



Christchurch City Council



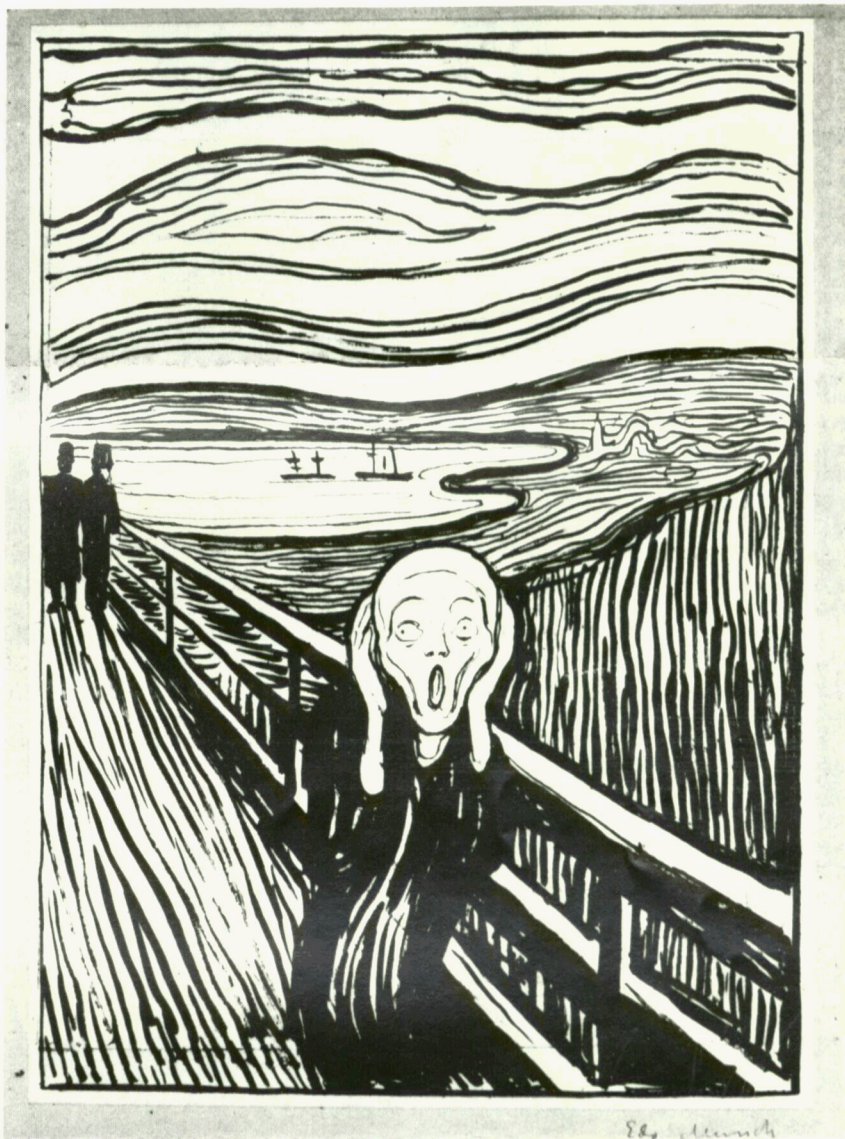
The Robert McDougall Art Gallery

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



Edvard Munch, The Scream 1895

Edvard Munch
Death and Desire
January 22-February 28

An international touring exhibition of 100 master prints by Edvard Munch, Norway's most famous visual artist and one of the great early expressionists, is currently touring New Zealand and opens in Christchurch on January 22.

Initiated by the Art Gallery of South Australia this exhibition of etchings, woodcuts and lithographs has been drawn from the major collection of Munch's work at the Munch Museum,

Oslo and tours in New Zealand with the assistance of New Zealand government indemnity and the N.Z. Insurance Corporation.

Edvard Munch was born in Oslo, which was then known as Christina, in 1863. He studied architecture and design and was exhibiting controversial expressionist works as early as 1886. In 1892 after studying in Paris and being awarded two state scholarships Munch was invited to exhibit in Berlin. Due to stormy protests this exhibition closed just one week later and thus commenced his stormy and controversial artistic career.

His next move was in 1896 when he returned to Paris the hub of contemporary art and the centre of innovative print-making at that time. Here he associated with Rousseau, Vuillard, Grieg, Delius, Strindberg and Gauguin and many other artists, musicians and writers interested in pioneering new thoughts, images, sounds and techniques.

A new interest in the very old technique of the woodcut was concerning many artists at this time. Gauguin, after his return to Paris in 1893 from his first sojourn in Tahiti, was experimenting in woodcuts of his exotic Tahitian themes. The new German expressionists of Die Brucke and Der Blaue Reiter were also using the woodcut in their early manifestoes.

Like them, Munch found in the revival of the woodcut an exciting new range of expressive possibilities. He also developed his own truly revolutionary techniques. When making a coloured print, instead of cutting a block for each colour, Munch cut the block itself into separate parts with a fret saw. Each part was thin inked in a separate colour and reassembled, to be printed as a single block.

It was in the way that Munch was able to emphasise and exploit the lines between the blocks as major lines within the compositions. In time he also explored ways to incorporate cardboard stencils and linoleum blocks to extend the range within the print. This experimentation with printing techniques continued throughout his life. By the year of his death in 1944 Munch had created, in addition to his numerous paintings, close to 800 different etchings, woodcuts and lithographs.



Edvard Munch, *The Sick Child* 1896

Munch's imagery was always centred on the human condition. The emotional, and psychological aspects of death, despair, genius, anxiety, loneliness, love and desire were his subjects. It was in capturing within the visual image these highly charged emotional states that Munch's controversial reputation arose.

Munch said in a note written about 1930 *"In my art I have tried to arrive at an explanation of life . . . I thought this might also help others to clarify their lives."*

His poignantly haunting image of a shrieking, sexless creature in *The Scream* has a visceral clarity which makes it one of the truly powerful images of 20th century art.

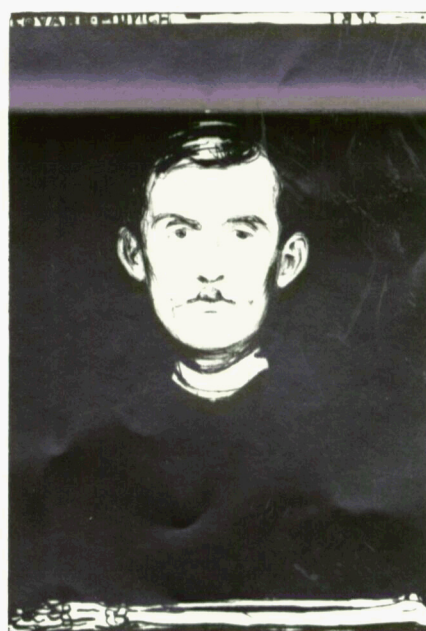
Edvard Munch: Death and Desire will be open 10 a.m. to 4.30 p.m. daily. Admission charges to Munch exhibition will be as follows:

- Adults \$4
- Friends of Robert McDougall, \$2, Senior Citizens \$2, Students \$2
- Children 5-15yrs \$1
- Family (2 adults, 2 children) \$8
- Catalogue and audio visual programmes also available.

Note: A special evening for the Friends of the McDougall at Munch Death and Desire is planned for February 4 at 7.30 p.m.



Edvard Munch, *Lovers in Waves* 1896



Edvard Munch, *Self Portrait with Skeleton Arm* 1895

Mimmo Paladino

Etchings, woodcuts and linocuts
1982-86

January 22-February 28

Twenty-nine prints by the young Italian artist Mimmo Paladino have been selected by Waddington Graphics, London and are toured in New Zealand by the National Art Gallery, Wellington and the Queen Elizabeth Arts Council. Their arrival in Christchurch at the same time as Edvard Munch's *Death and Desire* provides a fascinating contemporary counter-point.

Mimmo Paladino along with Francesca Clemente, Enzo Cucchi and Sandro Chia and other Italian artists belongs to a group known as the Transavante garde. Seeing themselves outside Modernism and adrift in the incredibly rich cultural background of the Italian peninsula they have instead of these sources taken their imagery from the "lake of memory"—mythical, archaic and legendary.

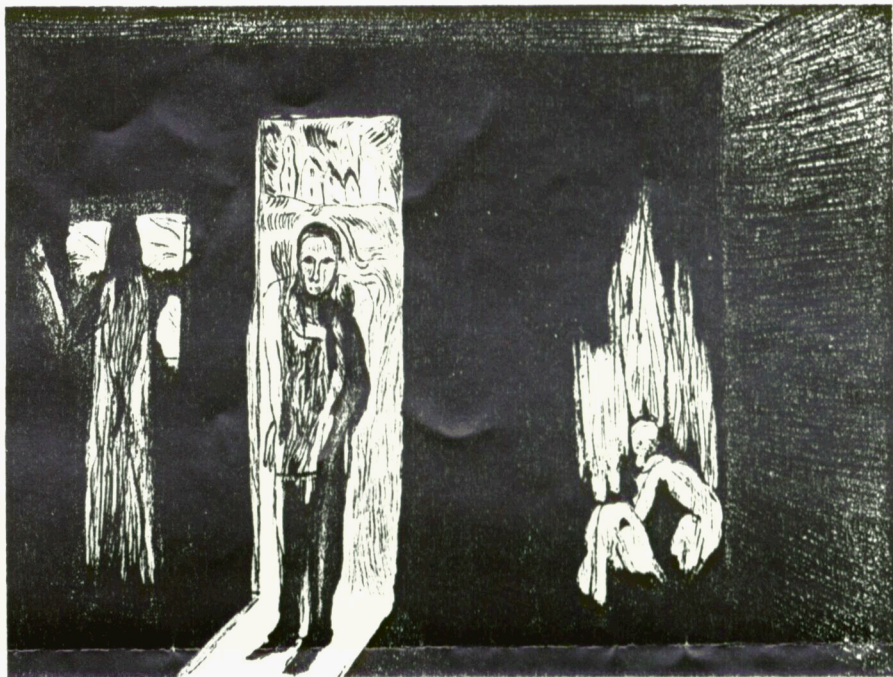
Richard Caves in the catalogue to this exhibition writes "Because the mythic content of Paladino's images is fluid and non-specific, they gain power from a chameleon willingness to take on the viewer's cast with out fears and desires; our readings reach inward to our own subconscious, not outward to the common storehouse of legendary event. . . . With Modernism offering no language or allegory to deal with such ancient issues, Paladino elects instead to create his own shades that whisper to us about the realm beyond the River Styx."

Born in 1948 at Benevento near Naples Mimmo Paladino came to international prominence in the early 1980's in exhibitions such as the 1982 *Zeitgeist* in Berlin and his work will be of particular interest to those fascinated by glimpses of contemporary European neo-expressionism.

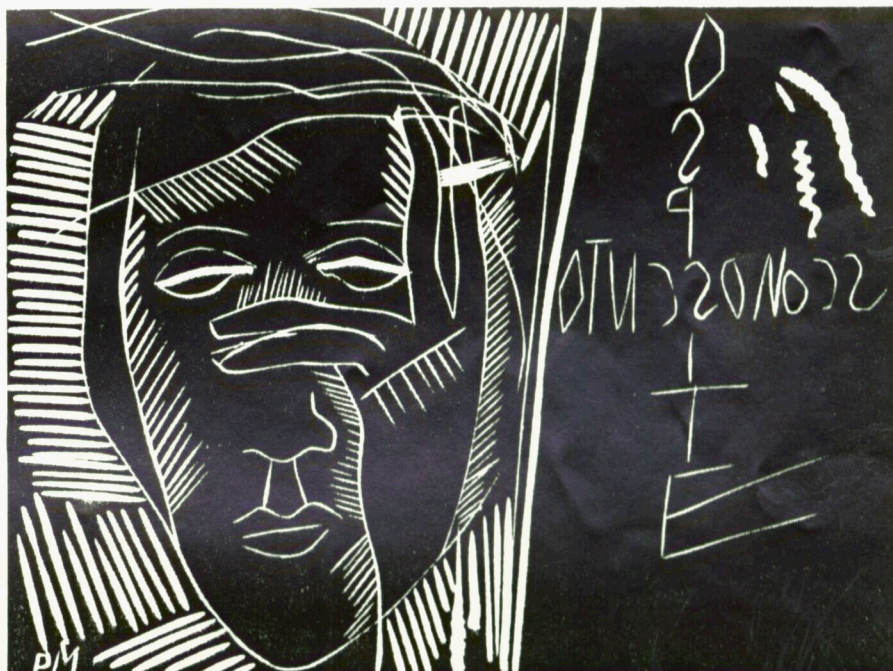
Jenny Harper, a senior curator at the National Art Gallery, Wellington will give a public lecture on Paladino at the Gallery on Sunday January 24, 3 p.m. Her topic will be "Mimmo Paladino and the Transacantegarde." For those interested in printmaking and contemporary European art this will be an important lecture and a fine complement to a fascinating contemporary exhibition.

Greetings

This edition of the Bulletin comes to you all with our best wishes for the New Year. The Staff would like to thank our Gallery supporters for all their help through 1987 and extend to all our good wishes for a very happy New Year.



Mimmo Paladino, *Chiaro di Luna* 1985



Mimmo Paladino, *Terra Tonda Africana* 1986

Acquisitions

The following works have been recently purchased.

Heather Busch

Time to Enliven

Pencil/Pastel

Jason Greig

Folly and error, avarice and vice

Etching

Open Here I flung the Shutter

Lithograph

The Carnival is Over

Etching

Tracy Wilson

Untitled-Taylor's Mistake Beach

Painting, 1987

Oil on Cotton Duck

Unknown Artist

Specimens of the Ingenuity of the New Zealanders displayed in carving their

Chests without the use of iron

Instruments

Engraving

T. S. Klauber (Attrib)

Wapenen Van de Nieu-Zeelanders

Engraving

Byrne, William (Sculp) after John

Webber

A View of Huaheine (Society Islands)

and Coloured Engraving

Eastgate

A Chest of New Zealand as a Specimen

of the Carving of that Century

Engraving

Benard after William Hodges

Potatow, chef de Tahiti

Engraving

Richard Killeen

The Monkey's Revenge

Mixed Media

Friends of the Robert McDougall Art Gallery Inc.

President — Peter Simpson 842-506
Vice-President — Grant Banbury 798-578
Secretary — Judith Hamilton 515-288
Treasurer — Chris Bröcket 557-133



The 1987 Conference of Friends of Galleries and Museums

Every two years the Friends of Galleries and Museums in New Zealand hold a national conference. As there is no national Friends' body these weekend seminars provide a welcome opportunity to meet together to share ideas and discuss issues of mutual interest.

As your representative I attended the 1987 Friends conference held at Wanganui from September 25-27. Our hosts, the Friends of the Sarjeant Gallery, chose an appropriate theme: "Wai Nui A Rua Wananga"—"A meeting to learn new ideas in Wanganui." The Sarjeant Gallery also proved to be an appropriate venue for the stimulating talks and discussions as gallery visitors frequently joined our meetings.

The conference began on Friday evening when representatives of Friends organisations from Auckland to Timaru gathered at the Sarjeant Gallery for an informal function. Following the official opening by the Mayor of Wanganui, Mr John Poynter on Saturday morning the guest speaker John Ford gave an informative talk on the background to contemporary Maori art. Mr Ford, a lecturer at Massey University, followed

this with a slide presentation of examples of painting and sculpture by contemporary Maori artist. Many of these works had recently toured the country in an exhibition organised to complement the Te Maori and it was shown how traditional Maori motifs and designs were being integrated into contemporary art forms.

The afternoon discussions began with a talk by Bill Milbank, Director of the Sarjeant Gallery. He suggested ways in which Friends can support and publicise their Gallery by sponsorship in the publication of catalogues and by encouraging well-informed critical reviews in the media. Friends can contribute critical dialogue and stimulate it by expressing views on an exhibition through Letters to the Editor. Mr Milbank's talk was followed by a forum on "Buildings, Facilities, Trusts and Taxation." Panel members included Bill Milbank, David Fowler, vice-president of the Friends of the new Waikato gallery, Cr. Paul Mitchell, Chairperson of the Wanganui City Council Community Services Committee and Roger Daniell, a Wanganui accountant and Sarjeant Friends committee member. David Fowler outlined the background to building the Waikato Art Museum and the involvement of his Friends organisation in securing this asset for the

Waikato region. Cr. Paul Mitchell then spoke on the elected member's position in this area. He emphasised the need for Friends to give feedback to their local body and parliamentary representatives on the public response to their Gallery and other cultural matters. Roger Daniell provided information on government taxation and arts-funding policies. A lively discussion followed as delegates debated the political role of Friends organisations. This continued as delegates gathered together on Saturday evening for dinner and an entertaining performance of "Footrot Flats."

On Sunday morning we visited the Wanganui Museum before the presentation of reports by delegates outlining the activities of each Friends organisation represented at the conference. An invitation extended to those present to hold the next conference in Christchurch in 1989 was accepted. The conference concluded with a sustaining lunch of pumpkin soup and tiffin bread provided by the Friends of the Sarjeant gallery, who with the Gallery staff most ably organised and hosted the 1987 conference.

Judith Hamilton

Notices

The President and Committee extend New Year greetings to all Friends of the Robert McDougall Art Gallery.

October Speaker of the Month

At the October Speaker of the Month the guest speaker, Julie Einhorn, explained that, compared with linocuts, and etchings, lithography allowed the artist greater freedom and the expression of finer detail. The technique depends on the principle that greasy crayon and pencil drawings on plates or stone blocks repel the water-based inks of different colours used during the printing process. After spending a training period at the Tamarind Institute at Albuquerque, Julie Einhorn set up modern lithographic equipment at the Gingko Gallery, and this she demonstrated at the conclusion of her talk. She emphasised that a high level of achievement in lithography depends on an effective partnership between artist and skilled printer

New Members

P. A. Brooke
Mrs J. Churchill
M. A. Coghills
Jean Porteous
J. Venning-Lacey & B. Lacey

Coming Events

- January**
- 1 **Philip Clairmont**—until January 13
 - Stuffing On**—until January 13
 - The Family**—until January 13
 - 9 **Continuing Club** 10.30 am—Art Appreciation Club for adults
 - 22 **Edvard Munch: Death and Desire** until February 28
 - Mimmo Paladino: Etchings, woodcuts and linocuts** 1982-1986—until February 28.
 - 24 **Slide Lecture:** 3 pm Jenny Harper senior curator, National Art Gallery, Wellington will speak on "Mimmo Paladino and the Transavantgarde."
 - 27 **Wednesday Club:** 1.30 pm—Art Appreciation Club for Adults
- February**
- 1 **Edvard Munch: Death and Desire**—until February 28
 - Mimmo Paladino**—until February 28
 - 4 **Friends Special Evening** 7.30 pm Edvard Munch: Death and Desire
 - 6 **Saturday Club:** 10.30 am—Art Appreciation Club for adults
 - 13 **Continuing Club:** 10.30 am—Art Appreciation Club for adults
 - 17 **Friends Speaker of the Month:** Professor J Simpson "Putting Munch into Context" 10.30 am Coffee served \$1.50
 - 18 **Kilmarnock Club:** 10.30 am—Gallery club for disabled visitors—all welcome
 - 24 **Wednesday Club:** 1.30 p.m. Art Appreciation Club for adults.
- Exhibition dates and programmes could vary slightly.