

Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Athenian red-figure calyx-krater, Logie Collection.

Director: Tony Preston, Senior Curator: Neil Roberts, Administration: Zena Cooper, Jenny Barber, Pamela Jarman, Art Annex Curator: Elizabeth Caldwell, Art Annex Supervisor: Simon Mulligan, Conservator: Lynn Campbell, Custodian: Harry Ipenburg, Education: Ann Betts, Judith Hoult, Exhibitions: Spencer Pullon, Gary Collins, Information and Shop: Merilynne Evans, Alexandra Ott, Maintenance: Denise Paulger, Registrar: Anna Crighton, Technician: Martin Young, Weekend Custodians: Merilynne Evans, Susan Leckie, Ben Whyman, John Mottram, Tony Webster, and Gwen Searle.

Christchurch City Council



The Robert McDougall Art Gallery
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Botanic Gardens Christchurch

Mother City and Colony

16 September–29 October

This is an exhibition of major classical Athenian and South Italian Vases made between the sixth and fourth centuries B.C. and assembled from important collections in New Zealand and Australia.

Several are currently on loan to the University of Canterbury Classics Department from a private Melbourne collector. The remainder are master works from, and recent acquisitions to, the internationally recognised James Logie Memorial Collection at the University of Canterbury.

It is more than ten years since we last enjoyed an exhibition at the McDougall like this one which will feature the exquisite works of ancient Greek artists. Many of these works are new to the city; the majority newly arrived in New Zealand. **Mother City and Colony: Classical Athenian and Southern Italian Vases in New Zealand and Australia** has been organised by Alan Shapiro, Professor of Classics at the University of Canterbury and an international specialist in Classical Greek Art.

It includes fine examples from the greatest period of Athenian vase-painting, as well as works which have been authenticated as

coming from three workshops established in the later fifth century by Greek colonists in Southern Italy. These were the Lucanian, Apulian, and Campanian workshops, where the shapes and decorative techniques used illustrate well the continuity of the ceramic traditions from the homeland in Greece.

Often the scenes depicted in red or in black figure work are from Athenian drama attesting to the popularity of Greek culture among the 'colonials'. For us they renew the stories, myths or legends we associate with the dawning of European civilisation.

One special highlight is a large Panathenaic prize amphora. It was made in the leading Athenian workshop of the early fifth century B.C. to be awarded to the victor at

an important public ceremony. Large and beautifully decorated, it is without doubt, the finest example of its kind to be seen anywhere in the southern hemisphere.

A fully illustrated catalogue, prepared by classics students at the University of Canterbury under the direction of Professor Shapiro and consultant Dr Beth Cohen of New York, will accompany the exhibition.

There will also be a special weekend Symposium on Saturday 30 September 10am-4pm. Organised by the McDougall in collaboration with the Continuing Education Department of the University of Canterbury, this will focus on the arts of Ancient Greece. It will help us place the vases within the broader context of the

civilisation that produced them and so help us better to appreciate their beauty and meaning. Professor Alan Shapiro, Professor Chris Dearden from Victoria University, Wellington, Roslynn Bell of the Logie Collection. Dr Patricia Hannah and Mr Robert Hannah of the University of Otago will be discussing and illustrating some of the latest findings and areas of classical research, and participants will have the opportunity to share the day with enthusiasts, students and with highly specialised and knowledgeable experts in the field of Greek Vase Painting. For further details or enrolments please contact the Education Section, McDougall Art Gallery or the Centre for Continuing Education at the University of Canterbury.

Welcome to Tony Preston our New Director

Tony Preston started with us as our new Director on 10 July. He was formerly Chief Education Officer at the National Gallery of Victoria which has Australia's, and in fact the Southern Hemisphere's, oldest and richest art collection.

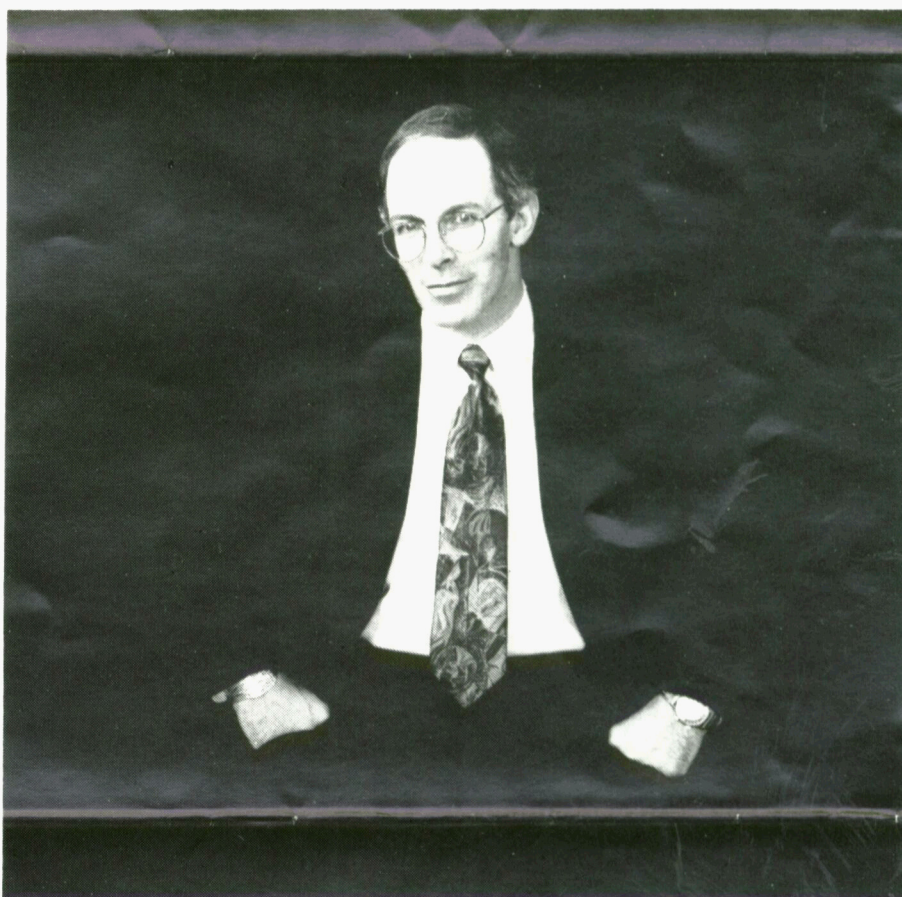
He says he is particularly pleased to be joining the McDougall at this exciting stage in its history, with the challenge of a new Gallery on the drawing board, and Council's declared aim of a foundation stone laid for the city's 150th anniversary celebrations in 2000.

Tony believes the new Gallery, which Council hopes to complete for \$20 million, by 2002, must be more conveniently located for visitors, and offer safer after hour access than the present building. Despite the obvious architectural appeal of the McDougall with its garden outlook, the building was considered inadequate by consultants 30 years ago!

Originally from our sister city Adelaide, Tony has a B.A. majoring in Fine Arts and English, Post Graduate Diplomas in Education and Museum Studies and is a Fellow of the Royal Society of Arts, London. In 1985 he was awarded a J. Paul Getty Trust Scholarship in America and chosen as one of three overseas participants for the Museum Management Institute at Berkeley University in San Francisco.

He has been a keen sailor since schooldays, (although he says that he prefers warmer water), and has travelled widely not only in Europe, but in Asia, both Americas and Africa.

Now he is with us in Christchurch he also says he is greatly looking forward to rediscovering the Canterbury region which he first visited in 1966-67 during his undergraduate days. We all hope he finds some spare time to do so, and most warmly welcome him to Christchurch and to his important position at the McDougall.



Tony Preston

New series of Eye Spy programmes

In August we are beginning another of our popular Eye Spy art appreciation courses. Eye Spy II continues a popular programme focusing on highlights from the Gallery's collection.

This programme introduces the master printmakers and the distinctive qualities of their selected printing medium. It looks at the traditional art categories such as 'history painting', 'landscape' or 'portraiture' and contrasts traditional with contemporary treatments, and it looks carefully at the

development of New Zealand painting from the works of the early explorers to those of contemporary artists working today.

Eye Spy involves five sessions which are being held on Tuesdays 10.30am to 12 noon starting on 8 August, and on Fridays 10.30am to 12 noon starting on 11 August. The group size is limited to just 12 as some works will be viewed in the basement storage areas, and the fee is \$25.

For further information, or to enrol, please phone 365 0915.

Bookings are essential and we are taking names for the August programme now.

Kidzart 1995

21 September–31 October

Every two years the Gallery organises a special exhibition of children's art. You may recall the Primary Printmakers of 1993. Well, this year we have decided on 'painting and drawing' as our medium and have asked the young artists in our Canterbury region primary schools to work on the theme of 'home'.

It will be interesting to see how the children interpret this theme. They have been invited to move beyond the human 'home'. Concepts like security, shelter, comfort, or family are expected to appear, and certainly, in this challenging and rapidly changing world, it will be fascinating to see just what our junior artists produce.

We sent an invitation, during the second term, to all the Canterbury primary schools. Teachers were invited to register their interest with the first twenty schools who phoned registered as participants and each school was asked to select and send in just four works.

The young artists were told they could use any painting or drawing technique or any medium, but we have had to restrict the size to A4 to ensure that they can all be



My Cat is Dreaming of Fish for Dinner, David McCloughen (Aged 10 years)

matted and framed uniformly.

As with all the McDougall exhibitions, we anticipate that many visitors young and old, will enjoy viewing the work of children. This year's theme 'Home' impacts on the

lives of us all, and it will be very interesting to see how it is interpreted by young artists today. It will also be an important statement to display the art of the children of our region in the main art gallery of our city.

The Living Work of Art

16–24 September

During the Christchurch festival celebrating the twenty-first anniversary of the Wizard's arrival in the city, a special gallery exhibition is planned to explore his identity as 'a living work of art'.

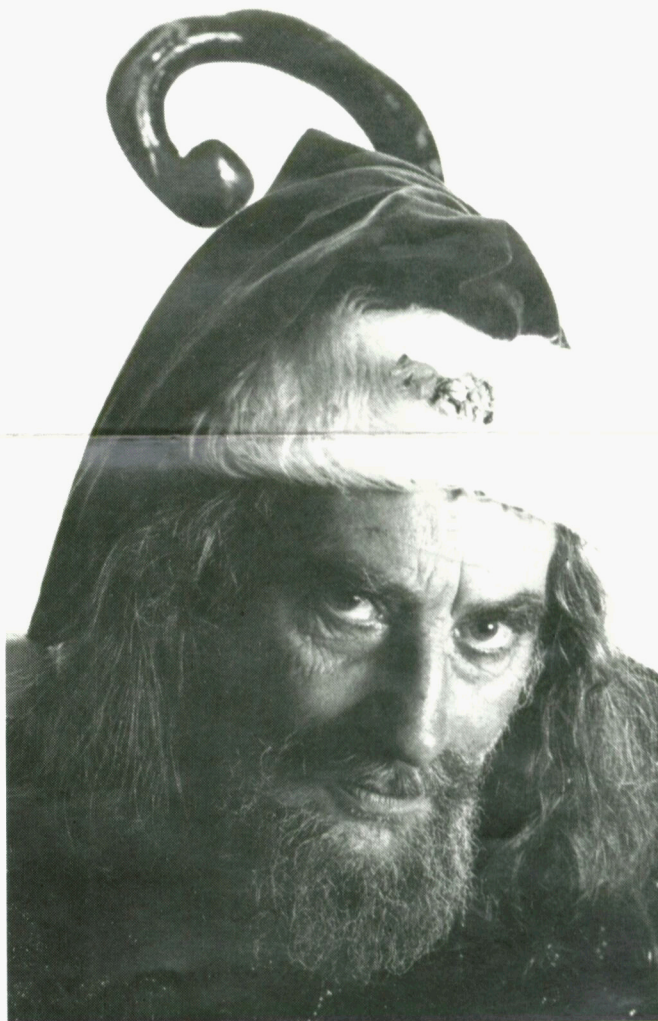
This will take the form of a retrospective display commemorating the 'living work of art' concept. The idea had complex origins beginning in Melbourne between 1971 and 1974. There it culminated in the Wizard donating his body to the National Gallery of Victoria and its acceptance by the Director and Board of Governors. However the 'living work of art' concept was slow following the Wizard as he shifted to Christchurch in 1974.

It was finally acknowledged in 1979 when the Director of the Robert McDougall Art Gallery, Dr Rodney Wilson arranged with the approval of the Christchurch City Council, a transfer of the work on loan to the city.

What we will be showing in the Gallery in September is a collection of commissioned works, documentation and visual memorabilia selected to highlight the origins, progress and attempts to gain acceptance of the concept in Christchurch. As a Living Work of Art there cannot be anything fixed and static. Things are ever-changing as will be revealed at the exhibition opening. The opening will also involve a performance piece which focuses on the living aspect of the art work and its emergence from the conceptual into the real—into a new state of being.

Concurrent with the exhibition there will also be a series of lectures in the city from the staff of the University of Canterbury, School of Fine Arts.

From a preconstructured, symbolic nest the Living Work of Art will be physically launched into flight as a preparation for future developments in the wider world. A fitting final act to the festival week.



The Wizard

Art Annex

Northern Exposure

11 August – 10 September

Northern Exposure presents the work of five Auckland artists. Denise Kum explores a fascination with the properties of the substances, exploiting their differing chemical make-ups. Her liquiferous blue glass objects sit on a table of experiments, making a connection between the laboratory and the studio, and exposing both areas as sites of sensory and scopic practices.

Artist, writer and curator Giovanni Intra is known for his interdisciplinary approach to artmaking and this show reflects recent concerns in his work, creating parallels between artistic and medical endeavours.

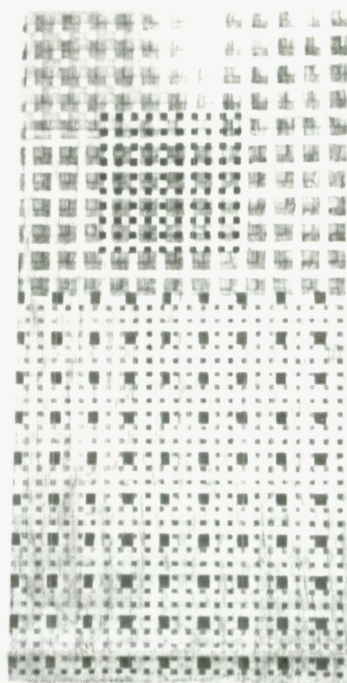
Esther Leigh brings a biomorphic

dimension to the exhibition. Her minimal and ethereal works evoke a sense of the organic forms found in a laboratory while also commenting on the process of perception.

Glenys Brookbanks also works within a minimalist framework. Her work has a tranquil and meditative quality established through the repetition of a grid format and the use of limited colour.

Yuk King Tan as a Chinese New Zealander reflects both a New Zealand and Asian perspective in her work. She examines issues of identity, integration and translation, expressing her dual cultural background. Tan uses traditional Chinese materials bought from Chinatowns and Asian supermarkets where culture is imported, activating notions of alignment and displacement.

The exhibition opening will be held at the Annex on 10th August at 5.30pm.



Incised Panel 4, 1995, Glenys Brookbanks



Stills from Family Line 1993, Veronica Vaevae

Bottled Ocean

15 September – 29 October

Twenty-three emergent artists have united to create **Bottled Ocean**, an exhibition of contemporary New Zealand Polynesian art exploring the theme of 'Pacific Islandness' in New Zealand. While each artist presents their individual approach to the theme, there is a shared dual concern with their New Zealand home and their cultural ties to the Pacific Islands; Samoa, Tonga, Niue and the Cooks. Collectively they feel a tidal pull from the Pacific, yet as artists they also have a need to position themselves within and against the '... modern tribal art market ...'. Therefore their art explores the uneasiness felt from the blurred identity, their assumed heritage and their urban experience.

Bottled Ocean is a multi-media installation which cleverly brings the metaphor of the ocean into the gallery, as the exhibition is held as water within four clear walls. It is but a small part of the vast whole. This effect is heightened by a soundtrack of the Pacific Ocean, created by Wayne Laird, which permeates throughout the exhibition. Also accompanying **Bottled Ocean** is a video entitled *South Pacific Festival 1993*.

Bottled Ocean was originally conceived in 1992 when the touring organisation Exhibitour approached the South Pacific Arts Committee of Te Waka Toi/Arts Council of New Zealand seeking a partnership to develop and tour an exhibition of contemporary work by Pacific Island artists. Together they offered Rarotongan New Zealand artist Jim Vivieaere the opportunity to curate and co-ordinate such an exhibition. After

travelling around New Zealand in 1993 Vivieaere developed the collective work **Bottled Ocean**. With the assistance of the City Gallery Wellington, where the exhibition opened in May 1994, the project was developed for touring in 1994-1995. **Bottled Ocean** then continued to Auckland City Art Gallery and other North Island venues.

Throughout its tour **Bottled Ocean** is presented in constantly changing formations which are an integral feature of the show. New works from each area may be added or works deleted to remain in keeping with the spirit of 'currentness' of the project. The exhibition is installed site specifically into each venue and overseen by Jim Vivieaere.

The Annex's own unique presentation of **Bottled Ocean** will open to a Christchurch audience on Friday, 15 September 1995 at 5.30pm.

It is hoped to involve some of these artists in floor talks. If this is possible, they will be advertised at a later date.

Coming Events

August

- 1 **An Introduction to the World of Gordon Crook: images symbols and dreams. Until 3 September.**
Treasures of the Underworld. Until 10 September
Major works from the Gallery's permanent collection. *Until 11 February*
- 2 **Wednesday I Club—10.30am.**
An art appreciation club meeting.
Wednesday II Club—10.30am.
An art appreciation club meeting.
- 4 **Friday Club—10.30am.**
An art appreciation club meeting.
- 5 **Saturday I Club—10.30am.**
An art appreciation club meeting.
- 8 **New series of Eye Spy, art appreciation classes begins at the gallery, 10.30am.**
Enrolments necessary.
- 10 **Northern Exposure: Opens at the Annex at 5.30pm. Until 10 September.**
- 11 **New series of Eye Spy, art appreciation classes begins at the Gallery. 10.30am.**
Enrolments necessary.
- 12 **Saturday II Club—10.30am.**
An art appreciation club meeting.
- 16 **Friends Speaker of the Month—10.30am.** Penny Orme, Tutor in Design History and 1994 Winston Churchill Fellow, will speak on 'The role of the art

gallery in design education'.

- 17 **Mac Club—10.30am.**
An art appreciation club for the differently abled. New members welcome. Please phone to arrange new membership 365 0915.
- 22 **LocArt Visit—to Margaret Hudson-Ware, 11 Leinster Road. Maximum group size 15. Meet June Goldstein outside the studio at 10.20am. To book, or cancel, please use the answerphone on 379 4055.**

September

- 1 **An Introduction to the World of Gordon Crook: images, symbols and dreams. Until 3 September.**
Treasures of the Underworld. Until 10 September.
Major works from the Gallery's permanent collection. *Until 11 February.*
Northern Exposure—at the Annex. Until 10 September.
- 1 **Friday Club—10.30am.**
An art appreciation club meeting.
- 2 **Saturday I Club—10.30am.**
An art appreciation club meeting.
- 6 **Wednesday I Club—10.30am.**
An art appreciation club meeting.
Wednesday II Club—1.30pm.
An art appreciation club meeting.

- 9 **Saturday II Club—10.30am.**
An art appreciation club meeting.
- 14 **Bottled Ocean—Opens at the Annex at 5.30pm. Until 29 October.**
- 15 **Mother City and Colony, classical Athenian and Southern Italian Vases. Opens at the Gallery at 5.30pm. Until 29 October.**
- 16 **Kidart: Children's art from Canterbury. Until 29 October.**
- 17 **Mac Club—10.30am.**
An art appreciation club for the differently abled. New members welcome. Please phone to arrange new membership. 365 0915
- 19 **LocArt Visit—To fibre artist Vivienne Mountfort, 81 Nayland Street, Sumner. Maximum group size 25. Meet June Goldstein outside the studio at 10.20am. To book, or cancel, please use the answerphone on 379 4055.**
- 20 **Friends Speaker of the Month—10.30am.** Ros Bell, Curator of the Logie Collection, University of Canterbury, will speak on the exhibition 'Mother City and Colony, classical Athenian and South Italian vases in New Zealand'.
- 30 **Symposium Classical Athenian Vases. 10.30am-4.00pm.** Hurst Seager Rooms at the Arts Centre. Enrolments essential. Phone Gallery 365 0915 or Centre for Continuing Education 366 7001 Tony Preston

LocArt Visit in September

Fibre Artist Vivienne Mountfort will talk about her work on Tuesday 19 September at her studio, 81 Nayland Street, Sumner. A maximum of 25 can be accommodated. Please meet June Goldstein at 10.20am outside the artist's studio. To book (or cancel), please ring the answerphone on 379 4055.

New Members

Mrs B. C. Cocks
Will Cumming
Mrs Moreen Immers
Gina Hubert

Apology

Our apologies to Lady Isaac. In the last issue we missed the fact that Sir Neil Isaac had been incorrectly named. Please accept our apologies for such a foolish slip.



Beryl Sweet, Kate Spencer and Belle Meltzer, on the June LocArt visit.

Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133
Vice-President—Mark Stocker 365 3895
Treasurer—Helen Mary Black 322 7290
Secretary—Ann Watt 379 4055



Speaker of the Month

August and September

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.

On 16 August Penny Orme, Tutor in Design History at Christchurch Polytechnic and 1994 Winston Churchill Fellow, will speak on 'The role of the art gallery in design education'.

On 20 September Ros Bell, Curator of the Logie Collection, University of Canterbury will speak on the exhibition 'Mother city and colony: Classical Athenian and South Italian vases in New Zealand and Australia'.

Recent Speakers of the Month

Marcy Craigie—May

Marcy Craigie gave an excellent lecture on an unusual aspect of art collecting and interior design which relates to the lives of many people: the hospital arts programme. She has developed this over recent years, first as Arts Administrator for the Canterbury Area Health Board and now

for Healthlink South and Canterbury Health. A major part of the recent renovations of Christchurch Hospital has been the role of art. Gifts and sponsorship have turned Marcy's brief into a major curatorial undertaking. She showed us how art brightens the lives of patients, visitors and, not least, hospital staff. Particularly impressive is the colourful Children's Wing, which features decorations by students from St Margaret's College. Elsewhere, a strong collection of contemporary New Zealand arts and crafts has been built up. The design and contents of the new chapel reflect the influence and input of the diverse communities that make up Christchurch—'cultural safety' in the best sense of the word! The audience was highly appreciative of Marcy's role and the enhancing affect that art can have on our health and wellbeing.

Dr Ian Lochhead—June

For nearly twenty years the life and work of the architect Benjamin Mountfort (1825–98) has been the life and work of Dr Ian Lochhead, Senior Lecturer in Art History at the University of Canterbury.

Ian enthusiastically and impressively explained why we should treasure Mountfort's achievements. Focusing on his background and early career, prior to his voyage to Lyttelton in the *Charlotte Jane*, Ian located Mountfort in the architectural history context of the British Gothic Revival. What emerged convincingly was Mountfort's remarkably 'avant garde' rendering of Gothic and how this was to shape the Victorian townscape of Christchurch. In Ian's opinion, were Mountfort English or American, he would certainly enjoy wider fame. As it is, he has good cause for being regarded as the most important Gothic Revival architect in Australasia.

It soon emerged from this lecture that there could easily be several more. The Vice-President put in a special request for one focusing specifically on Mountfort's buildings in Canterbury: we hope to welcome back Ian—and Mountfort—again!

LocArt Visit to Grant Takle

A bleak June afternoon was enlivened for a group of Friends who visited Grant Takle's studio. Grant discussed his ideas and techniques, as well as the symbolism of his recent sculptures. Two themes predominate—pawns and lecterns. The latter were exhibited in 'Deforming Attitudes' at the Art Annex last spring.

Grant believes that we are all pawns to some extent in the scheme of things. The art world is no exception. A hierarchy of critics, dealers, curators, politicians and collectors categorise, judge and dictate. An artist's ideas do not necessarily relate to those who pass judgment—but this is nothing new. Grant's pawns and lecterns may symbolise the hierarchies of authority; they may reflect on his own health problems; or they may merely be a humorous comment on the social and political scene. Recent pawns were on wheels, giving them a robotic quality—about to be captured, directed and manipulated. For his surface textures, Grant

uses materials like buttons, marbles or flotsam from beaches. A wall plaque reflected light from an ocean of paua pieces on which pawns were delineated by arrangements of glowing pearls, buttons, drawing pins and coins.

Lecterns symbolise authority whether in the classroom, pulpit or political arena—the conveying of dogma and prejudice. What Grant's lecterns say is hinted by their titles and materials—such as wool, playing cards, scrabble letters, band aids and even X-ray photographs, the last alluding to the artist's health. Very tall lecterns suggest authoritative figures, looming remote and aloof. A lectern clad in white and black blankets stitched together with red thread may be seen as an allusion to biculturalism and its perils. Essentially we read what we wish to in these works: this is certainly art that makes us think. Grant and his wife Bronwyn then kindly invited the group to a delicious afternoon tea and to look at his earlier works; a nice way to conclude a LocArt visit with a difference!



Grant Takle in his studio during the LocArt Trip.