

whangarei art museum

TE WHARETAONGA O WHANGAREI

And

e-north : whangarei art museum outreach gallery

Exhibition Education Resource Kit

Presents the Exhibition



CURSIVE LINE

Adele Younghusband (1878 – 1969)

And a circle of friends.

A SURVEY OF WORKS FROM: THE WHANGAREI ART MUSEUM COLLECTION
AND RECENT ACQUISITIONS; LOANS FROM WAIKATO MUSEUM, WAIKATO TRUST, AUCKLAND
ART GALLERY TOI O TAMAKI, FLETCHER TRUST COLLECTION, PRIVATE COLLECTIONS,
HOCKEN LIBRARY UARE TAOKA O HAKENAM, FERNER GALLERY, THE NEW DOWSE, HAMILTON
THEOSPOHY ORGANISATION/CATHOLIC LIBERAL CHURCH
PLUS CONTEXTUAL WORKS BY ARTISTS OF HER CIRCLE.

Designed and curated by Scott Pothan

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Adele Younghusband: *Sisters*, 1951, oil on canvas, Whangarei Art Museum Collection

Artists include: Adele Younghusband, Lois White, Olivia Spencer-Bower, Maud Sherwood, Bessie Christie, Eric Lee Johnson, Robert Procter, Horace Moore-Jones, Arthur Hipwell, Minnie White, Mervyn Taylor, Ida Eise, Ellen Smith, Ivy Copeland and Garth Tapper.

Resource Kit Contents:

- Introduction To exhibition
- Contextual background: The ART Deco Movement and Adele Younghusband:
- Adele Younghusband – A biography.
- Curriculum links and suggested activities Levels 1-3 (Yr 1-8)
- Curriculum links and suggested activities Levels 4-6 (Yr 9-11)
- Curriculum links and suggested activities Levels 7-8 (Yr 12-13)
- Cross Curricular links: English; Social science/ History; Maori studies
- Glossary
- Reference List & Resources

Cursive Line - Adele Younghusband and a Circle of Friends has cross curricula possibilities for the classroom, with both links to the arts and design, plus social sciences/ history, Maori studies and English.

We are online at:

www.whangareiartmuseum.co.nz

View information for past exhibitions and find background information to compliment this exhibition education resource kit.

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Introduction to exhibition:

Adele Younghusband's restless quest to work as an artist throughout her extensive life, constantly experimenting in style and media, always refining and redefining her visual language makes Adele Younghusband a significant figure in the history of New Zealand modernism in the 20th century. She was a woman born amid the "morass of Victorianism" but lived a life open to new ideas and challenge.

Her oeuvre shows a complex body of work in which allegory, portraiture and decorative elements all play a vital role, cubism and a later period of symbolist surrealism - all themes consistent with the 'art deco' aesthetic give an added dimension to her work.

S. Pothan Curator.

"This pioneer painter was one of the first to depart from orthodox landscape. A well known exhibitor at the Auckland Society, who has always displayed a strong individual outlook and an expanding trend towards experiment. For several years she exhibited powerfully designed canvases with a stress upon formal relationships of pattern and colour."

Arthur Hipwell 1941

Contextual background: The Art Deco Movement and Adele Younghusband:

Art Deco originated in Europe in the early twentieth century as a celebration of the decorative in a modern industrial age. It took its name from the title of an exhibition of modern decorative arts and industries held in Paris, France in 1925: the *Exposition Des Arts Moderne Decoratifs et Industries*.

By the 1930 Art Deco had become an International art movement influencing architects, industrial designers, graphic designers, and less commonly acknowledged, visual artists from around the world with New Zealand as no exception.

The lure of Art Deco for the visual artist was in the seduction of the decorative to express the vigour and optimism of a new modern industrial age that looked to a bright and exciting future of growth and opportunity.

Artists using the Art Deco sensibility looked to the Art Deco movement both in style, making use of the silhouette, sharp edges and flat bands and areas of colour, and in subject matter, including classical allegories, portraits, genre scenes and still life, often with a classical and rather academic undertone. Although these paintings are often cubist in appearance the artists influenced by this International movement subordinated the analytical eye of the cubist to the form and beauty of the decorative. Other modern art movements were also drawn upon, such as Symbolism, the Nabis, and Italian Futurism. Thus Art Deco paintings are usually eclectic: a stylistic amalgam of modernist styles though shy of modernisms genuine radicalism.

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Adele Younghusband, 1878 – 1969, was a New Zealand born artist whose works expressed the underlying decorative sensibility of Art Deco for well over 30 years. Modernism's influence was reputedly slow to emerge in New Zealand painting yet Younghusband's work shows the influence of this International art movement at the same period of time that Art Deco was reaching its pinnacle in Europe. Remarkably her prints and paintings reflect a strong Art Deco influence by the early 1930's. Below is a comparison between the works of Jean Dupas, 1882 – 1964, from Bordeaux France, executed at the height of the Art Deco movement and Adele Younghusband's *Saint Francis* c. 1950.

Maree Saunders
Education Coordinator.

Reference: Lucie-Smith. E., 1996. *Art Deco Painting*. London: Phaidon Press Limited.



Left: Jean Dupas. *The Parakeets*. (detail) c. 1925
Private Collection (Courtesy Barry Friedman).
From *Art Deco Painting*: Edward Lucie-Smith.

Right: Adele Younghusband. *Saint Francis*. C. 1950
Oil on Card.
Whangarei Art Museum Collection.

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Adele Younghusband – Biography:

Adele Younghusband was born Adeline Mary Roche on 3 April 1878 at Ngaroto near Te Awamutu in the Waikato. She was one of five brothers and three sisters, her father; Hungerford Roche was born in Dublin, Ireland. Her mother Emily was the daughter of a London barrister who immigrated to New Zealand to settle his family on Great Barrier Island in the Hauraki Gulf. Coming from a large family she occupied herself painting and drawing as a child, and according to her son Terry, she was particularly skilled at copying postage stamps. As a young woman she was able to adapt these skills to her employment as a photographic assistant and retoucher in Hamilton. Her parents reluctantly apprenticed her to Harry Gaze and Co, later a vice president of the Waikato Society of Arts.

Adele was twenty five when she met Frank Younghusband. He was forty and a grocer from Christchurch. They married in 1903 and her marriage certificate listed her occupation as 'artist'. They lived for a time in Christchurch and had three children, Joyce, Lance & Terry. The marriage was not a success however and Adele, with characteristic fortitude, left her husband Frank after the First World War taking the children with her to a new life in Whangarei. Her estranged husband died two years later in Nelson. She was forty three years old, a solo mother and widow in unsympathetic times.

She returned to photography taking family portraits and wedding photographs in partnership with George Woolley, a gifted if conservative artist, at the Art Studio in Bank Street, Whangarei. Residing in the infamous "Murder House" and struggling to support her three children. Art classes were also held and exhibitions shown.

Adele is listed as a working member of the Auckland Society of Arts in its records of 1909 to 1913. "Flower Study - Roses' oil on card c. 1920 from the George Woolley bequest collection is probably a typical work from this earlier period. According to a Sydney newspaper editorial(w1) written for an exhibition at the Lodestar Gallery in 1937 she had also studied painting at the Elam School of Art and under Horace Moore-Jones", a New Zealand artist who resided in Australia after the First World War and famous for his iconic painting "*Murphy and his Donkey*" of the Gallipoli campaign. Younghusband was also listed as a member of the NZ Academy of Fine Arts, exhibiting in their galleries in Wellington and she had sent canvases to London for exhibition with the British Empire Society of Arts. Her work attracted the attention of London art critic Page Rowe receiving special mention.

Younghusband work began to take a less romanticised view of her surroundings, particularly remarkable in that her colleague George Woolley remained within this vein throughout his working life. The intrusion of European man on the New Zealand landscape became an ongoing theme. Quarrying, road workers, workman's huts and factories became motif both for their design possibilities and also as commentary. In 1925 produced "*View from the rear Window of the Art Studio, Bank Street*" oil on canvas on board. The very utilitarian title and unpicturesque view of the Army Drill Hall and Whangarei Engineering Co. Ltd also indicate a new sparse design sense and an

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interest in the man-made impact on the New Zealand landscape. A more personal colouration was also becoming clear. The solid formalised structure of the buildings and a flattened aerial perspective were to become persistent concerns and link her work with others working at this time notably Rata Lovell-Smith, Rita Angus, Louise Henderson and Rhonda Haszard.

Adele was beginning to gain respect as a contributing artist to exhibitions countrywide. She exhibited in Nelson and was involved in theatre and literacy in Whangarei too. She also gained local notoriety as the first woman in the north to sport a new 'bob' hairstyle.

Clearly she was progressive and literal thinker in the context of her time.

Tragedy struck Adele with the terrible loss of her daughter Joyce in 1924 who suffered from a fatal thyroid condition, a condition which Adele was to suffer from also, and financial difficulties with the Whangarei photographic studio encouraged her to move to Dargaville and open a new branch of the business, and process the retouching work from Whangarei by service car to Dargaville. At this time she also fostered her younger son Terry to the Woolley's. It is said that she began a courtship here too but chose to remain a widow for family reasons.

In 1929 and on the verge of the Great Depression she moved again to Devonport Auckland, opening a photographic studio in the shopping centre and living above it. The oil painting "*Quarry, Devonport*", 1930, purchased for the Whangarei Art Museum collection, dates from this time. But times proved too harsh for this new enterprise and Adele moved on to Tauranga and then back to the family home in Hamilton becoming an activist for the establishment of a Waikato Society of Arts in 1934.

Ever inquisitive Adele Younghusband left New Zealand to study and exhibit in Australia in 1937. Her cousin Violet Roche arranged an exhibition in Sydney which was well received. The Art Gallery of New South Wales purchased work. She then moved to Melbourne to study with the prominent modernist painter in the Commonwealth – George Bell. Adele later said of her initial encounter with abstraction "*It took me a good three months to discover what it was faintly about. Then I began to see my way and a whole new world was unfolded*"(v). Younghusband is known for her printmaking from this Australian period; with examples represented in the Art Gallery of New South Wales and the Auckland City Art Gallery, Te Papa and the Whangarei Art Museum Collection.

Younghusband was elected member of the Victoria Society of Artists and had also become a member of the Contemporary Society of Melbourne. Some of her most significant and memorable works date from this time. Especially the lino cuts from this period which are some of the quintessential images of her time.

In April 1940 she sailed on the 'SS Awatea' returning to New Zealand – refer '*Illumination*' Sydney, linocut 1938. She took a teaching post at Hamilton Technical College and became ill with the thyroid condition which was to plague her for the rest of her life.

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Adele held her first one-person show in New Zealand at the Auckland Society of Arts Galleries in Eden Crescent in 1941. 'Log Haulers' oil on card 1941 is signature work in its rhythmic design and considered palette of this period.

It is not, though, the most vigorous or challenging of her works. Portraiture sometimes provided a more ingenuous approach to her work. "Portrait of a Young Man" 1940 and "The Violin Repairer" 1953 oil on board are excellent examples of a forthright documentary style.

Adele Younghusband also made various religious studies "Saint Francis" oil, 1950, was an obvious pacifist icon. The altar paintings at St Anne's Chapel and St Peter's Cathedral Hamilton, are dedicated to the memory of her parents and among her most important works. These are displayed powerfully in the show as light-box images by Whangarei Heads photographer Ellen Smith.

Like Lois White, Younghusband worked on three large murals each 10 feet by 4 feet titled "Homeless", "Evacuation" and "Evacuation of Children from Bombed City" in 1941. These were major works of social comment and despair. She had now endured two world wars.

"This pioneer painter was one of the first to depart from orthodox landscape. A well known exhibitor at the Auckland Society, who has always displayed a strongly individual outlook and an expanding trend towards experiment. For several years she exhibited powerfully designed canvases with a stress upon formal relationships of pattern and colour. Eventually she became interested in the most modern movements ... Surrealism is the latest phase of Younghusband's work. The abstracts revert to objective details assembled in strange sequences and starting juxtapositionsis it a search for subjective reality as opposed to objective realism? The aesthetic abstractions are fused with subjective conceptions" – Arthur Hipwell 1941.

She was painting prolifically now and initially very keen to teach the figurative abstraction and surrealism that had inflamed her fascination in Melbourne. But she had found New Zealanders 'too sane to accept it!' The Auckland City Art Gallery was to appoint its first professional director Dr. Eric Westbrook who appointed Colin McCahon as an exhibitions worker at the gallery in the early fifties. Westbrook encouraged Younghusband to convene a group of artists to exhibit at the gallery. This small band of like-minds was to become the "Phoenix Group" and consisted of Younghusband, Minnie White, Arthur Hipwell and Molly Macalister among others and they exhibited twice under this name. Their work was considered a little more progressive than the work seen at the art society shows of the time.

Never quite venturing into pure painterly abstraction; landscapes, still life, portraiture and mythological figurative works continued to dominate her exhibition listings.

The untitled Maori mythological study from 1936 in the Waikato Museum of Art and History is a fine example of a consummate design sense and an abiding interest in cultural appropriation if we view it only within our own time-context. With a little understanding of the artist it is hard not to acknowledge of Maori 'wairua' and dated well ahead of an interest in Maori design forms by Eric Lee Johnson, Theo

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Schoon and Gordon Walters in the late 1940's and 50's, but post date similar studies by Robert Donn around 1930.(vi)

The artist's oil painting 'Tane of the Forest' was presented to the Maori king Koroki in February 1966 by the Waikato Historical Society and now hangs in the King's Residence at Turangawaewae Marae.

A solo exhibition at the Waikato Society of Arts galleries in 1945 marked the society's recovery from the inertia of the war years. Painting such as "The Sisters" and "Still Life with Fruit" from the early 1950's are experiments with a synthesized form of cubism also seen in the work of Colin McCahon, Dame Louise Henderson and Northland's Freda Simmonds.

Younghusband's excursions into this ultimate cul-de-sac of contemporary ideas were often a little vacuous, but "The Sisters" 1951 oil on canvas, is a step towards a more personal interpretation. "Carnival" 1955 oil on board, is a delicious oddity of confectionery colours, balloons, streamers and 'joie de vivre'. Proof she could be a hedonist as much as a humanist.

Throughout a creative life as itinerant as her personal life often seems, she maintained a remarkable degree of self-awareness and empathy in her work.

Her health began to suffer. Terrified of doctors she moved to Auckland with her son Terry. Always the artist, she found her son's home not conducive to painting as there was "too much glass" and she later moved to her elder son in Panmure, living in the boatshed and persuading him to build a studio. She continued to paint and draw and kept in touch with artist friends Ivy Perry and Minnie White. She was to become blind in one eye and often disabled with arthritis – the worst of anxieties for a compulsive artist.

In her 85th Year, a survey exhibition of her work was held at the Hamilton Art Gallery opened by another friend and mentor, Arthur Hipwell.

Adele Younghusband died on 3 April 1969, leaving the world on the same day she arrived 91 years before. A perfect circle within a vibrant and poignant life. She leaves a legacy of modest and thorough endeavor with over fifty years as a working artist, and a unique insight into the New Zealand sense of identity.

K. Scott Pothan, Curator

October 1998-2008

(Edited by M. Saunders 2008).

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CURRICULUM LINKS AND SUGGESTED ACTIVITIES FOR PRIMARY AND INTERMEDIATE SCHOOL STUDENTS

CURSIVE LINE, ADELE YOUNGHUSBAND (1878 – 1969) AND A CIRCLE OF FRIENDS.

Levels 1-3 (Yr 1-8)

Learning the Languages of the Visual Arts

- Investigate the differences in various media by attempting to draw, paint and print the same subject
- Use pencil, pen (biro) and ink to draw: a vase of flowers or a set table, someone in your class and a special arrangement in the corner of your classroom. Once the drawings are finished discuss the variation in lines produced by different media and the variety of marks needed to describe different forms or objects such as hair, skin, petals, foliage, hard surfaces (tables and chairs) and different fabrics.
- View and discuss Adele Younghusband's *Still Life: bottle, jugs and fruit*, 1952, pastel and wash. As a class, create a large, funky still life inspired by this image. Each person must make a pastel drawing, painting, collage or cut out of a piece of fruit, a jug, bottle, teapot or other object/s that you would like in your picture. Once everyone has finished their object cut the pieces out and arrange them according to scale. If there are too many pieces make several compositions. Don't forget to make a suitable support for your objects once you have finished composing them.

Developing Ideas in the Visual Arts

- *Using paintings *View from the rear Window of the Art studio in Bank Street, Beach Houses, Dargaville* or *Captain Cooks Cottage* explore and create different views of familiar buildings such as your school or classroom, your home or groups of buildings in your town. You could achieve this by using a view finder or a camera to create a series of sketches or photographs.

Communicating and Interpreting Meaning in the Visual Arts

- *Talk about the ideas expressed in selected paintings
- *Describe the different subjects that Adele Younghusband has depicted. Why do you think the artist chose to draw, print and paint these things?

Understanding the Visual Arts in Context

- *Investigate and describe the places where Adele Younghusband made art.

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CURRICULUM LINKS AND SUGGESTED ACTIVITIES FOR PRIMARY AND INTERMEDIATE SCHOOL STUDENTS

CURSIVE LINE, ADELE YOUNGHUSBAND (1878 – 1969) AND A CIRCLE OF FRIENDS.

Levels 4-6 (Yr 9-11)

Learning the Languages of the Visual Arts

- Select an image such as *View from the rear Window of the Art Studio in Bank Street*, 1925, oil on canvas board, as inspiration to create a collage or multipart, collaborative, assembled mural. Investigate your townscape or cityscape using scale, overlapping planes, and composition with colour, tone and texture.
- Use the image *Saint Francis* to investigate composition, balance, geometry, proportion and the 'golden section'.

Developing Ideas in the Visual Arts

- Recreate one of Adele Younghusband's portraits in paint using broad, flat areas of colour and avoiding detail, compare the two images. Experiment with the same technique using your own photographs, drawings or paintings of your subjects.
- Look closely at Adele Younghusband Lino-cut prints such as *Tree Strawberry; Daily Bread; Moorings;* and Mervyn Taylor's *Mai, a Maori Girl.*, to investigate Linocut techniques. Create a series of prints using the same image with black and white, full colour, mono- colour. Try drawing over some to create interesting detail.
- Look closely at some of Younghusband's watercolour techniques. Create a number of mixed media works using combinations of graphite, charcoal and water colour to explore different combinations of these media.

Communicating and Interpreting Meaning in the Visual Arts

- Use the portraits in Adele Younghusband Cursive Line and a *Circle* of Friends to investigate how different presentations of a similar subject communicate a range of meanings. You might want to bring a photograph from home or a portrait you have made at school to compare with the work in the exhibition.

Understanding the Visual Arts in Context

- Research the collection of your local art gallery or museum and explain its role and function. If there is a body of work held in the collection by an important local artist, design and make a poster, video, leaflet, book or other interesting promotional object that explains the significance of the artist to the community and the institution.

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CURRICULUM LINKS AND SUGGESTED ACTIVITIES FOR HIGH SCHOOL STUDENTS

CURSIVE LINE, ADELE YOUNGHUSBAND (1878 – 1969) AND A CIRCLE OF FRIENDS.

Levels 7-8 (Yr 12-13)

Learning the Languages of the Visual Arts

- Explore spatial relationships by making a series of sketches of still life or the figure in an interior
- Use print making techniques such as monoprint, drypoint, etching and lithograph to explore different ways of drawing the nude or clothed figure.

Developing Ideas in the Visual Arts

- Use the images *The Repairer* by Adele Younghusband; *Red beret* by Maud Sherwood; *Portrait of a Young Maori Girl* by Minnie White to produce a series of 3 to 5 portraits of one sitter. Concentrate on capturing a likeness and then abstracting the figure and facial features. You could begin by using graphite, watercolour, pastel or collage and then extend your studies into finished works using acrylic, oil, oil stick or woodcut.

Communicating and Interpreting Meaning in the Visual Arts

- Create your own exhibition of works from *CURSIVE LINE*, Adele Younghusband (1878 – 1969) and *a circle of friends*. You may choose to curate your exhibition according to subject matter, media, a specific period or works produced in a certain place. Produce a written statement that suggests areas to research, activities for primary or secondary students and information concerning the focus of your show.
- Write a short review of *CURSIVE LINE*, Adele Younghusband (1878 – 1969) and *a circle of friends*. You can choose between one written for a local newspaper in the 1930s or one written for a local paper today. You must state the publication that your article/review will be published in and write in an appropriate style.

Understanding the Visual Arts in Context

- Choose two artworks in *CURSIVE LINE*, Adele Younghusband (1878 – 1969) and *a circle of friends*, and explain how they explore social issues of the time. Identify the work and artist. Identify the issue or issues and explain why it was relevant during the time that the work was made. Comment about how relevant this issue now. If you can, try and explain the importance of the artist addressing this topic.

Cross Curricular links:

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CURSIVE LINE, ADELE YOUNGHUSBAND (1878 – 1969) AND A CIRCLE OF FRIENDS.

English:

- Talking Heads: Find a portrait that appeals to you and see if you can write or role play in this person's character.
- Find two portraits that are in close proximity and write or role play a conversation between the two of them. You could role play what you have written with some one else in the class and present it.

Social Studies/History:

Things to think about and discuss:

- Find the paintings that feature specific references to the Industrial Age
- What can you deduce about Adele Youngusband's social concerns from looking at this painting?
- Describe the composition of the image.
- Can you identify anything in the painting that tells you how the artist feels about her subject?
- What part did the Industrial age play in Edith Collier's life?
- How might it have changed the way that she painted?
- Do you think the artists work celebrates the Industrial age or protests against it or do you think the artist was just interested in it as a contemporary subject of the era through which to explore painting techniques?
- Describe the mood of the paintings, how do they make you feel? Can you describe what it is that makes you react this way?

Maori Studies:

- Find the artworks that explore Maori mythology.
- What are the myths depicted?
- Why has the artist portrayed them in this way?
- Is this appropriation and if so why?
- If Not why not?
- In class Discuss appropriation.

REFERENCE LIST

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Green, Nicola. (1999). *Adele Younghusband: a Transitional Modernist*. Art New Zealand, issue 91, pp. 77- 82.

WEBSITES:

<http://www.auckland.ac.nz/uoa/about/events/2008/02/exhibitions/adele.cfm>

<http://www.fernergalleries.co.nz/default,1476.sm>

http://www.artis-jgg.co.nz/stockroom_artists_sel.asp?art=144

We are also online at:

www.whangareiartmuseum.co.nz

Visit this site to find further background information to compliment this exhibition education resource kit.

This Education resource kit was compiled
for the Whangarei Art Museum
by Maree Saunders B.F.A.
Education and programme Coordinator.