

Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Director: John Coley, Senior Curator: Neil Roberts, Administration: Zena Cooper, Jenny Barber, Assistant Curator: Lara Strongman, Conservator: Lynn Campbell, Education: Penelope Jackson, Judith Hoult, Exhibitions: Hubert Klaassens, Simon Mulligan, Information & Shop: Merilynne Evans, Alexandra Ott, Photographer: Robin Neate, Registrar: Anna Crighton, Custodian: Harry Ipenburg, Maintenance: Denise Paulger, Technician: Martin Young, Weekend Custodians: Gordon Ducker, Merilynne Evans, Susan Leckie, John Mottram, Anton Parsons, Tony Webster and Valya Pavluk Newfield

Christchurch City Council



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Botanic Gardens Christchurch

Love Sweet Love

5 February - 28 March 1993

Following last year's triumphant International Festival of Romance, the Robert McDougall Art Gallery in association with the George Hotel, Christchurch, will be hosting the exhibition Love Sweet Love in the Centre Court and Print Room to accompany the 1993 Festival. Old favourites as well as lesser-known works from the McDougall's collection will be at the 'heart' of the exhibition, ranging from the classical mythology of Amigoni's Bacchus and Ariadne to the touch-and-tender expressionism of Pearson's Huia Couple. Love tokens,

Jacopo Amigoni (attributed) *Bacchus and Ariadne*
oil on canvas (collection Robert McDougall Art Gallery, gifted by Neave family 1932)

lockets, miniatures, courtship gifts and, not least love music (of the Vic Damone and Doris Day era) will feature. The guest Curator of this exhibition, Mark Stocker, trusts that it will shake hands with your hearts and create an upsurge of romantic feeling, the aim of the Festival as a whole. Bring yourselves, your loved ones and your handkerchiefs to Love Sweet Love!

New Zealand Pictorialists January 30 - March 28 1993

Pictorialism is a term which describes the first international movement in photography, a movement which sought artistry and expression in photography beyond the mechanical and factual images that were produced by the camera. The Pictorial Movement originated in England as a reaction against the growing scenic and commercial emphasis placed on photography at the expense of artistic achievement.

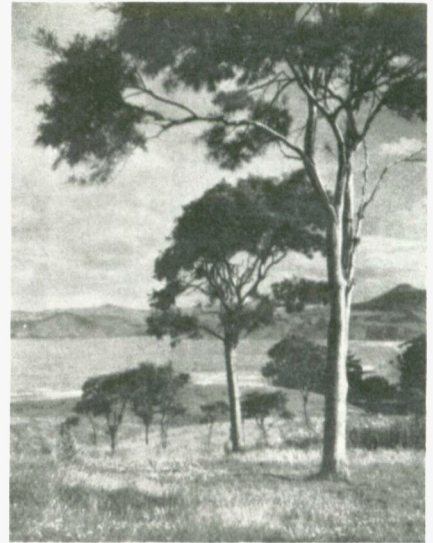
New Zealand Pictorialists at the gallery from January 30 to March 28, is an exhibition of work by New Zealand photographers who were a part of the pictorial movement between 1905 - 1965. It examines 30 of the country's leading professional and amateur

pictorialists and demonstrates how their romanticised outlook affected the style of their photographs.

As a pictorialist, the photographer selected and composed a subject according to certain principles, eliminating unwanted elements with a series of manipulative techniques.

This is the first time a representative selection of Pictorial work has been assembled. The photographs included in the exhibition are all vintage prints and offer the public an opportunity to assess a style of photograph which has been traditionally undervalued and which no longer exists.

For those who enjoyed *In Our Time* last year, New Zealand Pictorialists provides an interesting comparison. This exhibition is touring nationally and has been curated by the New Zealand Centre for Photography in Wellington.



George Chance *Kowhai Trees - Otago Coast*
(collection Photographic Society of New Zealand)

Recent Acquisitions

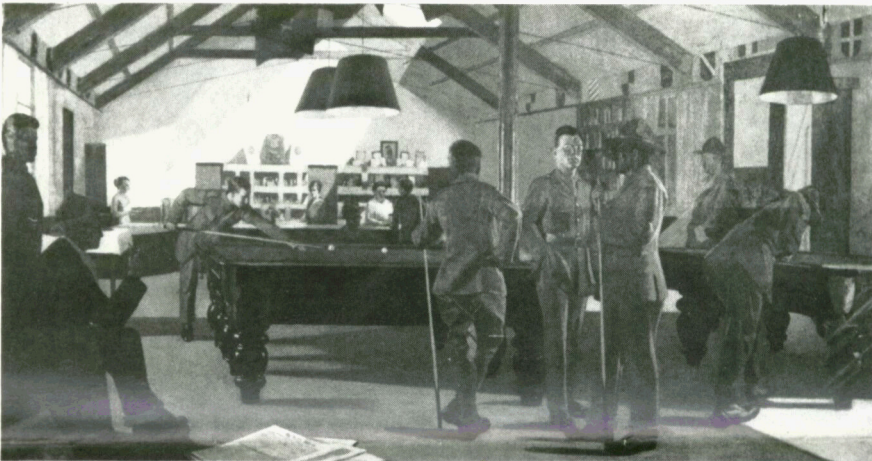
The following works have been acquired by the Gallery:-

Julian Dashper
Blue Cross at Smith's Bookshop
Mixed media

Grahame Sydney
Self, 1992
Lithograph 14/20

Grahame Sydney
Canterbury Plains
Lithograph 14/75

Charles Meryon
La Rue des Toiles, Bourges, 1853
Etching



Recent Acquisition

Kiwi Hut NZ YMCA, Codford Camp
Wiltshire 1918
Oil on Canvas 1370 x 2030mm
Signed lower left J H Willis

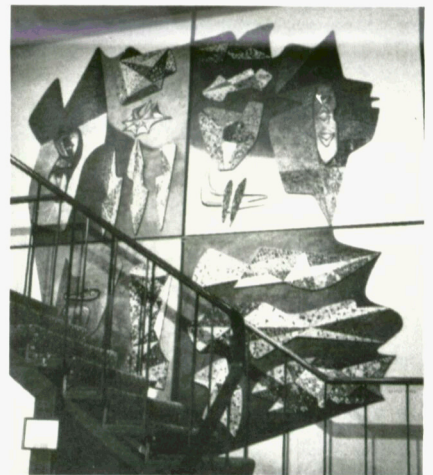
Painted in 1920 by John Henry Willis, *Kiwi Hut* was exhibited at the 1921 Royal Academy exhibition, London where it was hung on the line and gained some attention from the French critic Gabriel Mourey who described it as a work of 'incontestable interest'. The painting was illustrated in the December 1931 issue of *Art in New Zealand* and has been in New Zealand collections for many years.

The artist John Henry Willis RBA/RCA (London) was born at Tavistock, England in 1887. He was educated at Armstrong College, Durham University and the Royal College of Art, London.

Willis became a painter in oil, tempera and watercolour, specialising in portrait, figure studies and landscapes. He began exhibiting at the Royal Academy, London in 1917 and continued to do so until 1947. Willis was elected RBA in 1923. Following World War I he was an art instructor in the Army Instruction camp for New Zealanders at Codford, Wiltshire. It was this experience, which gave rise to the imagery for *Kiwi Hut*.

Few paintings have been added to the Gallery's British historical collection in recent years except through bequest, as it is not policy to actively collect in this area, but there are exceptions where the imagery is directly linked with New Zealand's history. In this case the link is the rehabilitation of soldiers following World War I.

This is the first work the Gallery has



Russell Clark Mural

Recently the gallery was gifted from Kent Prier Real Estate, an abstract copper brass and mosaic mural made by Russell Clark in 1958.

The mural was originally commissioned by the Temperance and General Insurance Company for their offices in Hereford Street, Christchurch.

This was just one of a number of mural commissions which Russell Clark completed for various organisations, companies and hotels in the 1950s. Many unfortunately have not survived.

Works from the Collection

Early in February further major installations from the historical and contemporary collections will begin and continue throughout 1993.

It is hoped that this will provide an opportunity for some of the infrequently seen works and others which have recently undergone conservation cleaning to be viewed. Among these is 'Sunny Afternoon' by Bertram Priestman which has not been able to be exhibited for more than a decade.

acquired which relates to this event in twentieth century New Zealand history. The work requires remedial conservation before it can be exhibited.

Lynn Campbell

Lynn Campbell, the gallery's conservator, recently spent her second Christmas in Antarctica. As a continuation to her visit in 1990, she spent from December 10 to January 13 advising the registrar of Scott's Hut at Cape Evans, on the Hut's conservation priorities. Specifically Lynn's work was concerned with conserving original tin and bottle labels, seal skin sleeping bags and the original dark room used by Scott and his men at the turn of the century. Lynn who was part of a group of four was also monitoring the region's environment for continuing conservation in the area. While we all have a soft spot for the ideal northern hemisphere 'White Christmas', Lynn's four weeks in a tent in the region certainly gives new meanings to an old Bing Crosby ideal.

Penelope Jackson on Leave

The familiar personage of Education Officer Penny Jackson, will not be seen in the gallery until May '93. With her usual daunting efficiency Penny has delivered a very fine daughter, Lucy, on the planned day and we believe almost to the planned hour. Father, mother and child are all doing well.

Retirement - Les Fibbens

Les Fibbens, the Gallery Technician retired at Christmas after twenty-three years with the Christchurch City Council, eight of them at the McDougall Gallery. Les's career began in London as a toolroom assistant. In the R.A.F. he worked as a flight mechanic. He spent a year in Northern India before learning the trade of organ building back in London. He emigrated to New Zealand in 1958, working for a Christchurch organ building firm before joining the City Council's Traffic engineering staff. He came to the McDougall Gallery in 1984 taking charge of the workshop in which he commenced to work his wonders with wood, designing, making and installing storage racks, benches, exhibition furniture, picture frames, exhibition decor and generally being invaluable whenever something needed mending or making.

He was largely responsible for constructing the settings for A Canterbury Prospective, Images of Home and Garden and Nicholas Chevalier to name but three recent examples.

Les is a passionate and successful senior competitive road cyclist who most mornings and afternoons took the longest route cycling to work and home dressed in racing colours. He has competed with distinction in European veteran cycling tours. The staff will miss his ready quips in the staffroom but we wish him and his wife the very best of health and many thousands of kilometres cycling. Les that is.



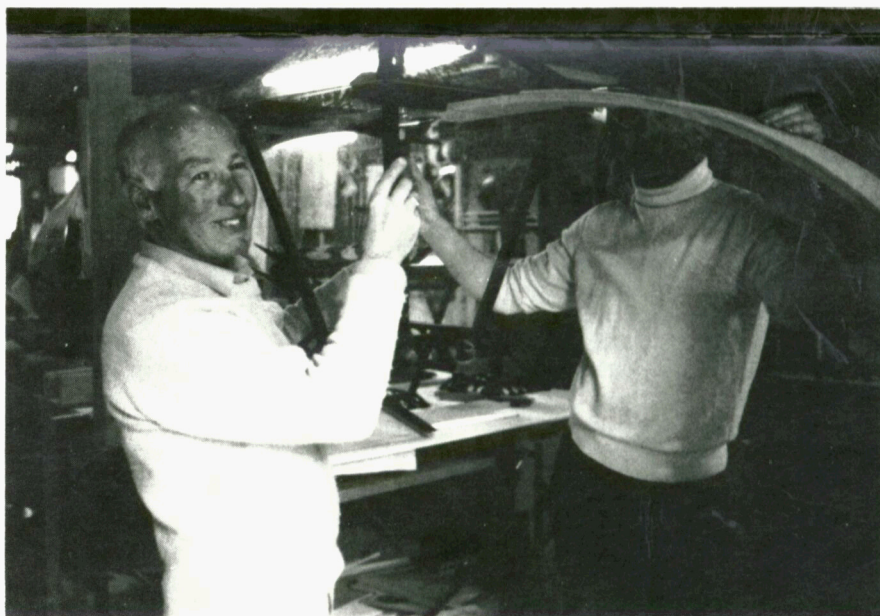
Richard Foster, the distinguished Director of the National Museums on Merseyside, Liverpool, visited New Zealand to hold seminars for museum staffs in October. While in Christchurch he visited the Robert McDougall and there met expatriate Liverpoolian painter, Alan Pearson. Richard Foster pictured on right, discussed Pearson's 'Huia Couple' with the artist, who presented him with a copy of his recently published biography.

Martin Young

We welcome Martin Young to the position of Gallery Technician where he will put to use his outstanding technical and design skills. Martin came to the gallery as an exhibitions assistant, then in 1989 became the Art Annex supervisor. A highly regarded craftsman who has won awards for his work, Martin's design and technical capabilities will ensure the continuation of the gallery's high standard of display and in the less publicly visible realms of crate and furniture making.

Activities Officer

Kirsten Fergusson has joined our team for a six month period as a gallery activities co-ordinator. Kirsten will be involved with the gallery guides, arranging lectures, events and promotions and working on the planned Women's Suffrage exhibitions to be presented in 1993.



Les Fibbens and Martin Young

Art is Love

Prints by Pat Hanly

February 3 - 21, 1993

In keeping with the spirit of Christchurch's 1993 Festival of Romance, the Annex in association with the George Hotel, Christchurch, will present an exhibition of prints by Patrick Hanly entitled Art is Love.

Patrick Hanly is one of New Zealand's most well known and acclaimed modern artists. Over a distinguished thirty year career Hanly has made paintings and prints which brim with exuberance and joy of life. Charged with bright colour, Patrick Hanly's images explore the daily complexities of personal relationships, and the relationships of people to their environment.

The prints in the exhibition range from very early works to those produced very recently by this senior New Zealand artist. Celebrations of life and love, and manifestations of the joy Hanly takes in the creative impulse, these works project an energetic and uplifting mood.

Take

Lisa Reihana

February 26 - March 14 1993

Marking the close of Lisa Reihana's year as Trust Bank Canterbury Artist in Residence for 1992 will be her interactive multi-media installation at the Annex.

This installation, containing elements of sound, video, and photography, is Lisa Reihana's first solo exhibition in a public gallery.

Lisa Reihana (Ngapuhi) travelled to Christchurch early in 1992 to take up the residency on site at the Arts Centre. A major project for the year has been the research, development, and production of her new animated film which will premiere in Christchurch in 1993.

Lisa Reihana is an Auckland-based artist who studied at the Elam School of Fine Arts, University of Auckland, specialising in Film. As well as being a working artist/film maker, she has had a variety of professional experience in the arts, including working as a freelance curator and video editor. In 1991 she lectured in the Intermedia Department of the Elam School of Fine Arts.

Richard Reddaway

New Sculpture

March 20 - April 18, 1993

In March and April the Annex will present a major new installation by local sculptor Richard Reddaway. This is a site-specific project, where the artist has created new work especially for the Annex gallery space. It is a major exhibition in the Annex's 1993 programme of contemporary New Zealand art.

Richard Reddaway was born in Lower Hutt in 1962. He moved to Christchurch in 1981 to study at the University of Canterbury completing a Diploma in Fine Arts with Honours in sculpture in 1985. Reddaway has exhibited his sculpture and photomontage work regularly throughout New Zealand since 1984. His first international professional experience came in 1987, when he travelled to Perth as an Arts Council sponsored participant in Limited Sedition, ARX '87. In 1989 he travelled to Germany to study sculpture under Christian Megert at the Dusseldorf Kunstakademie. In October 1992 Reddaway returned to Europe on an international artists exchange programme organized by the Abel Tasman Commission in Holland. This exchange coincided with the installation at Leiden, Holland of the exhibition Distance Looks Our Way: Ten Artists from New Zealand, in which Reddaway's work features. This exhibition opened at EXPO in Seville and is now touring through Europe.

As well as being a working artist, Reddaway has taught sculpture at the University of Canterbury's School of Fine Arts, and the Christchurch Studio School. Works by Reddaway are included in private and public collections throughout New Zealand.

Over the last decade, Richard Reddaway has developed a distinctive personal style, realising the human form in a variety of materials and processes. Reddaway typically constructs his sculpture from readily-available contemporary materials such as broken crockery, formica, shells, cloth, and 'house-building' materials such as concrete and cast aluminium. Recently he has used the printed word as a material for construction.

Reddaway's works are generally concerned with the expression of relationships - the relationship of people as individuals, as a society, and the relationship of people with their constructed environment.

The installation at the Annex will bring together two and three-dimensional figures conceived in various materials and relationships of scale.

New members

Judy Macfarlane Life Membership gifted from Friends

Sarah Allison
Nigel Buxton
Mary Chant
Paul Connell
Nicola Davidson

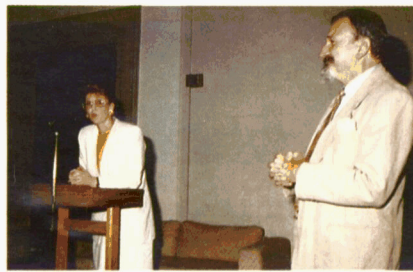
Mary Goldson
Sally Hope
Pamela MacGibbon
Felicity Rudkin
Beverley Smith

Coming Events

- | | | |
|----------|----|--|
| January | 28 | Collection Show opens to the public |
| | 30 | New Zealand Pictorialist opens to the public |
| February | 3 | Wednesday Club 10.30am |
| | 3 | Art is Love opens at the Annex |
| | 5 | Love, Sweet Love opens to the public |
| | 7 | Art Is Love Floortalk - Patrick Hanly will give a floortalk in the Annex on his prints exhibited in Art Is Love at 2.00pm. |
| | 13 | Saturday Club 10.30am |
| | 17 | Speaker of the Month Main Gallery 10.30am - Pat Unger will speak on her visit to Documenta IX |
| | 17 | Continuing Club 10.30am |
| | 18 | Kilmarnock Club 10.30am |
| | 21 | Art is Love closes at the Annex |
| | 26 | Take - Lisa Reihana opens at the Annex |
| March | 3 | Wednesday Club 10.30am |
| | 6 | Saturday Club 10.30am |
| | 7 | Love, Sweet Love Floortalk - Dr Mark Stocker curator of Love, Sweet Love will give a floortalk of the exhibition at 2.00pm |
| | 14 | Take - Lisa Reihana closes at Annex |
| | 17 | Speaker of the Month Main Gallery 10.30am - Jude Rae will speak on the South Island Art Projects organisation. |
| | 17 | Continuing Club 10.30am |
| | 18 | Kilmarnock Club 10.30am |
| | 20 | Richard Reddaway New Sculpture opens at the Annex |
| | 28 | Love, Sweet Love closes to the public |
| | 28 | New Zealand Pictorialists closes to the public |



John Coley, Norman Barrett



Cathy Hemsworth, John Coley



Viewing Centre North



Guests at the opening preview

Nicholas Chevalier
An Artist's Journey through Canterbury in 1866
Opening Preview



Neil Roberts, Hilary Langer



Dr and Mrs Van der Lingen



Neil Roberts



John Coley, Cr Charles Manning, Cr David Close

Prospect
Canterbury 92



Peter Robinson and Kim Pieters



Opening Speech



Robin Neate, Brian McMillin, Kim McMillan



Anton Parsons, Valerie Nielsen



Tom Taylor, Neil Frazer, Spencer Pullon



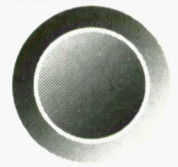
Francis Toohey, Simon Endres

Friends of the Robert McDougall Art Gallery Inc.

President—Hilary Langer 348-3982

Treasurer—Chris Brocket 355-7133

Secretary—John Small 379-2185



Report of Talk by Mr John Coley to the Friends of the Robert McDougall Art Gallery, 21 October, 1992.

"Needs no introduction"Mercifully, Mrs Langer spared us the cliché when introducing the speaker to the October meeting of the Friends, although in this case, more than in most, its use would have been justified.

Our director, John Coley, shared with us some of his experiences and thoughts while attending a course on "Managing museums and art galleries for the nineties", held during a two week period in England. Mounted by the British Council, the course had attracted directors from all over the world; Mr Coley was the sole New Zealand member.

The first section of the course held in Liverpool, showed, in the form of the Walker Art Gallery, some of the benefits arising from the presence of rich nineteenth century merchants and in the refurbished waterfront warehouses, the use to which these large buildings may be put when the merchants and their wealth, have passed away.

After studying old and new on Merseyside, the party moved to London by way of Bradford and York. In York the party toured the popular Yorvik museum, a re-creation (complete with smells) of a Viking village in York. Mr Coley sees the trend to museums of this kind as a response to the influence of Disneyland.

Before returning home, Mr Coley visited Paris, and noted some differences in the extent of official support, from both central and local government, between France and Great Britain. Sadly there is no doubt from which side of the Channel New Zealand attitudes are inherited.

During this course, the directors of some of the world's leading art galleries and museums shared with the participants their attitudes to their charges. Judging by the enthusiasm shown by him during his talk, John Coley found these meetings, and the visits, greatly stimulating. Museums and Art Galleries in New Zealand will enjoy the benefits of his attendance at this course for many years to come.

Bernard Howard

At Home with the Trusstums

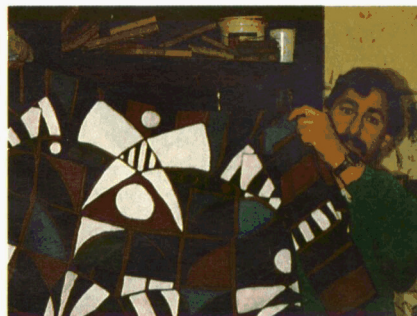
Martin Trusstum gave personal insights into several generations of this talented family. Their home has been an artist's colony led by Fanny Buss, Lee and Philip and now Martin, and the house is full of their creative efforts - stained glass

windows, hand-carved printing blocks, mannequins in fantasy clothing, bolts of fabric and pattern drafts, and Philip's striking canvases. Martin explained the several directions his father's work had taken and allowed us to handle Fanny's magnificent silk garments. Martin now designs original clothing under his own label.

Four Floor Talks

In November four practising artists explained an example of their work on display in the Prospect Canterbury '92 exhibition. Although it is not necessary to have artists explain their work, these personal accounts held the attention of the audience and enhanced their appreciation of the exhibition. Bing Dawe's wood sculpture, Portrait of a Grotesque, based on gurning competitions and tongue poking from Maori culture, explored lightheartedly the barriers set up between people and cultures. His work is well researched and often contains references to previous work. The motivation for Bianca van Rangelrooy's painting, Detritus of an Inner Space, was her emotional reaction to group dynamics. Influenced by Breughel and Cubists, she depicted here symbolic elements showing unhealthy relationships. Drawing is a passion for Denise Copland, but her greatest love is now printmaking. Since 1986 she has focused on trees and people's relationship to them, exploring in this context weather, light, night and day, and life and death. These elements were evident in her work, Southern Rata - Rakiura, the tree illuminated by the aurora. Margaret Dawson uses an unusual combination of ideas and processes to add a new dimension to photographic art. Autographism combines live re-enactments of classical paintings with photography, painting and screen printing, and metamorphoses through those stages, with different audiences in mind at the different stages.

Gae Neil



Bing Dawe explains art work at Polytechnic

A.G.M.

We would like a good attendance for the Annual General Meeting in the Main

Gallery at 7pm on Friday 12 March 1993. The proceedings will be kept brisk, but we also want to hear your views. Wine and cheese will be served after the A.G.M., and at 8pm Dr Mark Stocker of the Art History Department at the University will speak on Love, Sweet Love. You may remember that he is a staunch supporter of the Festival of Romance.

Speaker of the Month

February

Pat Unger will give a slide talk in the Main Gallery on 17 February 1993, telling of her visit last June to Documenta IX in Kassel, Germany - the major art event of 1992. Meet at 10.30am. Coffee and tea will be served: \$1.50 for members, \$2.50 for non-members.

March

On 17 March Jude Rae, practising artist and director of the South Island Art Projects will talk about this organisation and about her work. Main Gallery again, and same time and conditions.

Artwatch

The other new venture in 1992, this programme of videos was also very well supported, and it will be featured again in the new year. Details will be given in the next issue of Bulletin, but interested people can phone the gallery late March to find out the date and subject matter of the first Artwatch for 1993, scheduled for early April.

LocArt - October 1992.

Art at Christchurch Polytechnic

Friends visiting in October were impressed with the variety and quality of artistic achievements in the two three-year full-time diplomas offered - Craft Design and Visual Communication Design. Although the emphasis in both courses is on design, many different skills are also taught, such as wood turning, etching, photography, work with textiles, sculpture and also the intriguing computer design.

LocArt was a successful innovation last year and it also sponsors the first Friends' event of the new year. On Saturday 6 February up to 15 Friends can see the sculptor Richard Reddaway preparing for an exhibition. Meet June by 10.50am at 502 Worcester Street. Book (and cancel) by answerphone 379-4055.

Next is a visit to paintings displayed in various parts of Christchurch Hospital. Up to 10 Friends can meet at the riverside entrance just before midday on Saturday 18 March. Again please use the answerphone.