

Bulletin



THE ROBERT McDOUGALL ART GALLERY

ISSN 0111-1426

Number 98 October/November 1995



The King's Army, Peter Lange, 1995

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Christchurch City Council



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Peter Lange - Five Hard Pieces

16 September - 29 October

For a number of years Peter Lange has occupied an idiosyncratic and highly individualistic role in the New Zealand art scene which has nothing to do with his famous brother. His ceramics are very distinctive and becoming well-known for their innovative, amusing and ironic edge.

Last year Peter Lange was the Artist in Residence in the Craft Design Department of the Christchurch Polytechnic. However, as he is working chiefly from the Albany Pottery Auckland where the co-operative is now celebrating its first 20 years as a successful retail and gallery co-operative, his work is less frequently seen in the south.

Five Hard Pieces will feature recent works sponsored by a 1994 Arts Council grant which has given him the opportunity to

explore new directions and consolidate old ones. This time he is turning his quizzical attention to New Zealand cultural icons and to important ceramic influences and techniques. He says, "*As you know my work rarely touches on the Exuberant, the Expressive or the Elemental, but tends to wander into Irony and Illusion, and I enjoy dropping in local references and gently prodding ceramic sacred cows.*"

Included among the sacred cows to come under his attention this time is the amazing buried terracotta army of the ancient Chinese Emperor Qin Shihuang. Involved too is the seemingly endless cult of Elvis Presley which is linked to the repetitive nature of the slip casting process. Other works refer to McCahon, to Bernard Leach and to a ceramic version of the mecano.

A delight to all those interested in the contemporary ceramic scene, this is a fascinating small show.



Bob Marley in concert

Bob Marley - An Exhibition

16 November - 21 January

Bob Marley and the Wailers dominated the pop music scene for almost 20 years and left an indelible mark on the philosophies, styles and costumes of the age. With his group "The Wailers", Bob Marley played a vital role in the resurrection and development of Jamaican music from 'ska' through to 'reggae'. When later he embraced Rastafarian beliefs

his growing commitment to spiritual and social issues became an important part of his music and an undeniably important contribution to youth culture world-wide. This was recognised shortly before his death when he was awarded Jamaica's Order of Merit, an honour that clearly recognised his outstanding contribution to Jamaica's contemporary culture.

The vivacious style of the singer and the media attention which followed his career

have given us the dramatic photographs which dominate this show. The exhibition also marks the tenth anniversary of the singer's death. He died of cancer, tragically aged just 36, in Miami in 1981.

Bob Marley - An Exhibition is a touring show which consists of a large collection of photographs, graphics and memorabilia selected by the British photographer Adrian Boot from works in the collection of the Bob Marley Museum in Jamaica. Included in these are images from his 1979 New Zealand concert at Western Springs. But of course, without the music the images are but pale shadows. Therefore the show includes extensive video footage of the musician in action and documentary footage of his life as a performer, peacemaker, politician and Rastaman. Assisting these are extended captions with Marley's own quotes and lyrics, news clips and didactic panels.

Bob Marley - An Exhibition is a special opportunity to see, appreciate and place in context, the life and works of Bob Marley, one of the most challenging and charismatic performers of our time.

Highly successful with audiences in Australia, this exhibition comes to us as part of a world tour which has included the United States, Scandinavia, Europe and Britain. It is brought to Christchurch by Exhibitour New Zealand and supported by New Zealand Van Lines and Polygram New Zealand.

Recent Acquisitions

Rena Jarosewitsch

Nest Trap 1994

Steel & Glass Diptych

Presented by the artist

Austen Deans

Neville Barker Memorial Hut (Arthur's Pass) 1994

Oil on Canvas

Presented by John H. Webb, Christchurch

Ronnie Van Hout

Hell

Photograph

Presented by the artist

Para Matchitt

Heart of Steel

Steel & Wood

Margaret Dawson

Skittle

Coloured photograph & mixed media

John Pule

Nuka Lafalafa 1994

Lithograph

Ronnie Van Hout

Evil

Photograph

Undead

Photograph

W. A. Sutton

Untitled (House, Hereford Street)

Watercolour

Presented by the Canterbury Public Library:

Juliet Peter

Antelopes

Lithograph

Otto Dix

Rothaariger Maidgen 1948

Monoprint/Lithograph

Louise Henderson

Untitled (Cat)

Lithograph

William Scott

Cornish Harbour

Lithograph

William Jones

Untitled

Serigraph

Untitled

Serigraph

Alison Pickmere

Untitled (Women with fabric)

Lithograph

John Buckland Wright

Three Bathers

Woodcut

Sam Raner

Delay 1951

Etching

Departure 1951

Etching



Three Bathers, John Buckland Wright, 1951

Art Annex

Andrew Drummond: "for beating and breathing"

3 November - 10 December 1995

Andrew Drummond is an outstanding New Zealand sculptor exploring the boundaries of contemporary sculptural practice both in a national and international context. His work is notable for the way it combines considered intellectual and visceral content while also communicating an enjoyment of the aesthetic and formal properties of the materials and technical processes employed.

The work for this exhibition has been commissioned from Drummond by the Robert McDougall Art Gallery. The generous financial assistance of Creative New Zealand, Arts Council of New Zealand Toi Aotearoa, will enable the

gallery to retain this new body of work for its collection.

Previously Andrew Drummond's sculpture has demonstrated a strong relationship between the land and the body. His work reflects the various places in New Zealand where he has lived, with a central concern for the inhabitation of the body/self in this physical space. As such, Drummond intends with this new work, to respond to the history of the Canterbury Plains with its distinctive low lying water tables.

The work will be accompanied by concept development drawings and photographs that illuminate the various paths that the construction and evolution followed. There will also be a short video, produced by Linda Hart and Anjo Beukers of LA Productions, which includes interviews with Drummond and documents the making of his work.

In 1993 Andrew Drummond took up the position of Head of the Sculpture

Department at the University of Canterbury School of Fine Arts. He has exhibited extensively in both solo and group shows since the early 1970's, has work in major public and corporate collections and is well known for his early performance work. Drummond is included in a number of publications and catalogues, and has held a variety of artist in residency positions. Standing out amongst his most recent works 1993-4 are *From the duplicitous nature of the swan*, *Cob* and *Pen* which were included in the Museum of New Zealand Te Papa Tongarewa's *Art Now* exhibition. His mammoth work, *Listening and Viewing Device* of 1994, was commissioned by the Wellington Sculpture Trust and is installed on Druids Hill within the Wellington Botanical Gardens.

Andrew Drummond: "for beating and breathing" will open at the Annex at 5.30pm on Thursday 2 November 1995. There will be a floor talk by the artist held on Sunday 5 November at 2.00pm.

Coming Events

October

- 1 **Mother City and Colony; Classical Greek Vases** - until 29 October.
Kidzart - until 29 October.
Peter Lange - Five Hard Pieces - until 29 October.
Bottled Ocean on display at the Annex - until 29 October.
Works from the Permanent Collection - until 10 February 1996.
- 3 **Concert - The Hagley Singers** present a programme of choral music 10. 15am.
- 4 **Wednesday 1 Club** - 10.30am. An Art Appreciation Club meeting.
Wednesday 2 Club - 1.30am. An Art Appreciation Club meeting.
- 5 **Artist's Floortalk.** John Pule exhibiting in *Bottled Ocean* will talk about his works at the Annex at 7pm.
- 6 **Friday Club** - 10.30am. An Art Appreciation Club meeting.
- 7 **Saturday 1 Club** - 10.30am. An Art Appreciation Club meeting.
- 8 **Poetry Reading** - Michael Harlow reads recent works. 11.00am.
- 10 **Concert - The Hagley Singers** present a programme of choral music 10. 15am.
- 14 **Saturday 2 Club** - 10.30am. An Art Appreciation Club meeting.
- 15 **Friends' Spring Trip** - Tour to art collections and places of interest in the Halswell, Tai Tapu and Lincoln areas. To book a place, or cancel, phone the Friends' Answerphone 379 4055.

17 **Concert - The Hagley Singers** present a programme of choral music 10. 15am.

18 **Speaker of the Month** - Mark Stocker Art History Department, University of Canterbury will speak on "*Everything you always wanted to know about Picasso but were afraid to ask*". 10.30am. At the Hurst Seager Room, Arts Centre.

19 **Mac Club** - 10.30am. An Art Appreciation club for the disabled or differently abled. New members welcome.

24 **Concert - The Hagley Singers** present a programme of choral music 10. 15am.

November

- 1 **Works from the Permanent Collection** - until 10 February 1996.
Wednesday 1 Club - 10.30am. An Art Appreciation Club meeting.
Wednesday 2 Club - 1.30am. An Art Appreciation Club meeting.
- 3 **Andrew Drummond: "for beating and breathing"** at the Annex.
- 3 **Friday Club** - 10.30am. An Art Appreciation Club meeting.
- 4 **Saturday 1 Club** - 10.30am. An Art Appreciation Club meeting
- 5 **Artist's Floor Talk.** Andrew Drummond will talk about his work at the Annex at 2.00pm.
- 11 **Saturday 2 Club** - 10.30am. An Art Appreciation Club meeting.
- 15 **Speaker of the Month** - Tony Preston the new Director of the Robert

McDougall Art Gallery

McDougall Art Gallery will give an illustrated lecture entitled "*Visions of Cathay: the West's Fascination with the East*". 10.30am. At the Cloisters Theatre, Arts Centre.

16 **Bob Marley - An Exhibition** until 21 January 1996.

16 **Mac Club** - 10.30am. An Art Appreciation club for the disabled or differently abled. New members welcome.

LocArt Visit in December

On Sunday, 3 December, Dick Lucas will guide an unlimited number of Friends around Lincoln University campus viewing art works. He will also give a talk illustrated by slides about the development of the Lincoln collection. Lincoln University is best reached by turning right at the roundabout off Springs Road into Ellesmere road.

Please meet June Goldstein at 2.20pm on the steps of the Hilgendorf Wing near the front entrance of the campus, Ellesmere Road. To book, or cancel, please ring the answerphone on 379 4055.

New Members

Mr M. G. Cromej
Mrs Esma Donovan
Tony Francis
Mr W. H. Menzel
W. D. Morrell
Lawrence Roberts
Gail Ross

Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133

Vice-President—Mark Stocker 365 3895

Treasurer—Helen-Mary Black 332 7290

Secretary—Ann Watt 379 4055



Speaker of the Month

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

On 18 October Mark Stocker, Lecturer in Art History at the University of Canterbury and Vice-President of the Friends will speak on 'Everything you always wanted to know about Picasso but were afraid to ask'. The venue for this session will be the Hurst Seager Room in the Arts Centre.

On 15 November Tony Preston, the new director of the Gallery will give an illustrated lecture on "*Visions of Cathay: The West's fascination with the East*". 10.30am. At the Cloisters Theatre, Arts Centre.

Recent Speakers of the Month

Ros Burdon—July

Few people who read these columns could claim ignorance of the inaugural Christchurch Festival of Arts, which was the theme of Ros Burdon's talk in July. Ros looked at some of the Festival's highlights, such as the concerts by Margaret Marshall and Kathleen Kuhlmann as well as the jazz concerts that played to packed audiences. The luxurious 'Great Art: Great House' exhibition at Coldstream Lodge featured works by major New Zealand artists but as Ros recognised, a longer lead-in time is necessary to give the visual arts their proper airing. The audience was very pleased to hear that this has been promised for the next Festival of Arts, due in 1997.

In her talk, Ros paid tribute to the work of the Festival Director, Briony Ellis, and their small but energetic support team. Both the Friends—and Christchurch—should be grateful to Ros for making such a successful festival possible; one which will now join Summertimes and the Festival of Romance as a key fixture in the shining city's cultural calendar.

Penny Orme—August

Penny Orme, Senior Tutor in Cultural History and Theory of Art and Design at Christchurch Polytechnic, was awarded a Winston Churchill Fellowship in 1994 to study the theme that she presented as her August lecture. 'The role of the art gallery in design education.' Penny visited museums and design schools in the USA, Great Britain and mainland Europe over a period of three months. Some thought-

provoking questions were raised in her lecture. What place if any is given to design in New Zealand museums and art galleries? Does it match the boom in the subject in the tertiary education sector in recent years? Penny looked at overseas role models which our own institutions should consider: they ranged from the immensely popular 'Street Style' fashions exhibition at the Victoria and Albert Museum in London to a selection of the 80,000 posters at the Muzeum für Gestaltung, Zurich. The audience warmed to Penny's confident and intelligent delivery as well as to her sense of humour. More importantly, though, we asked ourselves how the soon-to-be improved, expanded McDougall and the Canterbury Museum could recognise the significance of design or, on their bigger budget, our counterparts at the Museum of New Zealand Te Papa Tongarewa!

LocArt Visit to Margaret Hudson-Ware

A crisp August morning was defrosted for a party of Friends by the following: glasses of sherry, tasty muffins, a sunny studio and a warm welcome from the painter, Margaret Hudson-Ware. Margaret began her dialogue with us by paying tribute to the two great supports in her life as a painter—her mother, Constance Tyndall, and her husband, Hugh Dacre. Constance Tyndall gave her encouragement and confidence to pursue a painting career, while Hugh constructed her fine studio. Margaret's art—and life—are people-oriented but 'good things' are important too: a treasured palette, music, reference materials and artist's equipment. As she says, 'things that help creativity have to be organised'.

She carefully explained her working methods. 'Anything of quality takes time,' she stated, and part of this is the way that concepts are sorted and are seen through the drawing stage. This takes the initial form of written statements and postage-stamp sized sketches in her diary. Larger pencil studies are squared up and act as anchors for complex groupings. The organisation of space on the canvas grows out of a 'huge struggle', partly physical but also based on personal intuition and motivation.

The human form is central to Margaret's work as a vehicle for expression and social commentary. The everyday lives of ordinary people loom large in her iconography and are often used to make more abstract statements: they can symbolise intelligence, heroism and creativity. A big influence on Margaret, both in his powerful drawing and in his

LocArt Visit in November

Once again Lady Isaac, has kindly consented to show her paintings and gallery to a maximum of 30 visitors on Sunday, 5 November. Please meet June Goldstein at 1.50pm outside Clifton, 272 McLeans Island Road.

To book or cancel please leave a message on the answerphone 379 4055.



Margaret Hudson-Ware in her studio during the August LocArt visit.

emotional authenticity, is the Expressionist, Max Beckmann. The later, more abstract expressionist style of Rudi Gopas, who taught her when she was a student, also impacted on Margaret.

A highlight of the visit was the unveiling of a large canvas, *Parade*, featuring in Margaret's exhibition at the Salamander Gallery in November. The subject matter, a slice of life at the Arts Centre, delighted the Friends. It is underscored by her rich symbolism which tells us about the artist's interests as well as everyday people. Christchurch, as Margaret puts it, is her 'seedbed'. She hopes, in turn, to give it 'much back'. This she surely succeeds in doing; she impressed us all, not only with the quality of her drawing and pictorial structure but with the ambition, indeed courage, of her content and scale. One thing Margaret is not and that is one of the 'slim, slick, plastic' posers of the art world, denounced by her. Sorry, but their identities can't be disclosed here!