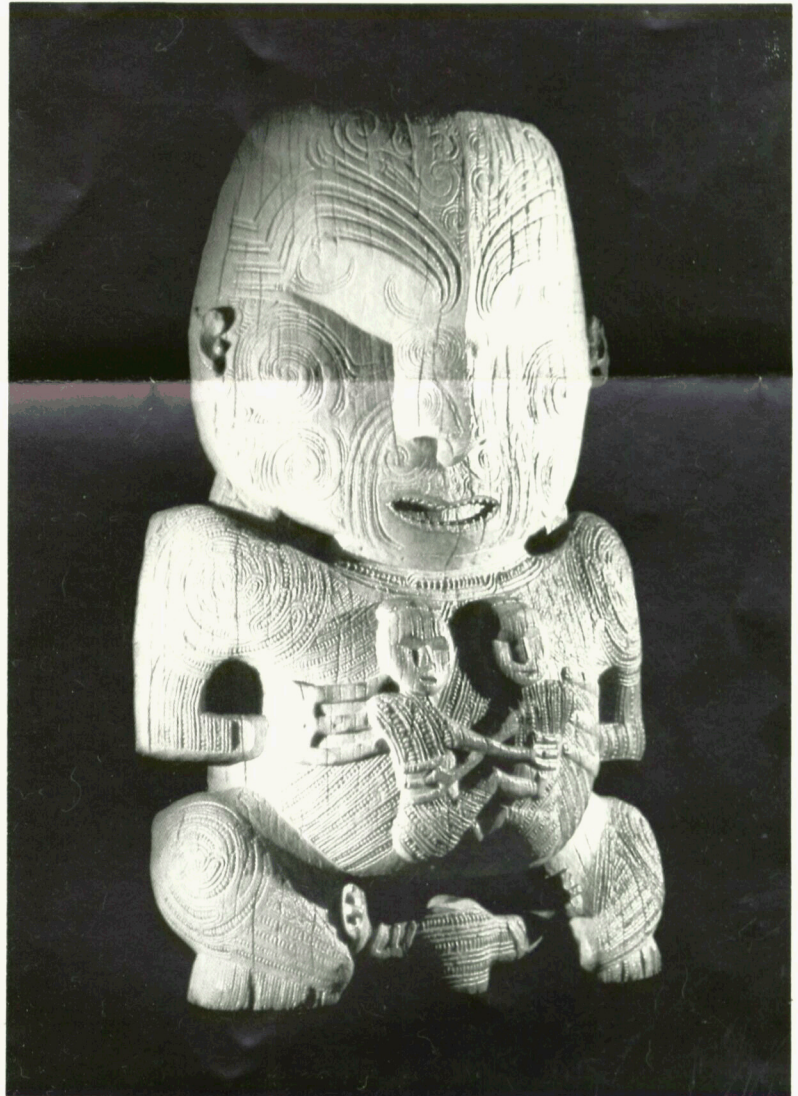
The Robert McDougall Art Gallery

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Number 50 March/April 1987

Robert McDougall Art Gallery
P.O. Box 2626 Christchurch
Botanic Gardens
Christchurch 1 Telephone 50-915

Te Maori



Pukaki gateway figure. Ngati Whakanue. Exhibit 66 Auckland Institute and Museum

TE MAORI **Te Hokinga mai** **The return home** **14 March - 17 May 1987**

Te Maori when it opens in Christchurch on March 14 embodies a great deal more than solely the display of 174 unique and ancient Maori art treasures gathered from major museum collections throughout New Zealand. It is also more than just a triumphal return home of an exhibition initially organised by the American Federation of Arts under the curatorship of Douglas Newton of the New York Metropolitan Museum, David Simmonds, of the Auckland Museum and Hirini Moko Mead which toured, with spectacular effect, through four North American cities.

What Te Maori; Te hokinga mai does represent is a new focus on taha Maori and on Maori art in particular. It gives us the opportunity to begin to understand how Maori people view their ancient Maori art works. Unlike European or pakeha art, Maori art is not centred on the art object. There is a human and spiritual dimension involved with Te Maori that is deeply embedded in Maori culture and a ritualistic and spiritual component associated with the assembling and displaying of this exhibition which to many of us is quite new.

The 174 separate art works in Te Maori are focused on commemoration remembrance and continuity. They are people oriented in one sense and ancestor oriented in the other.

Some of the pieces, such as the Gateway figure Pukaki (Exhibit 66), Kahunguna (Exhibit 86), or Poutokomanawa (Exhibit 127) are named ancestors known and linked to living descendants. Others such as the central figures on the Kuwaha pataka doorways (Exhibits 67 & 87) or the Stockade post figure (Exhibit 130) are ancestors whose names have been lost through time despite the fact that it is known that they do belong to a known line of descendants.

Other pieces such as the Uenuku are pieces with such mana and ihi or spiritual power, that they have been given names of their own.

The names imbue the art object with the mana which is then upheld and supported by the living descendants. They in turn feel they should insist that proper deference be accorded to their art objects and heirlooms. It is in this way that the living and the ancestors come together in Maori art. Through their art the living commemorate the dead and keep their memories alive.

Te Maori therefore is about mana Maori not just about carving skills and materials. It is, as has already been loudly proclaimed, the junction where the two main cultures of New Zealand interact.

We are indeed honoured to have this major exhibition presented in Christchurch by the Robert McDougall Art Gallery in conjunction with the Canterbury Museum.

Admission to this exhibition is by donation and your generous contribution to the considerable costs involved in touring Te Maori is greatly appreciated. Kia ora.

This exhibition is made possible by a grant from Mobil.

Te Maori

14 March - 17 May

Telephone 50-915

Hours 10.00am - 4.30pm daily

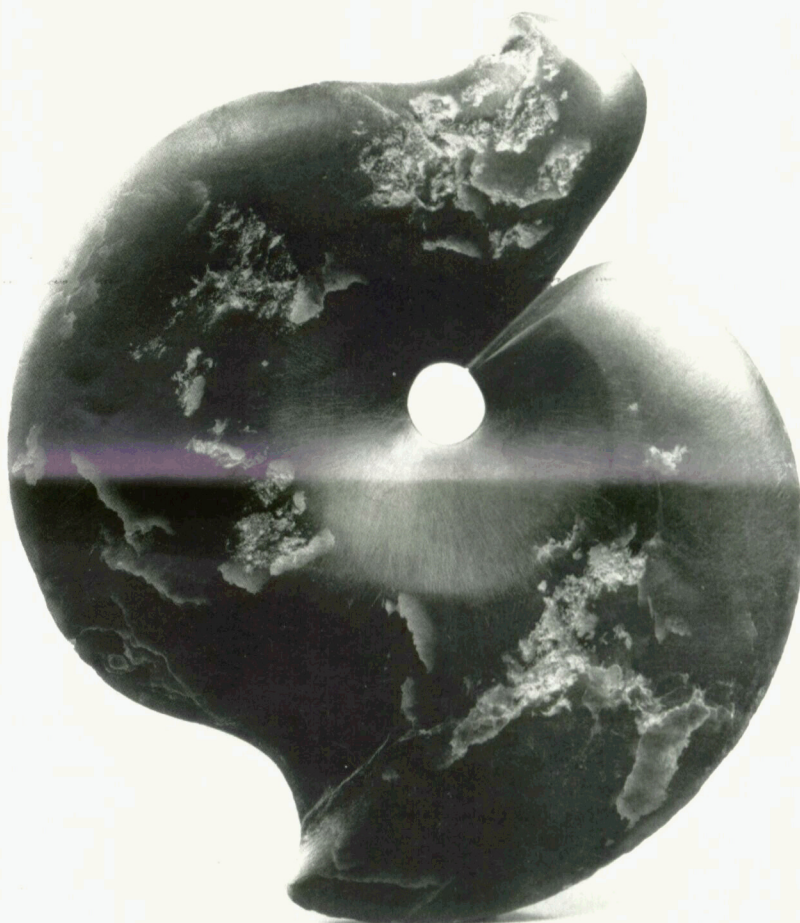
School parties **PLEASE** book

Telephone 50-915 Ext. 819.

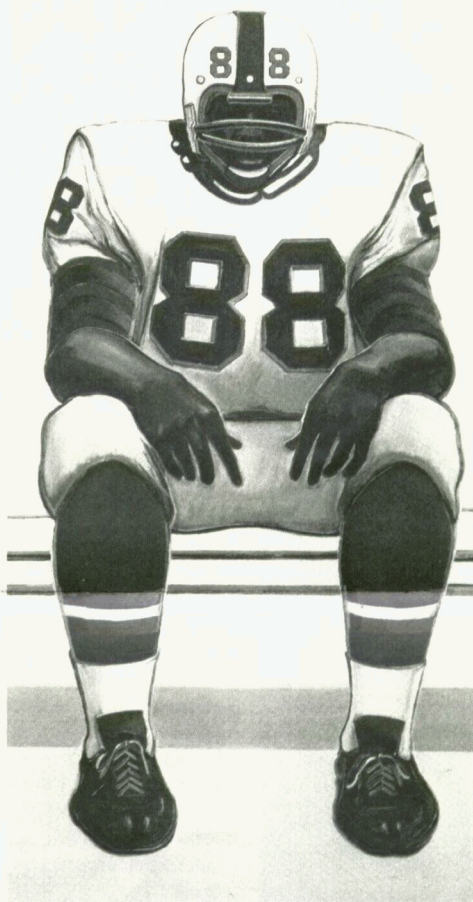
Corporate Evenings - Enquiries to Ext. 814.



Rei niho whale bone amulet. Kai Tahu from Okains Bay. Exhibit 19 Canterbury Museum Collection



Hei matau greenstone pendant. Kai Tahu found in Lake Ellesmere region. Exhibit 174 Canterbury Museum Collection



Football Player 1963. Wayne Thiebaud, Virginia Museum of Fine Arts. The Sydney and Frances Lewis Foundation.

30 DAYS IN THE USA

It is impossible to summarise the multitudinous impressions of the thirty day tour of the United States in a few paragraphs. Invited by the United States Government to observe museums and their management as well as generally become familiar with the current American culture, my tour took me through Los Angeles to Washington D.C., Richmond, Baltimore, New York, Fort Worth-Dallas, San Francisco and Honolulu.

After visiting over 50 galleries and museums, great and small and speaking to many museum professionals, I was reinforced with the view that New Zealand galleries have much to be proud of. By comparison our institutions are smaller and have less resources of staff and funding, but nevertheless deliver to their communities a range of important, provocative often international status exhibitions with first class information support. In cities of comparable size to Christchurch, I saw only one gallery that was less than sumptuous or staffed with less than sixty people.

Fort Worth, with a population of around 180,000 has three important galleries. The exquisite Kimball, reputed to be second only to the Getty museum

in financial resource, The Amon Carter, a beautiful gallery with exhibition spaces approximating the McDougall's in size but with four times the size administration, storage and service area and a staff of about 70. The Fort Worth Art Museum again well appointed and staffed was the city's third museum serving the same community. The three have developed complementary policies; the Kimball collects old and modern European masters together with oriental art, the Amon Carter, Western and 18 & 19th century American art, and has over 250,000 photographic images, the Fort Worth presents contemporary Texan and American art.

The Fort Worth Gallery is the sole recipient of funds from the City Administration and these only for building maintenance. All other running, salaries and acquisition costs are derived from bequests, subscriptions, and donations from gallery supporters.

American philanthropy is expressed in the thousands of privately endowed institutions which visitors from New Zealand often mistake as being funded from the public purse.

Among many exciting exhibitions and encounters were the stunning Matisse

exhibition at the National Art Gallery in Washington, visiting the recently opened museum of Contemporary Art in Los Angeles and its adjunct, the temporary/contemporary space a few blocks away and meeting Sydney and Frances Lewis, two extraordinarily vital people who have together built a large and comprehensively excellent collection of late 20th century art, a fraction of it installed in every available inch of wallspace in their Richmond home.

Other highlights were the splendid Museum of American Art and the Hirshhorn Museum, the Freer in Washington, The Boston Fine Arts Museum, The Whitney in New York. There were outstanding collections marvellously presented in Baltimore, Worcester and a model for the presentation of a permanent collection of regional art was that of the Oakland Art Museum in California.

Experiencing many modes of art in actuality rather than through reviews and reproductions was enormously valuable, as was the opportunity to test standards against professional practice in another environment.

Out of the kaleidoscopic information of the visit the lessons learned which apply to the McDougall's situation is that we must secure a Registrar to maximise the efficiency of our small team. (I encountered a widely held professional opinion that the most minimal gallery management team must have a Registrar), that we must find a way in our small gallery to present the permanent collection in a long term installation and that we must encourage greater private and corporate support if the Gallery's collection and programmes are not to stagnate.

The strongest impression of American art today is that of its plurality. There exists an enormous range of work by excellent artists with a great diversity of background and philosophical position. Generally, the scale of work is very large, reflecting perhaps that so many artists work knowing that their work will not be shown in a domestic environment but in museums, public and corporate buildings. The stretched canvas remains the principle support not only for American but European painters, one seldom sees the slack, loose canvasses that seem to be peculiar to New Zealand painting today.

The works I encountered which I found personally and subjectively to have the greatest impact and presence were those of Eric Fischl, Anselm Kuifer, Susan Rothenburg, Lucas Samaras and Ed Keinholtz, a few among many thousands of images that flashed past in the course of a whirlwind visit.

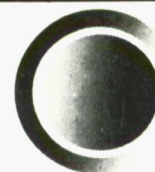
JOHN COLEY

Friends of the Robert McDougall Art Gallery Inc.

President—Robert Erwin 558-675

Secretary—Pat Unger 518-506

Treasurer—Chris Brocket 557-133



NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Friends will be held in The Robert McDougall Art Gallery on Friday 20 March at 7.00pm, preceding the Friends Te Maori opening.

AGENDA

1. Apologies
2. Minutes of Annual General Meeting of 18 March 1986.
3. Presentation and adoption of Annual Report for the year ended 31 December 1986.
4. Presentation and adoption of Statement of Accounts and Balance Sheet for the year ended 31 December 1986.
5. Election of officers.
6. Any other business.

Copies of the Annual Report and Accounts will be available at the meeting. Nominations are called for the officers of President, Secretary, Treasurer and seven Members of the Executive Committee, Nomination forms, which should be sent to the Secretary by Monday 14 March, are available from the Information desk at the Gallery, or by phoning Pat Unger, Ph. 518-506.



Robert Erwin

This year sees the retirement of three valuable longstanding committee members of the Friends of the Robert McDougall Gallery. Robert Erwin, who is Reference Librarian at the University of Canterbury, is our foundation President and has served in this role with enthusiasm and dedication. This has included sharing his wide knowledge and experience of this region's art activities as well as his love of Baroque art and music and his overseas experience on numerous occasions as speaker at our monthly coffee mornings.

Pat Unger, artist and art commentator, has been our foundation Secretary. She, along with Julie King, Lecturer in Art History at Canterbury University, another longstanding committee member, have instigated the reproduction from the gallery acquisitions an ongoing selection of colour reproductions as cards for distribution around the country's public galleries.

On behalf of all members we would like to thank these three for the considerable time and energy that they have freely given in the establishment and building up of this organisation which aims to provide extra support for the gallery.

NEW MEMBERS

H.J. Bashford Dr W.A.M. Black
A.H. & M.J. Calder Mr Cliff Campbell
Dr G.T. & Mrs M.A. Candy
Joan Cardno Mrs D. Dalzell
Mrs Dorothea England
Mrs Anne Fountain Leona Gilbert
Mr & Mrs E.H. Greenwood
Julia H. Hall C.R. Hennine Hansen
Harold & Shirley Kean Catherine Kling
Fay Laughton R.J. & M.M. Lucas
Mr & Mrs H.H. McCrostie *Life*
Mrs J.P. McEvedy Jon W. A. Nicholson
Mr & Mrs S.F. Newman
Mr & Mrs G. Oliver
Andrew & Maree Parker
Miss Gwen Rankin *Life* Max Robertson
R.F.S. & K.F. Scott
Miss Enid W. Simes *Life*
Allan F. Simpson Jill & Graham Strange
Television Manager *Life*
Riduan Tomkins Mrs E. Wells
Rodney J.P. Wells A.C. Wilson
Mr R.J.B. & Mrs B.A. West

TE MAORI

This exhibition is undoubtedly the major Christchurch art event for 1987. The Friends' evenings gives you the opportunity to view these powerful and significant art works gathered from the tribal areas throughout New Zealand. Now for the first time we can gain an indepth insight into our nation's unique heritage.

Te Maori provides us with a historic moment which no one will want to miss. However admission to the Friends' Evening is limited so book early to ensure that you can be present on this very special occasion.

SPECIAL EVENINGS FOR THE FRIENDS OF THE ROBERT McDOUGALL ART GALLERY INC.

TE MAORI— TE HOKINGA MAI

MARCH 20, 7.30pm—Preceded by A.G.M. at 7.00pm

APRIL 6, 7.30pm

Cost per ticket \$12

Tickets available from the McDougall Art Gallery Desk or by writing to Te Maori Evening, P.O. Box 2626, Christchurch.

Admission by ticket only

COFFEE MORNINGS

Wednesday 18 March—Speaker of the Month: Bill Gillies—Te Maori
Coffee served—\$1.50

Wednesday 15 April—Speaker of the Month: John Coley—Tripping U.S.A.
Coffee served—\$1.50