



Christchurch City Council



# The Robert McDougall Art Gallery

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Robert McDougall Art Gallery  
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# Artists in Focus



Arthur Boyd, "Nebuchadnezzar Running in the Rain."  
'Reproduced by permission of the Australian National Gallery, Canberra'

## ARTHUR BOYD — Pastels and Paintings 1963-1973 September 1-November 13

This loan exhibition from the Australian National Gallery comprises four pastels and seven paintings from that gallery's unique Boyd collection of over 400 works. Also included is one painting from the collection of the Dunedin Public Art Gallery.

The presentation of the exhibition in Christchurch and Dunedin is assisted by the transport services of Ansett Air Freight.

The exhibition idea was conceived in 1986 when the Director, John Coley visited Canberra. The Director of the Australian National Gallery, James Mollison, suggested that the gallery loan an Arthur Boyd painting to the Robert McDougall Art Gallery as a reciprocal gesture for the McDougall's loan of McCahon's *The Crucifixion According to St Mark*, bequested to the gallery by the late R. N. O'Reilly and displayed in the Australian National Gallery's inaugural installations. John Coley suggested a small exhibition and this was subsequently developed by the curator of Travelling Exhibitions, Alison French.

It is most appropriate that in this, Australia's bi-centennial year, Arthur Boyd should be the choice for an exhibition to come to New Zealand. Boyd's grandfather Arthur Merric Boyd senior was one of this country's earliest expatriate artists to Australia.

He left Dunedin in 1886 for Melbourne and that event started a course for the formation of one of the most important artist dynasties in Australasia.

The principal focus of works in this exhibition is the decade 1963-1973 with a specific emphasis on imagery that explores the theme of isolation and alienation.

This re-occurs in three groups of works of that period and is represented by pastels from *The Life of St Francis* 1963-64 and oil paintings from the *Nebuchadnezzar series* 1968-1971 and the *Artist in the Landscape* 1972-1973. Over the years Arthur Boyd has absorbed and assimilated a diversity of influences and his work has passed through many phases.

Born in Murrumbena, Victoria in 1920 he was the son of the ceramicist William Merric Boyd 1888-1959 and the painter Doris Bloomfield 1883-1960.

At an early age like the other members in his family Boyd drew and painted keenly. Up until he was 16 he worked for his uncle but then went to live with his grandfather Arthur Merric Boyd senior on the Mornington Peninsula.

He was encouraged by his grandfather who was primarily a watercolourist and they spent much time in the landscape painting together.

In 1937 Boyd moved to Melbourne where he undertook some brief formal training at the National Gallery School. During this time he spent weekends painting in the bush doing colourful impressionistic landscapes. That year he also held his first solo exhibition and became a member of the Contemporary Art Society.

Although conscripted into service in 1941 he continued to paint and exhibit. His work at this time began to depart from the landscape concern that had dominated the late 1930's.

Boyd has said of this painting, "from about 1940-1943 I did a group of paintings, imaginary poems, psychological or poetic fantasies perhaps".

From 1943 he continued to work with imagery that was more emotionally charged relating in particular to the conflict of human emotions.

There also emerged in the late 1940's, a fascination with the Flemish artist Pieter Brueghel, that began a series of biblical paintings that reflected his stylistic influence, but were carried out in Boyd's own time, placing religious subjects in the Australian landscape. The stimulus for this imagery was the bible stories read to him as a child by his grandmother.

At this time he was living back at Murrumbidgee painting these large complex canvases. In 1948 he received his first mural commission and this marked a turning point in his career as he became completely reliant on his art for his livelihood. Between 1950 and 1953 Boyd worked as a ceramicist which resulted in further important public commissions but in 1955 he returned to painting. Up until 1959 he worked on the now celebrated 'Bride' series which centred around the theme of mixed aboriginal and white marriage.

In November 1959 he left with his family for London and the following year he held his first overseas exhibition at the Zwemmer Gallery. He continued to work out the 'Bride' series until 1962 when he once again returned to ceramics.

By 1964 he had begun experimenting with pastels and this coincided with his exploration of imagery based around 'St Francis of Assisi' set in the Australian landscape.

He worked on a total of 22 pastels on the life of St Francis between 1963 and 1964.

The paintings based on the biblical legend of the Old Testament king Nebuchadnezzar were started in 1968 and continued until 1973.



Richard Hamilton, "I'm dreaming of a Black Christmas."

The dominant element that links both series of works is the ordeal of both subjects in the wilderness, and the testing of mankind against adversity.

This is something that the artist himself has experienced and realised in his confrontation with the awesome Australian landscape.

During most of the 1960's and 70's Arthur Boyd lived in London but in recent years has returned to Australia where his creative energy continues to be prodigious.

## Richard Hamilton Prints 1939-1987

October 14-November 13

RICHARD HAMILTON PRINTS has been brought to New Zealand by Blueport A.C.T. (NZ) Ltd with the assistance of the British Council. The tour has been organised by the NZ Art Gallery Directors' Council with financial assistance from the QE II Arts Council. The exhibition is loaned from Waddington Graphics, London.

The first complete survey to come to New Zealand of the work of the major British artist, Richard Hamilton, will open at the Robert McDougall Art Gallery on October 14.

Richard Hamilton's art derived from popular culture has been acknowledged internationally and he has the reputation of being one of Britain's most innovative, versatile and challenging artists. He has had important exhibitions in major museums in Britain, in Europe and the United States.

From 1956 on Hamilton's works featured the cinema, domestic appliances, cars and

clothes. "It took until the mid-50's for artists to realise that the visual world had been altered by the mass media and changed dramatically enough to make it worth looking at again." Essentially the subject was not so much images from commercial culture, but the artifices and techniques by which advertising makes us see them.

However, as the exhibition demonstrates, Hamilton's work is more complex and about far more than the standard definition of pop art. From his early student days onwards idea had primacy over style. "Anything that I respect in art is for its idea rather than for its handling or any other quality . . ." It is this predilection for the setting and solving of specific problems which explains the outward diversity of Hamilton's work.

He is also a skilful and inventive printmaker, an artist who explores a wide variety of printmaking techniques working not just with well-established techniques such as etching and engraving, but with screenprinting, offset, collotype and photogravure. A final state might include some photogravure, perhaps lithography, several kinds of etching, dye transfer, collage and embossing, burnishing and anything else advised by a valued technician. In the exhibition RICHARD HAMILTON PRINTS, all of his most well-known works can be seen: *My Marilyn (a)*; *The Solomon R. Guggenheim*; *Swingeing London III*; *Putting On De Stijl*; and *I'm Dreaming Of A Black Christmas* (illustrated above). An excellent catalogue accompanies the exhibition, for \$32.00.

On October 16 at 3.00 p.m., Jenny Harper, Senior Curator International Art, National Art Gallery, will speak on Richard Hamilton's work at the Robert McDougall Art Gallery.

## McDougall Art Annex To Open

The McDougall Art Annex will open on Saturday, 8 October at 8.00 p.m. with the opening of "Here and Now", a group exhibition of works by twelve emerging Canterbury artists: Bianca van Rangelrooy, Gary Collins, Jason Greig, Tracey Wilson, Neil Frazer, Joanna Braithwaite, William Dunning, Grant Takle, Phillip Price, Grant Lingard, Linda James and Richard Reddaway. This show will acknowledge the abilities and ideas of a younger group of Canterbury artists and indicate that the Art Annex will be a forum for challenging ideas and promising talents.

It will also serve as a venue for some national touring exhibitions and special events, providing a useful, accessible space for performance art and evening lectures. It will also free the space of the Robert McDougall Art Gallery for longer term installations of the permanent collection and major touring exhibitions.

The Annex will provide a lively new ingredient to the already vital activity to be found in the Arts Centre.

## Acquisitions

The following works have been purchased:

### Reginald E. J. Bush

*Girl Reading Under a Tree*

Etching

### G. Hamilton Hammon

*Steamship*

Etching

*View at Geraldine, N.Z.*

Monochrome/Watercolour drawing

### Barry Ball

*Kites 1*

Earthenware

### Harry & May Davis

*Untitled*

Stoneware

### William Greene

*South Canterbury*

Oil

### Wayne Barrar

*Surface of Main Lake*

*Dividing Barriers, crystallising ponds*

*Salt stack across covered washpond*

Cibachrome prints from the series 'Salt Works - the processed landscape'

### Kathe Kollwitz

*Tod Greift in Kinderchar, 1934*

Lithograph

### Hendrik Goltzius

*Saturn, 1592*

*Neptune, 1592*

Original Engravings

### Richard Wallwork

*Battle of Flowers*

Oil on Canvas

### Jane Zusters

*Fruit Salade with Shirt and Cushions*

Acrylic and Cibachrome

The following works have been presented to the Gallery:

### Artist Unknown

*Early View of Summer*

Oil on Canvas

Bequest from J. S. Hallett Estate

The following have been presented by the artist

### Alan Pearson

*Girl Seated*

Pencil Sketch

*Maori Girl, Kingslea, 1971*

Pencil Sketch

*Mrs Oliver*

Sketch in biro

*Immigrant and Saturn in Christchurch, N.Z., 1957*

Etching

*Kingslea Girl, 1971*

Pencil Sketch

*Mrs Oliver, 1978*

Pencil Sketch, 1978

*Mrs Oliver*

Pencil Sketch, 1978

*Art School Study*

Felt Tip Pen

*Peter Beavan*

Biro on Paper

*Chorus*

Pencil on Paper

### Mr W. A. Sutton

Presented the following preparatory pencil

sketches of his own work to the Gallery:

*John Coley's clothes on the back of a door*

*Preliminary Study for portrait*

*Study for Mr Ian Leggat, Headmaster ChCh B.H.S.*

*Study for Chief Justice, Sir Ronald Davison*

*Study for Chief Justice, Sir Ronald Davison*

*Study for Chief Justice, Sir Ronald Davison*

*Miss Alice Canada*

*Dr R. J. Bell*

*Sir Jack Newman*

*Miss M. Mullan (five studies)*

*Sir Richard Wild (four studies)*

*Professor George Jobberns*

*Dr L. L. Pownall*

*Major General Sir Stephen Weir*

*General Weir (two studies)*

*Peter Tennant*

*Sir John Walsh (two studies)*

*Dr J. C. Beaglehole*

*Professor G. Joffery*

*Tombstone, Halswell Cemetery*

(Rhodes Grave)

*7th Day Adventist Church, Oxford*

*Threshold Study*

*Landscape with Three Waters*

(seven studies)

*Life Drawing (ten studies)*

*Life Drawing*

Charcoal and Pencil

*Study for Landscape, Lake Lyndon area*

Pencil/Biro

*Study for Country Church*

Ink

## Coming Events

### September 1

**Paper Treasures** until October 30.

**Arthur Boyd Paintings and Pastels 1963-73** until November 13.

**3 Saturday Club 10.30** - Art Appreciation Club for adults.

**4 Lecture Peter Watkins** film-maker of *The Journey, The War Game* and *Edvard Munch on 'What Goes on Behind the Screen'* 1.30-4.30 p.m.

**10 Continuing Club 10.30 a.m.** Art Appreciation Club for adults.

**15 Kilmarnock Club 10.30 a.m.** Gallery club for disabled visitors. All Welcome.

**21 Friends Speaker of the Month 10.30 a.m.** Grant Banbury will speak on 'The Sydney Biennale'. Coffee served \$1.50.

**28 Wednesday Club 1.30 p.m.** Art appreciation club for adults

**30 Volunteers Morning 10.30 a.m.** Social morning and guided tour for the gallery's volunteer assistants.

### October 1

**Paper Treasures** until October 30

**Arthur Boyd Paintings and Pastels 1963-73** until November 13.

**Saturday Club 10.30 a.m.** Art appreciation club for adults.

**8 Opening "Here and Now"** at the McDougall Annex at the Arts Centre, 8.00 p.m.

**Continuing Club 10.30 a.m.** Art appreciation club for adults.

**14 Richard Hamilton Prints 1939-83** until November 13.

**16 Slide Lecture 3 p.m. Jenny Harper**, Senior Curator International Art, National Art Gallery will speak on 'Context and Culture: Richard Hamilton's printed commentary'.

**19 Friends Speaker of the Month** A visit to Llewelyn Summers' studio and garden. Meet at 169 Tancred Street, Avonside at 10.30 a.m.

**20 Kilmarnock Club 10.30 a.m.** Gallery club for disabled visitors. All welcome.

**26 Wednesday Club 1.30 p.m.** Art appreciation club for adults.

**28 Volunteers Morning 10.30 a.m.** Social morning and guided tour for the Gallery's volunteer assistants.

**30 Slide Lecture Norm Hines**, Professor of Art at Pomona College, Clairmont, California and sculptor of the Caelum Moor sculpture park Texas will speak on the Texan project and other aspects of public sculpture in the U.S.A.

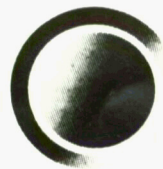
Exhibition dates and times could vary slightly

## Friends of the Robert McDougall Art Gallery Inc.

President – Ian Miles 519-955

Vice President – Grant Banbury 798-578

Treasurer – Chris Brocket 557-133



### Paper Treasures Opens With A Pop

Throwing paper darts, popping balloons, do-it-yourself origami ... these were among the entertainments awaiting the 200 Friends at the July opening of Paper Treasures. Jointly organised by the Gallery and Friends, with support from the exhibition sponsors Trust Bank Canterbury, the opening ushered in a new approach to these enjoyable functions.

Offering something for every Friend, the Gala event combined the opportunity to preview this exhibition of some of the Gallery's favourite works with a little light-hearted fun and games.

Paper set the theme for the evening. Attendees folded their own paper darts (in Trust Bank Canterbury colours), attempting to land them closest to a target. Amid a sea of misguided projectiles, the winning dart was launched by a Trust Bank staff member, Peter McEwan. He received a luncheon for two, donated by Noahs Hotel. Another five double luncheons were delivered via paper slips in the coloured balloons released, as the official opening gesture, over the heads of attendees. They had to break the balloons to check for the prizes.

The President of Trust Bank Canterbury, Mr Mark Holdsworth addressed the throng before the string was pulled by Lady Isaac. Head of the Isaac Construction Co and founder of Isaac Wildlife Trust based at Peacock Springs, Lady Isaac spoke of the origins of paper and the important role it plays in our lives.

Japanese experts demonstrated the art of origami, offering tuition and providing enough examples for everyone to take home a memento. Atmosphere was provided through background music and song by Liz Braggins.

Friends executive member Barry Holliday was the ideas man behind the evening, with Treasurer Chris Brocket putting the details together. (To Chris went the honour of bringing the first ever deer recovery net into the Gallery, to contain the balloons.) Without question a success, the new-look opening promises much for the future. If you missed this one, don't make the same mistake again.

### July Speaker of the Month

A very full gathering of Friends attended the July Speaker of the month meeting where notable local artist Doris Lusk spoke.

With the use of sixty slides Doris chose to reminisce, as she stated, "My Brilliant Career" with an apology to Australian film



Lady Isaac opening Paper Treasures.

director Gillian Armstrong.

Starting with her early study period in Dunedin in the mid thirties, through her involvement with The Group to her recently exhibited series "A City Overseas" which drew on material gathered from a visit to Vancouver.

Those new to this artist were treated to a world inspired often by a very direct response to the land. Early oils of central Otago and Nelson began her long time interest with a 'totally involved picture plane' producing closely observed often topographical works, on the theme of man-made structures in the landscape. This is still a pre-occupation in her painting today. Doris took up watercolour with vigour in the mid sixties, notable here are works of *Onekaka*, a meeting of land and water 'a juncture which excites her'.

With increased scale in the early seventies and a move to acrylic wash on canvas Doris imposed buildings and 'Imagined Projects' with 'no functional reality' onto hot dry landscapes. Here backgrounds move with vibrancy against creamy coloured structures.

Assembled amongst her career are distinctive often bold portraits in all media including 'Anna McLeod' of 1940 and Paul Johns of the 1970's. Those present were given a glimpse into a very full artistic career indeed.

### June Speaker of the Month

It is easy to forget when visiting an art gallery or museum how much careful and painstaking work has been done to enable us to enjoy exhibits in first-class condition. Some insight into this behind the scenes

activity was given to the Friends of the Robert McDougall Art Gallery in an illustrated talk and conducted tour of her workshop by Lynne Campbell, the gallery's conservator. It was like intricate detective work, each problem being unique, requiring application of a whole range of scientific techniques and wide experience of dyes, glues, papers and other art materials. We can only be grateful that repair and restoration make it possible for pictures in poor condition to be displayed at all, thanks to the skills of expert staff.

### Members Print

#### Michael Reed

Colour Screenprint, *Refuge of the Moon* remains on view in the Gallery foyer. As there are some impressions still available orders have been reopened. If you wish to secure an impression of this wonderful work on paper, forward a cheque for \$245.00, your name and address to:

The Friends Print Club  
Friends of the Robert McDougall Art  
Gallery  
P.O. Box 2626  
CHRISTCHURCH

Ordered prints may be collected from the Gallery Shop or packaged and sent for an additional \$12.00.

### New Members

Frances Adank  
Boris Bereza  
Christopher Bradley  
J. Bowring  
F. A. Buckley  
James Cahill  
Sherril Cooper  
Jean Dick – LIFE  
Mrs I. B. Fairgray  
L. Huggins  
P. Huggins  
Francis Lad  
Anne Irving  
Yvonne Jackson  
Justine McLisky  
Caroline Maling – LIFE  
Lex Matheson  
Suzi Melhop  
Belle Melzer  
Scott Munro  
Mr & Mrs G. A. Northcote  
Marie Patterson  
M. J. Pearse  
Michael Reed  
Dr G. R. Seifert-Jones  
Moya Smith  
Mr & Mrs P. A. Tipping  
J. van der Lingen  
Monica Zielinski