

February 1973

AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND



Editorial

As well as being the 12th Biennial Conference of the Association next month, it is also the twenty-fifth year since the first Annual General Meeting was held at the Dominion Museum on 27 April 1948.

Chaired by the President, the late Dr. W.R.B. Oliver, the meeting was attended by eleven members, representing the Museums in Wellington, Auckland, Wanganui; the Sarjeant Art Gallery, and the New Zealand Geological Survey. This number, together with the eight apologies received appears to have been the total strength of the Association at that time.

After the formalities of the meeting, consideration was given to the draft rules of the Association. This was followed by other business, including advice that the Association had been accepted as a National Cooperating Body of the National Commission for Unesco. A "Digestive committee" was set up from members of the retiring Council to read the numerous documents and "at fairly regular intervals, inform all members of the Association of the main trends and activities of Unesco." The possibility of help from the Carnegie Corporation of New York was discussed before the meeting closed.

For the year just ended membership stood at 155, with several new members enrolled for the new financial year. The draft programme for the Biennial Conference in Christchurch includes two and a half days of meetings, covering many aspects of the profession, and social events for the necessary inform-

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The Art Galleries and Museums Association of New Zealand Inc.

To promote and improve public galleries and museums.

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Cover: Richard Collins, Marlborough Sounds 1970 from the exhibition, Three New Zealand Photographers.

ality after the day's serious and formal discussions.

It is hoped that members will support the Conference thus enabling the incoming Council to plan for future development of the Association and consequent benefits for its members.

B.G.

ASSOCIATION NEWS

ANNUAL REPORT

for the year ending 31 January 1973

Membership

Honorary members 12, institution members 54, and ordinary members 89 make up the roll of 155. Last year the roll stood at 150.

We welcome the following new members:

Mrs Nola Arthur, Assistant Librarian, Auckland War Memorial Museum.

Mrs J. Holdom, Education Officer, Waikato Museum.

Mr Ian Thwaites, Librarian, Auckland War Memorial Museum.

Mr Peter Webb, Exhibitions Officer, Auckland City Art Gallery.

Mr Eric Young, Curator of Paintings and Sculpture, Auckland City Art Gallery.

N.B. There are other members and institution members whose membership fees do not commence until 1st February 1973. These will be noted in the next issue of AGMANZ NEWS.

Resignation

Mr Noel Roe, former Director of the Waikato Museum.

Knighthood

A letter of congratulation was sent to Dr R.A. Falla on being awarded the C.M.G. in the Queen's New Year Honours List. Sir Robert Falla was born in Palmerston North. He lectured at Auckland Teachers' Training College before becoming assistant Zoologist to the Douglas Mawson Antarctic Research Expedition. Later he was Assistant Director at Auckland War Memorial Museum, then Director of the Canterbury Museum, followed by his appointment as Director of the Dominion Museum, from which he retired in recent years. He is now Chairman of the Nature Conservation Council.

Publications

Four issues of AGMANZ NEWS have appeared during the year. Mrs Brenda Gamble, Honorary Editor of AGMANZ NEWS has had to resign from the editorship owing to family commitments. Mrs Gamble has edited the News for four years and was responsible for the attractive new format. It is with great regret that we have to accept her decision.

Council Meetings

Council met twice during the year under review. There has also been a meeting of the President, the two Vice-Presidents and the Secretary, held in Wellington in connection with our submission for Capital Grants Subsidy.

Australian Visit

In June the Secretary and the President attended the seventh Annual Conference of the Art Galleries Association of Australia in Sydney. Twenty odd years ago the then Art Galleries Association of Australasia split up. AGMANZ, as we now know it, was formed in this country, and in Australia separate organisations for art galleries and museums were also formed.

Our Australian colleagues are now thinking of amalgamating and this Conference was of immense interest to us. They seem to have the same problems as we do but on a larger scale. It is very gratifying to know that our Associations, which split up so long ago because of difficult communications, are coming closer together, and we welcome the Secretary of the Museums Association of Australia, and the Secretary of the Art Galleries Association of Australia, to our 12th Biennial Conference and hope this is the beginning of a close co-operation between us.

Historic Articles Act

The President, on behalf of AGMANZ, attended a further meeting called by the Department of Internal Affairs and progress is being made on drawing up a new Act.

Small Purchases Subsidy

The following subsidies were granted:

13/11/72 Dowse Art Gallery: Salt-glazed dish by Mirek Smisek, price \$150, Ceramic 'sculpture' by Roy Cowan, price \$200, total price \$350, subsidy \$235 \$235.00

14/ 8/72 Govett-Brewster Art Gallery: *Gentle Words and Gentle People*, a portfolio of 10 intaglio prints by Ron Kowalke, plus selected text, price \$168.25c, subsidy \$112.16 \$112.16

20/11/72 Hawkes Bay Art Gallery & Museum Inc:

2 Hepplewhite chairs, and a hanging mahogany shelf, total price \$235, subsidy \$156. \$156.00

22 8/72 Lakes District Centennial Museum: Mining and associated equipment, total price \$900, subsidy \$40. \$ 40.00

29/ 6/72 Langlois-Eteveneaux House, Akaroa: Greenstone pendant, auction price \$375, subsidy \$250. \$250.00

23/ 5/72 Robert McDougall Art Gallery: 3 original etchings by Charles Meryon (1821-1868), total price \$700, subsidy \$350. \$350.00

3/ 3/72 Rotorua Society of Arts: Experimental Light, by Brent Wong, (painting) price \$420, subsidy \$210. \$210.00

4/ 9/72 Waikato Museum: 34 purchases made by Mr Noel Roe on a recent visit to Indonesia and Sarawak, total price \$1353.43c, subsidy \$902.28c. \$902.28

13/ 9/72 Waikato Museum: 1 Assay scales, 1 Astronomical sexton compass, 1 early theodolite. total price \$285, subsidy \$142.50c. \$142.50

13/ 9/72 Waikato Museum: marble topped chiffonier, Georgian pedestal tip-top table; Rimu davenport, 7-piece Edwardian suite, total price \$995, token subsidy \$50. \$ 50.00

23/ 8/72 Wairarapa Arts Foundation: Nugent Welch seascape, 1906, price \$120, subsidy \$40. \$ 40.00

\$2487.94

In-Service Training

Museum of Transport & Technology, Auckland: Mr R.J. Richardson, Executive Director, for an extensive overseas tour, visiting approximately 28 different museums. Grant \$300. 300.00

Waikato Museum, Hamilton: Mrs J. Holdem, Education Officer, for extension of an overseas tour to include the Honolulu Academy of Arts. Grant \$160. 160.00

\$460.00

de Beer Grant

Mr E.G. Turbott, Director, Auckland War Memorial Museum, received \$800 towards his overseas tour.

Mr L.C. Lloyd, Director, Dunedin Public Art Gallery, received \$500 towards his overseas tour on Conservation work.

N.B. Dr R. Duff, Director, Canterbury Museum, has been promised \$600 towards a proposed overseas tour in 1973.

Conservation Grant-in-aid

Manawatu Art Gallery: Restoration of 3 paintings.
Total price \$35, subsidy \$17.50 \$ 17.50

N.B. There are several more works to be restored which have been quoted for but not yet undertaken. These will be published as they are finalised.

Frances Hodgkins Fellowship Award

The President represented AGMANZ on the panel. Ray Thorburn, of Palmerston North received the Award.

School Service

The Committee has nothing to report.

Queen Elizabeth II Arts Council

The President would like to thank all Members of the Council for their help and encouragement during the year.

I would like to thank Miss T. Wilson, Treasurer, for her valuable work for the Association; Dr Wendy Carnegie, who has manned our Secretariat, has also been of tremendous help and assistance. Finally I would like to thank Council and Members for their forbearance with me during my two years of Office.

J.S.B.

NEW ZEALAND NEWS

DUNEDIN PUBLIC ART GALLERY SOCIETY

Director's Visit to Europe

A report by Mr. L.C. Lloyd, FIIC, after a visit to Europe during September and October 1972.

Objectives:

- 1 to attend the Congress of the International Institute for Conservation in Lisbon, Portugal
- 2 to obtain as much information as possible in the time on new developments and materials in art gallery presentation, display techniques and lighting
- 3 to explore the nature and extent of art education in galleries
- 4 to examine the general availability of touring art exhibitions for New Zealand
- 5 to visit the National Art Collections Fund, London
- 6 to look for works of art for possible purchase

1 CONGRESS OF THE INTERNATIONAL INSTITUTE FOR CONSERVATION (Lisbon, October)

The Congress was held in the Calouste Gulbenkian Museum and Gallery (which was itself a perfect example of what unlimited funds could produce to house and exhibit a moderate size, high quality collection). There were 350 delegates at the Congress, both Fellows and Associates of the Institute, drawn from 27 different countries.

The programme included papers, films, slides and demonstrations on a wide variety of conservation subjects from the restoration of Roman tesserae pavements to the restoration of Japanese paintings. New developments in analytical chemistry was an important and interesting topic covered by the Congress.

Many useful personal contacts were made including:

W Boustead, Chief Conservator, New South Wales Art Gallery, Australia; Norman Brommelle, Director of Conservation, Victoria and Albert Museum, London; R S Harrison, Royal Ottawa Museum, Canada; B Nkrhuma, Nigerian National Art Gallery; Joyce Plesters, Research Chemist, National Gallery, London; Sir Norman Reed, Director, Tate Gallery, London.

The value of the Congress for me lay in the opportunity for personal contacts with specialists in every field of the fine arts and in the availability of new technical knowledge.

2 NEW DEVELOPMENTS

a) Among the many galleries I visited, two in particular stand out as excellent of their kind in their original and attractive building and use of display materials:

Denmark – Aalberg Art Gallery

The gallery had been completed only two months prior to my visit. It was a model of what a modern art gallery should be. It is a well-designed functional building with an excellent finish throughout, incorporating a large outdoor sculpture garden and plenty of room for expansion. The whole is in a most attractive hilly setting. The contents are well-displayed in well-lit irregular sized galleries. Tours were conducted by the public relations and press officer – an interesting appointment for such a new gallery.

It was obvious that the architects and director had done much research on overseas art gallery buildings and had incorporated the best features they could find in addition to their own ideas and innovations.

I repeatedly noted in searching for new developments that it is the smaller countries which have the greatest number of good ideas, crystallising all that is new in technical developments.

Canada – the McMichael Collection

The collection is housed in a fairly new gallery in a

pine forest near Kleinberg, 30 miles from Toronto. The gallery began as a private undertaking to house a small personal collection of work by Eskimo and other Canadian artists (mainly "Group of Seven" – early-mid 20th Century) and the building is basically a log cabin in typical Canadian style. The collection grew and attracted considerable attention and is now supported entirely by Province of Ontario funds. The cabin has been expanded into enormous timber galleries, which still retain the rough logwood appearance outside. The entire spacious interior is of an extremely high order of design and finish, with attractive furniture adze cut and waxed, and heavy wall-to-wall carpeting throughout. The galleries meet at divergent angles and different floor levels, producing an interesting and very attractive layout.

Greece

I visited the Archaeological Museum while in Athens looking for new ideas in presentation, lighting and allied matters, but there was little gained by the visit in this respect.

The museum makes an admission charge equivalent to 40 cents, and photography was only allowed on payment of a special fee.

b) As a result of my concern to obtain better lighting for Dunedin Public Art Gallery, I visited a large number of electrical firms and lighting specialists in England, including the Design Centre in London, where examples of all new well-designed merchandise produced in Britain are displayed. Apart from "stylish" spotlights, there seems to be nothing new, and certainly nothing which could be used with advantage in the Dunedin Gallery.

However, it occurred to me that it might be feasible to use fibre optics and I therefore contacted Rank-Kershaw, H V Skan Limited, and Barr and Stroud Limited – the only firms in the United Kingdom producing glass-fibre light conductors. None of these had any information to offer on the use of fibre optics in art galleries and to their knowledge glass-fibre has not been used at all in Britain for fine art illumination. In order to explore this possibility further light transmitting components and an industrial light source were ordered from Rank-Kershaw which will in any case be a useful light source for our microscopes in the Conservation Department.

I also had some useful discussion with Gary Thompson of the National Gallery, the leading UK expert on gallery lighting and air conditioning.

c) Display techniques and materials

Unfortunately there was just not sufficient time for me to explore this area as much as I would have liked. My overall impression was that there was little that was radically new, or that could be used to particular advantage here. I did however, collect samples of materials in regular normal use that are not easily available in New Zealand and was able to obtain some useful illustrative material of a technical nature.

d) Theft detection

This was discussed with the engineering consultant firm of Humphries and Glasgow who were only conversant with the present standard measures adopted throughout the world. The suggestion was made to them that the application of laser beams might be incorporated into theft detection. This was eagerly accepted as a possibility and they promised to examine the potential of laser use with their engineers and to report back to Dunedin Gallery.

3 ART EDUCATION

Each of the three major London galleries, the Tate, the National and the National Portrait, has a very different and traditional function, reflected in the new measures which each gallery is taking.

National Gallery

[This gallery is to take over the National Portrait Gallery premises]. Alastair Smith, the art education officer, was appointed only a year ago. He is an art historian especially concerned with the dissemination of art history as an academic subject below the under-graduate level and he wants particularly to encourage school parties. He thinks a great deal can be done to make the gallery of more educational use for the child and layman by means of a variable permanent exhibition providing information on all aspects of the collection and including some illustrations of the "behind the scenes" work at the gallery, such as an exhibition of cleaned paintings with reproductions of what they looked like before, together with technical details. Methods of dating pictures and detection of forgeries may also be illustrated. He thinks that far more research should be done into how pictures can be used with the very young, the sort of visual stimuli they respond to, and what part the visualising process plays in their learning techniques.

The traditional public lectures confined to half hour talks on a selected few works have always been given by part-time lecturers whose main work lies outside the gallery. The gallery is aware of its limited educational services and intends action to remedy them in the future.

National Portrait Gallery

This gallery has quite a small administration grant and until 18 months ago had no educational provision. Its pictures have not been assembled to form a collection of works of art but as a British historical record and are therefore pre-eminently suited as an aid to the teaching of history.

Miss Angela Lewi, a former history teacher, was appointed as education officer just over a year ago. Her main work so far has been four public lectures a term and giving lecture tours for parties of secondary school children on the particular historical periods which they have been studying in school. These school visits are by appointment and can be arranged

on specific themes at the request of the teacher. Themes are illustrated by slides and photographs and a visit is made to the relevant section of the gallery in groups of not more than 30. Miss Lewi usually hands out work sheets for completion by pupils at the end of the lecture tour. She encourages teachers who have witnessed one of her tours to come back with other groups and do the same sort of work themselves. Normally she continues work with groups of children in the holidays and has organised a competition open to children of all ages.

Tate Gallery

The Tate is the closest equivalent in Britain to New York's Museum of Modern Art and by British gallery standards it is well-off. It claims that its responsibilities include keeping abreast of current trends in art and to buy when it can the work of contemporary artists. Consequently it feels a duty to further the understanding of art at the highest level.

Until recently the Tate was in a similar position to the National Gallery, in that it had only a casual lecture programme. About September last year an art education officer (Terry Measham) was appointed and the gallery now has an impressive programme of public lectures. Several rooms are being prepared in the basement of the gallery as an education department where lectures, other than guided tours can be given. As at other galleries, there is the desire for primary school children, as well as older students, to use the gallery's facilities, but there is little knowledge on how to go about this most effectively.

Terry Measham is planning what he calls an "activity area" which is to be used for work with young children. Here it is hoped it may be possible to use a collection of sculpture given to the Tate by the construction firm of McAlpine Limited. Children will be "confronted" with the sculpture, and it will be used as a starting point for exploration of ideas of space and form, which may mean the children actually climbing over, under, and through the works of art as part of the discovery process.

In discussion with Mr Measham it transpired that our ideas on the development of an art gallery education service were almost identical. They included tours of the gallery's collection, tape-slide presentation and other audio-visual aids.

He feels that educationists generally are not yet willing to accept all that galleries can do for them. He maintains that the Tate could play an important part in the education of art teachers by providing in-service courses run jointly by the gallery and the Department of Education and Science. One co-operative venture between the gallery and a part of the educational world which is already under way is a teaching practice scheme arranged with Brighton Polytechnic each year, four post-graduate certificate of education students, who have majored in art history, spend one of their two terms of teaching practice at the Tate giving lectures and conducting parties instead of teaching in schools.

The students also develop a teaching kit and do a project which can result in a tape-slide presentation good enough for the gallery to buy.

Another new venture at the Tate Gallery has been the appointment of a technician to look after the video-tape equipment and to unobtrusively record some of the reactions of children and adults to works of art so that the education department and the exhibitions staff can get a clearer picture of the public's interests and prejudices.

The Tate, like most other London galleries, has no problem boosting attendances. The gallery is daily besieged with viewers of the static collection. Herein lies the greatest difference between such a gallery and our own. The Tate has no problems arranging a continuous programme of touring exhibitions to attract the public as we have. Its own permanent collection provides a comprehensive teaching collection and the lighting, labelling and placement in that gallery, as in the National and National Portrait Galleries, stays the same, year after year.

4 ART EXHIBITONS

East Germany

I visited several art galleries and museums. There was a wealth of exhibits but no facilities were evident and little attention was paid to display. I had a useful meeting with Herr Direktor Schierz, of the Moritzburg Museum Halle. The museum was currently showing a large exhibition of work by Lucas Cranach (1472-1553) — mainly oil paintings on wood and some engravings. An East German exhibition of paintings and engravings by Albert Durer (1471-1528) had been sent to Tokyo earlier in the year and it may be available for a southern Pacific region tour. I felt that it would be very desirable for either or both of these exhibitions to come to New Zealand and I obtained much useful information from the director of the museum. It is apparently the policy of the Deutsche Demokratische Republik to tour selected exhibitions to areas outside the communist bloc, exhibits being drawn from the rich public and private collections in Dresden, Wittenburg, Leipzig, East Berlin and elsewhere.

5 NATIONAL ART COLLECTIONS FUND, LONDON

I visited the offices of the National Art Collections Fund and discussed Dunedin Public Art Gallery's position in relation to the Fund with the Director.

It was made clear that it is not the function of the Fund to act as donor. The Fund is financed by a large body of private patrons committed to the task of helping public galleries and institutions in the United Kingdom and Commonwealth to improve their collections. The Fund may therefore be approached for aid with the purchase of major works, preference being given to those by British artists. Purchases are usually made on the basis of the Fund providing up to half of the purchase price. If the Fund is unable to contribute sufficient from its own

resources, it applies to the British Treasury for assistance to meet the deficit.

6 ART PURCHASES

I visited many commercial art galleries in England to look for paintings which would give more comprehensive representation in some areas of the Dunedin Gallery's collection, particularly French, Italian and German works of all periods as our collection has so few examples.

There is quite a lot of French and Italian work available for purchase but high prices eliminated them from further consideration. Gaps in the collection can be filled — at a price!

CONCLUSION

Visiting many overseas galleries has strengthened my feeling that ideas already discussed by Council and certain decisions already made to press ahead with several aspects of modernisation are absolutely right.

Restaurants are sought, and indeed expected, by the public. These facilities inject new life and interest into a gallery for the many people who find gallery walking a physically tiring occupation. The income from these facilities in a large gallery is enormous, and their success is dependent on their attractiveness and on the range and quality of the bookstall's postcards, slides and reproductions.

Restaurant and cafe facilities are of both the waiter service and self-service type, but I did not see any automatic vending catering arrangements.

There is also a marked tendency for galleries to be carpeted which of course improves the appearance of the gallery, muffles sound and adds to the physical comfort of the public.

I felt very encouraged to find that Dunedin Public Art Gallery has acquitted itself very well indeed in international terms in that it not only has an active art education programme and a conservation training centre, but also proposals and plans which are fully in line with leading art institutions in Britain and on the Continent.

L.C. Lloyd
Director

MEDIAEVAL ARTS IN FRANCE

This exhibition, perhaps the most important ever to be shown in the Auckland City Art Gallery, was assembled by the National Directorate of Museums, Paris, on the initiation of the Museum of Western Art, in Tokyo. Knowing it to be in the Pacific area the Director of the Art Gallery, Mr Richard Teller Hirsch, initiated negotiations to present the exhibition in Auckland before it was returned to France, there to be dispersed to the many sources from which the priceless pieces were borrowed. Thus it is unique in that each individual item, representing architectural fragments, sculpture, stained glass, goldsmithing,



A Pietà, painted stone, 31 x 22 ins, First third of the sixteenth century.

Musée du Louvre, Paris.

illuminated manuscripts and carved ivories, has been brought together under one roof for the enrichment and pleasure of all who see it.

In a fascinating introduction to the catalogue, M. Pierre Pradel, Member of the Institut de France, reminds us of the length of time and the complexity of style covered by the exhibition, as follows: "On a basis of traditions inherited from Graeco-Roman humanism were grafted oriental influences from the far-distant Persia of the Sassanids or from nearby Moslem Spain, not to forget Byzantium. To these, in the course of centuries, were added the influences of some neighbouring countries. . ."

Mediaeval art may have been superseded by the Renaissance, stemming from Italy, but in the almost thousand years in which it flourished and developed, it inspired the people of Europe as today it is still meaningful for those who take the time to contemplate the masterworks left to us.

During the first month of display more than 26,000 people saw the exhibition and many visitors expressed



Statue of St. Robert of Molesmes, marble, 19¾ ins, early sixteenth century.

Musee des Beaux-Arts, Besancon.

appreciation at being given the opportunity to see such impressive work. The atmosphere created by the exhibits seemed to generate a sense of hushed reverence even when the galleries were crowded.

A group of demonstrators carrying placards stood outside the Art Gallery for the first two or three weeks of the exhibition, declaring that it was "a political exhibition" initiated, they said, by the French Government to placate New Zealanders who were disturbed about the announcement of further French bomb testing in the Pacific in 1973. The allegation, obviously, was quite without basis. The French Government representatives in New Zealand were not approached until after the initial negotiations were under way.

Members may be interested in knowing some of the facts about the organisation of the exhibition. Brought to Auckland by a UTA French Airlines flight (which also carried the Auckland Zoo's new baby elephant) the aircraft's landing gear developed a fault necessitating an emergency landing, but this was handled expertly by the pilot.

The crates, weighing a total of nine tons, were escorted by security officials and police to the Art Gallery which was constantly under special precautionary surveillance during the entire showing of the exhibition.

The exhibition was sponsored by the Auckland City Council, the Queen Elizabeth II Arts Council, the New Zealand Herald, The Sunday Herald, and the Auckland Gallery Associates.

Extra attendant staff were employed for the duration of the exhibition and the Gallery's hours were extended to include two extra evenings each week. Quietly played recordings of mediaeval music gave an extra sense of atmosphere and period.

A handsome catalogue, illustrating every item, together with a full catalogue text, foreward, introduction, bibliographical references, glossary and a colour section, was designed by the Gallery staff. Other specially designed items were: a calendar (given to all visitors paying the \$1 entrance charge); a four colour poster; car stickers in two designs; metal buttons in a number of designs (given to all children attending the exhibition); a greetings card and a postcard, both in full colour.

The Auckland Gallery Associates organised a provincial raffle to raise funds towards the cost of the exhibition and manned a desk in the foyer where tickets could be purchased, as well as selling greetings cards, postcards, calendars and posters.

More effort went into planning and presenting this exhibition than any previous Auckland City Art Gallery event and it will long be remembered by all those concerned as more than worthy of that effort.

MUSEUM OF TRANSPORT & TECHNOLOGY, AUCKLAND

Two fires at the Museum in January drew considerable publicity in the press. In the first fire a 1911 Renault Charabanc C model, valued at \$10,000 and one of the most valuable vehicles at the Museum was badly damaged.

The following report by the Executive Director, Mr R.J. Richardson, to the Board of Trustees and Management Committee of the Museum, may contain points helpful to other members in preventing fires at their institutions.

"... The first fire occurred in the V & V Car Club shed at 1.30 p.m. on Thursday, 28 December 1972. There was a large crowd in the Museum at that time and smoke was noticed coming from the building by the carpenters working on the ASB pavilion. By the time the brigade arrived, the fire had a firm hold and the heat was so intense that we were unable to get anywhere near the Renault Charabanc. After the

arrival of the brigade, there was a delay of ten minutes while a long length of hose was run from the nearest hydrant at the stadium end of the Museum. Before the fire was put out I was concerned that it would spread to other buildings, so intense was the heat. Three machines attended the blaze but all were hampered by lack of water. The fire took approximately half an hour to extinguish and the building and the Renault Charabanc were very badly damaged.

The exact cause of the fire remains a mystery; fire investigators suspect the cause to be a cigarette thrown through a gap onto a pile of oily rags in the centre of the building. I personally collected a dozen cigarette butts and tried to aim and throw them through this narrow aperture, which is approximately five feet away from wire netting, and was not successful in getting a single one anywhere near the opening. The only other clues we have on the origin of the fire are that V & V Car Club members, who left the building after 9 p.m. the night before, may have dropped cigarette ash on the pile of oily rags, which smouldered for some time before igniting. The only other possible cause could be spontaneous combustion amongst the rags, which would be an unlikely event. There is no suspicion of arson in this instance.

The second fire occurred at 3.30 a.m. on Friday, 29 December 1972, and was reported by a passing taxi driver. The fire was in the building contractor's office shed, adjacent to the new building, and the shed and contents were completely gutted. Firemen were once again hampered by lack of water, having to run in excess of 400 feet to the nearest hydrant. The building was burnt out completely before the water arrived.

There is definite evidence that the cause of this second fire was arson, two panes of the louvre window had been removed and either a Molotov Cocktail or some other means had set the building ablaze. Firemen, however, were able to save the other sheds, which were badly scorched by the flames. This matter has been placed in the hands of the police, who are investigating.

It is my considered opinion that there is no relationship between the two fires and that publicity given to the first fire sparked the vandalism which was the cause of the second fire. The building contractors suffered severe loss of plant, equipment, plans and records, which will knock the completion back at least two weeks. I am unsure at this stage as to whether their building and equipment was insured but it would be unlikely that it was not.

The V & V Car Club shed was not insured but the charabanc was. Our insurers, the South British Insurance Company, are negotiating with the V & V Car Club's insurers and the charabanc will be repaired as a joint effort between the two companies. It is

unlikely that the charabanc will be available for exhibition until much more than a year. The building is being rebuilt by the V & V Car Club at their cost to the same specifications as previously, excepting that I have stipulated that there be glass doors in the front of the building, as I feel that a completely locked up building has no value whatsoever on the Museum site and the progress on vehicles being restored in that building is a matter of interest to visitors to the Museum.

The Museum suffered minor damage in the fire to some odd exhibit material which the V & V Car Club were restoring, and the blinds on the south side of the building, sheltering the stationary engine display were completely destroyed. These items are covered by insurance.

The events were not without a modicum of humour. When I decided to put a voluntary guard on the place, as it looked as though we were victims of an arsonist, the volunteers came to light with flying colours and for a couple of days and nights the place was invaded by a variety of all shapes and sizes of dogs and dog handlers. Subsequently, the police have agreed to keep an eye on the place at night time, pending our establishment of a resident caretaker.

I shudder to think what could have happened had the original fire broken out at night time, because for sure it would have wiped out the whole centre part of the Museum."

R.J. Richardson

TOWARDS AN ART MUSEUM

Noel M. Roe

An Art Museum houses and exhibits collections of fine art, applied art, decorative art, primitive art, and culture history.¹ In October 1971 the Hamilton City Council voted to integrate the activities of the Waikato Art Gallery and to advertise for a Coordinator for the new institution, which position I have since filled, and will shortly retire from.

"The ideal museum should cover the whole field of human knowledge. It should teach the truths of all the sciences, including anthropology, the science which deals with man and all his works in every age. All the sciences and all the arts are correlated. The wide separation of collections illustrative of the arts from those illustrative of the sciences, and their treatment as if belonging to a wholly different sphere, is arbitrary. Such separation which is today the rule rather than the exception is due to the circumstances of origins of many of the collections, or in other cases of the limitations imposed by poverty or lack of space."²

1. This is a definition – for those who like definitions. From the example of overseas museums, art museums can be almost anything.
2. Encyclopaedia Britannica 1911 Edition.

Hamilton had started with two "widely separated collections", one inherited from the Arts Society, and the other from the Museum Society. Before coming to Hamilton, I had taught in Canada, where the winds of change were breaking down barriers between disciples, at least in some tertiary institutions.

My own training is in Anthropology, but I had long ago realised that the Science of Man must encompass myth, symbol, and mysticism, and that the arts of a culture were at least as important as its technology. So when the opportunity came to integrate two institutions which had embarked separately, I recommended, in association with Gordon Brown and Ken Gorbey, just such a union.

Not everyone agreed,³ particularly at first. I was an advocate of a marriage of convenience, but because I had been Museum Director before acting as Gallery Director some supporters of the Arts saw it as a possible takeover. The Fine Arts have inherited some of the sanctity of religious objects, and the strongest opponents of the union acted with the zeal of crusaders against the heresy of Culture History. "When I look at a painting I get the same feeling as when I am in church." said one. It is an easy step to the conclusion that a separate building is needed as a sanctuary. No one disagrees with reverence for any object, and when the new complex is complete, areas will be available for viewing fine arts.

Meanwhile, the Art Gallery in Grantham Street remains open, and is used almost exclusively for the exhibition of Fine Arts. This is not an ideal arrangement, as the building is too small for the larger travelling exhibitions, which, as in the case of the Benson & Hedges Art Award, overflow into the Museum. Two art exhibitions, *Contemporary French Tapestries*, and *The State of California Painting*, occupied the major area of the Museum, a tangible benefit to integration, but the movement of exhibition furniture between the two buildings is a costly and irksome operation.

On the credit side, Hamilton has avoided the costly rivalry of two institutions collecting in the "grey areas" between Fine Arts and Culture History. Auckland faced this problem as recently as 1970, when the City Gallery purchased Oriental sculpture. The Director saw this as a legitimate area of Gallery collection, as it was, but ratepayers and other critics saw it as an unnecessary duplication of the collection of the Auckland Museum and Institute. There is increasing interest in this "grey area", particularly in Oriental Art, Primitive Art, and the Applied Arts.

Our most recent specialist appointment, the Exhibitions Officer, is a fine example of the benefits of integration. The quality of exhibition layout has improved radically, and it is certain that separate institutions in a city of Hamilton's size could not each have afforded to employ such a specialist, even if two had been available. Less spectacularly, but of

importance, all or any of the staff can be marshalled to the point of greatest need, so that major exhibitions can be mounted with twice the personnel available to separate institutions. Registration, conservation, cleaning, teaching, administration, and security are all services which overlap the Fine Arts, "lesser arts" and culture history. However, the full benefits of integration will not be seen until the stage of a united building complex.

The public has responded selectively to those exhibitions which reflected the new institution. *China*, which I unfortunately missed seeing as I was in Asia at the time, came closest to the possibility of showing Art, Culture History, and contemporary culture. Reportedly the public response was excellent. The Te Kooti Exhibition, a multi-media experiment, was also well received, and subsequently was shown in Gisborne, Wellington and Whakatane.

When art exhibitions have been shown in the Museum, it has distressed some members of the public who looked for more evidence of culture history exhibits, which were at that time being redesigned. It is hoped that most of these critics will be answered by the new culture history displays. Those people, though, who prefer the cluttered junk shop, are going to be disappointed.

It is the advocate of the science museum whose case is hardest to answer, as the reason for the deliberate exclusion of science and natural history from the new concept is largely based in economics. Any museum science operation demands the attention of a specialist if the collection is to avoid stagnation. While it might be theoretically desirable to include Curators of geology, botany, conchology, and zoology on the staffing schedule, each with his own laboratory, the cost would be staggering. Our largest cities are struggling to support such departments, and in the case of Dunedin in a desperate plight. The world view of science has changed, too, since the days when the massive taxonomic collections were put together. Our awareness of living nature has expanded, hopefully just in time, before too much more of it is destroyed.

In the field of education, the Museum is now well served by a part-time Education Officer. Response to this service is increasing. Adult Education was successfully begun with the Te Kooti lecture series, which attracted an average attendance of 40, which most of the speakers were able to provoke into lively debate. Single lectures have also been presented

3. Fortunately everything I read supported integration, as did most of the Museum and Gallery specialists I consulted. John Maynard (1969, *Proposals for a New Hamilton City Art Gallery*) argued for complete separateness, though the Museum he sought to shun was in fact an ogre from the past, the Museum of the Victorian era, which unfortunately lives on in some cities. Maynard's philosophy, I concluded, favoured integration.

in association with the *African Sculpture, China, and Recent Acquisitions from Indonesia and Sarawak* exhibitions. With the Waikato University apparently emphasising the dissemination of information through its Extension programme the new Arts Centre has a vital role in promoting provocative and speculative lecture series.

It is impossible to predict just when the new buildings will be started. At this stage the City Architects have prepared sketch plans for the Grantham Street site, and the Forward Planning Division of the Town Planning Department have completed a report which recommends the use of that site. Progress now depends upon the priority given to the project by a City with many other urgent needs.

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PROTECTION FOR ARTEFACTS AND ARCHAEOLOGICAL SITES

The Department of Internal Affairs is expected to recommend much greater protection for artefacts and archaeological sites in a report to be presented to the Minister, the Hon. H.J.L. May.

The proposals put forward by three Dunedin archaeologists recently included a ban on the exporting of artefacts. A government department of antiquities and a State register of artefacts were also recommended. Artefacts not registered with the State by a certain date should automatically become the property of the State.

Other recommendations made by Mr G.S. Park (Anthropologist at Otago Museum), Mr D.G. Sutton and Mr G.K. Ward, post-graduate students in the Otago University department of anthropology, were that it should be mandatory for dealers in artefacts to obtain permits to hold materials. Extradition treaties should be organised with other countries for the repatriation of material illegally removed.

Supporting the proposals, Mr D.R. Simmons, Ethnologist at the Auckland War Memorial Museum who took part in the discussions with the Department of Internal Affairs, reported that in recent months there had been at least three cases of Maori burial sites being disturbed by looters — at Coromandel, Raglan and North Auckland.

WHO YOU SHOULD KNOW — 5



J.R. Eyles
Director
Nelson Provincial Museum

James Roy Eyles was born in Blenheim in 1926. His forebears were pioneer settlers of the Nelson Settlement in 1840s, and whalers from Port Underwood, in the Cook Strait.

A childhood spent at Wairau Bar, where a home beyond road thoroughfares and across estuarine channels meant interrupted school attendances, led to farming and fishing during World War II.

The location of the family home was near an extensive moa-hunter village site which drew numbers of fossickers intent on adding to their personal collections of artifacts. In the summer of 1939, while emulating the collectors, Jim Eyles dug into a large, irregular pit rim to discover a complete moa egg and a human skeleton. A necklace of whale ivory spoons and a central pendant of a sperm whale's tooth were also in the grave. These latter two items are now in the Dominion Museum's collection.

Further discoveries in 1942 revealed a similar burial place with a larger assemblage of material. This collection was secured for safe deposit at the Canterbury Museum by its then ethnologist, now director, Dr Roger Duff.

Jim Eyles worked under Dr Duff's guidance for several years during which time a significant number of discoveries were made which altered previously held assumptions on New Zealand's human pre-history and Pacific origins.

In spite of offers of permanent employment at Canterbury Museum, Jim Eyles preferred an open-air life, farming in summer and working at the Tory Channel whaling station during winter. However he did relieving work for the Museum and during the dry season of 1949 he headed the team excavating moa bones from the mud of Pyramid Valley when seventy skeletons were recovered.

Expanded staff appointments at Canterbury Museum and impending marriage were the deciding factors when Jim Eyles accepted a position there in 1950 as technical assistant in Ethnology.

Leave of absence to study Anthropology under Dr H.D. Skinner, at Otago Museum, was granted and has served him well ever since.

A period of farming at Blenheim preceded Jim Eyles's appointment as director of the newly formed Trust Board Museum at Nelson in 1964. Sole charge of the collections and the day-to-day running of the Institute Museum, as well as responsibility for the displays in Isel House at Stoke, find him more than enough to do. During this time plans and construction of the new museum building at Isel Park have reached finality and the building will be officially opened this year.

Jim Eyles's philosophy regarding provincial museums is that those supported by public contributions should be places of popular education, with special emphasis on local history, and that they should be recognised as the official repository for district archives and artifacts. He realises that at the present time limited income tends to defeat this consolidation through lack of personnel and premises.

The dedicated enthusiasm of Jim Eyles and his colleagues in similar circumstances throughout the country keeps them going in difficult conditions. His other interests are archaeology and spending time with his family, with a little hunting and fishing as a get-away-from-it-all relaxation.



Ralph C. Riccalton,
Senior Preparator,
Canterbury Museum,
Christchurch.

Ralph Riccalton, B.A., F.M.A.N.Z., was born in England in 1927, his parents soon after returning to New Zealand to live in Christchurch where he attended local schools, including the School of Art.

Early plans to become a working jeweller were thwarted by war-time conditions and five years were spent in a variety of occupations ranging from

riveting seat frames to weeding Pinus seedlings.

A successful application for provisional admission to University led after four years to graduation, and employment as the first school service technician at Canterbury Museum, transferring to the Museum staff in January 1954. Award of a Gulbenkian grant in 1963 provided the opportunity to compare many museums in the U.S.A. and U.K. with local institutions of similar size and staff ratio.

Over the years Ralph Riccalton has been seconded to assist several museums in establishing their initial display, including the Cook Islands Museum, and he was responsible for the logistics of touring the Cook bicentennial exhibition for AGMANZ. Having completed ten years as honorary treasurer for the Association he is at present Convenor for the 12th Biennial Conference.

Recreations include a dilettante interest in pottery, Chinese boxing, Scottish country dancing and miniten, but the favourite relaxation is doing nothing, under the sun.

CANTERBURY MUSEUM, CHRISTCHURCH

Recently Dr Duff had the pleasure of receiving a cheque for \$109.04 raised for the anniversary appeal wing by the pupils of Wharenui School where he was dux in 1925.

A Christchurch business man, Mr R.H. Stewart, has promised a gift of \$10,000 to the Museum. Dr Duff recommended that a range of Canterbury colonial exhibits should be named the R.H. Stewart Hall of Colonial Settlement. This was approved by the Trust Board.

ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH

The attendances in 1972 neared 100,000 (the 1967 figure was 38,000).

SOUTHLAND MUSEUM, INVERCARGILL

At a meeting late last year the Southland County Council was told that the Museum required \$4,500 to cover expenses for the year or it could not meet its salaries commitments.

An additional grant of \$1,300 was made conditionally on other local authorities agreeing to also make additional contributions. The Invercargill City Council followed this lead by doubling its 1972/73 subscription to the Southland Museum Trust Board to \$5,000. The Riverton Borough Council increased its donation by \$20 to \$40.

NELSON PROVINCIAL MUSEUM

The new building at Isel Park will be officially opened by the Minister of Internal Affairs, the Hon. H.J.L. May, on February 25.

Built at a cost of \$61,000, the Trust Board is to reactivate the appeal for funds to find the additional finance over and above the \$47,000 building fund. The appeal will continue until March 10.

MUSEUM OF TRANSPORT AND TECHNOLOGY, AUCKLAND

On March 31 a new pavilion which has cost in excess of \$100,000 is to be opened by the Governor General, Sir Denis Blundell. It will house a display representing the history of transport on land, sea and in the air.

A centrepiece of the exhibitions will be a display commemorating New Zealand racing driver Bruce McLaren, who was killed two years ago during a test drive in England.

The McLaren M6GT car has been donated to the Museum by Mrs Pat McLaren, driver Dennis Hulme and McLaren Motor Racing manager, Phil Kerr. As a result of an appeal organised by the *Auckland Star* the Museum has been able to buy a Cooper Climax racing car used by Bruce McLaren in New Zealand.

CHURCH WILL GO TO MUSEUM

The 74-year-old St Saviour's Church, Blockhouse Bay (a western suburb of Auckland) is to be transferred to the Museum of Transport and Technology at Western Springs as an alternative to the building being demolished.

The transfer will not take place until at least 1974 because the proposed site is at present a gully which will not be filled in by the Auckland Regional Authority before 1974.

ALEXANDER TURNBULL LIBRARY MOVE

More than 60,000 volumes, hundreds of rare and valuable prints, and files and furniture have been moved out of the original Turnbull house (in Bowen Street, Wellington) which is to be demolished as it is in the path of a motorway. The contents have been moved to temporary headquarters in the former *New Zealand Free Lance* building on The Terrace.

The next move will take place when the National Library, in Molesworth Street, is ready for occupation.

TAURANGA MAY HAVE OUTDOOR MUSEUM

The Tauranga District Museum Board recently announced plans for a 14 acre outdoor museum and has approached Tauranga City Council for use of a site within the city.

The present museum, said the chairman of the

Museum Management Committee, Mr N.W. Nicholls, lacked space. The outdoor, or "living museum" would include an historic village, outlining the history and progress in the Bay of Plenty from 1880 to 1920, he said. It would depict the living conditions of a sawmilling family and the history of sawmilling; there would be a flax mill, a replica of a Maori pa, stockade and meeting house, two farmhouses, two barns, a goldmine with quartz loads to depict the goldmining era, and a donated railway engine and carriages would skirt the perimeter of the site.

TE AWAMUTU SEEKS LOAN FOR MUSEUM

The Borough Council has applied to the Local Authorities Loans Board for sanction to raise a loan of \$210,000 to erect and furnish the second stage of the Civic Centre, which will contain a new library and museum.

DISTRICT MUSEUM AT BALCLUTHA

South Otago's new district museum opened in the annexe of the Crown Hotel last November. The present venue will be used until a permanent building is erected.

LACK OF SUBSIDIES FOR ART

At a Christchurch City Council meeting late last November, the Mayor, Mr N.G. Pickering, criticised the total inadequacy of available subsidies for purchasing works of art. He said he thought it likely that galleries would have to rely increasingly on their own resources.

VISITOR ON STUDY TOUR

A distinguished Japanese visitor, Dr Soichiro Tsuruta, who is a senior officer of the Tokyo National Science Museum, spent some time in this country last November studying administration and display techniques.

Dr Tsuruta said he had been very impressed by the educational activities of New Zealand museums. He would like to see the lending of display cases to schools and showing large numbers of school parties through the museums, introduced into Japan.

ASPAC CULTURAL SCHOLARSHIP VISITOR

Education officer at Bangkok National Museum, Miss Sivalee Poopheachara, completes a year visiting New Zealand museums and art galleries in April.

Miss Poopheachara spent six months in the North Island, at Auckland War Memorial Museum, Auckland City Art Gallery and Hawke's Bay Art Gallery and Museum. Later a month was spent at Otago Museum followed by a similar time at Canterbury Museum. During these months Miss Poopheachara, who graduated from the University of Fine Arts in Bangkok with a BA degree in archaeology, visited as many small, local museums and galleries as possible. She has been particularly impressed by the display tech-

niques and by the collections of Polynesian and Melanesian art.

OTAGO MUSEUM, DUNEDIN

In December it was announced that the Otago Museum Trust Board had decided to call a meeting of local contributing bodies at the end of January to consider a draft amendment to reduce the board's five-yearly budget to one on an annual basis.

If the draft is approved by the authorities it will be sent to Parliament for the first session.

Waikouaiti County Council decided to oppose an amendment which would increase the levy by 40%. It was suggested that the Museum's financial problems would be solved if the levy was raised on a valuation factor, rather than according to populations of the local bodies concerned. But Mosgiel supported the reversion to an annual budget, although there was criticism of the draft amendments. A complete revision of the Act was thought to be more satisfactory.

Arts Council News

Bambang Oetero, a leading batik painter of Indonesia, will visit this country during March and April. The Council is assisting the Waikato Art Gallery in sponsoring his visit. While here he will demonstrate the techniques of his art, lecture on its history and sing traditional Javanese songs. His proposed itinerary includes Hamilton, Palmerston North, Napier, Gisborne and Auckland.

The final attendance figures for the *Portrait of Mexico* exhibition are expected to be in excess of 100,000.

Final judging for the Hamilton Founders' Theatre mural will take place on 24 February. The five artists involved are Ralph Hotere, Colin McCahon, Quentin McFarlane, Para Matchitt and Ray Thorburn.

The Council has awarded one Fellowship for 1973. This is to Auckland painter Louise Henderson. The Fellowship has been given in recognition of her outstanding contribution to New Zealand painting over a long period of time, dating back to 1925.

Awards were made to the following individual artists for 1973:

David Armitage, painter, Auckland; Michael Illingworth, painter, Puhoi; John Ford, Maori carver, Hamilton; Marilyn Webb, print maker, Auckland; Jonathon Mane, art history student, London; Gordon Brown, art historian, Dunedin; Derek Olphert, Senior Lecturer in Art, Auckland; Wong Sing Tai, painter, Wellington; Stanley Palmer, print maker, Auckland; Rosemary Campbell, painter, Timaru; John Foster, painter, Te Hana; Francis Dawson, sculpture student, Auckland.

(from *Action*, Vol 2 No 1 Feb. 1973)

Information on Exhibitions

At the last Council meeting the Director of the Auckland City Art Gallery, Mr Richard Teller Hirsch, suggested that AGMANZ NEWS should act as a public relations media for the circulation of new exhibitions information.

It is suggested that art galleries forward information concerning the availability of exhibitions, the space required, and other relevant details, for publication.

Staff News

Wong Sing Tai has resigned from his post at the Auckland City Art Gallery to become Visiting Lecturer at Wellington University for 1973.

John Parry, formerly on the staff of the Govett-Brewster Art Gallery in New Plymouth, has been appointed Exhibitions Handler at the Auckland City Art Gallery.

EXTENSIONS FOR HAWKE'S BAY ART GALLERY & MUSEUM

Napier City Council announced in December that their 1974 Centennial project would be extensions to the present building, at an estimated cost of \$305,000.

A concert chamber to seat up to 350 people, a lecture room, extra storage space and display areas will be built. Beneath the main buildings a supper room, toilets and storage space will be provided. A large, irregular shaped foyer off Herschell Street may be used as additional exhibition and administration space.

The entire block bounded by the Marine Parade and Herschell, Tennyson and Browning Streets has been designated for cultural purposes.

Making the announcement at a function in the Art Gallery, the Mayor, Mr Peter Tait, said the City Council owned the land on which the extensions would be built and by giving it to the Gallery it was contributing "the best part of \$100,000".

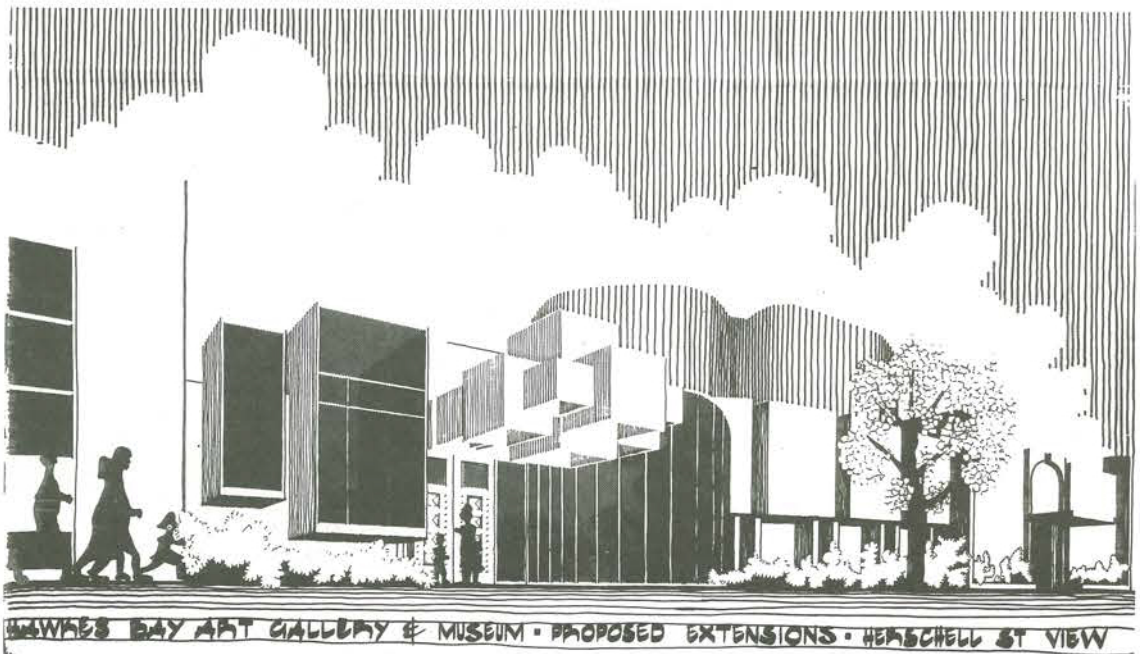
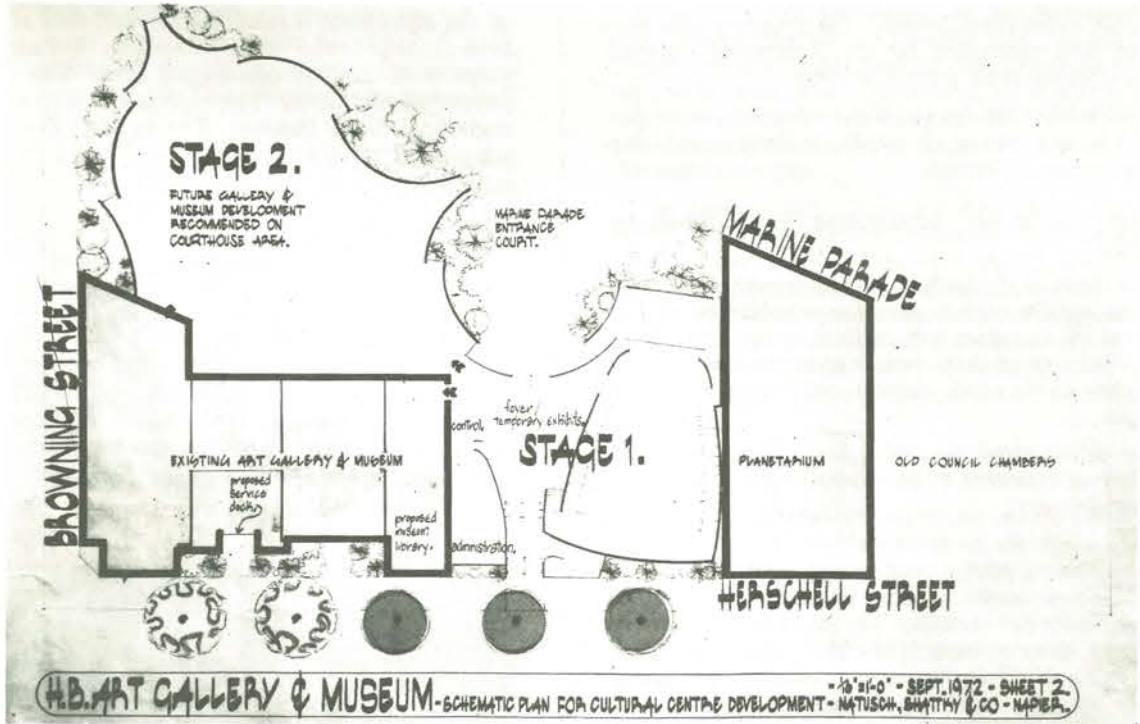
Mr Tait said that one of the conditions was that the extensions be completed by the end of the Centennial Year. The Gallery would raise the money with the City providing finance when necessary. "When I see the support the arts are getting overseas from both central and local government, I realise that it's time the Government here took a more realistic attitude" said Mr Tait. He continued,

Extensions for Hawke's Bay Art Gallery & Museum

"Napier has taken some steps in this direction and for the last twenty years an annual contribution of 10 cents for every person in Napier was made to the Gallery . . . Napier has taken something of a lead in making these contributions* and I would like to see

local bodies in other areas of New Zealand doing the same."

*The City Council also gives the Gallery \$400 a year for the purchase of a work of art.



OVERSEAS NEWS

Norman Lindsay Gallery

On February 24, Sir Paul Hasluck, Governor-General of Australia, will open an art gallery in the former home of writer and artist Norman Lindsay.

Situated at Springwood in the Lower Blue Mountains, forty-six miles from Sydney, the property was purchased and renovated by the Australian National Trust after the artist's death in 1969.

As well as oil paintings and watercolours there are pen and ink and pencil drawings, sculpture and ship models in the collection.

Information about Scholarships etc. offered by UNESCO

At the time of the budget allocation every two years, Unesco puts a certain sum for scholarships at the disposal of educators and creators in the field of the arts. The size of these awards and their number vary according to the needs and the credit set aside for this purpose.

These scholarships are valid for six months : the country or countries to be visited are at the choice of the candidates.

No age limits are fixed by Unesco, but preference is often given to young creative artists and educators. Applications must be lodged with the National Commission for Unesco in the candidate's own country. They must include a clear exposition of the aims and a detailed programme of the work which he or she proposes to pursue during the period of the grant.

After careful examination by the National Commission, those candidates considered worthy of further attention will have their names and papers forwarded to Unesco House in Paris.

Specialists from each branch of the arts will consider these further and, in the light of the value of all the applications received from different parts of the world, the awards will then be made.

(From : *International Association of Art*, Unesco 64 65)

STOLEN ARTEFACT

Information is wanted on a national treasure of great significance which has been reported as stolen from the house of an artefact dealer in Ambunti, East Sepi District, New Guinea.

It is a larger than life-sized sculpture of a male figure standing on a hook-shaped base. The name of the sculpture is SAUN, or MAGISAUN (a mythical hero or ancestor who played a significant role in the religious and ceremonial life of the people of Nyaurengai village, East Sepik District. With the sculpture

belongs a paddle which was supposedly used by MAGISAUN.

Description

The sculpture is carved in hardwood with a grey weathered appearance and the surface shows traces of chalk and red ochre. The left arm and one finger of the right hand is missing. The left foot is largely deteriorated. The head is roughly cylindrical in shape with concave disc-shaped eyes. The ears are pierced several times. The nose is also pierced in the traditional Sepik fashion. The back of the head is pierced, presumably to suspend the sculpture on a rope.

The sculpture is considered to be of such importance that it has been declared National Cultural Property by the Administrator. MAGISAUN and the paddle were bought by an artefacts dealers from people at Nyaurengai village shortly before the declaration.

Anyone who can provide information which might lead to the return of MAGISAUN to Papua New Guinea is requested to contact the Administration or the Police, or the Director of the Papua New Guinea Museum.



FOR ART TO CROSS FRONTIERS

Agreements to facilitate the Exchange of Cultural Materials, including works by living artists.

1. The two main conventions which should be invoked to facilitate the sending by artists of their work to foreign countries are:

- I. The Brussels Customs Conventions, of 8th June, 1961, Document No. 9710 E (62), published by the Customs Co-operation Council, 40, Rue Washington, Brussels 5, Belgium;
- II. The Unesco Agreement on the Importation of Educational, Scientific and Cultural Material, "The Florence Agreement" of 22nd November, 1950, Document, COM. 68/V.2/A., published by Unesco, Place de Fontenay, Paris 7^o, France.

2. The countries which have agreed to respect these two agreements are listed in paragraph 10 of this Appendix.

I

3. *The Brussels Convention (1961)* is one of a series of Customs Conventions which aim mainly at encouraging trade exhibitions, etc.; but the 1961 Convention does provide for the removal of all customs charges and other types of entry charges in respect of works of art to be exhibited for periods of up to one year, provided the exhibits are re-exported within that time.

4. A careful reading of this Convention does, however, make it possible to consider works of art to be goods which the supplier "may find uneconomic to re-export". In this case, it is at the discretion of the importing country to allow the goods to be sold in that country during the course of the exhibition. Catalogues are also excluded from import duty, provided they are distributed free of charge.

5. The above Customs Conventions specifically mentions in Article 1(3) "an exhibition which is primarily organised to promote any branch of learning or art. . . , educational or cultural activity, to promote friendship between peoples. . ." It will therefore be seen that, whenever artists wish to hold an exhibition in any country signatory to the 1961 Brussels Convention, they would be entirely entitled to the protection of that Convention.

II

Unesco's "Florence Agreement" (1950).

6. Having considered that customs conventions, as such, were not always adequate to cover the aims of Unesco, this organisation promoted, in 1950, the "Florence Agreement", which, being reviewed in 1957 and 1967, goes further than the Brussels document, in that it provides for the outright import of

works of art, without imposing any condition about re-export.

7. The "Florence Agreement" therefore allows artists to import their works into any signatory states without restriction. Many states have declared that they interpret the Agreement in the most liberal spirit and that they accept works, without charges, from non-signatory states also. In general, they agree to "simplify the procedure for customs clearance" and, where possible, to conduct customs inspection inside the gallery destined to the exhibition and not at the frontier post. Signatories agree also to make foreign exchange concessions whenever these are needed to facilitate the movements of works of art between countries.

8. In general, this "Florence Agreement" (Unesco, 1950) has a much wider application than the Brussels one. It invokes the "free exchange of ideas. . . and . . . the widest possible dissemination of the diverse forms of self-expression used by civilizations: . . . intellectual progress and international understanding and . . . world peace; cultural materials; . . . objects of artistic interest . . . , *the freeflow of ideas by word and image.*"

III

9. Artists intending to export an exhibition of their works would be well advised to obtain a copy of these two Documents about a year before the proposed journey, so as to be in a position to invoke the relevant articles of these two Agreements when they encounter any objections at the hands of customs officials.

10. The countries known to have signed these Agreements are the following:

Countries	I	II
	Brussels Customs Convention (1961)	Florence Agreement (Unesco - 1950)
Afghanistan		x
Australia	x	
Austria	x	x
Belgium	x	x
Bulgaria	x	
Cambodia	x	x
Cameroon		x
Centr. Afr. Rep.	x	
Ceylon		x
Congo (Brazzaville)		x
Congo (Democr.Rep.)		x
Cuba	x	x

Cyprus		x
Czechoslovakia	x	
Denmark	x	x
Dominican Rep.	x	
El Salvador		x
Finland	x	x
France	x	x
Gabon		x
Germany (Fed.Rep.)	x	x
Ghana		x
Greece	x	x
Guatemala		x
Haiti		x
Hungary	x	
Iran	x	x
Ireland	x	
Israel	x	x
Italy	x	x
Ivory Coast		x
Japan		x
Jordan		x
Kenya		x
Laos		x
Luxembourg	x	x
Madagascar	x	x
Malawi		x
Malaysia		x
Malta		x
Mauritius		x
Monaco		x
Morocco	x	x
Netherlands	x	x
New Zealand		x
Nicaragua		x
Niger	x	x
Nigeria		x
Norway	x	x
Pakistan		x
Philippines		x
Poland	x	
Portugal	x	
Rumania	x	
Rwanda		x
Sierra Leone		x
Singapore		x
Spain	x	x
Sweden	x	x

Switzerland	x	x
Tanzania		x
Thailand		x
Trinidad & Tobago		x
Turkey	x	
Uganda		x
United Arab Rep.	x	x
United Kingdom	x	x
USA		x
Upper Volta		x
Rep. of Viet-Nam		x
Yugoslavia	x	x

WANGANUI PUBLIC MUSEUM

The Maori section in the Wanganui Public Museum, which is noted for the quality of the items displayed, has recently had this collection augmented by the presentation of a valuable collection of Maori weapons and ornaments.

Presented by Mrs. Eleanor Burnet, the collection belonged to her late husband, Mr. Frank W. Burnet. The Burnet family's generosity to the city of Wanganui has been manifested in many ways, and this latest gift demonstrates the high regard the late Mr. Burnet had for the Museum.

This collection, consisting mainly of greenstone and whalebone patu and greenstone hei tiki, combined with similar artefacts already held at the Museum, now makes the display the most comprehensive of its type in any collection in New Zealand and probably the most valuable.





Pictures of Wanganui Public Museum Greenstone display.

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