

Christchurch City Council



The Robert McDougall Art Gallery

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Robert McDougall Art Gallery
P.O. Box 2626 Christchurch
Botanic Gardens
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Listener



Bruce Connew, Mourners — Funeral, Rayi, Ciskei, August 1985

Photographs by Bruce Connew

South Africa
September 1 - 18

Bruce Connew a New Zealand free-lance photographer was on a Listener assignment in South Africa on July 21 1985 when the Emergency was declared. Such circumstances are obviously central to this exhibition and to the politics inevitably expressed within its images.

The photographs were taken during Connew's "five weeks of exhaustive effort" during which they documented what they saw in Johannesburg and Soweto. They visited a single men's hostel, were present to witness the violence and anger at two funerals for black victims of the unrest and drove 400kms to interview personalities like Tutu, Paton, Stofile and Winnie Mandela. Now, following the Listener articles published in August - October 1985, the National Art Gallery is touring this exhibition of topical documentary photographs.

Don Slater in *Camerawork* 1983 suggests that the viewer's discomfort and shock at such images arises principally from a realisation that images of suffering and oppression have become merely entertainment. John Berger however argues that the documented scenes are wrenched out of their content and thus carry an inherent sense of discontinuity.

He believes it is this unrealness which affects our response. In the light of recent happenings in South Africa it will be interesting to test these theories for ourselves.

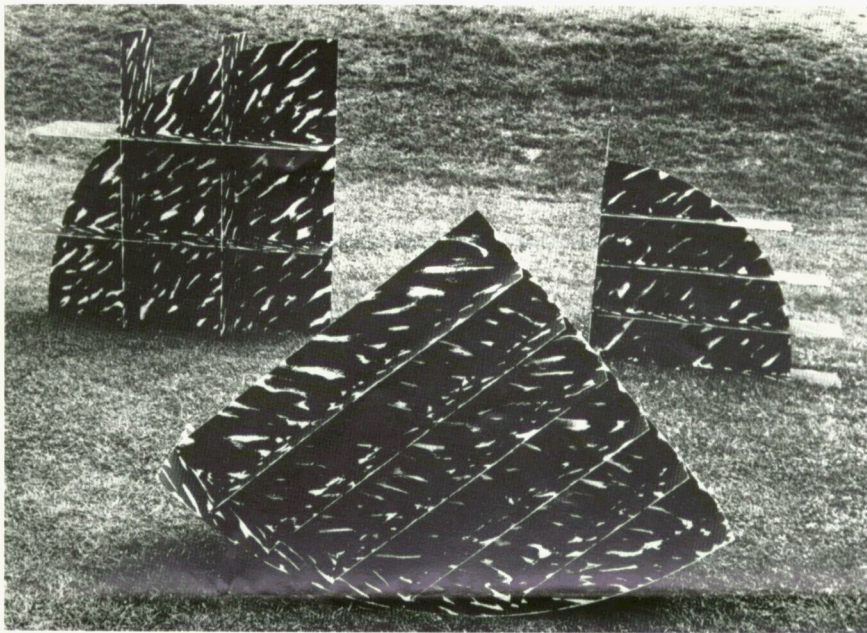
Matt Pine

Selected Works 1965 - 1985
October 15 - November 15

Matt Pine last exhibited at the McDougall in 1979 soon after his return from abroad so this touring exhibition from the Sarjeant Gallery will provide an interesting opportunity to see his work in a larger context.

Pine graduated from Elam in 1962 and during his extensive time overseas was strongly influenced by minimalists and constructivist theories. Since his return in 1974 he has based much of his work on Maori and Polynesian cultural forms. The familiar structures of pataka or the fortifications of Te Porere, Gate Pa, Rangiriri and Te Awanga have been incorporated into the fabric of his constructivist or placement sculptures.

The cultural element is however merely a reference. Scale, shape, sequence, interval, multiples, equivalents and reduction are among Pine's main concerns. Not everyone appreciates the austerity of his statements but as the artist says "It's the idea that's important. Everything relates back to the idea."



Matt Pine, *Circle Segment* 1985

Looking Back At a Small McCahon Exhibition In 1961

The recent death of the artist and the news that the Auckland City Art Gallery is planning a major Colin McCahon retrospective exhibition to tour four international centres has reminded local artist Quentin Macfarlane of an earlier exhibition of the then controversial painter's work in 1961.

Mr Macfarlane, at the time art master at the newly established Cashmere High School, brought together a small exhibition of the artist's work. The show was organised because Mr Macfarlane felt McCahon had had a very rough deal from the public in general and from the drubbing McCahon received after being co-winner of the first Hay's prize.

While Colin McCahon was a member of the Group and exhibited in its annual Christchurch shows, his first one-man exhibition in the city had been at Andre Brooke's Gallery 91 in 1959. At this exhibition he showed the work which has become one of the McDougall's most important images '*Tomorrow will be the same but not as this is*'. With the aim of presenting the work to the City, a fund was established to raise the painting's 65gns price. The amount had only partially been found when the Hay's prize controversy shifted attention from this goal.

Mr Macfarlane writes "... I decided that a full showing of McCahon's works from a private collection and the remains of the gallery 91 stock would go some way to show how diverse the artist's work had been until that time. Colin was very pleased to show the works and asked me especially to document the show and take individual photographs of the paintings.

"A great many people saw the exhibition as Cashmere High School was very new and Terry McCombs, the

Headmaster, was very keen to have the public see where public money was being spent on education and the buildings. It was a whole week of showing off the

school along with the art department and the school baths!"

"It was a great success. The fuss over the Hay Prize was finally seen to be what it really was . . . a rather small painting which was somewhat overshadowed by the more majestic painting the McDougall now owns."

"One thing worth noting was that the owners of the very early works were very keen to have the paintings exhibited and be seen by as many people as possible. The value of painting was more in its content . . . today the dollar sign rules." In the end the fund started by a number of leading artists, writers and supporters of the artist was added to a grant from the Group and a modest donation from Cashmere High School. The work was presented to the City but still had some difficulty being accepted.

The Press of December 18, 1962 reports: That a member of the Christchurch City Council at the time, Cr Stillwell described "*Tomorrow will be the same, but not as this is*" as a "figurative monstrosity which should not be hung in our beautiful gallery. It is only on hardboard, not even canvas. There is nothing but an absolute blackout."



Exhibition at Cashmere High School 1961. Photograph Q. MacFarlane.

Acquisitions

The following works have been recently purchased.

Richard Frizzell

Milled Hill Gorse and Bracken
Tokaroa 1987
Oil on Board

Gordon Walters

Untitled 1985-86
Acrylic on Canvas



S.L. Thompson *Garden at La Glaciere Concarneau* c 1913

Sydney Lough Thompson

Garden at La Glaciere Concarneau c 1913
Oil on Canvas

The following have been presented by Mr W.A. Sutton:

Hilda Wiseman

Kookaburras
Linoblock

Hilda Wiseman

The Pilgrim
Linoblock

Hilda Wiseman

Fawn
Linoblock

Barbadoes Street Cemetery Chapel Windows

The Gallery has recently acquired five painted and fired stained glass windows which were originally in the Barbadoes Street Cemetery Chapel opened in 1863 and demolished in late 1955.

These windows were rediscovered after long-term enquiries as to their fate. They have had a chequered history to say the least although plans were made to save them in the 1950s. At one point in more recent years they seem to have been destined for the rubbish dump.

The McDougall windows make up an interesting group and going on stylistic evidence and contemporary

Coming Events

- September**
- 1 Exhibitions from the Gallery's collection** covering a range of works both traditional and contemporary.
A Personal Choice — W.A. Sutton shows his personal selection of works from the Gallery's storerooms until October 4.
From Palladianism to the Gothic Revival. Architectural books until September 27.
South Africa, photographs by Bruce Connew until September 18.
 - 5 Saturday Club** 10.30 a.m. Art Appreciation club for adults — all welcome.
 - 6 Lecture** — *How to define a Work of Art*, Professor Francis Sparshott, Philosopher of Art, University of Toronto, 3.00 p.m.
 - 9 A Closer Acquaintance with Art** — The Wednesday course begins 1.30 p.m.
 - 12 A Closer Acquaintance with Art** — The Saturday course begins 10.30 a.m.
 - 16 Friends Speaker of the Month** 10.30 a.m. Philip Trusttum will speak on *Stained Glass for Auroa House* Coffee served \$1.50
 - 22 Bring a friend to a special evening** at the Gallery to meet artist W.A. Sutton who made the selection for Personal Choice 7.30 p.m. Please use Night Entrance.
 - 23 Wednesday Club** 1.30 p.m. Art Appreciation Club for Adults — all welcome
- October**
- 1 Exhibition from the Collection** A Personal Choice to October 4
 - 3 Saturday Club** 10.30 a.m. Art Appreciation Club for Adults — all welcome
 - 11 Concert** — Jonathan Harper Guitar duo. 3.00 p.m.
 - 14 Lecture** — **Edvard Munch — art and personality.** Alf Boe, Director Munch Musset Oslo 7.30 p.m.
 - 15 Matt Pine Selected Works** 1965 - 1985 opening function 5.30 p.m. Please use Night Entrance. Exhibition until November 11
 - 15 Kilmarnock Club** 10.30 a.m.
 - 18 Poetry Reading** — Richard Whyte 3.00 p.m.
 - 21 Friends Speaker of the Month** 10.30 a.m. Jule Einhorn will speak on 'The Original Print-Lithography' Coffee served \$1.50
 - 28 Wednesday Club** 1.30 p.m. Art Appreciation Club for Adults — all welcome

Exhibition dates and programmes could vary slightly.

documentation all five were placed in the Chapel by early 1869.

The panel depicting *Angels with a Child* is the only one which I have seen to date in New Zealand, made by William Warrington of London. He retired in 1866 and died in 1869. This panel is both signed and dated which is a rare occurrence in Victorian stained glass executed before 1870.

Of great interest to English art historian, Martin Harrison, is the panel of *The Ascending Christ*. Harrison feels that it may have been designed by Henry Casolani who had been a pupil of the Nazarene painter Friedrich Overbeck.

The most outstanding panel is that of *The Risen Christ Walking on the Waters* by Clayton & Bell of London, made in c1868. This window commemorates Bishop Harper's son Edward who was lost at sea in 1863 at the age of nineteen. Clayton & Bell's typical style shows a strong reliance on deep red and blue set off by heavily silver-stained and painted, diapered and jewelled robes.

The panels were acquired through the invaluable assistance of Dr Ian Lochhead, the authority on B.W. Mountfort who was the probable architect of the Chapel.

The windows, complete with their original frames, are currently being restored as they are in very bad condition.

Fiona Ciaran



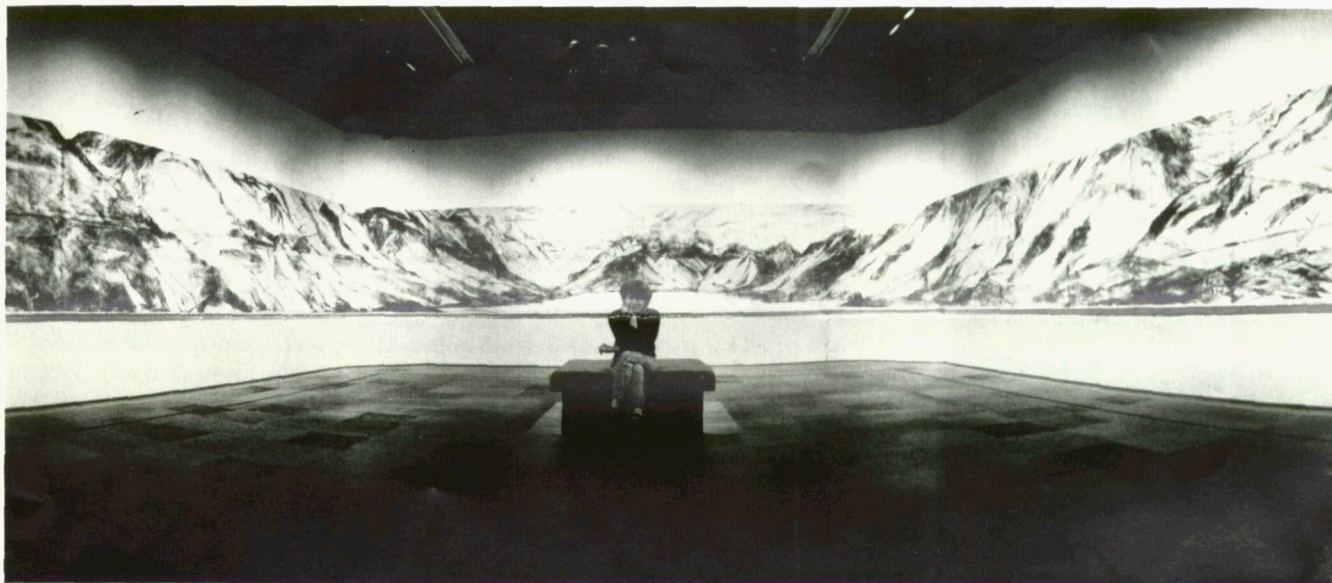
Clayton and Bell Details from *The Risen Christ Walking on the Waters* c 1868 photograph Fiona Ciaran

Friends of the Robert McDougall Art Gallery Inc.

President — Peter Simpson 842-506

Secretary — Judith Hamilton 515-288

Treasurer — Chris Brocket 557-133



Sue Cook with Panorama. Photography Euan Sarginson.

Friends Print Club

Members of the Friends Society are to have the opportunity to purchase original prints through their own print club. At several times a year an edition of an original print will be offered exclusively to the Friends.

The Friends Print Club is intended to serve a number of functions. First, to promote and inform about the art of printmaking, especially in the Christchurch context, by inviting (mostly) local artists to produce an edition of original prints which may be purchased only by members of the Friends. It is intended as a fundraising exercise both for the artists and the Friends, and the prints which will be strictly limited editions, normally around 30 in number. The Gallery's collection will also benefit because the Friends will donate one copy of each edition to the gallery's print collection. The advantage of the scheme is that everyone involved in the transaction — the artist, the Friends, the purchaser, the Gallery, and thus everybody — stands to benefit. The intention is to aim at the highest possible aesthetic and technical standards.

The first artist invited to make a print for the Friends Print Club is Sue Cooke. Born in Sydney in 1960 Sue was educated at Burnside High School, graduating in 1984 from Canterbury University with a Diploma of Fine Arts with Honours in Printmaking. Sue has exhibited frequently both in single exhibitions and with her

contemporaries. Earlier this year Sue received a QEII Arts Council Grant for her 23 metre panorama project which was exhibited in the Robert McDougall Art Gallery in July. Sue works in the mediums of Cardboard Engraving, Etching and Lithography.

The next bulletin will carry details of Sue's Print for the Friends with ordering and purchasing information.

Speaker Of The Month

June

John Tullett: Craft Design Courses in New Zealand. The challenge of initiating a craft design course for students from a wide range of ages and backgrounds from a set of idealistic precepts won a very understanding audience for John Tullett from the Christchurch Polytechnic. John told of the amalgam of students' ideas and enthusiasms with those of tutors from diverse craft fields. Was it art that emerged? A good discussion followed of the overlapping areas of art and craft and many examples of craft as art in our homes were cited.

July

Chris Taylor: Photography in New Zealand. Chris Taylor the recently appointed director of the CSA Gallery, conveyed his considerable knowledge and enthusiasm for the art of photography as speaker of the month at the Friends well attended coffee morning. He illustrated his talk, which covered the entire historical

development of photography in N.Z. from his excellent personal collection of slides. These clearly show the vital role photography plays in recording our society and how viewing these make us aware of our own special experience and cultural identity.

Future Speaker of the Month Programmes

Wednesday 16 September 10.30 a.m.

Philip Trusttum will speak on 'Stained Glass for Auroa House'
Coffee served \$1.50

Wednesday 21 October 10.30 a.m.

Jule Einhorn will speak on 'The Original Print — Lithography'
Coffee served \$1.50

STOP PRESS

President Elected to Parliament

Members of the Friends and Gallery staff will wish to extend congratulations to our President, Peter Simpson, on his election to Parliament as the member for Lyttelton.

Our best wishes for a fruitful term of office go to Peter whose deep interest in the arts will make him a valuable advocate for cultural issues in the House.
