

Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Another Happy Clown, 1980, oil on canvasboard, 270 x350mm
Private collection, Christchurch. Photo - Auckland City Art Gallery

Fomison: What shall we tell them?

29 July -11 September

The artist Tony Fomison died at the age of 50, on 7 February 1990, after collapsing at the Treaty Celebrations at Waitangi. His death was tragically premature, leaving a considerable gap in New Zealand's art history.

During his controversial 30 year career, Fomison was recognised as one of New Zealand's most extraordinary artists. His art does not fit easily into any of the categories we have become accustomed to. While regarded by some as a Gothic curiosity, it is seen by others as expressing with exceptional force some of the deepest issues of our culture.

"The City Gallery is honoured to launch this major retrospective of Fomison's work, the initiation of which has attracted wide institutional and public support, as well as the backing of family and associates," says Paula Savage, City Gallery Director.

Works have been gathered from public and private collections throughout the country, showing Fomison as one of the most compelling and important artists of his generation. The exhibition, curated by writer and freelance curator Ian Wedde, forms a large part of the gallery's contribution to the 1994 Festival of Arts.

The show will also include items from Fomison's extraordinary collection of curios and naive art. His painting

logbooks also provide a viewer with insight into his working methods and his complex and intriguing character. Portraits of Fomison by leading New Zealand artists Richard McWhannell, Philip Clairmont and Mary McIntyre add their interpretation.

The exhibition reflects Fomison's lifelong involvement with indigenous cultures. Curator Ian Wedde says of Fomison, "He was a fine artist, a shrewd scholar with an unflinching commitment to cultural risk taking."

Hands and faces dominate many of Fomison's paintings. They form an elementary index of fear and emotion. Hands in gestures of blessing or curse, healing or violence; faces which press up against the picture surface, often distorted and too close for comfort.

Among the 100 works that make up **What shall we tell them?** are works that pertain to the artist's strong archaeological and ethnographic interests. Included are a dozen 1980s lithographs, in conjunction with samples of his tracings of ancient Maori rock shelter drawings.

Fomison, **What shall we tell them?**, is presented by the City Gallery, Wellington and supported by QEII Arts Council which, in association with Alan and Jenny Gibbs, GP Print and Communication Arts, is also supporting the City Gallery, Wellington's publication of a definitive 192 page catalogue including essays by writers from New Zealand, USA, Samoa and Australia.

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

Christchurch City Council



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Botanic Gardens Christchurch

Infidels of the Hindu Kush

28 July - 12 September

Between October 1991 and June 1992 freelance graphic designer illustrator and teacher Ken Hall lived for eight months in Pakistan carrying out volunteer mission work. Part of that time was spent among the Kalasha who live in three valleys of the Hindu Kush on Pakistan's North West frontier.

The purpose of Hall's visit among these people was to illustrate primary literacy material that was being produced in the Kalash language written by and for the Kalash. The Kalash or Kalasha tribe have held on to their religion and traditions. Their culture which is unique includes art, particularly painting.

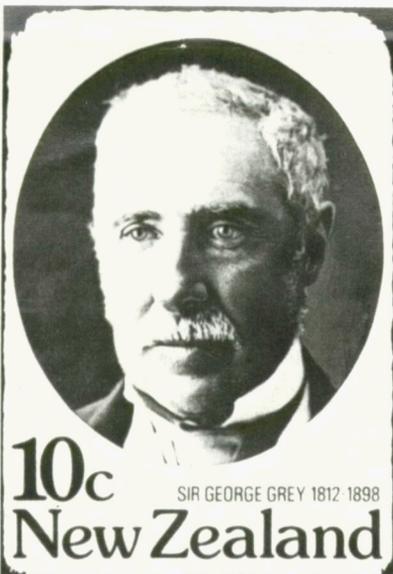
Every year during the time of the winter festival as a part of festival paintings engage whole families. At the same time ritual paintings are also made on the temple sanctuary commemorative of the past.

This exhibition comprises photographs Ken Hall took which document Kalash society, focusing on images of carving temple painting and the people. Also included are alphabet illustrations he made and paintings and craft objects of the Kalash.

The Kalash culture which Hall has documented has special qualities. They are among the last of the world's tribal people whose close integration of life and culture are still very much intact. However the Kalash are already under threat from not only the cash economy of the outside world but also they are a minority among a Moslem majority. Within a generation the uniqueness of their culture may be totally lost.



Kalasha woman dancing, Serawat Shah 1991



Allan Mitchell, design rough for 10c stamp. Sir George Grey. 1979 Three Statesmen Issue.

Postal Portraits

3 June - 17 July

Postal Portraits is the result of an initiative by the New Zealand Portrait Gallery / Te Pukenga Whakaata, supported enthusiastically by New Zealand Post Ltd.

As with the 1990-92 touring exhibition, Postal Impressions, the impetus for the display's thematic is the rich resource contained in the New Zealand Post Museum Collection, previously the New Zealand Post Archive. The collection which now forms part of the Museum of New Zealand Te Papa Tongarewa collection contains the country's most complete record of historic, indigenous and foreign stamps and associated postal history material. By extension it is an invaluable treasure trove for the exploration of our constitutional growth, our social development and a record of some of the milestones which shaped our nation.

Postal Portraits uses these resources as a springboard for the exploration of portraiture in the official arena. As an exhibition it is as much about identity as it is about portraiture.

The depiction of royalty and the promotion of New Zealand's natural landscape provided the bulk of postal imagery during the first 100 years of the country's postal history. Since the 50s, however, there has been a gradual loosening of the monarchical links as we started to explore or invent an image of ourselves beyond royalty or the obvious grandiose landscape. The depiction of prominent New Zealanders on our stamps is part and parcel of more profound changes and shifts in our cultural landscape.

Through original design work, source materials for those designs such as paintings, prints and photographs, as

Dame Eileen Mayo and the British wood-engraving Tradition

Written by Jillian Cassidy

In 1972 the Robert McDougall Art Gallery purchased four wood engravings by the British-born artist, Eileen Mayo: *The Doves* and *New Year*, 1951, *Bread and Wine*, 1952 and *Mother and Son*, 1954. These exquisite little works were an important acquisition for the Gallery in that apart from Eric Gill's *Teresa and Winifred Maxwell*, 1923, they are the only examples of modern British wood-engraving in the collection. Eileen Mayo's meticulously crafted and expertly finished wood-engravings are among the finest examples of work in this medium produced in Britain during the twentieth century.

Eileen Mayo's acquaintance with wood-engraving may well have begun as a child in the first decades of this century. In England the source of the best wood-engravings was the book. Late Victorian freelance engravers such as Kate Greenaway and Walter Crane, for example, had created superbly crafted and designed wood-engravings to illustrate children's books. Eileen Mayo was born into a highly educated and articulate family where, no doubt, books illustrated with wood-engravings would have been given to her to look at. Indeed, one book illustrated by Crane, *Baby's Own Aesop*, (1887), remained in her possession until her death earlier this year. Furthermore, her maternal grandfather, Albert Barnes-Moss, had his own printing business. Early in her life she would probably have handled engraved pieces of boxwood in his workshop and watched the way in which the wood-block and type were locked together and printed.

Natural history was another area that stimulated the production of high quality wood-engravings in Britain and these were not without influence on the young Eileen Mayo either. Although her initial interest in natural history was fostered by her scientist father, Hubert Mayo, her keeping of a 'Nature Diary' (which is now in the Tate Gallery Archive in London) in 1920, at the age of fourteen, appears to have been, in part, the outcome of her interest in the carefully detailed natural history wood-engravings of the period. The linear style of her early drawings at the bottom of most pages in her diary have much in common with the descriptively engraved lines of natural history wood-engravings.

Eileen Mayo produced the prints in the McDougall collection at a time when wood-engraving was one of the more popular graphic techniques in Britain. But as an original art medium it had had a chequered career. The excellent reputation it had enjoyed for originality and technical excellence since the time of Thomas Bewick (1753-1828) plummeted with its application to industry in the late nineteenth century. In the name of commerce wood-engravings were mass produced for mass consumption.

Engravers, forced to meet deadlines, seldom had time to accomplish little more than hastily and often poorly drawn sketches; photographic or 'process' engraving, in which original drawings were photographed and then transferred on to wood-blocks resulted in printed images which looked like pale ghosts of the originals. The traditional expectation of expertly engraved lines and crisply printed images was replaced by a "craft" which imitated the technicalities of other arts. But just prior to World War I British wood-engraving, which had been so bitterly criticised by print connoisseurs for its degeneration into little more than a 'mechanical device, an imitative process,' was metamorphosed. The time was ripe for wood-engraving to shed its lack-lustre reputation as a second-rate craft and to re-emerge as an original art form. The critic Hubert Furst urged wood-engravers to stop thinking 'in lines and in terms of imitation, ie of a design originated by pen or pencil or even by brush, rather than by the material and the cutting tool.' Wood blocks posed new problems and prompted new approaches not possible in painting and it was this realisation which led artists to experiment with cutting techniques and to adopt new approaches to the spatial organisation of forms.

A shortage of materials and commissions together with the difficulty of working on a large scale during the war years led many of the artists of the period to see the woodblock as a challenging, convenient and exciting medium to experiment with. Indeed, Wyndham Lewis said 'to design on wood was like creating a miniature sculpture'. The rise in the popularity of wood-engraving in Britain was such that by the 1920s the Slade School of Art, University of London, introduced wood-engraving into its teaching programme in response to a popular demand for a course in book illustration. Although Eileen Mayo attended the Slade School of Art in the early 1920s, initially she showed no interest in the wood-engraving classes: her ambition was to be a painter and she accordingly concentrated her energy on

drawing, anatomy and studies in perspective.

She was first introduced to wood-engraving in 1925 by Noel Rooke, a leading practitioner in the field and the Head of Book Production at the Central School of Arts and Crafts, London. The establishment of the Central School had been inspired by the Art Workers' Guild, an all-male association, founded in 1884 by two leading architects, Phillip Webb and William Lethaby. Rebellious against the Royal Academy's ruling that works of a craft nature could not be exhibited alongside the so-called fine arts, they had opened the Central School in 1886 as the first centre in London for training specifically in the crafts. From the outset the staff consisted entirely of young men with avant-garde ideas, rather than older more established artists. Rooke, a first generation student, was appointed to the staff of the Central School in 1905 to teach book illustration. His philosophy of teaching was based on the principles of the Arts and Crafts movement; he was interested in wood-engraving for its own sake rather than as a form of book illustration and had long experimented with it as an art form in its own right. 'A good print,' he said, 'is as unlike a drawing as anything can be. Good draughtsmanship is, if it were possible, even more necessary in making a print than in making a drawing ... it is a combination of apparently contrasting qualities, aloofness and vitality, which makes a good print unlike anything else in the world.'

When Rooke began teaching original wood-engraving at the Central in 1912 he exerted a strong influence on the development and acceptance of the medium as an authentic art-form in Britain. Many leading women wood-engravers (most of them Eileen Mayo's contemporaries) were taught by him: Lady Mabel Annesly (who later emigrated to New Zealand), Dorothy Haig, Muriel Blomfield-Jackson, Clare Leighton, Rachel Marshall and Margaret Pilkington had all been his students. Gwen Raverat and Gertrude Hermes, although not trained at the Central, were also leaders in the field of wood-engraving. The emergence of Eileen Mayo and many other notable women-engravers in the 1930s and 1940s was a remarkable phenomenon. Although wood-engraving had a long ancestry in Britain the role of women who wished to work in it had been clearly circumscribed in earlier times. Young, unmarried women from the lower classes were often employed in printing but they were not permitted to become apprentices and consequently they rarely progressed any further in the trade than making envelopes. However, the position of women in the print business changed in the 1840s with the establishment of a female equivalent of the Normal School of Design for men. The school opened in 1842 in Somerset House, London, and its aim was to equip young women of the middle-class with skills to enable them to earn a living. To this end the teaching of wood-engraving was introduced in 1849 by Mrs Fanny McIan, Superintendent of the School. But this



New Year 1951, Wood engraving, Robert McDougall Art Gallery Collection



Cat in a cherry tree 1947, Wood engraving, Private collection

venture was not without opposition. In an industry that was already perceived as being over-subscribed to in terms of "man"-power the infiltration of women was not universally welcomed. However, wood-engraving was seen by the education authority to be one of the means by which women could earn a living. Consequently, female students were taught to draw and to practise engraving on pieces of boxwood in preparation for future employment as reproductive engravers. But no matter how skillful these women became, they always remained subservient to their male counterpart in the industry since their main task (and training) was to faithfully reproduce the designs of others on boxwood.

One of the major appeals of original wood-engraving to women of the early twentieth century was that the medium was without a feminine tradition and this gave them the freedom to explore the medium creatively. A number of women artist-engravers worked as illustrators and in this capacity they were closely associated with private presses. Eileen Mayo's eight colour wood-engravings to illustrate *The Bamboo Dance and other African Tales* were printed by Douglas Cleverdon at the Clover Hill Press in 1937. Clare Leighton was associated with Victor Gollancz in the publication of her writings on wood-engraving; Collins published two further books written and illustrated by her in 1939.

It would appear that in the 1930s Eileen Mayo was preoccupied with lithography, rather than with wood-engraving. This may not have been by choice. The necessity of having to earn her own living often meant putting her own preferences aside and accepting whatever work was available to her. In 1931 the excellence of her training at the Central School with its broad approach to the various disciplines of printmaking, secured work for her as a lithographer at the Baynard Press, London. (It was this press that later printed a number of her books for the publisher Pleiades Books). That the Baynard did not specialise in any one particular area of printing was unusual

since at this time the practice was for most artists to specialise in only one field of printmaking; a printmaker in the first half of the twentieth century was either an etcher, a lithographer or a wood-engraver. Each print medium had its own society, exhibition venue, printer and coterie of collectors. The Baynard had been influenced by the teachings of William Morris and as a consequence it had a catholic approach to all media associated with the printing industry; its aim was to improve the standard of every level of craft associated with the it. Eileen Mayo's early writings reveal that her own philosophy was completely in accord with the high level of excellence aspired to by the Baynard. She saw no unnatural division between the Fine Arts and the Applied Arts. "I think", she wrote, "that we are now returning to the concept of the artist as being a workman who designs and/or makes things for our everyday lives as beautiful as they can be. This includes architects, industrial designers, potters, weavers, designers of advertisements, magazines, books, murals, stained glass and even postage stamps". An admirable summary of Eileen Mayo herself!

In Britain during the 1940s there was a strong demand for single black and white woodengravings which were designed specifically to hang on the walls of private homes. This was a change in fashion from what had been preferred in the 1920s and 1930s when the middle classes purchased drypoints and etchings, surrounded them with large white mounts and thin black frames and hung them in rows in halls and on walls in important rooms. In

Self Portrait 1951, Pencil Drawing, Private Collection

contrast to the intaglio prints the bold and starkly graphic nature of the single black and white wood-engraving was well suited to complement the austerity of the modern interior of the period. *The Doves*, *New Year* and *Bread and Wine*, represented in the McDougall collection, were designed in direct response to the demand for single prints and were first exhibited between 1946 and 1952 at the Craft Centre, Hay Hill, London. *Mother and Son*, (one of the artist's first Australian prints,) was engraved in 1954, the year following her emigration to Australia and exhibited at David Jones', Sydney, in 1955.

The small scale and introspective nature of wood-engraving appealed to Eileen Mayo; the severity of the discipline suited her meticulous approach. The four works in the McDougall collection are characteristic of her style: they are crisply defined, vigorous and carefully balanced, with a controlled degree of stylisation and a sure sense of drawing and design. Like her contemporary, Clare Leighton, she used strong contrasts of black and white - black to define the forms, and finely engraved white lines to create texture and to open up the solid areas of black ink to suggest light.

Eileen Mayo worked within a long tradition of women wood-engravers for whom Nature was the chief inspiration. Hundreds of working drawings, accompanied by copious notes, reveal her fascination with natural forms and an eagerness to record every detail. The wood-engravings in the Robert McDougall Art Gallery collection show the artist working in her own favoured field. Whilst they draw their authenticity from her careful observation of nature, at the same time they go beyond the realm of naturalism to stimulate the imagination by their lyricism, their strongly organised shapes, velvety textures and infinite detail.



well as associated items and memorabilia, visitors will be able to revisit old acquaintances or discover new ones.

The exhibition has been made possible with the generous assistance of Alan Meek, Jane Reynolds, Russell Watson and Eric Adank of New Zealand Post Ltd; Judy and Bill Williams and Bill Oliver of the New Zealand Portrait Gallery.

Floortalk

Luit Bieringa will give a public floortalk about **Postal Portraits**.

Saturday 4 June 2 p.m.

Meet in the Centre Court.

Free Admission

Ian Lochhead will give a public floortalk titled **Tomorrow's Architectural Heritage** on 3 June at 2pm.

Meet in the Annex.

Free Admission.

Staff

Penelope Jackson who has been the gallery's Education Officer since 1989 is leaving us to live in Australia.

Penny's enthusiasm and initiative has contributed to an expansion of the gallery's public programmes. For several years Penny has also written regular features for The Christchurch Press on works in the collections which readers have greatly enjoyed.

We wish her all the very best and thank her for what she has done for the gallery and public alike.

New Members

Sarita Bishop

Richell Byers

Mrs Natalie Clothier

Mr G and Mrs B Fitzgerald

Mrs J Hamer

Nicolas Hamilton

P Mary Mackay

R.G. and K.S. Malcolmson

Nykola May

Dr and Mrs Molloy

Mrs M W MacLachlan

Diana Proctor and Eric Scott

Lesley Symington

J. I. Van der Lingen and J Bowring

C N Worsley RBA

28 July - 11 September

During the first two decades of this century the artist Charles Nathaniel Worsley was a constant exhibitor at art society exhibitions throughout New Zealand. His picturesque watercolours of Europe were particularly popular.

Largely a studio artist Worsley did however work out of doors making watercolour notes and studies. Most of his painting of European subjects were developed from such preliminary work.

Born at Sidmouth, Devon, Worsley received his initial art training in London. After several years he furthered his studies at art colleges in Antwerp and Paris.

During the late 1880s and through the 1890s his travels around Europe were extensive and he lived for short periods in Holland, Portugal, Spain, France, Germany and Switzerland. The product of this travelling was hundreds of sketches and watercolours.

From 1888 he exhibited at the Royal Society of British Artists, the Royal Academy, London and elsewhere. In 1897 Worsley and his wife decided to leave England. Mrs Worsley suffered from asthma and was strongly advised to seek a better climate. New Zealand was chosen as a place where it was thought her health might improve. It was also a country, it was perceived, which offered distinctive scenery for traditional landscape artists. Shortly after arriving Worsley lived in Gisborne then in Wellington and in 1901 moved to Christchurch. Over the following twenty years there were a succession of shifts around New Zealand and he lived variously at Nelson, Napier, Auckland and returned to Christchurch on two occasions, the last in 1920. Between some of these moves he travelled back to England and the Continent on painting trips. It was during one such

extended visit that he died suddenly at Brescia, Italy on 27 April 1923.

Worsley was keenly drawn to the picturesque aspects of the English and Continental landscape but did not remain uninfluenced by Romantic Realism, often choosing subjects that involved a personal view of contemporary life in European cities with depictions of ordinary people engaged in simple daily tasks. Worsley's New Zealand watercolours involved less of this emphasis even though his painting excursions through New Zealand were as equally wide ranging as they had been in Europe, resulting in studio watercolours of the landscape that were often grandiose in scale.

This small exhibition comprises works dating from 1897 to circa 1920. Many are from the gallery's own collection but some are from other public and private sources.



C.N. Worsley, *Lake Maggiore*, collection: Robert McDougall Art Gallery.

Images from a Frozen Continent

3 June - 17 July

The American photographer Stuart Klipper has made several visits to the polar region of Antarctica. The first was in 1987 as a participant in the US Science Foundation's Antarctic voyages programme.

In 1989 Klipper was sent to McMurdo Station then on to the South Pole. He received the US Navy's Antarctic Service medal, a rare honour and is one of the few artists to have also received two science foundation grants to work in Antarctica.

In 1991 he made a further visit south and most recently, during November 1993 to

January of this year, travelled to Antarctica on board the new US research icebreaker 'Nathanial Palmer'.

The photographs in this exhibition were taken during three earlier trips.

Stuart Klipper was born in New York in 1944. In the early 1960s he attended the University of Michigan School of Architecture where he studied urban design. Following his graduation he developed a strong commitment to photography and by the mid 1970s his personal philosophy concerning observation was formed. To Klipper his imagery is both symbolic and

metaphoric. In 1987 after his first visit to Antarctica he stated that 'any work explores the nature of place and placement. I quest and wonder and stand in awe', 'the vast emptiness of the pole is laden with spirit'.

Though his Antarctic photographs reveal stark remote icescapes, Klipper believes that Antarctica is 'about as extra-terrestrial as you can get and still stand on this planet'. He does not accept that Antarctica is merely 'beautiful' or cold and forbidding.



Amundsen - Scott South Pole Station, Parhelion, 1989, collection: The Artist.

One Foot Has Not Yet Reached the Next Street

3 June - 3 July

Through the unique, unfiltered lens of Keith Arnatt, discarded objects from the rubbish tip emerge in a new, powerful form. He crosses traditional boundaries between man-made waste and rural splendour, popular and fine art photography.

One Foot Has Not Yet Reached the Next Street is a compilation of eight Keith Arnatt series developed between 1989 and 1992. Inspired by objects in

his local environment, the series *The Sleep of Reason* features rejected concrete animals; *Painters Cans and Canned Sunsets* were developed from an accumulation of paint tins and an experience at a tip; and *Industrial Gloves (Fingers and Thumbs)* is derived from the debris of an abandoned paint-spray workshop.

In the 39 large-scale photographs, Arnatt displays unrevealed depths in industrial dross – objects as useless as a discarded and broken toy or as banal as a cement encrusted brick.

Born in Oxford, England in 1930, Keith Arnatt now lives and works in Wales. He made his reputation nationally and internationally in the 1960's as a conceptual artist using the camera to record his activities – most famously in the *Self Burial* series (Tate Gallery) of 1969. Arnatt has continued to build on his reputation with regular contributions to national and international exhibitions.

The exhibition has been brought to New Zealand and toured by Exhibitour New Zealand with the assistance of the British Council.

Join Sir Miles Warren on a bus trip to view examples of his architectural designs in and around Christchurch

Sunday 12 June 2-4 p.m.

\$10 per person

Limited numbers

To make a booking send a \$10 cheque with your name, phone number and address on the reverse to:

Ann Betts

Robert McDougall Art Gallery

P.O. Box 2626

Christchurch

Confirmation will be made by telephone.

Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133
Vice President—Mark Stocker 365 3895
Treasurer—Robin Hogg 365 4646
Secretary—Anne Watt 379 4055



Goodbye, Penny

The Executive Committee, on behalf of the Friends, would like to wish Penny Jackson all the best when she emigrates to Australia with her family in June. Over the past four years she has won many friends through being the most able and personable of Education Officers and we will be sorry indeed to lose her. As well as her readable features in The Press on items in the collection and her role in curating "White Camellias", Friends will know her as the mentor of the guides and editor of the Bulletin. Penny has undertaken all this and more with infectious enthusiasm and good humour and will be hard to replace!

Speaker of the Month

These functions take place on the third Wednesday of each month, commencing at 10.30am with the serving of tea and coffee. The charge is \$1.50 for members, \$2.50 for non-members.

June: On 15 June, **Max Hailstone**, Dean of the Faculty of Music and Fine Arts, University of Canterbury, will give an illustrated talk entitled "What's so funny about typography?" Main Gallery.

July: On 20 July, **Professor Alan Shapiro**, Department of Classics, University of Canterbury, will give an illustrated talk on "Greek Vase Painting and the Art of Narrative." Main Gallery.

LocArt visit to College House

A party of Friends visited College House on 20 February to view its extensive art collection. Since 1980 when a Trust Fund was established, College House has been building up an impressive collection, under the guidance of Dr Alex Baird. It reads almost like a "Who's Who" of contemporary New Zealand art. Many major artists are represented among the 45 works on display, including Pat Hanly, Philip Truettum, Michael Smither, Bill Sutton, Phillipa Blair, Brent Wong, Joanna Braithwaite and Ralph Hotere. In the Dining Hall, a striking work by Richard Killeen is mounted centrally, while other paintings in vibrant colours enliven the austere architecture of the building. Other works are displayed in the Common Room, Study Centre and Board Room, while particular mention should be made of some outstanding drawings of "The Stations of the Cross" by Michael Smither which make a significant impact in the Chapel. Altogether, it was a most enjoyable and memorable visit.

LocArt visit to Dr and Mrs Buchan

The generous hospitality of Dr and Mrs Buchan gave a small group of Friends the opportunity, on 9 March, to view their interesting art collection which covers a wide range of sizes, media and subject matter. As we progressed from room to room, the stories Mrs Buchan had to tell made it obvious that her association with

the Brooke Gallery led to the family's friendship with many Canterbury and New Zealand artists of note, and an intimate knowledge of New Zealand art. The works range in time from a sampler by a 12-year old girl in 1840, to a charming landscape by Mrs Buchan's grandfather, John Robertson, dating from 1888 and to works by well-known contemporary New Zealand artists. Prominent in the collection was the well-known Toss Woollaston "Moment of Turmoil" of the Buchan family and several portraits by him when he was staying as a guest in their home. It was a privilege for us to see works by Truettum, Spencer Bower, Bancroft, Brokenshire, Macfarlane, Hotere and Fomison, to name but a few, and to study at leisure the wide range of techniques used by these artists. The charm of this collection lies in the fact that many of the artists are friends of the Buchan family. Besides being a wonderful example of the best in recent New Zealand art, the collection also appeals as part of an intimate family environment. We are grateful to the Buchans for sharing it with us.

Speaker of the Month: Pat Unger on W.A. Sutton: Painter

At the monthly meeting of the Friends on 16 March, Pat Unger painted us a "pen portrait" of Bill Sutton, the man and personality. She emphasised the truly professional way he approaches his work, his love of Christchurch and Canterbury—wholly evident in his portrayals throughout the years—and also his strong affection for Italy. This address was a fitting forerunner of the evening function launching the book "W.A. Sutton: Painter."

The Hazard Press chose Bill Sutton as their first subject for an art series and Pat was chosen as the writer. A loosely defined outline of the book was mooted and after some discussion, it took the form of several essays of chapters. These included a couple by Bill himself, dealing with his family background; the rest, by Pat, outlined his artistic environment, a contemporary assessment of his art and a further chapter summarised his involvement with this city. The book was written with a specific audience in mind—the general reader and students at Bursary and first-year University levels. There are many black and white illustrations and 48 stunning ones in colour. From first suggestion to completion, the book has taken about two-and-a-half-years.

The Robert McDougall Art Gallery holds some 250 works by Bill Sutton. He also gifted in 1989 many of the watercolours painted on his visit to Italy in 1972. They had been published

in a book entitled "Watercolours of Italy" in 1975.

There is no doubt at all that "W.A. Sutton: Painter" is one of New Zealand's living treasures.

Speaker of the Month: Elizabeth Caldwell

On 20 April Friends enjoyed meeting Elizabeth Caldwell, Contemporary Curator of the McDougall. As co-curator of the "Off Centre" exhibition, she gave an illustrated talk about its aims and the artists involved in it. Planned as part of the 1993 Suffrage Centenary celebrations, "Off Centre" focuses on women artists working outside the main urban centres of the lower South Island. Their work is an expression of self-identity, in many cases showing a strongly expressive quality. Elizabeth's comments on meetings with the artists were revealing. In most cases the fact that they are women artists is not of importance to them; more crucial is their geographical isolation. It is hard to achieve recognition for artists living "Off Centre" and this the exhibition aims to provide.

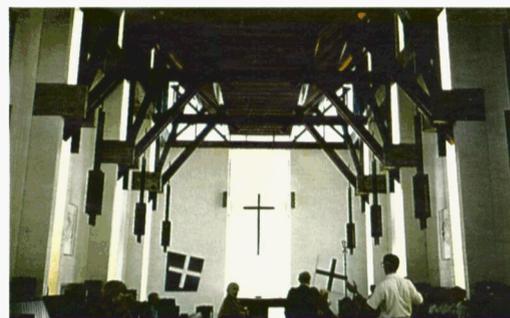
LocArt Coming Events

(1) A maximum of 20 Friends may join a LocArt visit to the wood-sculptor Gary Arthur's workshop/studio on Thursday 7 July. Please meet June Goldstein at 9.50am outside 63 Rose Street, Spreydon. To book (or cancel), ring the answerphone on 379-4055.

(2) A maximum of 20 Friends may join a LocArt visit to the painter, Alison Ryde's studio on Saturday 17 September. Please meet June Goldstein at 1.50pm outside 20 Helmore Lane, Fendalton. To book (or cancel), ring the answerphone on 379-4055.

Artwatch

The former Vice-President of the Friends, Margaret-Ann Tan, has kindly offered to help to co-ordinate the programme on a bimonthly basis but any further volunteers would be appreciated. The next videos to be shown are on two major French paintings of the nineteenth century, *Liberty Leading the People* and *Sunday Afternoon at La Grande Jatte*, both on Sunday 19 June at 11am.



LocArt Visit to College House

Art Annex

Aoraki/Hikurangi
22 June-7 August

Aoraki/Hikurangi is an exhibition of contemporary Maori art curated by Elizabeth Caldwell and the McDougall's honorary Maori curator, Jonathan Mané-Wheoki. It forms a part of the celebrations taking place to honour the centenary of Sir Apirana Ngata's (1874-1950) graduation from Canterbury University with a Bachelor of Arts. Ngata was New Zealand's first Maori graduate and went on to gain a Masters in Political Science and a law degree. As a member of the Young Maori Party he was elected to Parliament in 1905 and held the Native Affairs portfolio for 35 years. Although Ngata was very successful in the European world, he never lost sight of his Maori heritage and was dedicated to the preservation of Maori culture in an increasingly Pakeha environment. As his son Heneru Ngata wrote:

'There has always been one purpose, and one only in his life: the keeping alive of Maoritanga by adjusting its more material elements to the changing demands of the times, and reclaiming its more spiritual and cultural values in the face of those changes.'

Ngata is seen to be responsible for the resurgence of Maori culture in the early part of this century. Through his encouragement many traditional arts such as carving, weaving, song and dance were revived along with Maori pride.

The kaupapa (purpose) of this exhibition is to acknowledge and symbolise, through the work of contemporary artists, the historic meeting during the centenary of Ngata's people, the Ngati Porou from the North Island's East Coast, and the Ngai Tahu of the South Island. The exhibition's title *Aoraki/Hikurangi* refers to the geographical location and the whakapapa of each iwi. Hikurangi is a mountain sacred to the Ngati Porou, who believe that Hikurangi was the first part of Maui's great



Peter Robinson, *Untitled*, collection: on loan from Claybrook Gallery.

fish to reach the surface. Maui's canoe and broken bailer can still be seen on the mountain's side. Aoraki was a voyager on the Araituru canoe which was wrecked in a storm. Aoraki survived, struggled to shore, and travelled inland. Yet like many of his companions he turned to stone and formed Mt Aoraki (Mt Cook). In another version of the story Aoraki was a celestial visitor whose canoe, Te Waka-a-Aoraki, ran aground and turned into the South Island. As Aoraki and his brothers clambered to the high side of the canoe they were

transformed into snowy peaks.

Aoraki/Hikurangi features six artists from each iwi. They are Cath Brown, Jacqueline Fraser, Ross Hemera, Peter Robinson, John Scott and Areta Wilkinson of Ngai Tahu descent and Ngapine Allen, Steve Gibbs, Robert Jahnke, Robyn Kahukiwa, Baye Riddell and John Walsh of Ngati Porou. The exhibition will include paintings, sculpture, wall reliefs, photography, ceramics and jewellery. Catalogue printing assisted by Te Waka Toi.



W. A. Sutton and Lady Hay at the W. A. Sutton book launch.



Robert Jahnke, *For King and country* collection: private.

Coming Events

June

- 3 Postal Portraits opens to the public
- 3 Images from a Frozen Continent opens to the public
- 3 One foot has not yet reached the next street Keith Arnatt opens to the public
- 4 Saturday Club
- 4 Floortalk: Postal Portraits
- 11 Continuing Club
- 12 Bus Trip: Sir Miles Warren
- 15 Speaker of the Month: Max Hailstone, Main Gallery, 10.30am
- 16 Kilmarnock Club
- 22 Aoraki/Hikurangi opens to the public

July

- 2 Saturday Club
- 9 Continuing Club
- 20 Speaker of the Month: Professor Alan Shapiro, Main Gallery, 10.30am
- 21 Kilmarnock Club
- 28 C N Worsley R.B.A. opens to the public
- 28 Infidels of the Hindu Kush opens to the public
- 29 Fomison: What shall we tell them? opens to the public