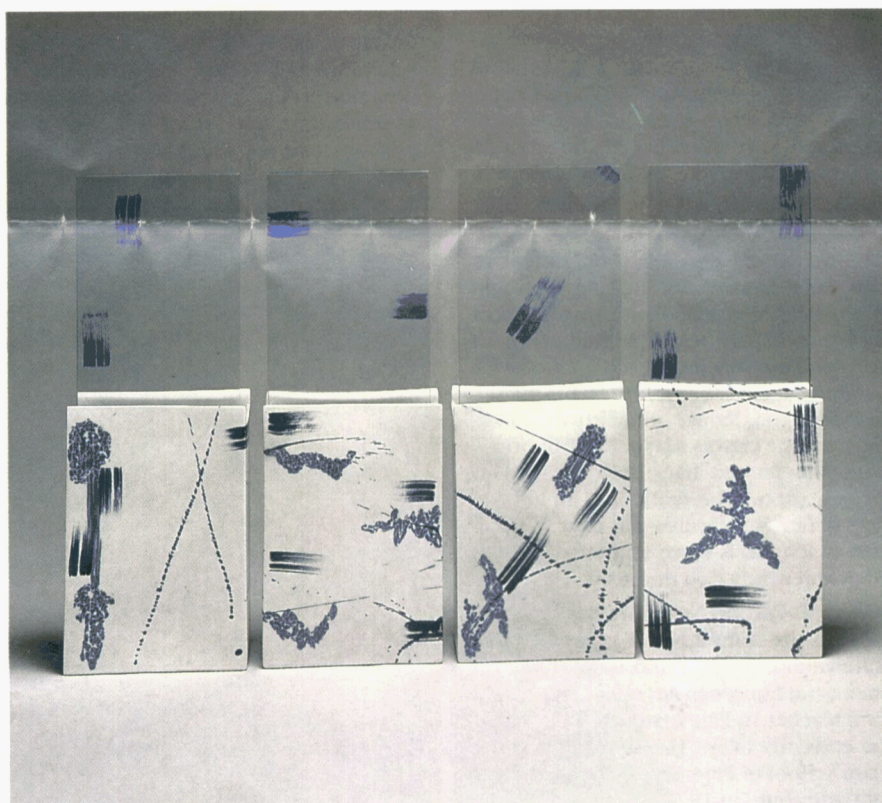


Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Takahiro Kondo, **Drawing**, Porcelain / gloss with cobalt paint, 1993, 800 x 110 x 290mm.

Beyond Vessel

25 February - 17 April

Beyond Vessel is a large exhibition of contemporary ceramics from Japan. It features the work of three Japanese ceramic artists, Takumi Sato, Akira Yamada, and Takahiro Kondo, who all have international reputation as ceramicists.

The word 'vessel' has many facets to its meaning. In this context however it is a common element and form to each of the works, whether it be a vessel used as an everyday utensil such as the teapot, or to pieces of highly valued fine art. The objective of this exhibition is the desire not to see vessels and sculpture go their separate ways, but to see a ceramic with broadened possibilities for creative expression.

Takahiro Kondo (b. 1958) represents the third generation of a family of artists working in the blue-and-white ware tradition. To Kondo, the jars and vessels he decorates with cobalt represent the same kind of space that a canvas does to a painter; in addition, he sees the mouth of a vessel as a window to the sky, the entrance to another space. Expertly and effectively

exploiting the possibilities of cobalt decoration, he merges these two spaces in his own creative world.

To Akira Yamada (b. 1959), a vessel is a border. He says that jars and vessels are spaces which naturally widen the intentions contained in them. As with architecturally structured areas of human life such as houses or nests, 'vessels' are not simply functional objects but symbolic signals. Therefore, jars and vessels for him are conceptual take-off points, and could be created from materials other than clay.

Takumi Sato's (b. 1962) approach to 'vessels' is to carve them out of lumps of clay. Rather than working with the plasticity of clay, his work is concerned with the fundamental volume of the clay. While most work in clay is an additive process, Sato's work is subtractive, paring away clay with the formation of the 'vessel' as the goal.

The three artists featured in this exhibition possess a clear and unique approach to the vessel in their work. Each in turn explore and interpret this simplest of forms essential to everyday life.

Director: John Coley, Senior Curator: Neil Roberts, Administration: Zena Cooper, Jenny Barber, Art Annex Curator: Elizabeth Caldwell, Art Annex Supervisor: Simon Mulligan, Conservator: Lynn Campbell, Custodian: Harry Ipenberg, Education: Penelope Jackson, Judith Hoult, Exhibitions: Spencer Pullon, Information and Shop: Merilynne Evans, Alexandra Ott, Maintenance: Denise Paulger, Registrar: Anna Crighton, Technician: Martin Young, Weekend Custodians: Gordon Ducker, Merilynne Evans, Susan Leckie, Justine McLisky, John Mottram, Tony Webster and Dominic Feuchs.

Christchurch City Council



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Botanic Gardens Christchurch

Rock me baby, this aint no chocolate box affair

11 February - 20 March

This exhibition, by Albert McCarthy, marks both the end of his year as the 1993 Trust Bank Canterbury Artist in Residence and the award itself. In it, in his trademark multi-disciplinary style, McCarthy exhibits both works on paper and an untitled canvas and earth installation.

A process of abstraction and principles of misrepresentation and exploitation are the source of inspiration for McCarthy's exhibition. He explores environmental and cultural concerns through his symbolic interpretation of the Maori creation myth which describes the separation of Papatuanuku (the earth mother) and Ranginui (the sky father). With this installation, McCarthy gives tangible form to his belief in the sanctity of the environment which provides the basis for everything we need to live and which is, therefore, precious.

The focus and principal component of this exhibition is the striking blue and orange untitled installation made up of 144 individually hand painted strips of canvas. The vibrant colour is imbued with symbolic meaning as it represents the sky and earth gods Ranginui and Papatuanuku. Beneath the canvas a layer of earth brings a literal element back into the myth's presentation. The work is of an impressive scale. It measures just over five metres in length, is three and a half metres high and nearly two metres wide.

Albert McCarthy (Ngati Tuwharetoa) was born in the central North Island town of Taumaranui in 1954 and is of Maori, Samoan and European ancestry. He trained as a teacher in Palmerston North, where he currently lives. He also attended the Ilam School of Fine Arts at the University of Canterbury in 1979.

McCarthy received his first art award and began exhibiting while still a teenager. Since then, he has continued to receive awards, has had numerous solo shows and been represented in group exhibitions at national and international levels. His work is in public and private collections throughout New Zealand as well as private collections in Australia, USA and Europe.

Albert McCarthy will give a floor talk about his work at the Annex on Saturday 12 February at 2pm. Free admission. All welcome.

Making Amends

24 February - 27 March

John Edgar's installation in the Centre North gallery consists of 21 sculptures made of stone, glass and metal. The exhibition concept originated in 1981 and the works were executed during 1992. The stone used in the works have been imported from India, Africa, Australia, and locally from Auckland and Tongariro.

John Edgar lives and works in Karekare, West Auckland.

Making Amends was curated by the Dowse Art Museum and is being toured by the artist.

AMUSEMENTS

25 March - 1 May

Amusements is an exhibition of recent photographs by Margaret Dawson. It features 12-15 large scale cibachrome prints.

In these photographs Dawson sets out to explore themes of gender politics and art historical representation. She has been known, in the past, to appropriate familiar images from art history to explore such themes. This time, however, she has chosen less obvious images as her source. The photographs have been inspired by Australian artist Sidney Nolan's **Ned Kelly** series of paintings.

Dawson was fascinated by the "outsider" role of the outlaw. She sees that there is common ground between the outlaw and traditional woman's roles in the way they are both marginalised. She was also interested in the colonial time frame of the series believing that, for New Zealand, many of the perceived behaviour patterns considered appropriate for men and women would have developed at this time. By focusing on this period it offered an opportunity to deconstruct their origin.

Some of the works present a literal tableaux-like reconstruction of one of Nolan's paintings while others are less direct but inspired by the theme. Several of the

photographs were shot at Ferrymead to obtain an authentic colonial backdrop of the images.

Creating the settings for these photographs is an interesting side to the making of these images. It involves members of the public working collaboratively with the artist and, at times, presented tremendous logistic challenges. For example, one photograph involved setting a fire which meant Dawson had to get the appropriate permit and appliances to attend the fire. Co-ordinating the people, props, and permit proved to be demanding.

Margaret Dawson is one of a number of women photographers making a significant contribution to the medium in New Zealand. She was born in Blenheim in 1950 and trained originally as a nurse. However, she followed this by attending the University of Canterbury graduating with a Diploma of Fine Arts in 1978. In 1981 she completed a Diploma of Teaching and in 1992 a Bachelor of Art in Feminist Studies. Added to this impressive group of qualifications Dawson has been the recipient of a number of art awards, exhibited in many solo and group exhibitions and is represented in both public and private collections throughout New Zealand. Her work has recently been seen at the McDougall in **White Camellias** and in **Women's Lives**.



Domestic Duties Study, Margaret Dawson, 1993.

Vincent van Gogh Tour

During the first weekend in December a group of art lovers travelled to Melbourne to view **Van Gogh: His sources, genius and influence**, at the National Gallery of Victoria.

The contribution of guided tours and acoustiguides made the exhibition come alive. The works have come from collections throughout the world and represented a cross-section of the artist's career.

Visits were also made to four dealer galleries in the Flinders Lane area as well as a tour through the magnificent Royal Botanic Gardens.

Wedding Bells

In December the Gallery's technician Martin Young, married Judy Erasmuson.

Hopefully Judy will share Martin's enthusiasm for boat-building in the living room. We wish them every happiness together.

Graven Images

24 February - 27 March

This exhibition comprises 23 engravings by Netherlands and British artists of the sixteenth, seventeenth, and eighteenth centuries. It was during these centuries that the greatest developments in engravings occurred. In the sixteenth century Netherlands artists such as Lucas van Leyden and Hendrik Goltzuis came to prominence and made considerable advances on the engraving technique. Hendrick Goltzius in particular was the first to use the graver successfully to express tonal surface qualities bringing the engraved image closer to that of painting.

The demand for prints gave rise to the emergence of print sellers and publishers and an increase in work for reproductive and interpretative engravers. Although there were many major commissions offered in print publishing it was mainly in the field of reproductive engraving during the first half of the seventeenth century that some of the most important engraved work was done led by schools of etchers and engravers employed by Peter Paul Rubens and Anthony van Dyck. These graphic artists carried the stylistic system developed by Goltzuis and his school to a new level of virtuosity and perfection.

Peter Paul Rubens entered into the workshop reproduction for his own paintings early in his career and as his success as a painter grew he was able to gather together in his Antwerp studio some of the best contemporary engravers he could find.

Among the most notable to emerge from Rubens' studio was Lucas Vorsterman and Paul Pontius. Both were later employed by Van Dyck in the production of his celebrated portrait series, 'Iconography'. As well as Vorsterman and Pontius Van Dyck employed other graphic artists including Pieter de Jode. By the time 'Iconography' was published in 1646 it comprised more than 100 plates.

During the course of the eighteenth century, particularly reproductive engraving gained pre-eminence in Britain utilising newer techniques such as stipple and mezzotint, exemplified in the work of Richard Earlom and Francesco Bartolozzi.

This was also the age of individualism not only on the work of artists but also their lives. Among the British artists in this exhibition Sir Robert Strange was an adventurer and Francesco Bartolozzi famed for his hedonistic pursuits.

Another individual artist who was equally controversial is William Hogarth who used his satirical printmaking as a vehicle to protest against the traditional social values and also the injustices of his day.

Within the closing decade of the eighteenth century William Blake began creating visionary pictorial symbols to express poetic literary imagery which was not always fully appreciated or understood in his lifetime.

Graven Images includes work by all of these artists as well as many others.

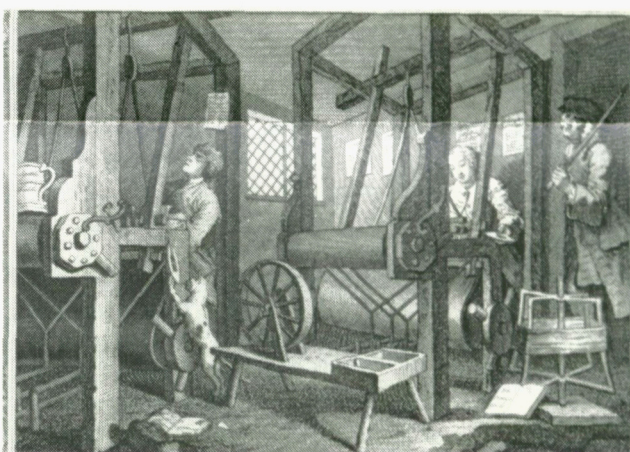
REAL VISION OPENING



Nicholas Cowie, Publicity Officer and Christchurch Town Crier.



John Coley, Mr A. Tasman, and Gabrielle Hanton.



William Hogarth, **Industry and Idleness: The fellow 'prentices at their looms (Plate 1), 1747**, etching / engraving Robert McDougall Art Gallery Collection.

ROBERT McDOUGALL ART GALLERY SUMMER CONCERT SERIES

As part of the summer celebrations, the Gallery is staging a free concert each Sunday beginning in the new year.

We have already enjoyed a number of excellent performances from Alexander Ivashkin, the Christchurch Symphony Orchestra Trio, the Hagley Community

Choir and the Lisa Falconer Jazz Trio.

Each performance begins at 4pm and is held in the Gallery's Centre Court.

This is a wonderful chance for everyone to enjoy the talent we have available here in Christchurch, amongst some of the finest surroundings in the country.

Bring your friends and family, we look forward to seeing you there.

**The following works have
been acquired for the
collection:**

Jean Rustin
Untitled

A set of 20 lithographs, 78/100, printed in 1984, intended to appear with poems by the French poet and philosopher Bernard Noel, but never published.
Presented by Edward Lucie Smith

Petrus van der Velden
Gathering Beet Rynsbury
Oil on Canvas

Don Peebles
Untitled Relief 1991
Mixed Media

Michael Smither
Large Kitchen Composition
Oil on Board

Leonard Hampten Booth
Untitled Study
Pencil on Paper
W.E. James Cook
Untitled Study
Pencil on Paper
Italy C. Garsia
Farewell to Summer 1898
Pen and wash
Alice E Julius
Nothing to do
Pencil on Paper
Presented by Williamson's Picture Framers

E. Mervyn Taylor
Tern
Engraving
Conch Shell
Engraving
Native Fuschia
Engraving
Taupou Feeding Chick
Engraving

Paul Johns
Dame Ngaio Marsh
Screenprint
Sylvia Siddell
Banquet
Drawing

Michael Dell
Spoerri's table 1993
Drawing

Jason Greig
Malcontent 1993
Drawing

Barry Cleavin
Un Cauchemar-Mururoa 1973
Pen & Ink

Barry Cleavin
The Popular Illusions: A Print Cycle for pmahcud. m., 1986
Hand ground etching and aquatint presented by the artist

Barry Cleavin
The 13 + 1 or trying to get everything into its proper perspective and some other thoughts, 1993
Hand ground etching and aquatint

Jenny Dolezel
The Sun Stolen 1992
Mezzotint

Bianca van Rangelrooy
Self Portrait
Mixed media drawing

Margaret Olrog Stoddart
Waterfront Papeete, Tahiti
Watercolour

Olivia Spencer Bower
Ngaio Marsh Painting
Watercolour
Presented by the Friends of the Robert McDougall Art Gallery Inc.



Jean Rustin, *Untitled*, lithograph, 1984.

COMING EVENTS

FEBRUARY

- 2 Wednesday Club 10.30am.
- 5 Saturday Club 10:30 a.m.
- 10 Kilmarnock Club 10:30 a.m.
- 11 Albert McCarthy opens at the Annex.
- 12 Continuing Club 10:30 a.m.
- 13 Real Vision closes.
- 16 Speaker of the Month 10:30 a.m. Main Gallery.
- 24 Graven Images opens.
- 24 Making Amends opens to the public.
- 25 Beyond Vessel opens to the public.

MARCH

- 2 Wednesday Club 10.30am.
- 4 Friends AGM 7pm Main Gallery.
- 5 Saturday Club 10:30 a.m.
- 12 Continuing Club 10:30 a.m.
- 16 Speaker of the Month 10:30 a.m. Main Gallery.
- 17 Kilmarnock Club 10:30 a.m.
- 20 Albert McCarthy closes.
- 25 Amusements by Margaret Dawson opens to the public.
- 27 Graven Images closes.
- 27 Making Amends closes.

SCULPTURE IN THE GARDENS

Sight specific sculpture installations by Jeff Thomson, Neil Dawson and Philip Price.

Wednesday 15 December saw the opening of Sculpture in the Gardens at the Robert McDougall Art Gallery. An audience of nearly 400 attended, taking the chance to view the works and meet with the sculptors.

Flying Chairs: by Neil Dawson

Neil Dawson has interpreted his sight by suspending five, two metre high aluminium and expanded mesh chairs from guy wires connecting a circle of pillar-like pine trees. Neil suggests the chairs reflect the primary use of the space 16 metres beneath his installation. The mound below is a popular resting and conversation place for visitors to the Botanic Gardens.

Lysaght Garden: by Jeff Thomson

In his work, Jeff Thomson celebrates the qualities of corrugated iron, his chosen media. The many ways in which the material can be stacked, rolled, layered and jointed. The material the sculpture is constructed of actually becomes the sculpture itself.

Jeff suggests the sculpture should first appear to the viewer as a random grouping of materials but upon further inspection, the sculpture begins to appear as the carefully calculated sculptural arrangement that it is.

The namesake *Lysaght* is derived from the title of the original tradesman reference manual - *Lysaght Referee*.

Gone Fishing: by Philip Price

This steel and fibreglass sculpture depicting a sailing ship is suspended 14 metres above the ground by a steel rod and anchor. The sculpture is intended to have several different levels of meaning. Initially the work appears to show a sailing ship anchored in a quiet bay, flanked by trees.

The viewer observes the scene from the bottom of the ocean floor as the boat floats on an imaginary waterline above. This gives a very innovative view of a scene many New Zealanders would normally recognise from above the waterline.

On a more symbolic level, Philip questions our place in the world, and makes an historical reference to the settlement of Canterbury.



Friends of the Robert McDougall Art Gallery

President—Hilary Langer 348 3982
Vice President—John Small 379 2185
Treasurer—Chris Bocket 355 7133
Secretary—Ann Watt Answerphone—379 4055



AGM

The annual general meeting of the Friends will be held in the **main gallery** on **Friday 4 March** starting at 7pm with a short formal meeting followed by wine and cheese, then at 8pm a talk by Sir Miles Warren entitled "Gallery in the City".

Scholarship Winner

The 1993 award for the Friends Scholarship at the University of Canterbury School of Fine Arts was won by Dorothee Pauli, a third-year student in art history who is enrolled for an Honours Degree for 1994.

LocArt

At **1.50pm on Sunday 20 February** up to fifty Friends can be accommodated for a visit to College House, 100 Waimairi Road. Meet on the steps of the foyer. Dr Alex Baird will show the group the excellent collection of New Zealand art held by the College.

On **Wednesday 9 March** Dr and Mrs Buchan will show their collection of art to a small group. Meet outside 47 Marama Crescent, St Andrews Hill, at 10.20am. Maximum of 10 for this visit, so please book by answerphone (379-4055), and cancel if necessary.

Speaker of the Month

February: On 16 February Julie King of the School of Fine Arts will give an illustrated talk about Olivia Spencer Bower, and Malcolm Ott, a trustee of the Olivia Spencer Bower foundation will discuss the work of the foundation.

Venue: **Main Gallery** at 10.30am.

March: On 17 March Professor John Simpson will give an illustrated talk entitled: Egypt: A Dream Realised.

Venue: **Main Gallery** at 10.30 am.

Artwatch

This programme will be continued in 1994, but with a difference. It will be in the main gallery at **11am on the first Sunday** of each month. The first showing will be on **6 April** - 'Turner at the Tate'. A full programme will be on a separate sheet in the next Bulletin.

Christmas Party

A piper was the main entertainment at this very successful function. Hilary Langer spoke of the Friends' contribution to the restoration of the stained glass windows, which were then exhibited to perfection in the gallery. She also handed over to John Coley the Olivia Spencer Bower painting of Ngaio Marsh which the Friends had purchased for the gallery. Lady Christina McCombs, who has been a Gallery Guide for ten years, was presented with life membership to the Friends.

Potter at Work

Admirers of David Brokenshire's pottery had every opportunity to find out how he achieves his marvellous effects during a LocArt visit to his studio high up on Clifton Hill. Unlike potters who craft earthenware or stoneware, he obtains a beautiful translucent effect by using porcelain, a smooth malleable material which after firing at 1300°C, should 'ring like a bell' - to quote Marco Polo after his first visit to China. Several techniques were demonstrated, ranging from uncomplicated pinch pots to rolling out the porcelain like pastry and wrapping it around forms to obtain different shapes, then decorating them by scoring and indentations. David made it all look deceptively easy and simple. More ambitious designs involved folding and pleating thin sheets of porcelain inside a bowl or creating a variety of surface effects with a comb, a

wooden roller or spatulas. Looking out to the rocky shore and the ocean spreading out below the studio, one could see where the inspiration for many of the seashell effects had come from. Mastery, with a touch of magic!

FORMAG NEW MEMBERS

Mrs M D Acland
Janice Blazey
Mrs L M Boyle
Shirley Bradstock
Mrs Susan Cordell
Mr I E Martin
Mrs Nonie Shand
Annette Middlemass

Hon Life Membership (gifted by friends)
Lady Christina McCombs



David Brokenshire making porcelain pots for Locart visit.