



Christchurch City Council



# The Robert McDougall Art Gallery

Number 39 May/June 1985 ISSN 0111-1426

Artists



*Portrait of Tony Fomison 1977*  
—Alan Pearson

## **Anxious Images** 12 June-14 July

In New Zealand as in other parts of the world the past fifteen years have been a time of increasing social and political upheaval. We are confronted by complex issues and problems for which there seem to be no simple answers.

Unemployment has far reaching effects, both economic and social. The patterns of family life are changing, and the spread of feminist ideas is challenging traditional male and female roles. The demand for self determination from the Maori and other indigenous peoples of the Pacific cannot be ignored.

Our relationships with other countries are openly questioned. We protested at our involvement in the Vietnam War and the violence of the 1981 Springbok rugby tour was widespread. Many New Zealanders are now challenging our support for America's role in the nuclear arms race. We are caught in the tide of the world wide anti-nuclear protest.

A number of artists working in the visual arts have expressed in their work a concern for these issues. The seventy works in this exhibition are paintings, drawings, photographs and prints which make direct reference to political protest, social change, the poverty which comes from rejection of spiritual values and the often troubled relationships between people in families and in the larger community.

The artists are Philip Clairmont, Barry Cleavin, Jacqueline Fahey, Tony Fomison, Jeffrey Harris, Vivian Lynn, Alan Pearson, Peter Peryer, Sylvia Siddell and Michael Smither. Theirs are disturbing images—dramatic, beautiful, poignant, even witty. In the face of them it is difficult to remain neutral for they demand a response.

This will be a provocative and memorable exhibition.



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## British Prints 1900-1940

### 2 May-7 July



## Hung, Drawn and Quartered

### 6 June-21 July

Tom Scott has become something of a national institution through his long running column and equally long running public disagreements with a nationally prominent politician.

Since his first experience of satirical commentary as a student contributor to 'Masskerade', the Massey University Capping magazine, Tom Scott has developed a sharp cutting edge as a political cartoonist in the Listener and more recently newspapers.

In 'Hung, Drawn and Quartered' the Gallery presents 40 of his original drawings which not only show the development of his talents but constitute a kind of political history of the last twelve years.

As a specialised branch of the visual arts, the cartoon has a long and honourable history. New Zealand has produced a number of eminent cartoonists though their work, influential as political and social observation, has seldom been thought worthy of an art gallery's walls.

'Hung, Drawn and Quartered' presents the work of perhaps the most effective satirist of the last decade and a half. Also included in the exhibition is a group of satirical political masks by the Wellington artist, Helen Forlong. The provisional tour itinerary includes the following galleries: Bishop Suter, Aigantighe, Forrester, Wellington City and Hastings.

Curated and toured by the Robert McDougall Art Gallery.

## New Look Bulletin

From time to time a change is refreshing. This edition introduces a new look Bulletin. Elegant in appearance though the old Bulletin was, we thought a bolder, brighter design would make news of the Gallery's events even more welcome for readers. The new format has been designed by Saskia van Stockum.

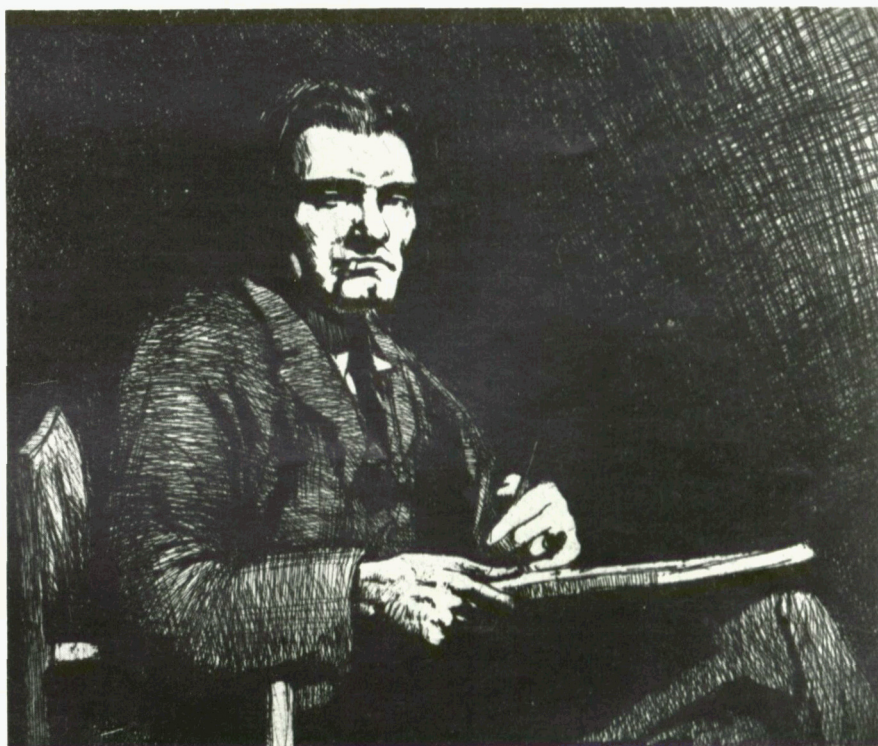
The explosion of activity in British printmaking during the first four decades of this century was nothing short of dramatic. A spin off of the Arts and Crafts movement fuelled by the fervent activity of nineteenth century etchers and engravers such as Seymour Haden and James McNeill Whistler give rise to a wide interest on the part of many artists.

There was an enthusiasm for etching in particular, lead by Sir Frank Short who took over from Haden at the Royal College of Art. Though somewhat of a traditionalist he exerted a strong

influence as did others such as Francis Dodd, Henry Rushbury and the painter, etchers Walter Sickert, Sir Frank Brangwyn, Augustus John and later Graham Sutherland.

The interest in etching was matched by an equal fascination for wood engraving particularly during the 1920's.

At the head of this legion of interest was Eric Gill. All the artists mentioned above and many others of the period are included in this exhibition which is made up largely from works in the gallery's print collection.



Portrait of James McBey — Ernest S. Lumsden

## Farewell Janet, Hello Anne

Janet Callendar, the gallery's popular and valued Administration Assistant since 1980, has resigned to marry and live abroad. The best wishes of the staff and gallery supporters go with her.

Taking over her position is Anne Crighton, who has already given valuable service to the Gallery as a temporary employee in 1980 and as Treasurer of the Friends of the Robert McDougall Art Gallery since its incorporation. Anne has been studying art history at Canterbury University in recent years and her enthusiasm for the artistic heritage of the region has involved her as a member of the Historic Places Trust and the Archives and Records Association of New Zealand. One of Anne's new duties is the production of the Bulletin. Our congratulations go to Anne on her appointment and we extend her a warm welcome.



Anne Crighton



## Fresh Art 27 June-11 August

Established artists experience little difficulty exhibiting in the major galleries. Young New Zealand artists however, working on the fringes of accepted techniques and materials, depend almost entirely on the goodwill and support of a few dealers and are infrequently seen within the established gallery network. Fresh Art was seen therefore as a vehicle for some of this new and exciting talent.

Jointly organised by the Robert McDougall and the Govett Brewster Art Gallery, New Plymouth this exhibition has been put together by a guest curator Mr Brad Smith. Previously the owner of the Red Metro Gallery in Dunedin Brad has now moved his business to Auckland. Personally he is well-known for his strong interest in the avant garde and for his enthusiasm and support of several of our young and experimental artists.

In Fresh Art Brad Smith has selected nine young artists to display some of the exciting new trends in New Zealand art. They are Debra Bustin, Stuart Griffith, William Hammond, Nicola Jackson, Chris Knox, Ian McMillan, Charo Oquet, Martin Sullivan and Christine Webster.

Together they present a fresh view of art. Their attitude to the materials of art for instance is new and expansive. Stuart Griffith for example is a sculptor who studied here in Christchurch with Tom Taylor and who is using butter and cheese as the materials for the gallery sculpture. Bill Hammond, one of our main Post

Modernist painters is using the silvers, pewters and gold of the new acrylic paints.

New techniques are also a major component of what is refreshing in Fresh Art. Christine Webster who exhibited in a small show at the McDougall last July and who has recently been awarded an Arts Council Grant for studies overseas will be displaying some of her new photographic techniques. And Chris Knox will demonstrate some of the innovative film techniques of the very flexible and neoteric medium of video film.

Then there is the exuberant installation work of the young anti-establishment artist Debra Bustin. Her lively and somewhat outrageous use of materials and colours was recently an important component of the Adelaide Arts Festival. It will be fun to welcome her again in Fresh Art to the somewhat formal gallery spaces in the McDougall.

The young artists in Fresh Art offer us not just a new artistic experience but also a challenge. What is the fresh approach to art and where is this keen young vision now being focussed?

### Acquisitions

The following works have recently been purchased

**Marilyn Tweedie**  
1975 Christchurch Arts Festival  
20 Documentary Photographs  
Black and White Photographs

**Rodney Fumpston**  
'Egypt V' 1981  
Etching/aquatint/surface colour

'Blue Lagoon II' 1982  
Aquatint/surface colour

'Home Decorating'—Drapes  
Aquatint/surface colour

**Graham Sydney**  
'My Daughter' 1984  
Etching

**Quentin Macfarlane**  
'Hill Triptych' 1960/61  
Duco on Board

### Digging Deep

Begun in October last year, the excavation and construction work below the Gallery's north wing has made good progress despite the delay brought about by the cement workers' strike. The work team of Alex Butcher, Mark Gibson, Dale Coulter, Len Bellette, David Williams and Rupert Ward, supervised by Norman Cathcart and Emmet Conaglen, has been responsible for removing hundreds of cubic metres of soil and constructing new foundations and chambers in the space. When the project is completed the Gallery will gain three large rooms easing the pressure on storage for the next six years.

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## Friends of the Robert McDougall Art Gallery Inc

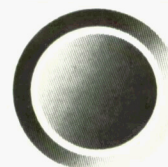
P.O. Box 2626, Christchurch  
Rolleston Avenue  
*President*—Robert Erwin, 558-675  
*Secretary*—Pat Unger, 518-506  
*Treasurer*—Margaret Glass

### The Annual General Meeting

In spite of parking problems occasioned by the presence of Torville and Dean in the neighbourhood a good muster of members attended the third A.G.M. of the Friends. The Officers for 1985 are as follows: Lady Hay and Bill Sutton (patrons); Robert Erwin (president); Pat Unger (secretary); Margaret Glass (treasurer); Margaret Best, Monique Ettema, Julie King, Judith Laing, Mary McAlpine, Lady McCombs, Dr Peter Simpson (executive committee); John Drummond (honorary auditor). We are pleased to welcome Margaret Glass who is taking Anne Crighton's place as

### Coming Events

- May 2 British Prints 1900-1940** until 7 July
- 5 Gallery Concert**, Amici Chamber Orchestra conducted by John Pattinson, 3 p.m.
- 9 The Art Club** for disabled visitors 10.30 a.m.
- 15 Coffee Morning**, Dr Peter Simpson will speak on aspects of Leo Bensemann. 10.30 a.m.
- 26 Gallery Concert**, Harpsichord and other early instruments leader Julie Klaassens 3 p.m.
- June 6 Opening of Tom Scott Exhibition**—'Hung, Drawn and Quartered' until 21 July
- 12 Anxious Images** until 14 July
- 19 Coffee Morning**, to be announced. 10.30 a.m.
- 23 Art Forum**. Brett Riley Art Features Writer for the *Star* will speak on aspects arising from 'Anxious Images' 3 p.m.
- 27 Fresh Art** until 11 August.





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treasurer, and Lady McCombs, Monique Ettema and Judith Laing as new committee members.

The two gifts from the Friends to the McDougall Gallery during the last financial year were on show: the new sound system for use when talks are being given in the centre court, and the very fine Quentin Macfarlane **'Hill Triptych'**.

The business part of the meeting was over in thirty minutes and then the audience enjoyed two Till Eulenspiegel stories presented by the German-born puppeteer, Norbert Hausberg, who is now resident in Christchurch. Previous A.G.M.'s of your Society have been noteworthy for some fine entertainment,

and this was no exception. Make a note now to be at the fourth next March.

### Coffee Mornings

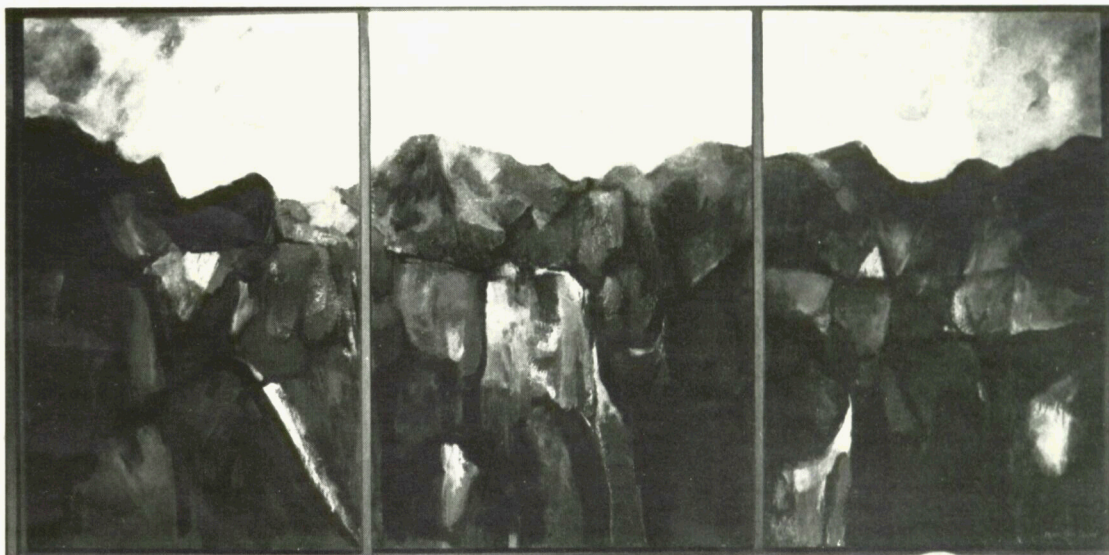
At the February coffee morning Robert Erwin talked of his month in Europe last year and the galleries he visited there; he showed a wide range of slides of well known and less familiar paintings. In March Gavin Bishop spoke on his books for children, from their initial conception to their final production. Everyone was fascinated by his description of the way he developed his ideas and introduced 'local colour'; he also showed us a generous selection of his original drawings.

On Wednesday 15 May at 10.30pm Dr

Peter Simpson of the English Department, University of Canterbury will speak on aspects of the painting of Leo Bensemann.

### New Members

Jocelyn Allison  
Peter Beaven  
D. and S. Belanger-Taylor  
Patricia Brooke  
Shane W. Cotton  
June and Michael Fogden  
Brian Gordon  
F. H. Hollingworth  
Jean McConachy  
Neil and Shona Thompson  
Jennifer P. Ware



**Hill Triptych: Quentin Macfarlane;**

The Friends have bought, with the approval of the Director and Curator, the work **'Hill Triptych'** by Quentin Macfarlane, for presentation to the Gallery.

First exhibited "The Group Show", October, 1961.

Included in the Auckland City Art Gallery's "Contemporary New Zealand Painting" exhibition, December, 1961.

After completion of exhibition placed on long term loan to the Auckland City Art Gallery until 1964.

Work returned to artist and kept in store until exhibited at Brooke-Gifford Gallery in 1965.

Purchased by the Friends of the Robert McDougall Art Gallery, 1984.

Originally the Acquisitions Subcommittee of the Friends wished to purchase a recent work by Macfarlane, but at his suggestion they were asked to consider an earlier work. Macfarlane pointed out that the sixties were poorly represented in our gallery, not just by his own works but also by those of his contemporaries. Therefore, in line with the Friends' policy, the choice of this painting not only helps to fill a small gap in the collection of representative works but also gives the gallery a significant work by a leading Canterbury artist.

In a review in the *Press*, 10 October, 1961, it was noted of Macfarlane's work **'Hill Triptych'** that he was gaining in compositional strength. In the same review of the Group Show, comment was that "the young painters have enough to offer in the way of promise, accomplishment and vitality for the future to look bright".

Twenty years later we can now observe retrospectively the change in Macfarlane's stylistic growth. The painting is one of a series of ten works from that period based on the theme of hills. The Port Hills are used as composition and inspiration, but other influences are apparent in the work. Colin McCahon's **'On Building Bridges'**, with its triptych form and its flat, Cubist-like composition, was a major influence. But also evident are aspects of Cézanne's **'Quarry'** series; the flat structured surface of the quarry face with only a small area of sky had intrigued Macfarlane for years. He had it in mind when he painted the triptych to combine aspects of Cézanne's analysis with his own ideas. At that time, too, Macfarlane was interested in American Abstract Expressionism and was particularly impressed by the way paint was used in these works. One further influence should be noted. Macfarlane had a childhood association

with a van der Welden waterfall painting, and painted a version of his own later (now in the Hocken Library). During storm conditions around the Port Hills small waterfalls appear; he included these in the triptych as an acknowledgement of van der Velden's contribution to painting landscape.

Duco was an unusual medium to use but Macfarlane chose it for its rapid drying qualities. This microcellulose-based paint is extremely volatile, making speed of execution essential. As Macfarlane had no studio at this time and worked outside, the toxic fumes could be tolerated. Nobody ever questioned his use of Duco-based paint, and he doubts if critics ever realised how important this medium was to the way the painting was produced.

Despite influences on impressionable youth, **'Hill Triptych'** nevertheless stands in its own right as a painting worthy to be included in the Gallery's collection. The last words must rest with Macfarlane who said "I still find the work as satisfying as I did when I first completed it and am proud to have it included in the Gallery's collection. I can only hope that some of my contemporaries have older works considered. Ours was a period in the 60's and early 70's somewhat overlooked in public collections".