

winter

JUNE 1998 - AUGUST 1998



ROBERT
McDOUGALL
ART GALLERY
AND ANNEX

bulletin

'Earthwalk' Judy McIntosh Wilson



\$2

winter contents

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The Robert McDougall Art Gallery
and Contemporary Art Annex
Botanic Gardens, Rolleston Avenue
PO Box 2626, Christchurch, New Zealand
Telephone (03) 365-0915
Facsimile (03) 365-3942

Director: Tony Preston

Gallery Hours:
10am until 5.30pm – summer
10am until 4.30pm – winter
Admission by donation.
Free guided tours available.

ISBN 01 11-1426



Christchurch City Council

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SPICER COWAN
PAPER

exhibitions

Ria **Bancroft**
Three Decades of Sculpture
– now on until 21 June

Recent Acquisitions
– now on until 14 June

Works from the Collection
– *always* on show

S raphine Pick
at the McDougall Contemporary
Art Annex
– 5 June until 12 July

Revisoning the Real
– 20 June until 23 August

Drawings from the Collection by
Twentieth Century Artists
– 26 June until 30 August

Reckoning with the Past
– 1 July until 6 September

Earthwalk   Judy McIntosh Wilson
at the McDougall Contemporary
Art Annex
– 17 July until 23 August

John Edgar   Lie of the Land
– 29 August until 25 October

Visa Gold Art Award
at the McDougall Contemporary
Art Annex
– 28 August until 4 October

coming events

June

- 3 Wednesday 1 Club 10.30 am.
Art appreciation club meeting.
Wednesday 2 Club 1.00 pm.
Art appreciation club meeting.
- 4 Mac Club 10.30 am. Art appreciation
club for the disabled or differently abled.
New members welcome.
- 5 Friday Club 10.30 am.
Art appreciation club meeting.
- 5 Teachers' Preview. **S raphine Pick**.
5.30 pm. At the **Annex**. Tickets \$5.
Bookings 372 2973.
- 6 Saturday 1 Club 10.30 am.
Art appreciation club meeting.
- 7 Floortalk The artist Seraphine Pick
will speak on her latest works.
11.00 am. At the McDougall
Contemporary Art Annex.
- 11 Lunchtime Floortalk on Seraphine
Pick with Elizabeth **Caldwell**, Curator.
1.00 pm. At the McDougall
Contemporary Art Annex.
- 13 Saturday 2 Club 10.30 am.
Art appreciation club meeting.
- 16 **LocArt Visit** to the home of Valerie
Heinz at 19 Bond Street, Waltham
at 10.20 am. To book or cancel
phone 379 4055.
- 16 Lecture The Exhibition of the Century
pre-tour lecture 1, with Ann Betts,
Education Officer. 6.00 pm. Tickets \$5
for those not joining the tour group.
- 17 Speaker of the Month Peb Simmons,
Ria Bancroft's daughter will speak on
"Ria Bancroft – No Ordinary Woman".
10.30 am.
- 23 Lecture The Exhibition of the Century
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- 27-28 Tour group to The Exhibition of
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page 17.

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the Century, Wellington. Details on
page 17.

Reckoning with the Past Contemporary Chinese Painting

July – 6 September

This exhibition of contemporary paintings from China, Taiwan and Hong Kong was curated by **Chang Tsong-Zung**, an art critic and dealer gallery director in Hong Kong.

Contemporary Chinese art entered a new phase after the violent repression of Tian'anmen Square in 1989. The earlier enthusiasm for modernist and post-modernist styles, which had been inspired by contacts with the West, was drastically curtailed by the depressed social and political climate. A growing reaction against the intellectual idealism of the 1980s saw a cynical reassessment and 'Pop' art styled works, created by disillusioned youthful artists, echoed the sudden resurgence of Mao-fever on the Chinese mainland.



Zhang Xiaogang, Bloodline: The Big Family

The 15 contemporary artists in this exhibition reflect this critical review of China's recent past.

Looking at the immediate past is a way of making sense of the present and thus filling the emotional and psychological vacuum caused by the break with 3,000 years of political cohesion. This exhibition explores the main directions this new sensibility has taken and contrasts the artistic movements appearing in China with those of the other major Chinese societies in Hong Kong and Taiwan.

The legacy of Mao and his 'Great Leap Forward' is recognised as more than just a political issue. His figure and the legacy of the Maoist years appears in the 'Pop' art-styled works of Feng Mengbo, in Yu Youhan's glorified images of Mao Zedong or in Zhang Xiaogang's mesmerising frozen portraits.

Nostalgia for the past is also reflected in the post-modernist reworkings of traditional styles as in the works of Yu Peng, but this nostalgia is also seen as reflecting a loss of confidence in the future. Wang Xingwei paints scenes of himself pointing to an illusory dawn, or as Mao striding out to light the fire of revolution. It suggests a sentimental, yet critical, nostalgia for the idealised world of the previous generation.

As the curator **Chang Tsong-Zung** says, the myth of cultural continuity has always been at the heart of the Chinese psyche. Surrounded now by the ruins of a bankrupt idealism these young artists are 'reckoning with the past', re-interpreting, and even re-inventing their heritage. Such activities can generate a deep anxiety when faced with what the curator sees as the present lack of direction. **Reckoning with the Past** also deals with a search for a Chinese identity which relates comfortably with modern times. Although this concern is less apparent for artists in mainland China, it can be a deeply disturbing problem for artists living in Taiwan and Hong Kong. Their struggle to find personal and artistic identities is reflected in the subjects and the styles of these exciting new works freshly emerging from contemporary Chinese society.

Our appreciation of the Chinese perspective and what all this may mean will be extended by a series of special lectures and concerts associated with this exhibition, the details of which are listed in Coming Events.

Presented by
Asia 2000
in association with
the Robert McDougall Art Gallery
Supported by
Creative New Zealand

Drawings from the Collection by Twentieth Century Artists 27 June – 30 August

For centuries drawing has been fundamental to the making of art. Often the production of the finished drawing is an end in itself, but more frequently the artist's drawing skills are used as a vehicle to carry ideas from one medium to another. Today, as in the past, the ability to draw is crucial and synonymous with the claim to be an artist. In this exhibition all the participants, whether they work chiefly as painters or printmakers, demonstrate in their drawings that there is no doubt as to their claim to be labelled 'artist'.

Eighteen major Canterbury artists are represented in **Drawings From the Collection** from circa 1905 to 1995. From the early years of the twentieth century, Leonard Booth, James Cook and Russell Clark demonstrate conventional styles and the use of the traditional drawing media of pencil and ink. Drawings by the painters, Evelyn Page, Olivia Spencer Bower and William Sutton date from the 1950s to 70s. The drawings of Alan Pearson, Barry Cleavin, Tony Fomison and Jeffery Harris demonstrate the expansion of traditional approaches during the 1970s.

The most contemporary artists, Jason Greig, Joanna Braithwaite, Bianca van Rangelrooy, Bill Hammond and William Dunning clearly take drawing techniques beyond the bounds of the real towards the unreal. Yet one factor ties all these works together. It is that all these artists still hold to the traditional drawing values as they advance the works in their own unique way.

Revisoning the Real 20 June – 23 August

There are many definitions of realism and the real. The real also appears prefaced by prefixes such as 'hyper', 'super' and 'sur'. But what can it mean to be a realist, or more appropriately, to be concerned with representation in the late twentieth century? It is this question which underpins **Revisoning the Real**.

The exhibition explores the **relationships** within and between a number of established New Zealand artists. Many themes appear – there is, for example, a consideration of the body in the works of Mary McIntyre, Michael Smith, Glenda Randerson, Terry Stringer, Sylvia Siddell and Joanna Braithwaite. This is mirrored by the body's absence in the landscapes and cityscapes of Stanley Palmer and Peter Siddell. Karl Maughan considers the hyper-real in large-scale, brightly coloured garden plants and flowers, making us consider whether this is something which we know or merely something that will never be. **Greer Twiss'** three part piece evokes notions of the complexities of music. Paul Dibble and Michael Shepherd, in extraordinarily diverse ways, explore the social histories of Pakeha New Zealand and their implications for contemporary culture.

Each artist evokes a 'real' which, despite the term, is not universal and might not be applicable to the 'real' which the viewer feels is theirs. It is this diversity, this doubling, this idea that the real is something which is at the same time nothing, which is all and none, which this exhibition toured from the Lopdell House Gallery, Auckland, truly hopes to explore.

Brett Levine

**William Dunning,
Timetable
Christchurch City**





Badge

John Edgar **Lie of the Land** *29 August – 25 October*

John Edgar's sculptural pieces focus as much on the changing New Zealand landscape as they do on the implicit social and cultural changes in our land. In these recent works, as Dr Rodney Wilson writes in the catalogue introduction, we are invited to consider the explorations and experiences of seeking and finding a place, of signalling a position, of constructing a foundation and of making a mark – through stone or flag.

John Edgar was born in Auckland in 1950 and in his early career worked as a research chemist and a prospector. In 1977 he began to explore the sculptural qualities of stone, metal and glass and since that time has been a significant figure in the world of meticulously sculptured stone forms.

John Edgar. Lie of the Land presents a selection of recent work made in 1996-7. With Edgar's characteristic superb crafting, simplicity and elegance of form we are offered multi-layered

works where form and symbolism are seamlessly fused. While dealing with faulted and tilted geological landforms, binary bar codes or the national symbolism of the flag and marker, the works in **Lie of the Land** also refer to social and cultural concerns well beyond the exhibition space. They draw ideas into the space like a kind of mental breathing, or the pulse of embodied thinking. As it is sometimes said, things are visible ideas, and in Edgar's works we are encouraged to move from the outer space of the visible object, through the inner space of the associations aroused by the symbolism embodied in the titles. The fresh ideas and understandings which arise at the intersections are sometimes called the third space.

Exhibiting since 1979, John Edgar opened a new workshop at Te Rau Moko, Karekare in 1992. With stone prospected from Australia, Africa, India and New Zealand he has used homogeneous and fault free blocks, which have allowed him to increase the scale of his works. New diamond faced grindstones also enabled new working methods and contributed to the creation of these large, elegant and visually stunning pieces which are simple yet very witty and thought provoking.



ARTS COUNCIL OF NEW ZEALAND / TE AOTEAROA



Auckland Museum
Te Papa Whakahaia



TRETHERWEY
GRANITE & MARBLE



Why?Why Not? Séraphine Pick

Seraphine Pick 5 June – 12 July

Although Seraphine Pick has featured in past group shows at the McDougall, and is represented in the Collection, this will be her first solo exhibition at the Gallery. Pick was born in the Bay of Islands in 1964 and graduated from the School of Fine Arts at the University of Canterbury with a Bachelor of Fine Arts (Painting) in 1987. In 1994,

she received the Olivia Spencer Bower Award, providing her with the financial freedom to concentrate entirely on painting. In the following year, she moved to Wellington to take up the Rita Angus Fellowship. These two awards have had a significant impact on Pick's painting, with the time away from her secondary career as a teacher allowing her greater development as an artist. In both cases, she was able to produce a substantial body of work which built upon her past style and explored new challenges. In the years since 1994, Pick's work has moved through several distinct stylistic phases and the exhibition at the McDougall Contemporary Art Annex will bring together representative works from each.

Pick's early work employed imagery sourced from significant moments in Art History, making particular use of the Gothic emblems of the Medieval period. By 1994, however, she had developed her own distinctive and captivatingly personal iconography. Works from this period have been described as 'dreamscapes' in which symbolic images from Pick's memory (beds, dresses, pincushions, colanders) float surreally across rich surfaces. These strangely dislocated objects were often domestic in nature, indicating the special significance memory can inject into otherwise everyday objects.

Shortly after making those works, Pick travelled to Europe, where she found she was again overwhelmed by the immense history of European art. When she returned to New Zealand, she began painting in a very different way, using figures and objects sculpted in the round with greens, blues, warm pinks and browns to explore a new-found sensuality and flesh out a gentle, often naïve eroticism.

Pick's newest style is a sophisticated fusion of these two approaches, combining a flattened painting surface with figurative elements which have moved closer than ever to the foreground. One constant feature of Pick's painting throughout the years has been the spidery drawing she scratches into the viscous surface of her canvases. This finely etched calligraphy is retained in her most recent works, contributing to a dreamlike atmosphere of delightful irony.

Earthwalk

Judy McIntosh Wilson

17 July – 23 August

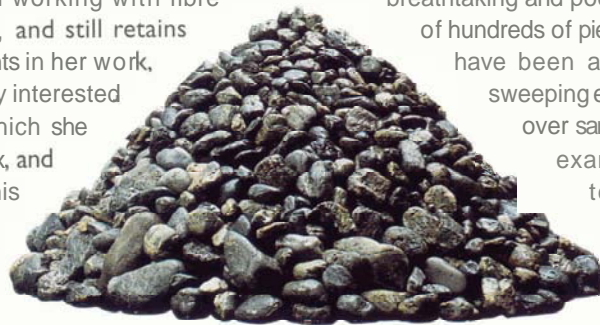
Selected works from a major survey exhibition of one of New Zealand's most internationally acclaimed sculptural artists will be on display at the McDougall Contemporary Art Annex when **Earthwalk**, by North Canterbury-based Judy McIntosh Wilson, opens in July. Regular McDougall visitors will be familiar with Wilson's characteristic style, due to her Tall Poppies installation at the Gallery in 1994, and her basalt stone circle works for the Sculpture in the Gardens in 1995/16.

Wilson lives in Waikuku, North Canterbury, and has received substantial international recognition for her work and has featured in sculptural exhibitions throughout North America and Europe. In 1994, she was one of only seven artists invited to participate in the prestigious Krakamarken Nature Park symposium in Denmark.

Wilson graduated from the University of Canterbury in 1958 with a Diploma in Fine Arts (Sculpture). She began working with fibre after leaving university, and still retains obvious weaving elements in her work, but became increasingly interested in the use of stone, which she wrapped with paper, flax, and sub-sequently, bark. This process gradually evolved into a highly distinctive technique

in which stones and other organic objects are bound with natural fibres or other-wise restrained by being placed into boxes woven from elm bark, often with divisions separating objects by size, colour, or shape. The elegance and serenity of Wilson's work stems from this deliberate contrast between the diversity and unpredictability found in nature and the sense of restriction she enforces by controlling the order and placement and by binding, enclosing, boxing and sorting.

Five separate sculptural installations made from 1992 to 1998 have been chosen from the **Earthwalk** retrospective to be shown at the Annex. They include *On the Surface*, in which Wilson creates an extremely beautiful and delicate surface texture by applying gesso to papier mâché bowls – a subtle effect arrived at through months of experimentation. This process has been graphically documented in a video of Wilson at work which accompanies the exhibition. *Tideline*, made in 1998, provides a breathtaking and poetic spectacle. Made up of hundreds of pieces of driftwood which have been arranged to echo the sweeping ebb and flow of the sea over sand, this work is a perfect example of the duelling tendencies between individuality and order in Wilson's installation work.



Judy McIntosh Wilson, *Stonepiles*, detail

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New Zealand

Visa Gold Art Award Exhibition

28 August – 4 October

The Visa Gold Art Award was established to encourage and support contemporary artists in New Zealand and over its seven year history it has become one of our most prestigious and celebrated art competitions. The work of the prize winners and selected finalists will be shown at the Auckland Art Gallery and the City Gallery, Wellington and we are delighted to announce that the McDougall Contemporary Art Annex will be the first ever South Island venue for this exciting exhibition.

Open to all New Zealand artists working in two dimensional media, the Award's sole judging criterion is artistic merit. The overall winner receives \$15,000, and three merit prizes of \$1,000 are awarded at the judges' discretion. This year's judges will be John McDonald, a highly respected art critic from the Sydney Morning Herald; Alexa Johnston, until recently the principal curator at the Auckland Art Gallery; and John Reynolds, a well known New Zealand artist and winner of the Award in 1993.

The Award had its beginnings when Visa started to commission works for an advertising programme. This brief was then given in the form of a competition to the Wellington Polytechnic. By 1991, the Visa Gold Art Award had become a national award with proscribed elements and a modest prize, and two years later the prize money was increased to its present level. The final evolution of the Award came in 1996, when entry was extended to include two dimensional media other than painting, such as photography and computer-generated images. The exhibition shown in the McDougall Contemporary Art Annex will not have been designed to hang together, rather it will be a collection of works with

individual merit. In the past, this approach has resulted in eclectic and groundbreaking shows which offer a significant showcase for current contemporary art.

Previous winners of the Visa Gold Art Award have included some of the most talented and significant artists in the country. In 1994, Luise Fong and Canterbury artist Bill Hammond were announced as joint winners, and in 1995 Christchurch-based painter Tony de Lautour received the premier award. Dunedin artist Fiona Pardington won last year's competition with a photograph, *Taniwha*, and the merit prize winners included Joanna Braithwaite and Violet Faigan, both of Christchurch.

Since its humble beginnings, the Visa Gold Art Award exhibition has attained a deserved reputation as a significant and exhilarating display of work by outstanding New Zealand artists, and it will be most interesting to see who, and what, appears in the Contemporary Art Annex at the end of August.



*Fiona Pardington with 'Taniwha',
winning entry 1997*

The Physics Room: A Focus on Ideas

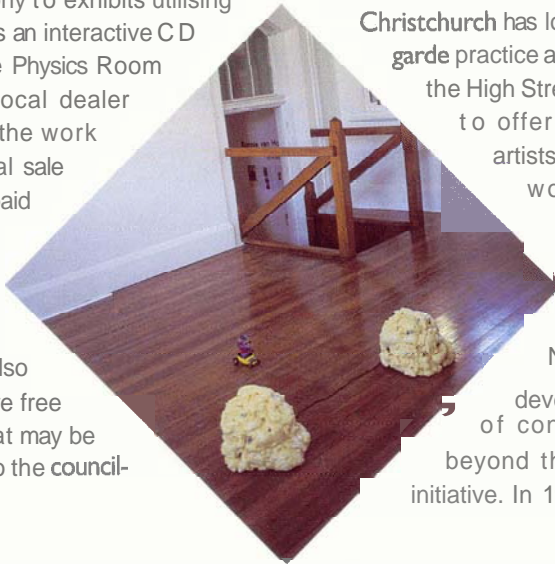
The Physics Room evolved from South Island Art Projects (SIAP) in 1996. SIAP was a siteless project-based trust, responsible for many exciting local art events since 1992. Eventually, however, the SIAP board felt the need to settle down and chose a spot in the welcoming environs of The Arts Centre of Christchurch. The choice of a new name came next. "The Physics Room" seemed an apt moniker for an experimental gallery in the hallowed grounds of Rutherford's great discoveries (though to confuse the issue the gallery is actually in the old Zoology block and only faces the Physics Block).

Since opening in June 1996 The Physics Room has showcased a range of art from sculptural installation to photography to exhibits utilising new technologies such as an interactive CD ROM. What makes The Physics Room different from other local dealer galleries is that none of the work is made with a potential sale in mind: The artists are paid a modest fee to explore ideas, free from commercial constraint And unlike a public Gallery, The Physics Room is also a venue where artists are free to explore concerns that may be too radical to make it into the council-sanctioned spaces.

For example, The Physics Room has shown works by artists from a range of different backgrounds and age groups, some with a well established practice (such as Phillip **Dadson**, **Merylyn Tweedie** and **Ronnie van Hout**) to others only just out of art school (eg the Fiat Lux Gallery proprietors **Megan Dunn** and **David Townsend**). The Physics Room is committed to the process of experimentation above the finished product, so some of the shows are in a state of evolution at the time of exhibition. The dissemination of ideas through art takes precedence over purely aesthetic considerations.

Sometimes this experimental stance leads to a negative perception of what The Physics Room is about. But the staff and Board of The Physics Room feel that if a work creates controversy, then we have achieved our goal of involving the arts in cultural debate and dialogue.

Christchurch has long had a tradition of avant garde practice at a grass roots level, witness the High Street Project, which continues to offer students and emergent artists a local venue to show their work. What makes The Physics Room interesting is that it has received substantial financial support from Creative New Zealand to extend the development and presentation of contemporary art projects beyond the level of a grass roots initiative. In 1998, The Physics Room are



Ronnie van Hout, Installation, A Funny Thing Happened

flying several artists to Christchurch to make new work which responds specifically to the local environment. Melbourne artist, Anna Sanderson, will be living in the gallery during her exhibition which is designed to be as much a personal exploration as a public exhibition. Work like this, which is constantly pushing the boundaries of what we might expect to find in a gallery, is what makes The Physics Room unique in Christchurch.

In addition to the gallery programme, The Physics Room has two other important functions, that is the publication of LOG Illustrated, and the maintenance of The Physics Room Website. LOG Illustrated is a tri-annual tabloid-format magazine which mixes art issues together with a cocktail of cartoons, poetry and page works. Designed to appeal to the younger generation of artists and art students who feel alienated by the staples such as Art New Zealand, LOG is packed with irreverent attitudes but is very gentle on the pocket (only \$2.50). LOG is sold at all good bookstores and of course if you're having any trouble purchasing a copy you can always get one from The Physics Room. The topics covered so far have included video art, Orientalism, and writing. 1998's issues will span artist-run spaces, trans-Tasman links, and the abuse of substance.

The website is an important part of The Physics Room infrastructure because it exemplifies our positive attitude towards new technologies, and allows us to present ourselves and our artists' work all over the world. Significantly, we get more traffic on our website than with LOG or the physical gallery space. The website itself is a multi-tiered programme, offering a view of what is going on at the gallery currently (along with

archived information and images of all the past shows) as well as a reviews page and artist projects. Two cents, the reviews page, offers a forum for critical comment which doesn't necessarily fit with the thematic nature of LOG, providing coverage of contemporary film, literature, music and art. Scorpio Books has sponsored this page so that the best review each month wins a book token.

Upcoming artists web projects are still in a process of evolution, as programmers and artists negotiate their ideas in a new medium, but there is always something new to see at www.physicsroom.org.nz.

If you aren't already on our mailing list and you'd like to be, please feel free to drop by or give Tessa or Jonathan a call on 379 5583.

Tessa Laird & Jonathan Nicol

**Ronnie van Hout,
Detail,
A Funny Thing
Happened**



What's Happening at the McDougall After Dark?

The Robert McDougall Art Gallery is introducing a new series of 'after hours' events tailor-made especially for people with busy work schedules and to introduce something a little different. This new series of *McDougall After Dark* events will present opportunities to view exhibitions, find out more about art (investment, jargon, what's hot and what's not), meet new people with similar interests and generally have a good time. The After Dark series introduces, as the organising committee spokesperson Marianne Hargreaves says, 'the art of having fun and the fun of having art'. Hargreaves says the new series was set up in response to suggestions from Gallery supporters who found it difficult to attend sessions during the day and were looking for something different to do in the evenings. "We're offering an opportunity for people to enhance their knowledge of the visual arts and at the same time have some fun."

With an ongoing feast of events the *After Dark* series will have something for everyone with an interest in the arts and culture. Already planned for this year is a private viewing of the Gallery's Recent Acquisitions, what's hot and what's not when buying art, a Christchurch International Jazz Festival special event, designer fashion parade and a Christmas ball. Those wanting to find out more about the series please call (03) 372 2981.

The first milestone on the road towards the new Christchurch Art Gallery was the purchase in 1996 of a superb site, currently used as a car park and fronting Worcester Boulevard, Montreal and Gloucester Streets.

It is with considerable pleasure (and even more relief?) that I can advise our friends and supporters of a second great milestone passed.

On Wednesday, 25 February this year Council supported overwhelmingly the acceptance of the Functional **Design Brief** and Delivery Options Report for the new Gallery, and approved the appointing of a **Project Manager** for the second exciting stage which will culminate in the selection of **architects** and a design team, and the preparation of design concepts, before mid-1999 if all goes to plan.

NEW
CHRISTCHURCH
ART GALLERY

As a condition of the purchase of the site, Council approved a car park to be provided as part of the new Gallery. It is a great advantage for the new Gallery, in terms of easy and safe access for our visitors, but it also acknowledges the importance of the present carpark for the rest of our neighbours in the cultural precinct. Both these recent decisions are very **significant** advances for the cultural life of our city.

these successful outcomes were helped by the remarkable gesture of support which our Friends (and many other friends!) made with the public announcement in 'The Press' on Wednesday, 4 March 1998.

At present, key Council Standing Committees are considering the circumstances in which a design competition might be held for the most successful outcome for a new building, and I look forward to reporting further progress in future issues of the Bulletin.

friends
of



ROBERT
McDOUGALL
ART GALLERY

The Autumn Speakers

Tom Field

Our first Speaker of the Month for 1998 was artist Tom Field. Many Friends at the Annex enjoyed the artist's views on the way people perceive colour.

The landscape of the South Island, particularly in evening or early morning light is his favoured subject. The artist prefers painting en plein air giving freshness to his landscapes. If you see an unusual touring rig of a man and his dog in a little S-Cargo with the number plate 'Snail' in the depths of the countryside, it is bound to be Tom Field on a painting expedition.

Dr Pamela Gerrish Nunn: Pre-Raphaelitism - 150 Years Young

Dr Pamela Gerrish Nunn is a senior lecturer in Art History at the University of Canterbury who has a particular interest in the Pre-Raphaelite movement. Founded in 1848, the movement is as popular today as it ever was. Having co-authored a book on this subject with Dr Jan Marsh, the two again teamed up to curate a recent exhibition in Manchester and Birmingham which celebrated Pre-Raphaelite Women Artists. The large attendance of Friends at the Hurst Seager Room were given a behind-the-scenes account of the trials and tribulations of curating and sourcing works for the exhibition.

We were treated to slides of the exhibition as hung in Manchester with the final work being a large tapestry titled 'Honour to the Women, They Braid and Weave Heavenly Roses into Earthly Life'.

Philippa Dobson

Speakers To Look Forward To

These functions take place on the third Wednesday of each month, meeting at 10.30am for tea and coffee followed by the morning's presentation. The charge is \$2.00 for members and \$5.00 for nonmembers. Unless otherwise stated the venue is the McDougall Art Gallery.

On **17 June** Peb Simmons, Ria Bancroft's daughter, will speak on "Ria Bancroft - No Ordinary Woman".

On **15 July** Peter Beaven, architect, will speak on "The Changing Face of Christchurch".

On **19 August** Elizabeth Caldwell, curator of the Art Annex, will give an illustrated lecture on "Ten Years at the Annex - A Promise Fulfilled".

Coming LocArt Visits

On **Tuesday 16 June**, in her studio, Valerie Heinz will speak to 9 Friends about her development as a painter at the original Canterbury College School of Art and her friendship with Ria Bancroft. Please meet June Goldstein outside **19 Bond Street, Waltham** at **10.20am**.

On **Monday 27 July**, Mr TC Yeung, from Hong Kong, will show a collection of old Chinese snuff bottles to a maximum of 25 Friends. His daughter Ms Yeung will explain the collection. Please meet June Goldstein at the Imperial Swan Restaurant, **150 Armagh Street** (above PSIS) at **10.50am**. A set menu lunch costing \$10-\$15 is an optional extra. Please indicate your interest in the lunch when booking your place.

On **Monday 24 August**, a maximum of 12 Friends are invited to visit Jenny and Alan Shadwell's award winning home and view their art collection. Driving care and flat, comfortable shoes are necessary. Please meet June Goldstein outside **10 Inverness Lane, Balmoral Hill** at **2.05pm**.

To book or cancel your place on a Loc Art visit, please ring the answerphone on 379 4055. Acceptance is automatic upon leaving your message on the answerphone unless you are otherwise contacted.

Recent LocArt Visits

Anna Wilson

Many Friends filled Anna Wilson's home where she spoke of her family and in particular of her mother, the painter Evelyn Page.

Chronological details of Page's life and career are most adequately covered in Janet Paul and Neil Roberts' book 'Evelyn Page Seven Decades'. Her daughter filled in with homely details. In each room we saw mementoes such as Evelyn Page's easel and well-used palette with cats' hair stuck to it.

Not only was Mrs Page a fine painter; she had a great love of textiles. She made many of her own clothes which she designed to a somewhat theatrical effect. Thirty of her outfits have been given to the Canterbury Museum. A few such as a jacket of Chinese silk brocade acquired during her trip to Peking and a 'tennis' jacket of Indian crewel work have been retained and are still used by Anna and her daughter, Charlotte Wilson. We also saw the beautiful peacock cut-velvet damask gown Evelyn Page made to wear at the Canterbury School of Fine Arts Centennial Exhibition, held at the Robert McDougall Art Gallery in 1982. When travelling to England by ship, Mrs Page's fingers were never idle and she smocked tiny dolls' clothes for her daughter. She was a fine embroiderer using her own designs for teapot cosies, cushion covers and cloths.

Evelyn Page enjoyed fine china. She knew Rewi Alley and bought some plates when with him in Peking.

Nevertheless her policy of using everything and keeping nothing for 'best', resulted in some breakages.

Around the walls were some of Evelyn Page's paintings. Anna Wilson's artistic talent shows in the way everything was displayed. Thank you Anna for sharing your happy and beautiful home with the Friends.

Ola Swolf

A few years ago a painting by Ola Swolf was noted in a well-known gallery. It was of roses so lusciously heavy one could almost smell them and was reminiscent of Margaret Stoddart. Other paintings of hers were seen on exhibition but she remained a shadowy figure to us until twelve Friends visited her home and studio. Through a gate in a solid wall, one enters a spacious courtyard which is literally a 'flower bower' with flowering trees, pots and hanging baskets. Inside her house there are flowers in vases and many paintings of flowers.

Our artist is a slim, vibrant grandmother who has painted enthusiastically since her first child was a baby.

She laughingly recalls how her first painting using cheap paints extended with so much oil that she wonders if it ever dried, was made to cover a fireplace. It was eagerly purchased by a visitor.

Apart from attending a few summer schools, Swolf is self taught. Her oeuvre has extended to include landscapes and some portraits but it is the flower paintings that 'sing'.

The Friends left full of joy and appreciation of her exuberant ability.

June Goldstein

Annual General Meeting

The President, Mark Stocker, reported on some of the significant events concerning the Friends and the Gallery in the past year. Activities such as Speaker of the Month, LocArt and 'Enthusiasms' (now in its second year) continued to thrive. The Friends are undertaking to invite members to three gallery openings this year: the Ria Bancroft, B.W. Mountfort and Charles Goldie exhibitions, the last of which will be combined with the Christmas party.



John Coley and Jane Evans at Friends AGM.

Political activities, involving submissions to the Christchurch City Council new gallery project team, the 'Your City, Your Choice' working party and the March full-page announcement in the 'Press' occupied an important place in 1997-8. The Friends were thanked for their generous support for the announcement, which indicated the strength of the art lobby in Christchurch and our collective commitment to the New Gallery.

Chris **Brocket** outlined the financial position of the Friends, which remains healthy, although we now fund the Polytechnic Scholarship exclusively ourselves. This year, there are no changes in our committee, which we hope indicates our concern, indeed enthusiasm, for what we do. But in no way should we appear to look elitist or complacent, and at least two members indicate that this will be their last year aboard. Mark Stocker reiterated that he and the committee are always open to ideas about how the Friends can broaden its range of activities and the benefits that membership brings.

Our Scholarship winners continue to justify our choices, with David Hatcher's Bridge of Remembrance project attracting the attention of the 'Press' and the acclaim of the RSA. Last year's Art History winner, Robyn **Pickens**, was awarded First Class Honours. This year, the winners were Heidi Gilgenberg from Christchurch Polytechnic; Christine **Wybrew**, who won the University of Canterbury Scholarship; and the Fine Arts prize winner from the University, **Grant Wylie**.

The guest speakers at the AGM surely explained the excellent turnout: John Coley (who needs remarkably little introduction) was speaking in his capacity as author of the best-selling biography of Jane Evans, who was the other guest. Jane Evans is probably New Zealand's best-known and best-loved practising artist. She is a naturally sympathetic and articulate speaker, and the audience much enjoyed exploring her works of the last 30 years and hearing about them straight from the artist's mouth. Her battles with physical disabilities were recounted un sentimentally by John and hearing about them increased our admiration for her achievement.

In his vote of thanks, Mark Stocker made the point that it requires a considerably braver public art gallery curator to propose a Jane Evans retrospective exhibition than one for the photographs of Robert **Mapplethorpe**. What does this tell us about the art world and the

world of popular taste? Many thanks to Jane and John for their contributions to a memorable evening.

Mark Stocker, President

Tour Group to 'The Exhibition of the Century'

On the weekend of June 27-28 a small tour group will visit Wellington to see the exhibition of masterpieces on loan from the Stedelijk Museum in Amsterdam which the City Gallery has titled 'The Exhibition of the Century'. This show includes works by many famous artists like Van Gogh, Cezanne, Mondrian, Malevich, Chagall, Pollock and Rothko and extends to the controversial work of recent artists such as Jeff Koons and Julian Schnabel.

While in the capital city our tour group will also visit other art sites and exhibitions, including Te Papa, and the tour leader, Ann Betts will give two pre-visit lectures on 16 and 23 June. The tour fee of \$349 includes airfares, airport shuttles, exhibition entry fees to an exclusive early visit to the show, accommodation and the two pre-tour lectures. For further information, or to book your place in this group, please phone 372 2973.

New Members

L Airey, Lesley & Peter Beaven, Louise Bell, Mr & Mrs M R Bonner, Gendy Brown, Elizabeth Bruce, Jessica Burke, Rosemary Cairney, Hazel Cameron, Joyce M Clark, Peter & Valerie Clements, Pauline Daly, Dennis de Visseraman, Betty & Arthur Duncan, Peter & Catherine Fitchett, Callum Fletcher, J D & P J Fletcher, Joy Genet, Corrina Gordon, Carole Greenfield, Jocelyn Gilchrist, G M Hadlow, Paulette Harraway, M C Harris, Kate Hartnell, Lesley M Horsburgh, Annie Lee, Roberta & David Lewis, Marian Maguire & Nigel Buxton, Jill & Chris Marshall, Jonathan Marshall, Elizabeth Mitch, Janet McQuilkin, Jackie Morgan, S E Morrison, Amy & Kate Nixon, Charlotte Page, John & Kathryn Peebles, Hamish Pettengell, John & Pat Pilkington, Ann Riach, Dr & Mrs Robertson, Cheriene Singer, Kate Spencer, M Styche, Mr K & Mrs J Talbot, Edith Tripp, Juliana Venning, Mr & Mrs Henry Wauchop, Margaret Wigley, Mrs J M Wylie, Mary Wynn-Williams.

1997 Scholarship Winners



Christine Wybrew



Heidi Gilgenberg



Grant Wylie

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Friends of the Robert McDougall Art Gallery

As a Friend of the McDougall you have opportunities to increase your enjoyment of the visual arts in a variety of ways. You will receive the quarterly Bulletin and invitations to Gallery previews, floor talks and special occasions.

Friends Events

Speaker of the month with morning tea.
LocArt: visits to local artists and collections.
Day tours: trips guided by art historians.
Social functions.

Discounts

Reduced entry fees to major exhibitions.
Discounts at the Gallery Shop.

Special Funds

The Friends have charitable status and are able to accept donations to support the Gallery. The Scholarship Fund supports Canterbury students in further studies of the visual arts. There is also a special fund run by the Christchurch Civic Art Gallery Trust for donations to assist the building of the new Christchurch Art Gallery.

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this month we celebrate the anniversary of one of Christchurch's leading colonial architects, B.W. Mountfort, with a lecture series in the great hall. art & craft of a different kind features in our weekend market, wishbones, 3 dimension pictures and Denise McMillan's felt crafts are unique. canterbury artist Michael Smeetham presents 'birds in the landscape' at the Painters Gallery.

classical music comes to the fore this month with the beginning of the third series of Sunday Classics, featuring the Turnovsky Trio meanwhile pianist Richard Chandler presents a solo concert in the great hall and The Arts Centre's Smokefree Lunchtime Concert Series continues with a recital by flautist Tony Ferner and pianist Deidre Irons. all this at The Arts Centre in an atmosphere that is unique and unmatched.

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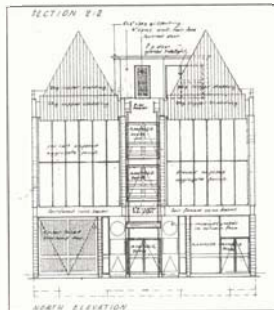
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