



Christchurch City Council



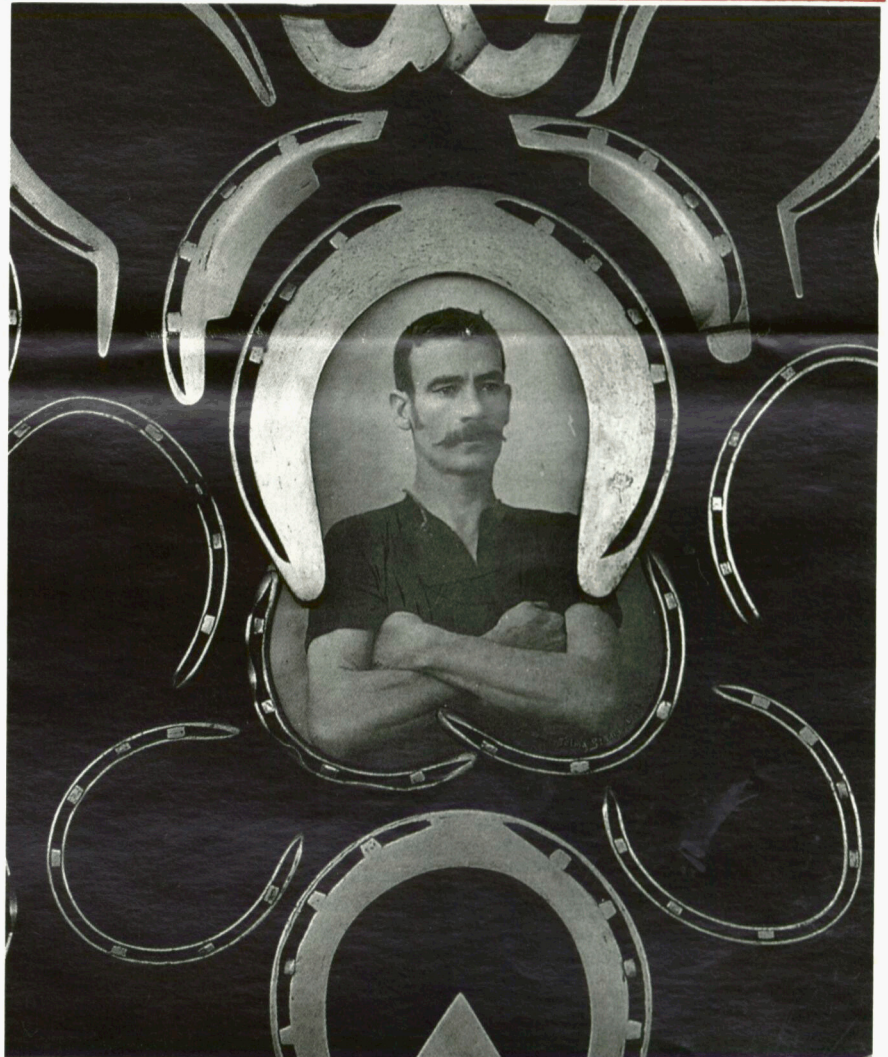
The Robert McDougall Art Gallery

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Robert McDougall Art Gallery
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Artistic Review



Farrier Robin Toms Detail of a horseshoe display by Andrew Smith, a farrier who worked in the Hawera district. Such displays were commonly used at A & P shows to attract custom.

Mau Mahara – Our Stories in Craft May 4-June 23

Mau Mahara – Our Stories in Craft is an historical exhibition that traces 150 years of New Zealand culture.

Each exhibit has been selected not only for its aesthetic value but also for the story that it tells about the craftsperson and New Zealand's craft heritage.

Objects and stories come from a diverse background of both Maori and Pakeha cultures. The stories explore the joy of making, the skills and knowledge perseverance and ingenuity needed to make objects of beauty or utility.

Mau Mahara – Our Stories in Craft is the Crafts Council of New Zealand's contribution to the 1990 commemorations marking 150 years since the signing of the Treaty of Waitangi by its partners. The traditions and aspirations of our peoples are found together in **Mau Mahara**, an exhibition to play tribute to the energies that have shaped New Zealand craft.

The exhibition spans the full range of traditional craft media and contains a diverse and fascinating range of objects. The contemporary display of objects, which includes audio-visual material will make **Mau Mahara** a very special craft event.

Admission to **Mau Mahara – Our Stories in Craft** is \$5 per adult, \$2.50 child, and there are special concessions for party bookings and school groups.



Trace Hodgson
 – Cartoons and Comic Strips
 April 5-May 12

Trace Hodgson began drawing political cartoons and incidental illustrations for the *Listener* in 1984, and at a remarkably early age – thirty two – he has drawn a place for himself in the pantheon of New Zealand's great cartoonists: Low, Bromhead, Brockie, Ball, Scott.

'Trace Hodgson, Cartoons and Comic Strips' mounted and toured by the Hawkes Bay Cultural Trust is a selection of 45 original drawings.

The exhibition is curated in four categories – the political cartoon lampooning national politicians, the cartoon focusing on other issues – conservation, race etc, the full colour caricature of national identities, and the surreal comic strip drawn by Trace Hodgson for *The Listener*. The works encapsulate a fragment of our recent political times. No longer hampered by the scale of newspaper publication, the full-sized originals have an immediate impact.

Over the last six years Trace Hodgson has developed a strong and brilliant caricature supported by a quirky and invariably funny story-line. He loves comics and reguently his hapless victims, our country's leaders, find themselves characters in some comic strip saga.

A modest and mild-natured man, Trace explains –
 "... I am a cartoonist because I can draw, I can draw because I've spent my whole lift drawing. I don't have any special insight into life or what it means. The older I get the more confused I become".

Alison Holst
 Pen, pencil, gouache
 Collection of the artist

The Public Conscience
 – Selected Cartoons
 1897-1925

This exhibition will be mounted to run concurrently with Trace Hodgson and will include drawings by a number of cartoonists who appeared prominently in the daily and weekly newspapers in the first quarter of the twentieth century. Among the artists represented are David Low, Ted Sinel, Walter A. Bowring, Andrew Kennaway Henderson, James Miller, Alan Stuart Paterson, Fred Cumberworth, John Gilmour and others.

New Zealand has had a long history of cartooning and has produced some outstanding cartoonists, some such as David Low, have attained international recognition.

However, the high point of this art form was within the first three decades of this century, which coincided with the hey-day of the many illustrated weeklies such as *Auckland Weekly News*, *New Zealand Illustrated*, *The New Zealand Free Lance*, *The Otago Witness*, *The Weekly Press*, *The Canterbury Times* and *Spectator* to name but a few.

Each eventually had their staff cartoonist but also employed others on a freelance basis. Most of the drawings that comprise this exhibition are from the pictorial collection of Canterbury Museum to whom we are indebted for their willingness to make them available on loan.

Recent Acquisitions:

The following works have been acquired for the collection:

Margaret O. Stoddart
Godley House, Diamond Harbour c.1913
 watercolour

John Gibb
Low Tide, Innellan, 1871
 watercolour

David Brokenshire
windbowl, 1990
 Porcelain

Ronald McKenzie
Lake Wairarapa c.1921-1922
 watercolour

The following works were kindly presented by Miss R. Reynolds:

Margaret O. Stoddart
Roses c.1908
 watercolour

C. Hay-Campbell
The Fisher Girl c.1912
 oil on canvas

Emma Squire
Meeting an Old Friend 1893
 watercolour

Phyllis D. Bethune
Summer Afternoon in the Hunter Hills c.1959
 oil on canvas

Thompson Success

'At Home and Abroad' was a most successful exhibition. The opening was attended by some 300 people including Mme Annette Thompson, the artist's daughter, who had travelled from France especially for this exhibition. 'At Home and Abroad' was officially opened by Monsieur Jean-Pierre Jarjanette, the French Consul in New Zealand. The exhibition ran for approximately six weeks and during that time 31,000 people visited it and many people had known Sydney Thompson personally. A smaller version of 'At Home and Abroad' is now touring the country for the next two years.

Sydney Lough Thompson's daughter, Mme Annette Thompson, is presently cataloguing all paintings by this artist. She would be grateful if owners of his works who haven't already been in contact with her, would please write to her giving details (title, size, medium etc) of the work they own. Owners can remain anonymous if required.

Mme Thompson can be contacted at the following address:

Mme Y. A. Thompson
 10 Allée des Sauses
 Le Cabellou
 29900 Concarneau
 FRANCE

Art Annex

Recognitions

April 11-May 7

From April 11 to May 7, 1991 the McDougall Art Annex will be exhibiting recent work in mixed media by six young artists with strong ties to the Canterbury region. The exhibition, entitled **Recognitions**, aims to introduce the work of these emergent local artists to the wider audience of a public art institution.

The artists selected for inclusion in **Recognitions** – Marianna Bullmore, Shane Cotton, Séraphine Pick, Kim Pieters, David Reid and Peter Robinson – share a general concern with the “found”. These artists work both with found imagery (imagery which already exists and may be transformed or redefined by a new approach) and with found objects (using

unconventional materials to produce an artwork which is receptive to chance process).

Marianna Bullmore was born in London in 1962 and attended the School of Fine Arts at the University of Canterbury from 1981-83. She has painted murals throughout Christchurch and has exhibited locally at the James Paul Gallery and further afield at the Christopher Moore Gallery in Wellington and the Bath-House Art Museum in Rotorua.

After graduating from the School of Fine Arts at the University of Canterbury in 1988 Shane Cotton (Ngai Puh) became the Wilkins & Davies Auckland Society of Arts Young Artist of the Year. He has exhibited at the Brooke-Gifford Gallery in Christchurch, at the Last Decade Gallery

in Wellington, and most recently at the National Art Gallery in **Kohia ko Taikaka Anake**, an exhibition of contemporary Maori art.

Séraphine Pick was born in Kawkawa in 1962. After graduating with a Bachelor of Fine Arts in painting from the University of Canterbury in 1987, she travelled to Europe and studied works in public collections in Spain, France and Holland. Séraphine has exhibited in Christchurch, Nelson and Auckland. She held her first solo exhibition, ‘Almost, but not Quite’, at the C.S.A. Gallery in 1989.

Kim Pieters, born in 1959, has been painting for ten years. She has exhibited at the C.S.A. Gallery and the Arts Centre’s Visitors Gallery in Christchurch, and at the New Zealand Academy of Fine Arts in Wellington. She states of her work: “My art is drawn from the play of the child or tribal mind, which more precisely involves tapping unconscious sources. What gets created is a distilled sense of the moment”.



Wilhelmus Ruifrok

May 16-June 11

From May 16 to June 11 the McDougall Art Annex will present an exhibition of recent work by Christchurch painter Wilhelmus Ruifrok.

Ruifrok has exhibited extensively throughout New Zealand since 1974. He graduated from the Christchurch Polytechnic in 1971 with a Diploma of Graphic Art, and attended the School of Fine Arts at the University of Canterbury in 1972.

Ruifrok is an idiosyncratic artist who draws on a richly eclectic vein of sources to produce his distinctive paintings. Following a trip to Holland in 1978 where he studied the works of Vermeer, Rembrandt, Dali and Bosch in public collections the influence of these artists began to form a presence in his painting. Another strong influence of Ruifrok’s work is psychedelic graphic art of the sixties.

During the 1980s Ruifrok has both designed and performed in a number of theatrical events. His large, ornately decorated paintings often appear like stage settings in which he has grouped a weird panoply of characters who contort and writhe under Ruifrok’s direction.

Of Ruifrok’s work, Garth Cartwright has written:

Ruifrok’s paintings give off a campily aggrieved feel – they’re fractured allegories whose mood is, at once, doomed and hopeful, mysterious and satirical. For now he’s somewhere between German surrealist Max Ernst and flashy science-fiction film **Cherry 2000**, dancing on the fine line that divides a kitsch clown from a visionary painter.

The opening of the exhibition is at 5.00 p.m. on Wednesday May 15 and everybody is welcome to attend and meet Wilhelmus Ruifrok. It will be an intriguing and thought-provoking exhibition by a local artist of great individuality.

David Reid was born in Christchurch in 1960, and graduated from the School of Fine Arts at the University of Canterbury in 1983, receiving the Sawtell/Turner Award for Painting. He has exhibited extensively in Christchurch, and in Auckland, where he now lives.

Peter Robinson (Ngai Tahu) graduated from the sculpture department of the Ilam School of Fine Arts in 1988. He has exhibited at the Last Decade Gallery in Wellington and in the **Kohia ko Taikaka Anake** exhibition at the National Art Gallery. He is currently teaching art at Christ’s College.

Recognitions promises to be an exciting exhibition of work by an emerging group of Canterbury artists. Friends of the Robert McDougall Art Gallery are warmly encouraged to attend the preview of **Recognitions** at 5.00 p.m. on Wednesday April 10 and meet the artists.



‘At Home and Abroad’ opening.

In the Footsteps of Scott

In the footsteps of Scott, but with infinitely better equipment and clothing the conservator of the McDougall Art Gallery took her annual leave in the coldest place on earth. The task, a momentous one, to "boldly go where few had gone before", to proceed with a conservation survey on three historic museums sited on the Ross Ice Shelf – Captain Scott's two huts at Hutt point and Cape Evans, and Shackleton's hut at Cape Royds. Before her stretched the interminable wait of three days at the Antarctica departure lounge watching videos of Star Trek (very apt); the lengthy tortured flights, three in total, 23 hours in the air, a record apparently; -40° temperatures, noisy neighbours, frostbite, static electricity and new and novel ways of going to the toilet. Was it all worth it?

The Star Trek videos, there to amuse the intrepid American travellers, proved somewhat inspirational in the sense of visiting new worlds, not knowing what was before you and now to cope with the unknown. It also took your mind off the intense boredom of sitting about in an

airport lounge, something we have all experienced.

The flights on the Hercules are the final tortures to be inflicted on those who are masochists at heart. They must be to want to travel to the coldest place on earth. If any employer would like to discover that most uncomfortable method of seating etc for their employees, I suggest they take an eight hour ride on a Hercules. All this pales into insignificance when you step from the plane into the whiteness and intensity of an unspoilt (well relatively) world. Even breathing was an experienced, never to be forgotten. The feelings must be rather like the first emotions of a new born baby: "Shrief, this is decidely foreign, take me home". The excitement of the new is at time unbearable. The cold is bearable, the noisy neighbours too cute and cuddly to be annoying, although I wish someone would tell them about flush toilets. Frostbite, if you are careful, is not a problem especially in the summer months. The toilet, well we won't go into that. If you are interested you can buy the memoirs to be published soon, under the title of "Sanitary Places of the World".



Zena Cooper

Zena Cooper joined the gallery staff during February, replacing Janis Churchill as Administration Assistant. Zena has come to us from the Building Control department of the Christchurch City Council where she was based for three years. In her spare time Zena is involved with the Christchurch Operatic Society.



Lynn Campbell on the left in Antarctica.

Friends of the Robert McDougall Art Gallery Inc.

President – Hilary Langer 348-3982
Vice-President – Margaret Ann Tan 348-6769
Treasurer – Chris Brocket 557-133
Secretary – Gwen Wilton 663-675



April

Speaker of the Month

On April 17, Professor H. J. Simpson, formerly Head of the Department of Fine Arts at the University of Canterbury will give a talk entitled 'The Art and Architecture of Turkey' which he will illustrate with slides taken during travels in the Middle East.

Coffee will be served at 10.30 a.m., \$1.50 at the McDougall Art Annex.

May

Speaker of the Month

On May 15, Pippa Davies, of the Embroiderers' Guild, will speak about the part played by Canterbury embroiderers in making four stage hangings to be sent to England in 1993. These will be New Zealand's contribution to a replica Globe Theatre to be built near the original site in Southwark, London.

The finished work will be shown in Christchurch at a later date.

Coffee will be served at 10.30 a.m., \$1.50 at the McDougall Art Annex.

February

Speaker of the Month

The standard of art education in New Zealand schools is now the highest in the world. This assertion, which surprised some of the audience, was among the opening remarks of Ted Bracey, Head of the School of Fine Arts, in his address to Friends at the coffee morning on 20 February.

He contrasted the low status and recreational character of art education that most adults had experienced with the much higher esteem it now has and especially the sheer quality of the standards being achieved. At bursary level any two of the five practical art subjects can now count towards general entry to university. More students now take practical art for bursary than take French. Slides showing art made by senior students gave ample evidence of the excellent work being done in our schools.

That high standard is maintained at university, and graduates of the School of Fine Arts are welcomed at the most prestigious graduate schools in the world and they invariably succeed there.

He noted that the poor state of art education 25 years ago was but a reflection of the whole art context in New Zealand at that time – a largely amateurish affair. In his opinion it was art teachers who had led the way, alerting the community to an appreciation of art. Most of the credit for

whatever advances New Zealand art has achieved usually goes elsewhere. More credit should be given to the art educators in the schools.

Far from giving rise to complacency, however, art education is under a good deal of criticism. Should art education be directed towards larger goals that practical skills? He would say Yes to that: the vast majority of children will become consumers of art and not practising artists. The new art syllabus for schools and the enormous interest in art history were responses to this need for a broad approach. There were also consequences for public art galleries and these will soon mean, he predicted, and hundredfold increase in the pressures being placed on places like the McDougall – more and more requests from schools and more and more visitors to the gallery.

Ted Bracey then dealt with more controversial issues, ones arising from the arguments of Bourdieu, the French sociologist, who pointed out how in every society a dominant group defines the content, the methods and the values that are to be passed on – in schools for example – and effectively shuts out what does not belong. Pointing with both hands to himself, he said that he represented the dominant group in New Zealand: as a white middle-class middle-aged male he symbolised the decision makers. Women, Maori, and the working class do not belong to this dominant group as of right. Education is an activity where Bourdieu's theories seem to fit well. Ted Bracey admitted that he did not really know how vulnerable New Zealand art education is to the criticism that it serves privilege.

Finally Ted Bracey suggested that public gallery staff might profitably try asking themselves the kinds of questions that might occur to less privileged people on their first visit to an art gallery. Such an exercise might help those already in the art field to think more broadly about art.

Annual General Meeting

Some fifty members attended the AGM held in the Gallery on Friday 1 March. Before presenting his report, the president, Ian Miles, asked the meeting to approve two changes to the constitution in order to enable the committee to work more efficiently. These were accepted.

Reviewing the year, Ian referred to the healthy state of the finances, the accumulated funds of \$60,000 representing good progress towards the aim of \$100,000. He also reminded members of the three main goals of the Friends: to

support local artists; to assist the Gallery; and to provide benefits to members through organising functions, keeping them well informed and arranging various discounts.

Some people had suggested that a trust be formed, and this idea was now being acted on. Using a computer to assist with membership and other such tasks had enabled records to be handled more efficiently. By comparison with the other two similar organisations in the city – Friends of the Library and Friends of the CSO – Friends of the Gallery was an active and strong group with over 2,000 members. Ian thanked Lex Matheson for making contact with the other two groups and noted that a co-operative venture with them was being considered for the next A & P Show.

Special thanks were given to Trust Bank Canterbury for sponsoring the highly successful 'A Canterbury Perspective', and it was hoped that future sponsorships would also be secured for such activities. Remarking on other events of the year specially significant for the Friends, Ian referred to the death of Doris Lusk, Toss Woolaston's eightieth birthday, the tribute to Bill Sutton and the visit by Master Hundertwasser. Public debate about the much needed expansion of the Gallery was another notable feature of the year, but though several alternatives were considered by the City Council no definite commitments were made.

Members were advised that the committee was planning to see if the monthly talks, the Coffee Mornings, could somehow be repeated at times when others could more easily attend – perhaps late in the afternoon. Ian thanked retiring members of the committee, and indicated that he too wished to retire.

The following officers and committee members were then elected for 1991-1992:

Present: Hilary Langer
Vice-President: Margaret Ann Tan
Treasurer: Chris Brocket
Membership Secretary: Marie Lockett
Correspondence and Minute Secretary: Gwen Wilton
Committee: Sam Beveridge; Geoff Clarke; June Goldstein; George Hewson; Pam Nunn; John Small; Mark Stocker.

The new president, Hilary Langer, thanked Ian Miles for the energy and skill he had brought to the committee, and introduced John Coley who reiterated Hilary's remarks, and made special mention of the frequent personal contacts and expressions of support that Ian had given him as Director during the three years of his presidency.

Coming Events

- April**
- 3 **Wednesday Club** 10.30 a.m.
 - 5 **Saturday Club** 10.30 a.m.
 - 6 **Trace Hodgson and The Public Conscience** opens to the public
 - 10 Preview of **Recognitions**, 5.00 p.m. at the Annex
 - 11 **Recognitions**, opens to the public
 - 11 Friends viewing of **Trace Hodgson and The Public Conscience** 7.30 p.m.
 - 12 **Volunteers Club** 10.30 a.m.
 - 13 **Continuing Club** 10.30 a.m.
 - 17 **Speaker of the Month:** Art and Architecture of Turkey, by Professor John Simpson at the McDougall Art Gallery
 - 18 **Kilmarnock Club** 10.30 a.m.
 - 21 **Richard von Sturmer Concert** at Art Annex 2.00 p.m. \$2 Adults, \$1 Children
- May**
- 1 **Wednesday Club** 10.30 a.m.
 - 3 **Mau Mahara – Our Stories in Craft** Official Opening
 - 4 **Mau Mahara – Our Stories in Craft** opens to the public
 - 4 **Saturday Club** 10.30 a.m.
 - 7 **Recognitions** closes at Art Annex
 - 10 **Volunteers Club** 10.30 a.m.
 - 11 **Continuing Club** 10.30 a.m.
 - 15 **Speaker of the Month:** Pippa Davies from the Embroiderers Guild, 10.30 a.m. at the Annex
 - 15 **Wilhelm Ruifrok** preview at Art Annex 5.00 p.m.
 - 16 **Wilhem Ruifrok** opens to the public
 - 16 **Kilmarnock Club** 10.30 a.m.

NB times and dates may vary

Noel Night

The Christmas party for the Friends was held on Sunday 9 December at 5.30 p.m. The advertisement promised exciting entertainment, festive food, and delicious drink, and the usual high standard was achieved in all these aspects. In the only formal part of the evening the president, Ian Miles, addressed the large gathering, wishing everyone the compliments of the season and encouraging them to take an active part in gallery affairs and to foster public awareness of the pressing needs of the gallery. The food and drink was indeed festive and delicious and the musical offerings of the group consisting of Geoff Low, Bert Parrant and Wytze Hoekstra were much appreciated.

Volunteer Security Staff Needed at the Annex

If you could spare up to two hours during a weekday or at the weekend and are willing to assist at the Art Annex with minding the desk, answering the phone and seeing to general public enquiries, please contact Lara Strongman or Martin Young on 650-915 ext 824.



Margaret Mahy story-telling at Christmas time.

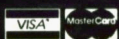


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