

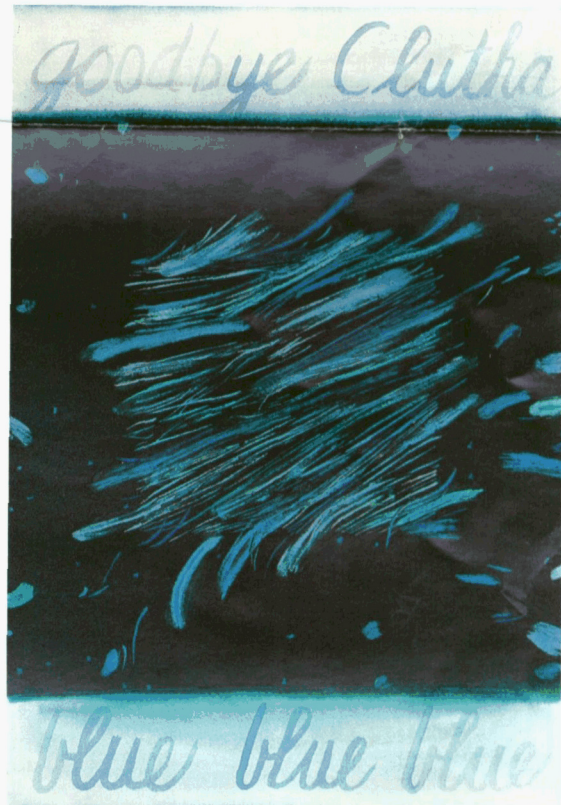


Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Marilynn Webb *Goodbye Clutha, Blue* 1983 hand coloured linoleum engraving (collection of the Artist)

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Christchurch City Council



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Botanic Gardens Christchurch

Heartland Prints and Pastels by Marilyn Webb 1966-1990 8 April - 23 May 1993

Heartland is a smaller version of the major retrospective exhibition mounted by the Dunedin Public Art Gallery in 1992. The exhibition examines 25 years of Marilyn Webb's work as one of New Zealand's most prominent artists in the field of printmaking.

Heartland has been assembled chronologically and works are presented in sections according to the themes which appear in Webb's printmaking. Themes include anti-nuclear statements, the Aramoana Smelter Proposal and the Clutha Dam project. The land and the protection of the natural world are issues with which her work has become critically concerned, however her more spiritual land works are more important to her than works which make an obvious political reference.

Webb's work is widely known and has been exhibited extensively nationally and internationally. Since 1972 she has been asked to exhibit at every International Print Biennial and she has been the recipient of several grants from the QEII Arts Council. In 1974 she was the Frances Hodgkins Fellow at the University of Otago. She has lived and worked in the Otago region for most of her professional life.

Marilynn Webb deserves recognition not only for her artistic achievements, but also for her contribution to the wider New Zealand community through her work in education. During the late nineteen-fifties she trained as an art advisor in schools under the Gordon Tovey initiative which reintroduced Maori programmes to New Zealand schools. Webb's own Maori ancestry has remained an important source of subject matter for printmaking, which also draws on her Celtic ancestry.

Savages Artist Members of the Christchurch Savage Club 8 April - 23 May 1993

In recognition of the centennial year of the Christchurch Savage Club a small exhibition has been prepared. The Christchurch Savage Club was a colonial off-shoot of the London Savage Club founded in 1857 by a group of authors, journalists and artists. It was formed on 13 April 1893 as a male social entertainment club for those with an interest in literature, music and art.

Among the many notable Cantabrians who became members at the club's inception were William Henry Wynn Williams, the first president, Dr E. Jennings, A. J. Merton, R. E. McDougall, Samuel Hurst Seager and the artists Petrus van der Velden, John M. Madden and William Menzies Gibb.

By the early years of this century a network of Savage Clubs had been formed throughout New Zealand and membership in Christchurch had grown considerably.

The artist membership at that time was particularly strong and included Alfred Walsh, George Herbert Elliot, James Lawson Balfour, Charles N. Worsley, David E. Hutton, Sydney L. Thompson and Richard Wallwork.

The focus of this exhibition is on the work of just fourteen artists who were prominent members of the club between 1893 and the 1920s.

A special emphasis has been given to the work of Richard Wallwork who did most of the club's Korere programme designs from 1912 to 1921, and William Sykes Baverstock the first Director of this gallery and for more than fifty years a much respected artist member of the Christchurch Savage Club.

Today Savagery is still active in New Zealand with the movement having 46 clubs and more than 5,000 members nationwide. In addition to the long held aim to entertain, Savage Clubs also assist in worthwhile charitable causes and foster among membership musical and artistic ability.

In Search of Go(I) An Installation by Morgan Jones 8 April - 23 May

Morgan Jones has long had a close relationship in his work with the environment in which he lives. Often his sculptures have formed a definite part of the landscape as much as the landscape has formed part of his sculpture.

During the past year or so he has lived in Central Otago close to the site of much gold discovery last century and this experience is reflected in the work **In Search of Go(I)**.

Materials have always played a significant role in Jones's sculpture and this installation will be no exception to that.

It comprises several floor and wall units and utilises materials as varied as plywood, copper, brass and natural rock.

Living Here, Aotearoa Nigel Brown

8 April - 23 May 1993

Living Here, Aotearoa surveys the art work produced by Nigel Brown over the past twenty years.

This touring exhibition curated by the Manawatu Art Gallery offers an opportunity to view the paintings of this New Zealand artist who believes art has a responsibility to its audience and the community beyond. In his work, technical innovation is secondary to the specific or particular content of a painting and his art

in general, is aimed at the widest possible community audience.

Brown favours a style that is organic and direct and believes it to be the best style to reflect his concerns. He constructs images from our political, social and cultural fabric. **Living Here, Aotearoa** looks at broad themes in the artist's work which have recurred over the last two decades. These include the despoliation of land, suburban neurosis, social conflict issues such as the 1981 Springbok Tour and the 1980s campaign for Nuclear Free New Zealand.

"Stylistically I think of myself as a Symbolist and at times I can be quite blatant in my promotions. I am more interested in ideas than representation.....Debts are obvious in my work to the German Expressionists and Munch, Van Gogh, Lowry, Blake and the 'Primitive' and 'Naive' have influence. The early work of Colin McCahon has similarities at times." Nigel Brown quoted from **Living Here, Aotearoa** by Denys Trussell and Tony Martin (1992). Photograph courtesy of the Manawatu Art Gallery.



Mark Lander with his *Earthworks Installation* July, 1992. clay pigments and flax paper. Photograph courtesy of the Artist.

The Bending Palm An Installation by Mark Lander 8 April - 23 May 1993

Canterbury artist Mark Lander who is well known for his hand made flax paper and clay pigments, presents a site specific installation in the Centre Court of the gallery.

The installation which has been inspired by a recent trip to Europe, is designed to

evoke a South Pacific version of the all encompassing floor-to-ceiling church art of the northern hemisphere. Wall space will be used to its full advantage in an attempt to give the viewer the feeling of actually being inside one large painting. The free standing part of the installation will occupy the central space of Centre Court.

Coming Events

- April 3 Saturday Club 10.30am
 4 **Floortalk** - Richard Reddaway speaks on his installation **The Deck of My Body** at the Annex, 2.00pm
 7 **Artwatch** 12 noon and 5.00pm
 8 **Heartland - Prints and Pastels by Marilyn Webb 1966-1990** opens to the public
Living Here, Aotearoa - Nigel Brown opens to the public
The Bending Palm - Mark Lander opens to the public
Savages - Artist Members of the Christchurch Savage Club opens to the public
Morgan Jones - In Search of Go(Dd) opens to the public
Floortalk - Nigel Brown opens his touring exhibition **Living Here, Aotearoa** at the Main Gallery at 1.00pm
 10 Continuing Club 10.30am
 14 Wednesday Club 10.30am
 18 **Floortalk** - Mark Lander speaks on his installation **The Bending Palm** in the Main Gallery at 2.00pm
The Deck of My Body closes at the Annex
 21 **Speaker of the Month** - 10.30am Main Gallery. **Marilynn Webb** speaks on her retrospective exhibition **Heartland**.
Public Lecture - 5.00pm Art Annex. **Edward Lucie-Smith** speaks on 'Art Since 1970'. Admission charge \$5 and \$4.
 22 Kilmarnock Club 10.30am
Intersections opens at the Annex
 28 **Loc Art** 10.50am - **New Studio Art School**, 212 Hazeldean Road
 May 1 Saturday Club 10.30am
 5 **Artwatch** 12 noon and 5.00pm Wednesday Club 10.30am
 8 Continuing Club 10.30am
 19 **Speaker of the Month** - 10.30am Art Annex. **Ngapine Allen** speaks on Contemporary Maori Art.
 23 **Intersections** closes at the Annex
Heartland - Prints and Pastels by Marilyn Webb closes to public
Living Here, Aotearoa - Nigel Brown closes to the public
The Bending Palm - Mark Lander closes to the public
Savages - Artist Members of the Christchurch Savage Club closes to the public
Morgan Jones - In Search of Go(Dd) closes to the public
 27 **Contemporary Maori Artists** open at the Annex



Terry Johnston, Assistant Manager and Frances Celmins, Sales and Marketing Coordinator of the George Hotel, Cr David Cox (sponsorship initiator) with gallery staff Kirsten Fergusson and Hubert Klaassens admire the (attributed) Jacopo Amigoni painting *Bacchus and Ariadne* in the Print Room during the Festival of Romance exhibition **Love, Sweet Love** sponsored by the George Hotel, Christchurch



George Sheridan Knowles *Glasgerion* c1897 oil on canvas (collection of the Robert McDougall Art Gallery, gifted by the CSA 1932)

Paintings Resurrected

Recent conservation has restored some important works to renewed life on the Gallery's walls. *Glasgerion*, a late 19th century painting by George Sheridan Knowles, was stored deep in the basement when it became unexhibitable through discolouration, grime and damage many years ago. Its sorry condition promised a major challenge to the art of conservation when it was sent to the Conservator, John Harper of Takaka in 1992.

The McDougall virtually gained a new painting when *Glasgerion* returned to take pride of place in the **Love Sweet Love** exhibition, meticulously repaired, cleaned, its canvas relined and stretched and placed in its original frame, itself splendidly repaired and regilded by B. & W. Kunz of Kaikoura.

A sentimental Victorian piece, *Glasgerion* was a Celtic troubadour depicted paying close attention to the daughter of the king who, with his many courtiers, the singer has lulled to sleep. Only the maiden remained awake for love of the Glasgerion.

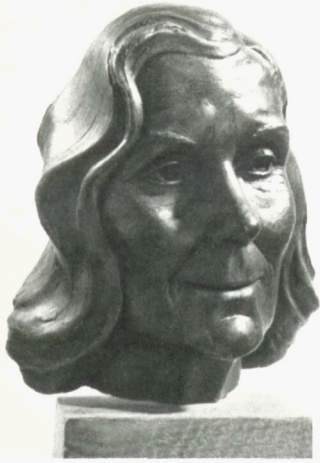
Also spectacularly restored from the dull grubbiness to which it had declined, to sparkling clarity and freshness is Louise Henderson's 1954 cubistic portrait of *Betty Curnow*.

These are among the latest in an ongoing programme to restore previously unexhibitable works. Other conserved works which now grace the collection as a result of the programme are *The Holy Family* by Carlo Saraceni, *Consent* by Thomas Gotch, *Making a Chain* by W. K. Sprott, *Relaxation* by T. B. Kennington and *Lillies and Grapes* by Louise Henderson.

Acquisitions

James Lawson Balfour, **On the Heathcote** Oil on board
 Stanley Palmer, **Beside the Road -Karamea** Montotype
 Alexis Hunter, **We Do This** Oil on Canvas
 Kees Bruin, **Door to Door** Oil on Canvas
 Grant Takle, **Incognito in the Garden** China paint on glazed tile
 John Oakley, **Toss Woollaston, circa 1963** Ink on paper
 Roland Hipkins, **East Cape** Etching
 Juliet Peter, **Poodles** Lithograph
 Roland Hipkins, **Cornish Village** Woodcut
 David Cheer, **Untitled Drawing, 1973** Pencil on Paper
 David Cheer, **Untitled Drawing, 1969** Pencil on Paper
 David Cheer, **Untitled Drawing,** Pencil on Paper
 David Cheer, **Untitled Drawing,** Crayon on Paper
 Russell Clark, **T & G Mural, 1958** Aluminium, brass, copper, mosaic Presented to the Gallery by Kent Prier Real Estate Ltd, Christchurch
 S.L. Thompson, **A Street in an Arab Village, Tunisia** Oil on Canvas Presented to the Gallery by the artist's daughter, Annette Thompson

Maud Sherwood **Rose Window** Watercolour Presented to the Gallery by Mrs Jan McAllum, Christchurch
 Maud Sherwood **Untitled Sketch** Pencil Presented to the Gallery by Mrs Jan McAllum, Christchurch
 Maud Sherwood **Untitled Sketch** Pencil Presented to the Gallery by Mrs Jan McAllum, Christchurch
 Stephen Clarke **Walking on Water isn't a Solo Effort** Polyester Resin, Cardboard, Aluminium, Tempera, Goldex, Shellac & Tar
 David Brokenshire **Deep Sea** Porcelain
 Michael Eaton **Green Continuum 7** Acrylic on Canvas
 John Oakley **Castle Rocks, Golden Bay** Oil on Board
 Charles Bickerton **Finding Salvage at Taylors Mistake** Oil on Canvas Presented to the Gallery by Mr & Mrs French-Wright, Christchurch
 Peter Oxborough **Shimmer - topsail form** Ceramic
 Laurence Aberhart **View** Bound book of original photographs
 William A Sutton **Grasses Series, 1967** Oil on Plywood
 William A Sutton **Murals (Waikari), 1951** Oil on Canvas



Ria Bancroft *Self Portrait (Mask)* 1977 terracotta stained and wax clay (collection of the Robert McDougall Art Gallery)

Ria Bancroft 1907-1993

Christchurch lost one of its most senior women artists recently when Ria Bancroft passed away, following an illness, on 8 March 1993. In the thirty years she lived in Canterbury, Ria Bancroft made a notable contribution to the cultural life of the community, as a working artist, art teacher, and public sculptor.

Ria Bancroft was born in Bath, England, in 1907. Although her artistic talent was recognised early, the financial circum-

stances of her family did not enable her to pursue further training. She became instead an itinerant entertainer, singing in fairgrounds, concert halls and theatres throughout Great Britain. Following her marriage, she moved to Canada, where she worked as a display artist in a large Toronto department store, and as a designer for television.

In the early 1960s Ria Bancroft moved to Florence, studying sculpture at the Florence Academy for two years under Professor Antonio Berté. She joined her family in Christchurch in 1962, and was invited to exhibit with 'The Group' at the Canterbury Society of Arts the following year, which she continued to do until their exhibitions ceased in 1977. In 1963 she also exhibited at the National Art Gallery. Though many of her sculptural works have been commissioned for particular sites, her works are also to be found in private collections throughout the country, and public collections including the Robert McDougall Art Gallery.

In 1976 Ria Bancroft produced what could be regarded as her most significant sculptural work, the Tabernacle Screen Doors for the Cathedral of the Blessed Sacrament, Christchurch. As a devout Roman Catholic, the creation of religious sculpture was an important part of Ria Bancroft's practice.

It is perhaps true to say that Ria Bancroft

did not gain the recognition she deserves during her lifetime. Perhaps there will be an opportunity in the future to reassess the substantial body of work which she has left behind.

Lara Strongman, Assistant Curator

Edward Lucie-Smith

British art historian Edward Lucie-Smith, will visit Christchurch during late April on a nationwide tour of New Zealand.

Lucie-Smith is a well known personality in the international art history world and has published numerous books on a range of art periods and related subjects. Many of these are familiar titles from the Thames and Hudson 'World of Art' Series. However, Lucie-Smith is also a prolific poet, novelist, biographer, broadcaster and critic. His writing appears in many British newspapers and art periodicals.

Edward Lucie-Smith, born in Kingston, Jamaica, in 1933, schooled in Britain and graduated MA Hons in Modern History from Oxford University. Apart from working for a year each as Education Officer in the Royal Airforce and as an advertising copywriter, Lucie-Smith has spent his life writing, lecturing, broadcasting and critiquing the arts and literature.

During his week long visit to Christchurch, **Mr Lucie-Smith will give a public lecture on 'Art Since 1970' at the McDougall Art Annex on Wednesday 21 April at 5.00pm.** This will be the only public opportunity to hear this personality speak. There will be a small admission fee of \$5 (\$4 for FORMAG, students and unwaged).

New Appointment to Art Annex

In February Simon Mulligan was appointed Art Annex Supervisor replacing Martin Young who took up the gallery Technician position in January.

Simon has been employed at the gallery as Art Handler for the last four years and now takes his exhibitions skills to the contemporary projects which make up the Annex programme.

At Home and Abroad Sydney Lough Thompson February 1991-November 1992

November 1992 saw the return of **At Home and Abroad**, the Sydney Lough Thompson exhibition organised by the Robert McDougall in November 1990. The exhibition, curated by Julie King, has toured nationally since February 1991 with support from the QEII Arts Council.

Twelve galleries up and down the country reported have the exhibition to be enormously popular with over 111,000 people attending during its twenty-one month tour. The very positive responses to the exhibition have been attributed to the universal appeal of this significant Canterbury artist's work and the exhibition's accessibility to so many venues.



Sydney Lough Thompson *Garden, La Glaciere, Concarneau* 1913-19 oil on canvas (collection Robert McDougall Art Gallery)

Intersections: A Thematic Exhibition of Images on the Theme of the Cross

During May, a thematic exhibition of contemporary paintings, prints and collages, which use the motif of the cross will be installed at the Annex. **Intersections** is a diverse grouping of works drawn primarily from the Gallery's own contemporary collection. It represents a chance to see some familiar images, as well as those previously unexhibited, in a new context.

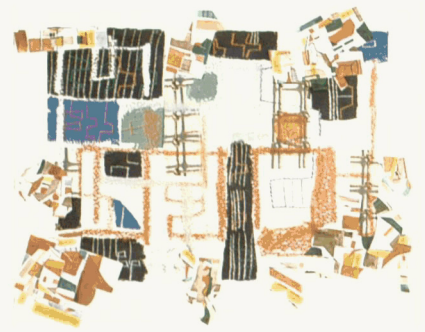
The cross has been a recurrent motif in art since its adoption by Christianity in the fifth century. Initially appearing as a representation of Christ's sacrifice, it came to stand also as a general symbol of the Christian religion. Much religious art has used the cross as a symbolic and narrative device to represent the details of Christ's passion.

The intersecting lines of the cross have

appeared often as a formal device in twentieth century abstract painting. Detached from an overtly religious signification, the cross motif utilises in these contemporary works to create a readymade pictorial structure, a formal order for the composition of image.

Both the historically based religious and the contemporary abstract traditions of artmaking which use the cross as a motif are featured in **Intersections**. The cross is the point of intersection between these disparate traditions and styles, the figurative and the geometric abstraction: in each, the device of the cross functions as an emblem of power, a meeting point of opposing lines of force.

Works by artists including Jeffrey Harris, Philip Clairmont, Ralph Hotere, Colin McCahon, Julian Daspher, Max Hailstone and Simon Ogden are included in **Intersections**, which runs until 22 May at the McDougall Art Annex in the Arts Centre.



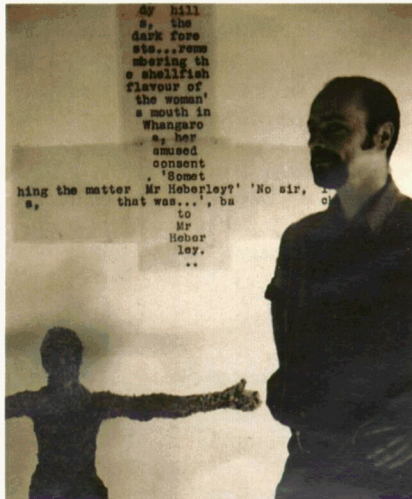
Julian Dashper *Blue Cross at Smith's Bookshop* 1987 collage and acrylic on paper (collection of the Robert McDougall Art Gallery)

Opening Preview Take - Lisa Reihana Trust Bank Canterbury Artist in Residence 1992



(1) Kevin Rivers, Paul Stewart, Cathy Hemsworth, Lisa Reihana, Norman Barrett

Richard Reddaway: A Profile of his Recent Work



Richard Reddaway *Photograph* - Luke Strongman

The Deck of My Body, an installation by Richard Reddaway continues its exhibition at the Annex until 18 April. This site specific installation of photomontage, false brick hinged walls, wallpaper collage and wall mounted plywood figures, is a representative installation of the figurative sculptural style Reddaway has developed since leaving art school. It is a style and subsequent career which has placed him among New Zealand's leading contemporary sculptors.

In 1992 Reddaway received two significant invitations in recognition of his talent. The first of these was to participate in **Distance Looks Our Way: Ten Artists from New Zealand**, an exhibition assembled for the New Zealand pavillion at EXPO. Since its closing at Seville, the exhibition has toured a number of European venues. The second invitation came from the Abel Tasman commission in Holland, where Reddaway was invited to be part of an international artist exchange

in celebration of the bi-centenary of Tasman's sighting of New Zealand. Reddaway spent three weeks based at The Stelling in Leiden while travelling through Holland talking to art school students.

Reddaway's time in Holland confirmed for him, his use of a figurative style and domestic materials in his mixed media sculpture and installation work. He believes these materials are more appropriate and realistic for New Zealand sculpture because of their accessibility. The mixed media which makes up **The Deck of My Body** exemplifies these attitudes. The installation includes folding hinged walls, the design of which is a secular reference to the vast altar pieces part of European church art. The installation as a whole makes a complete architectural reference, the photomontage is shaped as a pediment, the folding walls provide the side to the building, screen printed figures onto wallpaper provide an interior domestic reference and the wall mounted plywood figures (Reddaway's signature motif) provide the buttress supports.

For Reddaway, who has produced a lot of work over the past twelve months for exhibition in dealer galleries, the enjoyment in producing this installation has been in creating a large scale work for an open architectural space.

For those people interested in learning more of this young sculptor's ideas and motivation, **Richard Reddaway will give a floortalk of *The Deck of My Body* in the Annex on Sunday 4 April at 2.00pm. Admission Free.**



(2) Norman Barrett, Cathy Hemsworth Trust Bank Sponsorship Manager presents Lisa Reihana with gift basket, Kim McMillan, David McKenzie, Hillary Langer



(3) John Coley and John Leuthart



(4) Frank Ware and Jonathon Mane-Whcoki

Friends of the Robert McDougall Art Gallery Inc.

President—Hilary Langer 348-3982

Treasurer—Chris Brocket 355-7133

Secretary—John Small 379-2185

New Members

Dr J. A. Begg, Gavin and Vivienne Bishop, H. M. Black, Sarah Butterfield, Miriam Coles, Mrs C. A. Colonna (life member), Mr and Mrs W. S. Jones, Francis Long, Emily McElroy, Elizabeth Morgan, Lorraine Quinn, Delle Small, M. Z. Turnbull, Y. H. Yeung.

LocArt

On Wednesday 28 April members are invited to tour the New Studio Art School with the director, Margaret Egan. The school runs a three-year diploma course aiming to produce exhibiting painters. Meet June Goldstein by 10.50am at 212 Hazeldean Road. As there is no restriction on numbers, all are welcome.

For other LocArt visits please remember to book a week or two ahead - and do cancel if your plans change. Use the answerphone 379-4055.

Speaker of the Month

April: On **21 April** Marilyn Webb, printmaker of Dunedin, will speak to her retrospective exhibition which will be in the McDougall at that time. Venue: **Main Gallery** at 10.30 am. Coffee and tea will be served. Members \$1.50, non-members \$2.50

May : On **19 May** Ms Ngapine Allen, newly appointed lecturer in art history at Ilam, will talk on Contemporary Maori Art. Venue: **Art Annex** at 10.30am. Coffee and tea will be served. Members \$1.50, non-members \$2.50

Friend's Spring Trip

The expertise and enthusiasm of Dr Ian Lochhead was much appreciated by the busload who visited five local churches - from Governors Bay over Gebbies Pass and round to Halswell. The work of Benjamin Mountford, a special interest of Ian's and a feature of his forthcoming book, was much in evidence and there was interest too in the work of Cecil Wood and the Catholic opulence of St John of God. Breaks included lunch at the splendid Holderness homestead at Gebbies Valley.



Print Offer

Through the generosity of three local artists, each known and respected nationally, new members of the Friends and those presenting a new member are being offered a rare chance: to buy a print at \$40 each. Each is in a limited edition of 20.

Denise Copland's work deals with her fey vision of a tree's survival: **Weathered Storm** 1993. This etching has been executed by her in its entirety.

Gavin Bishop's etching **A B C** 1993 is typical of his illustrative whimsy. It was worked on by Gavin to completion on the plate and was edited by Barry Cleavin.

The prints are also available to existing members at \$100 each, still a great bargain. One of each print was exhibited at the AGM and the offer remains open until mid-June, after which any prints which are unsold go back to the artists.

We, the Friends, are extremely grateful to Denise, Gavin and Barry for making their talents available for our benefit.

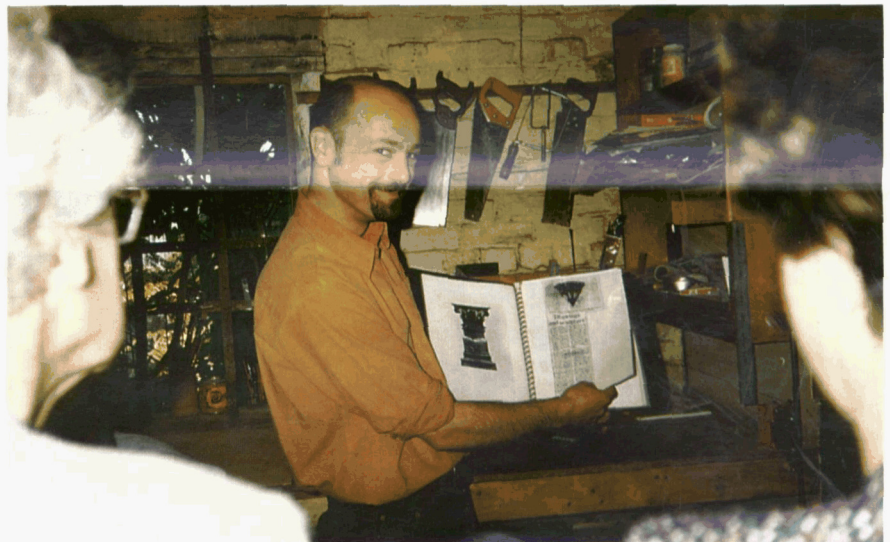
Artwatch

This popular series will again show in the main gallery from April to November, on the first Wednesday of each month, at 12 noon with a repeat at 5pm. We try to start on time and have a one-hour limit.

The first two are:

Wednesday 7 April: Picasso: The Man and his Work. (N.B. the 5.00pm session of this Artwatch will be held at the Annex, NOT the main gallery.)

Wednesday 5 May: Modern Sculpture



Richard Reddaway discusses examples of his work with members of the Friends during the LocArt visit to his studio 6 February 1993

Documenta IX 1992. Speaker of the Month February 1993

More than sixty people came to Pat Unger's slide talk about her visit to this immensely significant exhibition in Kassel, and none were disappointed. Through her expert comments and her

many slides sampling the bold and varied works on show, she conveyed the excitement and the controversies of the event. Was it planned chaos, as claimed, or just chaotic? For Pat it was a hugely stimulating art circus, bridging high art, poetry and popular culture.