



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

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Gallery Extensions Approved

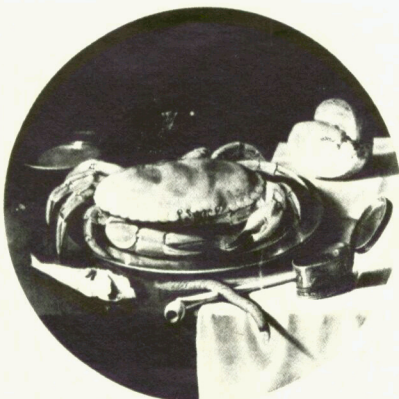
We are happy to report that this year the Gallery will gain its first major extension. Drawings are being prepared for a \$96,000.00 utility structure to be added to the North wing of the Gallery on a segment of land adjacent to Christ's College. The Christchurch City Council Budget Sub-committee were convinced of the need for the addition by the serious management difficulties posed by the Gallery's lack of staff facilities. Service to the public will be improved by the provision of a kitchen from which to cater for Gallery functions, a small lecture room and gallery level toilets. The upper floor will house much needed office space for the Exhibitions Officer, the Education Officer, the Gallery Secretary and the Director.

Work on the building will commence as soon as a tender has been accepted, possibly in September.

Gallery Publication Ready

Friends will be interested to know that the very handsome publication describing the Gallery, its activities and its collection is now available. It is a fiftieth anniversary project and we are sure it will be of great interest not only to local supporters but also to friends in other centres and abroad.

Perhaps you would like to keep it in mind as you prepare your Christmas shopping list as copies are now available at the Gallery for you to see and to purchase.



Still life with crab & smokers requisites,
Jan Olis



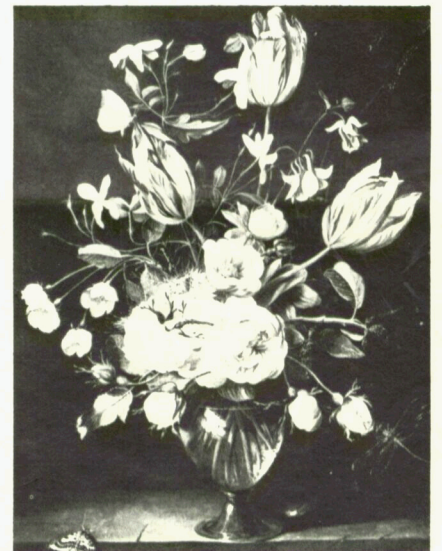
Vanitas Still Life, Cornelis Brise

Still Life in the Age of Rembrandt August 30 — September 26

The highlight of the 1982 exhibitions programme, this stunning exhibition of 45 works was organised and developed by the Auckland City Art Gallery in partnership with the National Art Gallery and the Robert McDougall Art Gallery.

Composed of works produced in the Netherlands during the Seventeenth Century, these master paintings are of superb quality selected from some of the world's most famous collections and museums in America, Britain and Europe. Included in the exhibition are thirteen prints and five emblem and herbal books. The exhibition presents Canterbury with a unique opportunity to see, as can be seen in no single museum, the development of still life from the beginning to the end of the seventeenth century — the Golden Age of Rembrandt.

Visitors will see breakfast pieces, the rich floral bouquets, the illusory trompe l'oeil that attempts to persuade you that what you see is real, not mere paint, the sombre vanitas pieces and the banquets of ham, fruit and wine. The exhibition also contains informative displays



Flowers in a vase, Jan van der Beren,
1663

and an audio-visual programme to help the visitor penetrate the world of meaning lurking beneath the surface of a group of apparently innocent objects. Also Gallery Guides will be available to help you enjoy the exhibition while it is in Christchurch.

The works have been assembled from the Rijksmuseum in Amsterdam,

the Dutch Royal Picture Collection and the Royal Library, the Albertina in Vienna, the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, from Glasgow, Manchester and York, from Kansas City, Toledo and Worcester, Massachusetts as well as from notable private collections.

One Dutch collector has contributed fifteen paintings while three extraordinarily fine works have been made available by Baron Thyssen-Bornemisza, whose modern collection was shown in New Zealand two years ago.

For those who would like to study Dutch still life painting in preparation for the exhibition, the University of Canterbury Department of Extension Studies is offering a special course on the subject.

Notes from the Gallery Diary 1943-1954

- 1943 September 6** The Robert Bell Bequest of paintings and prints received
- 1944 June 16** Gallery collection totals 245 works. *December Morn* by Evelyn Page removed from exhibition during the lifetime of the model
- 1946 February 28** The Annual Conference of the NZ Institute of Architects held in the gallery
- 1947 June 16** Gallery attendances for the previous 12 months 27753 the lowest figure for 15 years
- 1948 August 1** Mr W.S. Baverstock appointed Honorary Curator by the Christchurch City Council
- 1949 July 18** Refusal by the Christchurch City Council to accept the watercolour *Pleasure Garden* by Frances Hodgkins into the Gallery's collection
- 1950 February 2** The touring exhibition 'Early British Watercolours' opened
- November 21** The Canterbury Centennial 'Loan Art' exhibition opened by the Governor General Sir Bernard Freyberg
- 1951 May 16** The Art Gallery Advisory Committee approves the first purchases to be made for the Gallery painting collection. A grant of £100 initiated for acquisitions
- September 4** *Pleasure Garden* accepted by the Christchurch City Council to be included in the public collection
- 1952 March 26** The exhibition of the 'Lucy Wertheim Collection' opened
- 1953 May 15** The exhibition of 'British Watercolours 1850-1914' opened
- 1954 November 19** The gallery undergoes criticism from the Christchurch press 'More Like A Mausoleum'. There is strong pressure from many quarters for the appointment of a full-time director

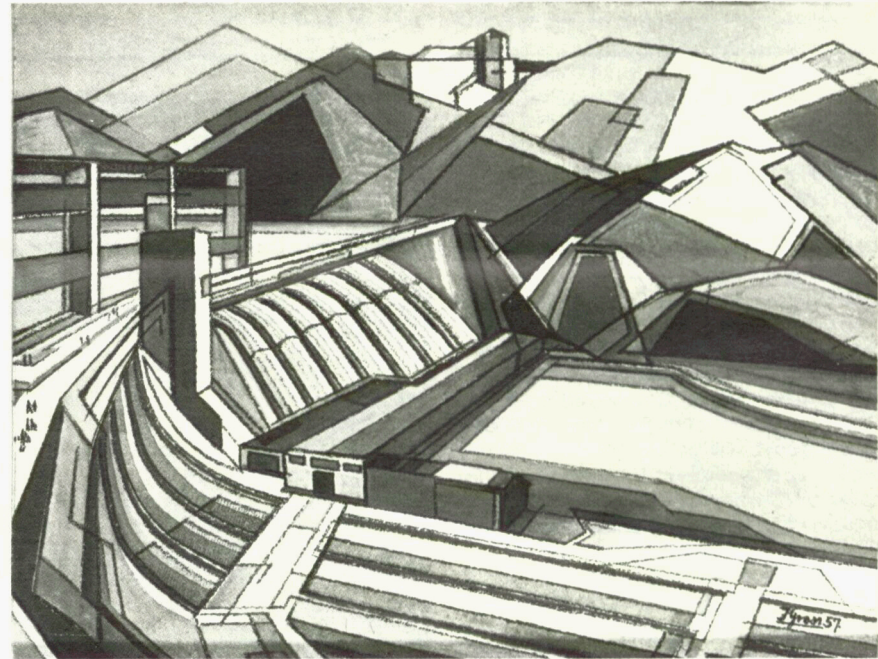
Exhibitions July — August

This will be a period of quite intensive

activity in the exhibitions programme, culminating in the eagerly awaited Still Life in the Age of Rembrandt Exhibition at the end of August.

1940-60 Conformity and Dissension August 12 — October 10

An exhibition chosen by art historian Gordon Brown covering the two decades from 1940. Sponsored by the Queen Elizabeth II Arts Council, it



Tamed River, Frank Gross, 1957

Hanly — Painter as Printmaker July 9 — August 3

This is a definitive exhibition of Patrick Hanly's work as a printmaker organised by Neil Rowe of the Wairarapa Art Centre. It covers every print edition made by the artist between 1958 and 1980 and includes a selection of his unique mono prints. The show displays Hanly's extraordinary technical inventiveness and graphic mastery.

The Nude Exposed — in New Zealand Photography July 14 — August 29

An exhibition selected by our Hon. Curator of Photography, Peter F. Ireland. The first in a series of 'mini' exhibitions of photographic imagery, this collection presents thirty nude studies by leading New Zealand photographers.

Artists' Greetings June 16 — August 10

On the occasion of its 50th Jubilee, the gallery invited selected artists to send a greeting to the Gallery. The response to the invitation has been excellent, resulting in a show brimming with visual wit and goodwill

is the third in a quartet of exhibitions surveying the development of New Zealand painting from the turn of the century. The Robert McDougall Art Gallery has organised the exhibition which sets out the experiments and transformations which took place in New Zealand art during this period. This is an important assessment of a pivotal period when the visual arts of this country were undergoing vital changes. Not to be missed.

in personal works from a diverse group of artists. The greetings exhibition will be shown through July. The works will be deposited in the gallery archives and will make an intriguing addition to the Centennial celebrations in 2032.



Hiding my face, Paul van den Bergh

Paul van den Bergh August 7 — September 19

This is a touring exhibition organised by the Waikato Art Museum of forty mostly small pencil drawings depicting people in strange costuming reminiscent of the medieval world.



Supplement

The Robert McDougall Art Gallery

July-August 1982

This article is written for the Gallery by John Hurrell, a Christchurch artist who spent two weeks in Sydney at the time of the Biennale.

The New Zealand Work in the Fourth Biennale of Sydney:

Very rarely do New Zealanders get the chance to exhibit their art works in an international setting but recently, for six weeks in April and May, eight New Zealand artists and one critic made their presence felt in the Fourth Biennale exhibition held in Sydney. The New Zealand contingent, selected and organized by Wystan Curnow, displayed their twenty-one works in five of the eight venues scattered throughout the central city and inner suburbs.

In total the accumulated labours of two hundred and seven individuals from seventeen countries were presented to the Australian public and curious overseas visitors. The occasion was a wonderful chance for New Zealand artists to prove themselves in a new context, as well as providing the opportunity for them to evaluate overseas trends and the substance of their own efforts.

Divided equally into two categories of 'static; (painting, sculpture, photography and installation) and 'temporal' (performance, video, film and sound), the 'static' works dominated the exhibition, especially with the paintings of forty-five artists. Video and sound works did not start to be played until about a fortnight after the official opening, unfortunately preventing this visitor from hearing the two works of New Zealand composer, Annea Lockwood. She studied at the School of Music University of Canterbury, in the very early sixties and later became well known for her use of sheets and tubes of glass as raw material for her concerts.

The theme of the Biennale, the catch phrase 'Vision in Disbelief' was intended to emphasize the notion that we are now living in a 'Post Modern Art' period, and accordingly most of the art selected reflected this. Disillusionment with the purism of minimalism and conceptualism, and



Detail of wallpaper motif Sydney Harbour Bridge from 3rd Biennale poster, (17 x 8 cm) (White image on red field) Billy Apple

rejection of the technological and innovatory, seems to have brought about a resurgence of interest in the more traditional art making methods, especially painting, albeit in a particularly eclectic idiom.

New Zealand has experienced so little visiting overseas art made since the mid sixties, that it is very hard for New Zealanders to fully comprehend the depth of this abandonment of the avant garde and with it, the modernist belief in art moving in a 'progressive' direction. As to the new painting itself, it is impossible to assess whether its occurrence is genuinely spontaneous, or the result of market manipulations by dealers with new merchandise to promote. Pluralism, as opposed to 'main stream' seems more viable.

The 'New Expressionism' or 'Neo-Primitivism' appears to be popular in the States at present, after its importation from Italy and Germany. The resurrection of old values embodied in these works quite often involves self conscious mutations of early modern art styles which had occurred initially in the first or second decades of this century. Apart from the deliberately craft conscious paintings, such as the carefully stitched fabric works of Schapiro, Kushner and Samaras, most of the painting stressed a brushed on application, emphasizing the artist's handling of surface qualities.

However, the lack of variety tended to make the overseas painting merge into a rather tedious bland homogeneity, relieved only by Walker, Guston, Rothenberg and Cucchi.

If Curnow had picked New Zealanders such as Harris, McCahon, Woollaston and perhaps Pearson, they would have been swamped in the tide, indistinguishable from the surrounding European and Australian Expressionism. It was through the clarity of shapes and cleanness of colour in the works of Killeen and Trusttum, that the two New Zealand painters happened to provide a stimulating and refreshing foil instead.

Richard Killeen's large work 'Island Mentality' drew many comments because of the impact his thirty-three natural and artificial shapes had on the white gallery walls. Distinctive because of the precision, isolation and simplicity of each monochromatic silhouette, this recent painting had the alkyd brushed or scraped on, unlike the earlier works where he had used a spray gun. This emphasizing of the surface detracted from the quality of the edges, and because of the paint application of other works in the gallery, made it look less assertive and needlessly tacky. Despite this, his was still the hardest edged work in the exhibition, with only Trusttum's paintings, the delicate decorative fabric works of

American Robert Kushner, and the richly encrusted forms of Yugoslav Edita Schubert, being other works which used qualities of shape bouncing off white walls.

Killeen's 'cut-out' shapes appear to have their origins in 'The Twenty-Six Series' of Richard Tuttle, made in 1967 out of unpainted soldered metal, and based on alphabet shapes. Killeen's work differs from Tuttle's in that his shapes are obviously not just derived from manmade signs but more natural forms as well. He also uses colour as a means of isolating each shape.

Unlike the works of Arp, Matisse and some of Killeen's earlier paintings, 'Island Mentality' was a collection of free standing images which happened to be grouped together. Each shape was valued for its own peculiar properties and unrelated to those of its neighbours. The units were individually selected for contemplation and because of the use of over a dozen colours, there was no sense of the parts making up a larger whole, despite the unifying white walls. The emphasis on the separation of each shape was commented on by the work's droll title, a dig at isolationist attitudes.

The three paintings exhibited by local representative Philip Trusttum consisted of large pieces of painted paper (brushed or sprayed) making up various configurations of tennis shapes, and attached to the walls with coloured drawing pins. One of these works, 'Puma', was seen in a differently organized form in the C.S.A.'s 'Invited Artists' exhibition last August. Because blue tack was too unreliable for six weeks, and glue too destructive to the materials, drawing pins were used, but these coloured lines of dots interfered with the shapes in a similar fashion that the paint application did in Killeen's work. Nevertheless, the clarity of the paper forms, and the confidence behind their positioning, made these effective works, especially 'Slice', shown in the Power Gallery in the Sydney University.

Trusttum's work contains more information about its own making than Killeen's. While Killeen generally has little interest in formally composing his work, leaving it often to Gallery Exhibitions Officers to hang the units on nails as they please, with Trusttum a consideration of the placing of shapes is crucial. A close inspection of his paper pieces showed where coloured lines had been drawn over overlapping edges, and positions marked by pairs of numbers. Present also were traces of earlier attempts at finding satisfactory positions for the painted shapes long since rejected.

However, sometimes while composing these works in situ, his

whimsical humour interfered with the works' clarity. A mischievous attempt to disguise an irritating lock on the wall (from a white door) by using jagged coloured shapes misfired because he inadvertently brought two works too close together and destroyed their demarcation.

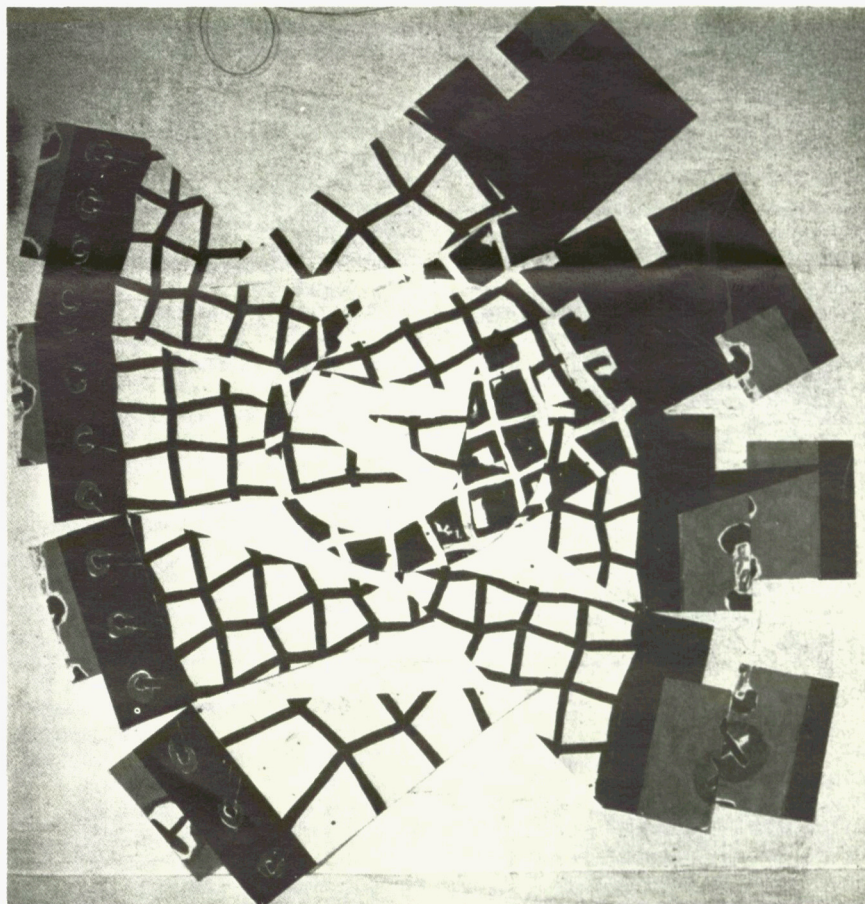
Not being allowed sufficient space to get away from the offending look, his work suffered from adverse conditions in the New South Wales Gallery, as did Killeen's, being positioned on a wall opposite the main staircase. This prevented 'Island Mentality' from being seen frontally, in its entirety, from more than a few feet away. Art politics appeared crucial in the allocation of wall and floor space, with the Germans coming off as the most successful lobbyists. Concern with such issues and how such conditions affect the viewing of art invariably involves a more internationally known New Zealander, Billy Apple.

Like the 'Censure' works that he executed on his 1979 tour, Billy Apple's two pieces were sternly reprimanding in tone, focusing on two aspects of the New South Wales Gallery administration as loci for his critical attention. The larger work, requiring greater preparation, was 'Side Issue', an installation which admonished the gallery for having almost the entire first floor devoted to a locally based arts and crafts exhibition organized around the theme of the Sydney Harbour Bridge.

Only the ground level and the basement floors of the New South Wales Gallery contained Biennale works, and because of the cramped conditions referred to earlier, and the fact that other works were scattered over four or five venues around town, it was evident that the gallery space of the top floor could have been put to far better use than for the parochial purposes of celebrating a local landmark.

In the wall space of a light well under a skylight, Apple had custom made red wallpaper pasted on at the same level as the offending first floor. In fact the work could only be seen by the public looking up from the floor below. The light well was rectangular in shape, so that the intensely bright red (with its censoring overtones — like a teacher's marking pen) caused a rosey pink glow on the opposite wall. The wallpaper bore a simple pattern featuring a white Sydney Harbour Bridge, a motif taken from the catalogue cover of the previous 'European Dialogue' Biennale and thus wittily reused in a fresh context. Black posters on the end walls of the well accentuated the critical stance by proclaiming "Side issue: The Given as an Art-Political Statement".

His other work, just as hard hitting, was "Intruding Staircase", an installation in which specially prepared posters were slapped on to four faces of another 'Given', this time a concrete and marble staircase which jutted out and obstructed



Slice, Phillip Trusttum (335.3 x 335.3 cm)

various viewing locations. (As mentioned, Killeen had his work affected by this staircase, as did also Australian ANZART contributor Mike Parr, who retaliated by painting out an interfering area of 'dead' wall space directly under the back of the staircase — with dark green paint). On Apple's poster, between the title "Intruding Staircase" and "The Given as an Art-Political Statement" he had printed the name of the architect of the Art Gallery of New South Wales, so that the point was not lost. Not surprisingly although the administration had known of Apple's intentions some months beforehand, the local Director attempted at the last minute to prevent its installation, but firm insistence by Curnow on Apple's behalf ensured that the work was duly completed.

With works such as these Apple asks the viewer to examine closely the nature of the power-political structures which affect the administrative decisions within the gallery, and how they influence the content of the art shown and the physical circumstances in which it is seen.

Christine Hellyar's work also provided a commentary on the art viewing situation. In particular it questioned the worth of the gallery as a repository for accumulated cultural

artifacts, a warehouse where stored relics are taken out and put on display removed from their original historical context. Her collection of very authentic looking artifacts, made from fired clay, and displayed with found natural objects such as birds' nests was deliberately placed on wooden shelves inside three pokey little cupboards and seen through the glass doors. One had to bend down awkwardly (or kneel) to look inside. These low lying, wooden, varnished cupboards seemed so typical of many shabby museum display cases which inadvertently kill much of the inherent interest in their contents. They seemed to be there only for easy stock taking.

Besides commenting of problems of collecting and hoarding acquisitions, these works seemed to be referring to the rapidity with which the very latest ceases to be modern, and becomes just another old collector of falling dust. Like Killeen's shapes they also appear to be commenting on what is 'natural' and what is 'artificial' and question where the 'man-made' fits between the two.

The theme of anthropological artifacts was continued in the photo-installation of Ron Brownson, who exhibited in the McDougall during ANZART, in August last year. His images of enlarged tikis (intact and

broken) were silhouetted against a background of blurred, brightly garish colours, the kind you get when you hold a piece of cellophane up against the light. The photographs were fastidiously mounted and butted together on the four sides of a tall, vertical, wooden column, square in cross section. This column was set on a square stone which was aligned on a north-south diagonal axis. It was presented in the centre of a small room, where it faced at an angle askew to the walls, and not parallel as might normally be expected.

Initially this work seemed to be similar to Christine Hellyar's in its intentions, appearing to be a parody of tourist souvenir display stands offering greenstone ornaments for consumer perusal. However, the totemic qualities of the vertical column on its stone base, and the scale of its talismanic images also conveyed other more serious considerations.

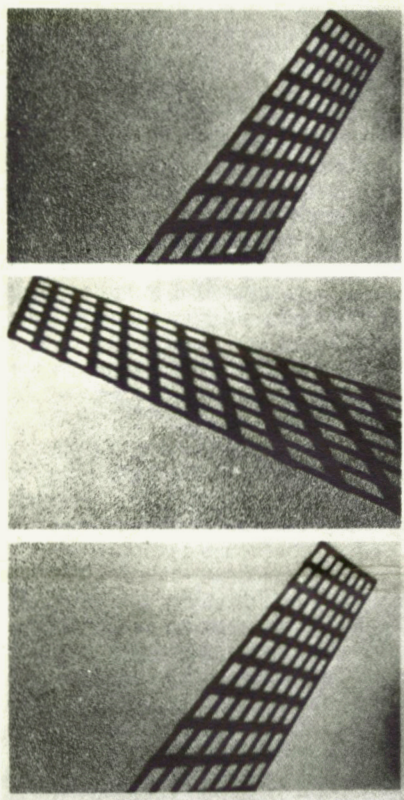
The brightness of the artificially coloured backgrounds made this column of guardian images appear to glow from within, suggesting that some spiritual force (mana) was contained inside and protected by the outward facing tikis. The title "pou pou" indicates the panels supporting the walls of the meeting house, as well as being the Maori word for old people and ancestors. The stone at the base of the column seemed to stand for a nation or land set on a different alignment (probably moral) from the rest of the world and yet protected by the old values embodied in its Maori traditions. Perhaps he is commenting on such things as Maori hospitality during the Springbok tour.

The very large Cibachrome photographs of Boyd Webb fascinated many gallery visitors because of their subtle wit, bizarre images and unusual combinations of various media. Webb's work teases the viewer to work out how he created the scenarios he depicts. One photograph consisted of a backdrop on which coloured pencil drawings of two crows flew over a softly painted beach, holding in their enormous beaks real lamb chops. From the two pieces of meat dangled a real piece of string hanging like a washing line. Like the works of William Wegman, the American photographer who uses his pets as props (such as bookends), Webb's photos compel the viewer to look closely for little clues such as hidden wires, to discover how the props were assembled or manipulated. As big as many of the paintings, these bold compelling photographs, so rich in humour, were assessable to the public on many levels.

On the other hand, the New Zealander whose work the public



Meat cupboard, Christine Hellyar



Grid Series, Triptych of Photographs,
Peter Peryer
(Each unit 50.8 x 40.6 cm)

probably found most baffling was another photographer, Peter Peryer. Like Billy Apple's work, his was tough minded and uncompromising. Two identical photographs, not much bigger than match-boxes, depicted a plastic coated cane basket alongside a child's toy with a feather stuck in it. One was made in 1980, the other in 1982. Tiny puzzling images, these works, like Webb's appeared to be concerned with the process of picture making itself, and specifically whether a photograph can be exactly duplicated two years later. These works examined the roles of both maker and beholder, and how they are affected by the limits of memory and perception, when making comparisons. They were similar in spirit to Rauschenberg's two almost identical, 1957 gestural paintings, "Factum I" and "Factum II".

Even more enigmatic was a triptych of three photographs depicting the shadows cast by an unseen, ostensibly rectangular grid, on to what could have a cement wall or an asphalt foot path. The changing angles of the lines in the shadow indicated that the grid was being held at an angle to the light source, as did the different thicknesses of the lines. However the grid used must have had an irregular shape because the top of the shadow in each photo seemed parallel to the picture plane, while the bottom was twisted askew.

These demanding photographs forced the spectator to speculate on the properties of the unseen screen and how its shadow was created. Even apparently identical images at the top and bottom of the triptych added to the confusion by differing slightly in distortion and focusing definition. As with Webb's photos, the tiniest clue, like areas of reflected glare or shadowy abrasive texture, became important. These grossly under rated abstract images were quite unlike any other photographs shown in the Biennale, but like Webb's they emphasized the presence of the unseen.

In his excellent article in the 'New Zealand Listener' (April 3) discussing his selection of works, Wystan Curnow points out the emphasis on what he calls the 'actual' in his choices, as opposed to the 'representation of the actual'.

Certainly that specific point of contact where the art object meets its display area, is seen in the works of Apple (*this staircase*), Hellyar (*this museum*) and Brownson (*this country*). Through making a support or cause obviously hidden, Webb and Peryer emphasised what was actually present. (What is holding up *this roll of paper*? What is making *this shadow*?) Killeen and Truettum also emphasize the physical quality of the materials they are using but mostly use the images they are attracted to more as points for improvisatory departure, rather than for mimetic

reasons. Their actualities are those of surface, colour and edge, and not the initial sources for the image.

The peculiar thing is that in the International context much of the New Zealand work seemed surprisingly wholesome with a touch of the naively innocent. Killeen's shapes looked like Primary School teaching aids, and Truettum's preoccupation with tennis was combined with childhood memories of coloured sticky paper and scissors. Even Billy Apple's wallpaper looked disarmingly pretty, as if it was designed for a child's playroom where one could find a toddler's toy like that photographed by Peter Peryer. Some of Boyd Webb's photographs looked like possible illustrations for 'The Just So Stories' or 'Aesop's Fables', hinting at the interest in moral themes that was specifically expanded on by Brownson and Hellyar.

Certainly some of our art shown in Sydney was too restrained and subtle to compete with the immediate initial impact of say, the ferocious intensity of the German painters, with their political rhetoric and seething fury. Nevertheless the particular qualities that the New Zealanders provided indicated that New Zealand art has a great deal to offer to international exhibitions, and that it is essential that a continuing dialogue be maintained with overseas artists and audiences, in the future.



Guillemots, Boyd Webb
(76.2 x 101.6 cm)

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

Paul Van den Bergh combines a vivid imagination with great technical virtuosity to create a compelling personal world.

Julia Morrison
July 22 — August 19

This is the third Artist's project for 1982 with the artist presenting a suite of paintings selected from recent work. Julia Morrison's work has recently undergone a radical stylistic change to an extremely precise, crisp edged imagery utilising shaped canvases. Those who have followed Ms Morrison's development will find this a very interesting exhibition.

Volunteers needed again to help with sales desk for Still Life in the Age of Rembrandt Exhibition.

The Gallery has been extremely grateful for the invaluable assistance volunteers have been able to give us in the past with the sale of the special catalogues, reproductions and cards associated with the international exhibitions 'Ikon: Inspired Art' and 'A Century of Modern Masters'. With the opening of the 'Still Life in the Age of Rembrandt' exhibition August 30 — September 26 we will again need a team of volunteer sales assistants. If you feel you could help us in this way with perhaps a few hours each week we would be very pleased to hear from you.

Please phone the gallery 791-660 Extension 484 and give us your name, phone number and the days or times you feel you could help. We will be most grateful for your assistance and for your involvement in this stunning exhibition.

Could we find a billet for September?

A visiting musician, the international flautist Thomas Pinschof will be visiting Christchurch and performing at the gallery on September 12. Is there someone among the Friends of the Gallery who could help us by offering him billeted accommodation during his brief stay in Christchurch?

Special Events at the Robert McDougall Art Gallery During July and August

July 2 — Lectures on modern Russian and Soviet Art 7.45pm
Professor John Bowlit from the University of Texas and by Professor Nicoletta Misler of the Institute Universitario Orientale, Naples. Please use Night Entrance.

July 4 — Gallery Concert 3pm
Ilam Wind Ensemble presents a programme of wind music by Handel,

Rossetti and Vinter. Conducted by Martin Woolley.

July 11 — Hot Air Balloon Day — Hagley Park 9.30am

The grand launching of hot air balloons made by Christchurch children and adults to celebrate the winter season. Simple plans on how to make a hot air balloon are available at the Gallery desk.

July 11 — Gallery Concert 3pm
The Gallery's OutReach dance troupe 'Ninety Degrees in Limbo' will be presenting a dance programme.

July 23 — Meeting in the Gallery for teachers of Art and Art History 8pm
Panel discussion on avenues in which Gallery resources can be useful and an opportunity to meet and discuss current concerns.

July 25 — Gallery Concert 3pm
'Ninety Degrees in Limbo' to perform a new series of dance programmes.

August 1 — Gallery Concert 3pm
Stiff Glue to present a musical rock programme involving original material which takes a close look at contemporary society.

August 8 — Gallery Concert 3pm
Ninety Degrees in Limbo present a dance programme.

August 11 — Opening of 'Conformity Dissension' 8pm
N.Z. Painting 1940-60.

August 22 — Artists' Panel Discussion on aspects of the 1940-1960 period in New Zealand art 3pm
Featuring Olivia Spencer Bower, Sir Tosswill Woollaston, John Coley, Don Peebles, Bill Sutton, Doris Lusk and Leo Bensemann and other invited artists.

August 30 — Opening of Still Life in the Age of Rembrandt 8pm

Acquisitions

The following works have been recently purchased

Charles Meryon
La Rue des Mauvais Garçons
Etching third state

Odilon Redon
Je ne suis enfoncé dans la Solitude j'habitais l'arbre derrière moi 1896
Lithograph

Pierre Auguste Renoir
Jeune fille en buste et études de tetres Gabrielle
Lithograph

Honore Daumier
Depart pour l'Espagne
Lithograph

Honore Daumier
'Pardon Mr Le Maire' from Les Baigneurs
Lithograph

Owen Lee
Urban Renewal
Oil on Canvas/Board

Peter Siddell
Urban Memory 1982
Oil on Board

Michael Hadwen
Tapestry
Wool

Michael Smither
Number One Piece for Gordon Burt 1980
Enamel on Board

Anna Day
Diagonals
Woven Linen
Jenny Shearer
Ripening Apples
Porcelain
John Parker
Bowl
Porcelain
Mirek Smisek
Bowl
Stoneware
Debbie Pointon
Carved Bowl
Porcelain/Smoked
Peter Ransom
Night Performance
Charcoal
Peter Ransom
Pamphletteer
Crayon/Pastel/Watercolour
Karen Mason
Harlequins Tease
Etching/Drypoint/Aquatint
Graham Colyn
Canterbury Plains
Screenprint

The following works were presented by Mr Rudolf Boelee

Mary Rankin
Seated Nude
Oil on Board
Rudolf Boelee
The Enigma of Most Nature 1980
Enamel on Board

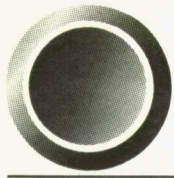
The following works were presented by Mrs A.S.H. Ensor

John Gibb
Horse Shoe Bay Stewart Island 1888
Oil on Board
John Gibb
Caswell Sound Westland

Several purchases were made for the newly formed Photograph Collection

Laurence Aberhart
Amberly Memorial 1981
Black and White
Greta the View from Bluff Hill with Stewart Island in the Distance
Black and White
Kamala and Charlotte 1981
Black and White
Gail Wright
Ruth 1981
Colour/Acrylic/Airbrush
Peter Hannken
Tree Wellington Street 1980
Colour
Anthony Wyld
Hazard County 1982
Polaroid

The Robert McDougall Art Gallery
P.O. Box 237 Christchurch.
Botanic Gardens, Rolleston Avenue,
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Newsletter

What happens to your subscriptions?

The response to our posting of subscription reminders has been very encouraging; the mailing list is being revised and, if you haven't yet paid, this will be the last Bulletin / Newsletter you will receive. Since we are now an incorporated society we have responsibility for our own finances and you may be interested to know what happens to your subscriptions. It will take us a year before we can work out an estimate of our budget but, clearly, a certain amount must be reserved for ordinary expenses: stationery, postage, printing, the costs of Annual General Meetings... But we have invested a good proportion of the subscription income that we have so far received, so it returns a healthy rate of interest.

We have also established an acquisitions account. Into this we are placing any donations we receive, life membership subscriptions, and profits we may make; the coffee mornings, for example are showing a modest return. We want to build upon this account so that, before too long, we have sufficient to purchase a work which we can present to the Gallery. It would be especially appropriate if — our first full year as an incorporated society coinciding with the McDougall's jubilee — we could accumulate sufficient to make this gesture in 1982. The income from your subscriptions will help, as will your support of the coffee mornings and of other activities which we plan for the rest of the year. So — Your continued affiliation and interest is materially supporting the Gallery.

Still Life in the Age of Rembrandt Lecture Series

The Extension Studies Department of the University of Canterbury has arranged a series of four lectures leading up to the still life exhibition.

Tuesday 10 August:

The Netherlands in the 17th century: social and political background. Dr G.V. Orange, Department of History, University of Canterbury

Tuesday 17 August:

Still-life painting. Robert Erwin.

Tuesday 24 August:

Landscape and other genres. Robert Erwin.

Tuesday 31 August:

Rembrandt. Dr I.J. Lochhead.

Friends of the Robert McDougall Art Gallery Inc

Department of Art History, University of Canterbury.

The lectures will be given at 7.30pm in Room A2, South Arts Lecture Block, University of Canterbury; the enrolment fee for the series is \$6.00. Enquiries should be directed to the Department of Extension Studies: telephone 482-009, extension 8913.

The Supplement:

We were delighted with the Supplement to the May/June Bulletin, written by Julie King.

Julie is a member of the Friends Executive Committee and we are fortunate in being able to utilise not only her expertise in Art History, but also her enthusiasm in support of the Gallery.

Coffee Mornings

At the time this Newsletter is being written we have had our first two very successful coffee mornings.

In April Neil Roberts, the Gallery Curator, gave a talk on some of the highlights and 'curiosities' of the McDougall's first fifty years to an appreciative audience of twenty-five or so Friends.

This month, once again after a leisurely cup of coffee, we had a short introduction by Neil to some problems of conservation of works of art before he escorted the thirty-five members present on a tour of the Gallery's storage facilities and new Conservation Laboratory. Most of us probably noticed the soil being shovelled out from under the foundations last year and it was intriguing to see what all that effort had been for. Mrs Lesley Cobb, the young Conservator, showed us her domain and the kind of tasks she undertakes. All in all this was a pleasant and instructive morning.

Coming Events

The date of the July coffee morning is **Wednesday 21 July**. We will meet for coffee at the McDougall at 10.30am and then walk across to the Gingko Gallery in the Arts Centre where Jule Einhorn will talk about the technique of print-making. Do you know the difference between an etching and a lithograph? Jule will tell us and demonstrate how prints are made.

On **18 August** we will again meet at the McDougall when Robert Erwin will discuss naturalism in 17th century Netherlandish art. The 'Still-life in the Age of Rembrandt' exhibition opens at the end of that

month and this talk is designed for people who may not be able to attend the evening lectures being given in preparation for this outstanding collection of paintings.

Once again a reminder: the charge for these Coffee Mornings on the third Wednesday of each month is \$1.50 and members are welcome to bring friends. Any profits from these morning functions go into the Picture Acquisition Fund so they're not only enjoyable, they are a good cause as well!

If Friends have any particular aspects of the Gallery or its works which they would like to learn about at a Coffee Morning please let the Secretary know.

Members may wish to file the Supplement as we hope there will be others to follow.

Life Memberships and Donations

At the Annual General Meeting two long-standing Friends of the McDougall, Mrs O. Stirrat and her sister, Miss M.C.D. Richards, approached our President about the possibility of becoming life members. We are delighted to announce that Mrs Stirrat and Miss Richards are now life members of our Society; their subscriptions have formed the nucleus of our acquisitions fund, mentioned elsewhere in this Newsletter. Anyone who wishes to follow their generous example should get in touch with Robert Erwin, either at one of our meetings or by telephone.

Our Acquisitions Fund was also enlarged by the generous donations, sent in with their subscription, of Mrs H. Garrett and Mr N. Wilson. We thank them both for establishing such an excellent precedent!

Finally

Have you given your name to our Secretary if you are willing to assist occasionally with the supper arrangements at Openings, or with the clerical work involved in mailing out these newsletters? We will appreciate your help and you will probably enjoy becoming more involved with Gallery events.

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