



Christchurch City Council



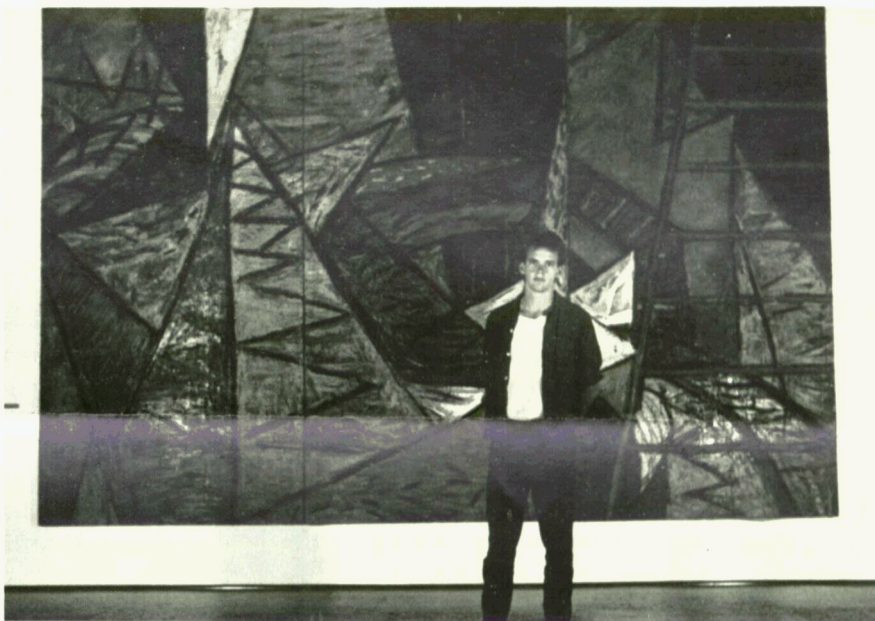
The Robert McDougall Art Gallery

ISSN 0111-1426

Number 57 May/June 1988

Robert McDougall Art Gallery
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thirty artists



Neil Fraser with Battleground 1985.

Thirty Canterbury Artists

May 1-June 9

The diversity of approach in the activity of contemporary artists in Canterbury could be seen as being no less varied than in any other region in New Zealand.

However, it is evident whilst waves of Internationalism have lashed at the plains of art in Christchurch they have not eroded entirely its regional identity. Familiarity with art currents in the outside world has been a great revelation to most creative New Zealand artists for more than half a century now and since the curtains were fully drawn back in the 1950's Canterbury artists have emerged as being some of the most creative and individual that this country has produced.

The 'Canterbury School' particularly in painting whether it is considered a reality or not has an identity in the 1980's just as strong as it ever was. That strength comes from the fact that at its core it has maintained a structured cohesion due in no small part to the tutoring and nurturing influence of Canterbury University School of Fine Arts. The structure of Canterbury art today is many layered within its activity and spans artists of three generations.

This exhibition drawn from largely Gallery acquisitions of Canterbury artists' work since 1980 attempts to reveal this layering and also attempts to

emphasise that influences during the 1980's are not entirely from without the region but are also from within. Artists like Don Peebles, Barry Cleavin and Quentin MacFarlane over more than a decade are just as important as any number of overseas or European directions. They and others have provided the filter and the buffer to slavish conversion and have been responsible for directing emerging creativity.

This is the cohesive element in the present day 'Canterbury School' against which individuals such as Phillip Trusttum, Alan Pearson, Bill Hammond, Neil Dawson, Peter Ransom, Michael Armstrong and others are able to stand in bold contrast adding such richness to the texture and character of art activity in this region.

The simple fact is that painting sculpture and printmaking are alive and well in Canterbury.

The 30 artists selected for inclusion in this exhibition are; Donald Peebles, Alan Pearson, W.A. Sutton, G. Trevor Moffitt, Neil Dawson, Phillip Trusttum, Barry Cleavin, Bing Dawe, Doris Lusk, Gordon Walters, Michael Reed, Graham Bennett, Joanna Braithwaite, Quentin MacFarlane, Sue Cooke, Julia Morison, Paul Johns, Simon Ogden, Llewellyn Summers, Morgan Jones, Michael Armstrong, Grant Banbury, William Hammond, Peter Ransom, Neil Fraser, Gary Collins, Denise Copland, William Cumming, Jason Greig, Tracy Wilson.

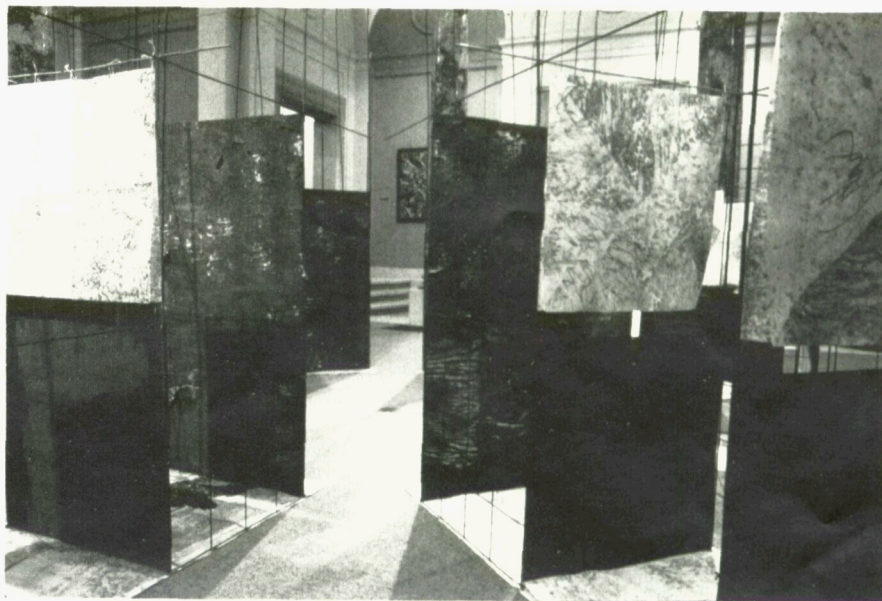
Pauline Rhodes
Intensum/Extensum
May 5-June 26

Pauline Rhodes is a Christchurch sculptor who lived and studied in Nigeria and England before completing her diploma at the Ilam School of Art in 1974. Her first solo exhibition was at the C.S.A. in 1977 and since that time we tend to associate her work with a continuing series of Intensum/Extensum installations. These have appeared successively throughout New Zealand galleries and have been running concurrently with her outdoor works.

The words 'intensum' and 'extensum' have been made from an amalgum of the words intensive/extensive/summation and are referring to open-ended expanding, closed or concentrated states. In the gallery works they operate as the titles for the temporal installations of mixed-material placements and hangings.

Her materials frequently involve rocks, iron plates and grids, timber and water. Their marks are made by the impregnation and merging of the materials through the basic processes of degeneration. Then they are assembled and placed, not just as objects to be viewed in their own right, but more as symbols or indicators of concept and idea.

In the 'intensum' concept the entities are concentrated, closed, resolved; in 'extensums' they are open, assert themselves, expand and extend. The interaction between the two zones introduces yet another concept — that of change within continuity. The



Pauline Rhodes' Intensum/Extensum installation at the McDougall 1982

temporary nature of the installation also reinforces this idea. It also relates the indoor installations with their associated land-pieces. In these Pauline Rhodes places a linear/planar element temporarily on an outdoor site. As a miniscule mark, private, isotheric and temporary it is photographed and removed.

In this manner many of the elements are re-used and reprocessed in a dynamic self-generating flux. Each piece grows upon and evolves from the parts that went before.

"I hope the projects work on several levels; that they have something for anyone who observes with a fresh and

open mind. That they are seen as metaphors," says the artist, "is not so important, but the fact that they have been used in a vital process of exploration and development and that this should continue. This is what is important to me."

Intensum/Extensum opens with a preview on May 5 at 5.30 p.m. and will be accompanied by an audio-visual programme on the related land-works series. Also Pauline Rhodes will give and illustrated lecture on her work on Sunday June 19, 3 p.m. These are both exciting opportunities to meet the artist and to discuss with her some of the tantalizing and stimulating ideas within her works.

Truth Rules II
June 16-July 31

A visit to Adelaide's Experimental Art Foundation and John Coley's discussions with the Foundation's Director, Louise Darth led to the New Zealand tour of Truth Rules II, a jolting collection of Australian underground graphics.

The exhibition of 121 works has been stirring controversy wherever it has been shown. It is challenging on a number of levels. Firstly, it is unconventionally presented. The posters are sealed in plastic envelopes which are attached to the walls by tacks through brass eyelets. The Foundation for Experimental Art is opposed to what it views as preciousness in the way in which art institutions fussily frame all exhibits and sanitize what should be direct communications. This no frills approach is refreshing although disconcerting to viewers used to seeing exhibits smartly offered, tastefully framed and matted.

The institute has an 'art in a suitcase' attitude towards the crating and freighting of exhibitions. Not for them the individually created slots to hold the travelling frames. With Truth Rules II, a simple wooden box with hinged lid and no fittings takes the exhibition between venues.

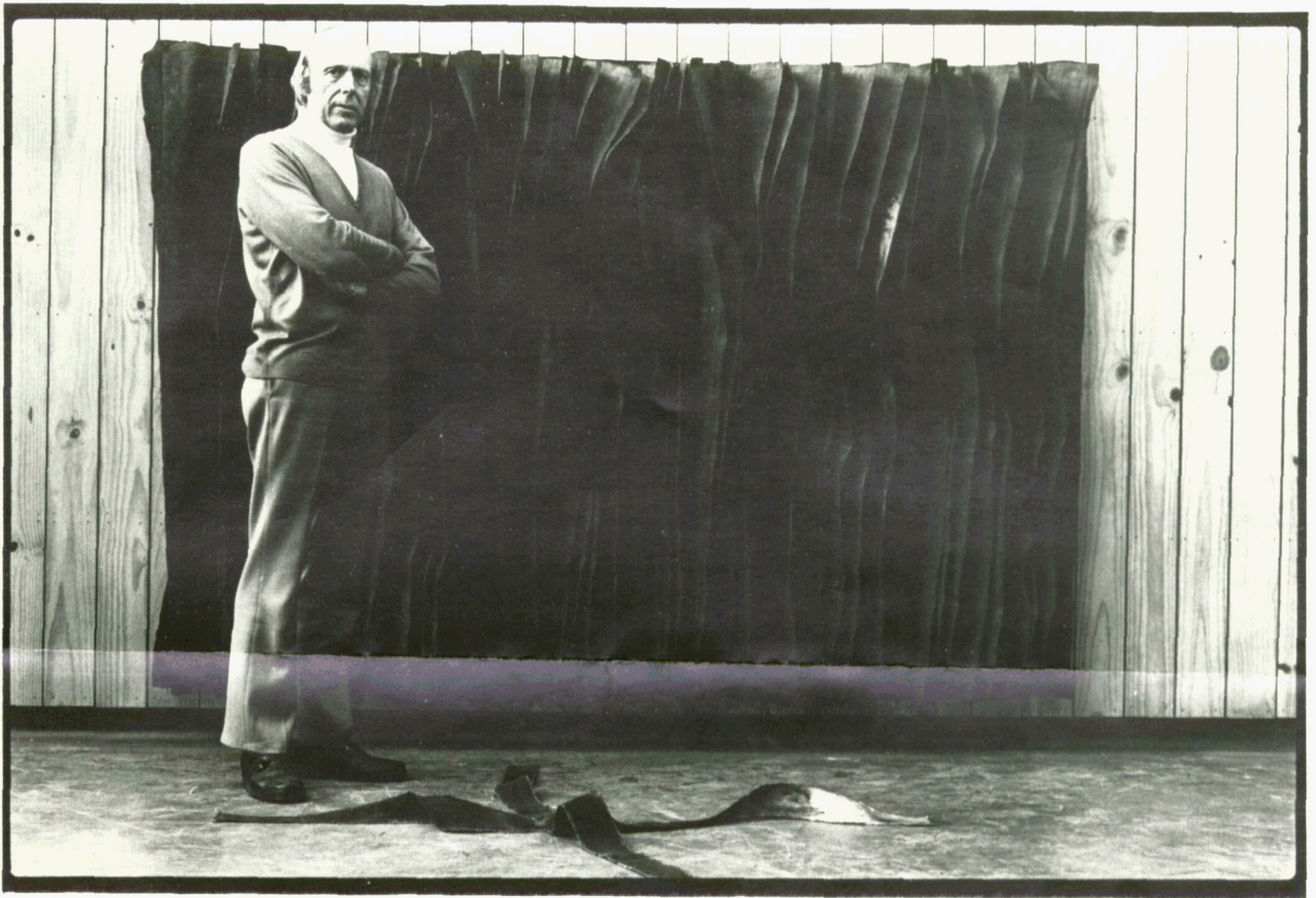
The stimulus lies in the works themselves. They offer an intriguing glimpse into the underside of the Australian way of life and the alternative politics of the "lucky country". In the year of the bicentenary, it is something of an antidote to the endless self-congratulatory images that flow from the Australian media. In Truth Rules II, the issues of the less visible Australian poor, Aboriginal land rights, a nuclear-free Pacific, feminism, multi-culturalism, union struggles and environmental conservation are addressed in colourful, energetic, often mordantly witty posters.

Some of the works confront the viewer with no-holds-barred frankness. These have offended some visitors in other centres and during installation at the McDougall, a warning "content may offend some viewers" will be posted at the entry to the show.

Just incidentally, Prime Minister Lange features in a number of the works for his stand on the nuclear-free Pacific issue.

This exhibition shows that the tradition of the poster as a subversive commentator on social concerns and the fine arts should be kept in separate compartments the vigour and innovative graphics of the works are worth the visit alone.

Lively graphics and biting content combine in TRUTH RULES II to create a stimulating and provocative, if unsettling, exhibition.



The artist Don Peebles with one of his canvas relief works in 1985

Don Peebles
Drawings of the 1980's
May 10-June 16

Don Peebles needs no introduction to Christchurch viewers. For many years he has been a major and influential figure on our local art scene both as an artist and at the Ilam School of Art where he recently retired as a Reader in Fine Art.

With Milan Mrkusich and Gordon Walters, Peebles belongs to the post-war group of New Zealand artists whose approach to painting is essentially abstract and formalist. His paintings, while obviously resisting the use of scenes or symbols to convey a narrative or emotive message, do focus on a clear content. They are centred on the unity of the concrete and tangible elements of form, texture, line and tone.

As to the drawings, it is obvious that it is through the role of drawing that Peebles explores a wide-ranging area of artistic ideas. This touring exhibition of thirty of his drawings executed during the 1980's, has been organised by the Bishop Suter Art Gallery with the assistance of the Queen Elizabeth II Arts Council and toured by the N.Z.A.G.D.C.

In it we have a wide selection. Some are exploratory sketches in which Peebles seeks an understanding of the underlying structure or essence of things. These offer some insight into his visual, intellectual and philosophical trains of thought.

Others are virtually 'fields of exploration' where, via the on-going process of a drawing, he notes records responds and moves towards forms that will ultimately emerge as elaborate painted works.

Yet others are drawings of ideas for installations, in which the shapes are places, manipulated and rearranged within a half-envisaged half-illusionary architectural space. Some, like *Wanaka 1981*, are descriptive landscapes economically executed but accurately and sensitively rendered. As T.L.R. Wilson says in the catalogue essay to this exhibition, "Drawing is a bountiful language for Don Peebles. It is a language of great diversity and richness... and a self-contained language of philosophical and spiritual speculation."

Along with the drawings on tour the McDougall is planning to exhibit several of Peebles' works held in the Gallery's collection and a number of other works still in the artist's possession. Together with the drawings these will create a rich and rewarding show.

The exhibition will be opened by Tom Taylor on May 10 at 7.30 p.m. and will be followed on Sunday May 22 at 3 p.m. with an illustrated talk from the artist — two occasions which we are certain you will enjoy.



Wanaka, ink and chalk, 1981

Miss Monica Richards

The death has occurred of Miss Monica Richards, one of the Gallery's strong supporters and good friends.

Miss Richards was a graduate of Canterbury University with a Master of Arts degree. She taught at schools in Canterbury and for a period in France where she also studied at the Sorbonne. She had wide ranging interests which included botany, music, the Dante Society and the W.E.A.

Miss Richards shared with her sister, the late Olive Stirrat, an enthusiastic commitment to the work of the Canterbury Museum and the Robert McDougall Art Gallery. The Stirrat Bequest for the acquisition of works for the collection is the generous legacy of Mrs Stirrat, with whom Miss Richards frequently attended gallery functions.

Monica Richards was a keen supporter of the Friends of the Robert McDougall Art Gallery and her alert presence at the monthly morning lectures and openings will be missed by all who appreciated her sharp intelligence and lively conversation.



Helene Carkeek, *Ginger and Shell on Gold Embroidered Cloth*.

Acquisitions

The following works have been purchased:

Grahame Sydney

Evening in the Studio

Etching

Helene Carkeek

Ginger and Shell on Gold Embroidered Cloth

Oil on Board

Alan Pearson

Untitled — 1983 Baroque Theatre Series

Oil on Board

Russell Clark

Volcanic Harbour 1960

Oil on Board

Steve Fullmer

Walking Mudfish

Raku fired

William Culbert

Reflections I

Light bulb and mirror

The following work was presented by Mr and Mrs S.G. Ratcliff of Christchurch:

Alfred A. Longden

The Village of Herne, Kent, England

Watercolour

Coming Events

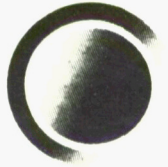
- May**
- 1 Thirty Canterbury Artists** — works from the collection — until June 9.
 - 5 Pauline Rhodes Installation** — Intensum/Extensum — preview 5.30 p.m. exhibition until June 26.
 - 7 Saturday Club** 10.30 a.m. Art appreciation club for adults.
 - 10 Don Peebles Opening** 7.30 p.m. with an address from Tom Taylor, Senior Lecturer, School of Fine Arts. Exhibition until June 16.
 - 14 Continuing Club** — 10.30 a.m. Art appreciation club for adults.
 - 16 Illustrated lecture** 7.30 p.m. by Marcel Marois renowned tapestry artist and teacher from Quebec, Canada. Admission \$5. Tickets at the door or purchased from the Canterbury Wool Guild.
 - 18 Friends Speaker of the Month**, 10.30 a.m. Don Peebles, a major Canterbury artist will give an address 'Untitled' Coffee served \$1.50.
 - 19 Kilmarnock Club** 10.30 a.m. Gallery club for disabled visitors, all welcome.
 - 22 Slide Lecture** 3.00 p.m. Don Peebles will illustrate and discuss aspects of his work.
 - 25 Wednesday Club** 1.30 p.m. Art appreciation club for adults. All welcome.
 - 27 Volunteers Morning** 10.30 a.m. Social morning and guided tour for the Gallery's volunteer assistants.
- June**
- 1 Thirty Canterbury Artists** — until June 9
 - Don Peebles** until June 16
 - Pauline Rhodes Installation** until June 26
 - Woollaston** until June 26.
 - 4 Saturday Club** 10.30 a.m. Art appreciation club for adults.
 - 11 Continuing Club** 10.30 a.m. Art appreciation club for adults.
 - 15 Friends Speaker of the Month** 10.30 a.m. Lynn Campbell Gallery Conservator will discuss 'Conservation at the Gallery'. Coffee served, \$1.50.
 - 16 Kilmarnock Club** 10.30 a.m. Gallery club for disabled visitors. All welcome.
 - 16 Truth Rules II** — a touring exhibition of Australian political and Protest poster art — until July 31.
 - 19 Slide lecture** 3 p.m. Pauline Rhodes will show slides of her land works and discuss her Extensum-Intensum installation series.
 - 22 Wednesday Club** 1.30 p.m. Art Appreciation club for adults. All welcome.
 - 24 Volunteers Morning** 10.30 a.m. Social morning and guided tour for the Gallery's volunteer assistants.



Friends at the Munch function

Friends of the Robert McDougall Art Gallery Inc.

President — Ian Miles
Vice President — Grant Banbury
Treasurer — Chris Brocket
Secretary — Frances Adank



Ian Miles.

A New President

We would like to introduce our new president Ian Miles.

Ian was a lively member of the Friends last year and has already brought valuable experience in the public relations area to the executive committee. This will be of great advantage to us in his new position, especially as we are intending to increase the public's awareness of the urgent need for a new city gallery. We welcome Ian as president and would like to assure him of our whole hearted support for his endeavours.

From The President

Friends,

What a year lies ahead.

The Friends accurately can claim to be coming of age when issues as vital, engrossing and diverse as a new gallery, membership drive, invitations out into the community, Speaker of the Month

and even our attitude to city amalgamation are vying for our attention.

We come into the year with a new-look committee already showing its determination to tackle the issues before us. A number of new faces are welcomed to the committee table and I believe the group represents a fair cross-section of members.

However, time is a precious resource for any group and to best utilise the generous allocation these people make available, your executive deserves the support of every Friend.

What can you do? Support the activities — attend, partake, take part. Spread the message — speak with enthusiasm of the common interest we share. Enrol new Friends. But above all, communicate. Tell us what you want, what you think, what you can do to help. Ultimately, our organisation will be as good as the support of its members. At this time in particular we need that support.

Having built, in well under a decade, a reasonably strong foundation of

regional support for the Gallery, the Friends now face a watershed. Decisions must be taken on the direction or directions we should now follow. Do we throw ourselves into a concentrated programme of nurture for the day-to-day work of the Gallery? Do we commit the Friends' major efforts to the provision of a new civic art gallery for Christchurch? Do we go all out for a much increased role of members, strengthening the organisation in order to better achieve future objectives? Do we embark on a campaign to support Canterbury artists in tangible ways? Do we undertake a major fund-raising programme so that one day we can allocate good sums to any or all of the above? In short, precisely what are the aims and objectives of the Friends as we steer it into the 90's?

Your new committee has tackled this key issue as its number one priority. Already we are beginning to map out the areas to be addressed and it is my determined intention that we formulate a comprehensive policy early in the new term. You will be advised of developments. We hope that you will make your views known to us.

I believe we have right now a unique set of circumstances which allow us all to play a positive part in shaping the cultural city our children and grandchildren will inherit.

To blow it is to regret it. For my part, I assume the presidency at rather short notice on the clear understanding that it is my role to collate the input of committee and Friends.

We regret we enjoyed only one year of Peter Simpson's inspired guidance. However, we are heartened by a pledge of ongoing support from our Man in the Beehive.

Likewise some long-serving committee members now look to new interests but we retain their valued input through membership. One of my first tasks was the pleasurable one of confirming life membership for former President Robert Erwin, and also Pat Unger and Julie King. These selfless pioneers, who carried The Friends through thankless early days, can be proud of the dynamic young organisation they have built. It is now the duty of all Friends to ensure the impetus is not lost.

Ian R.J. Miles

New Gallery a Big Step Closer

The how, when, where and why of a new civic art gallery for Christchurch were spelt out to Friends and the public at the AGM in mid-March. Following formal business, issues which have concerned interest groups for years came into the public domain via expressions ranging from bland statement to impassioned plea.

Professional consultant Ken Gorbey of Wellington provided a conclusion to a range of views from representatives of a number of special interest groups. Notably not one dissenting voice was aired and The Friends can take heart from strong support. With so many compelling reasons for a new gallery, can it long be denied? The event and issue attracted publicity, although at times media coverage spun off-track to cover individuals' own hobby-horses.

Nonetheless the Friends accepted the mandate to co-ordinate the drive for a new gallery, bolstered by the forum's resolve. The evening marked the turning point from a call by insider groups to one made universal by a coming-together of the wider public.

The Friends' new committee now takes up the drive, seeking to resolve four key inter-related issues — requirements of a gallery, location, timing and funding.

Almost inevitably, this high-profile issue tended to overwhelm the business of the AGM. But the Friends' enthusiasm was evident and key issues from finance (good bank balances) to elections promised a positive year ahead.

Your new committee elected at the AGM:

President: Ian Miles

Vice-President: Grant Banbury

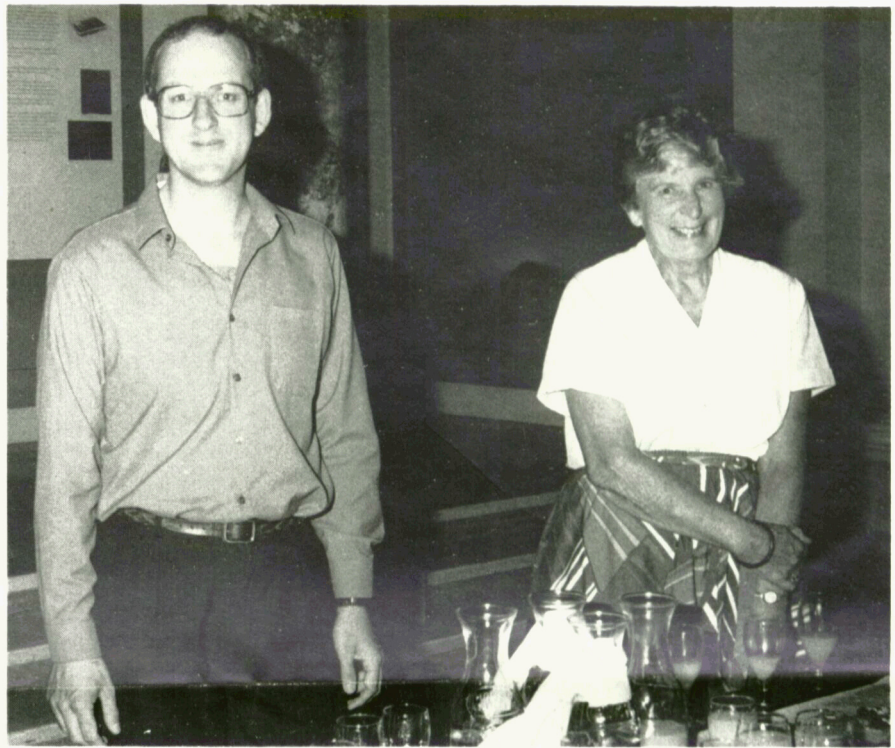
Treasurer: Chris Brocket

Secretary: Frances Adank

Executive Committee: Hilary Langer, Penny Orme, Denise Copland, Doris Holland, Barbara Stevens, Geoff Clark, Barry Holliday, Rod Spence; John Coley ex officio.

March Speaker of the Month

Julie King helped us in 'Finding contexts for this year's Exhibitions' by using three very different examples. The N.Z. National Parks exhibition provided an example — easily understood in how we relate to our Parks through the historical sequence of artists' interpretations of the various regions with their very different climates, light and human involvement. Context was harder to find in the Edward Munch exhibition.



Friends volunteers Richard Whyte and Patricia Bowron help with the catering at the Friends evening for Munch.

It seemed to be about the meaning of prints as illustrated by Munch's work rather than of the themes of his paintings and lithographs. The exhibition 'Stuffing On' seemed to be out of context in the Centre Court. It was a very strong statement in the context of the traditional female arts of sewing, knitting, crochet, taking off art, and with a crudity essential to make its point.

Openings

So far this year there have been three special exhibition openings for members of the Friends:

The exciting Munch and Paladino shows, the Gontcharova opening, at which the Senior Curator for the National Art Gallery, Anne Kirker, gave an interesting address and the Gretchen Albrecht opening.

Each has provided an excellent viewing occasion as a pleasant social event. We recommend that as members you participate in these relaxed, informative and enjoyable gatherings, which are part of the advantages, you can enjoy as a Friend.

Come along to our next opening, which will be an installation by **Pauline Rhodes** on 5 May at 5.30 p.m. and meet our new President. Hope to see you there.

New Members

Lisa Barbour	Sara A. Black
Helen Mary Black & Mathew Turnbull	
Miss E.M. Chant	A.Y.S. McCurdy
Mrs B. Collins <i>Life</i>	Paulina A. Currie
Judith Derrick	D. Gray
Sandra Greig	
Mr & Mrs R.J. Hudson	
Jane M. Johnson	Joy & Robert Lines
Marion Maguire & Stephen Gleeson	
Margaret Montgomery	V.R. Maxwell
Anne Murray	Victor Paul
Alison Pearson	A. & W. Robinson
Shirley Community Centre Society Inc.	
Mark Stocker	I.M.G. Schel
Kura Watson	Janetta & Larry Skiba



Museum and Gallery consultant Ken Gorbey addresses the Forum.