

Christchurch City Council



The Robert McDougall Art Gallery

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Robert McDougall Art Gallery

P.O. Box 2626 Christchurch

Botanic Gardens

Christchurch 1 Telephone 650-915

Stuffed On



Art Annex Opens

The long awaited opening of the McDougall Art Annex at the Arts Centre will have taken place by the time this Bulletin appears.

In 1986 it was realised that the under-utilised Arts Centre Gallery could be renovated to make a very useful additional exhibition space for the McDougall. The gallery's need for more space was well known. An extra, large hall nearby at the Arts Centre would relieve the pressure on the McDougall and enable the gallery to present a more extensive programme of exhibitions, performances and installations by younger Canterbury artists. While achieving this, the McDougall's permanent collection would get more exposure on the gallery's walls, rather than be squeezed out by the many visiting exhibitions that come to Christchurch.

The Christchurch City Council agreed in principle to the project providing the salary of two staff, if the gallery could secure the funding of the capital costs, around \$100,000. There followed a round of door knocking as financial support was sought. The Lottery Board approved a subsidy of \$30,000 and there matters stood until Val Griffith-Jones' memorable "Stuffing On" exhibition. Val very generously agreed to the gallery asking a donation of \$2.00 towards the Art Annex for admission to the exhibition.

Over the summer of 1987/88, many thousands came to see "Stuffing On" and many visitors showed their support by donating much more than \$2.00. "Stuffing On" raised \$32,000. Without Val Griffith-Jones' help, the Art Annex would probably still be seeking funds.

The Council agreed to allow the unused salary vote to be put towards the refurbishing costs and the project, with the blessing of the Arts Centre Board and its director, Chris Doig, was underway.

Tony Thorpe of the City Architect's Department, drew up the plans in his typically sensitive and efficient way and the brothers Reynolds moved into the old Arts Centre gallery to make the transformation.

The result is a clean, spacious exhibition hall of great flexibility. That it is needed urgently is borne out by the eighteen months of advanced bookings the space now has.

Advance Australian Painting

December 1-January 17

Organised by the Auckland City Art Gallery to mark their centennial and the Australian Bicentennial, Advance Australian Painting brings to Christchurch one of the most comprehensive surveys of recent Australian art for some time. Andrew Bogle, the curator of this exhibition, identifies two conflicting streams in Australian art. On one hand a deliberate plurality of styles associated with international art movements and on the other an urge to "forge a new, and distinctly Australian art that reflects Australia's unique history, indigenous culture, singular landscape and social ambience". Both, he feels, are evident in the range of works selected for this exhibition.

It has, he says, been curated with a New Zealand audience in mind. Nineteen young or mid-career artists are represented by 2-4 works in a variety of media. Victor Meerten's free standing, monolithic sculptures made from painted roofing iron contrast with the papier-mache reliefs of Paul Boston. Minimalist white-on-white paintings by Robert Hunter show alongside the richly textured 'dreaming-mosaics' of aboriginal artists from the Western interior, Clifford Possum Tjapaltjarri and his

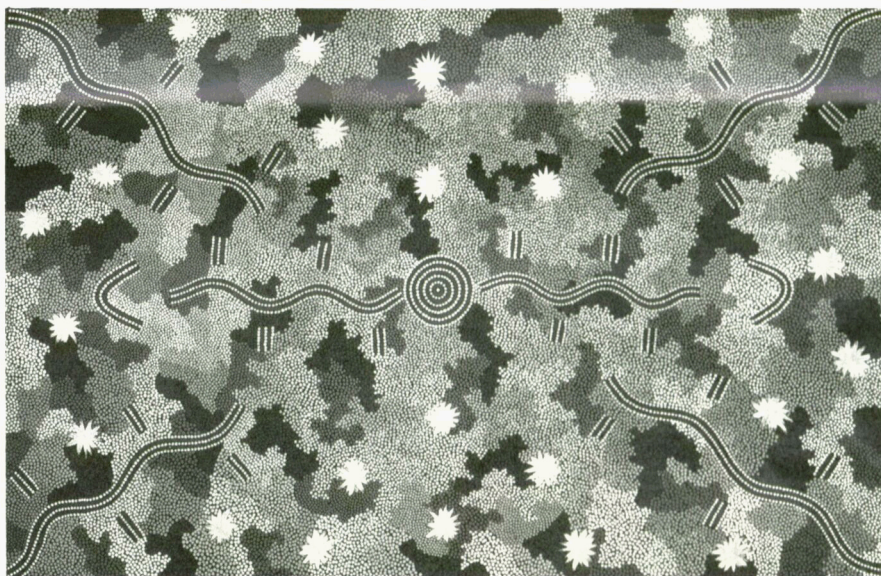
Two staff have been appointed to manage the Annex. Martin Young, who came to the McDougall from the Southland Museum and Art Gallery, is the custodian/exhibition technician, and Laurence Hall is the curatorial assistant. Laurence, Christchurch born and educated at Canterbury University, comes to us from the Dowse Museum of Art and History where she was an exhibition researcher.

The inaugural exhibition "Here and Now" presents twelve younger Canterbury artists, some who have already begun establishing reputations and some who are little known beyond the city. All are talented and proof of the historical fact that Canterbury has nurtured many of the country's leading

artists, often losing them to the larger northern population centres. The artists are: Joanna Braithwaite, Gary Collins, William Dunning, Neil Frazer, Jason Greig, Linda James, Grant Lingard, Philip Price, Richard Reddaway, Grant Takle, Bianca van Rangelrooy and Tracey Wilson.

The exhibition has generated interest in other cities and a number of galleries have indicated that they will be scheduling staff to survey the works in "Here and Now".

There is no doubt that the McDougall Art Annex, as well as making a lively contribution to the vitality of the Arts Centre, will also be an important unit in the network of galleries presenting the art of today throughout New Zealand.



Clifford Possum Tjapaltjarri, *Lightening Dream* 1987

brother Tim Leura. These are some of the perimeters of this fascinatingly rich selection put together from public and private collections in five Australian states.

Advance Australian Painting has been assisted by a grant from the Queen Elizabeth II Arts Council and the Australia-

New Zealand Foundation and is carried in New Zealand by Ansett. It is accompanied by an informative, illustrated catalogue. Admission will be \$4 adults with Friends of the McDougall and Senior Citizens \$2. The Friends of the McDougall Christmas function on December 4 will give Gallery Friends a fine opportunity to view this new show.



Rodchenko, *Portrait of the artist's Mother* 1924.

Rodchenko as Photographer

November 17-December 11

Alexander Rodchenko (1891-1956) is best known as a leading figure in the Russian avant garde of the early 20th century and as the pioneer of Constructivist design. This exhibition of 61 photographs, two of them vintage and the remainder prints made directly from Rodchenko's negatives, is from the Museum of Modern Art, Oxford. It is toured by the N.Z.A.G.D.C. with the sponsorship of the Queen Elizabeth II Arts Council and following its New Zealand tour will move on to Sydney.

Rodchenko was a 'revolutionary' associating with young Russian artists, poets, writers and musicians in a search for

new forms and means of expression to match the changed realities of post-revolutionary Russia. As an artist in a period of unprecedented social change Rodchenko, in 1921, signed a manifesto declaring easel painting obsolete. Artists were called on to act as catalysts for social change and to produce art works readily accessible to the masses.

Photography was ready to play this role. Beginning in 1839 with the discovery of the process itself photography had, by the 1920's, stopped trying to simulate drawing and begun to explore new imagery and techniques appropriate to the modern world. In this Alexander Rodchenko was highly influential.

The earliest photographs in this show date from 1921 when he, like most beginners, was using as models his family, friends and acquaintances. Later, working on the magazine LEF, Rodchenko photographed writers and poets and collaborated with Mayakowsky on images for his lyrical poem Pro Eto. It was at this stage that Rodchenko began to use the dynamic, angled viewpoint and the photomontages

for which he is famous. After 1924, however, Stalin's 5 Year Plan forced Russian artists into anecdotal propagandist styles. Art was expected not to 'reflect' but to 'serve' the Revolution. As one of Stalin's photographic reporters Rodchenko coined the term 'factography' for the pylons, sawmills, the White Sea Canal and the athletes on parade produced in this period.

The most recent photograph in this exhibition is most fittingly 'Circus' of 1940. By then Social Realism had been proclaimed the official art style of the Soviet Union and Rodchenko had resumed painting, choosing as his subject the Russian circus. Living in relative obscurity in Moscow, Rodchenko continued with his painting, photomontages and other projects until his death in 1956.

Canterbury Potters' Association: The First 25 Years

December 19-January 17

Since its establishment in 1963 the Canterbury Potters' Association has been witness to a number of fascinating and fundamental changes in the intentions, styles and techniques of New Zealand pottery. This exhibition of works selected from different stages in the last two and a half decades celebrates the strength and commitment of the Association and gives a magnificent overview of the stages through which the Canterbury Potters' Association has passed.

The Association was formed at the suggestion of Helen Mason who realised in 1962, with the National Pottery Exhibition in Christchurch and the visit of Bernard Leach, that Canterbury was in need of a properly constituted pottery group. At that stage classes were being held at the Risingholme Community Centre and the

Springfield Road Crafts Centre and most of the potters were working in earthenware inspired by Bernard Leach's "A Potters' Book" and by the visit of Shoji Hamada who demonstrated pottery making, firing and glazing during the Pan Pacific Arts Festival of 1965.

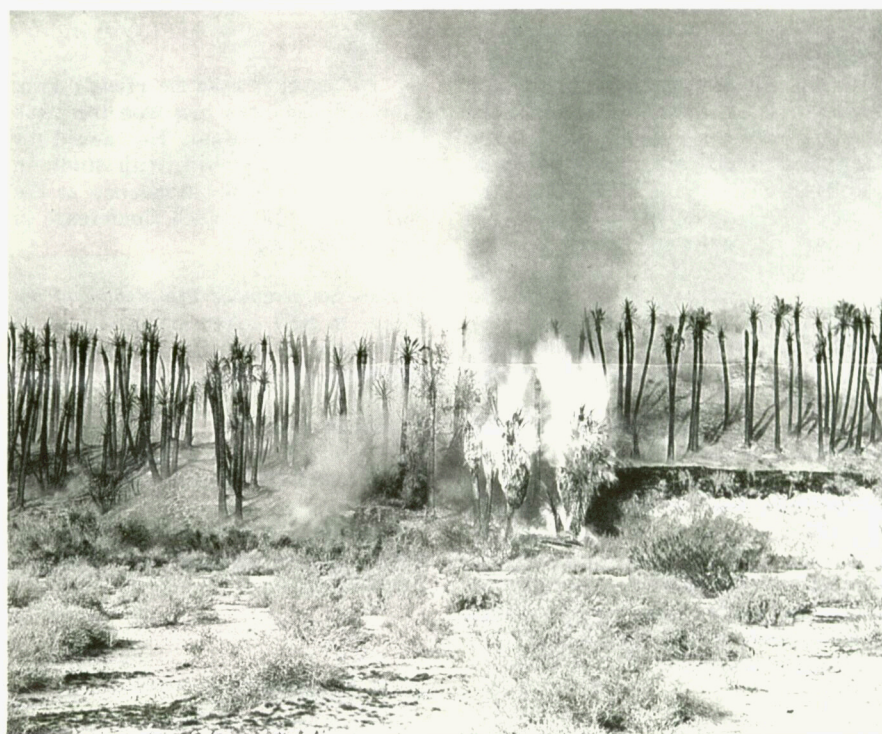
In 1976 the Association moved into its present rooms in the Christchurch Arts Centre and a library was opened. Soon new equipment including an electric kiln, regular classes, weekend schools and a newsletter signalled the growth and prosperity of the Association. Today there are approximately 250 members and 11 affiliated regional groups, some with over 100 members each. From the early years when pottery making was a novelty and crowds flocked to view and buy at exhibitions, pottery is now an accepted way of life for many New Zealanders. The trend has changed from the early Japanese

influenced forms to a multitude of internationally inspired styles and techniques. Now, it is said, we have more potters per head of population than any other country in the world.

Congratulations Canterbury Potters Association on your first 25 years. We look forward to an interesting retrospective view of your past and wish you every strength and success in the future.



Hadfield, *Peninsula Landscape IV*, 1980



Misrach, *Desert Fire (Burning Palms)* 1983

Richard Misrach: Desert Cantos

December 14-January 15

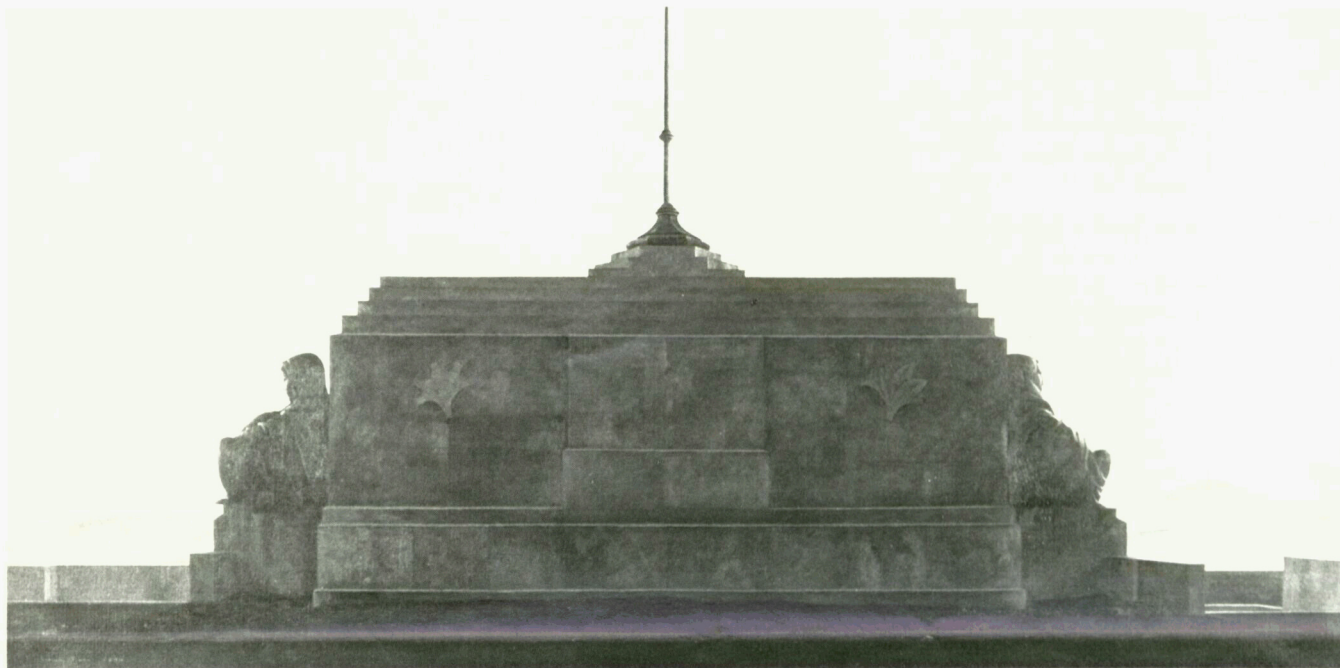
The man-mauled desert, not the pure unsullied wilderness, is the theme for this

selection of superb colour photographs by a leading contemporary American photographer. Richard Misrach has been exhibiting in the USA for the past 15 years, is represented in numerous publications and has works in public and private collections

throughout America and in the Victoria and Albert Museum, London, the Georges Pompidou Centre, Paris and in the National Gallery in Canberra.

In the tradition of 19th century photographers like Timothy O'Sullivan who captured the stunning images of the then unexplored American West, Richard Misrach's views are truly spectacular. They also have a technical quality rarely seen in this country. This time, however, it is not the pure unsullied wilderness "where God is and Man is not" but the land "stained and trampled, franchised and fenced, burned, flooded, grazed, mined, exploited and laid waste". The message is that once we come to terms with this man-mauled desert we can begin to see the beauties that are still there. We are shown the vast airy spaces, the terrible beauty of flame, and the panorama of signs and habitations left by man's intrusion.

Some will have caught Richard Misrach's lecture at the Gallery earlier this year but for all those who missed this opportunity of meeting the artist it is planned to show a video film made during his visit. Richard Misrach: Desert Cantos is organised by the National Art Gallery for this New Zealand tour.



Grahame Sydney, Monument 1988

New Staff at the Gallery



Janis Churchill, Secretary/Admin Assistant



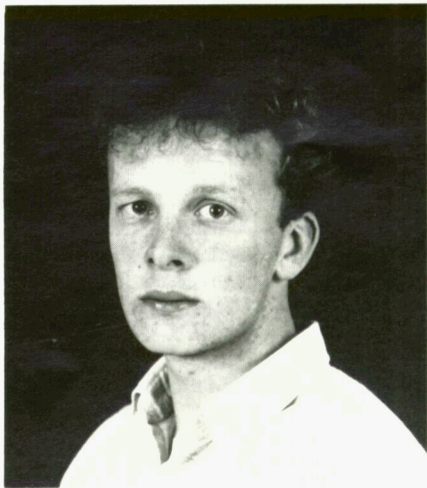
Bev Duncan, Custodial Assist



Laurence Hall, Curatorial Assist (Annex)



Susan Leckie, Teachers' Aide



Simon Mulligan, Art Handler



Ali Ott, Receptionist

McDOUGALL ART ANNEX

Arts Centre, Worcester Street
P.O. Box 2626 Christchurch
Telephone 650-915

Hours 10 a.m.-1.00 p.m. 1.30 p.m.-4.30 p.m. daily

Julia Morison

November 26-December 18

For the past 10 years Julia Morison's work has been moving from the formal abstracts we last saw at the McDougall in the 1983 Rhombus works, towards large mixed media pieces, highly complex and conceptualised. Here in four major works *Golem*, *Dog deifier: reified God*, *Vademecum* and *Hermes*, the artist uses mystical signs from ancient occult or hermetic writings juxtaposed with cryptic images from contemporary culture. Materials ranging from excrement to gold leaf underline our cultural responses to 'substance' and become important components in the formal abstract qualities of the work.

"The paradox of these works, *Vademecum* and *Golem*", Julia Morison says, "is that while the choice of materials and images is an attempt to resist the post-industrial tendency of emptying signs of their meaning, they are fundamentally works of appropriation. Their concern has been to reformulate an effective visual system that is sufficiently coherent to determine readings while ensuring that the components are diverse and enigmatic enough to provide an alternative to historical dogma."

There will be a preview for this exhibition on November 25 at 5 p.m.

Nicola Robb/Dale Copeland

December 23-January 29 1989

Nicola Robb will exhibit 20 tones black and white photographs experimenting with light and still life imagery. They are part of her *"Still Light"* series. The photographs will be 16" x 20" with the exception of one large cibachrome work. Nicola Robb lives in Dunedin.

Dale Copeland, a recent winner of the TrustBank Review at the Govett-Brewster Art Gallery, will exhibit 14 assemblages, 4 free standing sculptures and 4 two-dimensional framed works. Dale Copeland lives in Okato, Taranaki.

There will be a wine and cheese preview to the exhibition on December 22 at 5 p.m.

Acquisitions

The following works have been purchased:

Owen Merton

Back Street, St Ives

Watercolour

Ida Lough

Water Grasses

Weaving

Bianca Van Rangelrooy

Phoenix II

Oil Pastel on Paper

Philip Trusttun

Jewelled Horse

Acrylic and chalk on canvas

Grahame Sydney

Monument 1988

Oil on Canvas

Louise Henderson

NZ Artist

Elizabeth Grierson, Auckland University, is researching Louise Henderson's life and work, for a Masters Degree Thesis. She requests information on the artist, personal accounts of association, teacher-pupil experiences, collaboration with other artists, and location of works in public and private collections for production of a Catalogue.

Full acknowledgement of all assistance will be given. Please forward relevant information to 4 Lucerne Road, Auckland 5; or phone Auckland 501-161, collect.

Coming Events

- November 1** **Arthur Boyd Pastels and Paintings 1963-1973** until November 13.
Richard Hamilton Prints 1939-1987 until November 13.
ANNEX Here & Now until Nov 20
- 5** **Saturday Club** 10.30 a.m. Art Appreciation Club for adults.
- 10** **Performance: Martin Palmer presents 'Let's Not Be Beastly to the Windsors'** 7.30 p.m. Admission \$5.
- 15-17** **Friends of the McDougall art tour** Dunedin Art Treasures.
- 17** **Rodchenko as Photographer** until December 11.
Kilmarnock Club 10.30 a.m. Gallery club for disabled visitors. All welcome.
- 20** **Folk Dancing 3 p.m. Farandol International Dancing Group** presents demonstration and participation dances on the asphalt area at the front of the Gallery (if wet inside).
- 23** **Wednesday Club** 1.30 p.m. Art appreciation club for adults. All welcome.
- 25** **Volunteers Morning** 10.30 a.m. Social morning and guided tour for the Gallery's volunteer assistants.
- 25** **ANNEX Julia Morison** until December 18. Preview 5 p.m. Wine & Cheese.
- December 1** **Rodchenko as Photographer** until December 11
Advance Australian Painting until January 17. Admission \$4. Friends and Senior Citizens \$2.
ANNEX Julia Morison until December 18.
- 3** **Saturday Club** 10.30 a.m. Art appreciation club for adults.
- 4** **Concert 3 p.m. Saraband** present a Recital of Chamber music from the 18th century.
- 4** **Friends of the McDougall Art Gallery Christmas Party** and special preview of Advance Australian Painting 5 p.m.
- 10** **Continuing Club** 10.30 a.m. Art appreciation club for adults.
- 14** **Richard Misrach Desert Cantos** until January 15.
- 19** **Canterbury Potters 25th anniversary** exhibition until January 17.
- 22** **ANNEX Nicola Robb/Dale Copeland** until January 29. Preview 5 p.m., wine & cheese.

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 Bocket 557-133

Secretary — Gwen Wilton 663-675



Sunday December 4th

Sunday December 4th

Please keep this date free for the Friends annual festive get-together. This will be a pleasant, late afternoon occasion with light refreshment and a chance to review the year's activities.

You will receive further information closer to the date of the event.

Arthur Boyd Opening

The McDougall's contribution to the Australian Bicentennial this year is the stimulating Arthur Boyd, Paintings and Pastels 1963-73 show. Christchurch artist and Gallery Patron, Bill Sutton, provided an interesting address at the opening which enabled the many Friends present to gain a deeper insight and understanding of this artist's work. Sutton discussed Boyd's devotion to continual self-discovery through his painting and the manner in which he explores and expresses Australia's myths and spirituality.



New Friends' Secretary Gwen Wilton with Friends at the Boyd Opening

Speaker of the Month

August

Pat Unger spoke on A Trip Behind the Iron Curtain

Since the arrival of Mikhail Gorbachev at the Kremlin there could be some argument whether the Curtain is still made of Iron, but there can be no doubt about the tremendous contrasts that exist between the East and the West. This was skilfully illustrated by Pat Unger when she began her talk with a series of juxtapositions contrasting the skyline and architecture of New York and Moscow, the subway and the metro, and the two sides of the Berlin wall. All forms of modern art show the same kind of difference, and this was seen vividly in many slides depicting gigantic Russian monuments and highly realistic paintings spelling out political messages or serving as reminders of the huge war losses suffered by the Soviet Union. Fortunately, many old art treasures have survived the War or have been carefully restored, and famous buildings such as St Basil in Moscow or the Winter Palace in Leningrad continue to attract many tourists, as do the priceless collections in the Hermitage and other museums. By contrast, Dresden and Prague proved to be disappointing, but St Stephen and the baroque art of Vienna continue to be a delight. Pat Unger's presentation was lively, most entertaining and contained an abundance of good observations.

September

The Olivia Spencer Bower Foundation Art Award made it possible for Grant Banbury to visit the Sydney Biennale recently. His talk to the September meeting of the Friends had the double purpose of describing the history and structure of the Biennale and also providing information about the artists exhibited there. A strong sense of nationalism emerged through the Australian works of Fred Williams, Arthur Boyd, Margaret Preston and many others. Four New Zealand artists were represented: Colin McCahon, whose works are widely acclaimed in Australia, Neil Dawson's 'Vanity' whose giant plastic feathers made a significant statement on top of the New South Wales Art Gallery's classical facade, Maria Olsen and Len Lye. This was a highly informative and scholarly talk, which was much appreciated both by those who had and those who had not attended the Biennale for themselves.

as a special offer from the Friends' Print Club. Michael has just won the 1988 Guthrey Travel Award. This award for \$1500 will assist him with study in Australia and with attendance at the Australian Print Council Conference in Canberra in March.

Friends are reminded that *Refuge of the Moon*, an eight colour screenprint of 25 impressions, is available for purchase at \$245 from

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.

Members' Print artist Michael Reed wins special award

Congratulations to Michael Reed whose screenprint *Refuge of the Moon* is available

New Members

Lady Diana Isaac — LIFE
Mr C. W. Wilmshurst
Pamela Jamieson
Jane Liddle
Julie Drysdale
Mrs D. C. Cook
C. J. Potts
S. Beveridge
Mahala & Denis Thomson
K. H. & S. W. Richards
Beverley Verburg