

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

Number 4

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Gallery Guided Tours

Guided tours around the McDougall Gallery are planned to begin on July 8 with two tours on the Sunday afternoon at 2.30 and 3.30 p.m. This will be the 'Pilot' programme with six volunteer tour guides from the Society of Friends. Initially we will have only Sunday afternoon tours but once the number of available guides allows it is hoped to run tours on Saturdays and Wednesdays as well. Perhaps more volunteers would be forthcoming if they fully realised exactly what was involved. The guides will work on a roster system that will require their services only approximately once a month, and initially they are working in pairs for mutual support. They will gather a small group of about 10 'tourists' at the entrance porch and guide them generally around the Gallery and its current exhibits. All the necessary information regarding the exhibitions will be given to them well in advance of their duty date and they will be regularly briefed and assisted on each occasion. However, in order to extend this service beyond Sunday afternoons, we need several more interested people, so why not join us in our efforts to provide a full and vigorous programme in the Gallery? It would only require one afternoon each month. Just contact the Gallery, 791-660 ext. 695 with your name and phone number, or talk it over with Ann Betts, the Education Officer. We will be delighted to include you in the Gallery team.

Gallery Subscription Print

We would like to remind members of the Friends Society of their opportunity to acquire an important original print. In the first of our series of small edition original prints for the exclusive purchase of members of the Friends Society, we are very fortunate in being able to offer Barry Cleavin's "Death and the Young Man" Barry Cleavin's work is well known to most members and his considerable success both in New Zealand and overseas make this offer of only 40 examples a particularly attractive one. The prints will be printed on Velin Arches Blanc 150gsm 38 x 28 cm paper, and the image size will be 35.5 x 19cm. The price

to members is \$25.00 and in accordance with our "no sales of art works policy" we would inform members that this is a non-profit making venture aimed only at providing members with the opportunity of acquiring a significant work of art at a very manageable price.



Death and the Young Man
etching/aquatint B. Cleavin

To ensure perfect safety of the work Christchurch orders will be held at the Gallery for collection and we will notify purchasers when the prints are available. Out of town orders will be posted in secure cardboard cylinders if a further \$1.00 is paid for packaging and postage. If this is not paid we will assume your print is to be collected from the Gallery.

It is a pleasure to be able to offer to our members the opportunity to acquire such a fine work of lasting quality.

Friends Society

The attention of current members of the Friends Society of the MacDougall is respectfully drawn to the membership form included with this copy of the Bulletin and to the Gallery membership drive. Your assistance in the recruitment of new members is much appreciated as a strong, supporting Society will enable us to instigate an energetic and stimulating programme. On the membership form are listed the considerable advantages being a member of the MacDougall Friends Society

involves, and we would like to remind you of these.

Your support is greatly appreciated and your annual subscriptions are a necessity. The annual subscription rate as listed on the membership form is \$8.00 for single membership, \$10.00 for family, and \$5.00 for students or age beneficiaries. The Gallery office would much appreciate a prompt renewal of the subscriptions following this Bulletin. Remember the Robert MacDougall Art Gallery is not a commercial gallery and our sole source of income is the Christchurch City Council. We are here to provide a free public service and are working earnestly to make it an energetic and stimulating one. Your annual support will help us do that.

Introduction, new secretary

Although very sad to have had to farewell our secretary Vena Henning, who had to leave us in June for compassionate reasons, we are pleased to introduce you to our new secretary *Dagmar Fischer* who comes to us from the staff of the Christchurch Public Library. We welcome Dagmar to our staff and we are sure you will all benefit from her both friendly and efficient service.



Dagmar Fischer

Appeal for Archival material. Can you help?

As you will no doubt be aware, our Gallery is in the initial stages of building up a library of archival material which we hope will be of benefit to the whole community.

A public gallery's role is multifarious, and one of its roles is to back up its collection of works with sound documentation and reference material. We would therefore like to ask if you could assist by either donating or placing with us on loan such art-related material as you may have in your possession, which in itself may no longer be of much use to yourself but could prove invaluable reference material for those who will use our archival resources in the future. The type of things we seek principally are: old exhibition catalogues, art books, back numbers of art periodicals, documents, art related photographs, slides; and in fact any material dealing with local or overseas artists either recently or in the past. We are confident that much material still languishes in cupboards, basements, or sheds, and appeal to you to take a look and see if you can help us make your gallery the place it should be.

Any material lent or donated will be suitably labelled in recognition of the fact. If you think that you might have something that could be added to, or even photo-copied for our archives, please phone or write to the Gallery and arrangements will be made to either collect or view what you might have available to us.

CSR Centennial Research Material Wanted

It would be greatly appreciated if anyone with material pertaining to the history of the Canterbury Society of Arts would be willing to lend to the Gallery anything they might consider to be useful.

Old annual exhibition catalogues, notably from the periods 1881-1895 and 1945-1970, would be especially useful, although newspaper clippings and correspondence relating to the Society would also be of considerable interest. If any descendants of the founding members of the Society could assist with this research could they please contact the Curator at the Gallery as soon as possible.

Conservation Report

The Conservation Department is beginning to take shape and we will soon be equipped to give more than the superficial treatment that works in the Gallery's collection have received in the past.

We have just finished building and installing a large shallow bath for the treatment of works on paper. A bench and shelves have been completed and compressed air equipment purchased. We are still waiting on the drying rack, the installation of adequate lighting and extractor fans to remove harmful fumes. Work is proceeding with the ordering of materials from overseas. This has been rather difficult as only a small number of firms actually supply the diverse range of high quality materials needed for the various jobs encountered in conservation and restoration. Materials include such things as: natural and synthetic balsams, waxes, resins, adhesives, acid free-board, papers, and tissues; fabrics, nylon, fibreglass, quality linen canvas, reversible and non-staining linen tapes; special equipment, heated spatulas, colour-balanced lights for retouching, U.V. light and humidity monitors; other items such as solvents, fungicides, lab equipment, gilders materials.

We would like to thank Mr J. M. Hurley of Brightlings Express Co. for his valuable time in classifying all the items and preparing an import licence.

Thanks also to Dr John Campbell of the Physics Department who has kindly made available equipment for the X-Ray analysis of paintings. This is a valuable tool for identification and authentication, revealing such things as under-painting and alterations.

The physical and chemical analysis of the constituent layers is an invaluable tool in the treatment of oil paintings and this is a field we hope to develop further with the University.

Photographic Report

The photographic department has two full time photographers who have nearly completed photographing all the paintings and drawings in the collection, and will shortly start photographing the ceramics and sculptures. These are being accessioned and filed for archival records.

Present exhibitions are photographed with colour slide film and black and white print film and both these and the collection files are used for reference and publicity in gallery and outside publications.

Educational Programme

The two sections of the Education Programme are working quite smoothly, although they are clearly still at the foundation stage. Slowly our visitors are becoming aware of the "In Gallery" information available, and taking time to read the explanatory room displays and the "What is it All About" brochures. It is recognised that many Gallery visitors neither require explanatory information nor wish to bother with any extra message beyond the personal confrontation with the visual image itself. However, for those who welcome further explanatory information the didactic material may assist and extend the pleasure they receive from our exhibitions.

The second section is the *Out Reach* Programme which aims to contact the citizens of Christchurch who are not yet in the habit of visiting the Gallery. A start was made on June 3rd in a series of In Gallery Concerts for the first Sunday each month and July 1st and August 5th will see the second and third programmes presented by the Gallery musician, Chris Cree Brown. Following the Gallery concert it is planned to take the musical material in the form of lunch-hour concerts around the city schools. There is also the installation in the Gallery of two Ralph Hotere drawings and an associated *Soundscope* made by Chris from recordings of Rugby Union Commentaries. The *Soundscope* employs a tape loop which enables the tape recorder to play continually and in this case the complete loop is 56 seconds long.

Further activities in the *Out Reach* Programme are discussion sessions on the scope and facilities of the McDougall Gallery. Several social groups within the city have been interested to learn something more about the Gallery, and if you are in touch with a group who could be involved please contact the Gallery 791-660 ext. 695 and leave a message for Ann Betts, the Education Officer.

Also, a Gallery Guide service, similar to that provided at the Town Hall or in galleries overseas, is being established and staffed by honorary Gallery guides. This service will begin on the 8th July, and will operate initially on Sundays only. However it is planned to extend the timetable and to eventually establish a vigorous and enthusiastic Gallery Guide team. Volunteers will be very welcome.

Finally in this report of the Educational & Outreach programmes we would like to announce the results of the *Hunt the Detail* Competition run for the schoolchildren during the May holidays. The competition received very good response and judging from the entries was suitably taxing to the young contestants. However the correct entry forms were all included in a draw and a winner for the under 12 section was *Nicholas Paxie*, a young visitor from Napier. In the over 12 section the winner was *Caroline Joosten* from Christchurch, and we were pleased to award them both prizes comprising art materials kindly donated by Smith & Smiths Ltd. and some art literature collected by the Gallery. Those with correct entries were also awarded consolation prizes and these went to *Caroline Ducker*, *Pamela McEwan*, *Roy McEwan*, *Joanne Davy*, *Richard Laugesen*, *Colin Peebles*, *Shane Urch*, *Veronica Bon*, *Timothy Joosten*, *Hayley Wright*, *Susan McEwan*, *Bruce MacIsaac*, *Karen Peebles* and *Kate Taylor*. Our congratulations go to them all.



Caroline Joosten receiving her prize for the over 12 section in the Hunt the Detail competition run during the May school holidays.

International Year of the Child Activities The Our Space Exhibition in September

To mark the International Year of the Child, the McDougall Gallery in conjunction with a group of ladies from the Craft Association, are staging a special week of activities September 22-30, which we have entitled; "*Our Space*". Throughout the week, specially child-orientated activities will be held in the Gallery alongside what will, we are sure, be a fascinating display of child art. The activities open on Saturday 22nd September with a Giant Kite Flying Festival in North Hagley Park. In the Gallery will be special exhibitions of New Zealand figures, puppets, applique, made by schoolchildren throughout Canterbury.

The week will close with a grand launching of hot air balloons. Although obviously a child orientated endeavour "*Our Space*" will doubtless be a source of great delight to all.



Electronic Music Concerts Centre Court July 1 and August 5

Concerts of electronic music lasting 40-60 minutes are being arranged by Chris Brown at the Gallery on the first Sunday in each month. The concerts commence at 2.15 p.m. and although the initial ones are based on recorded electronic sounds it is hoped to extend future concerts into other art forms and musical categories.

The performances are part of the Gallery's *Out Reach* programme and will be taken out to other venues in the city. If you are involved with community groups who would be interested in this free Gallery service, please contact Chris Brown or Ann Betts at the Gallery.

Peasant Paintings from Huhsien County, Shensi Province, China.

Huhsien County is situated in the central part of Shansi Province of China. Facing the Weiho River in the North and falling back on the ChinLing mountains in the South, it is a stretch of fertile land rich in produce, comprising 21 rural peoples communes, with a population of 430,000. The painting movement in Huhsien county, Shensi Province, started from small beginnings. It started in fact on the construction site of a new reservoir in 1958, year of the great Leap Forward, when a few people had the idea of painting the work in progress as a record and stimulus. Conditions were difficult at first and where no paints were available they made their own colours from soot, red soil, and wine. But their initiative was taken up by the County Party Committee who organised art classes in which the present painters could learn techniques from professionals.

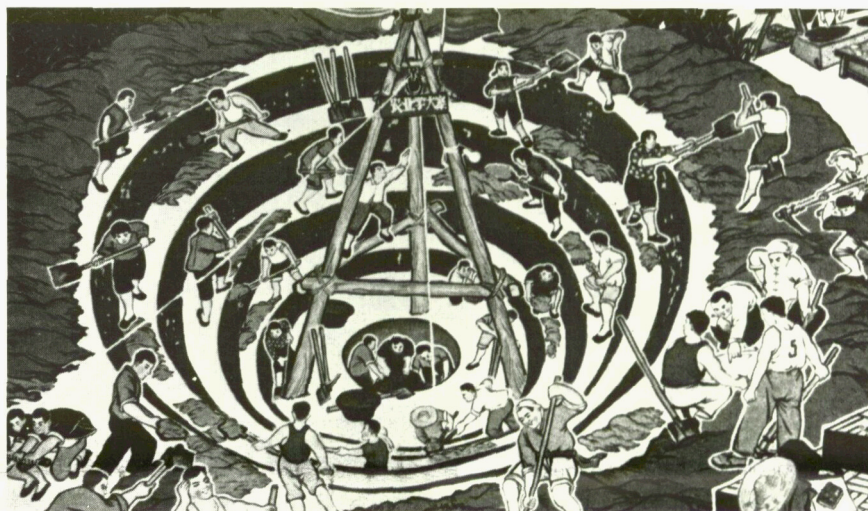
Gradually, painted imagery began to expand in the every day life of the area. Village walls were decorated with murals, open-air exhibitions were held in the fields, pictures were used in teaching, even walls of reservoirs and water conduits were painted.

All these developments were greatly accelerated in Huhsien as in other places by the Great Proletarian Cultural Revolution which clarified the theoretical principles behind the initiatives the peasants had already taken in practice. By showing they wanted to paint, to write, to dance, as well as produce the nation's food, they challenged the separation between manual and mental work and they forced an opposite reaction in artistic circles. Professional artists began to spend some of their time working in the communes and factories.

The amateur artists in this province now number over 1000. They are mostly ordinary commune members and the rest cadres at the grassroots level, former poor peasants, ex-farm hands, veteran artisans as well as educated youths who have returned to the village after finishing school.

The spirit of these paintings is of optimism and happiness for they are meant to fill their audience with enthusiasm. In the new China today they continue the old present tradition of New Year Paintings which used to express the hope of good fortune in the year ahead.

Between August 6 and August 27 — 78 paintings from Huhsien county will be on exhibition in the Gallery. The exhibition will be accompanied by a 16mm film with a sound track in English and there will be a tape of Chinese music. Fully illustrated catalogues with an excellent text will also be available.



Digging a well, by Fan Chi Hua.

New Zealand Sculptors at Mildura

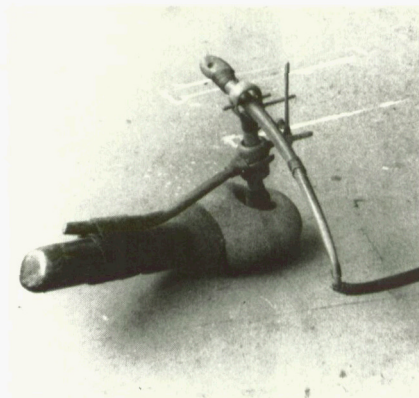
The work of seventeen New Zealand sculptors which was previously exhibited at the prestigious Mildura Exhibition in Victoria, Australia, will be on view in this Gallery August 9-September 9.

Mildura, a small Victorian town in a prosperous vineyard district on the banks of the Murray River has, since 1969, under the tutelage of Tom McCulloch, become a regular haven for Australian and New Zealand sculptors to meet and exhibit their work. The exhibition usually takes the town over, utilizing all available space in the Arts Centre and Museum including their storage areas, and spilling out onto the spacious green fields surrounding the Arts Centre.

The national tour of the work of the New Zealand participants is a welcomed event for all too often we are denied the direct experience of work which has made a critical impact elsewhere, and provides us with an opportunity to make a survey of the achievements of some New Zealand sculptors.

Organised by the Queen Elizabeth II Arts Council of New Zealand the exhibition, in the words of Hamish Keith, Chairman of the Arts Council. . . "represents the *avant garde* in the very best sense of that much abused expression. In performance and situational works, in conceptual pieces and even in conventionally static forms, New Zealand sculpture extends our sensibility and experience to an extent no other medium has before."

Those exhibiting will be: *William Collison, Jacqueline Fraser, Paul Cullen, Mathew McLean, Philip Dadson, David Mealing, Brian Dawe, Peter Nicholls, Neil Dawson, Gray Nicol, Don Driver, Nicholas Spill, Warren Viscoe, Terry Stringer, and Denys Watkins*



Sculpture from the Mildura Exhibition. Tone Arm / A record to date, Sculpture 4 1978 by Brian Dawe.

Ralph Hotere

From June 28 to July 29; Ralph Hotere will be exhibiting recent paintings and works on paper, completed during his 1978 working visit to Europe.

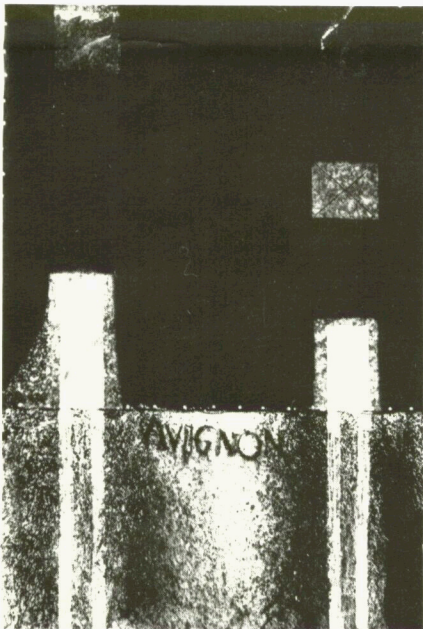
The paintings fall into four distinct series: "Return to Sangro" referring to the Sangro River War Cemetery on the Adriatic coast of Italy where his brother is buried. It was after his first visit there in 1962-63, Ralph painted a series of nine powerful and compelling works expressing his measured anger at the futility of war and its wasteful destruction of lives.

Another series entitled "The Pope is Dead" were painted in reaction to the death of Pope John Paul I in 1978. The seductively severe stencilled lettering familiar in his earlier work takes on a new raucous almost pained feeling, derived from huge heavy newspaper headlines they stand forward and shock anew. Both "Windows In Spain" and "Avignon" allude to architecture, the play of light and the muted colours of cool narrow streets or glaring whitewashed walls.

These paintings represent a major breakthrough in Ralph's work with a definite emphasis on the painterliness, the mottled surfaces being as ever beautiful but even more so, and it is the Gallery's pleasure to exhibit them so recently after completion.

The exhibition will be accompanied by two films on Ralph Hotere working which will be screened at regular intervals. Ralph Hotere lives in Dunedin and has exhibited widely in New Zealand and overseas. In 1978 he took the prize at the Christchurch Arts Festival International of Drawings with his drawing "KO WAI KOE, Who are you?"

Ralph Hotere offers good advice for looking at his paintings when he says, "I have provided for the spectator a starting point, which upon contemplation may become a nucleus revealing sources of new possibilities."



Avignon Painting by Ralph Hotere 1978, acrylic/canvas.

Gustavus Ferdinand Von Tempsky



"With his flashing eyes and flowing black curls, brandishing his guitar, paint brush and sword, he was a welcome visitor anywhere — a scholar and a fighting man. But through it all, artistic gentleman or ruthless warrior, he was a vagabond." This was a description of Gustavus Ferdinand von Tempsky whose life, painting and personal artifacts comprise an exhibition to open on July 15, closing August 7.

Born in 1828 in East Prussia, educated in a Prussian Military Academy, von Tempsky found his way to New Zealand in 1862 after trying his hand at establishing a Prussian Colony on the Mosquito Coast of Central America, unsuccessfully prospecting in the Californian gold fields, milling timber, and engaging in diverse activities in Australia. His arrival in New Zealand coincided with the conflict between the Maoris and European settlers, whereupon he was quickly offered a position in the Forest Rangers Company with whom he achieved distinction for his reconnaissances with Thomas McDonnell of a Maori position at Paparata. Quickly rising to the rank of Major, intent upon a military involvement, von Tempsky transferred to service in the Wanganui-Taranaki district, participating in attacks on Kakaramea, Opotiki and Weraroa. His service in this district was thwarted with jealousies over promotion and conflict between the colonial and Imperial troops resulting in his being struck off pay in 1866. He returned to Auckland and his family to paint and write of his experiences.

Returning to his familiar military occupation in 1868 von Tempsky's fortune turned, with disastrous campaigns against Turuturu and his Hauhau warriors. He died in retreat at Te Ngata o te Manu in 1868.

The paintings of von Tempsky are those of a sophisticated primitive in the vein of the Rev. James Preston. His genre was the Maori Wars as an unofficial artist and although he did tend to reconstruct the events and interpret them according to his own lights, the paintings remain for us a splendid graphic record of the difficult campaigns of the Waikato and Taranaki. The exhibition includes paintings done on

the Mosquito Coast, in California, Mitla, and those painted during the Coromandel-Waikato, Taranaki and Wanganui campaigns.

William Henry Wynn Williams

Among the recent acquisitions is a chalk and charcoal portrait by Petrus Van der Velden of the early Christchurch notary, Mr William Henry Wynn Williams. The portrait was drawn by Van der Velden during a meeting of the Christchurch Savage Club in 1896. Mr Wynn Williams was its first president. Van der Velden was by no means a stranger, as both men were associates at that time at the Canterbury Society of Arts. In 1895 Van der Velden had served on the Council whilst Mr Wynn Williams had been one of the Society's Vice-Presidents. In his study Van der Velden has captured a sympathetic likeness of this venerable gentleman whose interesting life contributed much to our city's humble beginnings.



William Henry Wynn Williams was born in August 1828 the son of the Reverend P. L. Williams vicar of Llansannan Denbigh, North Wales. In his youth, Mr Wynn Williams pursued a military career in the Indian Army before deciding to study for the legal profession, with which he was to have more success than he had had in the army. Around 1853 he was admitted as a solicitor in England, but not being entirely satisfied with the conditions prevailing in that country he sailed for New Zealand and arrived in Wellington in 1855. Following his arrival he worked for several years on a number of sheep stations in various parts of the country. However by 1859 he had decided to settle in Christchurch and the following year commenced practice as a solicitor. His immediate interest in local affairs gained him election to the Provincial Council on which he served in various capacities though principally as Council Solicitor.

During the years 1882-1884 Mr Wynn Williams was elected the Member of Parliament for Heathcote, a seat held by

many other early Christchurch Notaries under earlier administrations. In 1898 Mathew Stoddard Brown formed a partnership with Mr Wynn Williams creating the firm of Wynn Williams and Brown of 211 Hereford St.

Even during the declining years of his life prior to World War I, Mr Wynn Williams maintained links with those societies and organisations in which he had figured prominently in earlier years. Of special interest was the Canterbury Society of Arts which he had helped found in 1880.

The gallery is fortunate to have yet another Van der Velden drawing of this quality in the collection, but it is especially important that it should be a portrait of such a subject as Mr Wynn Williams, a gentleman who helped in the growth of art in Christchurch during last century.

Acquisitions and Gifts

The following works have been recently acquired:

1-4

Barry Cleavin *For the True Anatomy*, 1975, etching and aquatint; *Early Bird*, etching and aquatint; *Looking 3*, etching and aquatint; *Disguiso*, etching and aquatint

5

Neil Dawson *Seascape*. A large mixed media sculpture recently exhibited as part of the Gallery's didactic 'Gallery Space' programme.



Frances Hodgkins *Landscape* 1938 oil

6

Rex Valentine *Stoneware Vase*. Oil fired stoneware using Nelson, West Coast and Otago clays glazed with bramble ash.

7

Frances Hodgkins *Landscape* 1938 oil. Purchased from the artist's estate.

The following gifts have also been received into the collection:

1

From the Christchurch Savage Club (Secretary Mr S. Bryant) Petrus van der Velden *Mr W. H. Wynn Williams*, 1896. A large charcoal drawing of the First President of the Christchurch Savage Club.

2

From Mrs B. Lonsdale of Christchurch *Petrus van der Velden sketch, In Excelsis Gloria (sic)* and a large collection of historic Canterbury Society of Arts Catalogues. These latter are important additions to the Gallery's small archive collection.

3

From Mrs R. Sydow of Leeston. *Carl Sydow, Flow* 1970, a sculpture from the Carl Sydow Memorial Exhibition at the Gallery in May.

4

Neil Dawson A series of *Drawings* exhibited in the didactic section of his recent *Seascape* installation at the Gallery.

5

Placed on Loan by Cr Skellerup Unknown Artist, *Portrait of Sir Joseph Banks*, a miniature on Ivory.
