

# agmanz news

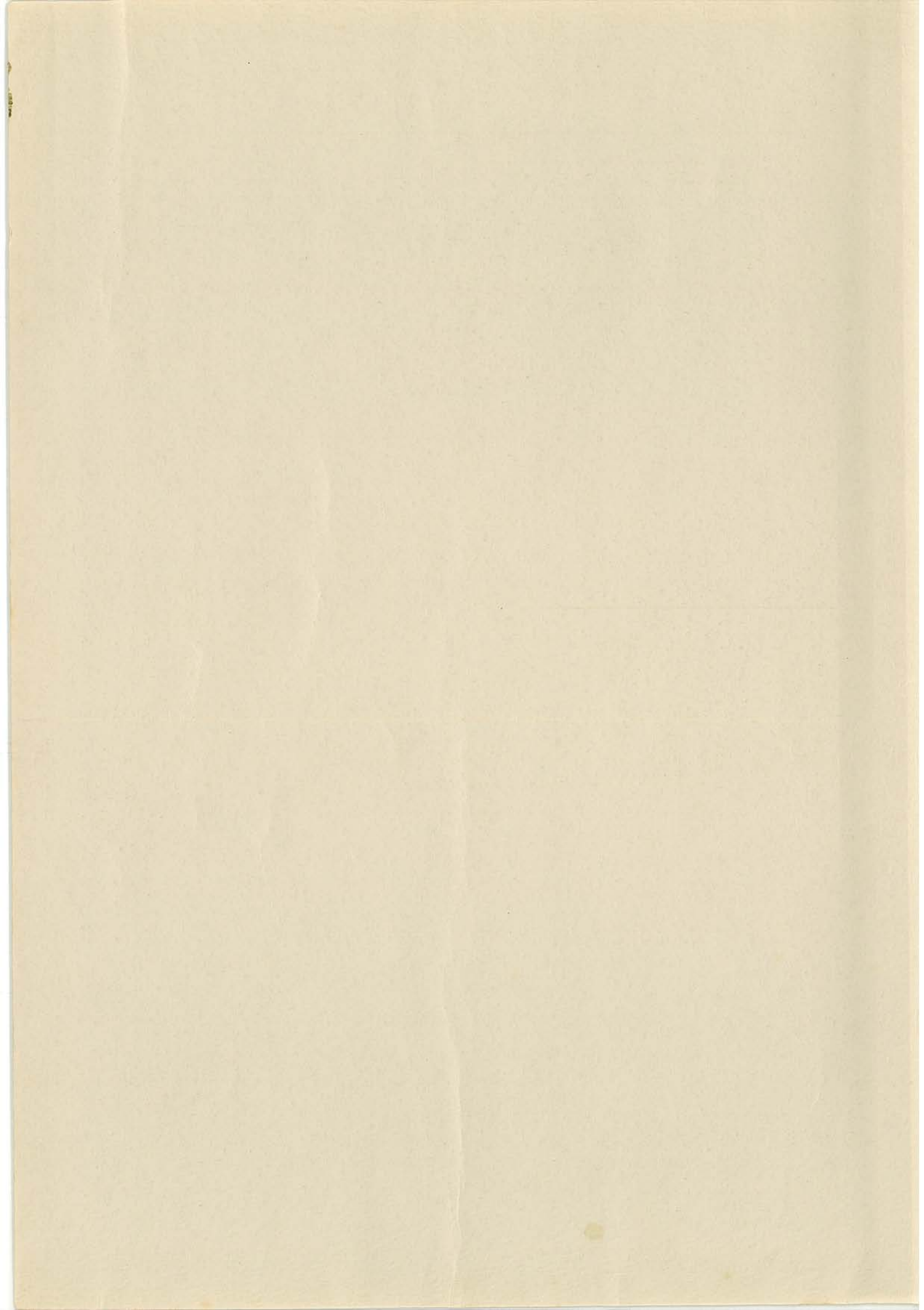
quarterly of the Art Galleries and Museums Association of New Zealand

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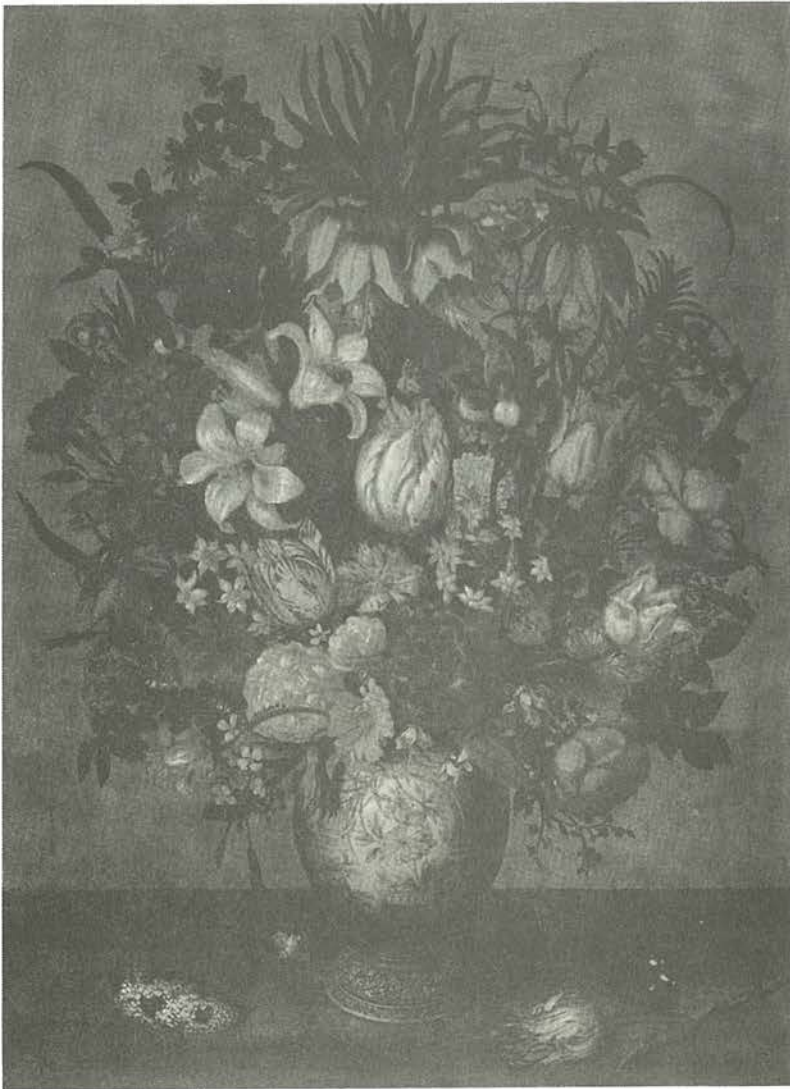
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June 1982



## Still Life in the age of Rembrandt

Rodney Wilson  
Director, Auckland City Art Gallery



Ambrosius Bosschaert the Elder - Chinese Vase with Flower — Thyssen-Bornemisza Collection.

'STILL LIFE IN THE AGE OF REMBRANDT' is the latest in a continuing series of international exhibitions designed to provide, as our art gallery collections seldom do, an in depth representation of one or other aspect of historic European art or contemporary international art.

That the exhibition has been possible is largely thanks to our sponsors. In this case they have been Northern United Building Society with assistance in international transport from Qantas Airways. Once again we are pleased to be able to report that the Government has indemnified the exhibition, thus removing the substantial burden of insurance premiums from the exhibition budget and, perhaps even more importantly, affirming the Government's commitment to international cultural exchange at this level. Of course, were it not for the

generosity of the lenders there would be no exhibition at all.

Twenty-three collectors and institutions have contributed. Chief amongst these are the Rijksmuseum, Amsterdam; Mauritshuis, The Hague; Baron Thyssen-Bornemisza, Lugano; a private collector in Amsterdam and the Glasgow Art Gallery and Museum. Important works have also been lent from the Museum in Kansas City; the Toledo Museum of Fine Arts; the Worcester Art Museum, Worcester, Massachusetts; the City Art Galleries of York and Manchester; the Ashmolean and Fitzwilliam Museums; the Stedelijk Museum 'de Lakenhal', Leiden; Museum Boymans van Beuningen, Rotterdam; Rijksmuseum Twente, Enschede; Rijksmuseum Meermano Westreenianum, The Hague; Koninklijke Bibliotheek, The Hague; the Rijksuniversiteit, Utrecht;

the Albertina in Vienna; an Austrian private collector; and another Amsterdam private collector.

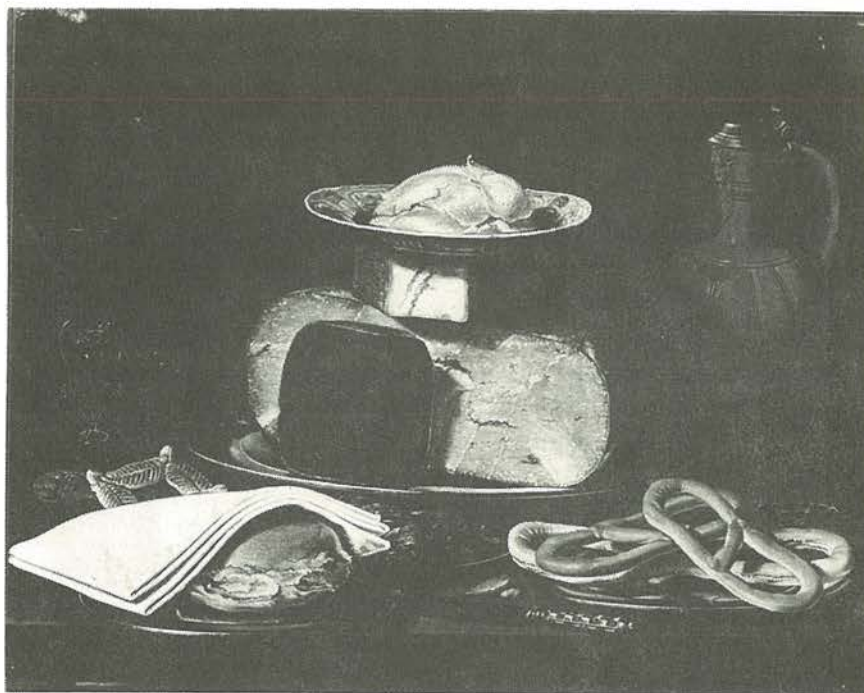
Written on our commission by Professor Doctor E. de Jongh of the Kunsthistorisch Instituut, Rijksuniversiteit Utrecht with the collaboration of two assistants, Drs Andrea Gasten and Drs Titia van Leeuwen, the 240 page 'Book of the Exhibition' is a major publication. Included is previously unpublished material on Dutch still life painting and other material which has hitherto not been available in English. With its liberal illustrations in colour and black and white this book can expect to receive an enthusiastic international market. Not only is its content of the highest standard but so too is its presentation. Typography and graphic design is by Ross Ritchie of the Auckland City Art Gallery and the printing by Chas. Davy and Sons of Auckland. It is available in both case and soft bound editions.

Despite some three-and-a-half years lead time the exhibition delivered some last minute headaches. Final copy for the book arrived on April 1 (the earliest copy was with us only two weeks earlier). Only then could production really begin and the prospects of meeting a May 31 opening night were grim. On May 28 the first 160 volumes made their triumphal entry into the Auckland City Art Gallery — some eight weeks from go to wo for a full book-length production. Hats off to all concerned especially Ross Ritchie for an herculean achievement. Last minute rushes — not evident at all in the presentation — were encountered in the preparation of Ann Betts' (Robert McDougall Art Gallery) eight sided informative panel programme and multi-image audio-visual presentation.

Transport arrangements for this exhibition have been particularly complex. With works from 23 collections in six countries (two beautiful Jan van Huysums, especially cleaned for the show, are from an Auckland private collection), there were obvious logistical problems in collecting, packing, despatch and transit flight arrangements. Collections were despatched from Zürich, Amsterdam, London, Glasgow and Boston — four couriers were employed for the collection and will be employed for return. Police assistance has been provided for internal transfers and during the period of the exhibition in Auckland, Wellington and Christchurch.

What of the exhibition? Forty-five paintings, thirteen prints and seven emblem books are included. With works of exceptional quality the exhibition surveys the development of the Netherlandish still life in the

seventeenth century, illustrates all the various categories — meals on tables, the 'pronk' or display piece, the flower pieces, the game piece, the fish still life and the 'vanitas' or death pieces — and deals with symbolic meaning, particularly in the vanitas works, illustrating how the seventeenth century viewer often drew more from the paintings than the factual representation of actual objects that they are. It's a gorgeous show — don't miss it when it's in your area. The dates are; Auckland City Art Gallery 1-30 June National Art Gallery 12 July-15 August Robert McDougall Art Gallery 30 August-26 September.



Clara Peters — Still Life with Cheeses — Private Collection.

## Interview with Judith Hoffberg

by Ian Hunter

Judith Hoffberg has recently been in N.Z. albeit very briefly after participating in the Sydney Biennale. She is a dynamo extraordinaire in the contemporary art scene. She established the first organisation in the world which provided a structure for those people concerned with developing information services in Art. She publishes **Umbrella** and is a co-editor of **Art Express**. Ian Hunter recorded this conversation with her on 3rd May 1982.

IH

Judith, I was wondering if you could outline for us some of the key art information systems as you see them operating internationally.

JH

First of all, the art magazine. Basically that's the nitty-gritty of what's really going on — the current dialogue between the critic and the artist states the current news focus. Could be one funded by the State but we also have the popularisers that broaden the outlook and advertise the galleries. I think that with the influx of printing technology that we have seen in the past, almost 20 years now, there is an easy facility for producing mass media by printed medium. And that is one way. The second way is perhaps even more current and that is the exhibition catalogue. In-depth critical approaches to arts that are being produced mostly by large museums and galleries that

can fund them. They also provide an array of documentation of what's really going on in the show cases of the world. Whether it be Poland or East Germany or Japan, they certainly are a very immediate and important digest of what's going on. Thirdly, there are new technologies that are coming through, whether it be television and programming, whether it be videotape, which is sometimes not documentation at all but a work of art in itself, or whether it be the cross-fertilisation of the media through television arts programming in various countries where we can see what's going on. This is certainly not as important as it should be because I think there is no direct line to what is happening in Paris, in Los Angeles, in New Zealand or in New York. There is not yet the saleability of videotapes that will really make arts programming much more interesting. Just currently cable television in the United States, and certainly some of the arts programming in other larger countries that have already made a commitment to television, has been a source of cross-fertilisation, but it is not as important as it should be. Then there are the sale of slides. They are still frames of art that are being produced either by artists or sent through the mail as a focus on one individual artist or on group shows. Sometimes exhibition catalogues have no reproductions in print form but in fact send slides which can then be used in carousels for educational purposes. I think the educational media are much more interesting in the art world now than people believe. There

are audio cassette tapes, slide cassette tapes which have an almost filmic quality, where you have slides on the top and a screen down below with an audio cassette already synchronised with the tape. The next thing would be video disc which will be a new focus that can present a whole show stored as 15,000 images on one side of the video disc. This would mean a whole nation's output over six months could be on one video disc which would be valuable for information storage. Then there's the electronic medium, too, that is coming into focus. But right now, the printed word and the visual image are what is emphasised in most collections.

IH

There is a lot of information being generated internationally. What are the essential things art galleries need to know and which are the areas we in New Zealand need to keep up with?

JH

First of all I think galleries in New Zealand should be aware that there are art fairs, art expos, biennales, triennales, all over the world. The schedule of those should be at the fingertips of every one of these institutions. Not only because they become a showcase for art both nationally and internationally, but because they usually show the state of the art at that moment. It would be very nice if that currency, that immediacy of what's going on could be focused on. I would suggest that eventually through satellites this could be visually com-

municated but even just to know where to go or where to show and who to contact is something that should be really obvious and available at all times. It is not what you know right now, it's **whom** you know, if you know about that at all. And that's ridiculous. A country wants input from sculptors say, they have a lot of money all of a sudden and they want to put up three new pieces of sculpture. And it's an open commission but it should be available not to just a small group of people but to everybody. And the only way it can be made available is if people **know** about it.

IH

Are there other kinds of art information that come through the information system you outlined earlier?

JH

There is, for instance, electronic mail now or teltex. Instantaneous situations where there is cross communication for 2 or 3 minutes. We just heard Joseph Beuys is going to communicate with the Dalai Lama by satellite. It's not going to be in the paper format and the problem is how are you going to store that information? Who has the data bank? Is there going to be proper control from the central focus? Do you want that controlled? And who gets the news and who doesn't get the news?

IH

How effective are museums and galleries as information storage systems?

JH

In the States we have a museums' association. And this is an association of not only art museums, but all museums. There is a linking and the curators talk to each other and museum directors talk to each other. Members of this organisation get a periodical and a newsletter and they really know what's going on in the museum world, whether it be grants funding or who's doing what or whose job is available. The networking is done through the printed word most of the time but then there is an annual conference which is a further way of linking people. You have a small country but it seems very large to me because you have large metropolitan areas and nothing in between. The linking here has to be through a newsletter, through a magazine and through an annual conference. I think it's most important to talk to each other so you're not duplicating effort. For example one catalogue comes out with four venues, that's what we do now if a show travels, even in a diminished form, the original catalogue goes around with the show you're only publishing once with a co-operative funding device. That's really very, very

important because it's a shared printing cost and a shared input. There may be an essay from Wellington and an essay from Auckland and an essay from Christchurch because there are three experts in that subject. It's really important to have documentation because what else do you have to come home with except the catalogue. That documentation is a reflection of the finest scholarship at that time and it's the only way that artists can say I was in that show. The ephemeral information that comes out of the museums is very important too. I think whether it be a poster or the announcement of shows, somebody should be collecting that from all over and it should be catalogued, accessioned and become a resource not only visually and graphically, but for the information recorded. We have a lot of announcements that don't have the years on them. To me that ephemeral information is the meat, the heart of the matter. It adds so much to the history, the visual history of an artist or groups of artists or an exhibition. That whole package of the exhibition announcement, the working plans of the exhibition, how it was laid out, the installation, the documentation previously, the correspondence and finally the exhibition catalogue with all the drafts involved, that becomes a whole package of a show. It's the process that is so much more interesting. And that word curator bothers me too — "to curate a show" — that term is overworked in America now. The power of the curator in the selection of artists is something that's gotten out of hand in the States.

IH

Can you comment further on that?

JH

Well, there are curators who are now burnt out. I mean there are just so many ideas. How many shows of works of paper art can you have in the world? But we have one every two minutes.

IH

Are you saying that the role of the curator is changing or the art world is changing and that they can't keep up with it?

JH

I think you have to create a new focus on what art is doing today. I think curator is the wrong term. Keeper might be better because preservation and conservation is another form of curating. A lot of people don't realise that some contemporary art is really more difficult to save than not. How many times can you preserve Blue Poles by Jackson Pollock? We have a real problem with contemporary art. It's

ephemeral. What happens in the future to art which was not made to last? You've got to keep it in the museum because it's been purchased and then it is reconstructed by the curator's mind instead of by the artist's mind.

IH

Are art galleries and museums as effective as they could be?

JH

I think they have become treasure houses, warehouses. And what's happened is that some of them have no commitment to what's really going on around them. Because of this the movement in the alternative space, which is now called artist space in the U.S., in Canada, even in European countries, and I found it beginning here, has been a new focus. It doesn't negate the museum. There is a role for the museum but perhaps this is a role of public communication. For the artist, the contemporary artist, for the scene today, for what's going on, I'm not so sure, that the museum is fulfilling any important role right now, except to stamp approval on what has already gone on in the past. What needs a venue is 'what's now art'. It doesn't have a stamp of approval — maybe it can't even be purchased and maybe it is ephemeral but it has to have a venue because it has to have an audience. I don't think artists make things for themselves. They make them to communicate. And that kind of thing is found in warehouses and lofts and spaces that have been bought or rented by a group of artists who feel the need to show their art and make it known through another venue than the museum which has become elitist and a warehouse of things that have already been tried and tested, not the innovative. Now I'm not talking about all of them. We have a few contemporary art museums that really go out on a limb. There are those who don't now house any collections at all. They are venues for split-second art. But to solicit a group of people to support such a museum is difficult. They want something solid. They want to say that we support this institution that buys art. But I think a lot of art is not made for posterity and the documentation of it is all that's left. You can probably have a gallery that has a library that is not a book library but a visual library which houses the documentation of the art that went through. It would be a very interesting collection.

IH

Do you think in New Zealand we have tended not to concentrate on getting international information out simply through scarcity of funds? How much priority do you think this should have?

JH

I think first you get your act together and then put it on the road. If you can devise a connecting link in the international chain here in New Zealand first, I think that is most important. It would be nice to see more of your art. Why did I have to come to the Sydney Biennale to see New Zealand art? I think there will be more interest in New Zealand now because I think there is a diffusion of the central focus. What we are experiencing now is an eclecticism, a pluralism and certainly a much more international approach. New York is not the capital of the art world. In fact it is not even the centre of the art market any more. I think artists are still going to go where there is a five-pronged set of devices. There has to be the art museum, what you call the art gallery: there has to be a group of collectors: there has to be art publication or several of them; there really has to be a group of artists who have alternative spaces and there has to be a public that comes to see all this. Without these 5 sections you cannot have an arts centre. But you have to have somebody who is buying the stuff. I mean art is a business. The artist can't starve. And one thing that I go on telling people is that every art school should have a course that teaches artists how to be business people, to be their own accountants, to keep good records, to be able to develop a studio opening so that they can bring a collector into their own venue to see their work if there is not a museum or gallery dedicated to their work. There are capitalists in our society who really like to buy things and some of the things they buy are not just jewellery and glass works, but paintings and sculptures and graphics and the new art forms. It's really nice to develop this but you can't if you don't have the links in the chain. New York didn't get to be the central focus of an art market because it just sat on the Atlantic Ocean. It really developed these things and it had lots of money. You've got to develop a network of people who invest their money in art because they have that extra buck. Houston is the centre of the art world in America right now as far as mega-bucks go.

IH

Do you think New Zealand is doing enough to get information out?

JH

Your magazine **Art New Zealand** I think should be out everywhere. Your covers are beautiful and they are saleable. Perhaps it would be a good idea to find a magazine distributor in America that would deal with it. It's a fascinating mirror of what's going on here. Maybe you could have an inter-

national conference here in New Zealand in the next four or five years, if you have the money, to which museum directors and curators would be invited. Then they could get a central focus of what's really going on. Or invite one of the big art associations to hold its conference here — I mean, they run out of venues. It would be wonderful to bring out directors, sculptors, artists. Like the International Sculpture Conference. It would take two to three years planning and the community will benefit. When you bring art into a place you bring bucks. You get hotels, restaurants, tourism — all of that is supported by people who come in for an art event. Sydney did not suffer with the Biennale. New York doesn't suffer. You would reap the harvest 10 years after that and you would be on the map. It is not cheap to come here but their governments would help pay. It would be a wonderful exchange of ideas in a very special place.

IH

The New Zealand situation — Do you have any recommendations for communication in the New Zealand situation?

JH

I think you need something to connect you all up. And if you need the printed word, do a newsletter. It seems everybody is an isolated individual. Maybe Dunedin would like to know what's going on in Auckland.

IH

In your newsletter do you work to a set format or do areas vary from week to week?

JH

I vary it from week to week because the news that comes in varies, but I really believe in alternative media. Paintings, graphics and sculptures take care of themselves, but I am interested in video, performance, copy art, highway art, billboards, murals, the things that are really part of our lives. I think artists deserve as much media coverage as the Falkland Islands are producing. You can produce a newsletter quickly and well by xerox. It can be two pages. And people, artists should feel more responsible for producing the news as well as receiving it. It would be a real inter-connection — like a telephone line. If you solve the problem of communication you've solved the problem of having something to show for what's happening here. With the new electronic media I think the whole world is going to be at our disposal — the problem is what are you going to show on that image. People are going to be very conscious of New Zealand if you let them be. There is an energy here I've seen very little of elsewhere. If you link up your

major art centres here and create a network it will help the artists feel that they're part of something, instead of just being isolated.

IH

If you were the Director of the Arts Council, what would your priorities be?

JH

Get more money. And then to communicate — create that network within the country. Number two to give individual grants to artists to survive for a year. Third of all do an outreach programme to blanket the world with the idea that there is a New Zealand making art and it's important. Showing it at art fairs or devising a vehicle to specially show it. Fourth is to have an exchange programme of artists which really is not expensive but leads to an incredible cross-fertilisation. And having it at every centre in New Zealand. It would put New Zealand on the map in a human way instead of a massive mirror of artifacts. Our best resource is people. Not just outreach but inreach and I think New Zealand has much to tell you about yourselves, because you have time to think about it.

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## Obituary

Mary Louise de Beer 1890-1981  
Dora Hallenstein de Beer 1891-1982

The death of Mary Louise de Beer at her London residence on December 30, 1981 was followed shortly afterwards by that of her sister Dora on January 21 of this year. AGMANZ Council has already expressed its condolences to Dr de Beer who with his sisters has been a substantial patron of the arts in New Zealand.

In 1973 they donated the 15th century painting of the "Virgin and Child" by Zanobi Miachiavelli to the Dunedin Public Art Gallery as well as an important portrait by Marcus Gheeraerds the Younger. The de Beers also gave a piece of Della Robbia ware to the Otago Museum together with some Renaissance figurines from Flanders as well as other European ceramics.

The museum movement as a whole has benefitted greatly from monies donated annually to the de Beer Fund administered by AGMANZ. Over the years this fund has enabled many museum personnel to travel abroad. In

recognition of the importance of this fund AGMANZ has enlarged the scope of this funding scheme by transferring some of its supplementary income to the fund during the last financial year.

The de Beers are members of a wider family who together are and were perhaps New Zealand's greatest private patrons of the arts and of learning.

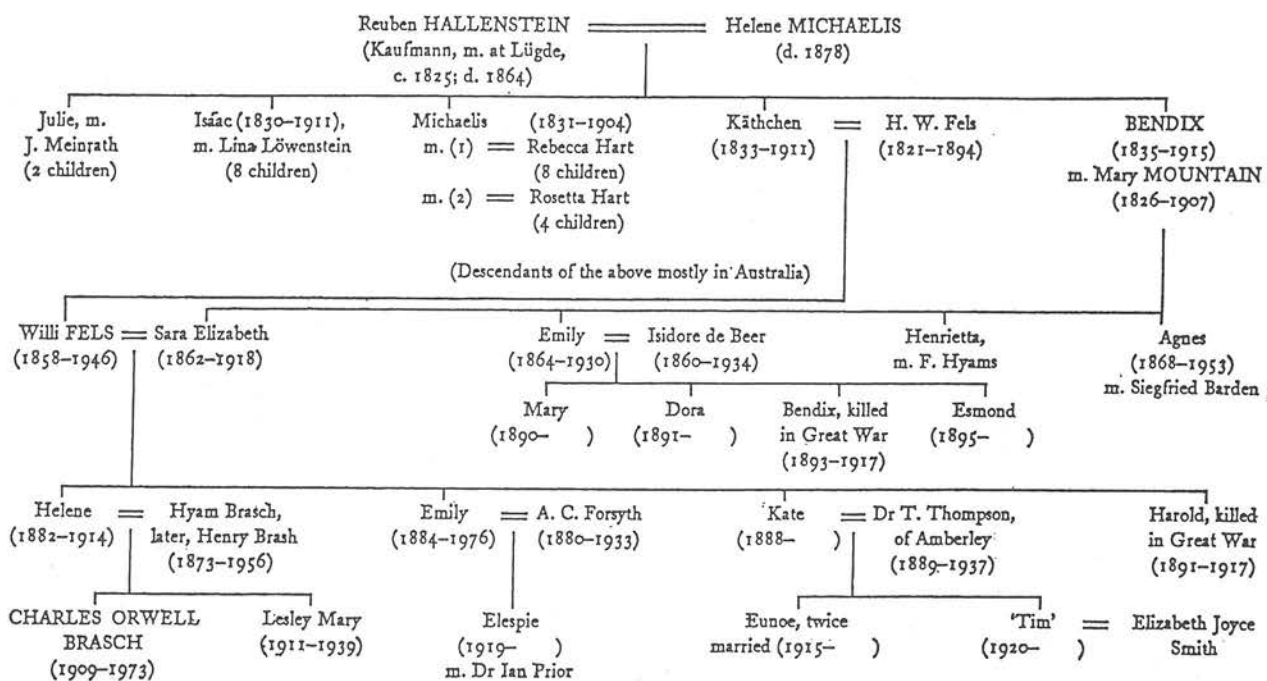
The late Dr Charles Brasch left paintings and manuscripts to the Hocken Library, paintings to the Dunedin Public Art Gallery and money to the Otago Museum and Hocken.

Charles Brasch's grandfather the late Willi Fels left collections of New Zealand and classical material to the Otago Museum and assisted in building the wing named after him. Also for many years he paid the salary of the University lecturer in Anthropology.

The late Percy Halstead, another relation, left a number of paintings to the Dunedin Public Art Gallery including the oil sketch by Constable of Brighton Sands. It is the only publicly owned oil by Constable in New Zealand.

Another relation, Dorothy Theomin, left her house Olveston to the city of Dunedin together with its contents and

### FAMILY-TREE



some investments which provide an income to maintain the house.

Mr David Edward Theomin (the father of Miss Dorothy Theomin) left a trust which continues to support educational organisations.

Mrs Emily Forsyth, a daughter of Willi Fels, an aunt of Charles Brasch and a cousin of the de Beers, set up the Willi Fels Trust which assists New Zealand galleries in the acquisition of works of art.

In the course of their lives these individuals and other members of their family gave assistance in the form of both money and advice to the arts and to educational institutions, over and above the specific gifts and bequests mentioned. Their support has been marked by the sheer extent of their gifts, the refinement of taste they have usually brought to bear and the intelligence of the way in which they have given their support.

It is altogether a considerable record and it has been done very quietly, in fact so unobtrusively that most New Zealanders, including the people of Dunedin, are unaware of the existence of their benefactors.

The family are descendants of the founders of Hallensteins Bros. and The D.I.C.

In this day and age large scale and enlightened private patronage is nearly at an end and henceforth institutions and individuals will no doubt rely more heavily on the munificence of the State and support of a different kind, that of corporations.

## Te Poti to live again

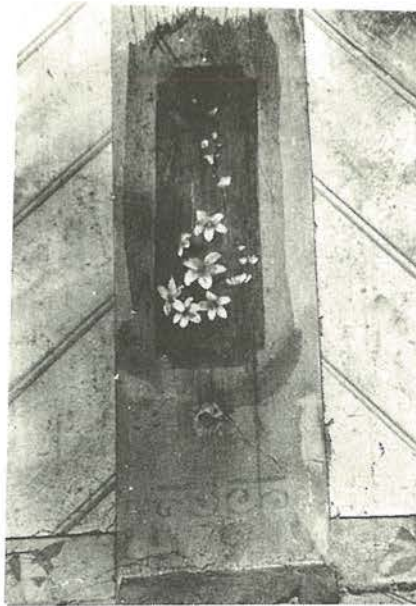
The report that Wanganui Tramping Club members are considering helping restore Te Poti, a former Maori *kainga* located opposite Pipiriki is most heartening as this area is one of the most historic on the Wanganui River.

The land opposite Pipiriki was originally occupied by a Maori *pa* called Koanga-o-Rehua. Later it became known as Te Poti.

In the early 1850's the Maoris were growing wheat on this land and grinding the grain in hand mills.

Rev. Richard Taylor in November, 1853, arranged for a mill-wright to go to Pipiriki and build a water driven flour mill on the Kaukore Stream. By March, 1854, the mill was completed and Hori Patene was pleased with the result.

After the Battle of Moutou Island the military authorities decided that Pipiriki should be fortified to ensure that the



*Clematis*

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*Inside the Wharepuni there are sixteen paintings depicting Native birds and plants and a river scene, reminiscent of Rongopai.*

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*Tui*

hostile forces did not come down the river and attack Wanganui.

So at the end of April, 1865, Major Atkinson, Defence Minister accompanied a force of 200 men of the Taranaki Military Settlers and Patea Rangers, under the command of Major W. Brassey went up the river to Pipiriki.

Major Willoughby Brassey was a retired officer of the British Army and has served in the Indian and Afghan wars. Also accompanying the party was a Native Contingent from Putiki of 60 men under the command of Captain Kemp, later Major Kemp.

The Maoris hastily retreated across the river and occupied Pukehinau Pa, which occupied the top of a hill above the Pipiriki township as we know it today.

In recent months Wanganui River Scenic Board staff have built an excellent track to the top of the hill.

The colonial force occupied Te Poti on the west (right) bank opposite the present township. They built three earthwork redoubts fairly close together.

The principal one was built on the ridge at the bend of the Wanganui river near a prominent hill Rangiahua. This name has been given to the recently gazetted National Mare.

The second redoubt, Popoia, was built on a spur a little to the north-west of Rangiahua Hill, nearly opposite the wharf at Pipiriki. Popoia meaning "a gathering together" was most appropriately named.

The third redoubt, named Gundagai, was about 500 yards south of the first redoubt and just about on the site of the Koanga-O-Rehua *pa*.

Today the trenches and mounds of these redoubts are still visible, although very much overgrown. The No 1 redoubt was overlooked by a Maori burial ground and this enabled the enemy to fire down on the colonial force.

The Maoris erected their *nui* poles, one on the site of the former Pipiriki Hotel and the other on the opposite bank two miles higher up at Ohinemutu. Each morning the Hauhaus paraded around these poles.

It was not until July 19, 1865, that the Hauhaus attacked and they occupied the Maori burial place to the surprise of the troops who thought they would be safe.

The colonial forces were completely hemmed in and by the end of the month they were short of food and ammunition.

The story has often been told of how the beleaguered garrison floated





Photos: courtesy of Norman Hubbard.

messages in bottles down the river seeking assistance.

One of these bottles was retrieved by G. F. Allen and he was surprised to read the following note written in Latin. "Omnes sunt recti. Mitte res belli satis."

It stated that all was well but ammunition was urgently required.

The relief force found when they attacked Ohinemutu that the Hauhaus had fled. They cut down and buried the *nui* poles.

The meeting house now on the site was built when the Maori people went back to live in the pa in the 1870's. Wheat was grown and the grain ground in the mill across the river at Kaukore.

The meeting house which was built at this time and which it is proposed to restore has unusual decorations. At the foot of each *poupou* is an oil painting of a bird or shrub and not the usual *kowhaiwhai* design.

It is questionable that they are of Maori origin and assistance could have been given by an artistic Pakeha teacher from the Pipiriki school across the river.

Careful restoration should bring back their pristine beauty.

Once the rank growth which now covers the area is brought under control and the meeting house restored and given a wooden floor the complex will become a true National Marae.

The redoubt can be suitably marked and the ramparts restored.

Then Te Poti will become not only a tourist attraction but an ideal spot for a nature and history school.

Athol Kirk  
Wanganui Chronicle 24/4/82

## Museum Anthropologists Groups (MAG) Seminar — Material Culture Studies

Robin J. Watt,  
National Museum

A report on the proceedings of the Seminar held at the National Museum on 8-9 March 1982.

This two day Seminar was held immediately prior to the AGMANZ Extended A.G.M. Twelve MAG members, plus two invited guests, attended. Ten papers were informally presented and the afternoon of the second day was devoted to a MAG business meeting. Below is a brief resume of the papers presented.

### History of Museum Anthropology in New Zealand

Dave Simmons, Auckland Institute and Museum

Ethnology, or Anthropology in the museums of New Zealand has a respectable genealogy. Its origins on the one side go back to the observations of Tasman in 1642 and Cook in 1769 through to 1777. The latter especially, communicated to a literate public in Europe. The other side of the genealogy is the origin of Maori learning. This line of descent has been important in shaping the ways in which museum anthropologists regard the collections in their care — and their involvement with tribal groups. Of the early twentieth century workers who influenced the development of ethnology in New Zealand, Elsdon Best exemplifies more than any other museum anthropologist the dual heritage we all share.

Archaeology has played a role, for it, too, has a long and respectable history in New Zealand covering a timespan from Walter Mantell's excavations in 1852, Von Haast's Moa-Hunters in 1872 through to Skinner, Teviotdale, and Duff.

Today's museum anthropologists are trained in the universities and so inherit the European academic line quite painlessly. When they come to work in museums then, they are faced with a different line of inheritance. They may hide in their storerooms and become good curators and make no attempt to look outside or they may, as most seem to do, face the challenge that is given them as *Kaitiaki o nga taonga*, the keepers of the treasure of the past, with all that implies.

### The Role of Museum Anthropologists in New Zealand: Towards AD 2000

David Butts, Hawkes Bay Art Gallery and Museum.

This paper examined the responsibilities of the museum anthropologist towards

- the institution he works for
- the community using that institution and
- the particular part of the anthropological profession to which he belongs

Of particular professional concern with these once major areas are: conservation, education, exhibitions, training and research. These cover a very wide range of topics and in a New Zealand context one must also take cognisance of a sensitivity to contemporary Maori culture together with its study and collection of contemporary arts and crafts.

The future role of MAG also needs to be considered especially with reference to training staff. While academic studies in material culture have existed in Australia for several years, what is going to happen to the training of museum anthropologists in New Zealand? No specific courses are likely to be established here (other than an anthropology department offering one or two relevant papers). It may well be that some museum staff, or students are able to attend Australian courses. However, it is feared that the recent trend of archaeologists becoming museum anthropologists will continue and that we will be forced to train ourselves largely on the job. Consequently, perhaps the most vital role MAG has to play for museum anthropologists is as a co-ordinating body for in-service training.

## Nephrite: A Comparison of Prehistoric Sources and Usage in USA and Alaska

Russell Beck, Southland Museum

The term 'greenstone' is often misused to refer to nephrite, bowenite, or in some cases, any predominantly greenish-coloured rock from which the Maori made tools. The most common inaccuracy is to consider nephrite and bowenite as the same type of rock. A distinction between the two needs to be drawn. The *pounamu* of the Maori refers to the mineral nephrite. This is a form of jade composed primarily of a characteristic felting and interweaving of minute mineral fibres which confer a great deal of strength. Perhaps the most well known source of nephrite is that of the Taramakau — Arahura region although today its deposits are diminished.

The Maori recognised several types of nephrite which varied from the highly prized, green *kahurangi* to *inanga* which was whitish and opaque.

Bowenite (or *tangiwai* of the Maori) is not a form of nephrite. When the two are compared, bowenite is significantly more translucent than nephrite. In specimens which are very clear, bowenite may approach the clarity of glass.

For tool making nephrite was prized because of its great strength and ability to retain a sharp edge. Bowenite was not fashioned into tools e.g. adzes, because it would easily break.

It is interesting to note that while nephrite was used in a variety of ways there is evidence to suggest the Maori discovered that the colour of nephrite could be altered by firing.

Nephrite is a type of jade and is by no means peculiar to New Zealand. It occurs in a few localities in Europe, has a wide distribution from Central Asia to the Far East and is also found in North America and Australia.

Just as the Maori used nephrite for tools, so, for example, did the prehistoric indians of the Northwest Coast of North America. Nephrite adzes and chisels were very highly prized and their method of manufacture was essentially the same as that of the Maori. Being exceptionally hard, nephrite had to be sawed with a sandstone saw, with sand and water added for greater abrasion. Deep saw cuts were made on opposite sides, and the rock broken in two by striking it on an anvil stone. After shaping the stone would be polished and the bevel abraded to a cutting edge.

## Carved Nephrite Pendants

Mrs B. McFadgen, National Museum

The finding of a curved nephrite pendant, *Kapeu*, during the archaeological excavation of Ruahihi Pa, near Tauranga, in 1978, raised questions about *Kapeu* form. Thus a number of interesting factors about the artefact type appeared to require further investigation.

Following the examination of a large number of curved pendants in the National Museum, this investigation was widened to include certain straight pendants, *kuru*. Further data was obtained from samples in the Auckland, Napier, Canterbury, Otago and Southland museums. For additional information relating to the cultural content of pendants, drawings from the early contact period and early N.Z. photographs were also examined.

The following was recorded for each pendant,

1. colour
2. presence or absence of a notch or crack at one end
3. the direction of drilling for the hour-glass suspension hole.

It was found that the angled direction of the suspension hole was more likely to be the result of the drilling technique rather than related to the method of attaching the pendant to the ear, as was first thought.

The study also found that the *inanga* tended to have notched ends thus lending substance to the idea that this type of pendant may represent a fish with the notch representing its mouth. Such pendants may have been used as a charm of *mauri*.

## Two Days at a Mortuary Ceremony in New Ireland

Juliet Hobbs, National Museum

In September 1981 I observed the beginning of a Malanggan mortuary ceremony at Fatamilak, a village on the east coast of New Ireland, across from the Tabar Islands whence Malanggan culture almost certainly originated. Malanggan covers a whole range of rites and ceremonies. The whole life of a village, especially its prestige is bound up in 'making Malanggan'. The main carving for a ceremony is called the Malanggan. Many of the people present had come from jobs in western society. They were all involved in the preparations and knew exactly what their duties were.

The village was a hive of activity. If this was the beginning of a mortuary rite ceremony it was not a grieving affair. There was a general air of

goodwill and even hilarity. A bus had arrived with women and children from a village to the north. They were laden with bags of sago prepared for ritual exchange and baskets of vegetables. The *mumus* were already smoking with the cooking of pigs; vegetables were being prepared in two bamboo shelters. An enclosure for the carvings was being completed beside the dancing area.

About midday a man appeared holding a woven basket. After some speech-making it was clear that funds were being raised. Names were called out and people went forward with baskets of money, in modern currency. No shell money was in evidence.

The first evening the food was cooked communally in *mumus* and distributed in baskets. Later, the beat of the large garamuts brought young men to the dancing area for informal singing and dancing. Some were in shorts, but most of them wore laplaps. The women sat on large logs, sometimes shouting out suggestions to the singers or breaking into peals of spontaneous laughter.

Throughout the morning of the second day activity was intense. About noon two young men suddenly appeared dressed in voluminous skirts made of leaves and grass. Their heads were covered with newly-made, elaborately carved masks which appeared to be traditionally constructed.

Five dancers were escorted to the clearing. They paraded their masks in turn. As each one finished he was led by a party of men into the enclosure and soon his mask would appear in a box set in and above the enclosure fence. These proceedings were interrupted for further fundraising and after all five masks had been paraded there was quietness and people returned to their households.

Hortense Powdermaker did fieldwork in Lesu and four neighbouring villages in 1929-30. She thought the Malanggan cult would be wiped out because of changes caused by European contact. Others agreed, but its future seems secure for many elements of western culture have been absorbed without altering the main features of the rites.

## The Use of Ethnological Data in Identifying Fakes and Facsimiles

Robin Watt, National Museum of New Zealand

When trying to define the term 'fake' (or forgery) in ethnological terms considerable difficulty can occur. Is a pendant of traditional style and manufacture, but carved from cow bone, by

a Maori craftsman in the 1920's a fake? Does an old cloak cease to be genuine if it is altered in some way and decorated with European dyed wool?

If an ethnological definition of a fake cannot be obtained then one must turn to a legal definition. Here the problem is considerably clarified for one is not dealing with a wide range of artifact types but the notion of intention to deceive.

A facsimile on the other hand is simply a copy. An alternative term could be 'reproduction.'

The difference between a fake and a facsimile depends on the presence or absence of the intention to deceive. If a modern whalebone *patu* is falsely sold as a pre-European piece, then the club is a fake. However, if the ruse is discovered at a later date and the club is sold with the knowledge it was not authentic, the club ceases to be a fake because fraudulence was not involved. The club might then be called a 'copy', 'facsimile' or perhaps 'modern reproduction'.

To defraud was certainly the intention of the forger James Edward Little manufacturer of fake Maori artifacts which he touted to several places round the world via his mail order business. Using known artifacts forged by Little it was possible for the present study to establish eight ethnological criteria which, when used in combination, might be useful for the detection of other fakes and facsimiles.

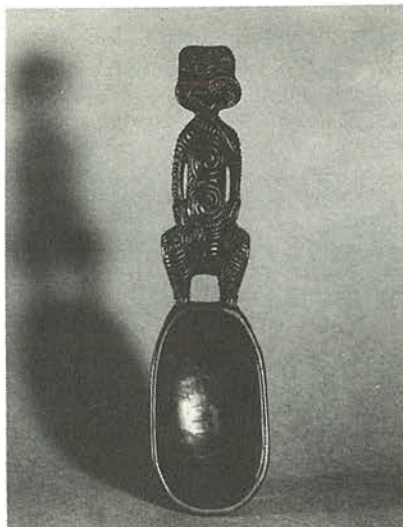
1. Obtain a range of authenticated comparative material.
2. Define the ethnological significance and context of authentic artifacts.
3. Establish a working typology of the artifacts to help understand their variation.
4. Identification of materials of manufacture.
5. Presence or absence of attempts to age.
6. Identification of style of execution.
7. Analysis of surface decoration, if any.
8. Relevant documentation: letters, museum records, etc.

#### Hokowhitu MacGregor — Carver

Ken Taylor, Dept. of Maori Studies, Victoria University.

This study, which is still in progress, examines the life and work of the master carver, Hokowhitu MacGregor. His style of carving is distinctive and has been described as being of the heavy-figure class with the peculiar oval face *manaia* and the dancing human form known as *Kalaea*.

Among those who influenced his earlier training were Te Motu Raimapaha and Huki Takare who belonged to the Ngati Whakatere, sub-



An example of a forger's craftsmanship: This ladel-like object was made by Englishman James Edward Little sometime between 1910 and 1920. The type of spiral decoration is characteristic of Little's work. The Maori in fact never made such artifacts.

tribe of the Ngati Rauwaka.

MacGregor's work and influence was widespread: he carved the meeting house *Takihiku*, opened in 1906, at *Koputaroa* near Levin and assisted with the carving of *Hoturoa* at Aotearoa Pa not far from Te Awamutu.

#### By Accident or Design? A Survey of Broken Hei-Tiki in N.Z. Museums

Steve Edson, Waikato Art Museum.

The chance discovery of a broken nephrite ornament in a prehistoric burial context at *Kaikoura* in 1976 prompted speculation that the Maori may have practised an hitherto unrecorded burial-rite, i.e. the deliberate disfigurement of a valuable *taonga* such as the *kei-tiki*.

Consequently, a survey was initiated in 1979 to document the condition of 785 *hei tiki* held in fifteen major museum collections within New Zealand.

The results, reported here, reveal an unexpectedly high incidence (17.3%) of six single and ten multiple types of breakage — the nature, frequency and regional distribution of which provide discernible patterns for interpretation. In an endeavour to establish likely causes of breakage, circumstantial evidence for disfigurement resulting from both accident and design is reviewed. A cultural explanation is offered, namely that the ritual disfigurement of the Maori *hei-tiki* was practised from prehistoric times until

possibly quite recently. Even if it were possible, it may not be appropriate to establish the full significance of this phenomenon.

#### Recent Ethnological Finds in Southland

Lyn Williams, Southland Museum

A number of interesting artefacts were recently found in the Southland region and subsequently investigated by the Southland Museum. Three artefacts were chosen for discussion at the seminar and were illustrated with a series of coloured slides:

1. an outrigger float from Lake Brunton, Otara.
2. a *totara* bark container from Lee Islands, Lake Te Anau.
3. a wooden bowl from the Southland region.

Of particular interest was the outrigger float. These are very rare and it was fortunate for one to be found in such complete condition. The float was discovered as land was being reclaimed from what was formerly an arm of Lake Brunton. The float is made of *totara*, is tapered at both ends, and has a semi-circular cross section. There are four groups of sockets and perforations for lashings. One of the tapered ends has been carved into what might possibly be a stylized bird or lizard head.

#### The Brambleys Ethnological Collection from South Manukau

Nigel Prickett, Auckland Institute and Museum

Recently a collection of Maori artifacts from Manukau South Head was given to the Auckland Museum by Mrs M. Brambley on behalf of her and her late husband. The material was collected over many years by the Brambleys on their farm which lay on the coast at the south side of the harbour entrance.

Included in the collection is a group of artifacts of undoubted Archaic character which came from an eroding dune area extending some 300 m along the present beach. This material constitutes the most important Archaic assemblage from the greater Auckland region. Also in the collection is more recent material (especially adzes) and early European items such as trade beads, gun flints, and clay pipes.

Despite the lack of exact archaeological provenance, the Brambley Collection is of great value as a localised group of artefacts and will be written up as such. Similar local but unprovenanced collections abound in New Zealand museums and offers a great deal in the study of New Zealand archaeology.

## MAG Business

*Members unanimously voted in Steve Edson as the Group's next co-ordinator. A special vote of thanks was made to David Butts, our founder co-ordinator, for all the work he had done to put the Museum Anthropologists Group on a firm footing.*

Other business included a report on the 1982 COMA meeting, by Steve Edson; a discussion on the possibility of a handbook of Maori material culture; that the activities of M.A.G. be published.

## Video in Museums and Art Galleries

Ian Hunter

A series of three articles on the technical development and uses of video in the museum, with specific reference to New Zealand conditions.

### New Developments in Video

High quality video production and recording systems accessible to educational and cultural institutions, came into play in New Zealand around the mid-seventies with the advent of the SONY 3/4" "U"-matic colour system, with a standardised tape cassette on a 3/4" (tape width) format. Because this was a relatively expensive and advanced system (for the time) it was not universally accessible, and the Universities, Teachers Colleges and commercial video studios that could invest in the full production studio set-up, were fully committed to internal programme needs, rarely having the opportunity to produce or assist with tape programmes for 'outside' agencies such as museums and community video groups.

This situation has now begun to change, with the introduction of the new 'Home Video' systems in the early '80s. Once again Japanese companies lead the field. The Home Video systems are also standardised on one format; a 1/2" cassette tape with two main systems: SONY marketing the "Beta-max" and J.V.C. marketing the V.H.S. system (Video Home Service). Both of these systems were developed in order to bring video into the price range of the domestic consumer, producing a more compact and portable colour video system, that could maintain the quality of the earlier 3/4" colour systems. A casual glance at a local newspaper or Hi-Fi shop will bear witness to the phenomenal up-surge in popularity and accessibility of these Home Video systems in New Zealand.

It is the impact of the Home video system, and the growing market for pre-recorded cassettes that will to a large extent shape the development of video in the museum context over the next five years. Certainly the 1/2" Home Video systems have many advantages and they are being very skillfully marketed in New Zealand as very necessary accessories to the television set in the home. "Off air" recording is one of these (taping broadcast programmes directly from the T.V.) and the copyright problems associated with this are still being fought out in the United States. However, to date, most countries including New Zealand have not moved to enforce legislation prohibiting the home taping of broadcast material.

At about the same time as the Home Video System was developed work commenced on the up-grading of the existing 3/4" systems to bring them up to a standard approaching broadcast quality, a process which is still being developed. It is expected that these advanced 3/4" systems will eventually become the standard for most professional and broadcast programme productions. What this means to the ordinary consumer or museum is that the 1/2" Home Video system is now stabilising as the main distribution and production format for domestic video programmes, with a limited production and editing capability (with colour camera and recorder), while the main professional, commercial programme production material will be recorded, edited on advanced 3/4", then copied down to the universal 1/2" systems for widespread distribution and marketing.

### BETA-MAX or VHS?

Although the domestic market offers a range of video systems and pre-recorded tapes for both systems, Beta-max and VHS, it is important for museums to consider the wider functions of video in cultural and educational terms. This also brings up the question of which 1/2" system should the museum look at in terms of purchasing a basic playback system. Before answering this, it is important to make the point that there is in fact very little difference in terms of quality or price between the Beta-max or the VHS systems now available here. However, there now does seem to be a definite trend towards using the VHS system particularly as a distribution standard, within most Universities, Tertiary Institutes and more significantly the National Film Library.

In simple terms, a museum purchasing a video system would be well advised to look closely at the 1/2" Home video, rather than 3/4", at this stage, for

the obvious reasons of expense and post-production requirements. The VHS system will be the format on which the National Film Library and other resource video centres will be renting or lending tapes.

### Buying Video

The recent history of video in New Zealand is littered with sob stories of individuals and institutions which rushed away, seduced by the sparkling hardware and the silver-coated tongues of the sales reps, into buying systems which were either quickly obsolete, or very unsuited to their needs. These kind of pitfalls are thankfully no longer a major worry, and we can look ahead with a reasonable degree of certainty to working with the basic formats and systems we have discussed above. However, purchasing video equipment for one's own gallery or museum still requires a great deal of careful thought and evaluation.

A museum or art gallery wishing to purchase a video system for their own use, would do well to carefully consider the four basic questions listed below:

1. Why do you think you need video in your museum, and in what way would it actually help the institution work or function more effectively?
2. How do you propose to use the equipment, what sort of things do you want to do with it; is it for static play-back or for recording and production work, training or purely educational uses?
3. Can you really afford it? And this doesn't mean the initial cost of the video hardware, but should take into consideration the long term view; cost of tapes, servicing over a four year period, post-production, insurance, accessories, camera lenses etc.
4. Have you thought through in detail all of the projects, ideas or possibilities for which you intend using the video equipment, including the training of staff and skilled operators to care for the equipment when not in use?

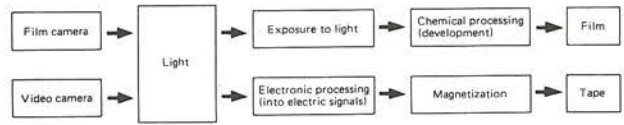
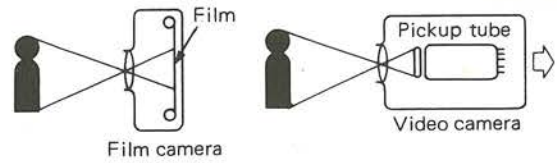
If you can answer all of these and still be satisfied that you are really certain about the equipment and how you want to use it then you are in a position to begin to make some informed and correct decisions about the kind of system and format you might need. If you have any doubts or, are uncertain about how exactly video can work for you in a museum, then seek advice from experts in the video field. Most video distributors are very helpful and knowledgeable people, but remember their job is to **sell** video. Most Teachers Colleges, Universities

and Secondary Schools have an A/V technician or professional video operators who would be very helpful if approached for advice in such matters. Try them out.

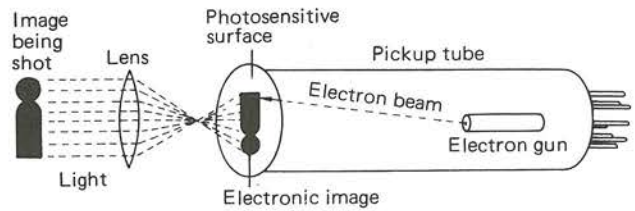
If you would like to have more information on the technical specifications, pricing, etc on locally available 1/2" and 3/4" video systems, including recent 'consumer reports' on Home video systems AGMANZ have a **Video for Museums** photo-copy report, produced by Ian Hunter and Mike Sukolski in February 1982.

A further study report on Video in Museums and Galleries in New Zealand is also being prepared and will be available in July/August this year.

\* Other manufacturers of VHS 1/2" video systems in New Zealand are National, Sharp, Hitachi.



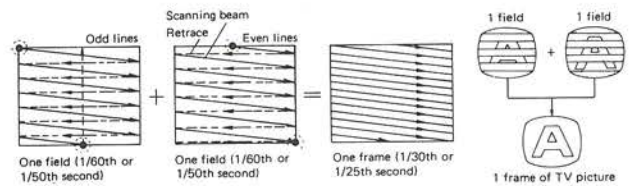
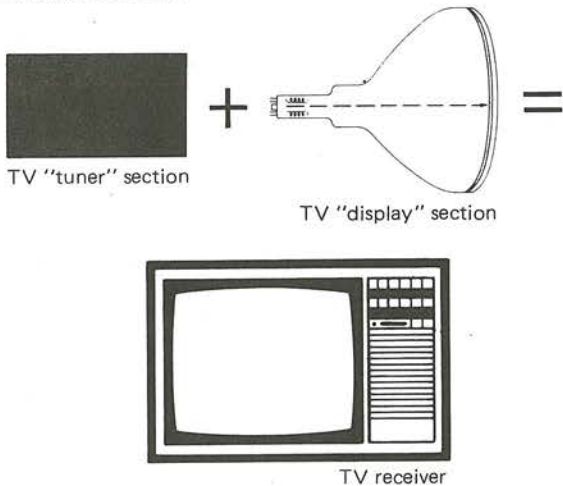
The basic similarities and differences between operating a film camera and operating a video camera.



Electron beam scanning the electronic image on the photosensitive surface of the camera's pickup tube.

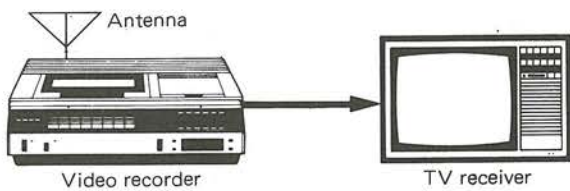
### TV receiver

The TV receiver can be considered as having two basic sections.



This scanning process is performed inside the camera tube and transmitted as electric signals to the TV where it is duplicated.

### Home video recorder



- Record a program while watching it.
- Record one program while watching another.
- Record a program while away from home by using the built-in timer.



- Record your own programs using a video camera.

## Interview with Mike Fitzgerald, Colonial Historian National Museum

by Jan Bieringa

The new Colonial History wing of the National Museum was opened on April 26th. by Lady Beattie to a large and enthusiastic audience. The crowds have continued to come, proof of the facelift of the National Museum.

As you enter the revamped area your attention is instantly drawn to the display cases which hold the only source of lighting, the surroundings are completely subdued, reminiscent of a Victorian setting.

I spoke to Mike Fitzgerald, the Museum's Colonial Historian responsible for the project.

JB

I believe you were given the 'go-ahead' approximately two years ago was finding a problem at all?

MF

Money came from various sources, Lotterys Board and the Museum's own funds, so money wasn't a problem. The only problem I had was how best to put on show that which I considered to be the cream of the Museum's historical collection.

JB

Which had largely been in storage before?

MF

Yes. I have always wanted for example to show a selection of the collection of Victorian costumes. I certainly always wanted to show the firearms collection. I wanted to put out more material about weights and measures, about early Wellington to give the display some local interest. The Colonial cottage was getting a bit decrepit. It had originally been erected round about 1968 and by the time we decided to renovate it, it was certainly showing its age. Also we no longer wanted to pretend that it was some sort of colonial cottage because the Nairn Street Colonial Cottage had started its operations. So our aim here was to show a collection of furniture and other period articles brought out by early Wellington families.

JB

Which is after all, much more relevant in a National Collection. Mike can we have a brief description of what is available for people to look at.

MF

We have a chronological display with a fairly strong, early Wellington interest showing the redeveloped Explorers' Gallery, whaling in New Zealand with a little bit of Cook Strait emphasis. Then we move on to the New Zealand company and its operations.



*The 1872 Wedding Dress in its free-standing case.*

JB

So in a sense you are actually being a local museum as well.

MF

Well, local stroke, provincial, stroke National.

JB

We then move on to a substantial collection of firearms, presumably used in New Zealand?

MF

About a third of the firearms displayed were used in Colonial New Zealand; This has enabled us to show some firearms associated with famous New Zealanders, as well as to the existence of substantial conflict in 19th century New Zealand.

We took the opportunity also in this case to build a display for the New Zealand Cross medal and the dies and associated material.

At right angles to the firearms of New Zealand there is quite a long display case showing the evolution of firearms in general. This is something I have always wanted to exhibit because I know the firearms collection in the Museum is quite magnificent as it covers the 17th century to the first world war.

JB

Wasn't the Elgar Room in existence previously?

MF

Yes. The Elgar Bequest was given to us in 1946 on the death of Mrs Ella Elgar who lived in a stately home

called "Fernside" near Featherston. She had built up a magnificent collection of English period furniture from Charles II to the Regency period and she gifted this collection to the people of New Zealand.

Again this was a case of renovating a display which had gone rather stale and we took the opportunity to incorporate a period costume display.

JB

Which looks very well.

MF

We indented two of the bays to give people a more intimate approach to the display, it feels as though you are actually in the room. We kept the same format basically but incorporated a number of new items into the display.

JB

The Conservation Unit and in particular, Mrs Valerie Carson must have made the whole exercise so much easier.

MF

The assistance from Valerie, the Embroiderers Guild, volunteers and members from the Conservation Unit were invaluable and allowed everything to mesh together perfectly.

JB

The printing press I believe was given to you by the Levin Chronicle, it looks as if it is to be a working area.

MF

We invited Alan Loney from Eastbourne to come in and set the shop up as a working printing shop which he did and again he is now one of our contract workers who will come in at weekends and do advertised public demonstrations of handprinting.

The other material on display all came from Ferguson and Osborn in 1980 when the firm closed down and Mr Osborn very generously donated a very large selection of early lithographic material, printing furniture, the type blocks and the amazing old Wellington lithographic stones with the letterheads and the old Wellington firms' cheque forms, TAB forms — that sort of thing — it's immensely fascinating. He also gave us the index to the stones — that's a document in itself.

JB

The two central free standing display cases at present house a superb display of weights and measures, the other a Victorian wedding dress. It would seem to me that changes in these two central spaces would influence the rest of the gallery — do you in fact propose change or restoration of the exhibits.

MF

Yes I envisage technological displays which would show to best advantage in those spaces, for example the history



*A view of the 'Printing Shop', with material on open display.*



*A general view of the Arms display. On the left are New Zealand Colonial arms and the New Zealand Cross display; on the right the display on the development of firearms, 1640-1920.*



*A general view of the display rooms housing the Elgar Bequest of English Furniture, and the Victorian Costume figures.*

of the camera or a scientific display. The second case we have kept in mind for ceremonial costumes. In regard to the Elgar Room a rotation from the early Victorian to the Edwardian period with the introduction of new materials. This will continue to generate a lively interest.

JB

Did you have a designer working on an overall concept?

MF

Yes, Harvey Courtman worked out some fundamental designs. Harvey left and we brought in Gary Couchman as an independent contract designer. He contributed several valuable ideas and did a lot of the organisation with outside contracting.

JB

I expect the display team has already moved on to the marine section — what is the sequence of events for the rest of the museum?

MF

Yes, the display team will be busy for quite some time with the marine gallery; at the same time though, cosmetic work has started on older galleries such as the Maori Hall, pending the major renovations which have to be carried out in due course.

## BOOK REVIEW

### Homesickness

Murray Bail  
MacMillan, Melbourne & London  
1980

I do love stories, films etc that use museums, and tend to collect them, for they mirror the attitudes that people have about our places of work. They are treasure houses — the Penguin pulls another brilliant job in the Gotham Art Museum only to be foiled again by the dynamic duo. They are the epitome of life with the brilliant people — witness the usage of MOMA and other museums in Woody Allen's Manhattan, etc, etc, etc.

Yet these are all the expected. We know these ones already and additions to the genre excite little comment.

However there is something new abroad that is both funny and disquietening. Australian Murray Bail, in his first novel, takes a group of Australian tourists through the museums of the world on the strangest group tour yet devised. It is a surreal world where the division between museum and world cannot be drawn with any confidence and where the tourist party, while outwardly so ordinary and typical, includes a blind photographer who is not only always tripping over things to get the right angle for his shots but is also the most enthusiastic viewer of exhibitions, especially photographic.

Most of the exhibitions are photographic. Indeed in London the National gallery is displaying only X-ray photographs of the collection. The only place one gets to see real paintings is in the tour party's hotel, a disused wing of the British Museum, where items from the reserve collection are hung in every room.

The museums that we visit again and again are really beyond this world and yet so firmly a part of it. In an African State the prime display at the Museum of Handicrafts is a group of lawnmowers (abandoned by their colonial masters) all working and spluttering out noise and fumes.

The rest of the museum is a similar inversion of the expected. Our group visit the Collection of Pygmies to see these people (stuffed?) arranged as figures from history; Winnie, a monarch and other famous figures. The Science Museum in London features a chess match played between two of the greatest brains the world has ever known. The bodies are long dead; the brains live on. The grey-face attendant operates the clock. The lost and found at the Railway Station is a museum. Badly organised it is in need of a *catalogue raisonne*.

There is the museum of marriage, of hair, of legs, even of gravity. Finally there is the museum in which our tour party is the collection.

The world is a museum to Murray Bail. If you are a normal, healthy and enthusiastic museum person read and enjoy Murray Bail's *Homesickness*. If however you are in the depths of some terrible crisis that threatens the very foundation of your belief and involvement in the profession keep well away for it might just tip you over the edge. But if you are planning such a crisis or just awakening from a dark night of the soul, study it well for it might be of great assistance.

Ken Gorbey, Director, Waikato Art Museum

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## President's Report to the 1982 Conference of the Art Galleries and Museums Association of New Zealand

### Committee Work

The following working committees operated within AGMANZ Council:

#### Registration, Accessioning & Cataloguing Working Party

Mr M. McR. Jameson, Mr F. Dickinson, Ms K. Pinkham, Ms R. Young.

#### Accreditation

Mr K. Gorbey

#### Education

Mr Campbell Smith, Mrs A. Betts, Mr L. Beiringa, Dr. P. Purdue, Mrs Mina McKenzie, Mrs J. Hoyle

#### Conservation

Mr Jeavons Baillie, Mrs Mina McKenzie, Mr Jack Fry, Mr Ed Kulka

#### Copyright

Mr Tony Murray-Oliver

#### Publications

Mr Luit Bieringa, Mr J. Mack, Editor

#### Credentials (re Fellows)

Prof. Thomson, Mr S. Park, Mr F. Dickinson, Dr J. Yaldwyn, Mr J. Baillie

#### Membership

President, Secretary

#### Salaries & Wages

Mr D. Simmons, Mr R. Lambert

#### Museum Diploma

Prof. K. Thomson, Dr J. Yaldwyn, Mr S. Park, Mr L. Bieringa, Mr J. Mack, Drs R. Wilson, Dr P. Purdue

The following appointments were made to committees outside AGMANZ:

#### Federation of New Zealand Art Societies

Mr Campbell Smith

#### Francis Hodgkins Fellowship Selection Committee

Mr Bill Millbank

#### Minister of Internal Affairs Advisory Committee

Mr K. Thomson, Mr J. Malcolm, Mr K. Gorbey.

#### Interdepartmental Committee for the Maori Art Exhibition

Mr K. Gorbey

As with my last year's report I would like to make some comment on some of the areas that Council has been working in.

### Registration, Accessioning & Cataloguing Working Party

This group met twice during the year while the Convenor, Mr M. Jameson, was able to view and discuss a number of automated systems in Canada and the United States of America. This report to AGMANZ is a comprehensive one with recommendations that will have far reaching effects on the operation of all museums. Basically it remains for AGMANZ to think seriously about the two issues involved, first the basic registration task and its application in our museums and secondly the use of automated data processing systems to assist in this task.

### Education

This committee has operated throughout the year by correspondence and several meetings under the convenorship of Mr Campbell Smith. As with the Registration Working Party the Education Committee will bring to this Extended Annual General Meeting a comprehensive report with far reaching recommendations.

### Diploma in Museology

Thanks to the tireless efforts of the Diploma Committee, led by Prof. Thomson, the Museum Diploma has made very real and most encouraging progress. We have ourselves a museum diploma of excellent standard and content. We have 47 registered students some of whom could graduate at the end of 1983. It is probable that this is the single most important development within the profession in the last decade.

As well as Prof. Thomson the main load is carried by the four tutors (Park, Mack, Wilson, Purdue) and to these tireless workers go our congratulations and thanks. The profession as a whole also has an important role to play in the workshop programme. All are encouraged to put forward to the committee proposals for workshops that they feel competent to organise.



This is a most important element in the success of the diploma and must be maintained.

### **AGMANZ & Publications**

The new editor, Mrs Jan Bieringa, continues to develop the News to new heights of professionalism and content. The News continues to be a major element of expenditure within our budget but it is also one of the most potent training tools as well as means of communication at our disposal. I trust all members will continue to use it to the full.

Last year also saw the publication of a beautifully written (by Margaret Taylor) and produced manual, **The Handling and Packaging of Museum Objects**. Orders for this manual have been excellent.

### **Conservation**

Several tasks confronted the Conservation Committee this last year. The first was the compilation of a detail comment on the Stolow Report. This document was critical of the Interim Committee for the Conservation of Cultural Property. Our major complaints were that this "Interim" body seemed possessed of exceeding longevity and we wondered when the permanent Council would be established and that the Council had not been at all forthcoming with information on its activities or future plans. Both complaints still stand. However our submission was also a most positive one with its comments on the report.

The second major item before the committee was a consideration of conservation requirements for the Maori Art Exhibition to the United States of America. Two committee members have viewed venues in the States and discussions were held with Douglas Newton when he was in New Zealand. A submission was put to the exhibition committee on monitoring climate in various donor institutions and accepted but has not been acted on.

### **Maori Art Exhibition to the United States of America**

In my last report I expressed concern at the lack of progress in the organisation of this exhibition. Whilst progress has now been made and whilst all donor museums are now involved in the organisation it still seems to me that planning is not being pursued at a rate guaranteed to produce a smooth passage to opening date. The exhibition has now been delayed one year. Rather than giving us a one year breathing space I would suggest we are now perhaps only a

couple of months behind schedule in the organisational process.

This is a matter of some concern to me and should be discussed at the Annual General Meeting.

### **Maori Curator's Fellowship**

As a means of possibly inducing more Maori graduates to train for and become involved in museums as a career AGMANZ has, with the Maori Education Foundation, initiated a Maori Curators Fellowship. This will be a one only grant, though hopefully in years to come AGMANZ will keep this matter before it and act in a similar or different manner.

To date it is possible that a sum of around \$8,000 or more will be offered the successful applicant. A most generous grant of \$3,000 from the Fletcher-Challenge Trust plus grants from individual museums and galleries will be subject to a dollar for dollar subsidy from the Maori Education Foundation.

### **Video Standardisation**

In response to a request from the Minister of Internal Affairs Art Galleries and Museums Advisory Committee AGMANZ has sought the opinion of institutions on a possible video equipment standard the purchase of which would be supported from the Art Galleries and Museums Fund. This matter will arise during this Annual General Meeting.

Two choices seem available. The first and cheapest is the 1/2" system which have a more restricted usage but which is capable of transference to commercial 2" systems.

This matter will be canvassed at a special session of the Extended Annual General Meeting.

### **ICOM**

ICOM maintained its normal brief of overseeing the overseas content of AGMANZ work. The major point to be noted is the announcement that the 13th General Conference of ICOM is to be held at the Barbican Centre, London, from 24 July to 2 August 1983. The CMA Conference will in all probability precede ICOM. I commend attendance to all those who feel they can finance the trip.

It should also be noted that AGMANZ has offered every support, including proposals to hold various committee meetings in New Zealand, to the Australia Committee of ICOM for its plans to hold ICOM 89 in Australia.

Mr Campbell Smith retires as Chairman after 3 years. We offer him our sincere thanks.

### **Political Kit**

Last year being election year the President produced a Political Kit as a means of focusing attention on those aspects of our general task that require being pressed before our national representatives. It is difficult to assess how successful the kit was. Any news or information would be appreciated.

### **Tariff Concessions**

One of the best papers delivered to AGMANZ Council during this last year was "Tariff Concessions and Your Institutions". Authored by Luit Bieringa the paper was a very clear exposition of the subject and should prove an admirable platform from which to launch a future foray against the stupidity of the present system which does not allow that museums are educational institutions.

### **The Springbok Tour**

At its meeting of 28 July 1981 the Council discussed the ramifications of the then current Springbok Tour of New Zealand on the New Zealand movement. As part of one of the great international movements of the world, a movement that espouses principals of the unity and integrity of mankind and seeks to advance all people whatever their race or belief, AGMANZ Council felt moved to condemn the tour as an element that negated the principles and ethics that bind museums together.

A letter expressing this resolution was sent to the Prime Minister, President of ICOM, President of CMA and ICOM ASIA.

### **de Beer Grants**

Grants were made to Mr S. Waterman of MOTAT and Mrs Judith Hoyle of Taranaki Museum to attend the 4th Biennial Conference of the Museum Education Association of Australia held in Australia and to Mr Jack Fry of National Museum to attend the ICMS meeting in Holland and view venues for the Maori Art Exhibition to the United States of America. Subsequently a grant has been made to Mr Chris Currie, Waikato Art Museum, to assist in a tour of the United States of America.

The de Beer Grant, perhaps more than any other single agency has served over the years to expose members of the New Zealand profession to developments overseas. We are most grateful to Dr deBeer and his sisters for their continuing support. In recognition of the importance of the grant Council this year transferred \$2000 of its own funds into the fund.

## Other Grants

A grant of \$800 was made to the Southern Myseum Workshop while travel grants from diploma related travel are now made directly by the Diploma Committee.

## Membership

|                               |     |
|-------------------------------|-----|
| Membership stands as follows: |     |
| Honorary                      | 7   |
| Institutional                 | 98  |
| Personal                      | 251 |
| Non-Voting                    | 21  |
| Total                         | 377 |

As well as the above 44 addresses receive the News only and a further 33 copies are distributed free of charge.

During the year Council considered the Non Voting category of membership and will seek to amend the rules to close a loop-hole that was not within the spirit of the original formulation of this category.

Membership has increased substantially this year with diploma students joining and with the mass nomination by the New Zealand Historic Places Trust of all their property curators.

## Fellows

No Fellows were created.

## Finance

The finances of AGMANZ are in a most healthy state. However as the full weight of our most ambitious project, the Museum Diploma, comes to bear on our budget the surpluses we have enjoyed in former years will become in all probability a thing of the past. However this is a healthy situation. Our financial resources are there to be utilised in the best possible manner and it is my belief that the expenditures planned for future years are those of an active and lively professional association.

We are indebted once again to major grants from the Minister of Internal Affairs \$10,000 and the Todd Foundation \$1500. This last assists greatly our publication programme. We have also received a sum of \$3000 from the Fletcher-Challenge Trust towards the Maori Curator's Fellowship. To these funding bodies go our very sincere thanks.

## Full-time Staff for AGMANZ

Two reports before this meeting suggest full-time staff to assist in the work of AGMANZ. One is for a specific project, the other a general executive officer. In this day and age it is easier to fund limited time scale project

proposals than it is ongoing maintenance projects. However for very many years now AGMANZ has received from Internal Affairs Department a grant to assist its operation. No increase has been sought.

With the executive officer the question that might be asked is "are we now at the point of asking Internal Affairs to review its grant to AGMANZ with a view to supporting a full-time or near full-time officer capable of taking both executive and initiating action for AGMANZ?"

With the other suggested officer the issue is one of attempting to fund a project over a limited period of time. The costs will be very high but have we every really attempted to tap available funds for such a project? The answer is of course "no" and we could well learn a great deal in our endeavours.

## General

Although not related to the direct activities of AGMANZ Council we have all watched with interest, and assisted where possible, the production by Keith Thomson of his book **The Art Galleries and Museums of New Zealand**. We offer our congratulations to Prof. Thomson on this fine publication which I know from experience is going to be a most useful document for the profession as well as of great assistance to our public.

The Friends of National Art Gallery have initiated approaches to government to make some gifts to museums, galleries, libraries, and New Zealand Historic Places Trust tax-deductable. Their approach follows the success of the Australian system, in operation over 3 years now, and has the full support and backing of AGMANZ. The Friends are to be commended for this initiative.

I would like to offer my thanks to the part played by 3 members of Council who are not seeking re-election this year, Mr Frank Dickinson, Mr Campbell Smith and Mr Bruce McCulloch. The last named retires because recast airline schedules make the trek from Oamaru a most lengthy and onerous one.

This year also sees the retirement of our Secretary of very many years, Capt. John Malcolm. Capt Malcolm has guided the activities of AGMANZ through a number of different Presidencies and has at all times acted with the best interests of AGMANZ in mind. Not only has he been our Secretary but he has also acted as a member of the profession with his years on the Board of MOTAT and his great interest in various international bodies and meetings. To Capt. Malcolm goes our appreciation and

best wishes for the future.

This Year Mrs Pam Malcom has acted as our Treasurer and I would like to offer her my thanks.

Similarly to all members of Council and to all members of AGMANZ I would say thank you for your efforts and support.

Ken Gorbey  
PRESIDENT

## Notices

### ● International Seminar on MUSEUM DOCUMENTATION

*... to foster the development of documentation practices and provide an awareness and appreciation of them, particularly for museum people in the Asian and Oceanic Regions.*

16-20 August, 1981  
at

The University of Sydney,  
SYDNEY  
AUSTRALIA

*It is hoped that Dr Geoffrey Lewis, Director of the Department of Museum Studies at the University of Leicester, and Vice-President of ICOM, may visit New Zealand toward the end of August. Dr Lewis is to be the key speaker at the International Seminar on Museum Documentation being held at the University of Sydney from 16-20 August. We are trying to arrange for him to come here afterwards.*

*Tentative plans are for him to talk to interested curators and registrars on "Methods of Collections Documentation, Management and Retrieval".*

Wellington — 24th August  
Auckland — 25th August

OUR APOLOGIES TO THE SOUTH ISLAND

*Members who would be interested to hear more details when they become available, please write to — Mrs Judy Turner Secretary, AGMANZ, 40 Kings Crescent, Lower Hutt.*

Tel. (04) 695-353

## ● ICOM NEWS

### NEW CHAIRPERSON

At the A.G.M. of ICOM in March, Mrs Mina McKenzie was elected to the chair. She replaces Mr Campbell Smith and will hold office for a term of three years.

### CONFERENCE OF ASIAN LITERATURE MUSEUMS

A conference of Asian Literature Museums will be held in Calcutta from the 8-12 December 1982. Art Libraries have been circulated and any further information may be obtained from:

Mr Samar N. Bhowmik,  
C/- Rabindra Bharati Museum,  
6/4 Dwarkanath Tagore Lane,  
Calcutta — 700 007,  
INDIA

### EXCHANGE

Mr Jal Krishna Shrestha is in charge of the Reserve Study Collection at the National Museum, Nepal. He is interested in New Zealand's Museums and offers his knowledge to any museum interested in his specialist field. Any person who is interested in Nepalese history etc, or who is planning a visit to Nepal could write to:

Mr Jal Krishna Shrestha,  
The National Museum,  
Chhauni,  
Kathmandu,  
NEPAL.

● The Editors of CURATOR magazine would like to extend an invitation to you concerning articles published in CURATOR.

As you may know, CURATOR has been published for 25 years by the American Museum of Natural History in New York City. It is a prestigious scholarly journal for museum professionals, and has an international circulation. Although CURATOR has always focused on international museum issues, CURATOR has been expanding its editorial focus to include even more material about museums outside the United States.

The Editors of CURATOR are especially interested in receiving more articles from museum professionals outside North America. To that end, we would like to invite you and the members of your museum association to consider CURATOR for publishing your articles, papers, essays, and book reviews.

CURATOR publishes articles about all aspects of museums — design, collections management, special exhibitions, conservation, security, new education concepts, discoveries, and so on. If you would like more information about publishing in CURATOR, please write the Managing Editor.

Articles must be written in English, and all submissions must be approved by the Editorial Board before publication. Please direct all correspondence to the Managing Editor at the American Museum of Natural History, Central Park West at 79th Street, New York 10024, Telephone (212) 873-1300

### ● FRANCES HODGKINS FELLOWSHIP

The University of Otago invites applications for the Frances Hodgkins Fellowship for 1983 from practising artists or sculptors who are New Zealanders or normally resident in New Zealand.

Further information is available from the undersigned. The closing date for applications is 10 August 1982.

D. W. Girvan  
Registrar  
University of Otago  
P.O. Box 56  
Dunedin

### ● NOTICE FROM SECRETARY — MRS JUDY TURNER, 40 KINGS CRESCENT, LOWER HUTT

Being new to AGMANZ, I'm checking our membership details for —  
— Changes of address  
— Lapsed subscriptions  
— Clerical error at my end

If you've heard of anyone who isn't getting their AGMANZ mail, or have doubts about your own position, please let me know. I've had one or two queries so I'm springcleaning all our records.



### MEASURED DRAWING COMPETITION

The New Zealand Historic Places Trust, paper manufacturers Wiggins Teape Ltd and the New Zealand Institute of Architects through their journal N.Z. Architect have combined to sponsor a National Measured Drawing competition. This is running now and will close on the 1st November 1982. Alexander Turnbull Library are to hold an exhibition in December through to February 1983 of selected entries and will support these with photos and historical information from their own collection. There is the possibility of a catalogue.

There may be museums, libraries, art galleries that would be interested in the exhibition, combining as it will material of historical, architectural and aesthetic interest.

It is hoped to have a good geographical spread in the entries and so should be relevant in most areas. If you are interested please write to National Measured Drawing Competition, Wellington Regional Committee, New Zealand Historic Places Trust, P.O. BOX 12165 Wellington.

Information sheets and posters are available from this address if museums or art galleries could promote this competition locally through their newsletter or notice-board.

# Art Galleries and Museums Association of New Zealand (INC.)

Members of Council elected at the Annual General Meeting on Thursday, 11 March, 1982.

|  |   |                              |
|--|---|------------------------------|
| PRESIDENT:                             | Mr. L. H. Bieringa<br>The National Art Gallery,<br>Buckle Street,<br>WELLINGTON.  | Tel. No. (04) 859-703        |
| IMMEDIATE<br>PAST<br>PRESIDENT:        | Mr. K. Gorbey,<br>Waikato Art Museum,<br>Box 1382,<br>HAMILTON  | Tel. No. (071) 392-118       |
| VICE<br>PRESIDENT<br>(ART<br>GALLERIES | Mr W. H. Milbank,<br>Sarjeant Gallery,<br>P.O. Box 637,<br>WANGANUI   | Tel. No. (064) 58-195        |
| VICE<br>PRESIDENT<br>(MUSEUMS)         | Mr G. S. Park,<br>Auckland Institute and Museum,<br>Private Bag,<br>AUCKLAND  | Tel. No. (09) 30-443         |
|  | Mr W. J. H. Baillie,<br>Alexander Turnbull Library — National Library of New<br>Zealand,<br>P.O. Box 12-349,<br>WELLINGTON. | Tel. No. (04) 722-107        |
|  | Mr R. J. Beck,<br>Southland Museum Trust Board,<br>Victoria Avenue,<br>INVERCARGILL.  | Tel. No. (021) 89-753        |
|  | Mrs M. A. Bradshaw,<br>Canterbury Museum,<br>Rolleston Avenue,<br>CHRISTCHURCH.   | Tel. No. (03) 68-379         |
|  | Mr R. E. Lambert,<br>Taranaki Museum,<br>Box 315,<br>NEW PLYMOUTH.  | Tel. No. (067) 89-583        |
|  | Mrs M. L. McKenzie,<br>Manawatu Museum,<br>P.O. Box 1867,<br>PALMERSTON NORTH.  | Tel. No. (063) 83-951        |
|  | Professor K. W. Thomson,<br>Massey University,<br>PALMERSTON NORTH.   | Tel. No. (063) 69-099/69-089 |
|  | Mr M. M. Trotter,<br>Canterbury Museum,<br>Rolleston Avenue,<br>CHRISTCHURCH.   | Tel. No. (03) 68-379         |
|  | Mr S. M. Waterman,<br>Museum of Transport and Technology,<br>Great North Road,<br>Western Springs,<br>AUCKLAND, 2.          | Tel. No. (09) 860-199        |
|  | Mr M. G. White,<br>Otago Museum,<br>Great King Street,<br>DUNEDIN.  | Tel. No. (024) 772-372       |
|  | Dr T. L. R. Wilson,<br>Auckland City Art Gallery,<br>P.O. Box 5449,<br>AUCKLAND.  | Tel. No. (09) 792-020        |

Dr J. C. Yaldwyn,  
National Museum,  
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SECRETARY-TREASURER:  
Mrs J. Turner,  
40 Kings Crescent,  
Lower Hutt. Tel. No. (04) 695-353

INTERNAL AFFAIRS REPRESENTATIVE:  
Mr R. Cater,  
Assistant Secretary-Recreation, Arts and Youth,  
Department of Internal Affairs.

Committees appointed by the Incoming Council on 11.3.82.

Note: The name of the Convenor of each committee is underlined.

**CONSERVATION** Mr Jeavons BAILLIE (Alexander Turnbull Library)  
Tel. (04) 722-107  
Mrs Mina McKenzie (Manawatu Museum) Tel. No.  
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Mr Jack Fry (National Museum) Tel. No. (04) 859-609  
Mr Ed Kulka (Auckland City Art Gallery) (09) 792-020

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188  
Mr J. W. Haldane — CO-ORDINATOR — (Gisborne  
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Mr W. Milbank (Sarjeant Gallery) Tel. No. (064) 58195  
Mrs J. Bieringa (Editor, AGMANZ News) Tel. No. (04) 861-722

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ACCESSIONING  
AND  
CATALOGUING**

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Mr F. Dickinson (Dunedin Public Art Gallery) Tel. No. (024) 778-770

**RULES**

Mr G. S. PARK (Auckland Institute and Museum) Tel. No. (09) 30-443

**SALARIES AND  
WAGES**

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Mr D. Simmons (Auckland Institute and Museum) Tel. No. (09) 30-443  
Mr W. Milbank (Sarjeant Gallery) Tel. No. (064) 58-195



*A general view of the National Museum's new Colonial History Gallery, looking South from the entrance off the Maori Hall.*



*A view of the early Wellington and surveying displays. Note the uniform and hat, belonging to Willoughby Shortland, in the corner case.*



**THE ART GALLERIES AND MUSEUMS  
ASSOCIATION OF NEW ZEALAND**

ADMINISTRATION

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