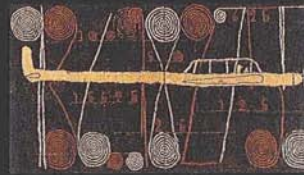


CANTERBURY PAINTING in the 1990s



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CANTERBURY PAINTING in the 1990s

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■ Intended as a celebration of the depth and diversity of painting in Canterbury over the last decade, this exhibition has been drawn largely from the collections of the Robert McDougall Art Gallery, with several works also borrowed from public and private collections locally. Consisting of thirty four works by emerging and established artists, it is, necessarily, an abbreviation of the full story and does not pretend to represent every aspect of, or artist involved in, contemporary painting practice in the region. However, the quality and range presented here bear encouraging testimony to the continued health of painting in Canterbury over a decade full of change and challenge.

The death knells for painting have sounded within New Zealand and internationally for decades. The development of performance art practice since the 1970s and 80s, the growing dominance of installation as an art medium and the increasing availability of technologies bringing computer and video-based works to the fore of current practice have all been used to question the relevancy of painting at this point in history. Yet, as I hope this exhibition illustrates, painting in New Zealand, and particularly in Canterbury, has done better than merely survive. Across an extremely broad range of style, subject matter, technique and scale, the continuing relevancy of painting as a valid medium for expression is demonstrated by the diversity and excellence presented within **Canterbury Painting in the 1990s**.

With materials ranging from oil paint and bitumen to excrement and gold and stylistic approaches including realism, figuration, minimal abstraction and abstract expressionism, this brief selection of paintings demonstrates a formidable diversity, revealing just how wide-ranging painting in Canterbury has become. The connections each of the thirty four artists have to the province also vary between those of long-term residents to brief visitors on fellowships. Many have taught here, within both the secondary and tertiary systems; still more have been educated at one or more of Canterbury's art institutions. Whatever their association, all of the artists selected for this exhibition have made an impact on, and contribution to, the fabric of art within this region. To attempt to impose a definitive and artificial narrative upon such a multi-faceted reality, particularly over such a short time period, is both difficult and largely unhelpful. There are, nevertheless, certain stylistic and thematic connections which may be identified from a consideration of the decade in order to provide a relevant and forgiving framework through which to view and appreciate both these works and the others produced in this region between 1990 and 2000.

The multi-faceted painting practice that exists here is nowhere better illustrated than in the variety of works created throughout the 1990s by artists working in the field of abstraction. One of Canterbury's foremost practitioners, Don Peebles, spent his early career exploring the processes and possibilities of geometric abstraction before

embarking on an ongoing, but consistently innovative, investigation of form, colour and geometry in a series of large painted reliefs. *Untitled* (1991/2) is a good example of the lush, energetic and playful relief paintings Peebles began in the 1980s, which have continued to evolve over the last fifteen years. The overall impression is one of gestural abandon, yet within a seemingly chaotic cacophony of torn, stripped, dangling and 'finned' canvas exists a tightly poised struggle between the impulses of austerity and exuberant sensuality, geometry and expression, light and shadow, depth and surface. In the words of Sir Toss Woollaston, "It is no medicine, [Peebles'] painting, it is pure joy"¹

Sharing a similar interest in the evocative power of materials, but painting within an entirely different aesthetic, is Julia Morison, who spent much of the last decade working in France, but returned to Christchurch in early 1999 to take up a position as Senior Lecturer in Painting at the University of Canterbury's School of Fine Arts. Since the mid 1980s, Morison has created works combining references to spiritual sources (such as Hermeticism, Christianity and the Jewish kabbalistic sephiroth) with the visual concerns of formal abstraction. The materials she has employed in *Excrement/Gold* (1998) attest to her interest in both alchemy and a post-modern denial of hierarchy in pictorial language. Although the painting operates independently as an elegant investigation into texture and form, the substances Morison has used inevitably bring with them the associated oppositions of the sacred and profane, the precious and abject, lending the work a potent, mystical air.

Simon Ogden's interest in constructing a sense of spatial depth and volume across a two-dimensional surface reveals the influence of European late modernism and has also been informed by his own training as a sculptor in Britain. In *Dunmoochin* (1994/5), completed during a six month residency at the Dunmoochin Foundation in Melbourne, the ground for a series of coloured panels is provided by a rough rectangle of unpainted plywood into which the jigsaw-like sections of painted wood and linoleum are wedged. Though the backing wood appears plain in contrast, its surface is also full of variation, combining jagged edges with glimpses of grain to further activate the composition.

Describing her work as 'informal abstraction', Kim Pieters traces lighter-than-air lines and soft bruises of colour across otherwise austere backgrounds to explore what she terms 'the psychology of relationship'². *The Neutral city* (1991), which was exhibited in 'Recognitions' at the McDougall Contemporary Art Annex in 1991, contains imagery drawn from the unconscious mind and the automatic gesture - coded, cryptic mark-making which suggests and infers the body, movement, space and language. As noted by Lara Strongman, "...the personal mark assumes an intense significance"³, inviting the viewer to participate in a challenging, and ultimately ambiguous, search for meaning.

Nigel Buxton's *Murder at Dusk* (1999/2000) takes its inspiration from the 1925 opera *Wozzeck* by Alban Berg, in which a German soldier (Wozzeck) is publicly executed for the murder of his mistress. In particular, the painting relates to Act One, Scene Two of the opera where, whilst gathering firewood, Wozzeck begins to hallucinate, seeing "A fire rising from earth to heaven and a turmoil descending...". The scene ends as night falls, with Wozzeck singing "Quiet, so quiet, as though the world were dead". Attempting to suggest visually the atmosphere and emotion contained within the music, Buxton juxtaposes a musical score with vivid abstract colour to evoke the tumult and desperation of Wozzeck's vision and his gradual descent into madness.

In Shane Cotton's *Departure and Entombment*, painted in 1991 and exhibited in 'Recognitions' at the McDougall Contemporary Art Annex in the same year, looming organic shapes evolve and degenerate. Inspired by, and suggestive of, microscopic biological forms, these carefully structured elements provoke science-based readings yet the violent shifts between light and darkness seem metaphoric in nature. As Blair French noted in 1991, Cotton's paintings of this period allude to "deterministic notions of biological origin and evolution [but] ... also indicate less tangible spaces - personal, spiritual, mythical..."⁴. Biological references are combined with cosmological elements in the tactile and contradictory paintings of Luise Fong. The luminous and variegated surface of *Search* (1997) is animated by abstract, but stubbornly suggestive forms, which tease the viewer

with oblique echoes of microcellular organisms, forensic samples, a tree's growth rings, the vast, unchartable reaches of space. Characteristically for Fong, the painting's title seems to celebrate the enigmatic and treacherous nature of these references, indicating that the object of the exercise is inquiry rather than erudition.

The violent power and energy of the West Coast surf painted en plein air provide the visual impetus for Alan Pearson's *Black Tasman 4* (1993/4). Extending beyond this connection to nature into a metaphysical realm, Pearson fuses the psychological with the physical, revealing within yawning bands of grey, black and white the almost palpable abyss. Equating the unstoppable forces of nature with the inevitability of death, *Black Tasman 4* taps into both a personal and a universal fear of mortality. Consistently and unashamedly passionate, Pearson has described his practice as a fight against chaos to find a meaning for life, "a struggle to erase despair"⁵.

Building up the surface of his paintings with jewel-like arcs and twists of colour until they resemble sculpture, Neil Frazer produces works which are visually seductive and infinitely suggestive. Likened by Lisa Beaven to a "ticker-tape parade"⁶, *Ruby Rose Black* (1992), a fourth of July extravaganza in red, yellow and blue, explodes out from shadowy under-painting, in a convincing illusion of depth beyond surface. The energy and movement which emanate from the canvas are a reflection of the intense physicality of Frazer's technique, which involves the dribbling, smearing and flicking of

vast quantities of paint, a laborious process calculated to create the sensation of spontaneity. Whereas the impact of Frazer's paintings centres on the quality of the paint itself, in Gary Collins' work it is the theatre of light and the enigmatic suggestion of the figurative that activate his vast, nebular paint-scapes. In *Terraces* (1993), he uses an ellipse shape to offer the sense of a contained, volcanic environment, grounded in nature, but extending beyond that physical reality into an intoxicating fantasy of colour. As with all of Collins' paintings, this work is the product of a continual search for the sublime, embodied by J.M.W. Turner and described as a kind of writing or painting which "overpowers and takes possession of the whole mind"⁷.

Poised between expressive freedom and control, the fusion of representational seascape elements and areas of sweeping, abstract colour in Quentin MacFarlane's *Scarborough Breakwater II* (1990) reveal his intention to express the complete sensory experience of the marine environment. A fluid, sensual use of paint extends the work beyond representation into simple, yet extremely compelling, visual statements that resound with the physical presence of their coastal subject. Also finding her subject within the physical forces of nature, Catherine Brough combines energetic, expressive brush strokes with closely observed colour to convey a sense of the isolated corners of Canterbury and Westland where nature remains unchallenged. *Craigie Burn Range and Broken River* (1999) evokes the wild and windswept nature of Brough's landscape subject, with

the raw mountain range crowding physically out of the canvas to an almost claustrophobic extent. Ross Gray's *Don't Look Now* (1997) shifts our focus to the frenetic cityscape, using dramatic juxtapositions of vivid colour explore parallels between the vulnerability of the human body and the destruction of the fabric of (particularly) Christchurch's inner city through urban development. In the midst of a confusion of fractured and fragmented shapes and volumes, dark objects resembling the blackened ends of severed arteries make for a compelling protest against the decimation of our architectural heritage.

The projection of an idiosyncratic repertoire of iconography across a largely mono-tonal background was identified as a stylistic technique shared by a number of Canterbury artists by curator Elizabeth Caldwell in the catalogue for the 1998 exhibition "Skywriters and Earthmovers"⁸. A forerunner to, and perhaps, influence on, the artists represented in that exhibition⁹ is Riduan Tomkins, Senior Lecturer in Painting at the University of Canterbury's School of Fine Arts from 1985 to 1995. Combining formalism and semi-figurative references, *Untitled* (1991) reveals tiny figures arranged within a delicately hued colour field with scant regard for the conventions of scale or gravity. Tomkins' characteristically reduced figures and objects do not appear to relate to an exterior context, but rather are used to define and articulate the picture space with delicate, and often witty, results.

Joanna Braithwaite also suspends images within a shallow spatial plane and, like those of Tomkins', her subjects - animal heads, ships, fast food, insects - offer a dead pan cold shoulder towards attempts at interpretation and explanation. In *Bee Being* (1999), a figure held within a cloud of bees is caught within a mesmerising state of levitation. As with many of Braithwaite's paintings, this work plays with a mixture of fascination and revulsion, presenting an image which is simultaneously dreamlike and horrific. Like Magritte's surreal rain of bowler-hatted businessmen in *Golconda* (1953), Braithwaite's paintings 'just are' - inviting us to appreciate and explore the sensations they provoke, rather than expect them to answer our questions.

Employing a particularly personal armoury of symbolic objects - paper-bag masks, steaming jugs, books, boots and teetering stacks of suitcases - Séraphine Pick's painting appropriates imagery from both memory and imagination. Her *Untitled* (1998), in which a tangle of images float across and within a looming blue ground, appears as a fragmented stream of consciousness annotated across a half-erased blackboard. As text and figures swim in and out of this psychological soup, an enigmatic narrative, unique to every viewer, slowly takes shape. The shrouded figures and wolf-men that haunt and hunt within the painting's rarefied surface invoke the spectres of past relationships in an unearthly vision that is a mixture of nightmare and fantasy.

The iconography used by Martin Whitworth is deliberately more universal in nature and explores the cross-cultural meanings built upon the collective associations surrounding a variety of symbols. In *Alphabet (Phoenician to English)* (1990), Whitworth addresses the fundamental human concerns of life and death, war and peace, victory and defeat within recognisable pictorial and alphabetical systems. By selecting both culturally specific and truly universal motifs, Whitworth invites us to consider the societal framework that lies behind past and present pictorial traditions. *Ture Wairua* (1997), by Chris Heaphy, also uses a complex lexicography of symbols, accumulated from a wide range of sources, including rock drawings, road signs, kowhaiwhai and modern art. Upon two ashen, blue/grey panels, Heaphy enacts an oblique personal narrative about the process of loss and mourning, with references to the life and teachings of T.W. Ratana, the Maori political and religious leader. Referring to Ratana's faith-healing abilities through the combination of the words ture (law) and wairua (spirit) and by including images of walking canes and regenerating limbs, Heaphy offers up the possibility of hope and recovery after bereavement.

Peter Robinson also combines traditional and contemporary imagery to explore and satirise his own career path as an artist of both Maori and European descent in *Untitled* (1993). One of Robinson's 'percentage paintings', this work contrasts the artist's 'quota' of Maori blood (around 3.125%) with that required to be 'officially' Maori

(6.25%). While Robinson's work emphasises the idiocy of this arbitrary figure, he also critiques a politically correct contemporary art scene which fell over itself in the 1990s to snap up non-traditional work by artists with any Maori connections, creating a blue-chip market for what Robert Leonard described as, "guilt-edged investments"¹⁰. A large, stylised aeroplane painted in profile to resemble a waka is at once a metaphor for careerism and a symbol of the path travelled by detribalised Maori between two cultures. Robinson's choice of bitumen (often used in road construction) as a material extends this allusion, while its unstable nature suggests both the transience of popularity and the erosion of traditional Maori culture in contemporary society.

The paintings of Philip Trusttum have always found their inspiration in his personal experiences, from his garden, his horses and his sex life, to his triumphs and defeats on the local tennis court. Described by Justin Paton as "a poet of the everyday"¹¹, Trusttum's dynamic works rely on an explosive combination of colour, texture and highly gestural use of paint to express the full sensory experience of his subject matter. *Stretch* (1996) orchestrates abstract glimpses of the graphic brands on tennis equipment to create a visual cacophony of speed, energy and light. A road trip across the United States provided the inspiration for Saskia Leek's *Better Not Fall Asleep in Detroit* (1997), which illustrates her response to American popular culture with all the gawky sentimentality of a teenage girl's diary. Created while

Leek was the Olivia Spencer Bower Fellow in 1997, the painting hinges on her characteristic celebration of nostalgia, combining comic speech bubbles and biro scratched into vinyl to open a window into the heart of adolescent memory.

Focusing on the opposite end of life, *In Memoriam I* (1997), by Bianca van Rangelrooy, investigates issues of life, death and memory through the floral tributes (both real and artificial) we leave in cemeteries to fade and wither. Beneath the drooping roses, a gaudy cup seems to suggest that it will stubbornly outlast the grief that the flowers were intended to express. Its elaborate pattern, reminiscent of a cremation urn, is an abrupt reminder of our mortality, an inevitability reinforced by the transition from tightly furled bud to overblown flower. Like the 17th century vanitas, or memento mori, the dying flowers reinforce this message, but also suggest the passing of grief, in contrast to the unnaturally prolonged life of artificial blooms.

Combining a realist aesthetic with feminist concerns, Jude Rae's *Clérambault's Dream* (1994) takes its subject from the influential French psychiatrist G.C. Clérambault, who worked in the field of psychosis and also cultivated an obsessive fascination with fabric. Alluding to Clérambault's fetish for draping wax mannequins in cloth and then photographing them, Rae has filled her canvas completely with folds of cloth, powerfully suggesting bodily presence through its very absence. Although a world away from Rae in terms of his

subject matter, Kees Bruin also works from a realist perspective. His illusory *Door to Door* (1992) combines a meticulous eye for detail with a powerfully symbolic presence. The skateboarder's position, poised mid-air in front of a high-shine metallic wall, conveys the impression of an epiphanic moment of transition between levels of time, experience and emotion. Existing within a similarly heightened atmosphere, Helm Ruifrock's *Madonna* (1990) is a gloriously grandiose, over-the-top shrine to a goddess of pop culture, the inimitable and infinitely transmutative Madonna Ciccone. Cast in a radiant golden glow, the beatific entertainer is presented as a figurehead for (the early 1990s), combining the spiritual power of a virginal icon with the freedom of sexual expression. Ruifrock's deification of the singer within an intricately moulded Renaissance-style painted plaster frame recalls Madonna's frequent and deliberate self-transformations between a range of invented identities.

Also framing a biblically-inspired subject within a contemporary setting, Margaret Hudson-Ware's *Let Me See the Paralysed Man Walk* (1991) employs the parable of the paralysed man cured by Jesus to prove his authority to act for God to consider the issue of faith itself. Using spiky, expressive outlines and jarring colours, Hudson-Ware conveys not only the moral issues of her subject matter, but a convincing sense of the violence, doubt and anxiety surrounding the miracle, as a clamouring crowd presses against itself in the struggle to see (and believe) the miracle.

The Gothic sensibility recognisable in the works of Bill Hammond, Séraphine Pick and Tony de Lautour lies at the heart of the practice of Richard McWhannell. Intent upon creating a sense of emotional alienation through the personal iconography of the figure, McWhannell shares with the late Tony Fomison an appreciation of the darker masters of art history, particularly Goya and El Greco. In *Bathers Resurrect About Stony Peak* (1990), naked figures cluster in an unsettling tableau before a bleak sea view, their vulnerability and isolation provoking an immediate and intuitive empathetic response in the viewer. McWhannell's works of this period were often (though not always obviously) autobiographical, conveying a compelling sense of human unease and loneliness through the medium of his own face and body.

Cantabrians, and Christchurch residents in particular, have long held a reputation for being obsessed with their own heritage, a characteristic which may go some way towards explaining the increased interest over the last decade by Canterbury painters in referencing and reinterpreting New Zealand's early history. In very different ways, a variety of artists have mined the past and found relevance there for trials and triumphs of contemporary existence.

The paintings of Bill Hammond inhabit a movable perch between present and past, mining the dank dripping of primeval bush with one eye fixed on contemporary culture. In 1995, after a trip to the

sub-Antarctic Auckland Islands, Hammond became interested in the history of New Zealand birdlife and began a series based on "Buller's Birds of New Zealand", by the noted 19th century ornithologist, Sir Walter Buller. Hammond's Gothic-hued paintings reveal the dark side behind Buller's career; for, in addition to his studies, he was also responsible for the decimation of native bird populations, stuffing great numbers for Victorian display cases. This historical fact underpins *The Fall of Icarus* (1995), in which Hammond resurrects the familiar classical myth of heroic and fatal human vanity within an eerily primordial Pacific setting. Like ghostly sentinels, sleek bird-people await the arrival of a distant sailing ship, our knowledge of their fate lending the work a sinister and elegiac air.

William Dunning's uncanny monument to the creation of modern New Zealand, *Colonization Triptych* (1999), positions a secular interpretation of Bellini's *Transfiguration* (complete with rural wire fence) between the waxwork-still figures of Julius Vogel and Rewi Maniopot. Cluttered with painted references to early Maori/European contact and conflict, the Victorian room in which the two men sit alludes to the conflicting claims made upon the land and the subsequent consequences for New Zealand's future. Unlike the easy transitions Hammond makes between past and present, the world Dunning portrays is frozen, fenced, framed and buttoned off from the present, exposing the irony involved in preserving our history without attempting to learn from it.

In stark contrast to Dunning's deadpan and dispassionate observations, Grant Takle's similarly epic *Gate crasher* seethes with argumentative discord, as the artist deploys a diverse range of iconography to allude to New Zealand's colonial past and offer an intense examination of our current cultural identity. Within a twilight world of silver and black, mountain ranges lurch and stars bleed and fall, as the day of reckoning comes for a society patched together like Frankenstein's monster and falling apart at the seams in the attempt to manufacture a politically correct national identity.

Providing a view of national history from an immigrant's perspective, Rudolf Boelee's *NZR Teacups* (1995) both celebrate and question our nostalgia for the past. The Crown Lynn cups manufactured for New Zealand Rail in the 1950s became victims of cultural cringe during the 1980s, yet are viewed by many today as hopeful symbols of a reassuringly robust past. Whilst the crisp, De Stijl-influenced format and the colour schemes taken from 1950s ceramics deliberately manufacture a sentimental memory of days gone by, Boelee acknowledges the dangers involved in romanticising history and thus forgetting its lessons.

While his more latest paintings have also explored New Zealand's colonial history, Tony de Lautour's *Secure Inventory* (1997) charts a more recent period of habitation. Within an extravagantly luxuriant painting surface, a menacing arsenal of weapons suggest societal

collapse and the triumph of anarchy over order. Deliberately contrasting conventional materials (oil paint on canvas) with a repertoire of iconography that has more in common with comic books and gang insignia than fine art, de Lautour creates a potent atmosphere of latent violence, exposing the seedy underbelly of urban existence. Sharing de Lautour's interest in contemporary culture, but with an approach which reveals the influence of advertising, dating guides and self-help manuals rather than the tattoo parlour, Kirsty Gregg's work during the 1990s has explored the everyday rituals which underpin contemporary culture. *This Time It's Personal* (1998) investigates perhaps the last bastion of kiwi pride - the All Blacks, critiquing the cults of personality and mateship by presenting a full complement of rugby jerseys, bearing the 'signatures' of the heroes themselves with appropriately blokey epithets.

Making references to New Zealand's more recent history, Darryn George's multi-faceted paintings consider the shifts in popular morality since the 1950s. George combines the dazzling perceptual illusion of Op art with Pop art's references to the banal icons of modern consumer society; a heady mix which stresses the radical reshaping of social values since the 1960s. In *Letter of Love* (1999), the chasm between the orthodox view of sex as a demonstration of love and commitment and its contemporary presentation in much popular culture as a casual act of gratification is emphasised through a selection of sexual accompaniments - underwear, half-eaten

chocolates, alcohol - even the post-coital cigarette. Within the subtle black-on-black surface pattern, the repeated motif of an envelope flap questions the validity of what the modern version of intercourse can hope to deliver ■

Felicity Milburn

Curator of Contemporary Art

- 1 Toss Woollaston, letter to the Editor, *The Nelson Evening Mail*, 22 September 1979.
- 2 Kim Pieters, artist statement, April 1991.
- 3 Lara Strongman, *Recognitions*, exhibition catalogue, Robert McDougall Art Gallery, 1991.
- 4 Blair French, "A Choreography of Form: the Paintings of Shane Cotton", *Art New Zealand* 60, 1991.
- 5 Alan Pearson, quoted by Cassandra Fusco in *Heaven and Blood*, exhibition catalogue, Robert McDougall Art Gallery, 1999, p.23.
- 6 Lisa Beaven, "Neil Frazer; Recent Paintings", *Art New Zealand* 60, 1993.
- 7 Sir Joshua Reynolds, *Discourse*, 1790.
- 8 *Skywriters and Earthmovers*, McDougall Contemporary Art Annex, 9 October - 29 November 1996.
- 9 Bill Hammond, Grant Takle, Séraphine Pick, Tony de Lautour, Shane Cotton, Peter Robinson and Chris Heaphy.
- 10 Robert Leonard, "3.125% Pure: Peter Robinson Plays the Numbers Game", *Art & Text* 50, 1995.
- 11 Justin Paton, "Keeping Up with the Play", *The Press*, May, 1994.

CATALOGUE LISTING and ARTIST BIOGRAPHIES

Rudolf Boelee

NZR Cups (3, 5, 7, 8) 1995

Acrylic on board

Collection of the Robert McDougall Art Gallery

Rudolf Boelee was born in Rotterdam, The Netherlands, in 1940. He arrived in New Zealand in 1963 and began painting in 1969. He lived in Australia from 1973 to 1974 and returned to the Netherlands between 1976 and 1978, and 1982 and 1983. Boelee has exhibited throughout New Zealand since 1971 including *Things to Come*, McDougall Contemporary Art Annex, 1997 and was a finalist in the Air New Zealand Centennial Art Award in 1980. He has been involved in murals, graphic design, illustration and stage design for theatre since 1984. Boelee lives in Christchurch.

Joanna Braithwaite

Bee Being 1999

Oil on canvas

Private collection

Joanna Braithwaite was born in Halifax, England, in 1962. She graduated with a Bachelor of Fine Arts from the University of Canterbury in 1984, where she received the Ethel Rose Overton Scholarship and the Sawtell Turner Painting Prize in 1983. Braithwaite has received two grants from the QEII Arts Council, including a Major Project Award in 1986, the Olivia Spencer Bower Award, Christchurch in 1990 and the Molly Morpeth Canaday Art Award in 1991. She lectured at the School of Fine Arts, University of Canterbury in 1998 and now lives in Sydney, Australia.

Catherine Brough

Craigie Burn Range and Broken River 1999

Oil on paper

Courtesy of the Centre of Contemporary Art

Catherine Brough was born in Invercargill in 1935. She received a Diploma of Fine Art from the University of Canterbury in 1979 and has exhibited annually in Christchurch and Dunedin since 1982. Brough has received numerous awards including the Caltex Art Award in 1987 and the Mainland/Otago Art Society Landscape award in 1988. She has been represented in several national travelling exhibitions of New Zealand landscape art and participated in an exhibition in Adelaide in 1993. Brough lives in Blackball on the West Coast.

Nigel Buxton

Murder at Dusk 1999/2000

Oil on gesso on board

Courtesy of the Centre of Contemporary Art

Nigel Buxton was born in England in 1951 and graduated with a B.A. (Fine Arts) from the Byam Shaw School of Art, London, in 1979. He immigrated to New Zealand in 1980 and first exhibited in Christchurch a year later. Buxton has taught at the University of Canterbury School of Fine Arts and later worked as the Director of the CSA, now CoCA. Recent exhibitions include *Visually Scored* (solo), Centre of Contemporary Art, Christchurch, 1999 and *Art Attack* (group), Centre of Contemporary Art, 2000. He lives in Christchurch.

Kees Bruin

Door to Door 1992

Oil on canvas

Collection of the Robert McDougall Art Gallery

Kees Bruin was born in Roxborough in 1954. He completed a Bachelor of Fine Arts from the University of Canterbury in 1977, completed a Diploma of Teaching from the Christchurch College of Education in 1979 and attended a Film Production Training Programme in Christchurch in 1988. Bruin has exhibited nationwide since 1976 and has taught art at several Christchurch secondary schools. In 1986 he was awarded first prize in the NZ Royal Commonwealth Overseas League Art Award and he was a finalist in the Montana Lindauer Art Award. Bruin lives in Christchurch and his work is represented in private collections throughout New Zealand and overseas.

Gary Collins

Terraces 1993

Oil on board

Collection of the Board of Governors, College House

Gary Collins was born in Blenheim in 1959. He graduated with a Diploma of Fine Arts from the University of Canterbury in 1980 and has exhibited regularly throughout New Zealand since 1981. Collins has worked in the local arts sector for many years, including picture framing, mural commissions, coordinating arts projects and currently as Exhibitions Designer at the Robert McDougall Art Gallery. His work is held in major public collections in New Zealand. He lives in Christchurch.

Shane Cotton

Departure and Entombment 1991

Oil on canvas

Collection of the Robert McDougall Art Gallery

Shane Cotton was born in Upper Hutt in 1964 of Ngai Puhī descent. He received a Bachelor of Fine Arts from the University of Canterbury in 1988 and a Diploma of Teaching from the Christchurch College of Education in 1991. Cotton has taught in Christchurch at Christ's College from 1990 to 1991 and Lincoln High School in 1992 and at the School of Maori Studies, Massey University, Palmerston North. He has received numerous awards including the ASA Young Artist of the Year Award in 1989, a Te Waka Toi Projects grant in 1991, the Seppelt Art Award, Sydney in 1998 and the Frances Hodgkins Fellowship, University of Otago, Dunedin in 1998. He lives in Palmerston North.

William Dunning

Colonization Triptych 1999

Acrylic on canvas

Collection of the Robert McDougall Art Gallery

William Dunning was born in 1959. He completed a Bachelor of Fine Arts from the University of Canterbury in 1983 and completed post-graduate study at the Victoria College of Art, Melbourne in 1985. That year he also received the Sir Russell Drysdale Memorial Drawing prize and in 1987 and 1988 he received QEII Arts Council grants. Dunning has participated in numerous exhibitions since 1985 including *Prospect Canterbury*, Robert McDougall Art Gallery, 1992 and *Localities of Desire*, Museum of Contemporary Art, Sydney, 1994. He lives in Christchurch.

Tony de Lautour

Secure Inventory 1997

Oil on canvas

Collection of the Robert McDougall Art Gallery

Tony de Lautour was born in Melbourne in 1965. He graduated with a Bachelor of Fine Arts from the University of Canterbury, Christchurch in 1988 and has exhibited regularly throughout New Zealand since 1990, including *A Very Peculiar Practice*, City Gallery, Wellington, 1995 and *Failure?*, Next Wave Festival, Linden Gallery, Melbourne, 1996. In 1995, de Lautour received the Premier Award in the Visa Gold Art Award. He lives in Christchurch.

Luise Fong

Search 1996

Gesso, carbarundum, acrylic and gouache on canvas

Collection of the Robert McDougall Art Gallery

Luise Fong was born in Sandakhan, Northern Malaysia in 1964 and moved to New Zealand as a child. She graduated with a Bachelor of Fine Arts from the Elam School of Art, University of Auckland, in 1990. Fong was joint winner of the Visa Art Award in 1994 and was Artist in Residence at the Victoria College of the Arts, Melbourne in 1994, the Govett Brewster Art Gallery, New Plymouth in 1995 and the School of Fine Arts, University of Canterbury, Christchurch in 1999. She has held part-time teaching positions at both Elam Art School and the Painting Department at the Royal Melbourne Institute of Technology. Fong currently lives in Melbourne.

Neil Frazer

Ruby Rose Black 1992

Oil on canvas

Collection of the Robert McDougall Art Gallery

Neil Frazer was born in Canberra in 1961. He received his Bachelor of Fine Arts from the University of Canterbury in 1985 and a year later studied at the New York School of Drawing, Painting and Sculpture, courtesy of a QEII Arts Council travel grant. He has received numerous awards including a Fulbright Scholarship in 1986 and has held several residencies such as the Frances Hodgkins Fellowship, University of Otago, Dunedin in 1992 and the Artist in Residence at the Victoria College of Arts, Melbourne in 1993. In 1998, Frazer lectured in painting at the School of Fine Arts, University of Canterbury. He currently lives in Sydney, Australia.

Darryn George

Letter of Love 1999

Oil on canvas

Collection of the artist

Darryn George was born in Christchurch in 1970. He completed a Bachelor of Fine Arts from the University of Canterbury in 1993 and gained a Diploma of Teaching from the Christchurch College of Education in 1994. In 1998, George graduated with a Master of Fine Art from the Royal Institute of Technology, Melbourne, and is currently Head of the Art Department at Christ's College, Christchurch. He has exhibited regularly in galleries throughout New Zealand since 1991.

Ross Gray

Don't Look Now 1997

Acrylic on canvas

Collection of the artist

Ross Gray was born in Wanganui in 1945. He graduated with a Diploma of Fine Arts in 1967 and completed a Diploma of Teaching from the Christchurch College of Education in 1968. Gray taught in Canterbury secondary schools from 1969 until 1979 before travelling and studying art in Europe for a year. He has exhibited regularly since 1967, including *Look Both Ways*, CoCA, Christchurch, 1996 and *Bodies in Question*, Oedipus Rex Gallery, Auckland, 1997. Gray lives in Christchurch and his work is represented in public and private collections throughout New Zealand.

Kirsty Gregg

This time it's personal 1998

Oil on canvas

Courtesy of the artist and Jonathan Smart Gallery

Kirsty Gregg was born in Auckland in 1971 of Tainui - Ngati Mahuta - descent. She graduated with a Bachelor of Fine Arts from the University of Canterbury in 1993. Since then, she has held regular solo exhibitions in Dunedin and Christchurch and has participated in group exhibitions throughout the country. Gregg was the Olivia Spencer Bower Artist in Residence, Christchurch, in 1999. She lives in Auckland.

Bill Hammond

The Fall of Icarus 1995

Oil on canvas

Collection of the Robert McDougall Art Gallery

Bill Hammond was born in Christchurch in 1947. He studied at the School of Fine Arts, University of Canterbury from 1966 to 1968. Hammond held his first solo exhibition in 1979 in Christchurch and has since exhibited regularly throughout New Zealand. He received QEII Arts Council awards in 1984 and 1987, a travel grant to Japan in 1990 and a major fellowship grant in 1991. In 1994, Hammond was the joint winner of the Visa Gold Art Award. He is represented in many public and private collections throughout New Zealand and lives in Lyttelton.

Chris Heaphy

Ture Wairua 1997

Acrylic on board

Collection of the Robert McDougall Art Gallery

Chris Heaphy was born in Palmerston North in 1965 and is of both Kai Tahu and European descent. He received Te Waka Toi Grants in 1993 and 1994, the Olivia Spencer Bower Fellowship in 1995 and a Waikato Polytechnic Research grant in 1998. Heaphy has exhibited nationally and internationally including group exhibitions in Paris, Hong Kong and Auckland. Heaphy currently works as a tutor in Visual Arts at the Waikato Polytechnic, Hamilton.

Margaret Hudson-Ware

Let me see the paralysed man walk 1991

Oil on canvas

Collection of the Robert McDougall Art Gallery

Margaret Hudson-Ware was born in Christchurch in 1938. She graduated from the University of Canterbury with a Diploma of Fine Arts (Honours) in 1959. Since completing a Diploma of Teaching in 1975, she has held a number of positions in secondary school art departments throughout Canterbury. In 1980, Hudson-Ware travelled to Australia as the recipient of the Canterbury Society of Arts/Guthrey Art Travel Award and in 1996, she was the inaugural winner of the CoCA Annual Art Award. She has exhibited regularly in solo and group shows throughout New Zealand since the 1970s. She lives in Christchurch.

Saskia Leek

Better not fall asleep in Detroit 1997

Oil on vinyl

Collection of the Robert McDougall Art Gallery

Saskia Leek was born in Christchurch in 1970. She graduated with a Bachelor of Fine Arts from the University of Canterbury in 1992. Leek was awarded the Olivia Spencer Bower Fellowship, Christchurch, in 1997 and is currently the Artist in Residence at the Dunedin Public Art Gallery. She has participated in solo and group exhibitions throughout New Zealand including *From Liquid Darkness*, Dunedin Public Art Gallery, 1993 and *Now Showing* (touring), The Film Centre, Wellington, 1997. Leek is based in Auckland.

Quentin Macfarlane

Scarborough Breakwater II 1990

Acrylic on board

Collection of the Robert McDougall Art Gallery

Quentin Macfarlane was born in Dunedin in 1935. He graduated with a Diploma of Fine Arts from the University of Canterbury in 1957 and studied at Auckland Teachers' College in 1958. Since 1957 Macfarlane has exhibited in many group exhibitions both in New Zealand and overseas and was an inaugural member of '20/20 Vision' and exhibited with 'The Group' from 1960 until 1977. He has received several awards including the Canterbury Society of Arts Guthrey Travel Award in 1966 and a Queen Elizabeth Arts Council grant in 1974. Macfarlane lives in Auckland.

Richard McWhannell

Bathers Resurrect About Stony Peak 1990

Oil on canvas on board

Collection of the Robert McDougall Art Gallery

Richard McWhannell was born in Akaroa in 1952. He graduated with a Diploma of Fine Arts from the University of Canterbury in 1972 and was the recipient of QEII Arts Council grants in 1978, 1982, 1985 and 1991. McWhannell has participated extensively in solo and group exhibitions throughout New Zealand since 1973, including an exhibition of over 50 paintings at the McDougall Contemporary Art Annex in 1991. McWhannell returned to Akaroa in 1992 and acknowledged that his trip to Banks Peninsula rekindled his interest in landscape painting. He lives in Auckland, although continues to exhibit in Christchurch.

Julia Morison

Excrement/Gold 1998

Excrement and gold leaf on board

Collection of the Robert McDougall Art Gallery

Julia Morison was born in 1952 at Pahiatua, near Palmerston North. Between 1970 and 1972 she studied graphic design at the Wellington Polytechnic and she received a Diploma of Fine Arts with Honours from the School of Fine Arts, University of Canterbury, Christchurch, in 1975. Morison has received numerous awards including the Frances Hodgkins Fellowship at the University of Otago, Dunedin in 1988, a QEII Arts Council grant in 1989 and the Moet and Chandon Fellowship, France in 1990. She is represented in major public and private collections in New Zealand, Australia and Europe. She presently lectures in painting at the School of Fine Arts, University of Canterbury, Christchurch.

Simon Ogden

Dunmoochin 1994/5

Gouache, plywood, linoleum

Courtesy of Campbell Grant Galleries

Simon Ogden was born in Bradford, England in 1956. In 1957 he completed a foundation course at the Carlisle College of Art and Design and then spent three years at Birmingham Polytechnic where he specialised in Sculpture. Ogden completed a Masters of Arts degree at the Royal College of Art, London in 1981 and came to New Zealand in 1983. A year later he was appointed Lecturer at the School of Fine Arts, University of Canterbury. Ogden has exhibited

throughout New Zealand including a solo exhibition, *Landscape and Artefact*, Fine Arts Gallery, University of Canterbury, 1996. He lives in Christchurch.

Alan Pearson

Black Tasman 4 1994

Oil on canvas

Collection of the Robert McDougall Art Gallery

Alan Pearson was born in Liverpool in 1929 and arrived in New Zealand in 1954. He studied art at Wellington Technical College in 1956 and graduated with a Diploma of Fine Arts (Honours) from the University of Canterbury in 1961. Pearson has taught and tutored throughout his career and has received numerous awards, including the Rosa Sawtell Prize for Life Drawing in 1958, QEII Arts Council grants in 1964, 1976, 1979 and 1989 and the National Bank Portrait Prize in 1978 and 1979. He has been Artist in Residence at the Otago Polytechnic and Dunedin Public Art Gallery in 1986/7 and at Tai Poutini Polytechnic, Greymouth in 1993. Pearson lives in Christchurch.

Don Peebles

Untitled 1991/2

Acrylic on canvas

Collection of the artist

Don Peebles was born at Taneatua near Whakatane in 1922. After serving in the army, Peebles travelled to Florence where he studied at the Royal College of Art. From 1947 to 1950 he took classes at the Wellington Technical College of Art and in 1951 he enrolled at the Julian Ashton School of Art in Sydney. Peebles studied and painted in London from 1961 until 1963, when he returned to New Zealand and was appointed as a lecturer at the School of Fine Arts, University of Canterbury, Christchurch in 1965. Peebles is represented in all major public collections in New Zealand. He lives in Christchurch.

S raphine Pick

Untitled 1998

Oil on canvas

Collection of the Robert McDougall Art Gallery

S raphine Pick was born in Kawakawa, Bay of Islands in 1964. She graduated with a Bachelor of Fine Arts from the School of Fine Arts, University of Canterbury in 1988 and a Diploma of Teaching from the Canterbury College of Education. In 1994, Pick received a Merit prize in the Visa Gold Art Award and she has also received numerous residencies including the Olivia Spencer Bower Foundation Art Award, Christchurch, 1994, the Rita Angus Artist in Residence, Wellington, 1995 and the Frances Hodgkins Fellowship, University of Otago, Dunedin, 1999. Pick currently lives in Port Chalmers.

Kim Pieters

the Neutral city 1991

Mixed media

Collection of the Robert McDougall Art Gallery

Kim Pieters was born in Rotorua in 1959. She studied photography at Wellington Polytechnic in 1979 and began painting in Melbourne a year later. Pieters had a studio in Christchurch from 1987 - 1993 and held her first solo exhibition at the CSA, Christchurch, in 1989 and participated in the *Recognitions* exhibition at the McDougall contemporary Art Annex in 1991. She was a finalist in the Visa Gold Art Award in 1996 and 1997. In addition to exhibiting regularly in New Zealand, Pieters has designed numerous CD covers, posters, invitations, magazine layouts, performed and recorded improvisation music and edited video footage. She lives in Dunedin.

Jude Rae

Cl rambault's Dream 1994

Oil on canvas

Collection of the Robert McDougall Art Gallery

Jude Rae was born in Sydney in 1956. She graduated from the University of Sydney with a Bachelor of Arts in Art History in 1980 and a Diploma in Professional Arts Studies, NSW Institute of the Arts in 1984. Rae began exhibiting in Australia in 1985 and moved to Christchurch in 1990, where she completed a Master of Fine Arts at the Canterbury School of Fine Arts in 1992. From 1991 to 1993 Rae was Director of the South Island Arts Project initiative based in Christchurch. Her work is represented in private and public collections in Australia and New Zealand. Rae currently lives in Australia.

São Paulo 1996
Johannesburg 1998
Lyon 2000.

Peter Robinson

Untitled 1993

Mixed media

Collection of the Robert McDougall Art Gallery

Peter Robinson was born in Ashburton in 1966. He graduated with a Bachelor of Fine Arts in 1989 from the School of Fine Arts, University of Canterbury, Christchurch. Robinson gained a Diploma of Teaching from the Christchurch College of Education in 1990 and from 1991 to 1993 he was assistant art teacher at Christ's College, Christchurch. Robinson has exhibited extensively both within New Zealand and overseas including in the 1998 Sydney Biennale and the ~~1999 Venice Biennale~~ and has undertaken several international residencies and has received numerous awards, including the Kunsterhaus Bethanien scholarship in Berlin, 1999. He lives in Christchurch, New Zealand and Berlin, Germany.

Wilhelmus Ruifrok

Madonna 1990

Oil on canvas on board

Collection of the Robert McDougall Art Gallery

Wilhelmus Ruifrok was born in The Hague in 1952. He received a Diploma of Graphic Arts from the Christchurch Polytechnic in 1971. In 1974 Ruifrok held his first solo exhibition at the CSA, Christchurch, and was a finalist in the Benson and Hedges Art Award. He received a QEII Arts Council grant in 1989 and exhibited in the Goodman Suter Biennale, Nelson, in 1990. Ruifrok has exhibited regularly throughout New Zealand and has been involved in theatre productions and local mural commissions. He lives in Christchurch.

Grant Takle

Gate crasher 1999

Black enamel and galvanised enamel on plywood

Collection of the Robert McDougall Art Gallery

Grant Takle was born in Christchurch in 1962. He completed a Diploma in Fine Arts at the University of Canterbury in 1984. Takle received QEII Arts Council grants in 1988 and 1989 and was awarded a Guthrey Travel Grant from the C.S.A. Gallery in 1992. In 1997, Takle was a finalist in both the Visa Gold Art Award and Wallace Art Awards and received a Community Trust Arts Excellence Award. He has exhibited regularly in solo and group exhibitions throughout the country and currently resides in Christchurch.

Riduan Tomkins

Untitled 1991

Oil on canvas

Collection of the Robert McDougall Art Gallery

Riduan Tomkins was born in 1941 in Weymouth, Dorset, England. Between 1958 and 1960 he studied at various art schools including the Wimbledon School of Art, where he was awarded a Diploma in Design in 1965. He completed his formal art education at the Royal College of Art, London in 1968. Tomkins held a wide range of teaching positions in art schools in England, Canada and the United States before arriving in New Zealand in 1985. Until 1995 he was Senior Lecturer in Painting at the School of Fine Arts, University of Canterbury, Christchurch.

Philip Trusttum

Stretch 1996

Acrylic on canvas

Collection of the Robert McDougall Art Gallery

Philip Trusttum was born at Raetihi in 1940. He completed a Diploma of Fine Arts from the University of Canterbury in 1963. After art school, Trusttum was awarded a QEII Arts Council grant to study in Australia and he continued to travel extensively in the 1970s and 80s. His work is widely represented in public and private collections both in New Zealand and overseas. Trusttum was commissioned by NCC and CoCA to create a mural for the Christchurch Convention Centre in 1999 and was awarded a grant from the Pollock-Krasner Foundation earlier this year. Trusttum lives in Waimate, South Canterbury.

Bianca van Rangelrooy

Memorium I 1996

Oil on canvas

Collection of the artist

Bianca van Rangelrooy was born in Wellington in 1959. She completed a Bachelor of Fine Arts from the University of Canterbury in 1982. Van Rangelrooy was a part-time lecturer at Lincoln University and taught art related subjects for Continuing Education at Canterbury University in 1991. She has exhibited throughout New Zealand since 1981 including *A Canterbury Perspective*, Robert McDougall Art Gallery, Christchurch, 1990, and has received several QEII Art Awards and local commissions. Van Rangelrooy lives in Christchurch.

Martin Whitworth

Alphabet (Phoenician to English) 1990

Acrylic on canvas

Collection of the Robert McDougall Art Gallery

Martin Whitworth was born in Christchurch in 1956. He graduated with a Bachelor of Fine Arts from the University of Canterbury in 1983 and has been involved in numerous exhibitions since 1979, including *Prospect Canterbury '92*, Robert McDougall Art Gallery, Christchurch, 1992 and *Drawing on the World: Cleveland (UK) 5th International Drawing Biennale*, Cleveland, 1981. Whitworth's work is represented in public and private collections in New Zealand and overseas. He lives in Christchurch.

Front cover images ■ top ■ left to right

Richard McWhannell

Bathers Resurrect About Stony Peak 1990

Oil on canvas on board

Collection of the Robert McDougall Art Gallery

Luise Fong

Search 1996 (detail)

Gesso, carbarundum, acrylic and gouache on canvas

Collection of the Robert McDougall Art Gallery

Julia Morison

Excrement/Gold 1998

Excrement and gold leaf on board

Collection of the Robert McDougall Art Gallery

S raphine Pick

Untitled 1998 (detail)

Oil on canvas

Collection of the Robert McDougall Art Gallery

bottom ■ left to right

Philip Trusttum

Stretch 1996 (detail)

Acrylic on canvas

Collection of the Robert McDougall Art Gallery

Neil Frazer

Ruby Rose Black 1992

Oil on canvas

Collection of the Robert McDougall Art Gallery

Tony de Lautour

Secure Inventory 1997

Oil on canvas

Collection of the Robert McDougall Art Gallery

Peter Robinson

Untitled 1993

Mixed media

Collection of the Robert McDougall Art Gallery

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