



The essence of her art has always been and still is a concern with people and the simple pleasures that add joy to life. People have been dominant in her painting just as much as they have been in her life. This is confirmed also by her long interest in portraiture whether formal or informal it has advanced with the growth of her own human understanding. Few other New Zealand artists have taken the female nude as a principal subject concern and developed it beyond a mere studio exercise into something of intense sensuality or have given still life such a vital identity. In a real sense then what Evelyn Page has achieved and is still achieving is the raising of those subjects so often associated with academicism beyond the banal. Her paintings have an immediacy with the viewer that links so many levels of understanding.

Throughout her long career as a painter one thing is paramount and that is that her vision has always been sure and singular. She has looked out objectively at the 'real' world through what she has termed 'her window'. This is important as no matter what the stylistic features of her paintings have been the direction has always been firmly under her control. She has always remained open about her interest in British and European modern masters who have from time to time played a part in influencing her stylistic ideas. However Evelyn Page's painting has not been a self conscious New Zealandisation of British and European traditions but rather a careful assimilation for her own independent purpose. Whatever speculation there might be as to influences upon her work one factor is inescapable and that is the disciplines of her formative training at Canterbury College School of Art.

Evelyn Page (nee Polson) was born in Christchurch in 1899. In her youth she was considered something of a prodigy in painting and music. Both have remained an abiding passion throughout her life. Between 1915 and 1921 she attended Canterbury College School of Art where she proved to be equally prodigious gaining many successes including the School of Art medal in 1919.

During the early 1920s she began exhibiting publicly and continued further studies in Music. For a time she seriously considered giving up painting to pursue a music career.

By 1930 harsh economic circumstances of the time forced her into earning a livelihood as a teacher of art. She was fortunate to gain a position at Canterbury College School of Art which she held until 1936 when she left Christchurch to travel to Britain. Before travelling overseas she held her first solo exhibition which was a considerable success.

The time that she spent away enhanced her personal vision greatly and was of much benefit to her on her return in 1938. That same year she married the noted Canterbury musician Frederick Page later Professor of Music at Victoria University of Wellington. They set up home in the old Dyer homestead 'Waitahuna' at Governor's Bay and over the years that followed entertained and assisted a unique circle of some of the most prominent figures in the arts, Ngaio Marsh, Charles Brasch, Ernst Plishke, Douglas Lilburn, J. H. E. Schroder, Denis Glover and Douglas McDiarmid, were just a few who were regular guests. Although Evelyn Page had other demands on her time during the 1940s, including an infant family, she still continued to paint. In 1947 following her husband's appointment to the staff of Victoria University she moved to Wellington. It was during this time that the range of colour on her palette can be seen to have broadened and that vitality of expression which is now her strength began to emerge.

In 1950 she visited Britain and Europe where she also painted. On her return

she continued to exhibit, and in 1952 held her second major solo exhibition, this time in Dunedin.

A visit to China as part of a New Zealand Cultural Mission followed in 1956 which provided the artist for a time with a new source of imagery.

By the early 1960s a stylistic maturity can be said to be evident in Evelyn Page's work and in 1966 she was awarded a QEII Arts Council grant to study at the Kokoschka School in Vienna.

Over the past two decades she has remained active as a painter although arthritis has slowed her output in recent years. During that time she has continued to exhibit and has begun to receive some recognition. In 1983 she was the first recipient of the Governor General's Award and was made a fellow of the New Zealand Academy of Fine Arts.

Through the exhibition **Evelyn Page — Seven Decades** we hope to not only pay tribute to one of Canterbury's most notable daughters but also provide the opportunity to show the New Zealand public the richness and vitality of Evelyn Page's painting which has established her place as one of this country's foremost colourists.

Following its showing in Christchurch the exhibition will tour nationally during 1987 and 1988, a tour that has only been made possible through the generous support of the QEII Arts Council.



The Gallows Tree From 'The Miseries of War'

Jacques Callot, Etching

ACQUISITIONS

The following works have been recently purchased

Peter Hannken

CONSTRUCTION No. 5 1981
Colour Photograph

Margaret Dawson

WOMAN AT THE CATHOLIC
CATHEDRAL CHRISTCHURCH
Colour Photograph

Ralph Hotere

DAWN WATER POEM
Acrylic on Canvas

Anthony Fomison

THE QUESTION
Lithograph 2/20

Anthony Fomison

BASED ON GHIRLANDAIO's 'Old
Man and his Grandson'
Lithograph 2/14

Anthony Fomison

TARAWERA ERUPTION
Lithograph

Jacques Callot

THE GALLOWES TREE FROM 'THE
MISERIES OF WAR'
Etching

Jacques Callot

THE DEVASTATION OF A
MONASTERY FROM THE
'MISERIES OF WAR'
Etching

Jacques Callot

THE DISTRIBUTION OF REWARDS
FROM 'THE MISERIES OF WAR'
Etching

Pieter de Jode (After Anthony Van dyk)

DIODOR VAN TULDEN JURIST
(From the Iconography)
Engraving

Paulus Pontius (After Anthony Van
dyk)

THEODOR ROMBOUTS (From the
Iconography)
Engraving

Lucus Vorsterman the elder (After
Anthony Van dyk)

LUCUS VORSTERMAN (From the
Iconography)
Engraving

GEORGE CHANCE PHOTOGRAPHS

23 December - 8 February

Best known for his sepia-toned photographs of the New Zealand rural landscape in the 1920s and 30s, Chance (1885-1963) was the most popular photographer this country has known. He sold over 30,000 prints in his day and most found their place on the walls of New Zealand homes.

Chance came to New Zealand in 1909 to work as an optometrist for the Dunedin firm Dawsons Limited and brought with him a considerable knowledge of cameras and photography. He bought his first 3d camera as a London schoolboy and with it, and the more sophisticated cameras to follow, Chance found the means to express himself creatively.

In 1902 he worked for photographic manufacturers and suppliers. Three years later he joined a Regent Street firm which sold not only cameras, but taught clients how to use them and served as a studio and darkroom for the very fashionable.

In 1906 he left to join a treasure hunting expedition to South America as the photographer/secretary. On his return to London he trained as an optometrist, and so to Dunedin, New Zealand.

Although optometry, and Dawsons Limited, remained his career to the end of his life, it was his dedication to photography which yielded his greatest success.



Untitled, George Chance

The exhibition charts this success and 40 images attest to his considerable artistic skill. Many visitors will enjoy the delights of rediscovering old favourites, others, for whom Chance's pictorial style represents a best forgotten period in New Zealand's photographic history, will find themselves admitting his perceptive skill and reappraising his interpretation of the landscape.

All the prints in the exhibition have been lent by the artist's son — Mr George R. Chance — also a respected optometrist and photographer. The exhibition was organised by the Dunedin Public Art Gallery with the assistance of the Queen Elizabeth II Arts Council of New Zealand. The national itinerary 1986-87 was organised by the New Zealand Art Gallery Directors' Council. To accompany the exhibition the Gallery has published, with the assistance of the QEII Arts Council of New Zealand, a fully illustrated catalogue featuring an essay by Wellington expert William Main.

ART TEXTILE, ART SOUPLE

22 December - 18 January

This exhibition gathers together the works of ten contemporary artists working in France. From more or less the same generation, they belong to a group which is difficult to categorise because its members are neither painters, sculptors nor tapestry makers. Although they can be seen as outsiders, they have a strength that one has to take into account in the world of contemporary arts.

They are often called the "Textile Artists" because they use materials and threads in their works, but they are not making tapestry. Some use veils, metal thread, horse hair, even paper, in their way of expressing themselves. The way of thinking of these artists is specifically textile: material, volume, flexibility, structure, lightness.

These ten artists then offer a new perception of the work of art. Their works are not made for durability or posterity, they are just there to help us to see and understand realities by creating harmonious moments. This art is never provocative but truly authentic.

This exhibition is presented under the auspices of the French Cultural Services, Wellington, in conjunction with "L'Association Francaise d'Action Artistique", and the tour has been organised by the New Zealand Art Gallery Directors' Council Inc., Wellington.

WOMEN VIEW WOMEN

25 November - 18 January

Women View Women is an exhibition of photographs to note the United Nations Decade for women. Ans Westra, Fiona Clark, Gil Hanly and Jane Zusters agreed to contribute photographs. These women were invited to participate because they have been aware of the issues that concern women and have taken photographs throughout the years 1974-1984. Their individual credentials are impressive.

This is an historical exhibition, an important document of those years and a significant show. We wish to acknowledge the assistance of Scorpio Books in the presentation of this exhibition.

Friends of the Robert McDougall Art Gallery Inc.

President — Robert Erwin 558-675

Secretary — Pat Unger 518-506

Treasurer — Chris Brocket 557-133



EVELYN PAGE — SEVEN DECADES — OFFICIAL OPENING AND CHRISTMAS FUNCTION

December the 4th marks a special occasion for both the Robert McDougall Art Gallery and The Friends, as we come together for the final function of 1986. After an exceptionally busy year it seems only right and fitting, following a calendar with more than our usual share of International Exhibitions, to celebrate the achievements of one of New Zealand's most notable painters, Evelyn Page.

With this thorough Retrospective her talents will now be brought to a wider audience and her work more fully appreciated as it tours the country. We warmly invite you to join us at the opening, to view the paintings, meet the artist and enjoy the live music by Malcolm McNeill.

The Buried Army of Qin Shihuang

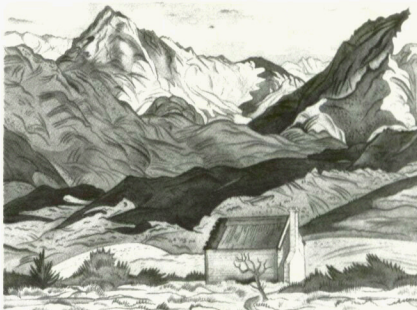
The Friends are having a special evening for members on Wednesday 19 November. This will provide an ideal opportunity to view this fascinating show at leisure in the company of family and friends. An invitation with all details is enclosed with your Bulletin.

COLLECTING ART IN NEW ZEALAND

The evening held at the Chateau Regency on September 17th is the most ambitious event undertaken by The Friends to-date. We thank Edgen Wignall for their support and the city's galleries who provided a backdrop with their impressive displays presenting a broad range of New Zealand art works.

The guest panel of four lively speakers chaired by the delightful Judith Fyfe, expressed some entertaining and provocative viewpoints for discussion. Perhaps the evening highlighted the point that it is vital for an art community to have informed and supportive patrons, an event such as this will hopefully encourage more individuals and groups to participate in art investment for their enjoyment and pleasure.

The proceeds of the evening have considerably boosted The Friends funds which will permit further art purchases to enhance the gallery's collection. It has also been pleasing to note the increase of new membership this evening has generated.



Mountains, Cass, Rita Angus



Dry September, W. A. Sutton

Cards

Three further cards have been produced by the Friends bringing the total production to nine. The three latest artworks reproduced as cards are W.A. Sutton's **Dry September** 1949, Rita Angus' **Mountains, Cass** 1936 and Evelyn Page's **Breakfast at Hobson Street** 1975. These attractive cards provide an excellent way for sending that special Christmas message.



Breakfast at Hobson Street, Evelyn Page

Extraordinary Meeting

The following constitutional changes were made at an Extraordinary Meeting at the Robert McDougall Art Gallery on 17 September 1986.

a) Provision for the office of Vice President

b) Increase in subscriptions as follows as from 1 January 1987

Students	\$ 8
Single	\$15
Joint	\$20

Life and corporate membership subscriptions remain the same.

NEW MEMBERS

M.J. & C.A. Amber	Christina Ashby
L. Bollingbroke	Mrs M. Bomer
John & Joy Boyd	A. Campbell
Mrs S.R. Chaytor	Christine Cockle
Eileen C. Cocks	Toby Dunkley
Paul R.G. Fleetwood	Katharine Glass
Mr & Mrs E.H. Greenwood	P. Hunter

V. Leeming	Mr & Mrs W.G. Marriot
Mr & Mrs I.R.J. Miles	Mrs P. O'Conner
Dr M.J. & Mrs T. Parsons	J.D. Sadler
Karin Scannell	Patricia Spoors
L. & J.F. Sutton	Prof Bill Willmott
L. & J.D. Van Den Bosch	Ms Wilson
P.C. & M.H. Straubel	

COMING EVENTS

November

Heather Busch — Recent Paintings, to 16 November

The Buried Army of Qin Shihuang, to 7 December

1 Saturday Continuing Group 10.30 a.m.

8 Saturday Continuing Group 10.30 a.m.

14 Show Day

19 Friends' Speaker of the Month, 10.30 a.m.

Dr P.M. Harrison will speak on 'Chinese Buddhist Art from the Dunhuang Caves'. Coffee served \$1.50.

The Wednesday Group 1.30 p.m.

20 Art Club for disabled visitors 10.30 a.m.

25 Women View Women to 18 January. Preview 5 p.m.

December

4 Evelyn Page — Seven Decades, to 25 January

Official Opening and Friends' Christmas Function 7.45 p.m.

9 Gallery Guides luncheon 12.30 p.m.

13 Sybil — dramatic performance on Sybil Thorndyke, 3.00 p.m.

22 French Textile Art, to 18 January

23 George Chance Photographs, to 8 February

Exhibition dates and programmes could vary slightly.