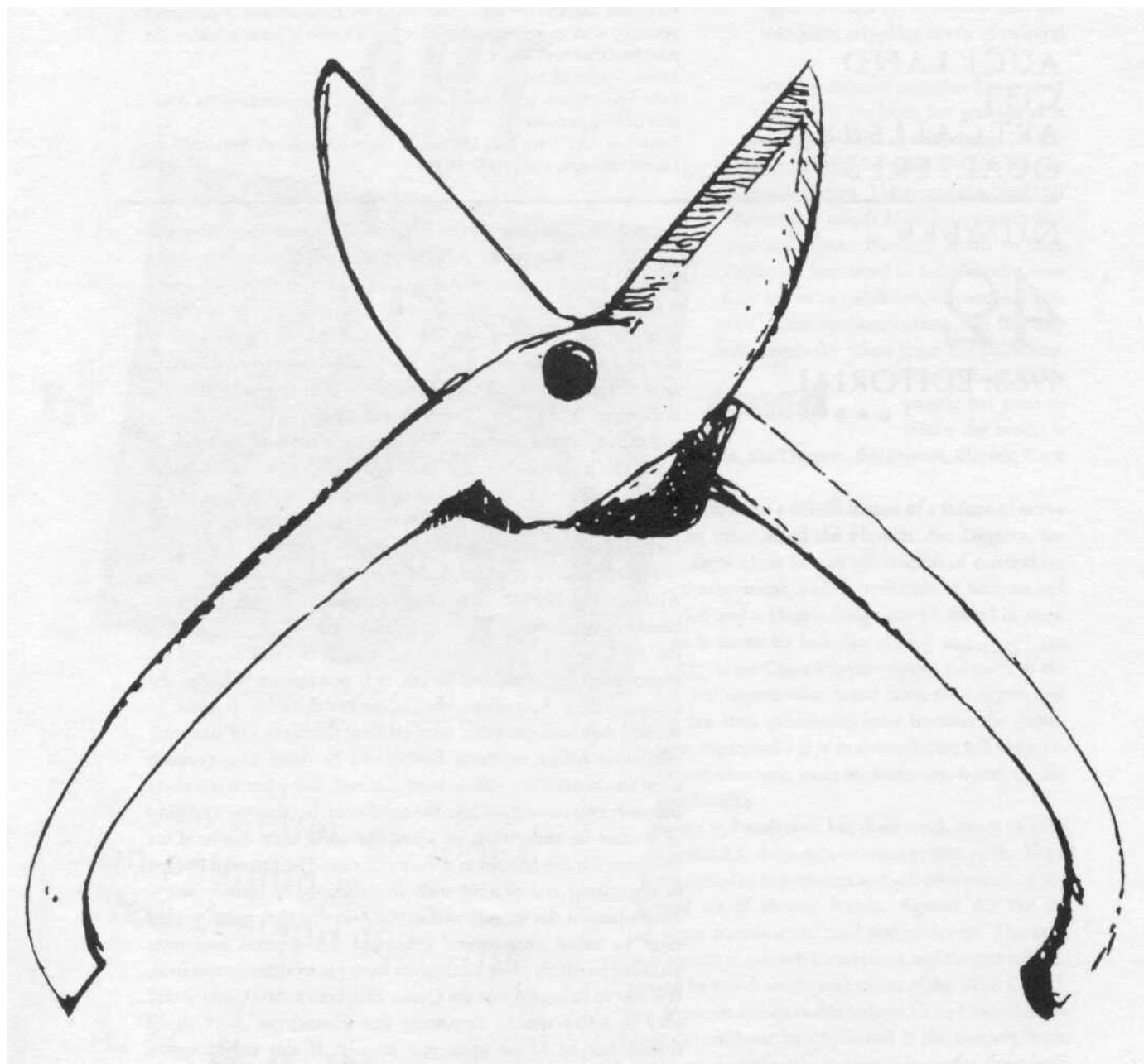


NUMBER 42 1968

AUCKLAND CITY
ART GALLERY

QUARTERLY



AUCKLAND
CITY
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QUARTERLY

NUMBER

42

1968: EDITORIAL

COVER

Jim Dine, 1935-

Detail *Tool Box* series, see page 5

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The *Auckland City Art Gallery Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

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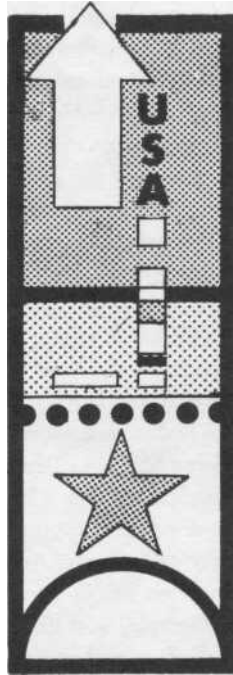
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Layout and typography by G. H. B.

Recently the Director of the International Council of Museums (ICOM), M. Hugues de Varine-Bohan, made a brief visit to New Zealand. On Thursday 29 August the Art Galleries and Museums Association of New Zealand held a seminar at the Auckland Institute and Museum. At this seminar M. de Varine-Bohan outlined a proposal to organise a pilot exhibition to be shown in Australia and New Zealand. The theme of this proposed exhibition is *Romantic Painting in Europe*. Although the exhibition cannot include any of the most significant masterpieces from this period, it will not be an exhibition of second-rate works, but an exhibition made up of about fifty important paintings drawn from major European galleries. There are, however, many problems to overcome before this pilot scheme can come to fruition.

The exhibition is planned for 1971 and if accepted by both Australia and New Zealand it will be shown in two Australian cities and two cities in New Zealand. In principle the Council of the Art Galleries and Museums Association of New Zealand has approved the scheme, but as yet, it is not known whether the corresponding Australian Association has done so. It must be stressed that both countries must commit themselves to accepting exhibition before anything further can be done. Co-operation must also come from within New Zealand, and when it is realised that only two centres can take the exhibition, but that the financing of it must be undertaken on a national scale, then this need for co-operation can be seen as a very real one. The financial burden in organizing and touring such an exhibition is considerable - somewhere in the vicinity of \$40,000 - so that the capital needed must be raised over several years and this requires long-term planning; a virtue New Zealanders have yet to attain in this field. It is also to be hoped that the Queen Elizabeth H Arts Council will play an active role in supporting this scheme, but the Council should not be relied upon too heavily. If this exhibition of *Romantic Painting in Europe* happens, then it should be remembered that it is intended by ICOM to be the first of a series of exhibitions to come from Europe and should not be planned in isolation.

THE WEST COAST of North America is surprisingly familiar. Most New Zealanders would feel some immediate affinity with either the conservatism of Vancouver, the underground stirrings of a new morality and political conscience in San Francisco or the vast urban sprawl of Los Angeles. Despite the difference in scale, the stark non-landscape¹ and the ephemeral towns that stretch eastward from California have their counterparts in the New Zealand scene. The West Coast, like New Zealand, acquires many of its characteristics from the Pacific, but the two regions have more than merely geographical similarities. Both are dependant cultures, both have acquired their cultural institutions and attitudes from somewhere else and both have suffered from the consequent crippling myth of cultural isolation.



The process of emancipation from this cultural situation has gone a great deal further on the West Coast than it has here, but enough of it remains to support the idea of a possibly parallel development. To the visitor the West Coast seems to be something of a disaster area for the visual arts, at least in their formal manifestation. The regional school that emerged there in the nineteen-fifties and which included painters like David Park, Richard Diebenkorn and Elmer Bischoff, seems to have vanished. The avant-garde galleries that flourished in Los Angeles have mostly closed. To be successful art has to be exhibited, or purchased, in the East. New York is California's metropolitan culture and like any metropolitan culture, New York drains the talent from the provinces.

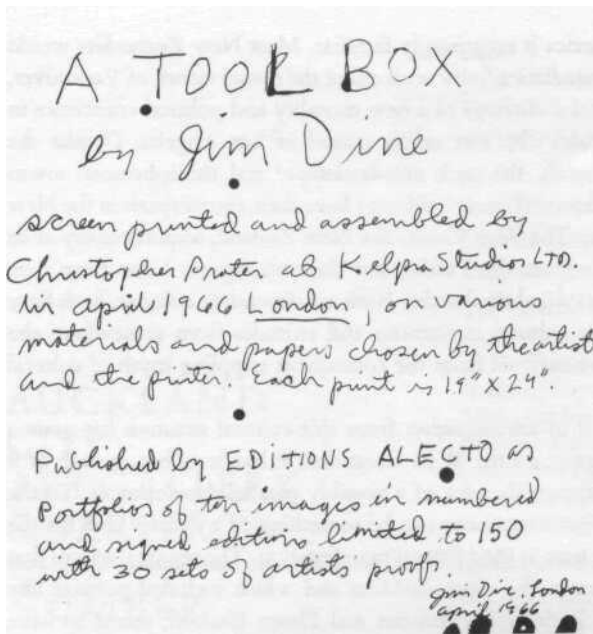
Inside AMERICA and beyond. . .



where the action is and left the scene to the Hippies, the Diggers, the Proves, Electric Rock and Funk.

As an art movement Funk is more a manifestation of a failure of nerve than anything else. On the other hand the Hippies, the Diggers, the Proves and Electric Rock seem more like an affirmation of cultural independence. Although the movement, and its invitation to turn on and drop out, has been exported and a Hippie fringe can be found in most Western cities, elsewhere it seems to lack the vitality and long-term directions of California. The West Coast Hippies supply the mass of the movement; the direction and organization come from the Diggers and Proves, the survivors of the Beat generation have become the gurus. Flower Power has become organized - it is to some degree self-supporting and has a form of social structure, even an economy, based on the commercialisation of psychedelia.

There are Hippie painters and sculptors, but their work seems to have little significance. Electric Rock is the major cultural output of the West Coast and the light shows, graphic happenings and self-adornment of the participants, the principal art of Flower Power. Against this the art museums of the West Coast mainly seem tired and irrelevant. The new Los Angeles County Museum is a notable exception and its vast exhibition programme seems to be based on the realisation of the West Coast's isolation. The County Museum brings metropolitan art to California on a grand scale, but it is not without its critics and it has recently been suggested that the Museum should act as a cultural focus for the whole Pacific area, as well as for the new ideas and movements of California itself.



Jim Dine's Tool Box is probably the first series of collage prints to be published in this manner. As well as the traditional techniques associated with serigraph, Dine has incorporated into the screening of these prints mechanically

produced prints from hardware handbooks and magazine illustrations, along with plastic sheet and graph-paper, strips of cardboard each differently coloured, a real metal safety pin - even his signature for each print is on a piece of paper - all of which are added to the prints.

As an art form the collage is a media of which Dine has become adept as well as developing it to his own particular ends. On the surface these prints, like his paintings to which objects are attached, seem to lack subtlety and to combine images illogically, but despite any irregularity in the way the images are brought together, these works are, in fact, skillfully controlled within a compositional arrangement that is often very formal. It is as if Dine is careful not to emphasise any possible shock effect that his use of ready-made objects may have. This kind of protest was successfully undertaken by Duchamp fifty years ago. While Dine's works may reflect a latter-day Dada influence, his intention seems much less nihilistic. What is more to the point is the conflicting sets of values that Dine underlines in his work. While seemingly self-contradictory, there is a deliberate play between images left in a raw state (be they actual objects or photographs) and illusionistic images that are often intentionally kept ambiguous.

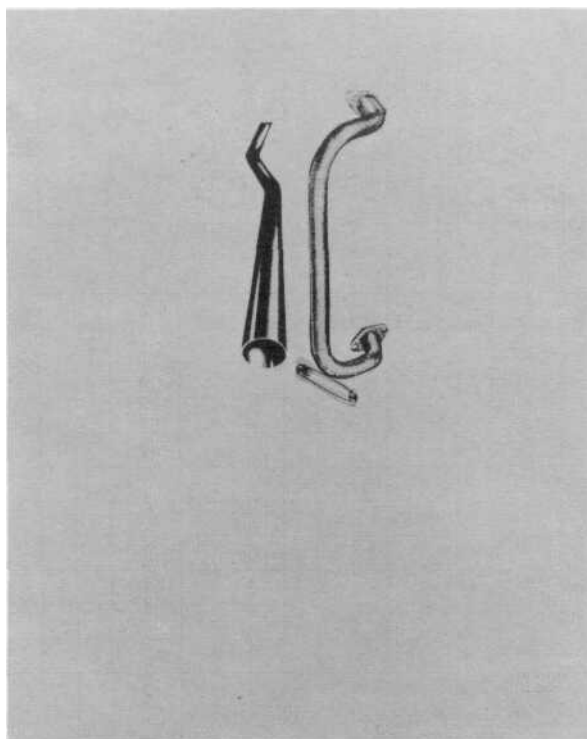
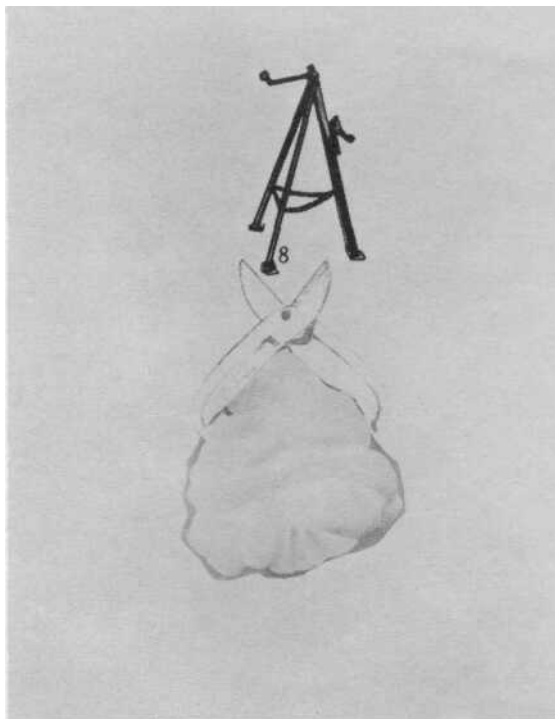
Inside America and beyond: continued

To the outsider California seems a very fertile breeding ground for new ideas and attitudes, not all of them good. The State is the home of *Ramparts* magazine, the highly articulate focus for the American New Left and Black Panthers, the only Black militant movement that seems to operate in terms of action rather than reaction. It is also the home State of the United States' most hawkish hawks, its largest war-orientated industries and its most militantly brutal police forces (there are signs, however, that Chicago might now hold this latter doubtful distinction). It is a curiously sobering sight to see heavily and obviously armed guards in the galleries of art museums and even more sobering to attempt to track down any real reason for it. Admittedly, the West Coast art museum exists in a violent environment, but this would seem to be a reason for the art museum to stress values other than the brutal protection of property. No one on the museum staff could envisage a situation where their guards might use their guns - they seemed only to be there as the inevitable American badge of authority to ensure, as one staff member put it, 'some respect on the part of the visitor for the guard staff'.

In retrospect California seems grossly larger than life size and by contrast the rest of the United States seemed to be

something of an anti-climax. No doubt the uncomfortable closeness of the West Coast situation to our own is a contributing factor to this response. It is unfortunately not merely a case of 'there but for the grace of God' but rather there inevitably lies our own future. Optimistically we might profit from California's excesses. We could at least reflect on the irrelevancy to this kind of cultural development as seen in the traditional kind of cultural institution. The Los Angeles County Museum in its ability to mount large-scale exhibition provides an indication of one way the art museum might develop in relation to the kind of social patterns appearing around the Pacific. Providing a link with other cultures is, however, only a short-term requirement. The real problem the art museum will have to face lies in its relationship to the emerging cultural pattern of its own community. In a social situation as fluid and as ephemeral as that of California, even the true nature of the problem seems impossible to predict.

Further East the problem appears less pressing and in Denver plans for a multi-storey art museum of the traditional kind are under way. It will be an impressive structure: a mid-twentieth century temple of culture stylistically somewhere between Los Angeles' County Museum and

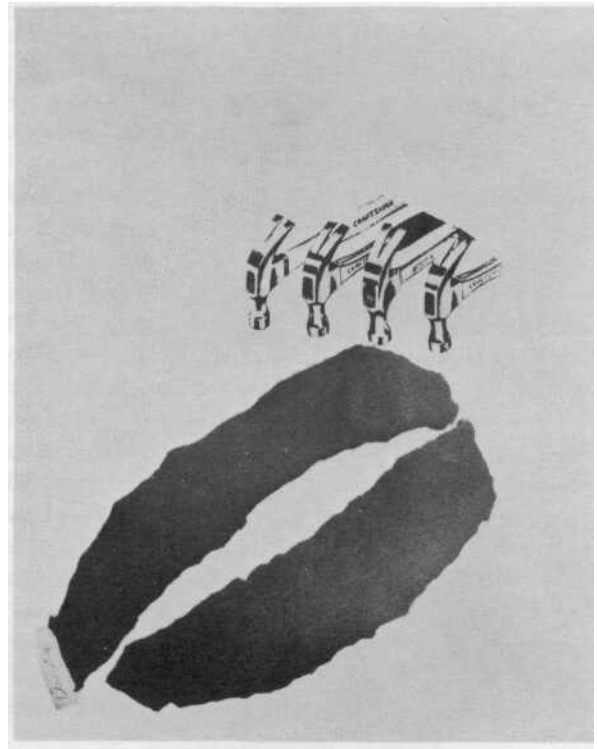


New York's Whitney. Denver's new art museum will have a number of worthwhile practical innovations. Galleries, stores, workrooms and curatorial offices for each department are located together with a high degree of flexibility built into each of the museum's six floors. Outside that, however, the museum remains primarily a storehouse for art treasures of the traditional kind. It will be a visible showcase for the accessible wealth of the leading citizens of Denver; a wealth large enough to endow a major art museum, but not on a scale that would lead the conscience of those who possess it to spread it about on a national level. The wealth of Boston is similarly accessible, while that of Philadelphia is so immense that to spend it too obviously at home has been unthinkable.

The participation of private wealth on a vast scale has been the most significant feature in the development of the American art museum. This staggering endowment of art museums has also had an international effect on the art market and has created a situation where few museums, outside a handful of major national museums, can even hope to compete with their American counterpart. The collections of Chicago and Boston in particular, and their ability to expand, are ample evidence of the results of this kind of

private participation. The reliance of the American art museum on this kind of financial support has, in general, caused the museum to look outward. Added to this the fact that the American museum has also had to accept responsibility for the development of the visual arts in its own community, as well as its more traditional functions, has given it a vitality and community presence quite unlike art museums elsewhere. It is very much to the credit of both museum staff and trustees that the acceptance of an outgoing responsibility to the museum's immediate public has been fulfilled without any diminution of standards or any compromise of the museum's integrity. As a generalisation it would be true to say that the American art museums with the highest standards and most uncompromising attitudes towards their collections and exhibition are also the best attended and supported. The museum of Modern Art, New York, is a fine example of this and it is interesting to note that this museum, apart from a small amount of assistance from the City of New York, has no access to public funds and is virtually self-supporting.

American society is orientated to the principle of the 'user pays'. While in many areas this is highly undesirable and undergoing change, its application to the visual arts



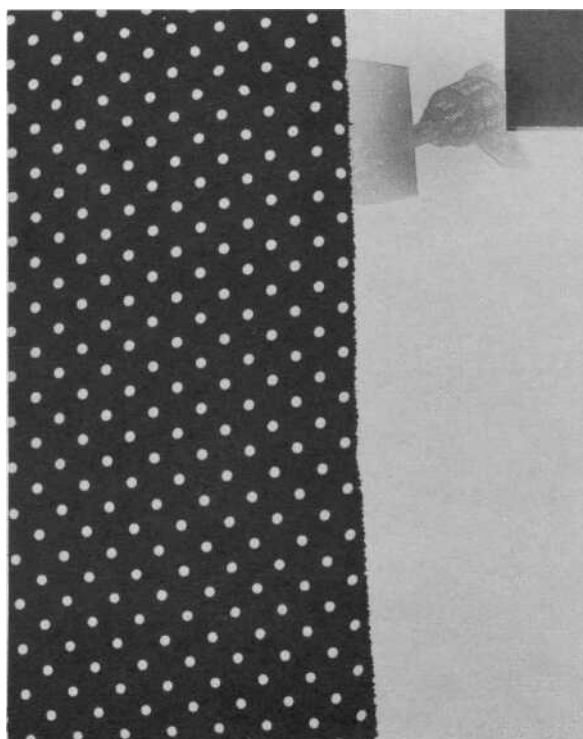
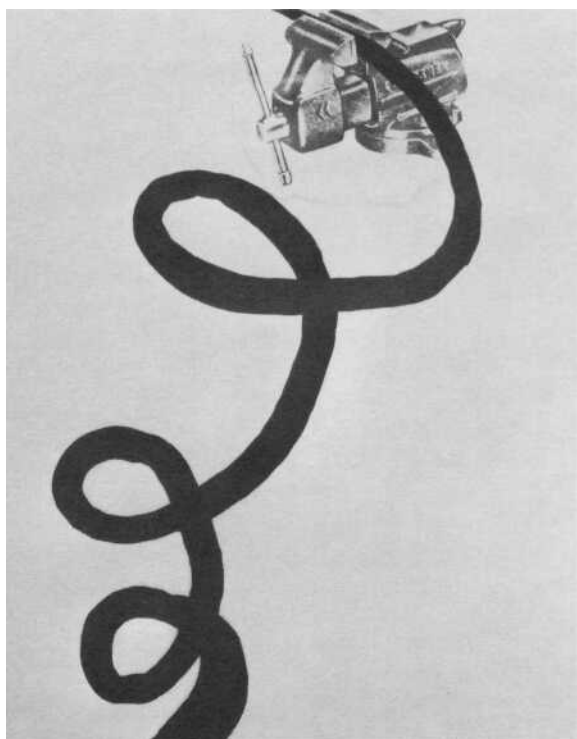
and particularly art museums I visited in America were generally the least well kept, the least vigorous and the least interesting. On the other hand the responsibilities inherent in the fact that the visitor is paying seem to have been fully met by museums that do charge; they have a general air of competence, their gallery staff are alert and helpful and their standards of display and presentation generally extremely high. The visitor too is affected by this paying relationship, and museum staff were generally agreed that visits were longer and more selective than those in non-paying museums. An exception to this seemed to be the new Guggenheim museum in New York. This, however, was apparently the result of the failure in the design of the building to provoke a leisurely inspection of the collection and the complete absence of any public services, or any area in which the visitor might rest or smoke. The Philadelphia Museum of Art had recently instituted paid admission and was undergoing considerable changes as a result.

In general the American system of administration accounts to a large extent for the efficiency and success of the art museum. Administration is regarded as a specialist activity and is not undertaken by the curatorial staff. While each individual curator is expected to budget for his own depart-

ment he generally has an administrative assistant capable of doing this and the general administration of the institution is the responsibility of a separate department. This has resulted in greater efficiency, a greater use of available resources and has allowed the curator to concentrate on the skills he is trained for. However, most museum administrators and curators insist that for this system to operate to its maximum, there must be a general understanding that the curatorial aspect of the museum is the reason for its existence.

Most museums have a Chief of Museum Operations or a business administrator who is solely responsible for all the institution's finances and budgeting. Similarly most museums also have a registrar, or registrar's department, responsible for all records relating to the collections, insurance files, loans to and from the collection and similar details. The advantages of this system seem considerable.

The wealth of the individual art museum has generally enabled it to attract highly qualified staff, but despite this and the massive output of art history graduates from American universities, there is an acute shortage of trained staff in American art museums. This is, of course, a world-wide problem and in America it is only partially alleviated

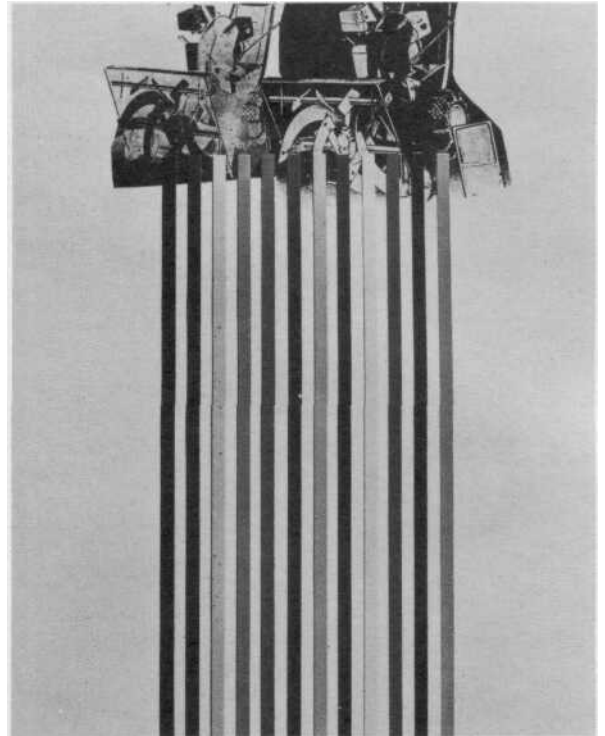
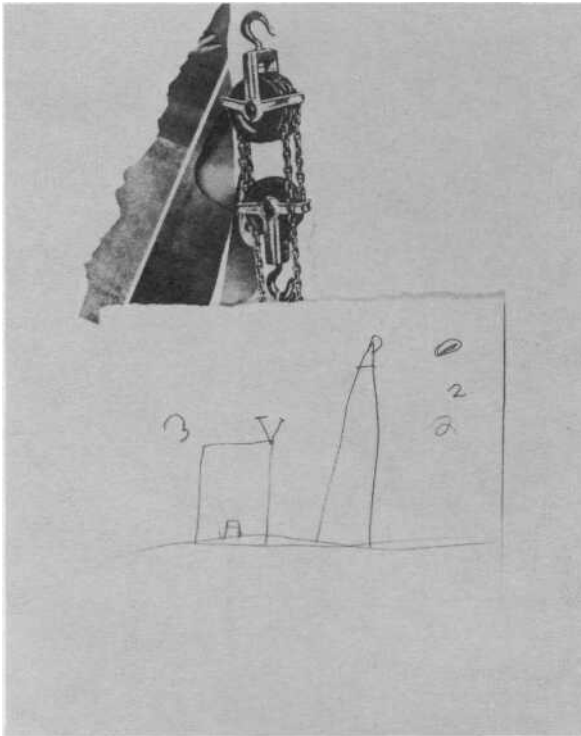


by training museums like the Fogg Museum, Cambridge and Curatorial training programmes like that of the Metropolitan Museum of Art. Most major art museums have accepted the necessity to train their own staff, but the demand seems likely to continue to exceed the supply, particularly in view of the high degree of training required by most museums at all staff levels.

The mundane problems of the American art museum, however, seem insignificant when compared to those being experienced elsewhere. The current boom in art museum building in America is ample evidence of the vigour of their situation. Few of the new art museums, however, seem to be completely successful. In most cases the function of the building had been sacrificed to its architecture. A reflection, no doubt, of the enormous community and individual prestige associated with this activity. An exception to this general observation is the new Whitney Museum of American Art which, as well as being a superbly designed art museum, is also one of the -best new buildings in New York. Commonsense appears to have been the guiding principle in the design of the Whitney and no elaborate theories are built into its structure. Basically the Whitney and the new areas in the Museum of Modern Art were

simple and flexible with few diversions from their purpose in displaying works of art. On the other hand the Los Angeles County Museum and the Guggenheim positively interfered with this function, with elaborate surfaces and textures in the former and an obsessive structure in the latter.

As a general conclusion it could be said that the American art museum is vigorous and alive while its counterpart in Europe, with some notable exceptions, is lethargic and unresponsive to its community, despite the quality of its collections. It should also be pointed out that the achievement of the American art museum in relating itself to its immediate community has not been accomplished by any pandering to an imagined level of public taste. The American art museum treats its public as an intelligent and responsive entity and does not regard it as having to be tricked, cajoled or enticed into a relationship with the visual arts. The results of this policy have been remarkable and are reflected in the high regard the community has, at all levels, for its local gallery or museum. Overall, however, some major questions remain unanswered and some new problems are likely to face the art museum in the near future. Specifically the art museum, despite its community



involvement, seems to be on the other side of the gap which has progressively widened between society and traditional cultural forms and institutions. To some extent it seems possible that the museum itself has contributed to the widening of this gap; despite its extension into the community, the very nature of the art museum seems to have reinforced the separateness of art from 'life', particularly where it has involved itself in contemporary developments.

Amongst the new developments in contemporary painting and sculpture in America has been one specifically aimed, or so it seems, against the art museum. The museum is now being seen by artists and critics as an inhibiting factor and is being blamed, perhaps unfairly, for the current predicament of the artist who has sought, since 1962, to achieve a greater rapport with society at large and who has seen his efforts frustrated by institutionalised culture. The real problem now facing the art museum is best summed up in this comment from the editor of *Art News*.²

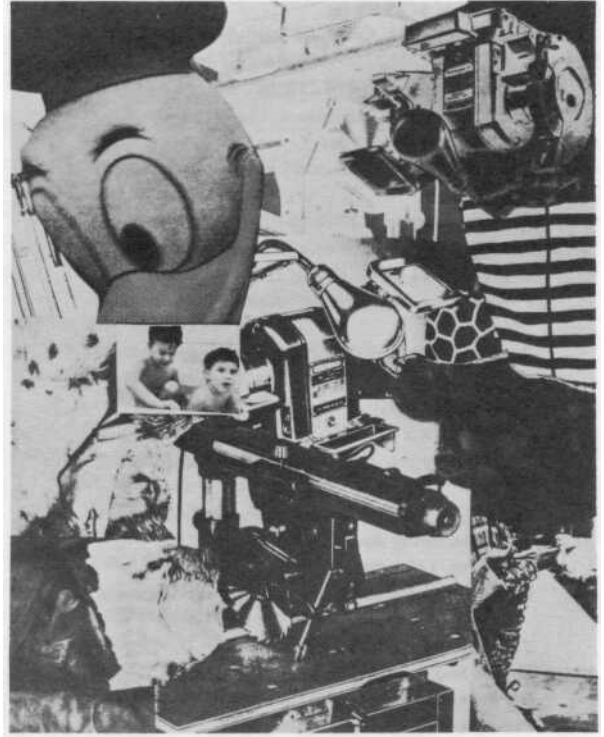
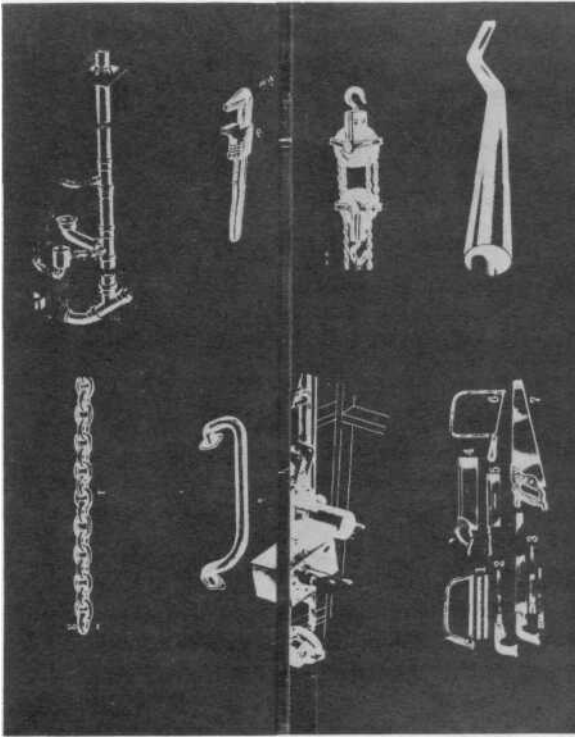
'American museums with their upper middle-class, middle-aged, middle-brow prides and prejudices are perfected mechanisms for draining the life out of both living art and audience. They tidy everything up: disinfect, deodorize, exsanguinate, embalm. There are big invisible

signs pasted all along their foot-breaking galleries which exhort:

DON'T TALK SO LOUD
 STOPLAUGHING
 NO NECKING
 KEEP MOVING
 WORSHIP THE PAINTINGS
 YOUR SLIP IS SHOWING
 IT IS STRICTLY FORBIDDEN TO SIT IN THIS CHAIR
 THIS STATUE IS WORTH \$5,000,000
 WHAT ARE YOU WORTH?
 IT'S A PRIVILEGE TO BE HERE
 DON'T HURRY BACK.'

H.K.

Mr Hamish Keith's visit to North America and Europe, between June and December 1967, was made possible by a travel grant from the Carnegie Corporation of New York, a Queen Elizabeth ii Arts Council Fellowship and the generosity of the Auckland City Council. During his travels Mr Keith visited major art



museums and galleries in America and also in London, Paris and Amsterdam. EDITOR

1. The term 'non-landscape' is used to indicate where the conventional image of a picturesque landscape does not fit and where power pylons can take precedence over trees and hills. EDITOR
2. *Art News*: vol 67, no 4 Summer 1968: page 23.

ACQUISITIONS

The recent additions to the Auckland City Art Gallery Collection given below continues on from the previous list published in the last issue of the *Quarterly*.

Augustus Edwin John, 1868-1961

- 68/20 *Standing nude woman*
Pencil, 18 x 12 ins
Purchased

Albrecht Durer, 1471-1528

- 68/21 *The angel with the key of the bottomless pit* 1498 (675)
Woodcut, 15 x 11| ins
Presented by the Auckland Institute and Museum

after Hans Burgkmair, 1473-1531

- 68/22 *Illustration from Der Weiss Kunig* 1514-1519 (B8o)
Woodcut, 81 x 7 ins
Presented by the Auckland Institute and Museum

after Hans Burgkmair, 1473-1531

- 68/23 *Illustration from Der Weiss Kunig* 1514-1519 (B8o)
Woodcut, 8 x 7 ins
Presented by the Auckland Institute and Museum

after Hans Burgkmair, 1473-1531

- 68/24 *Illustration from Der Weiss Kunig* 1514-1519 (B8o)
Woodcut, 8 x 7 ins
Presented by the Auckland Institute and Museum

after Hans Burgkmair, 1473-1531

- 68/25 *Illustration from Der Weiss Kunig* 1514-1519 (B8o)
Woodcut, 8 x 7 ins
Presented by the Auckland Institute and Museum

George Pencz, c1500-1550

- 68/26 *Lot and his daughters* (B8o)
Engraving, 1 x 2 ins
Presented by the Auckland Institute and Museum

Jan Sadeler, 1550-1600 **after**

Gerolomo Muriano, 1528-1592

- 68/27 *John the Baptist in the Judean desert*

- Engraving, 10j x 2J ins
Presented by the Auckland Institute and Museum
- Albrecht Durer, 1471-1528**
68/28 *The Knight and the landsknecht* CI497 (8131)
Woodcut, 15 x 11 ins
Presented by the Auckland Institute and Museum
- Albrecht Durer, 1471-1528**
68/29 *Nemesis* (bottom third only) CI504 (B?7)
Engraving, 5 (left), 5 (right) x 9 ins
Presented by the Auckland Institute and Museum
- Jacob de Gheyn, 1565-1629 after
Hendrik Goltzius, 1558-1617**
68/30 *The Drummer* (83)
Engraving, 8 x 6 ins
Presented by the Auckland Institute and Museum
- after (?) Domenico Beccafumi, 1486-1551**
68/31 *The Adoration of the Shepherds*
Woodcut, 15 x 19 ins
Presented by the Auckland Institute and Museum
- John Kinder, 1819-1903**
68/32 *Devil's Bridge, Filey, Yorkshire* 1854
Ink drawing, 7 x 10 ins
Purchased
- John Kinder, 1819-1903**
68/33 *Rocks, Filey, Yorkshire* 1854
Ink drawing, 7 x 10 ins
Purchased
- John Kinder, 1819-1903** i
68/34 *Near Flamborough Head, Yorkshire* 1854
Ink drawing, 7 x 10 ins
Purchased
- John Kinder, 1819-1903**
68/35 *Great Malvern*
Pencil heightened with Chinese white, 9 x 13 ins
Purchased
- Robert Procter, 1879-1935**
68/36 *Sunset and boats* 1900
Oil, 12 x 20J ins
Purchased
- George Edmund Butler, 1870-?**
68/37 *Farmyard pump*
Oil, 10 x 14 ins
Purchased
- Doris Lusk, 1916-**
68/38 *The Pumping Station* 1958
Purchased
- Jeffery Macklin, 1939-**
68/39 *Untitled* 1964
Oil, 48 x 69 ins
Purchased
- James McLachlan Nairn, 1859-1904**
68/40 *Silverstream* 1898
Watercolour, 10 x 14 ins
Purchased
- Girolamo Pieri Nerli, 1863-1926**
68/41 *Woman with turkeys*
Oil, 24 x 36 ins
Purchased
- Unknown, Spanish, 15th century**
68/42 *Chest with leaf and flower motifs*
Walnut with traces of polychrome, 30 ins high, 24 x 72 ins
Purchased
- Frank Wright, 1860-1923**
68/43 *Wanganui River*
Watercolour, 10 x 15 ins
Purchased
- David Alexander Cecil Low, 1891-1963**
68/44 *That 'Royal Oak' cartoon*
(Published *Evening Standard*, London, 26 March 1928)
Brush and ink, 10 x 17 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/45 *The cabinet whistle blows in Downing Street*
(Published *Evening Standard*, London, 13 October 1928)
Brush and ink, 11 x 15 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/46 *The land where the streets are paved with gold*
(Published *Evening Standard*, London, 12 December 1931)
Brush and ink, 12 x 19 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/47 *'I am not associated with Colonel Blimps' says Inskip, 1812/37*
(Published *Evening Standard*, London, 22 February 1937)
Brush and ink, 11 x 20 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/48 *Erosion in the Mediterranean*
(Published *Evening Standard*, London, 23 July 1937)
Brush and ink, 12 x 20 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/49 *Further and deeper*
(Published *Evening Standard*, London, 19 January 1938)
Brush and ink, 13 x 21 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963**
68/50 *Piece by piece*
(Published *Evening Standard*, London, 24 March 1941)
Brush and ink, 13 x 17 ins
Presented by Beaverbrook Newspapers Ltd

- David Alexander Cecil Low, 1891-1963
68/51 *This is where we came in . . .*
(Published *Evening Standard*, London, 11 November 1943)
Brush and ink, 14 x 17 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963
68/52 *Crack*
(Published *Evening Standard*, London, 24 July 1944)
Brush and ink, 15 x 18 ins
Presented by Beaverbrook Newspapers Ltd
- David Alexander Cecil Low, 1891-1963
68/53 *Over-enthusiastic undertakers*
(Published *Evening Standard*, London, 2 December 1949)
Brush and ink, 12 x 20 ins
Presented by Beaverbrook Newspapers Ltd
- Walter Richard Sickert, 1860-1942
68/54 *The cup of coffee* 01906
Oil, 19 x 15 ins
Purchased
- Hildegard Wieck, 1930-
68/55 *The family with the mask*
Oil, 49 x 32 ins
Purchased
- Elwyn Lynn, 1917-
68/56 *Western* 1965
Mixed media on canvas, 50 x 50 ins
Purchased
- Garth Tapper, 1927-
68/57 *Portrait of Colin McCahon* 1967
Pencil, 27 x 16 ins
Purchased
- Eileen Mayo
68/58 *Late harvest*
Serigraph, 14 x 22 ins
Purchased
- Alfred Wilson Walsh, 1859-1916
68/59 *Head of an old man* 1909
Pencil and watercolour, 9 x 6 ins
Purchased
- Dorothy Kate Richmond, 1861-1935
68/60 *Team ploughing* 1906
Watercolour, 10 x 10 ins
Purchased
- L. W. Wilson, **active** 1880s and '90s
68/61 *The shaded stream*
Oil on board, 11 x 17 ins
Purchased
- Margaret Olrog Stoddart, 1865-1934
68/62 *Farm house, Akaroa*
Watercolour, 9 x 13 ins
Purchased
- Archibald Frank Nicoll, 1886-1953
68/63 *Harewood, near Christchurch*
Oil, 11 x 15 ins
Purchased
- Patrick Hanly, 1932-
68/64 *Bowl and spheres in light* 1967
Relief print, approx 14 x 19 ins
Purchased
- John Drawbridge, 1930-
68/65 *Tanya, going and coming II* 1967
Etching with drypoint, 13 x 11 ins
Purchased
- Gary Tricker, 1938-
68/66 *Turakina valley II* 1967
Etching, 14 x 14 ins
Purchased
- Barry Cleavin, 1937-
68/67 *Anemone cycle I* 1967
Relief etching with aquatint, 9 x 9 ins
Purchased
- Arthur Boyd, 1920-
68/68 *Narcissus*
Oil, 19 X 23 ins
Purchased
- Eduardo Paolozzi, 1924-
68/69 *Empire news and moonstrips* 1967
Screenprint (set of 100 sheets), 15 x 10 ins
Purchased
- Jacques d'Arthois, 1613-1686
68/70 *Landscape: woodland with lake and figures*
Oil, 34 x 26 ins
Purchased
- John Perry, 1943-
68/71 *Wrap round (second version)* 1967/68
Lacquer on cardboard on chipboard, 35 X 40 (image)
Purchased



A Visit by Len Lye Mr Len Lye, an expatriate New Zealander born at Christchurch in 1901 and now living in New York, will make a brief visit to New Zealand. His name is associated with kinetic sculpture, an art form in which he has undertaken significant pioneering work that has influenced some of the younger avant garde sculptors now working in this field.

AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location: During alterations to the Gallery Building the entrance is off Wellesley Street East along the path behind the Auckland Public Library and bordering Albert Park. The Administrative Offices are temporarily located on the second floor of the Town Hall Building, at the corner of Queen Street and Greys Avenue.

Telephone: 31-796 (Town Hall: 74-650)

Coffee Room: Monday, 12 noon to 4 p.m. Tuesday to Friday, 10.30 am to 4 p.m.

Gifts and Bequests: Gifts to the Art Gallery in the form of *cash from income* upward to \$50 are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. Gifts to the Art Gallery of money or property would not attract gift duty, and the value of such gifts made during the donor's lifetime would not form part of his dutiable estate. An exception to this is where an intending donor declares a gift to the Art Gallery, but reserves to himself, during his life, an interest in the property so that the full beneficial interest does not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

Auckland Gallery Associates: The aims of the Associates are to stimulate and sustain public interest in the Art Gallery; to extend the Gallery's influence throughout the community; and to acquire funds through gifts, subscriptions and bequests, for the purpose of adding to the Art Gallery's collection of New Zealand painting, drawings and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Gallery, to lectures, discussions, film evenings, and social functions arranged by the Associates. Regular newsletters are sent out, and Members also receive the Art Gallery's *Quarterly*. Further information can be obtained from the Hon. Secretary, c/o Auckland City Art Gallery.

Publications: A set of 100 colour slides has been produced. Although the original order, has been fully subscribed, additional sets will be made available upon request. The price per set is \$30.

New Zealand Painting 1773-1967: A survey in 100 Slides

Each-slide is labelled. Each set is accompanied by a printed catalogue, biographical notes on the artists, and a brief historical essay by Hamish Keith.

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