



Christchurch City Council



The Robert McDougall Art Gallery

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Robert McDougall Art Gallery
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Artists on the Avon



M. Stoddart, Spring by the Avon.

Artists on the Avon May 23-August 24

Rivers have played their part as subjects for artists in Canterbury but few in the region have gained more attention for so long than the River Avon. This river has been a source of imagery for both amateur and professional artists since the earliest days of European settlement.

For centuries it was called 'Otakaro' (the place of a game) then, with colonisation, it was officially named the 'Shakespeare' but this found little favour with early colonists who soon abandoned it preferring Avon, the name given to the river by the Deans family.

During the 1850's and 60's only a few amateur artists found appeal in the swampy creek that the Avon then was. Often it appeared as a foreground feature, an adjunct to the more interesting developments that were taking place on its banks, particularly in Christchurch.

By the 1880's however, Christchurch and its environs had changed dramatically the wild swampy creek that had meandered through the city. It had been tamed and a substantial river now coursed its way to the

sea through exceedingly picturesque scenery that took on a new identity as the seasons changed. This many artists were unable to resist as it seemed to exhibit all the variety that an artist, concerned with Romantic naturalism, could want. There were rural views in its upper reaches with cattle wading and drinking, town views with willows trailing and bridges and the calm expanses of the reedy tidal lower reaches as it flowed into the estuary.

By the turn of the century artists were responding more regularly to this ever present natural feature in their midst and it began to have a real place as a subject for artists. It also became more popular for outdoor classes and students from the Canterbury College School of Art were taken to sketch and study this river in its wilder parts and within the city.

Through the 1920's the same interest continued and, as a subject, the Avon was to be found in many exhibits that appeared on the walls of annual art society exhibitions. By the 1930's fewer artists found that the river had the same charm. Changes in attitudes away from the more romantic naturalistic view of the landscape and the urbanisation of most of the environs of the river lead to a loss of

interest. Artists were now looking in other directions for sources of imagery.

This exhibition comprises loan works from private and public sources as well as from the gallery's own collection. The paintings represented span from the early 1850's through to the 1960's and are by artists that include James E. Fitzgerald, John Gibb, William Menzies Gibb, Alfred Walsh, Margaret Stoddart, Jenny Wimperis, Sydney Thompson, John Loxton, Russell Clark and many others.

A Harbour View

May 25-August 24

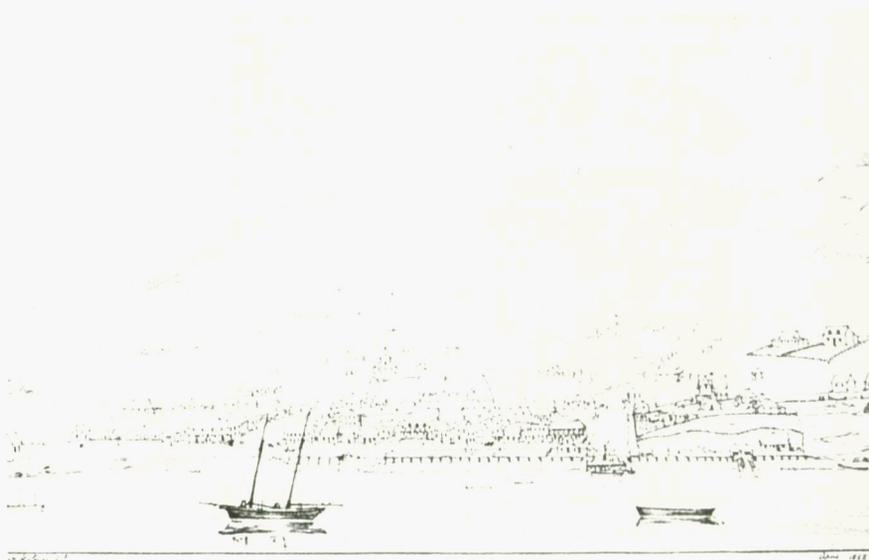
For almost 140 years Lyttelton Harbour, or *Waka-raupo* as it was called by the Maori people of Canterbury, has provided artists with a unique source of inspiration. Its many bays and inlets have aroused in artists, over the decades, responses as varied as the subjects chosen. This exhibition, which is comprised mostly of works on loan from public and private collections, aims to explore these responses.

The earliest artist works represented are those by Edmund Norman and Richard A. Oliver who viewed the harbour with a purely topographical eye. The response of studio artist John Gibb two decades later was somewhat different. Gibb saw the harbour as a place of changing activity and weather. He responded not only to the topographical aspect of the harbour landscape but also to the atmosphere it evoked.

In the early twentieth century impressionist and expressionist vision gave rise to yet another response from artists who largely worked out of doors before their subject, exploring its light and colour potential. Sydney L. Thompson, Cecil Kelly, Archibald Nicoll, Margaret Stoddart and Evelyn Page were among those who gave harbour subjects a new identity in their painting. Others such as Ivy Fife, W. A. Sutton, Doris Lusk, Olivia Spencer



Sydney Thompson, *Lyttelton from the Bridle Path*



William Holmes, *Lyttelton from the Water*

Bower, Rudolph Gopas and Russell Clark have more recently found in the harbour hill forms and sea, contrasts of structure

that have provided inspiration for expanding their own particular vision of the harbour landscape.

Muka Studio Lithographs

June 9-July 30

Frans Baetens and Magda Van Gils came to New Zealand in 1983 and started lithographic printing in Auckland, opening their own workshop the following year. They called it the Muka Studio taking the name from the Maori word for 'flax'. 'Muka' is also used in the Maori language to refer to the way in which an 'utuā' or unknown spirit/inspiration comes into contact with the people. As many of the best hand-made papers are made from flax they felt that 'muka' was an ideal name for their studio.

In 1985 they bought Tony Fomison's house in Auckland and, with the instigation of Tony Fomison and Pat Hanly, they also started a Gallery. The Muka Studio Gallery soon had over 50 well-known artists exhibiting and working in lithography with them. This exhibition of 24 Muka Lithographs will feature artists such as Dick Frizzell, Pat Hanly, Tony Fomison, Richard McWhannell, Philippa Blair, Satu Feu and Para Matchett, all of whom have clear connections with the South Island says Frans Baetens.

We are also organising a special evening for children in conjunction with a special

set of children's prints from Muka. On Friday evening June 30, at 5.30, Christchurch school children will be invited to come to the Gallery to learn a little more about the lithographic process and, if they wish, to purchase a small print by a significant New Zealand artist for the incredible price of only \$30. This will be their special opportunity to begin their own art collection. Invitations to this evening will be organised by the Gallery in conjunction with the schools, and parents wishing to know more about the special children's evening are requested to contact the Gallery Education Officer.



Sir Joseph Kinsey with his camera.



North Loburn School visiting Real People (photograph John Kirk, the Star)

Kinsey Before the Lens May 30-July 16

In 1936 Christchurch connoisseur, businessman and philanthropist Sir Joseph Kinsey 1853-1936 bequeathed his considerable collection of ceramics object d'art and art to the city to be respectively housed in the Canterbury Museum and the Robert McDougall Art Gallery.

It was this bequest which formed such a substantial part of the Gallery's foundation print collection. Among Kinsey's numerous interests was photography and he was a keen amateur photographer appearing as frequently before the lens as he did behind it.

The photographs in this exhibition, mostly of the 1890's, show Kinsey in this role relaxing with friends or exercising his unique sense of humour, which to Victorian eyes would have seemed quite eccentric. These photographs have been made available, on loan, from the Canterbury Museum Photographic collection.

1989 Lecture Series **The Social Role of Art**

This winter we are trying something new. Along with the usual weekend lectures this year we have organised a programme of 7 inter-related 'forums' or 'lectures' on the role and functions of art and art institutions in New Zealand society. This short course is designed to give participants a greater insight into the role of art and the way art institutions operate and interact.

Twenty invited speakers including Gillian Cassidy, Bing Dawe, Denis Dutton, Monsignor James Harrington, Julie King, Doris Lusk, Penny Orme, Jonathan Smart, Bill Sutton, John Coley and professional staff from the Gallery will be taking part. At each session several speakers will present their differing perspectives on the evening's topic followed by audience questions and comment.

To finance this series a \$10 fee will be charged for each session, or \$50 for the full course. Pamphlets detailing the sessions, fees and speakers are available from the Gallery and for further information please contact Ann Betts the Education Officer.

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

Photographs by Wayne Barrar and Miles Hargest Until May 21

Wayne Barrar is exhibiting 26 works, all toned gelatin silver prints. His photographs continue to reflect an interest in the New Zealand modified landscape. "Our landscape is constantly being modified in order to meet the changing demands of 'development'," he says. "Some of these modifications will have a long-term effect (for example, the establishment of human-made lakes to provide sources for hydro-electric power); others are transitory, disappearing as natural changes (storms, plant growth etc) obliterate them. Some make an immediate

and dramatic difference to the appearance of the landscape, whereas others have more subtle and less obviously discernible effect.

Photography can act as a record of the impact of human modification of the landscape, as well as drawing attention to the visual richness it can sometimes generate."

Miles Hargest's work represents two independent documentary projects: the first being *'A Social Documentation of New Zealand 1980-85'*; the imagery in this series revealing a country of social polarisation. The second series *'Earth-Flight, Tidal-Planet'* develops a theme of ecological concern.

Of his work Hargest has said, "I have been working with photography in response to a natural sense of inquiry and am committed to the medium and its unique qualities of communication. For me photography is an intellectual as well as emotional endeavour. Making photographs is a thinking process dealing with inter-relationships. My concerns are with social explorations and the capability of making public literature.

As a photo-journalist and promotional photographer, I have maintained a consistent presence in the professional photographic arena which has given me the opportunity to both learn skills and to make contact with a wide variety of New Zealanders."

Diane Prince and Emare Karaka May 30-July 2

This exhibition features the work of two contemporary Maori women artists Dianne Prince and Emare Karaka.

Dianne Prince is a Wellington artist of the Nga Puki and Ngati Whatua who has been exhibiting since 1986. Her work was also included in the Maori Art Today exhibition which accompanied Te Maori and in last year's show *Nga Toi o te Iwi - Nga Hua o te Iwi* at the National Library.

In this latest exhibition with Emare Karaka, Dianne Prince's installation pieces make strong reference to Maoritanga, the spirit of the land and to the traditional arts of Maori women - namely the weaving of the Harakeke. Harakeke, or flax, in its raw or 'found' condition or in the sheltering

constructions of its woven forms, features prominently in these recent works by Dianne Prince.

The paintings of Emare Karaka also centre around her sensitivity as a woman and particularly as a Maori woman and mother. This Auckland-based artist has been exhibiting chiefly in the Auckland region since 1980. Her symbolism is personal, rising directly from her own experience and interpretations and conveyed with bold expressive brushwork, rhythmic line and clear vivid colour. Karaka's concerns are frequently humanitarian focusing on the plight of women, or on racism, and are deeply rooted in Maoritanga with its sensitivity to the land and its people. She says "I have always had a deep sense - E tu wahine Maori. Kia Kaha e wahine ma."

A preview for this exhibition will be held on May 29, at 5 p.m.



Diane Prince, *Woman in a working house.*

Acquisitions

The following works have been purchased:

Christa Pettigrew

Globular Pot

Black Porcelain

Peter Lange

Joy of Art

Stoneware

Carol Swan

Opal Slices

Earthenware

Grahame Sydney

Drying Hair

Etching A/P



Paul Olds, *Men in a Grain Store.*

Paul Olds

Men in a Grain Store
Oil on Board

The following works are in the print folio 6 Artists = 6 Prints

Barry Cleavin

An Allegation of Violation
Etching/Aquatint

Bing Dawe

Re-introducing the fabulous races
— *Man with face in his chest*
Woodcut

Ralph Hotere

Biko
Etching/Aquatint

G. T. Moffitt

Bait
Linocut

Philip Trusstum

Untitled
Etching

Marilynn Webb

Shadows in the Water 3
Etching/Aquatint

The following works have been gifted to the Gallery:

Michael Reed

Refuge of the Moon
Serigraph 1/25

Presented by the Friends of the Robert McDougall Art Gallery

Phyl Barr

Plate
Stoneware
Presented by the artist

Rita Angus

Sketch of Cow and Trees
Ink and wash

Presented by Mr W. A. Sutton

Andrew Kennaway Henderson

Lambs
Watercolour
Presented by Mrs D. K. Anderson,
Christchurch

Andrew Kennaway Henderson

Portrait of R.H.A.
Watercolour
Presented by Mrs D. K. Anderson,
Christchurch

Andrew Kennaway Henderson

One of Queen Bess's Extreme Measures
Watercolour

Presented by J. B. Souter, Timaru

Andrew Kennaway Henderson

Misfits
Watercolour
Presented by J. B. Souter, Timaru

New Members

Mrs C. A. Lough
Mrs Doreen Keenan
Hilary Ruscoe LIFE
Grant Banbury LIFE
Penny Orme LIFE
Norma Hussey
Jan Chaston
Mrs P. S. Rattray
Sylvia Riley LIFE
M. R. & E. V. Greig
Mr J. G. P. Nicholls
Wira Bereza

Coming Events

- May
- 1 **Early New Zealand in Print** — until May 14.
Death and Life, Van der Velden's Holland — until May 14.
Jeffrey Harris — until May 21.
Russell Clark Illustrations — until July 9.
Chris Booth Installation — until June 18.
Seven Canterbury Photographers — until May 28.
ANNEX. Photographs by Miles Hargest/Wayne Barrar — until May 21.
 - 6 **Saturday Club** 10.30 a.m. Art appreciation club for adults.
 - 13 **Continuing Club** 10.30 a.m. Art appreciation club for adults.
 - 17 **Friends Speaker of the Month** 10.30 a.m. Don Peebles. Coffee served \$1.50.
 - 18 **Kilmarnock Club** 10.30 a.m. Gallery club for physically disabled visitors. All welcome.
 - 21 **Concert 3 p.m. Don't Make Noise** presents a programme of exploratory contemporary music.
 - 23 **Artists on the Avon** — until August 24.
 - 24 **Wednesday Club** 10.30 a.m. Art appreciation club for adults.
 - 24 **The Social Role of Art Lecture Series** — Session 1. 7.30 p.m. How an Art Museum operates — the presentation, housing and caring for works of art. Speakers: John Coley, Neil Roberts, Lyn Campbell and a tour of the Basement storage areas. Admission \$10.
 - 25 **A Harbour View** — until August 24.
 - 26 **Volunteers Morning** 10.30 a.m. A social morning and guided tour for the Gallery's volunteer assistants.
 - 29 **ANNEX Preview 5 p.m. Diane Price /Emare Karaka.**
 - 30 **Kinsey before the Lens** — exhibition of early photographs — until July 16.
 - 31 **The Social Role of Art Lecture Series** — Session 2. 7.30 p.m. Art Evaluation. The vexed question of how 'quality' and 'suitability' are decided. Speakers: Neil Roberts, Bronwyn Taylor, Pat Unger, Denis Dutton. Admission \$10.
- June
- 1 **A Harbour View** — until August 24.
Artists on the Avon — until August 24.
Kinsey before the Lens — until July 16.
Chris Booth Installation — until June 18.
ANNEX Diane Prince/Emare Karaka — until July 2.
 - 3 **Saturday Club** 10.30 a.m. Art appreciation club for adults.
 - 7 **The Social Role of Art Lecture Series** — Session 3. 7.30 p.m. Commissioning and acquiring art works. Speakers Gillian Cassidy, John Coley, Bing Dawe. Admission \$10.
 - 9 **Muka Studio Lithographs** — until July 30.
 - 10 **Continuing Club** 10.30 a.m. Art appreciation club for adults.
 - 14 **The Social Role of Art Lecture Series** — Session 4. 7.30 p.m. Responding to art works. Speakers Doris Lusk, Brent Skirton, Cath Brown, Monsignor James Harrington. Admission \$10.
 - 15 **Kilmarnock Club** 10.30 a.m. Gallery club for physically disabled visitors. All welcome.
 - 21 **Friends Speaker of the Month** 10.30 a.m. John Coley will speak on "Canterbury artists of the 1950's and 60's". Coffee served \$1.50.
The Social Role of Art Lecture Series — Session 5. 7.30 p.m. The Social Role of the Artist. Speakers: Julie King, W. A. Sutton, etc. Admission \$10.
 - 28 **The Social Role of Art Lecture Series** — Session 6. 7.30 p.m. The place of children's art within the art framework. Speakers: Gavin Bishop, John Coley, Alison MacMillian, Alexander Richards. Admission \$10.
Wednesday Club 10.30 a.m. Art appreciation club for adults.
 - 30 **Volunteers Morning** 10.30 a.m. A social morning and guided tour for Gallery volunteers.
Children's Print Evening 5.30 p.m. Invitations via schools and the Gallery.

Exhibition dates and programmes could vary slightly.

Miss V. Spencer-Bower
Olga Prior
J. J. & B. M. Darby
I. M. G. Schel LIFE
Dr J. J. Small LIFE
Alison Gibbs
L. M. Dyhrberg
N. McIlroy LIFE

Annette Thompson
K. J. Cross
R. J. C. Warr
John Rutherford Thomson LIFE
Lynda Janks
Eleanor Stewart
Elizabeth Smyth
Diana & Steven Marshall

Friends of the Robert McDougall Art Gallery Inc.

President – Ian Miles 519-955
Treasurer – Chris Brockett 557-133
Secretary – Gwen Wilton 663-675



Annual General Meeting March 30

The Friends A.G.M. for 1989 was well-attended with over 40 members present. The President, Ian Miles, presented a full and informative report of the Friends' activities for the year. These included a lively and interesting programme of Speakers each month, a most successful Art Treasures Tour to Dunedin in November, the mixed fortunes of the Friends' Print Club which has fulfilled an important aim of the Friends in the supporting of the work of Canterbury artists, and some enjoyable and lighthearted occasions at various Gallery openings.

For the future the Friends look forward to a concerted membership drive and to planning the annual New Zealand Conference of the Friends Associations which will be held in Christchurch on October 13-15 this year.

For their tireless efforts on behalf of the Friends of the McDougall, Hilary Langer and the retiring Vice-President Grant Banbury were both given life membership of the Friends and were warmly thanked. Thanks were also given to Penny Orme and Denise Copland who are retiring from the Friends Committee. Their significant contributions have been much appreciated through the years.

Chris Brockett, the Treasurer, then presented his Annual Report and explained the financial policies of the Committee.



John Coley addresses the Friends at their A.G.M. on March 30.

They are working to establish a substantial investment fund, interest from which will be used for special projects including new acquisitions for the Gallery's collection. He also announced that the sum of \$5,000 had been used to assist with the purchase of a computer to process the Friends membership lists and for Gallery use.

Elections were then held for the Friends Executive Committee with the following officers appointed: President Ian Miles, Treasurer Chris Brockett, Secretary Gwen Wilton. Committee members: Sam

Beveridge, Geoff Clark, June Goldstein, George Hewson, Doris Holland, Hillary Langer, Lex Matheson, Barbara Stevens and Margaret Tan.

We wish the incoming members of the Friends Executive a successful and productive year.

The evening concluded with a report given by the Gallery Director John Coley on the major events of the past year and the exciting plans for the future.

Australian Federation of Friends of Galleries and Museums

At the last meeting of the Executive of the Friends of the McDougall Art Gallery, it was unanimously decided to accept the invitation of the Australian Federation of Friends of Galleries and Museums (AFFGM) to become an associate member.

There are many advantages in this move, which not only associates us with our Australian counterparts, but links us through them to the wider World Federation.

Not only are we welcome to attend Seminars and Conferences in Australia, but will receive information on the WFFM

triennial congresses, the next one to be held in Madrid from 2-6 April 1990, on which we will be receiving details which will be published in the Bulletin.

Other benefits are the use of the Members' rooms at various Art Galleries, including that of the Royal Academy, Piccadilly, London.

Speaker of the Month March 22

Julie King, Senior Art History lecturer at the School of Fine Arts, gave a wide ranging and fascinating talk on "Van der Velden in context: from the Hague School towards the Canterbury School".

The large attendance listened absorbed to her resume of the artist's life from his birth

in 1837 to a poor Dutch family, his training in the Lithographic trade, to his emergence in the Hague School of Art as a marine painter at the age of 30. In the 20 years before he came to New Zealand he was reasonably successful, but, grieved at his lack of full recognition, he left Holland. He was 8 years in Christchurch, with mixed success and disappointments. However he has left an indelible impression on art in Canterbury and influenced many of our prominent painters. He brought many of his works to New Zealand in 1889, so New Zealand is fortunate in having a number of his early works and his N.Z. paintings. His Otira Gorge paintings are some of his most prominent, with thin dramatic presentation. He also dealt with the events of ordinary people, emphasizing the harder aspects of their daily life.