



Christchurch City Council



## The Robert McDougall Art Gallery

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Robert McDougall Art Gallery  
P.O. Box 2626, Christchurch  
Botanic Gardens  
Christchurch 1 Telephone 50-915



Terracotta Warriors & Horses at the Tomb of Qin Shihuang

### The Buried Army of Qin Shihuang

25 October - 7 December

An NZI Corporation Exhibition Organised  
by the Auckland City Art Gallery

In 1984 a New Zealand cultural mission visited China at the invitation of the Chinese Government. The intention of the visit was to open negotiations between the two countries for an exchange of cultural programmes. Consequently three representatives from the arts in New Zealand were asked to explore our interests in China. Elizabeth Airey represented the Music Federation, Harry Haythorne, the Royal New Zealand Ballet, and Rodney Wilson was asked to examine exchange possibilities for the visual arts. As some of you will know, the New Zealand Ballet has toured China, but more exciting for audiences here, Dr Wilson was able to negotiate, with the Chinese Cultural Bureau, for an exhibition of pieces from the astonishing discovery, the guardian army of Qin Shihuang, the First Emperor of China. This extraordinary man had intended that his dynasty should last for "ten thousand generations". It lasted a mere 15 years.

However, in that short time he made changes that have affected China's history to the present day. He passed laws which standardised measurement, weights and currency. He introduced Legalism. Qin Shihuang was the first of the book-burning dictators. He was responsible for destroying both the intellectuals and their books in order to carve out his powerful state. A man of great superstition, Qin Shihuang was brutal and ruthless. However, in the mind of the Chinese his ability to achieve things was praised. Indeed, Mao Tse Tung after nearly two thousand years, reassessed this unpopular ruler and claimed to emulate him with many of his edicts.

The tomb diggings at Xi'an in north-western China have been described as the 'eighth Wonder of the World'. They evidence the immense drive and power of the man who was also responsible for completing the Great Wall of China.



This exhibition, which will comprise two horses, nine warriors and 22 associated pieces including weapons and pottery, will give New Zealand people, not fortunate enough to travel to China, artistic and technological glimpses into that most impressive culture. The exhibition will include an audio-visual video programme shot in China and a slide-tape presentation of images of contemporary China.

An in depth publication by Arthur Cotterell is being especially reprinted for this New Zealand exhibition and the Auckland City Art Gallery is producing a beautiful full colour catalogue and posters. There will also be replicas of the horses and warriors. It promises to be a great feast for everyone.

#### **ADMISSION (Prices include GST)**

Adults	\$5.50
Friends of the Gallery	\$3.30
Senior citizens, students, unwaged	\$3.30
Children under 12 and all school parties	\$2.20
Family (2 adults, 2 children)	\$11.00

#### **Hours**

Daily 10.00 a.m. - 6.00 p.m.  
School parties **MUST** book in advance by telephoning 50-914 or 50-915.

#### **Corporate Evenings**

During Qin Shihuang evenings with wine and refreshments can be booked for groups of 150 people. For further information phone the Gallery 50-914.

#### **Acquisitions**

The following works have been recently purchased:

##### **Alan Pearson**

EXIT FROM A COLD THEATRE  
1984

Pastel

##### **Alan Pearson**

SELF PORTRAIT 1980

Oil on Board

##### **Charles Meryon**

VUE DE LA L'ANCIEN LOUVRE

DU COTE

De La Seine (after Zeeman)

Etching

##### **Patrick Hanly**

VACATION

Screenprint

##### **Sue Cooke**

UNTITLED ½ IV

Etching

##### **Die Hutchison**

ABSTRACTIONS ON MOON

SURFACE

Earthenware

##### **Peter Nicholls**

SPIRAL MOTIVATIONS 2nd State

Sycamore/Acrylic paint

##### **Peter Collingwood**

M3D6 NATURAL

Macrogauss 2/16

##### **Felix Kelly**

GOING TO CHURCH c.1944

Gouache

##### **Richard Wotton**

HEADSTONES NGARAWHAIA 1985

Black and White Photograph

##### **Richard Wotton**

TAPE NO 8 WANGANUI 1984

Black and White Photograph

##### **Murray Hedwig**

SIGN/POLE NELSON HAVEN

Black and White Photograph

##### **Murray Hedwig**

BURGER BAR WITH THREE

YOUTHS CHRISTCHURCH 1983

Cibachrome Photograph

The following works have been presented:

##### **Rick Alexander**

FLOOD VICTIM 1985

Black and White Photograph

##### **Rick Alexander**

BLENHEIM 1984

Black and White Photograph

These were presented by the photographer.

#### **CURATORIAL NOTES**

The New Zealand collection was recently boosted through the generosity of the **Canterbury Society of Arts** who have placed on indefinite loan forty important works from their permanent collection. Included are works by John Weeks, John Gully, Evelyn Page, A.F. Nicoll, Rita Angus, James Nairn and a number of equally notable New Zealand artists . . .

#### **HEATHER BUSCH Paintings**

2 October - 16 November

The paintings of Heather Busch have a compelling, disturbing quality that makes them difficult to dislodge from the memory of those who have viewed them. A sculpture graduate of the Ilam School of Arts, Heather Busch practised as a stained glass artist for a period before turning to painting in 1980. Her work immediately attracted attention. The themes she deals with are those of feminine consciousness, the ravages of time upon the spirit and flesh, human interaction. Surrealist and realist are tags which have been attached to her imagery but they do not sit comfortably with the singular, haunting effect her carefully constructed, and immaculately crafted paintings evoke. On a foundation of sharply accurate draughtsmanship, Heather Busch painstakingly layers glazes of oil colour to create the minutely detailed works which draw the viewer into them.

The experience is memorable. The eye is convinced by the reality of the world she describes as the brain is compelled to consider the metaphysical questions her images pose.



Pivot of Empathy, 1983, Heather Busch





*Going to Church c.1944, Felix Kelly*

Recently, consistent with our policy to acquire the work of expatriate New Zealand artists we purchased 'Going to Church' by the Romantic surrealist Felix Kelly.

Born in Auckland in 1916 Kelly left New Zealand in 1937 for England following in the footsteps of many of his contemporaries. Not long after his arrival in Britain, Kelly gained some attention and by the mid 1940s was highly regarded for his personal romantic surrealism. Sir Herbert Read wrote in his introduction to a small volume on Kelly's work published in 1946 of the 'poetic' and personal nature of his work he called him a 'poet of the mirror court'.

During the years of the 1940s in which Kelly painted 'Going to Church' and other works which utilised imagery that juxtaposed time, space, reality and unreality his painting was typically topographical with eighteenth century English architectural design, as a focus often characterised by wispy Victorian figures set in landscapes that suggested often decay and decline peppered with pedestal, wrought iron gates incongruously placed in a personal dream world fantasy world which brought the artists to the brink of surrealism. This period in Kelly's work was perhaps his most creative. He went on to become a painter of portraits in a more romantic realist vain paintings, that do not have quite the same impact his earlier works had, making him more of an establishment artist.

The Sixth Biennale of Sydney was held 16 May - 6 July this year. Margaret Dawson, a Christchurch photographer, was asked to submit a photographic report to the Gallery. Her excellent photographs together with various catalogues are now in the Gallery archives where they are available for viewing by interested persons. Please make an appointment with the Curator.

### 'Untitled 1972' by Don Peebles

The Friends have chosen to mark the retirement of Don Peebles from the position he has held for 20 years as instructor in painting at the Fine Art School in the University of Canterbury by acquiring an important earlier work of his for donation to the gallery.

'Untitled 1972', an acrylic on canvas, measuring 914mm square, adds significantly to the gallery's holdings of this major contemporary New Zealand painter in that in terms of period, medium and style it differs from and usefully complements the works by Peebles already in the collection.

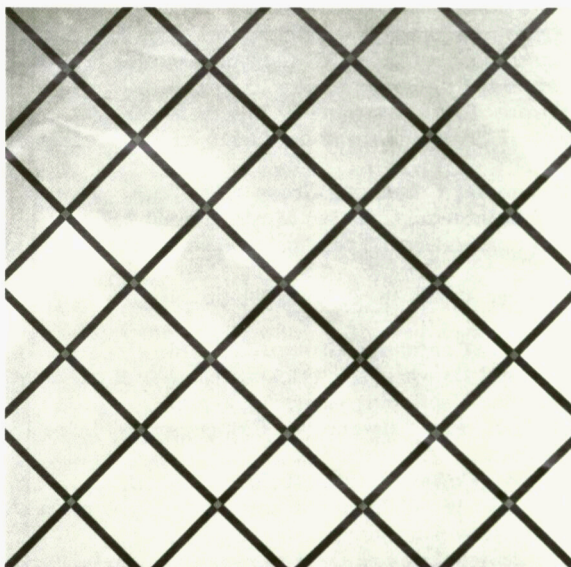
'Untitled 1972' was first exhibited at the C.S.A., Christchurch in August 1973 in the exhibition **Paintings, Constructions and Drawings by Don Peebles**, the artist's first Christchurch one-man show. In 1983 it was one of six works by Peebles included in **The Grid: Lattice and Network**, a major touring exhibition curated by the Auckland City Art Gallery. It was acquired from the artist's private collection.

Born in 1922, Don Peebles first became well known for the Wellington Series, a group of landscape related abstract paintings done between 1956 and 1960 and among the first New Zealand paintings to have assimilated (among other ideas) the innovations of American abstract expressionism. Two years in England in the early 1960s saw Peebles responding to the example of Mondrian and the Russian constructivists, especially as mediated by the English artist Victor Pasmore. Peebles moved to a more formal, analytical style of abstraction involving the construction of painted wooden reliefs as his primary medium. After moving to Christchurch in 1965 he continued working in the mode of strict geometrical abstraction in both paintings and reliefs.

In the early 1970s, however, another shift occurred. In Peebles' words: 'I moved away from the wooden reliefs... because I felt they were starting to get too "designy", too correct, and for that reason I started to incorporate looser elements.'

'Untitled 1972' is one of the first works in which this change becomes visible. At first glance the work appears strictly formal in its abstraction — the placement of a geometrical grid upon a blue-grey colour field. However, on closer inspection (this is less obvious in black-and-white reproduction), the colour field reveals disconcerting departures from monochromatic evenness. As Peebles has remarked: 'For reasons which I didn't rationalise at the time, I felt a need to allow something of the opposite of that strong impression (of the grid) to happen. You'll notice how the field, on which the grid is placed, is starting to break up slightly... People kept saying to me — "What went wrong with the paint there?" They didn't like it'. As Andrew Bogle, author of **The Grid** catalogue, comments: 'the rug is pulled from under our feet, and impressions of depth and illusionism unexpectedly come into play.' It is the tension in the painting between the two poles of Peebles' work — formal and painterly abstraction — which makes it dynamic and inexhaustible.

Subsequently, this interest in the interplay between formal and painterly abstraction led Peebles to his major series of the 1980s, the canvas reliefs in which movable fins of canvas are attached to an unstretched canvas backing. The McDougall has recently acquired a major work in this mode. 'Untitled 1972', a work which in a sense mediates between the formal and painterly poles of Peebles' art in terms of both chronology and style, should aid the understanding and appreciation of the shape and meaning of the art of this important abstract painter.



*Untitled, 1972, Don Peebles*

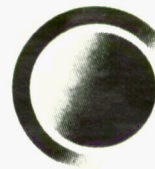


## Friends of The Robert McDougall Art Gallery

President — Robert Erwin 558-675

Secretary — Pat Unger 518-506

Treasurer — Chris Brocket 557-133



### THE FRIENDS OF THE McDOUGALL GALLERY

WITH THE ASSISTANCE OF

EGDEN WIGNALL & CO.

### Collecting Art in New Zealand

Chateau Regency — Wednesday 17 September 1986 — 7.30 p.m.

Tickets \$15 per person are available at

The McDougall Gallery  
and

Egden Wignall Money Shop, Shades Arcade

With static art displays from the city's leading galleries  
and art distributors

**MARSHALL SEIFERT** is a highly articulate and well known television personality. Due to his involvement in his own dealer gallery which specialises in early New Zealand photography and contemporary artworks he will be able to present a broad range of art views from the "deep south".

**PETER WEBB's** involvement in Peter Webb Galleries Ltd, Auckland has made him a major figure in New Zealand art auction circles. He would be considered one of the people most responsible for the phenomenal art investment boom in the last decade.

**JAMES MACK** never fails to be provocative when he talks about New Zealand art and he has challenged many of our accepted art attitudes. One of his major concerns as Director of the Dowse Art Museum, Lower Hutt, is to generate greater awareness of our Pacific environment through the place of Polynesian art in our society.

**JOHN COLEY**, artist, art educator and Director of the Robert McDougall Gallery, has a reputation as an amusing raconteur with his many anecdotes of the New Zealand art world. He holds very democratic views on the vital role of art in enriching our lives.

**JUDITH FYFE**, from the capital, media personality and avid collector of New Zealand art will chair this discussion and make sure everyone has a "FAIR GO"!

Don't miss this unique opportunity to hear the views of these four significant figures in our national art world. This promises to be an exciting, stimulating and indeed, memorable evening.

Time will be made available for questions and discussion from the audience so if you have a particular point of view we hope you will join us and make your contribution.

#### COMING EVENTS

- September**
- David Hockney Photographs to 7 September
  - Canaletto — Master of Venice to 25 September
  - Doris Lusk's Venetian Awnings and W.A. Sutton's Views of Venice to 25 September
  - French Opera Posters to 21 September
  - Peter Siddell Paintings to 21 September
  - 6 **Saturday Continuing Group** 10.30 a.m.
  - Art Forum Lecture** — Painting in Venice 2.30 p.m.  
Robert Erwin will talk of Canaletto and his Friends.
  - 13 **Saturday Continuing Group** 10.30 a.m.
  - 17 **Friends' Coffee Morning** 10.30 a.m. \$1.50  
Robert Erwin will speak on "Schubert and his Friends — Art and Music"
  - Wednesday Continuing Group** 1.30 p.m.
  - 20 **Italian Baroque Chamber Music Concert** 2.00 p.m.  
A special concert for the final weekend of the Canaletto exhibition.
- October**
- 2 **Heather Busch** — Recent Paintings to 16 November. Preview 5.00 p.m.
  - 4 **Saturday Continuing Group** 10.30 a.m.
  - 5 **Farendol Dancers** — to celebrate the arrival of Spring 3.00 p.m.
  - 11 **Saturday Continuing Group** 10.30 a.m.
  - 13 **Lecture: Pat Gilmour** — Contemporary International Prints 7.30 p.m.
  - 15 **Friends' Coffee Morning** 10.30 a.m. \$1.50  
Professor W. Willmott will speak on "Emperor Qin Shihuang"  
**Wednesday Continuing Group** 1.30 p.m.
  - 25 **The Buried Army of Qin Shihuang** to 7 December

Exhibition dates and programmes could vary slightly.

#### NEW MEMBERS

P.B. Austin	M.L. Louisson
Mr & Mrs K.P.J. Barlett	Mrs M. Maxted
J.M. Bruce	R.N. & C.B. Penny
Mrs G. Bunting	Marian & David Piper
Mrs H.A. Campbell	Don Pointon
Patricia Cartwright	Mrs Doreen Provan
Vaughan Davis	Allan Reade
Marie E.S. Findlay	J.E. & Mrs R. Rose
Patricia Ford	Hilary Ruscoe
Rachel Friedlander	Miss G.L. Sams
Margaret Guilliand	Norma & Morris Shirley
Raewyn Haywood	Prof. H.J. Simpson
Mr & Mrs M.M. Joblin	Rosemary F. Smart
Dorothy Kearne	Mrs R.E. Spiewak
Mrs P.L. Laing	Richard Wheeler
Pat Lake	Diana Whitby
Mrs P. Larnder	Mr & Mrs G.D. Wood
Betty Logan	Miss A.S. Reid

#### SPEAKER OF THE MONTH

**September 17 10.30 a.m.**

Robert Erwin will speak on "Schubert and his friends — Art and Music". Friends' Coffee Morning. Coffee served \$1.50

**October 15 10.30 a.m.**

Professor W. Willmott will speak on "Emperor Qin Shihuang". Friends' Coffee Morning. Coffee served \$1.50