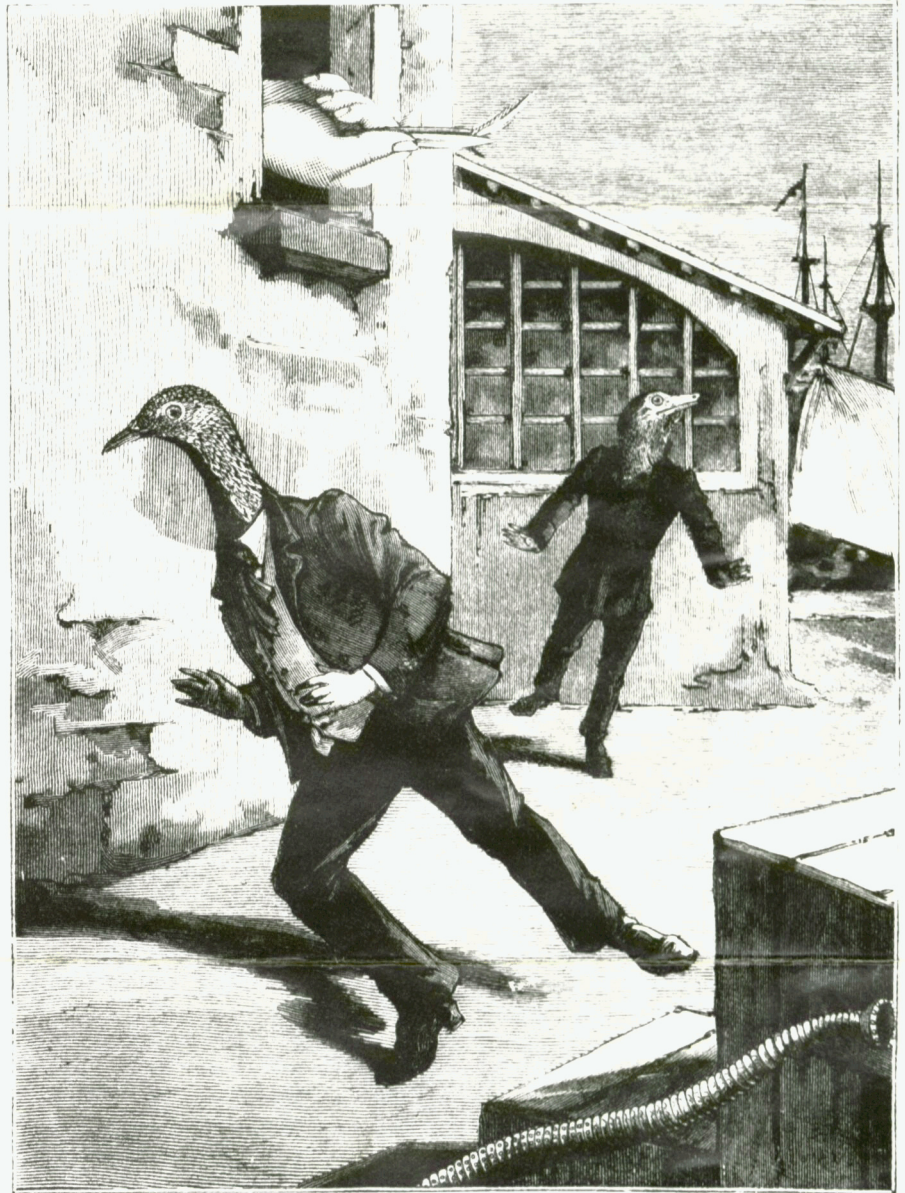


Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Max Ernst, *Oedipus from the Week of Kindness series*, 1934.

Director: Tony Preston, Senior Curator: Nell Roberts, Administration: Zena Cooper, Jenny Barber, Pamela Jarman, Art Annex Curator: Elizabeth Caldwell, Art Annex Supervisor: Simon Mulligan, Conservator: Lynn Campbell, Custodian: Harry Ipenbury, Education: Ann Betts, Judith Hoult, Exhibitions: Spencer Pullon, Gary Collins, Information and Shop: Merilynne Evans, Alexandra Ott, Maintenance: Denise Paulger, Registrar: Anna Crighton, Technician: Martin Young, Promotions: Amanda Gregan, Weekend Custodians: Merilynne Evans, Dominic Feuchs, Rebecca Jellie, Susan Leckle, John Mottram, Tony Webster, and Gwen Searle.

Christchurch City Council



The Robert McDougall Art Gallery
P.O. Box 2626 Christchurch
Fax (03)365-3942
Telephone (03)365-0915
Botanic Gardens Christchurch

Max Ernst - A Surrealist Eye

3 February - 17 March

Max Ernst was one of the twentieth century's great Surrealist artists, an accomplished challenger of content and technique and a widely respected writer. In the extraordinary range of his art styles and techniques he was to the Dada and Surrealist movements what Picasso was to twentieth century art as a whole.

This touring exhibition comes from the collection of the Institute for Foreign Cultural Relations in Stuttgart, Germany. Curated by Werner Spies, a major Ernst scholar, it brings 196 original prints, rubbings, collages, photograms and lithographs and 26 books either written by, or illustrated by the artist. A truly comprehensive coverage of Ernst's graphic work.

Born in Germany in 1891, Max Ernst began



Detail, Max Ernst, *Untitled* 1930.

painting when he was aged 14 and at this time he was strongly influenced by the Blaue Reiter artists of pre-war Germany. Later he worked with the Cologne Dada group who expressed their disillusionment with post war society by emphasising absurdity and the working of chance.

Disowned by his family for his provocative activities, Max Ernst moved to Paris in 1922 and eventually collaborated with the writers Paul Eluard, Tristan Tzara and Andre Breton in the founding of the Surrealist movement. Less negative than Dadaism, Surrealism brought together images from daily life with those from dreams or the subconscious. The attempt was to create a 'super reality'.

But there were other graphic techniques to be worked out by Ernst during his long working life. Although they are quite readily accepted by artists of today, in the early decade of this century Ernst's materials and methods were usually at variance with those used by his contemporaries. Amongst them were his

collage and frottage works represented here in a number of his very influential books.

In *Max Ernst - A Surrealist Eye* we see his 1934 masterpiece *Une Semaine de Bonte* represented here by 18 images. Displaying the range and depth of his epoch-breaking collage work the collages were based on the free association of ideas and the interpretation of dreams. In the early 1930s the images showing weird juxtapositions, and the unnatural welding of human and other forms, would have horrified and unsettled contemporary viewers. Today we still need to be reminded of the futility of trying to establish a logical narrative thread with these works. To attempt to do so will destroy the deliberate, suggestive 'trance' Ernst has struggled to create.

Brought on tour by Exhibitour NZ with the support of the Goethe Institute and New Zealand Van Lines *Max Ernst - A Surrealist Eye* is an intense, demanding and challenging show.

Vivienne Mountfort - Selected Works

27 March - 12 May

This small exhibition of the work of the well known and widely respected Christchurch weaver Vivienne Mountfort comes quite late in her artistic career. Now in her late seventies and still actively working and exhibiting throughout New Zealand and abroad, Vivienne has been leading the way in the innovative use of the natural fibres of flax and wool in off-loom weaving techniques.

This exhibition covers a cross section of these works from *Tanglewood* 1972 which was the first to win her a major award to *Harmony in Co-existence II* a more recent work made in 1996. Also exhibited will be *Manaia* the first work made in collaboration with the Maori artist and carver Riki Manuel. They began this partnership in 1986 and, since that time, have together made 8 works, and developed a great working relationship and a real friendship. A spirit of racial, historical and cultural



Vivienne Mountfort demonstrating some flax weaving techniques.

enquiry plus a fascination with the forms and forces of nature have developed the symbolism which permeates Vivienne Mountfort's work. They have led her across cultural boundaries.

As she says "Using the natural fibres of wool, felt and flax I have gained great joy throughout my life portraying my vision of the world". In this small retrospective selection of her work we will be able to share, in some measure, in that joy.

Montana Wines Sponsorship

It is with pleasure that the McDougall Art Gallery announces a new partnership with Montana Wines Ltd. The Gallery would like to thank Montana who will be our preferred wine supplier for all official Gallery functions. The company has offered support, both financial and in kind, for our exhibition programmes and we gratefully acknowledge their involvement.

Weekend volunteers for the Gallery Guide programme

The hard working Gallery Guide team needs a small group of new recruits to help with the weekend programmes. We need men or women with an art background, a genuine interest in learning about art or a long term interest in the arts, who are available for an intensive training programme during March and April. They

need to be able to make at least a two year commitment to the programme. To volunteer, or for further information, please contact Ann Betts, the Education Officer, at 372 2973.

New members of the Friends

June Gresson
S Grieg
Paula Smulders
K B J St Claire

Art Annex

Monochromes

19 January - 18 February

Monochromes is new work by French based ex-Christchurch artist Julia Morison. It is a work in a thousand parts. Ten materials are used in **Monochromes** - a hundred panels executed in each of the media including: glass, gold, silver, mercuric oxide, blood, pearl, excrement, clay, ash, and lead. The individual panels in each set of a hundred are all slightly different in size. Therefore, no two panels

in the same material are the same size; any panel the same size will be of a different material. In this way, **Monochromes** becomes a project of repetition and difference.

Monochromes draws on a complex vocabulary of materials and their symbolism. Morison has derived this vocabulary from sources such as alchemy - the transformation of base elements into precious materials - and the mystical Jewish Kabbalah. Morison assigns a meaning to the media she uses that relates to the concepts for creation and salvation.

Morison's works invite us to question the ways in which hierarchies are organised and the ways in which cultural values are

constructed. In using the Kabbalah and alchemy as systems with which to organise and construct her works, Morison offers a metaphor for other systems, for other ways we might organise the world.

A special feature of this body of work is that it is to be installed differently at each venue in which it is exhibited. To this end Julia Morison has designed an installation plan especially for the Annex. Her intention is that in the Annex, the floor space and the length of the building are utilised creating a play between sculpture, installation and painting.

Preview: Thursday 18 January 5.30pm.

Primary Structures

23 February - 24 March

This exhibition brings together a selection of paintings and sculptures from the collection that owe their origins to the minimalist branch of abstract art. The works exhibited will span the years 1970-1991 demonstrating the enduring quality possessed by this artistic style.

Minimalism eliminated representational imagery. With no apparent external references, the imagery instead explores relationships and contrasts between the

formal properties of art establishing an internal logic that invites contemplation. **Primary Structures** demonstrates that despite the reduction and tendency toward mathematically regular compositions, minimalism still includes considerable variation.

In examining the way minimalist art sought to reduce painting and sculpture to its essentials, the exhibition also explores broader principles associated with abstraction. For example, while abstract art appears visually to be without

recognisable subjects, it is possible that an image can be grounded in an actual object, or can give visual form to something inherently nonvisual like emotion or sensations.

The manifest simplicity of minimalist art disguises the complexity of its intellectual structure. While the work seems to exhibit a minimum of content, it challenges each viewer to experience a layered and complex aesthetic response based on his or her individual experiences and expectations.

There will be no preview for this exhibition

Recent Acquisitions

The following works have been purchased for the collection:

Carolyn Menzies

Flottage 1995

Kelp, rubber and steel

A Elizabeth Kelly

Toi Toi Hinetauhara

Oil on canvas

A Elizabeth Kelly, attributed to,

A Maori Girl

Pastel on paper

Donald C Peebles

Untitled

Acrylic on canvas

Alan Pearson

Black Tasman 4

Oil on canvas

The following works were gifted from the Nora Hepburn Bequest 1995:

Marie Morino

Life Study 1932

Pencil

Adolphe Schmidt

Cattle Drive 1910

Watercolour

Coming Events

February

- 1 **Works from the Collection - until 4 February**
- 2 **Friday Club - 10.30am.** An art appreciation club meeting
- 3 **Max Ernst - A Surrealist Eye - until 17 March**
Saturday 1 Club. 10.30am. An art appreciation club meeting
Children's Club. 1.30pm. An art appreciation club meeting for children aged 6 -12.
- 3 **LocArt** visit to Tony Downes and Sam Beveridge 60 Ely Street. 1.50pm To book or cancel phone 379 4055
- 7 **Wednesday 1 Club** 10.30am. An art appreciation club meeting.
Wednesday 2 Club 1.30pm. An art appreciation club meeting
- 10 **Saturday 2 Club.** 10.30am. An art appreciation club meeting
- 18 **Lecture** 11.00am. British glass artist Catherine Morrison will give an illustrated lecture
- 21 **Speaker of the Month** 10.30am. Carol MacDonnell, Faculty of Fine Arts, University of Calgary will give an illustrated lecture on *Christo's Wrapped Reichstag 1995.*
- 20 **Art and Art History Teachers meeting** and viewing of Max Ernst - A Surrealist Eye 5.30 pm \$5. Bookings essential phone Education 372 2973.

March

- 1 **Works from the Collection - until 10 November**
Max Ernst - A Surrealist Eye - until 17 March.
- 1 **Friday Club - 10.30am.** An art appreciation club meeting
- 2 **Saturday 1 Club.** 10.30am. An art appreciation club meeting
Children's Club. 1.30pm. An art appreciation club meeting for children aged 6 -12.
- 6 **Wednesday 1 Club** 10.30am. An art appreciation club meeting.
Wednesday 2 Club 1.30pm. An art appreciation club meeting
- 7 **Mac Club** 10.30am. An art appreciation club for the disabled or differently abled. New members welcome.
- 9 **Saturday 2 Club.** 10.30am. An art appreciation club meeting
- 15 **LocArt** visit to studio of sculptor Graham Bennett 10.20am To book or cancel phone 379 4055
- 15 **Friends Annual General meeting** 7.30pm John Coley, Fay Coley and Sir Miles Warren speak on their recent "Grand Tour" to Italy
- 20 **Speaker of the Month** 10.30am. Justin Paton art critic for The Press, Art New Zealand and The Listener will speak on the pleasures and perils of his profession
- 31 **Concert** Orpheus presents a programme of baroque vocal music. 3pm.

Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133
Vice-President—Mark Stocker 365 3895
Treasurer—Helen-Mary Black 332 7290
Secretary—Ann Watt 379 4055



Annual General Meeting - March

The Friends' Annual General Meeting will be held at the Gallery at 7.30.p.m. on Friday 15 March 1996. This year there will be not one but three guest speakers, John Coley, Fay Coley and Sir Miles Warren. Their theme will be "The Grand Tour" to Italy that they undertook last year. While John and Miles produced numerous watercolours, Fay discovered dozens of trattorie, delicatessens and cooking schools. They have promised to share the delights of "The Grand Tour" with us and a splendid time should be had by all!

Speaker of the Month

On February 21 the speaker will be Carol MacDonnell from the Faculty of Fine Arts, University of Calgary, Canada who will speak on *Christo's Wrapped Reichstag, 1995*. Carol was in Berlin in June during the installation of the Christo piece and will share first hand experiences and observations.

On March 20 Justin Paton, art critic for Art New Zealand, The Listener and The Press, will discuss the pleasures and perils of his profession.

LocArt Visit to Lincoln - December

Imagine walking down corridors of buildings for students and encountering painting after print after drawing by artists such as Gordon Walters, Philip Trusttum, Pat Hanly, Barry Cleavin, John Bevan Ford, John Coley, Julia Morison, Bill Hammond and many others. Outside blows Neil Dawson's *Nor'wester* while on the lawn there are Llew Summers' two concrete figures weighing in at six tonnes and heavily in love!

The small group present were in a state of delight with this wonderful collection. For this many thanks must go to Mike Smetham and our genial host and guide, Dick Lucas.

This collection is clearly Dick's passion - his enthusiasm for, and love of art, are why it exists. Dick told us the collection's history and philosophy over the past 25 years and the group much appreciated the chance to chat with him about the trials, tribulations, joys and delights involved.

Recent Speakers of the Month.

Tony Preston - November

The new Director of the Gallery, Tony Preston, spoke to Friends about one of his personal enthusiasms in art - "*Visions of Cathay - the West's fascination with the East*". Although Tony's introduction looked at Gentile Bellini's Quattrocento drawings of Turkish figures, the main emphasis was on "chinoiserie" - the 18th century European decorative art style, based on notions of what oriental things were like - or rather what the West felt they ought to be like!

With an excellent collection of slides, Tony focused both on the familiar, such as "Willow Pattern" pottery, and the fantastic - the landgrave of Kessel's model Chinese village where he and his court could play at being Chinese. Tony's talk culminated with Dinglinger's breathtaking centrepiece for Augustus the Strong, *The Birthday of the Grand Mogul, 1702*.

The audience were treated to an admirable introduction to a movement in art that relatively few of us knew much about. (Memo for the Director: how about a small but beautiful exhibition of chinoiserie at the McDougall?)

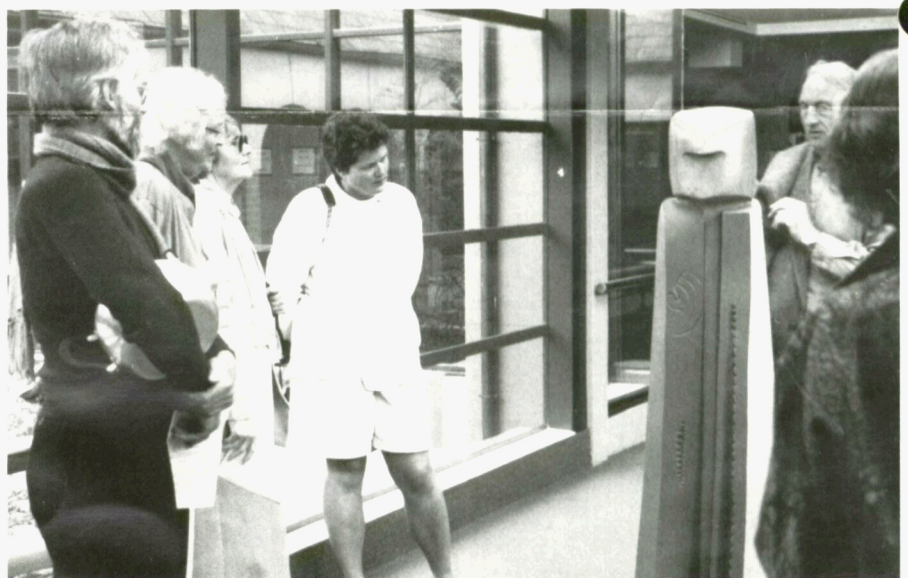
LocArt Visit in March

On Friday March 15, the sculptor Graham Bennett will show his studio to a maximum of 20 Friends. Please meet June Goldstein at 10.20 a.m. outside 59 Fisher Avenue, Beckenham. To book (or cancel) please leave a message on the answerphone 379 4055.

LocArt Visit to Lady Isaac - November

Following the immensely popular visit to Lady Isaac's last March, a repeat visit to her Gallery at Clifton was held in November. Again it was fully subscribed. Just what is it that makes such a trip so appealing? Partly it is the chance to see a collection that contains many famous names in New Zealand art history, but it is more than that. It gives us an insight into its owner's taste which in this case is for colour and pleasure but not at the expense of intelligence or personality.

Such a trip also affords the rare pleasure of seeing a private collection on a gallery scale. As ever, Lady Isaac was an exemplary hostess and we fear she could be faced with repeated requests to open her gallery for such popular and appreciated visits.



Dick Lucas discusses John Bevan Ford's *Kaitiaki* or guardian figure for the Lincoln University Library with a group of Friends during the December LocArt visit.

During term time much of the collection can be seen just by having a wander through

the corridors. When you are out that way you may like to do that!