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BULLETIN OF THE ROBERT MCDUGALL ART GALLERY **spring** september 2001 – november 2001





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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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b.126

- 3 **My Favourite**
The Rt. Hon. Helen Clark makes her choice.
- 4 **Versace!**
The inaugural Carter Group Art Lecture.
- 5 **From Darkness, Light**
The Sculpture Collection.
- 9 **New Gallery Update**
The upcoming auction and current progress.
- 10 **Don Peebles**
The Gallery's new Patron.
- 12 **Behind the Scenes**
What's going on at the Gallery?
- 18 **Art/Speak**
The Venice Biennale through Jonathan Smart's eyes.
- 22 **Recent Acquisitions**
New works for the Robert McDougall Art Gallery Collections.
- 23 **Coming Events**
- 25 **Friends of the Gallery**
- 27 **McDougall After Dark**
A look at what's happening outside normal Gallery hours.
- 28 **The Way it Was**
Vandalism at the Gallery.

Cover: **Povi 2000 (Detail)**, Michel Tuffery, limited edition print
Reproduced courtesy of the artist.

Please Note: The opinions put forward in this magazine are not necessarily those of the Robert McDougall Art Gallery.

Introduction



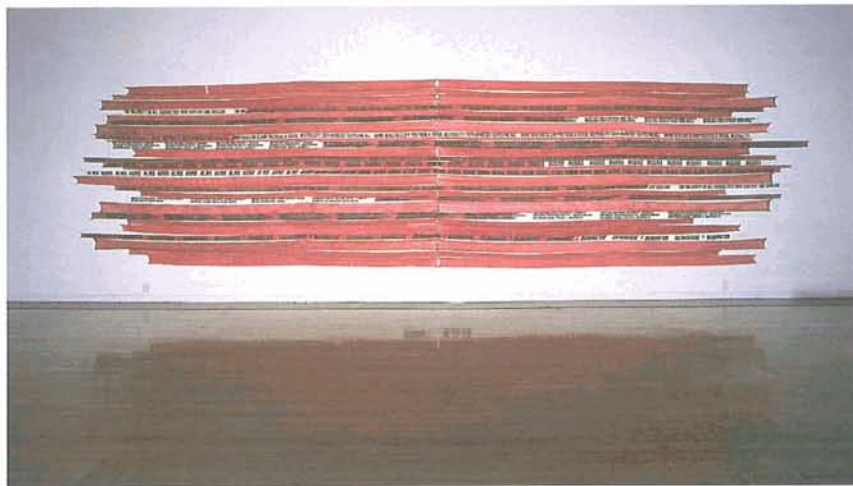
With the cessation of our temporary exhibition programme in preparation for the shift into the new Christchurch Art Gallery, many people have asked us what we will be doing in the interim. The short answer is "a great deal!" Planning for the new Gallery is well underway, and we felt it was appropriate to offer Bulletin readers a glimpse 'behind the scenes' to let you know about the many projects with which we are involved – turn to pages 12 – 17 to discover why we have all been (and will continue to be) so busy in the period leading up to opening day!

New Zealand's official presence, for the first time, at the Venice Biennale was an extremely significant cultural milestone, one made all the more special for the South Island as the two artists participating, Peter Robinson and Jacqueline Fraser, are both of Ngai Tahu descent. For this reason, this Bulletin includes a special feature on the Biennale by Jonathan Smart, who attended the event and can offer an insider's perspective on this internationally important art event.

The third of our regular Collection articles considers the Gallery's sculpture holdings. Ranging from the familiar form of Ernest Gillick's *Ex Tenebris Lux* to classic examples of international sculpture by Mascherini and Rodin, and challenging contemporary works by artists such as Grant Lingard and Christine Hellyar, this collection is one of the Gallery's most diverse and interesting. I hope readers will enjoy this special focus.

With the passing of the Gallery's great friend and supporter, W.A. Sutton, last year, the honorary position of Gallery Patron became vacant. I am delighted to announce that Don Peebles has recently accepted this position. The Gallery is fortunate indeed to be represented by such a significant New Zealand artist and to mark the occasion we have asked Don to be the subject of this issue's photo feature.

P. ANTHONY PRESTON
DIRECTOR



Binding Statements, 1999-2000 Michael Reed, Mixed media.
Collection of the Robert McDougall Art Gallery. Purchased, 2000. Reproduced courtesy of the artist.
Image: Brendan Lee



I chose this work both as someone who appreciates the power of the visual arts and as the leader of a government committed to playing its role in ensuring that people worldwide can live in a state of peace. I believe that government has a role, too, in helping to create the environment in which the arts can flourish, while absolutely respecting the right of the artist to freedom of expression.

One of the most important reasons for supporting the arts is that they have intrinsic benefits for society: they entertain, enlighten and inform us; they allow us to express ourselves as creative beings, as social and cultural beings and as political beings. They can be an effective way of sending important messages.

The message was the most salient feature of Michael Reed's installation *Business as Usual* and the work *Binding Statements* from that installation stands on its own as a powerful reminder of our responsibility to think globally, both as a nation and on a personal level. It makes a profound and immediate impression – drawing our eyes, engendering our compassion, signalling that it has a message to which our minds should be alert. It is impossible to ignore the 'bloodiness' of the colour even without the printed statements.

Art in this form serves as the visible conscience of any society. Sometimes we need messages about such fundamental human rights as the right to a peaceful existence waved like banners under our noses – somewhere

where they cannot be ignored and where they will remind us of our responsibility to speak up about perceived wrongs and to stand our ground once we have spoken.

They can be held aloft and waved too for the international community to see who we are – as New Zealanders – and what we stand for. Creative people across all artistic and cultural media have a big role to play in defining our nation in the twenty-first century. And they play both critic and conscience for us: they ask questions, reflect on what has happened or what might happen, bring us special insights and perspectives.

Michael Reed's work does this for me at many levels. There is the overt message of the printed word. There is the metaphoric message in the colour, shape and texture of the bandages. And the tacit message of the whole, which for me has something to do with looking out for our fellow human beings, striving for peace, making sure that messages are visible and clear.

Politicians must stand and deliver messages: this is important. But it is important too that we have available to us solidly crafted works of art, which will survive to speak to other generations.

RT. HON. HELEN CLARK
PRIME MINISTER AND MINISTER FOR
ARTS, CULTURE AND HERITAGE





Carter Group Art Lecture 'The Versace Legend'

Philip Carter, a Gold Foundation Donor of the new Christchurch Art Gallery, has further extended his generosity to the Gallery. His company has initiated a support programme for a series of annual lectures to be held in association with the Gallery. The Carter Group Art Lecture Series will provide a high profile, high quality lecture experience free to the public of Christchurch.

The inaugural lecture was held on 16 May, with Massey University lecturer Sue Thomas speaking on 'The Versace Legend'. Complementing the lauded Versace exhibition at Te Papa, the talk gave Cantabrians a vicarious insight into the designer's lifestyle and work, and provided an exciting preview of his masterpieces for those able to travel to Wellington to see the show.

Held at the Centra Christchurch, the lecture drew an eager audience of over 400, and was preceded by a cocktail party, which further enhanced our appreciation of Sue Thomas' slide presentation and lecture. Many figures from Christchurch's art world attended, but gratifyingly, many people who are not regular attendees of the Gallery's lecture programmes also came.

RONNIE KELLY



FROM DARKNESS, LIGHT:

THE SCULPTURE COLLECTION:

The first encounter most Robert McDougall Art Gallery visitors have with the Sculpture Collection is passing *Ex Tenebris Lux* (1937), Ernest George Gillick's bronze figure of a reading woman, on their way to the Gallery's front entrance. This work's title and subject, symbolising enlightenment and literally translated as "from darkness, light", is an appropriate maxim for an art museum, but Gillick's sculpture has another, historical, significance. Originally sited within the Sculpture Court (now called the Centre Court) of the Gallery, *Ex Tenebris Lux* was donated in 1938 by local biscuit manufacturer Robert E. McDougall, who had gifted the funds to build Christchurch's public Art Gallery almost ten years before.

McDougall, concerned at the paucity of sculpture in the Gallery's Collection, had written to the Director of the University of London's Courtauld Institute, William Constable, in 1937, asking him to select and purchase a work of contemporary sculpture on his behalf. Constable chose *Ex Tenebris Lux*, which had recently been exhibited at London's Royal Academy. Ernest Gillick (1874 – 1951) had become renowned as a sculptor of memorials and had received several public commissions, including the Glasgow War Memorial and the Memorial to the Missing at Vis-en Artois, France.

Like *Ex Tenebris Lux*, many of the most significant historical works within the Sculpture Collection have been gifted rather than purchased, with perhaps the most notable being the two Rodin bronzes, *Eternal Idol* (1889)



Ex Tenebris Lux, 1937 Ernest Gillick, Bronze.
Presented by R.E. McDougall. Image: Lloyd Park



Eternal Idol, 1889 Auguste Rodin, Bronze. Presented by the NZ Government from the NZ Fund in France for Cultural Development.

and *Psyche* (c. 1900). These works, cast in the early 1960s and issued by the Musée Rodin in Paris, were purchased in 1962 by the Government through the New Zealand Fund in France for Cultural Development. This fund had been established ten years before from the French war debt settlement account with the intention of encouraging cultural relations between New Zealand and France. The bronzes, together with a tapestry by the celebrated French artist Jean Lurçat, were toured throughout New Zealand between 1962 and 1964. After the tour, it was agreed by the Government that the Robert McDougall Art Gallery was the most suitable institution to retain the bronzes, while the Lurçat tapestry was presented to the Auckland Art Gallery.

Another significant bronze in the Gallery's Collection is a portrait of Air Marshal Viscount Portal by the renowned American-born sculptor Jacob Epstein (1889 – 1959). After studying at the Ecole des Beaux Arts and the Académie Julian in Paris, Epstein moved to London in 1905 and became a British citizen soon afterwards. He was both famous and notorious for his controversial sculptures, which were attacked by critics and the general public for their distortion of the human figure and often challenging subject matter. Less provocative were Epstein's portraits in bronze and in 1942 he was chosen by the British Ministry of Information to model from life a series of portraits of notable contemporary war leaders. A limited casting of each was made and the bronze of Viscount Portal was bequeathed to the Gallery in 1979 by Maureen Chute Raymond, whose other donations to the Collection include an etching by Rembrandt van Rijn and lithographs by Pablo Picasso and Marc Chagall.

There are few marble sculptures in the Collection, but one of the most notable is *Beatrice* (c.1914) by the Italian artist Alfredo Biagini. The subject of this work is the woman whom the 13th century poet Dante described as "the glorious lady of my heart". Beatrice, who was thought to be the daughter of Folco dei Portinari, a distinguished Florentine, was immortalised in Dante's *Vita Nuova*, a series of passionate love poems. Biagini was born in Rome and studied at the Academy of Fine Art there before moving to Paris. Figures and animals in bronze or marble were his forte and, as a result of his academic training, he often chose subjects from literary sources.

In addition to these international works, the historical Sculpture Collection also includes works by several significant figures in Canterbury's art history, including Francis Shurrock, Charles Kidson, Chrystabel Aitken and William and Claudius Brassington.

In 1983, the Gallery established a policy of occasional sculptural commissions for the Centre Court. The first of these projects (which were supported by the Queen Elizabeth II Arts Council) was undertaken by Canterbury artist Bing Dawe, who completed *Still keeping his balance he used the umbrella as a safety net - image of a man with a missile*, a sculpture symbolising the absurdities of the nuclear arms race, in 1985. *The Gorse King*, a 31 piece sculpture in Oamaru stone by Denis O'Connor, was completed in 1992. In 1995, as part of the commissioning

**The benediction of Goat Island our Saviour:
A long view of our very blessed saviour from a
distance (with goats rampant), 1998**

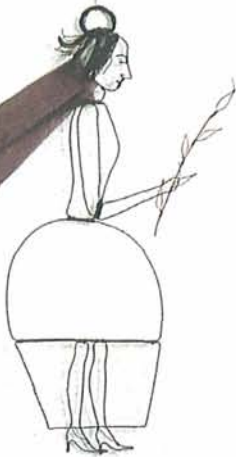
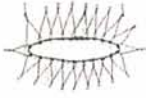
Jacqueline Fraser. Chiffon, electric cables, wire.
Collection of the Robert McDougall Art Gallery.
Purchased 1999. Image: Brendan Lee



programme, Andrew Drummond produced *For Beating and Breathing*, an exhibition of pseudo-medical, machine-like 'devices', one of which was acquired for the Sculpture Collection.

Besides more conventional floor or plinth-based work, the Collection also includes a number of suspended sculptures, such as those by Canterbury artist Neil Dawson. The five Dawson assemblage pieces owned by the Gallery include *Seascape* (1979), a large installation made from stainless steel piano wire, green and black nylon mesh, custom wood and blue, yellow and black acrylic paint. Two light-based works, *Celeste* (1970) and *Reflections 1* (1971), by Bill Culbert also attempt to extend the definition of sculpture beyond the third dimension.

One of the most visually striking contemporary sculptures in the Collection, and certainly the most popular with young visitors, is Michel Tuffery's *Povi*



Christkeke (1999). This life-sized bull is constructed entirely out of flattened corn-beef tins and combines a festive appearance with a serious message about the health problems caused in Polynesian societies by the replacement of the traditional diet with Western convenience foods. The Gallery's bull was built especially for the Collection, but others like it have been used by Tuffery in a series of high-profile performances. The bulls, decorated with flashing Christmas tree lights and with smoke pouring from their mouths, 'charged' each other down city streets, pushed by Tuffery's assistants and supported by Samoan drumming, dancing and cheering crowds.

Another sculpture fusing unusual materials with a concern for social issues is *Mummy's boy- smells like team spirit* (c.1995), by Grant Lingard (1961 – 1995). Lingard gained prominence during the early 1990s with sculptures that combined an often whimsical appearance with

acerbic satire to consider the experience of homosexual men in New Zealand. This sculpture, consisting of a pair of rugby boots made from that familiar New Zealand laundry staple, Sunlight soap, suggests an uncomfortable fit between a homosexual lifestyle and the limited possibilities for male expression provided by New Zealand's rugby-dominated culture. Another, more sinister interpretation, that the yellow soap alludes to the persecution and subsequent extermination of homosexuals in Nazi Germany, is also possible. Also concerned with issues of identity and power, Jacqueline Fraser's delicate fabric and wire sculpture *The benediction of Goat Island our Saviour: A long view of our very blessed saviour from a distance (with goats rampant)* (1998) uses a variety of materials from contemporary culture, such as electrical cables, wire, chiffon and pearl-headed pins, to suggest elements of traditional Maori culture, such as tukutuku panels or string games.



Far Left: **Povi Christkeke, 1999**
Michel Tuffery. Mixed media: flattened 'corn beef' tins, 'Christmas tree lights', wooden frame. Purchased 1999.
Reproduced courtesy of Michel Tuffery.

Left: **Mummy's boy – smells like team spirit c.1995** Grant Lingard. Soap. Presented to the Gallery by the Estates of Grant Lingard and Peter Lanini, 1998. Reproduced courtesy of the artist.

Bottom: **Body Parts: White China cupboard, 1989 – 1990** Christine Hellyar. Wooden cupboard, white china clay body parts. Purchased 1999.

'One of the most visually striking contemporary sculptures in the Collection, and certainly the most popular with young visitors, is Michel Tuffery's *Povi Christkeke* (1999). This life-sized bull is constructed entirely out of flattened corn-beef tins...'

Goat Island, or Mapoutahi, was the site for an important pa that was returned to Ngai Tahu by the Crown in 1997 as a cultural resource. At the time of the return, the island was described as being "more precious than a diamond tiara", a sentiment Fraser has incorporated into this work.

In Christine Hellyar's *Body Parts: White China Cupboard* 1989–1990 the artist has filled a wooden cupboard with white china clay objects, using the conventions of museum displays to give the objects the aura of rare artifacts from previous cultures. The objects she has made for this work are plaster moulds relating to food and include kumara and dinner plates.

Although one of the smaller of our Collections, the Gallery's holdings of sculpture contain the most diversity across medium and subject matter. It is the Collection that will perhaps benefit most from increased exhibition opportunities at the new Christchurch Art Gallery.

FELICITY MILBURN



New Christchurch Art Gallery:

Update on the fundraising campaign

We are delighted to report that not only have we reached our fundraising target for the new Christchurch Art Gallery, but that it has been surpassed! We now have \$13.8 million in contributions and can begin raising funds towards essential fit-out items that are not included in the constrained budget, such as equipment for the Sir Neil & Lady Isaac Education Centre and the Philip Carter Family Auditorium. The provision of such items will enhance the new Gallery still further, and ensure that this superb facility will open its doors to our many supporters in April, 2003!

Any readers who would like to contribute to the new Gallery will be interested in the Gifts List, which itemises all that is still needed, and the Appeal brochure, which outlines the benefits for donors. They can be obtained from the Fundraising Officer on tel. 03 379 4201.

A recent generous grant from the Environment and Heritage Committee of the Lottery Grants Board of \$735,000 – the full amount sought – has been further proof of our project's national profile. We know how important the new Gallery will be, but it is gratifying to realise that this is now acknowledged throughout New Zealand!

Art Auction

The Community Gifts Fundraising Committee for the new Christchurch Art Gallery and the Centre of Contemporary Art look forward to your participation in a major New Zealand art auction at the Centre of Contemporary Art on Thursday, 13 September at 6.00pm. Works by the following artists – Jane Evans, Tony Fomison, Frances Hodgkins, Cecil Kelly, Doris Lusk, Peter McIntyre, Archibald Nicoll, Michael

Smither, W. A. Sutton, Grahame Sydney, Petrus van der Velden, John Weeks and Sir Tosswill Woollaston will be included.

Following the highly successful auction in 2000 both organisations are pleased to announce that Peter Webb Galleries Limited will again generously donate his services as auctioneer.

Last September nearly 700 supporters and buyers attended, more than 80% of all works offered for auction realised or outsold their reserve, and a record price for a painting by W. A. Sutton was achieved. Almost \$300,000 was paid to clients and artists from the sale of their work.

For further details and enquires please contact Esther Venning at The Centre of Contemporary Art, tel: (03) 366 7261, fax: (03) 366 7167 or email: art@coca.org.nz

We acknowledge with great gratitude the generosity of the following new supporters:

In the category of Gold Foundation Donor

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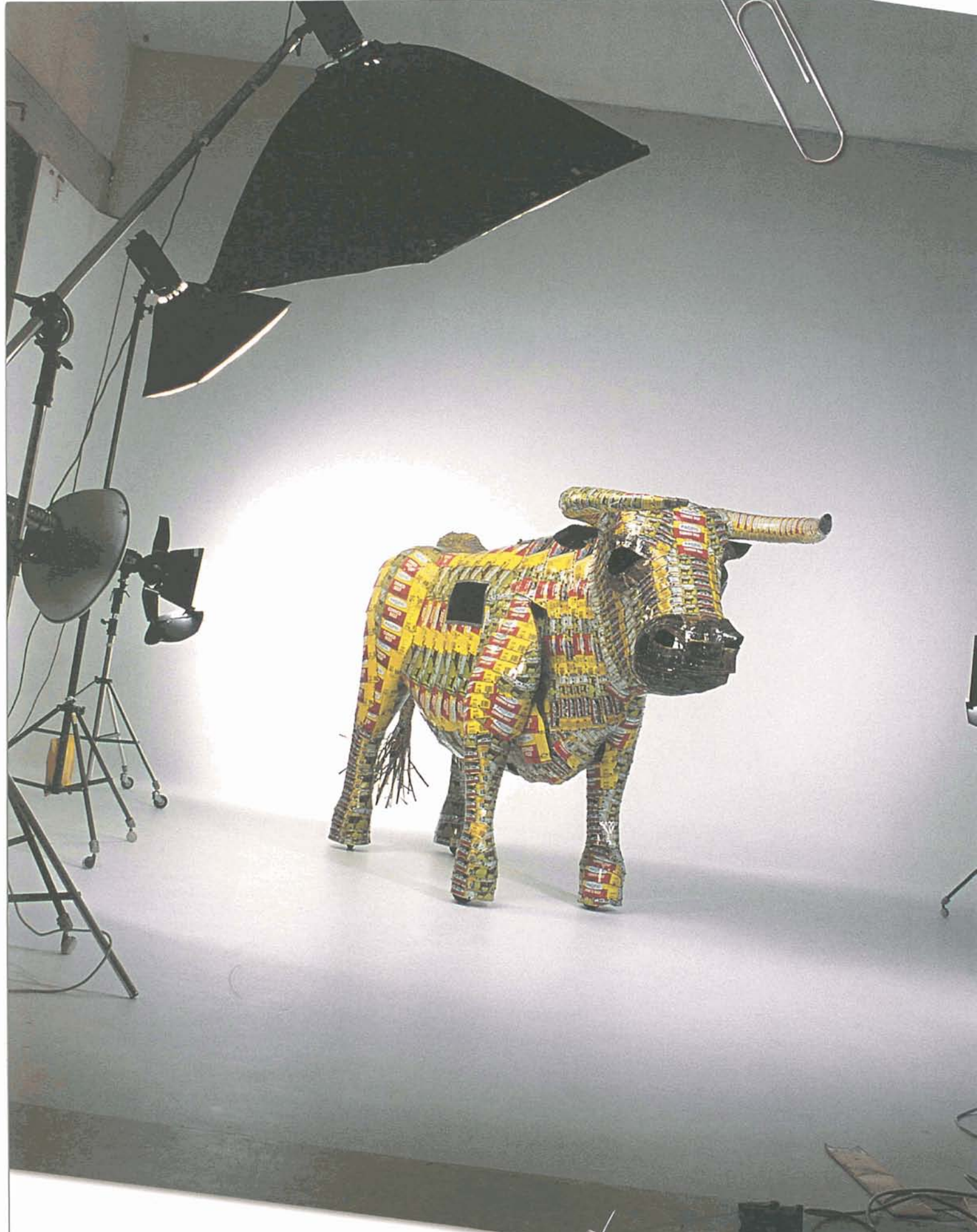
Far Left: New walls being constructed
Image: Brendan Lee

Left: Brian Checketts – crane operator
Image: Brendan Lee

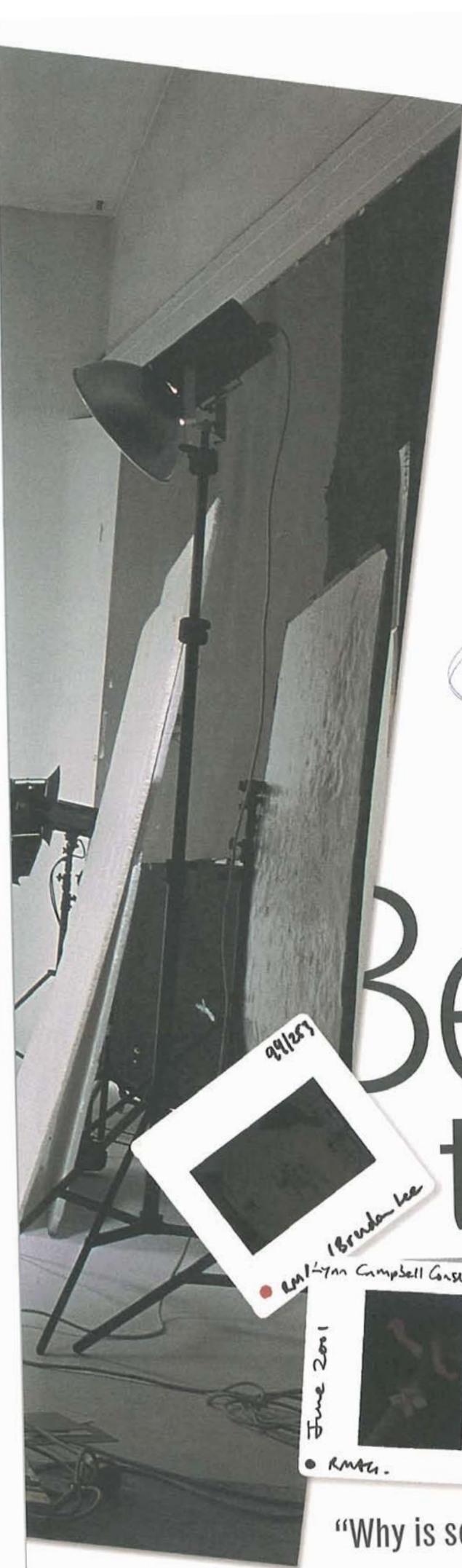




DON PEEBLES: GALLERY PATRON
Image: Johannes van Kan



Above: Photoshoot of *Povi Christkeke* 1999. Michel Tuffery. Mixed media: flattened 'corn beef' tins, Christmas tree lights, wooden frame. Collection of the Robert McDougall Art Gallery. Purchased, 1999. Reproduced courtesy of Michael Tuffery.



April 2003



Behind the scenes

There's no business like show business. Unfortunately for the McDougall's regular visitors there is far less show business than they've come to expect. There's still the permanent collection, of course, and the pARTs exhibition we've mounted for research purposes in the Centre Court and Print Room certainly makes a bold statement about the Gallery's contemporary collection, but the question on people's lips is,

"Why is so much of the Gallery closed to the public?"



The 'Workspace' has been set up on the north side and is now dedicated to educational activities for schools and the public. For the first time the McDougall has a space in which practical activities can take place, as well as lectures and other events.

Well, despite the decreased outward signs of activity, there is more going on at the McDougall now than at any time in the past. The pressures of preparation for the new Christchurch Art Gallery are increasing apace, with the new Gallery structure now sprawled across the entire site and extruding tilt-slab panels above the concrete-lined pit which will one day be the underground car park. Meantime, rehearsals for the new Gallery's dramatically increased operations have already begun.

"With up to nine temporary exhibition spaces you could expect to see something new even if you came to the new Gallery every few weeks".

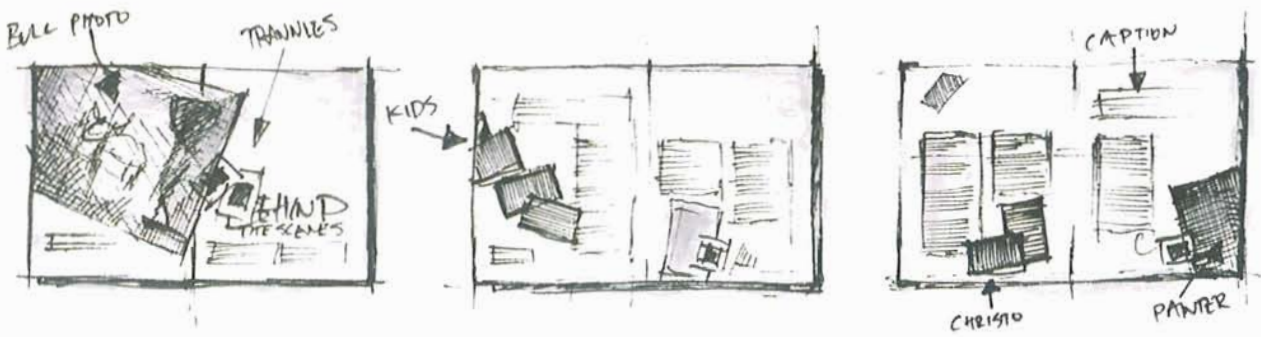


The Public Programmes Team now occupies the small gallery spaces on both sides of the Centre Court. The 'Workspace' has been set up on the north side and is now dedicated to educational activities for schools and the public. For the first time the McDougall has a space in which practical activities can take place, as well as lectures and other events. Adjacent to the activity space is the relocated Education office. Far from having any respite during this period of decreased exhibition activity the education staff are busier than ever. The numbers of different types of activities and talks have increased greatly and attendances of programme-related events have been higher than ever. This space has also provided a location from which the activities of the voluntary guides can be run. In preparation for the new Gallery the guides have formed a committee which meets monthly to share information and propagate ideas.

The principle we have tried to establish is that staff will work as closely as possible in the working situation

— Ensure database strategy completed a.s.a.p!

Above: Children making prints with Education Officer (Schools) Judith Hoult

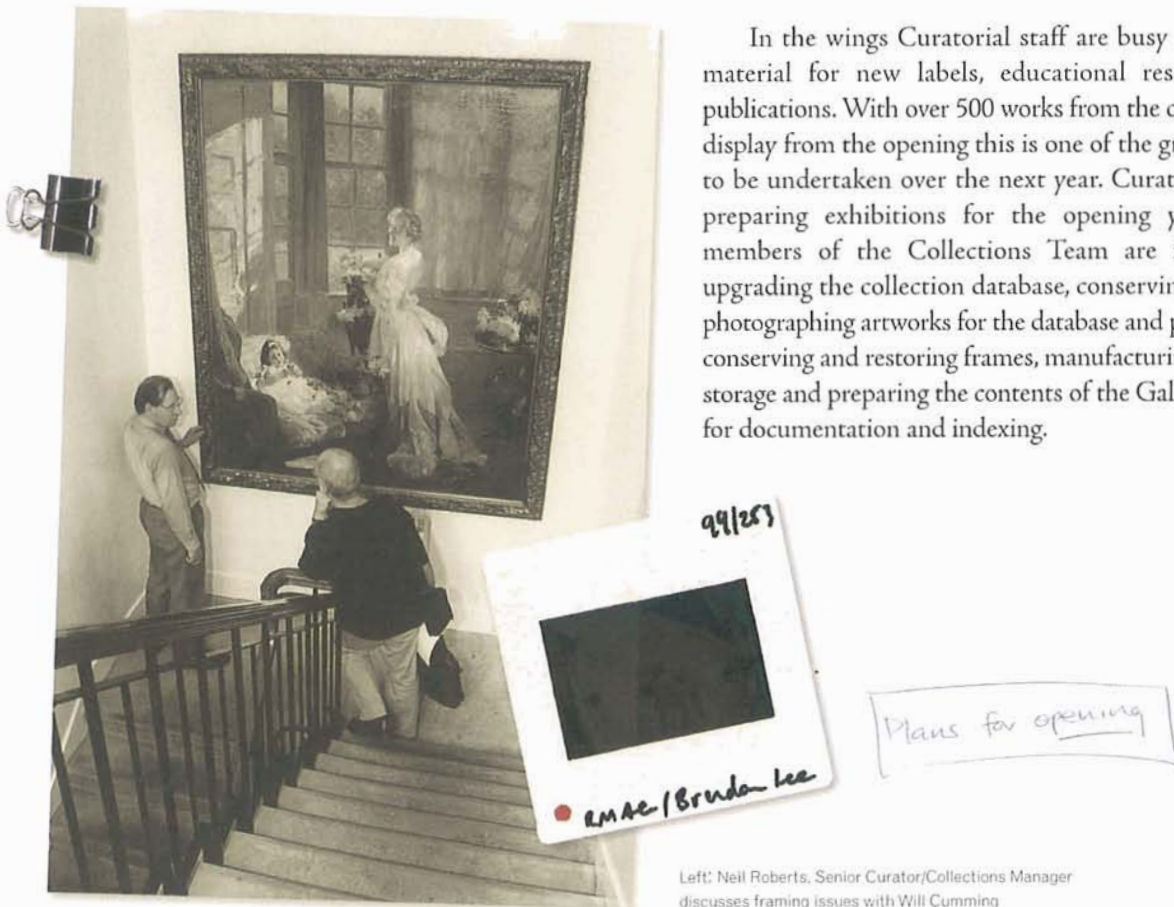


which will exist in the new Gallery. With this in mind the gallery on the south side of the Centre Court is now being used as the exhibition design studio. New planning processes and staffing structure encourage the approach of a creative design studio operating within the larger planning arena. Staff here are already focussed primarily on setting the stage for the new Gallery's trebled exhibition spaces using up-to-the-minute computer planning and drafting tools. As well as touring exhibitions in the ground floor galleries there will be two galleries on the first floor featuring themed exhibitions from the collection. Other projects include the development of new label formats, computer access to exhibition information and a high tech acoustiguide-type system.

Many of these projects are prompted by the results of research and re-branding projects under way in the marketing department, where the development of the present Gallery's websites provides a prelude to the development of an advanced website for the new Gallery, including access to information about the collection and a strong retail presence – you can already buy your cards on the Internet. In the new Gallery you will be able to book your seats for Arts Festival performances in the Philip Carter Family Auditorium.

“Our most recent research project shows that people want to be surprised when they visit the new Gallery – and that they're looking for an element of fun”.

In the wings Curatorial staff are busy researching material for new labels, educational resources and publications. With over 500 works from the collection on display from the opening this is one of the greatest tasks to be undertaken over the next year. Curators are also preparing exhibitions for the opening year. Other members of the Collections Team are involved in upgrading the collection database, conserving artworks, photographing artworks for the database and publications, conserving and restoring frames, manufacturing crates for storage and preparing the contents of the Gallery's library for documentation and indexing.



Left: Neil Roberts, Senior Curator/Collections Manager discusses framing issues with Will Cumming



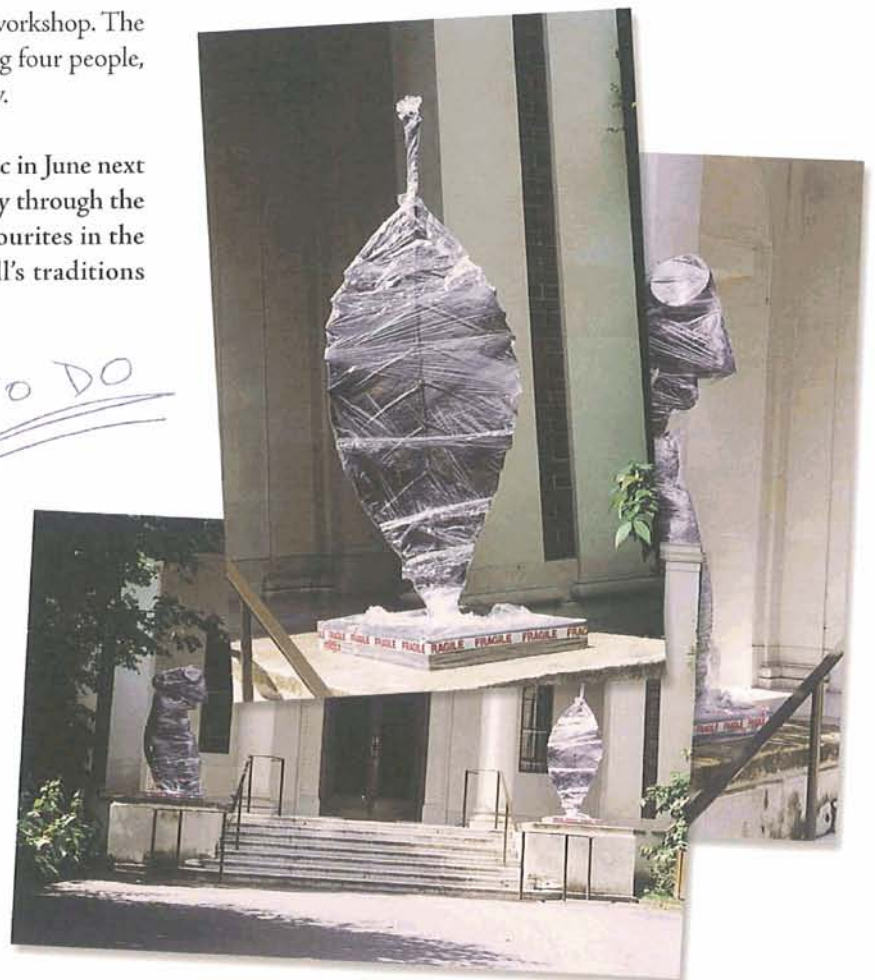
The job of supplying photographs of the collection is in itself a mammoth task, involving not only the technicalities of colour fidelity, but the necessity of converting the original slide material into digital format for electronic documentation, Internet use and publications. The Gallery's photographer is also involved in documenting photographically the progress of the new Gallery building, both on video and still cameras.

The McDougall's major touring exhibition space, the South Loop, is currently being used as a storage area. This has allowed the establishment of a proper photography studio close to the painting and drawing collections and the development of a framing conservation workshop. The framing project is huge, currently employing four people, including a gilding specialist from Germany.

"The McDougall will close to the public in June next year, but loyal supporters of the old Gallery through the years will still be able to see their old favourites in the new Gallery...the best of the McDougall's traditions will not be discarded".

To DO

Planning for occupation of the new building is a massive project in itself. Monthly meetings of the Project Control Group are accompanied with frequent, sometimes daily, meetings with the project managers, architects and consultants to focus on design detail of individual spaces, or lighting, or the workings of the new security system, or the flooring material, or any of dozens of issues that come up for consideration as the detail of the building's fit-out is defined. All of this ties up staff to an enormous degree – some of whom may be spending up to eighty percent of their time on the new Gallery.



Right: Paul Dibble's *E Noho Ra de Chirico* during cleaning of the plinths below.

It is a sobering thought that the budget we have begun formulating for next year will be the new Christchurch Art Gallery's budget.

- Required :
- Curators
 - Educators
 - Registration
 - Conservation
 - Photog
 - Security

The need for the intensity of planning which is taking place can be more readily understood when the shortness of the duration of the McDougall's closure is considered. The McDougall will close on its 70th birthday - 16th June 2002. Four-and-a-half months later occupation and installation will begin. The preparation and installation of galleries, public areas, shop, storage and office areas will take the best part of five months over the summer period.

Though most of the cast will be familiar to regular gallery-goers, there will necessarily be a much-increased presence of information and security personnel. Much of the planning being done now is in consideration of the deployment and accommodation of new staff in a building with longer hours of opening and more public areas to service. During daytime opening hours there could be up to six options for entering the building. The use of current technologies in the day-to-day operations of the Gallery, particularly in security and asset management, is a project in itself.

The opening of the new Gallery will be a spectacular event which will surely vindicate the interval between the closing of one act and the beginning of the new one. In the meantime please enjoy what we have to offer of the Collection works on display. In particular we would welcome your comments on the labels, signage and presentation of the pARTs exhibition, and hope you will attend the increased number of public programmes we are offering. We promise, your patience will be well rewarded on your first visit to the new Christchurch Art Gallery - the art of the city!

RONNIE KELLY



JUN 2001

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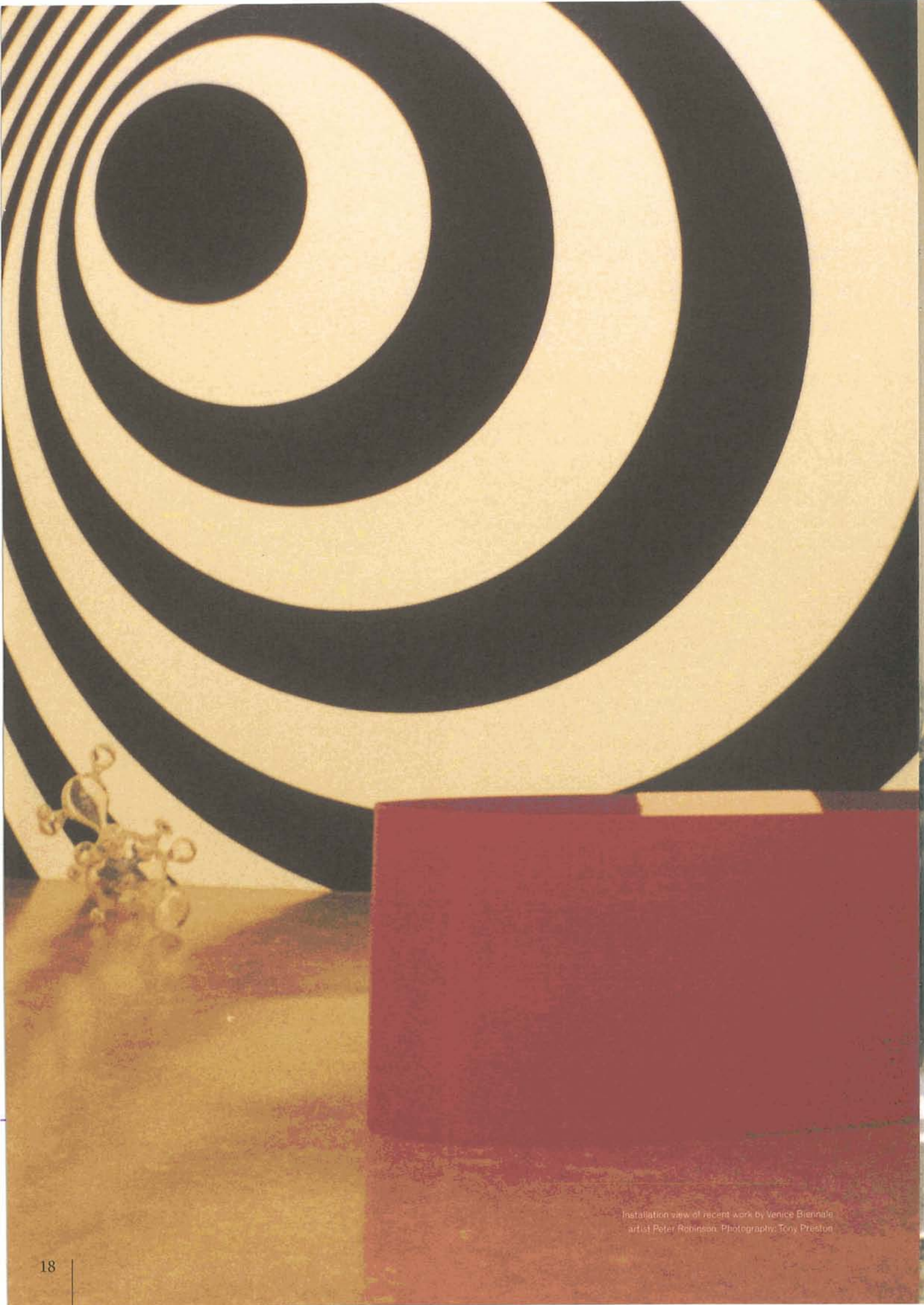


(copy to all staff)

Deadlines for move :



Above: Current Gallery Library



Installation view of recent work by Venice Biennale
artist Peter Robinson. Photography: Tony Preston

CONJURING SOMETHING OUT OF NOTHING

New Zealand's inaugural presence at the 49th Venice Biennale

The Biennale of Venice is a wonderful event. I'm a fan. For the contemporary visual arts industry, it is a trade fair Olympian in scale and organisation; a veritable frenzy of art, politics and nationalism that is unparalleled on the world stage. In the second week of June just past, the industry gathered for the four day preview of Venice's 49th Biennale.

The vernissage, it is called. And for the first time, after years of lobbying and a successful America's Cup defence (!), New Zealand was invited to participate – the invitation issued from the highest level of government, from the Italian premier to our own. No mean feat this, and with the Prime Minister our Minister of the Arts, very timely, also!

Nothing happens in Venice without major planning and spending. Budget, a venue, and personnel are needed. Two artists – Jacqueline Fraser and Peter Robinson were chosen by an industry thinktank as our representation, with Gregory Burke, Director of New Plymouth's Govett Brewster Gallery, appointed Curator of New Zealand's presence. The cloister of San Appollonia was leased for the exhibition. Jenny Gibbs was named as Commissioner of the Pavilion – a role both social and all-seeing. Creative New Zealand bankrolled and promoted the initiative, contracting Global Art Projects – a Melbourne project management group with experience in Venice – to manage the project. And a main centre road show was launched to (sell and) celebrate our participation – which in Christchurch comprised a lavish evening in the boardroom at Te Wai Pounamu House, Hereford St.

The latter point is most interesting. Ngai Tahu are major corporate players in the South Island economy, and I've enjoyed their purchase and refit of the old Reserve Bank building in Chch's commercial heart. A post-colonial

moment of note. The Biennale of Venice similarly reflects the ebb and flow of contemporary economic power and politics. New Zealand enjoyed its first presence this year, along with the Ukraine – who literally camped outside the main Biennale venue, the gardens or Giardini. And both New Zealand representatives are part-Ngai Tahu, although chosen on merit of course – so, at the celebration, along with gifts of pounamu, it was announced that Ngai Tahu would travel to Venice to support Jacqui and Peter at the opening of this important event.

A dawn ceremony, a welcome to the sun, was planned by Ngai Tahu, with a small kapa haka group. It would take place in San Marco – one of the biggest and best known civic spaces in the world. Fantastic! How audacious and beautiful I thought. The placing of one history, or whakapapa, alongside another. A locating of the indigenous upon a global stage. Maori had gone to Buckingham Palace with land grievances many times last century; Ratana had taken his brass band overland to Britain eighty years ago. Early in the new millenium Ngai Tahu would karanga and haka between the Doges Palace and the National Library – the Pacific would meet Europe, and the eurocentric again. This would be a significant moment in the history of visual art here. Working in the industry; knowing Peter, Jacqui, and their work well; and being a committed mainlander too, I felt that I just had to go.

I arrived at Venice's little Marco Polo Airport after a day of rain, and waterbused across the lagoon to San Marco in a golden late afternoon light, still liquid under the parting cloud. It was transfixing. Absolutely magic. My hosts lived off Garibaldi – easy to find as Napoleon had filled in a canal to make it – Venice's widest street! But then the wheels came off, as addresses in Venice are by area, tiny little areas,

as opposed to streets with numbers. Consequently, I was fished from a bar and fed copious amounts of wine by my hosts, as we prepared for Ngai Tahu early the following morning.

At the entrance to the piazza of San Marco, a biggish area had been roped off. And probably a thousand people stood expectantly. Finally, from the sea side, a warrior with taiaha and moko scouted the area, preparing the way for the small group in piupiu and feather cloaks to enter the space. After waiata, some words from Sir Tipene O'Regan, and a bird-like haka – a hymn finished the formal part of the ceremony. The guitars were broken out. There followed long and short poi from the women, with clapping to the sing-along sought and won from the crowd, and that rounded out the occasion.

What then of the art, beside this Ngai Tahu presence so tantalisingly essentialist, exotic, and eye-catching? How visible was the New Zealand "pavilion" as one of 49 in Venice – the 28 established in the Giardini, with others scattered about the island. How visible apart from the very large exhibition curated by Harold Szeeman, which fills the vast brick ropemaking and ship-building warehouse complex known as the Arsenale?

I saw a plethora of video. Szeeman's show is dominated by it – wall projected DVD images loosely gathered around the flimsy curatorial premise of "the plateau of humankind". If, as a global village we have reached a plateau – then certainly, as far as I could see from Szeeman's choice, it is a plateau that has levelled off. The mood was often melancholy – with which I have no particular problem – but I found little variation on the theme. The projections varied little in terms of installation, most being wall based and viewed from a comparatively safe distance. The forced intimacy of Atom Egoyan's viewing space, where we were pushed along a wall only centimetres from the image (itself a meditation upon intimacy and the body), came as a welcome and appropriate departure from the norm.

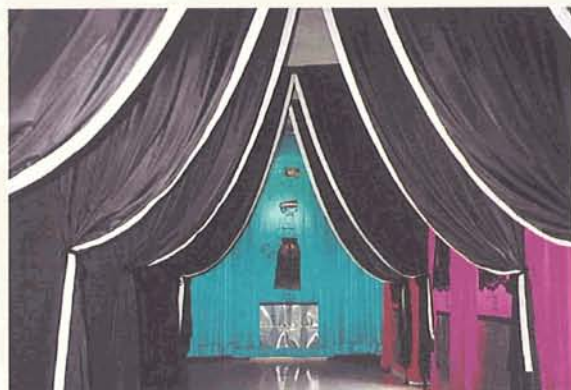
Maybe Szeeman's point was that our lives are now highly mediated by technology – hardly earth shattering – or maybe the fact that some artists are smitten with video technology suits the international blockbuster exhibition, as it's certainly a cheap, portable and efficient way to secure and mount a large, international show.

Beside this predominance of video, the materiality and physical presence of the two installations from New Zealand, really stood out. Jacqueline Fraser transformed her space by draping and billowing fabrics in a tent-like walk-through; fabricating intricate niches within which she presented two figures, the artist and a boy, engaged in a troubled narrative; a conversation strained at first and then slowly more resolved. The figures are outlined in Fraser's characteristic plastic covered wire, then pinned to their supporting fabric: the artist in full; the boy as bust, a head with a hat; and both are variously veiled, so that identity is generic more than specific.

Fraser has always had a careful eye for the particular character of her sites. The medieval cloister of San Apollonia is now a church-run gallery, and Fraser's transfiguring of the site, created something akin to a series of intimate votive spaces, with texts placed low like predella panels in a Renaissance altarpiece. And as in the predella tradition before her, it is within the texts that Fraser locates the resistance of her politics: inflecting the power of the global with a sense of the local; the indigenous; and the oppressed. So, the sick boy is offered a kawakawa leaf to chew for his anxiety; and his plight is likened to that of youth in minority cultures everywhere.

Peter Robinson's installation is less enclosed than Fraser's, harder materially, more abstract in form and less luxuriant in terms of palette than hers. This should probably be expected, given curator Greg Burke's title for New Zealand's exhibition: *bi-polar*. Robinson's wall works feature white binary code, arranged in spiral or koru-like formats, on grounds black and red. The palette and composition could be Maori and tukutuku-like. But equally, the graphic conciseness and clever reversal of figure and ground have roots in op-art and Pop, as much as they reference here. Their slick material quality (as Lambda photographic prints) echo the smooth plastic surfaces of other elements in the installation – the perky pink of the superstring and sleek blackness of a scale model stealth bomber – both of which float rather invitingly in space.

There are coded references to Dante and to Stephen Hawking's theories of the universe, zero chains, and a floor bound Fibonacci system with a zero one end metamorphosing into the sign for infinity at its other end. All this exists happily between the playful and the



Installation images of Jacqueline Fraser's *A Demure Portrait of the Artist Strip Searched*, 2001
Photography: Tony Preston

“One couldn’t stand in the space and not feel the presence of a metaphysical something...”

Sartre's Worm, 2001 Peter Robinson.



significant – as much happy visual coincidence as metaphysical conflation. There is a refreshingly quirky yet substantial feel to Robinson’s physical placements and conceptual appropriations. One couldn’t stand in the space and not feel the presence of a metaphysical something – or at least witness the delightfully shambling sight of Robinson standing again, pushing the glasses back up to his eyes, and dutifully engaging another interested punter.

With miniscule means and little time by Biennale standards, NZ really did conjure something out of nothing in Venice. Our contributions looked robust and thoughtful. And as a Kiwi involved in the industry, I felt quite strongly that we could all walk a little taller as a result of this presence, with a little more pride in our step both locally and globally.

We didn’t win the grand prize. In fact we may even have shut out the jury in the unexpectedly early closing to our Opening. The grand accolade was accorded the German pavilion, which foregrounded the work of Gregor Schneider. As yet I know no-one who saw the work. There was a more than 2 hour queue to get in, and none of us on tight time schedules were patient enough to pass muster!

There were, of course, other pavilions apart from NZ’s (in my vested and biased way!) and Portugal’s, that left an impression. The light that radiated down and around Luke Tuymans’ splendid paintings in the Belgian pavilion was utterly memorable. Lisa May Post’s enigmatic but human photographs and video in the Dutch pavilion were terrific. The fact that an artist in the Japanese pavilion had secured McDonalds sponsorship to illuminate three large yellow M’s only to wash them in discordant sound, made me chuckle.

New Zealand has committed to funding presences at the next two Biennales. Basel and other art fairs will attract individual dealers marketing their stables. But Venice is a quite different and utterly important part of the world art stage. It is an impressive series of curated national presences, played out within a feast of marketing and partying. Our inaugural presence will remain until November 4th. At such short notice and with limited funds, I think it an outstanding feat.

So we await our second invitation. The planning will have already started. The reports are pending. Selection and curation need to be addressed quickly, so that this time artist or artists, along with curator and commissioner have longer lead in – have time to build upon this initial experience. And most importantly, the artist/s chosen need/s a more realistic budget, with which to make work and prepare!

Jonathan Smart owns the Jonathan Smart Gallery representing contemporary New Zealand art at 160 High St, Christchurch. All images reproduced courtesy of Creative New Zealand.



Recent Acquisitions:

Albert James Rae:

An important addition to the Works on Paper Collection.

Mt Sefton from Mueller Hut, Albert James Rae. Etching.
Reproduced courtesy of E.G. Cuff. Purchased 2001.
Collection of the Robert McDougall Art Gallery.



The opportunity to acquire 119 etchings, aquatints and mezzotints from the estate of A. J. Rae (1884–1971) arose when a large body of his work was offered for sale by auction in Wellington earlier this year. Prior to this acquisition Rae was represented in the Robert McDougall Art Gallery Collection by a small watercolour, *The Opihi River, South Canterbury*, purchased in 1973 by former director, Brian Muir.

Born in Dunedin in 1884, Rae completed studies at the Dunedin School of Art and Design in 1904. He produced his first prints in Dunedin before travelling overseas for further studies. From 1914 to 1922 he was in Great Britain where he studied at the Glasgow School of Art (1915–17) and the Slade School of Art, London (1920–21). Rae's period in Great Britain coincided with a heightened interest in printmaking throughout the early 1900s which no doubt stimulated him further to explore the print medium.

By 1923 Rae had returned to New Zealand and taken up a position teaching art at Timaru Boys' High School where he remained until his retirement in 1945. Working in relative isolation as a printmaker in South Canterbury, Rae produced many views of the Southern Alps including the mezzotint *Mt Sefton from Mueller Hut*. He was one of the earliest exponents of mezzotint prints in New Zealand. Although Rae also painted it is his printmaking which remains the most important aspect of his career. His etchings, mezzotints and aquatints show considerable skill and aptitude.

From 1945 Rae retired to Anakiwa in the Marlborough Sounds, and effectively gave up printmaking as he left his printmaking equipment in his Stafford Street studio in Timaru. In May, 1948 a fire broke out in this studio destroying much of his library and damaging many of the

prints stored there. A large number of the prints acquired for the Gallery's collection came close to being destroyed by this fire and many bear scorch marks around their edges.

The collection acquired by the Robert McDougall Art Gallery gives a good representation of work from throughout Rae's career as a printmaker. It also encompasses his wide range of subject matter from portraiture, town scenes, pastoral scenes and mountainous views of the Southern Alps.

PETER VANGIONI

Other recent acquisitions to the Collections:

Nigel Brown, *Warmth Is Something To Be Worked At*, acrylic on board, 1998. Purchased, 2001.

Sam Mahon, *Emergence*, acrylic on board, 2001. Purchased, 2001.

Philip Trusttum, *Top Side*, acrylic on unstretched canvas, 2001. Purchased, 2001.

James Nairn, *Touching Up*, oil on canvas, 1892. Purchased, 2001.

Simon Ogden, *Dunmoochin*, gouache, plywood, linoleum, 1994/5. Purchased, 2001.

Simon Ogden, *Harmony of Hoots*, found linoleum, wood, pigment and bitumen, 2000. Purchased, 2001.

Thomas Cousins, *The Rakaia High Country*, c.1880, watercolour. Purchased, 2001.

Liz Coats, *Canopy #2*, pigmented medium on twelve plywood panels, 2001. Purchased, 2001.





ROBERT McDOUGALL ART GALLERY

Coming Events

New Series:

Blue Lady – a series of contemporary performance events embracing a wide range of art-forms. Held in the Gallery's Centre Court every Friday night at 8pm. Entry via the Night Entrance. For more information, or to propose a future event, please contact Jennifer Hay on (03) 3722 984.

10.30 am
3.00 pm
10.30 am
10.30 am
10.30 am
1.00 pm
10.30 am
10.30 am
8.00 pm

- 1 Saturday 1 Club – Art appreciation club meeting.
2 Montana Sunday Event – Concert – Youth Songs – A choral programme presented by the Villa Maria College Chorale and Harmonia.
3 Monday Club – Art appreciation club meeting.
4 Tuesday Club – Art appreciation club meeting.
5 Wednesday 1 Club – Art appreciation club meeting.
5 Wednesday 2 Club – Art appreciation club meeting.
6 Mac Club – Art appreciation club for disabled visitors. New members welcome.
7 Friday Club – Art appreciation club meeting.
7 Contemporary Music Concert – A programme of creative and exploratory works presented by musicians from the Christchurch Jazz School and Kim Soon. Tickets \$5. Please use the Night Entrance from Rolleston Avenue.
8 Saturday 2 Club – Art appreciation club meeting.
9 Montana Sunday Event – Floortalk – Live Body in Dead Space. Adam Haywood gives a presentation on the use of the internet and multimedia in contemporary performance art.
13 Fundraising Art Auction – following on from last year's successful auction, this fundraiser will contribute to the new Christchurch Art Gallery and Centre of Contemporary Art. Held at the Centre of Contemporary Art.
15 Saturday 3 Club – Art appreciation club meeting.
16 Montana Sunday Event – Exhibitions Elsewhere – Julie King, Senior Lecturer in Art History, University of Canterbury School of Fine Arts, will speak on 'French Impressionists in Australia'.
19 Speaker of the Month – 'Looking at Art Deco' with Dr Mark Stocker, Senior Lecturer in Art History, University of Canterbury. \$2.00 Friends, \$5.00 public. Tea and coffee is served.
23 Montana Sunday Event – Sculpture – 'Queen Victoria in New Zealand', a slide lecture presented by Dr Mark Stocker, University of Canterbury, Art History Department.
24 Children's Holiday Programmes start. 'At See' – a new search and discovery quiz. Available daily between 11am and 3pm and continuing until 7 October. Free and no bookings required.
26 After Dark – Talk About Art – 'Frame Restoration and Gilding Demonstration'. The Gallery framing restorers Lin Klenner and Ben Braithwaite will demonstrate traditional gilding techniques. Entry by a \$5 donation includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.
30 Montana Sunday Event – Sculpture – Fiona Gunn, Sculptor and Senior Lecturer in Sculpture, University of Canterbury, School of Fine Arts, will speak about To Seed, a site specific installation work and other works.

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6.00 pm

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3.00 pm

6.00 pm

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11.00 am –
3.00 pm

10.30 am –
12.00 pm

10.30 am
10.30 am

1.00 pm
2.30 pm

10.30 am –
12.00 pm

10.30 am

10.30 am
10.30 am
3.00 pm

- 1 Monday Club – Art appreciation club meeting.
1 Children's Holiday Programmes start. 'At See' – a new search and discovery quiz. Available daily between 11am and 3pm and continuing until 7 October. Free and no bookings required.
1-3 Children's Holiday Programmes – 'Working Together' – Interactive art and computer programmes for family groups available from 10.30am – 12 noon, Monday to Wednesday only. Free and no bookings required.
2 Tuesday Club – Art appreciation club meeting.
3 Wednesday 1 Club – Art appreciation club meeting.
3 Wednesday 2 Club – Art appreciation club meeting.
3 LocArt Visit – to the Christ's College Old Boys' Theatre with David Chambers, Head of the Drama Department, who will speak about the theatre and its uses. Please meet Val Wisely outside Christ's College at 2.20 pm. To book or cancel please phone 379 4055 and leave a message.
4 Children's Holiday Programmes – Art Class. Suitable for children aged 8 – 12 years. Fee \$5. Enrolments essential. Phone 03 372 2973 to make a booking.
4 Mac Club – Art appreciation club for disabled visitors. New members welcome.
5 Friday Club – Art appreciation club meeting.
6 Saturday 1 Club – Art appreciation club meeting.
7 Montana Sunday Event – Exhibitions Elsewhere – Paul Jackson, a New Zealand painter working in Sydney speaks on 'Painting Overseas; Exhibiting at Home'.

September
October



ROBERT McDOUGALL ART GALLERY

Coming Events

6.00 pm
10.30 am
3.00 pm
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October
November

- 10 **Arty Facts** – 'Forming an Art Collection.' Neil Roberts, Manager of Collections and Senior Curator of the Gallery discusses the considerations involved in forming an art collection. Entry \$5. Please use the Night Entrance from Rolleston Avenue.
 - 13 **Saturday 2 Club** – Art appreciation club meeting.
 - 14 **Montana Sunday Event – Concert** – Hagley Singers, an adult choir based at Hagley Community College, present a mixed programme of accompanied and a cappella choral works.
 - 16 **Teachers' Preview** – Focusing on the new development exhibition parts and the exploratory didactic material being surveyed by the Gallery. Please use the Night Entrance from Rolleston Avenue.
 - 17 **Speaker of the Month** – John Coley, artist and former Director of the Robert McDougall Art Gallery, will give a 'MysteryTalk' following his time in Europe. \$2.00 Friends, \$5.00 public. Tea and coffee is served.
 - 20 **Saturday 3 Club** – Art appreciation club meeting.
 - 21 **Montana Sunday Event – Video programme** – 'Masterpieces of the Met'. Filmed on location in the Metropolitan Museum of Art, this programme introduces 5,000 years of civilisation from ancient Egyptian artefacts to paintings by Vermeer and Monet. (Running time 55 minutes.)
 - 24 **Arty Facts** – Lynn Campbell, Gallery Conservator, will speak on 'Care and Conservation of Fine Art'. Entry \$5. Please use the Night Entrance from Rolleston Avenue.
 - 28 **Montana Sunday Event – Exhibitions Elsewhere** – Ed Osborn who has exhibited, participated and staged performances in Australia, USA, Canada, Finland, Germany and the Netherlands will give a multi-media presentation on his work.
 - 31 **After Dark – Talk About Art**. 'Visit the Virtual Gallery'. Exhibition designers Bernadette Muir and Martyn Johns present a discussion and demonstration of the exhibition spaces in the new Gallery, using computer generated planning tools. Entry by a \$5 donation includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.
-
- 1 **Mac Club** – Art appreciation club for disabled visitors. New members welcome.
 - 2 **Friday Club** – Art appreciation club meeting.
 - 3 **Saturday 1 Club** – Art appreciation club meeting.
 - 4 **Montana Sunday Event – Concert – Youth Songs** – Featuring the Christchurch Girls' High School choirs, orchestras, bands and soloists.
 - 5 **Monday Club** – Art appreciation club meeting.
 - 6 **Tuesday Club** – Art appreciation club meeting.
 - 7 **Wednesday 1 Club** – Art appreciation club meeting.
 - 7 **Wednesday 2 Club** – Art appreciation club meeting.
 - 7 **Arty Facts** – 'Frames – Their Care and Conservation' with William Cumming. Entry \$5. Please use the Night Entrance from Rolleston Avenue.
 - 8 **LocArt Visit** – To the studio of Jan Chaffey at her Tai Tapu home. Please meet Rebecca Garside outside Jan's property, 199 Cossars Road, Tai Tapu, at 10.50 am. Jan invites Friends to bring a picnic lunch to enjoy within her grounds. Limit 20 people. To book or cancel please phone 379 4055 and leave a message.
 - 10 **Saturday 2 Club** – Art appreciation club meeting.
 - 11 **Montana Sunday Event – Sculpture** – 'Casting Aside.' Stephen Gleeson will display and discuss the stages and processes in the production of sculptural bronzes.
 - 17 **Saturday 3 Club** – Art Appreciation club meeting.
 - 18 **Montana Sunday Event – Sculpture Forum** – 'Installation: Sculpture off the Plinth or Youthful Indulgences?' A panel discussion with a number of specialists and contemporary sculptors.
 - 21 **Speaker of the Month** – 'The Women of the Canterbury College School of Art' with Janet Abbott, Art Historian and tutor at the Design and Arts College, Christchurch. \$2.00 Friends, \$5.00 public. Tea and coffee is served.
 - 24 – 25 **Friends' Spring Trip to Blenheim** – focusing on art, food and wine, this overnight trip will include gallery and vineyard visits.
 - 25 **Montana Sunday Event – Lecture** – 'Posthumous Conversations – Colin McCahon and Contemporary Art' with Jonathan Mane-Wheoki, Senior Lecturer in Art History, University of Canterbury, School of Fine Arts.
 - 28 **After Dark – Talk About Art** – Ann Betts, Public Programmes Officer, will give a floortalk on works from the Collection under the theme of 'Capturing Light'. Entry by a \$5 donation, which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.

All venues, unless otherwise stated, are at the Robert McDougall Art Gallery. Programmes may alter slightly – please check beforehand.





Friends of the Gallery

Arty Facts New Lecture Series

Private art collections began in Hellenistic times. Few paintings reach their centenary without the need for conservation or restoration. In this series of talks Gallery Staff share their knowledge and experience and offer helpful advice on forming art collections and on caring for and conserving art works.

All talks begin at 6.00pm. Entry \$5.00.
Please use the Night Entrance from Rolleston Avenue.

Arty Facts Forming an Art Collection

Wednesday 10 October 6.00pm

Neil Roberts will discuss the considerations involved in forming an art collection. Neil, who has been on the staff of the Robert McDougall Art Gallery for 23 years, is Collections Manager and Senior Curator. He, with the Director and the Curator of Contemporary Art is responsible for adding works to the Gallery's collection. From 1980 until 1993 it was largely Neil's responsibility to recommend acquisitions. Since 1993 a committee has shared decision-making.

Arty Facts Care and Conservation of Fine Art

Wednesday 24 October 6.00pm

Lynn Campbell will discuss and show examples of the methods she uses in the conservation of artworks. Lynn has been a conservator at the Gallery for 15 years; and has an M.A. in the Conservation of Fine Art. She has worked at the Royal Scottish Museum in Edinburgh, the Bristol City Art Gallery and Museum and has taught conservation in England and East Africa. Lynn has on three occasions visited Antarctica to take part in conservation surveys of the Scott Hut collection.

Arty Facts Gilded Frames: Conservation and Restoration

Wednesday 7 November 6.00pm

Will Cumming will talk on the restoration of frames and show examples of some of the work he has done for the frame conservation programme at the gallery. As well as being an established artist, Will teaches part time at the Christchurch Polytechnic School of Art and Design.

To book for LocArt visits (or cancel your booking) please phone the Friends' office on 379 4055. Acceptance is automatic upon hearing your message, unless you are contacted to the contrary.

LocArt Christ's College Old Boys' Theatre

Wednesday 3 October 2.30pm

The Christ's College Old Boys' Theatre was opened on October 13 2000, by the Governor General, Sir Michael Hardie Boys, on the occasion of the School's 150th anniversary. The theatre was funded by the generosity of the school's Old Boys and the first official production by the pupils took place during the anniversary weekend as a series of small productions designed to show the versatility of the theatre. David Chambers, Head of the Drama Department, will talk to a group of Friends about the theatre and its uses.

Please meet Val Wisely outside the school in Rolleston Avenue at 2.30pm.

LocArt Jan Chaffey



Thursday 8 November 11.00am

A summer morning visit to Canterbury artist Jan Chaffey's studio is offered to Friends. It will be a marvellous opportunity to meet Jan, hear her talk about her paintings and drawings, her interest in our indigenous plants and landscape (both strong influences in her work) and view the large NZ native garden that she has created around her Tai Tapu home.

Jan invites Friends to extend their visit by bringing a picnic lunch to enjoy within her grounds. Limit of 20 people. Please meet Rebecca Garside outside Jan's property, 199 Cossars Road, Tai Tapu at 10.50am on the day.





Friends of the Gallery

Speaker of the Month

At 10.30 am every third Wednesday of the month in the Robert McDougall Gallery Workspace off the Centre Court. Join us for tea or coffee first at 10.15am. Friends: \$2.00, Public: \$5.00.

Speaker of the Month

Mark Stocker

Wednesday 19 September 10.30am

Looking at Art Deco

Dr Mark Stocker is a Senior Lecturer in Art History at the University of Canterbury and is past president of the Friends of the Robert McDougall Art Gallery. He has written several books on art historical subjects. One of his special interests is art deco.

Speaker of the Month

John Coley

Wednesday 17 October 10.30am

MysteryTalk

John Coley, artist and former Director of the Robert McDougall Art Gallery is at present on an extended tour of Europe. His topic is a mystery, but we can guarantee it will be entertaining.

Speaker of the Month

Janet Abbott

Wednesday 21 November 10.30am

The Women of the Canterbury College School of Art

After the fascinating insight she gave us last year into the life and work of Elizabeth Kelly, Janet Abbott is returning by popular demand to speak to us about the Women of the Canterbury College School of Art. Janet has a Masters Degree in Art History, is a tutor at the Design and Arts College and in 1999 for Heritage week curated the exhibition "Daughters of Design".

Spring Trip

This year we are planning a splendid spring trip focusing on art, food and wine, with an overnight stay in Blenheim. This will take place on 24/25 November (provisional). Our proposed itinerary includes the Takahanga Marae at Kaikoura, where we will admire major works by leading New Zealand artists; a visit to the recently-opened Millennium Art Gallery in Blenheim; and to Grove Mill and Gillans wineries. Accommodation will be block booked at suitable Blenheim hotel/motels. We will send all Friends a flyer nearer the date once all details and costings are established. We hope to see you on this wonderful trip!

New members

Pauline & Ross Barnett

John Blunt

Jocelyn Darling

Iain & Anne Harvey

Mr & Mrs W. Logan

Susan Milligan

P. A. Schibli

Nikki Smetham

Jan Bellerby

Mary Carnegie

Amy Fletcher

Libbi Le Vaillant

Heather McKenzie

Jo & Peter Robertson

Graham & Helen Sinclair

Life members

Philip Carter

Anna Crozier

Jean Mehrrens

Val Wisely





McDougall After Dark

The Art Event



Talk About Art
Restoration & Gilding
Demonstration

Talk About Art
Capturing Light

Talk About Art
Visit the Virtual Gallery

This year's Art Event was a huge success, not only because of the record number attending, but in the enthusiasm of the bidding which raised \$17,000. The evening's results would not have been possible without the generosity of the twenty two contributing artists. After Dark would like to offer their thanks and appreciation to all who contributed. Special thanks to Don Peebles and Bing Dawe for their works which were sold through a general auction at the end of the evening.



Far Left: **The Rainbow from Her Eyes**, 2001, Cristina Popovici.
Left: **Black Tie Event**, 2001, Michael Mischewski.

Wednesday 26 September at 6.00pm

Gallery framing restorers, Lin Klenner and Ben Braithwaite will demonstrate the traditional gilding techniques and repair replications carried out on frames in the Gallery's collection.

Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue.

Wednesday 31 October at 6.00 pm

Ann Betts, of the Gallery's Education Department, will host a fascinating and informative tour explaining the treatment of light used in a selection of historical and contemporary works hanging in the Robert McDougall Art Gallery.

Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue.

Wednesday 28 November at 6.00pm

The Gallery's exhibition team, Bernadette Muir and Martyn Johns, will give a demonstration of exhibition spaces in the Christchurch Art Gallery using computer generated planning tools.

Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue.



A virtual gallery space.



The Way it Was

Vandalism at the Gallery



Graffiti damage to the Gallery in the early 80's.

One of the greatest fears of any art museum is vandalism to its exhibits and over the years the Robert McDougall Art Gallery has not escaped without attacks on both its collection and building. Most acts of vandalism have been minor but two incidents, some forty years apart, were more destructive and costly.

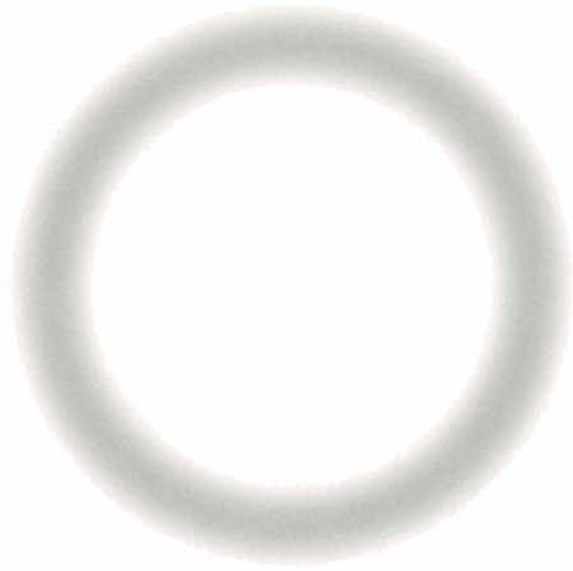
The first occurred early in the Gallery's history when, on 30 November 1944, an unknown attacker wantonly damaged 5 paintings, including the portrait *Ena Te Papatabi* by Charles. F. Goldie. Whilst this and three other works sustained only minor damage from the knife-wielding vandal, the full force of the attack seemed to be directed at the large Victorian painting *Glaserion* by George Sheridan Knowles. This work sustained a metre-long slash through the middle of the canvas, which despite careful conservation is still visible today. The reason for the rampage is unknown and although the incident was widely publicized in the two daily papers and investigated by police the perpetrator or

perpetrators were never found. It was thought by some that truant schoolboys with pocket-knives were responsible, but this theory was never proven.

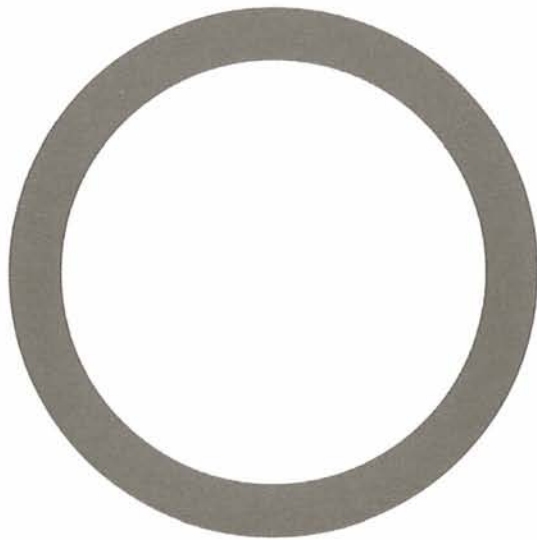
Whilst this incident took place in broad daylight, a second in the mid 1980s occurred under the cloak of darkness. On this occasion, the target was the Gallery building rather than the Collection, though what was being shown in the Gallery at that time was thought to have incited it. The vandalism involved the whole front of the Gallery entrance porch being seriously defaced with graffiti painted on with aerosol cans. The sprayed messages were largely illegible, but one clearly protested against the Gallery holding exhibitions of art sponsored by corporations. Even though, as in the 1944 incident, the attacker or attackers were unknown, it was rumoured that the vandalism was a challenge to the Gallery for not showing enough work by local emergent artists. In contrast to 1944, publicity of the vandalism was kept to a minimum so as to deflect any advantage the protesters may have hoped for from the media. Although there was brief mention in one of the weekly papers most of Christchurch would have been unaware that the attack had taken place.

NEIL ROBERTS





THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY



DIGITAL PRE-PRESS

168 Montreal Street, PO Box 2975, Christchurch, New Zealand
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Christchurch Art Gallery construction site by Brendan Lee



ROBERT McDOUGALL ART GALLERY

Botanic Gardens, Rolleston Avenue,
PO Box 2626, Christchurch, New Zealand.
Phone (+64 3) 365 0915, Fax (+64 3) 365 3942

GALLERY HOURS

10am until 5.30pm – Summer
(from Labour Weekend to Easter inclusive)

10am until 4.30pm – Winter
Admission by donation. Free guided tours available.

Closed Christmas Day and Good Friday

www.mcdougall.org.nz