

# b.115

BULLETIN OF THE ROBERT MCDUGALL ART GALLERY & ANNEX **summer** december 1998 – february 1999





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b.115

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 Collection: Robert McDougall Art Gallery



## Introduction



Almost twenty years ago, the Robert McDougall Art Gallery produced its first issue of the Bulletin, and it started life as a small black and white newsletter in January 1979. The Bulletin was initially sent only to the Gallery's Friends, and to schools and post-secondary educational institutions.

In the 1980s colour was introduced, and the Bulletin underwent one of four changes during its lifetime to date. It grew in size, and the audience expanded. In 1997, the Bulletin went from bimonthly distribution to that of a quarterly publication.

The publication has grown in size and distribution over recent years to just over 1800 in the last issues. This updated edition will be produced in a run of 3000 copies. As well as our Friends, there are all the educational bodies, media, supporting businesses, tour operators and key arts organisations throughout the country who receive copies. In addition, the Bulletin is sent to a selection of galleries, museums and media world-wide.

We have worked closely with our new Gold Sponsors **Strategy Advertising & Design** in creating - and I'm sure you will agree - a truly visually exciting and informative publication for the Robert McDougall.

Welcome to our new readers, and I hope you will enjoy reading this issue as much as we have enjoyed putting it together. We look forward to sharing our progress with you all, and working with our supporters towards the new Gallery and the new millennium.

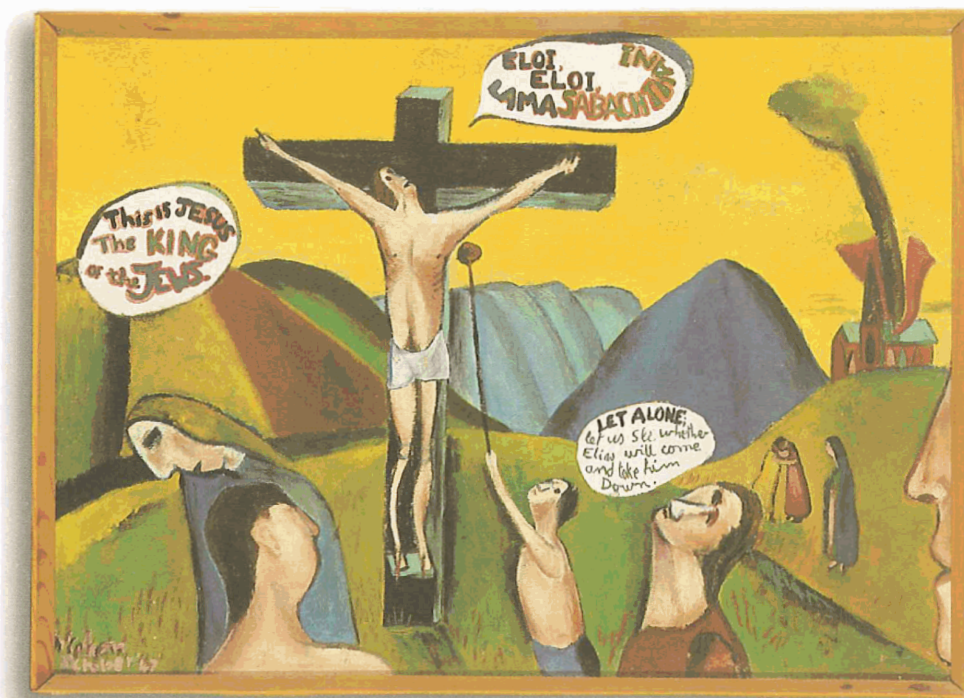
Finally, the McDougall team's best wishes for the festive season!

A handwritten signature in dark ink, appearing to read 'P. Anthony Preston', written in a cursive, flowing style.

P. Anthony Preston

DIRECTOR





The Crucifixion according to Saint Mark 1947 Colin McCahon  
Reproduction permission courtesy of the Colin McCahon Research and Publication Trust.

Choosing a favourite work from the McDougall's collection of almost 5000 items is a fruitless task. Choices are subject to shifts of mood and weather from day to day. There are many favourites. W.A. Sutton's ninety-nine magnificent drawings of Italy could easily be tops one day, Don Peeble's majestic *Circular Motif* No. 2 1987 another, Alan Pearson's splendid *Huia Couple* still a third choice. Recently Bill Hammond's mysterious *The Fall of Icarus*, purchased in 1996, has attracted my admiration.

There are others but at the time of writing, Colin McCahon's *Crucifixion according to Saint Mark* is my pick. Why? For one thing, the manner of its coming to the Gallery brings it to mind. A phone call from the National Gallery of Australia requesting its loan for the opening installation of its new Canberra gallery bewildered me.

The McDougall did not own the work. I was told by the National Gallery curator that it had been bequeathed to the McDougall by Mr Ron O'Reilly, ex-Christchurch City Librarian and foremost champion of McCahon's work, and at that moment alive in New Plymouth. Within hours of the Canberra call, the news came that Mr O'Reilly had passed away after a long illness, and that subsequently the 'Crucifixion' was indeed the

possession of the McDougall Gallery. I approved the loan, and the painting was forwarded directly from the donor's estate to the National Gallery of Australia, where it was one of the few works representing New Zealand painting. Returned after a two and a half year absence, it became a valued, important addition to the McDougall's slim holdings of McCahon works.

It is a part of McCahon's extraordinary originality that his paintings fix themselves in the mind, residing in some region where their insistent, compelling imagery commands recall while defying the power of words to explain them. For this reason I have given up trying to convey the effect of McCahon's visual alchemy. There is a substance, a weight, a gravitas and a human poignancy that contribute to the mood that McCahon evokes in the viewer, as if he were at your



elbow gently telling you of truths, events and scenes that you were unaware of, had not seen, or perhaps had chosen not to confront. His works stretch and extend experience. That is the best I can do, inadequate as this explanation is.

**The Crucifixion according to St Mark**, 1947 by Colin McCahon (1918 - 1987) is an oil on canvas work. It dates from McCahon's early series of the late 1940s - early 1950s in which he responded to great European religious works, from Giotto to Titian. By freely reinterpreting these, McCahon tried to make the events in the divine dramas more relevant to New Zealanders. He has drawn on the people he knew well, and placed the events described in the Gospel of St Mark (Chap.15, v.25-40), in a stylised New Zealand landscape.



# PRAISE

The much debated



Goldie and his model Patarā Te Tahi enjoying a cup of tea in the studio, photographed in 1904 by R. Love of Edwards' Studio (from the album *Maoriland Photographs*, Mitchell Library, State Library of New South Wales, Sydney).



# portraiture of CF GOLDIE SCORN?

Admired and berated in equal measure throughout his painting career and even today, Charles Frederick Goldie (1870-1947) has become one of the most controversial figures within New Zealand art history. Although much of his fame can be attributed to a history of vandalism, thefts, record-breaking prices and forgeries, perhaps the most interesting ingredient of the Goldie story is the dichotomy between the public and critical reception of his art work, and how both have changed over time.



WHEN calls were made by critics for him to produce larger paintings of greater compositional complexity, he replied that he would continue with his portraits of individual Maori elders, as the opportunity would soon be lost, and that his 'creative work' would follow.

The minutely observed realism and limited thematic range of Goldie's canvasses led some early critics to question their artistic merit. To many, they appeared no more 'creative' than the factual recording of Maori already being undertaken through hand-coloured photography. An article in the 1947 *Year Book of New Zealand* said of a Goldie painting that it was "valuable documentation, but not art. A picture by Goldie imparts information and it is only on that level that his work will survive".<sup>1</sup> One critic considered his work "more suitable for a museum of ethnology and anthropology than for the walls of an art gallery". However, just as Goldie's work divides critics today, it provoked opposing reactions when first exhibited, often lauded for the same qualities for which it was derided. Another writer in the same *Year Book of New Zealand* praised Goldie for his ability to paint pictures which were virtually indistinguishable from a "subtly tinted photograph", while one reviewer commented favourably that "his paintings lose none of their acute detail but rather gain when put under a magnifying glass".<sup>2</sup>

Goldie's own comments suggest that he regarded the ethnographic merits of his Maori works as more important than mere innovation. When calls were made by critics for him to produce larger paintings of greater

compositional complexity, he replied that he would continue with his portraits of individual Maori elders as the opportunity would soon be lost, and that his 'creative work' would follow. Goldie's subsequent attempts at more ambitious compositions, such as *The Christ Child in the Temple questioning the Doctors, found by his parents*, which was first exhibited in 1911, were regarded by most critics as weak and ponderous, and never received the public acclaim garnered by his portraits.

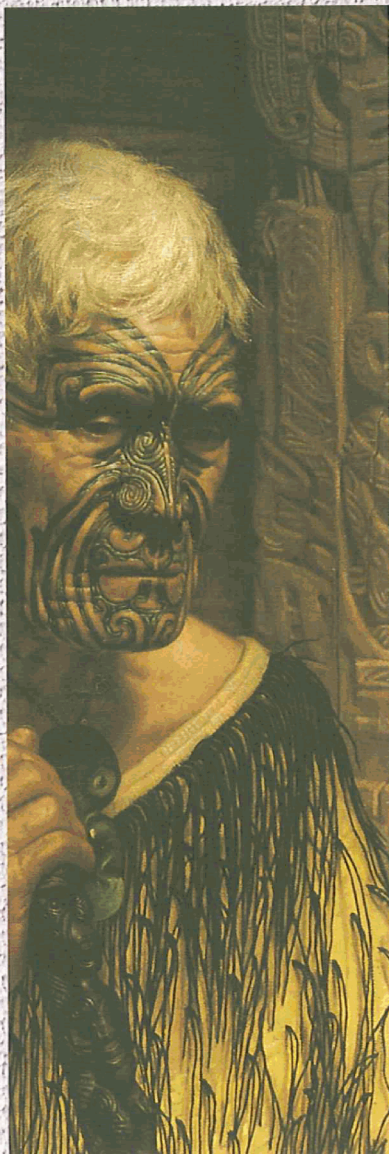
In 1908, readers of the *Weekly Graphic* magazine placed Goldie at the top of their list of New Zealand's best artists. Gottfried Lindauer, to whom Goldie was often compared, came eighth. Despite the steadfast public acclaim for his work, Goldie was increasingly dismissed by art critics, who became bored with what they considered his unadventurous style and limited subject range. Although Goldie continued to exhibit new works every year until 1919, many were replicas of earlier paintings, depicting sitters who had long since died. In 1930, encouraged by the Governor-General, Goldie sent work to London to be exhibited with the Royal Academy and at the Paris Salon. The disenchantment with his paintings felt by New Zealand critics was not shared by their overseas counterparts, and Goldie received King George V's Silver Jubilee Medal and an OBE in 1935.



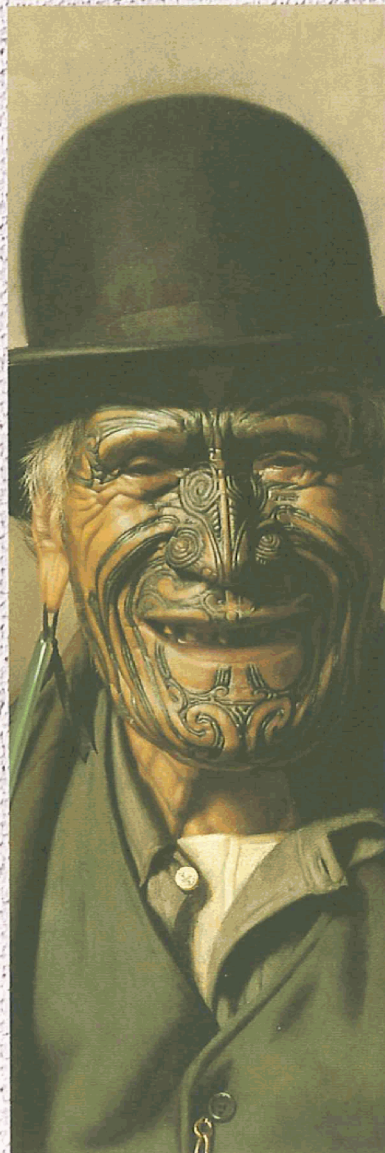


ONE critic considered his work “more suitable for a museum of ethnology and anthropology than for the walls of an art gallery”

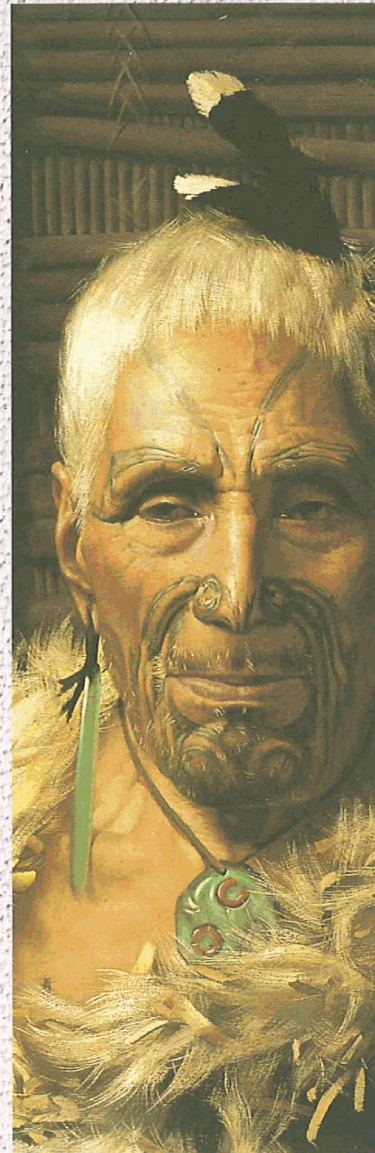
The Calm Close of Valour's Variegous Day:  
Te Aho, a noted Warrior 1906  
Te Aho-o-te-Rangi Wharepū, Ngāti Mahuta  
(Detail)  
oil on canvas, 1275 x 1015mm  
Auckland Art Gallery Toi o Tāmaki,  
bequest of Alfred and Emily Nathan, 1952



'All 'e Same 'e Pakeha' 1905  
Te Aho-o-te-Rangi Wharepū, Ngāti Mahuta  
(Detail)  
oil on canvas, 715 x 595mm  
Dunedin Public Art Gallery, gift of Sir George Wilson, 1936



Perema Te Pāhau, the Bone Scraper 1904  
Perema Te Pāhau, Tūhourangi, Ngāti Wahiao  
(Detail)  
oil on canvas, 765 x 640mm  
Auckland Museum, gift of Olive Goldie, 1951







The memory of what has been and  
what never more will be 1905  
Ihā Te Papatahi, Ngā Puhi  
(Detail)  
oil on canvas, 1150 x 900mm  
Dunedin Public Art Gallery

**CAREFULLY** painted to ensure maximum pathos, these beautifully executed depictions do not show young, vital Maori adapting to and embracing the future, but instead focus solely on often tired-looking elders whose pensive faces suggest weary submission and defeat.

Goldie's portrayal of Maori subjects has provoked heated debate between critics and admirers of his paintings, particularly in recent years. Although Goldie may have set out to record for posterity the last survivors of what was then believed by many to be a doomed race, he also saw in the Maori, in their poignant situation at the turn of the century and in their perceived 'exoticism' in the eyes of Europeans, a rich source of material for pictorial story telling. His portraits promote a fixed and narrow perception of Maori as the "noble relics of a noble race", and some critics have condemned his work as perpetuating a "comforting fiction" from a patronising European perspective.

Goldie's paintings strive for mood over historical accuracy, and his compositions and titles are often highly emotive. Unlike Lindauer, Goldie avoided detailing aspects of Maori experience and culture, concentrating instead on the psychology of individual figures and the creation of moving, often imagined scenarios. Although his almost photographic attention to detail and technical skill convey the impression of naturalism, these are deliberately posed and artificial portraits which follow a distinct agenda. Carefully painted to ensure maximum pathos, these beautifully executed depictions do not show young, vital Maori adapting to and embracing the future, but instead focus solely on often tired-looking elders whose pensive faces suggest weary submission and defeat. Titles such as *Tumai Tawhiti: The Last of the Cannibals*, *Patara Te Tuhū: an Old Warrior* and *The Last Sleep* add to the impression that these Maori are the last survivors of a dwindling race. Goldie's later works reveal his unwillingness to abandon this popular formula, as even into the 1940s he continued to portray elderly Maori in traditional costume and settings, without taking into account the dramatic social changes which Maori had encountered by this time.

Regardless of their often mixed reception, Goldie's individual Maori portraits do realistically depict some of the last chiefs and chieftainesses to wear traditional ta moko, or facial tattoos. As such, they are mementoes of a significant time in New Zealand history, and have become imbued with considerable historical and cultural significance, notwithstanding their artistic importance. Goldie's portraits have always been held in high esteem by Maori, and, because of their importance as ancestral images, are regarded as taonga, or treasures. Te Heuheu Tukino, the paramount chief of Ngati Tuwharetoa and the artist's friend, described Goldie's works as "he tohu mo nga Maori i roto i te whakatupuranga" - "icons for Maori of future generations". When, in 1990, two Goldie paintings, *Darby and Joan* and *The Widow*, were purchased by the National Art Gallery and returned to





Goldie posing in his studio, around 1908. *The Last Sleep*, Goldie's portrayal of Ina Te Papatahi as if the focus of a tangi, is prominent among paintings on the wall behind him (courtesy of the International Art Centre, Parnell, Auckland).

New Zealand from Britain, Mrs Ellen Hulme (a fifth-generation direct descendant of Patuone, an uncle of the two women portrayed within the paintings) was quoted as saying: "I took one look at them and I knew they were part of me". When Goldie opened at the Museum of Sydney in early 1998, curator Roger Blackley described

Ahinatā Te Rangitautini, Tuhourangi Tribe - 1903  
Ahinatā Te Rangitautini (Kapekape), Tuhourangi  
(Detail)

oil on canvas, 615 x 512mm  
private collection

**GOLDIE'S** portraits have always been held in high esteem by Maori, and, because of their importance as ancestral images, are regarded as taonga, or treasures.

the effect as that of a Maori shrine, with around 1500 local Maori gathering in an all-day festival to visit with and share information about their tupuna, or ancestors.

Surrounded by controversy like the work of no other New Zealand artist, Goldie's hauntingly lifelike paintings remain compelling. Whether he is "our greatest painter", an "outdated, academic racist" or no more than a "second-rate Lindauer", one thing is certain, the debate surrounding the work of our most well-known painter shows no sign of fading quietly away.



1. Year Book of the Arts in New Zealand, No. 3, 1947.

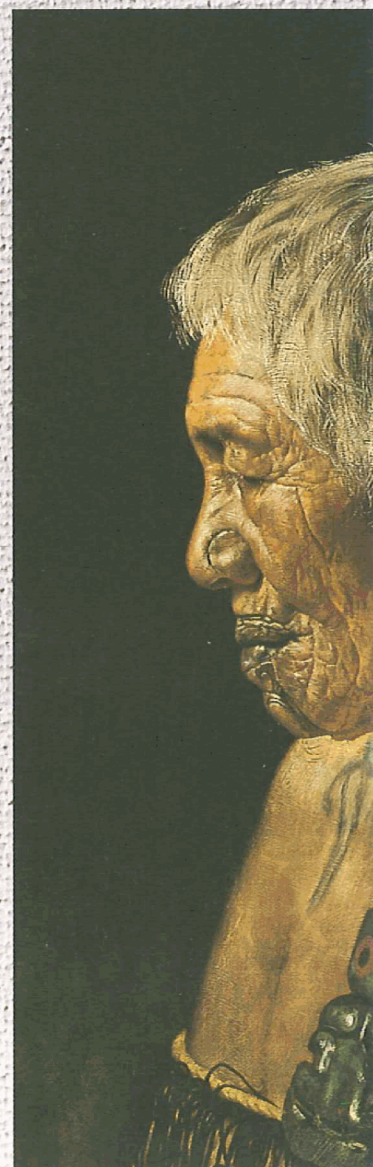
2. Ibid.

AN AUCKLAND ART GALLERY TŌI TAMAKI TOURING EXHIBITION

**GOLDIE**

December 12<sup>th</sup> 1998 – March 7<sup>th</sup> 1999

Proudly sponsored by  
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STRATEGY ADVERTISING & DESIGN  
With support from  
Creative New Zealand  
Te Papa National Services







*De Wannenmakers* by Petrus van der Velden (1837 - 1913)

The McDougall's collection of works by Petrus van der Velden is the world's largest and most significant public holding of works by this artist. Now, thanks to the great generosity of Mr Adriaan and Mrs Gabrielle Tasman, *De Wannenmakers* was recently acquired from The Hague, Netherlands to add to this collection.

*De Wannenmakers* depicts a Dutch village scene where two men are busy hollowing out wooden *wannen*. *Wannen*, which winnowers used to separate grain from chaff, were two-handled tubs with one high and one low side.

Intent on their task, the workers are accompanied by a watchful child and dog. The scene may be in Noordwyk Binnen, or in one of the coastal settlements near the Zuyder Zee, where van der Velden painted rural genre scenes in the 1870s and 1880s.

Petrus van der Velden was born in Rotterdam in 1837, and later studied briefly at the Rotterdam Academy of Art and in Berlin. In August 1888 he moved from Amsterdam with his wife to live at Noordwyk Binnen, and remained there until April 1890 when they left to come to New Zealand. It is believed that *De Wannenmakers* was painted in 1889 during van der Velden's last few years in the Netherlands.



Two significant historical Dutch works have recently entered the McDougall's collection. Presented in the name of Mr Adriaan and Mrs Gabrielle Tasman, the works are *Soldiers in a Village* by Cornelisz Droochsloot and *De Wannenmakers* by Petrus van der Velden.





*Soldiers in a Village* by Cornelisz Droochsloot (1586 - 1666).

In 1644, when this work was painted by Utrecht artist Cornelisz Droochsloot, the Thirty Years War was still having its grim effect on much of continental Europe.

Peasant villagers were often driven from their homes and their livestock and possessions confiscated by raiding mercenary soldiers and cavalymen, and scenes such as this were common throughout the Low Countries. The conflict between the French monarchy and the Hapsburg rulers of the Holy Roman Empire was over the political domination of Central Europe, and the war had spread to the Netherlands.

Droochsloot painted a number of similar works, and one closely related to this is in the Louvre's collection in Paris.

Who was this early Dutch artist? Records show him active as a painter in the Netherlands from 1616 to 1660. We know that Cornelisz Droochsloot was

admitted to the Artists' Guild of St Luke in Utrecht in 1616, and that over the following years, he became highly regarded as a painter of landscapes, historical subjects and genre scenes of village life.

*Soldiers in a Village* was owned for many years by the picture-framer and art-dealer McGregor Wright who, in 1935, gifted it to the Christchurch Technical Institute (Christchurch Polytechnic) where it became part of the Memorial Hall Collection. In 1995 the Christchurch Polytechnic offered it for sale, and the following year, through the generosity of Mr and Mrs Adriaan Tasman, it was purchased for the Gallery.

The painting had deteriorated and conservation work of forty years earlier needed to be reversed, and major repair work was needed on the frame. In 1997 conservation work began - again through the generosity of Mr and Mrs Tasman - and the painting is now restored. The restoration of the seventeenth century framing is being undertaken by the Gallery's frame specialists, Gary Collins and Ben Braithwaite. When it again graces the Gallery walls, *Soldiers in a Village* will be a very significant addition to our Dutch collection.

A feature on restoration is on pages 23/4



# SEVENTEEN CENTURIES' UNBROKEN TRADITION

A SELECTION  
FROM THE  
T.T. TSUI  
COLLECTION:  
CHINESE WORKS  
OF ART FROM  
THE NEOLITHIC  
PERIOD TO THE  
QING DYNASTY

WESTERN JIN DYNASTY  
China

Funerary jar  
AD 265–317  
stoneware with green glaze  
49.0 x 32.0cm

徐氏中國文物展





*ancient works of art are the most  
persuasive and durable evidence of  
the cultural traditions of the people.*

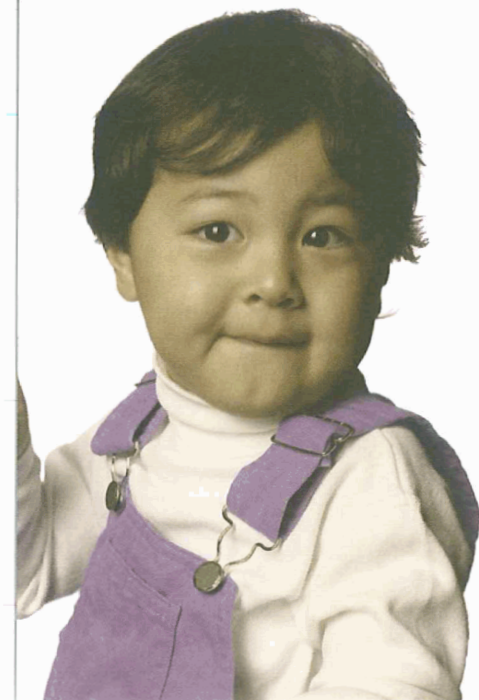
Dr T.T. Tsui LL.D JP



The selected works in this exhibition are drawn from Dr T.T. Tsui's gift to the National Gallery of Australia, which enabled it to establish a gallery dedicated to the art of China, and one of several similar gifts he has made to museums worldwide. Dr Tsui believes that such ancient works are important not only for their intrinsic aesthetic qualities, but for the contribution they make in helping people of other cultures better appreciate China's great heritage.

*The remarkably successful Reckoning With the Past exhibition, shown at the McDougall earlier this year, drew heavily on the aesthetic traditions of Chinese art, as well as exploring the impact of Communism, Western consumerism and popular culture. Dragon and Phoenix : Textiles of South East Asia's Chinese Communities, shown at the McDougall in autumn last year was also particularly well-received.*

*Chinese Splendour - 5000 years of art from the Shanghai Museum, which will open in Dunedin Public Art Gallery in March next year, will also offer a rare opportunity to experience the beauty and innovation of an ancient and sophisticated culture.*



TANG DYNASTY  
China

Lokapala (Guardian figure)

AD 618-906  
*earthenware with painted decoration*  
56.6 x 22.0 x 16.0cm



TANG DYNASTY  
China

One of a pair of horses and riders

AD 618-906  
*earthenware with painted decoration*  
55.0 x 18.0 x 46.0cm



HAN DYNASTY  
China

Pottery Jar

206 BC – AD220  
*stoneware with green glaze*  
50.05 x 30cm



# ceramics SCULPTURE

FROM THE T.T. TSUI GIFT OF CHINESE

Spanning some seventeen centuries of ceramics and sculpture, Dr T.T. Tsui's gift to the National Gallery of Australia offers a spectacular panorama of Chinese culture, and the pieces selected specially for exhibition at the McDougall illustrate superbly the cultural peaks of China's long history. Dr Tsui's collection represents two decades of research and acquisition, and he has subsequently supported major museums worldwide through gifts and assistance.

As T.T. Tsui says, "ancient works of art are the most persuasive and durable evidence of the cultural traditions of the people".

The art objects themselves vary considerably in style, form and size. A pottery jar from the Han dynasty (206BC - AD220) is impressively large, yet reveals a strikingly simple and elegant aesthetic. A pottery figurine from the same era gives insight to the costume of the period, and reminds one of the similarity of many Chinese design conventions in clothing and form over the centuries. By contrast, objects from the Tang dynasty, (AD618-906) such as the glazed earthenware camels, are compellingly lifelike, while the menacing Lokapala



HAN DYNASTY  
China

Male figure  
206 BC – AD220  
earthenware  
56.0 x 33.0 x 16.0cm



TANG DYNASTY  
China

Camel  
AD 618–906  
earthenware with glaze  
82.0 x 67.0 x 20.0cm



YUAN or MING DYNASTY  
China

Head of an official  
AD 1279–1644  
limestone  
67.0 x 39.0 x 34.0cm



# ARTURE

THE ART – 4 FEBRUARY TO 4 APRIL 1999

*Supported by Christchurch Casino*

(guardian figure) is a study in finely-wrought ferocity. In every case, it is remarkable that vulnerable objects of such antiquity have survived the ages, to evoke the atmosphere of ancient China in our present-day.

This is a major exhibition to acknowledge the national Festival of Asia, and for their continuing support we thank the ASIA 2000 Foundation of New Zealand, one of whose roles is to promote an appreciation of Asian culture in the community. This is an exhibition which will obviously appeal to those of Chinese heritage, but will be equally enjoyable for all with an interest in the art of ancient cultures.

The Director, Dr Brian Kennedy and his staff at the National Gallery of Australia in Canberra have all been most helpful in making the early touring of this exhibition possible, and we are especially indebted to Ms Robyn Maxwell, their Senior Curator of Asian Art, for her support. This exhibition forms the basis of a show scheduled to tour Australia at a later date, and Ms Maxwell's efforts on our behalf have made possible advanced preparation and conservation of the art objects which we will enjoy here from February until April.

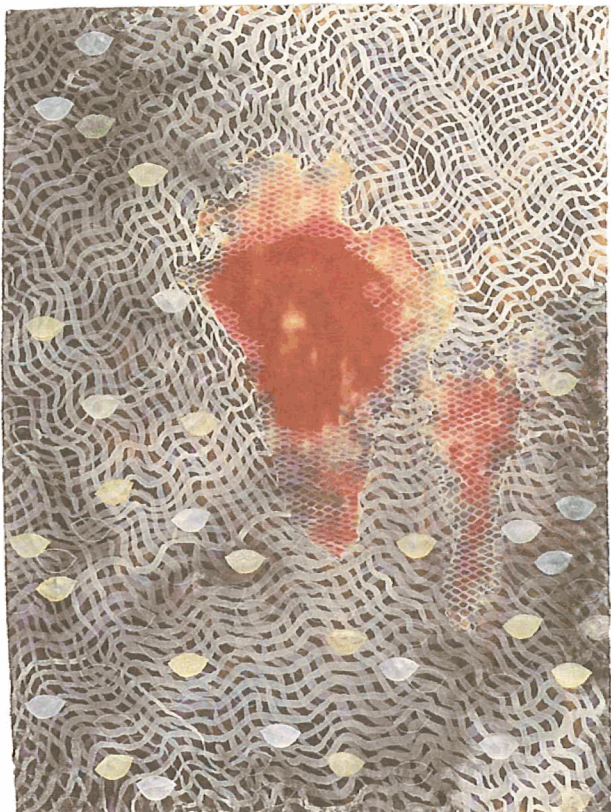




# driftnet

Judy Watson

4 December 1998 – 31 January 1999



shoal 1998

driftnet brings together a selection of artworks by Aboriginal artist Judy Watson, who recently undertook a residency at the University of Canterbury.

Making work that relates closely to the land, Watson has long been involved with a process of self-education about her heritage and ancestry, and the results of this search feature prominently in her paintings and installations. Most recently, she has focused on identity and the ownership of land and cultural property.

One painting included in the Annex exhibition is *Märädälen*, which was made when Watson attended an artists' camp in the Märädälen Glacial Valley in Norway. The tawny, mottled surface is covered in complex patterns made from the yellow pigment and charcoal Watson took with her, as well as the mud, iron oxide and fish blood she found at the site. The cracked and thickened skin of the canvas was partially induced by the extreme cold and dampness intrinsic to the valley itself. By using materials taken directly from the immediate environment, Watson's painting is not only about the landscape, but of it, conveying a tangible and compelling sense of place.

The companion piece to *Märädälen*, which will also be exhibited at the Annex, is a grouping of four large wooden oars that were found in the same valley, weathered by time and exposure to the elements. Watson painted them with found oxide and presents them as tokens of place, in contrast to the slick and often superficial souvenirs produced for tourists in any country.

Poetic on the surface, Watson's paintings are political in nature, exploring and highlighting a wide range of issues, including aboriginal rights, indigenous identity, environmental concerns and feminism. She uses washes of paint and dry pigments, often sourced from the area in which she is working, to reproduce the effects of water, earth and stone.

Many of the works in **driftnet** reveal Watson's prevailing interest in fugitive surfaces - the fading, shifting and staining caused by time, temperature and water - and the resulting dialogue between the elements which have risen to the surface, and those which have dissolved away.





driftnet 1998

“I listen and hear those words  
a hundred years away  
That is my Grandmother’s  
Mother’s Country  
It seeps down through blood  
and memory and soaks  
Into the ground”

*Artist’s statement, 1993*

Judy Watson has exhibited extensively throughout Australia, Asia, the United States and Europe, and was an Aboriginal representative at the 1997 Venice Biennale. She will give a floortalk about **driftnet** on Sunday 6 December at 11.00am and admission is free.



whitewash 1997



## Update on the New Christchurch Art Gallery



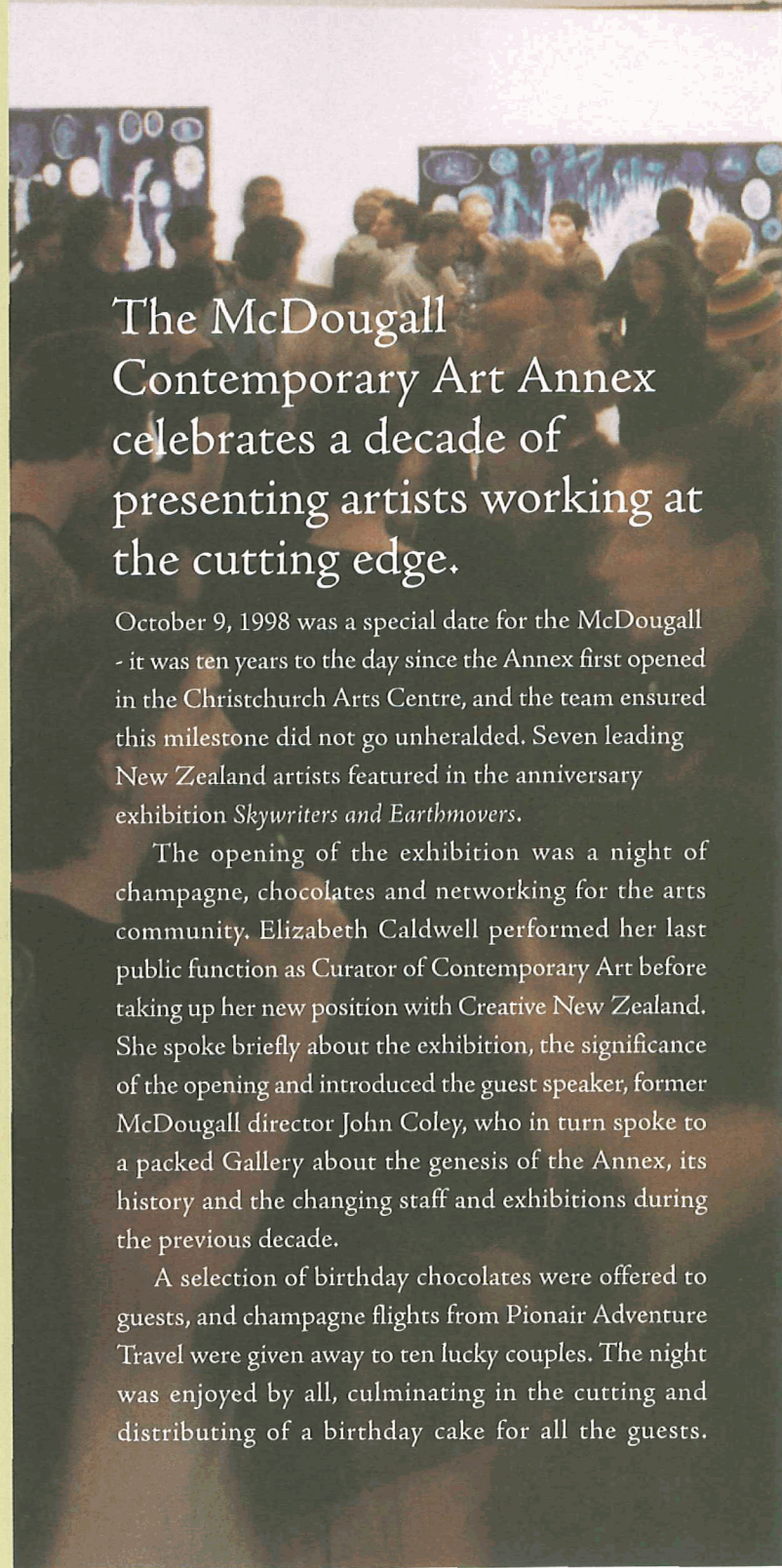
New Christchurch Gallery Visitor Information Pavilion  
Cnr Worcester Boulevard & Montreal St

Physical evidence of progress on the new Christchurch Art Gallery site is now visible on the corner of Montreal Street and Worcester Boulevard, in the form of the project's Information Pavilion. Open from 26 November, the Pavilion (staffed by the Gallery's publicity and marketing team, and a volunteer force enlisted largely from our Friends) will feature updated installations on the project's development. Once again, our thanks to Versatile Buildings for their sponsorship of the facility, and our congratulations on the speed with which it was completed. The Pavilion will be open 7 days a week from 11am until 5pm over summer.

Displays of the 94 submissions for the new Christchurch Art Gallery Design Competition will attract even greater interest. To open in the McDougall Contemporary Art Annex on 5 February 1999, the exhibition will provide an opportunity for the public to examine (and debate) all of the designs. By the time the exhibition opens, the successful architect will have been selected, and will have commenced work on the Gallery's final design.

A major fundraising campaign and a supporting communications strategy are well advanced. Also in progress are a web-site for the new Gallery and a mural project for the building site, involving Canterbury primary and secondary schools.

Tony Preston  
DIRECTOR



## The McDougall Contemporary Art Annex celebrates a decade of presenting artists working at the cutting edge.

October 9, 1998 was a special date for the McDougall - it was ten years to the day since the Annex first opened in the Christchurch Arts Centre, and the team ensured this milestone did not go unheralded. Seven leading New Zealand artists featured in the anniversary exhibition *Skywriters and Earthmovers*.

The opening of the exhibition was a night of champagne, chocolates and networking for the arts community. Elizabeth Caldwell performed her last public function as Curator of Contemporary Art before taking up her new position with Creative New Zealand. She spoke briefly about the exhibition, the significance of the opening and introduced the guest speaker, former McDougall director John Coley, who in turn spoke to a packed Gallery about the genesis of the Annex, its history and the changing staff and exhibitions during the previous decade.

A selection of birthday chocolates were offered to guests, and champagne flights from Pionair Adventure Travel were given away to ten lucky couples. The night was enjoyed by all, culminating in the cutting and distributing of a birthday cake for all the guests.



# Happy Birthday Annex Ten Years



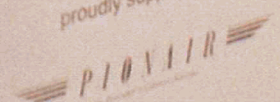
Felicity Milburn, current Curator of Contemporary Art, Elizabeth Caldwell, former Curator of Contemporary Art, Simon Mulligan, Annex Supervisor

*sky  
writers*



*e a r t h  
m o v e r*  
ear

proudly supported by







ROBERT McDOUGALL ART GALLERY & ANNEX

## Coming Exhibitions

**Works from the Collection** always on show

**40 out of 40** - Forty Canterbury artists 1958-1998  
until 24 January 1999

**Goldie** 12 December until 7 March 1999

**Ceramic Sculpture from the T.T. Tsui Gift of Chinese Art** 4 February until 4 April 1999

**Judy Watson** 4 December 1998 until 31 January 1999  
at the McDougall Contemporary Art Annex

**Design Submissions for the New Christchurch Art Gallery** 4 February until 28 March 1999 - McDougall Contemporary Art Annex

## Coming Events

- |         |       |   |
|---------|-------|---|
| 10.30am | 2     | <b>Wednesday 1 Club</b><br>Art appreciation club meeting.   |
| 1.00pm  | 2     | <b>Wednesday 2 Club</b><br>Art appreciation club meeting.   |
| 10.30am | 3     | <b>Mac Club</b><br>Art appreciation club for the differently abled.<br>New members welcome.   |
|         | 3 - 6 | <b>Tour to Classic Cezanne Exhibition in Sydney.</b>  |
| 10.30am | 4     | <b>Friday Club</b><br>Art appreciation club meeting.  |
| 10.30am | 5     | <b>Saturday 1 Club</b><br>Art appreciation club meeting.  |
| 1.00pm  | 5     | <b>Saturday 3 Club</b><br>Art appreciation club meeting.  |
| 11.00am | 6     | <b>Artist's Floortalk</b><br>Judy Watson will speak on her exhibition, at the McDougall Contemporary Art Annex.   |
| 10.30am | 7     | <b>Monday Club</b><br>Art appreciation club meeting.  |
| 10.30am | 12    | <b>Saturday 2 Club</b><br>Art appreciation club meeting.  |
| 11.00am | 13    | <b>Lecture</b><br>Roger Blackley, <b>Goldie</b> exhibition curator, will speak on "What are these things called Goldies?"   |
| 6.00pm  |       | <b>Friend's Christmas Party</b><br>Private viewing of the Goldie exhibition and an address from Jonathan Mane-Wheoki, Lecturer in Art History, University of Canterbury. Tickets \$10.00. |
|         | 25    | The Gallery will be closed on Christmas Day.  |

Calendar

Detail: Märädalen 1993 by Judy Watson

'All 'e Same t'e Pakeha' 1905  
Te Aho-o-te-Rangi Wharepu, Ngāti Mahuta  
oil on canvas, 715 x 595mm  
Dunedin Public Art Gallery, gift of Sir George Wilson, 1936

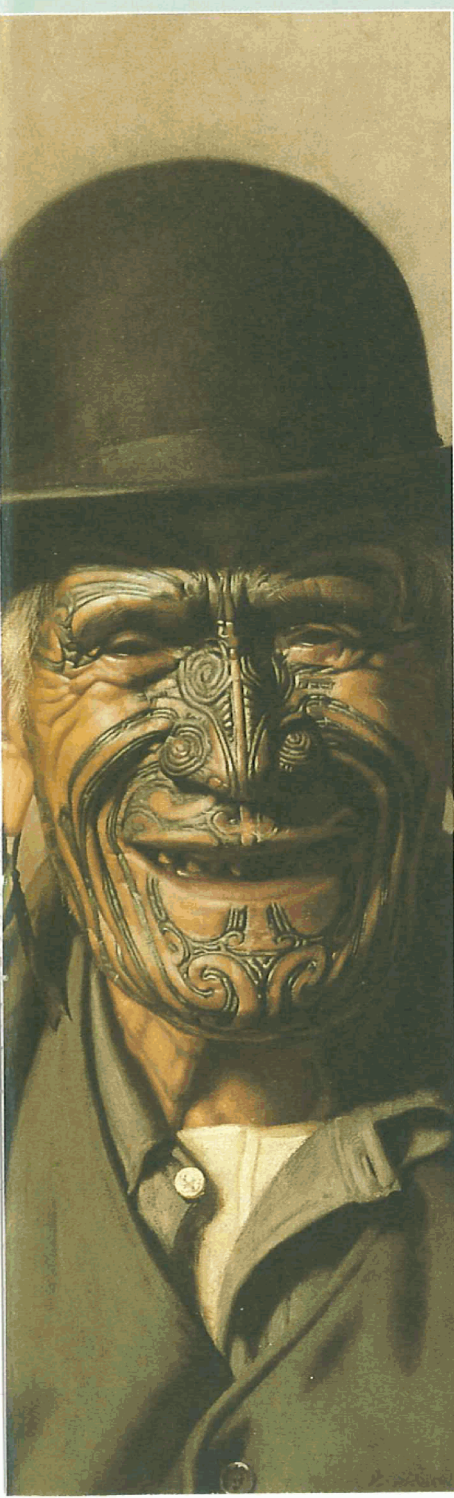


A NEW PROGRAMME FOR 1999  
BEGINS THIS MONTH.

THE MONTANA SUNDAY EVENTS  
WILL ALWAYS PROVIDE  
SOMETHING EXCITING  
- A LECTURE, FLOORTALK, VIDEO,  
CONCERT, OR SPECIAL  
PERFORMANCE AT 11AM,  
EACH SUNDAY MORNING AT  
THE GALLERY.

WATCH FOR DETAILS BELOW AND  
ADD THIS REGULAR DATE TO  
YOUR CALENDAR NOW.

- |         |           |   |
|---------|-----------|---|
| 11.00am | <b>3</b>  | <b>Montana Sunday Event-Performance</b><br>from a Kapa Haka group   |
| 11.00am | <b>10</b> | <b>Montana Sunday Event-Video Programme</b><br>"Rembrandt's self portraits" and "Painting portraits"<br>- a Windsor & Newton programme.                               |
| 11.00am | <b>17</b> | <b>Montana Sunday Event-Discussion</b><br>Riki Manuel will speak on 'Te moko: past and present'.  |
| 11.00am | <b>24</b> | <b>Montana Sunday Event-Performance</b><br>from a Kapa Haka group   |
| 11.00am | <b>31</b> | <b>Montana Sunday Event-Lecture</b><br>11.00am. Dr Deidre Brown, Lecturer in Art History, University of<br>Canterbury, will speak on 'Nga Ahua Tapu - Sacred Images'. |



- |           |         |           |   |
|-----------|---------|-----------|---|
| <b>1</b>  | 10.30am | <b>1</b>  | <b>Monday Club</b><br>Art appreciation club meeting.  |
| <b>2</b>  | 10.30am | <b>2</b>  | <b>LocArt Visit</b><br>To the studio of Alan Pearson, 29 Oxford Street, Lyttelton.<br>To book or cancel phone 379 4055.   |
| <b>3</b>  | 10.30am | <b>3</b>  | <b>Wednesday 1 Club</b><br>Art appreciation club meeting.   |
| <b>3</b>  | 1.00 pm | <b>3</b>  | <b>Wednesday 2 Club</b><br>Art appreciation club meeting.   |
| <b>4</b>  | 10.30am | <b>4</b>  | <b>Mac Club</b><br>Art appreciation club for the differently abled.<br>New members welcome.   |
| <b>5</b>  | 10.30am | <b>5</b>  | <b>Friday Club</b><br>Art appreciation club meeting.  |
| <b>6</b>  | 10.30am | <b>6</b>  | <b>Saturday 1 Club</b><br>Art appreciation club meeting.  |
| <b>6</b>  | 1.00pm  | <b>6</b>  | <b>Saturday 3 Club</b><br>Art appreciation club meeting.  |
| <b>7</b>  | 11.00am | <b>7</b>  | <b>Montana Sunday Event - Video programme.</b><br>'The buried army' - Chinese culture   |
| <b>13</b> | 10.30am | <b>13</b> | <b>Saturday 2 Club</b><br>Art appreciation club meeting.  |
| <b>14</b> | 11.00am | <b>14</b> | <b>Montana Sunday Event - Lecture.</b><br>Professor Bill Willmot will speak on ancient Chinese cultures.  |
| <b>17</b> | 10.30am | <b>17</b> | <b>Speaker of the Month.</b><br>In the Christchurch Arts Centre, Hurst Seager Room. Dr Deidre<br>Brown, Lecturer in Art History, University of Canterbury, will<br>give an illustrated lecture on "The importance of te moko and<br>Goldie's pictorial representation". |
| <b>21</b> | 11.00am | <b>21</b> | <b>Montana Sunday Event - Performance</b><br>From a Kapa Haka group   |
| <b>28</b> | 11.00am | <b>28</b> | <b>Montana Sunday Event - Lecture</b><br>Jonathan Mane-Wheoki, Lecturer in Art History, University of<br>Canterbury, will speak on "The Maori gaze and the Pakeha gaze."  |

ALL VENUES, UNLESS OTHERWISE STATED,  
ARE AT THE ROBERT MCDUGALL ART GALLERY.





# Friends of the Gallery

**Friends' Christmas Party**  
13 December

At 6.00pm Friends are gathering for their 1998 Christmas Party and a special preview of the C.F. Goldie exhibition. Admission is \$10.00 which includes the admission to the exhibition and refreshments. Jonathan Mane-Wheoki will be speaking at this special function.

**Speaker of the Month**

There will be no speaker programme for December or January.

The first Speaker of the Month for 1999 on 17 February is Dr Deidre Brown, Lecturer in Art History, University of Canterbury who will give an illustrated lecture on *"The importance of te moko and Goldie's pictorial representation"*. All sessions take place on the third Wednesday of the month, meeting at 10.30am for tea and coffee followed by the morning's presentation. The venue is the Hurst Seager Room, Christchurch Arts Centre.

Admission \$2.00 for members; \$5 for non-members.

**Recent Speakers of the Month**

**Peter Beaven**

The changing face of Christchurch

An enthusiastic and entertaining speaker, Peter praised the well-considered brief for our new Gallery and its wonderful site, which reinforces superbly our unique cultural precinct. He emphasised Mountfort's role in shaping our city, how lucky we are to have had a master architect of such high calibre, and how important it is to preserve the character of these buildings. Peter has taken on an active role protecting the heritage of Christchurch, and founded the Civic Trust with John Oakley in the 1960s. As the first architect to qualify with a degree in Urban Design, Peter Beaven is well qualified for the design challenges of our city.

**Elizabeth Caldwell**

Ten years at the Annex - a promise fulfilled



It was good to welcome Elizabeth Caldwell, Curator of Contemporary Art at the McDougall Contemporary Art Annex where she has worked for the last five years of its ten-year life. Elizabeth's account of the history of the Annex was an interesting one, stressing the great debt the Annex owes to John Coley for its original existence and survival. The old Canterbury College library is now a stunning gallery space lending itself to a variety of innovative installations and exhibitions. The slides Elizabeth presented brought back memories of the highlights of past exhibitions. It has been a busy and eventful ten years for the Annex, which has proven to be a wonderful showcase for contemporary Canterbury artists.

**Grant Banbury**

Artist Joanna Braithwaite and her work



Horse III 1989

When Joanna Braithwaite fell ill with the flu and was unable to make her presentation in person, we were fortunate that her good friend, Grant Banbury, was able to step in to give an excellent insight into Joanna's life and paintings.

After growing up in a rural environment and then travelling abroad, Joanna returned home, to find herself needing to come to terms with New Zealand culture. This experience explains the series she made featuring severed sheep heads and freezing works subjects. The theme of animals and people and their interaction runs through much of Joanna's painting. Even in slide form, the works displayed the artists expertise in applying her paint with strong brushwork and thick layering. Understandably, Joanna has been the recipient of many awards during her artistic career.



## LocArt Visit July

On 27 July, a group of Friends enjoyed a talk by Mr T.C. Yeung, formerly of Hong Kong, and with translation by his daughter, at the Imperial Swan Restaurant. He spoke about old Chinese snuff bottles and his own collection. We were told that snuff was first developed in Italy, and that it was the English who brought snuff to China. As snuff-taking became fashionable in wealthy and noble aristocratic circles, the range of snuff bottles became more elaborate and precious. Mr Yeung explained that snuff bottles became rarer (and therefore more valuable as collectables) after the Revolution, as snuff-taking diminished.

His own in-depth knowledge of the subject has allowed Mr Yeung to build up a valuable collection of over 1000 bottles which are superbly illustrated in his book. Some are 300 years old and we were fascinated by the amazing variety of his collection, which includes bottles of silver, gold, carved ivory and jade and other semi-precious stone materials. Glass bottles are sometimes hand-painted on the interior, and other bottles are carved from unlikely plant materials such as walnut shells.

Eight Friends later enjoyed a delicious meal with Mr Yeung and his daughter.

V Wiseley

## Coming LocArt Visits

On Tuesday 2 February 1999, Alan Pearson has invited a maximum of nine Friends to visit his studio. Please meet June Goldstein outside 29 Oxford Street, Lyttelton (opposite the library) at 10.50am.

On Monday 1 March, a maximum of 16 Friends are invited to visit Jenny and Alan Shadwell's award-winning home and view their art collection. Please meet June Goldstein outside 10 Inverness Lane, Balmoral Hill at 2.05pm.

To book (or cancel a booking) please ring the Friends' office on 379 4055. Acceptance is automatic upon hearing your message (unless you are contacted to the contrary).

## Passions

By the time you read this, 'Passions' - the third year of our 'Enthusiasms' programme - will sadly be over. This year it has been particularly successful. We are very pleased but, we admit, not totally surprised. Even when Ann Betts and I were plotting the programme, we felt a buzz of excitement and believed that if the programme didn't go down well this year, then nothing would! Our speakers and sponsors confirmed our feeling. Each week has brought a new surprise and delight to the audience; some speakers have been entertaining, some thoughtful, and most a blend of both. All of them have shared their respective passions with an enthusiastic audience of Friends. We would like to thank our speakers for making the programme possible and, in more than one case, for generously foregoing their fees. Our sponsors - Christ's College, Skews Hey Ussher, and Montana Wines - also deserve our thanks, as of course do you - the Friends - for attending in force. As you know, the proceeds will go towards new artworks for what will soon be the new Gallery. While 1998 will be a hard act to follow, Ann and I feel sure that next year will bring further delights.

Yours passionately!

Mark Stocker



## Recent LocArt Visits

**Peter Beaven**

September

It was a beautiful spring day when Friends attended architect Peter Beaven's offices. Those present had a treat - firstly, Beaven was a charming and informative host. His guests moved from room to room where his young assistants were working busily. The walls were covered with drawings and scaled plans of buildings, or proposed buildings. The majority were hand-drawn by Beaven, and each is a work of art.

Of particular interest were the plans which gained Beaven selection as the architect of a proposed Sheraton Hotel. Sadly for him - but luckily for us! - the project was abandoned and, after many years as a parking lot, the site has been purchased for our new Gallery.

Displayed prominently was Beaven's design proposal for the new art gallery which was one of 94 competing entries. In general, it is unlike many of his buildings, be they hotels or private houses, which are characterised by their vertical accentuation. The idea motivating his design was to make a building which would complement the Arts Centre in its horizontality and its incorporated walkways.

Peter Beaven is drawn to solid materials, such as Oamaru stone and concrete blocks. The latter may incorporate modern plastic foam insulation. One project in hand is the construction of seventy flats on the former St. Mary's Convent site on Colombo Street, fifty of which have been pre-sold. Car parking will be underground, a design feature which could be more widely adopted in our car-oriented city. With larger projects, work progresses in tandem with the granting of building permits, which are usually given piecemeal rather than for the total plan. This may necessitate slight adjustments during development.

Beaven-designed buildings, predominantly houses, are to be found throughout New Zealand and in other parts of the world, particularly in England. He is passionate in his love of our city and likes to stress the Englishness of its centre. With the late John Oakley, he instigated the Christchurch Civic Trust some thirty five years ago.

Peter Beaven's offices occupy several rooms on the first floor of the Canterbury Provincial Council Buildings (1858 - 1865) designed by B.W. Mountfort whose death a century ago is being commemorated at present. A bonus for Peter's visitors was a ramble via little stairways (through 'duck-your-head' doorways!) from one attic room to another, noting small brick archways and tiny fireplaces, until finally looking into the Council Chambers from the old public gallery.

Pinned on the walls of Beaven's own room are photographs of projects in Finland buildings in England by C.F.A. Voysey, a Portuguese church and the words of Alvar Aalto, "The architect is not a specialist- he is a synthesist". Noted, too, was a drawing for the development of the Auckland waterfront by Athfield and Beaven. Their idea was to create a Southern Hemisphere "Venice". Unfortunately the Asian developers did not agree.

Beaven was vociferous in his praise of the quality of New Zealand's architects and engineers, particularly the graduates of Ilam. On leaving, his visitors had the opportunity to view the many architectural photographs arranged for display by Beaven in the passageways of the Provincial Council Buildings.

Gratitude must be extended to Peter Beaven for finding time to share his knowledge and enthusiasm with the Friends.

June Goldstein



## Jenny & Alan Shadwell August

Twenty five Friends tried to fill twelve places for a visit to Jenny and Alan Shadwell in their recently completed home on Balmoral Hill, which won a Regional Award for Andrew Barclay (of Barclay Architects) and a Resene Colour Award in 1997. The hosts generously allowed the number to increase to sixteen, and each guided eight people around their home. On view were paintings and sculptural works collected since 1968 when Stewart Mair, then president of the Canterbury Society of Arts, first gave them a watercolour by Peggy Spicer. Since then, Jenny has become an art history graduate, and for 16 years has guided visitors through the Robert McDougall Art Gallery. Alan is a truly accomplished photographer.

The art works were our first interest. Less eclectic than first appearances suggest, they reveal a consistent New Zealand thread. Many walls could accommodate large works but these have not been collected, in order that small and medium-size paintings and sculptural works have 'breathing space' and are free to make their individual statements, as do the architectural features. Quentin McFarlane, W.A. Sutton, Graham Sydney, Rita Angus, Doris Lusk, Peter Siddell, Michael Eaton, Nigel Brown, John Coley, Peter McIntyre, Evelyn Page and Annie Baird are all represented, as are artists Tony Fomison, John Parker, Alan Pearson, Brent Wong, Michael Smither, Eion Stevens and Don Binney.

The predominantly figurative works include a nude by Els Nordorf, a narrative work by Trevor Moffitt from his *Stanley Graham* series, and three paintings by Edward (Ted) Bullmore (1932-1978) who resided in Europe between 1959 and 1969. Bullmore's works owned by the Shadwells include a traditionally-painted biblical scene, a direct nude study, which on inspection is revealed as a montage, and a more abstract nude. Sadly, Bullmore died before New Zealanders had recognised his true artistic worth.

Three years ago, Alan made one of his many photographic study tours - this time to Namibia - and one small wall displays the superb results. He is to leave shortly for another trip to China and Vietnam. We look forward to seeing the results whilst wondering how he can bear to leave such beautiful surroundings.

Thank you, Jenny and Alan, for your generous hospitality.

June Goldstein

## New Members



Charles Abrey  
Liz Baxendine  
Roz Baxter  
D.R. Cassidy  
B. Claxton  
Michael Collins  
Chrissie Cope  
Judith Dunbar

C.G. Escott  
Michael Fisher  
Liz Glanville  
S. Hall  
Barbara & Peter Hann  
Julie-Ann Jones  
Jacoba de Kort  
Dianna Looser

Erin Middleton  
Esme Morira  
Ron Newton  
V. & F. Paul  
Geoff & Jane Swinard  
A. W. Taylor  
Rona Timms  
Liz de Lambert (Life)

## New Guides join the Gallery Team

We would like to welcome a new group into the McDougall's Gallery Guides team. From back left: Eric Wilson, Chloe Cope, Trudi Bouman, Robin Ryburn, Anne Moffit, Anne Cumming, Tania Dickman, Katherine Hill, Natacha Carrara, Lynne Lawrence, Kay Malcomson and Lynda Gerard.







Ben Braithwaite, Exhibition's Technician examining a frame in the final stage of restoration.



# Conservation vs Restoration

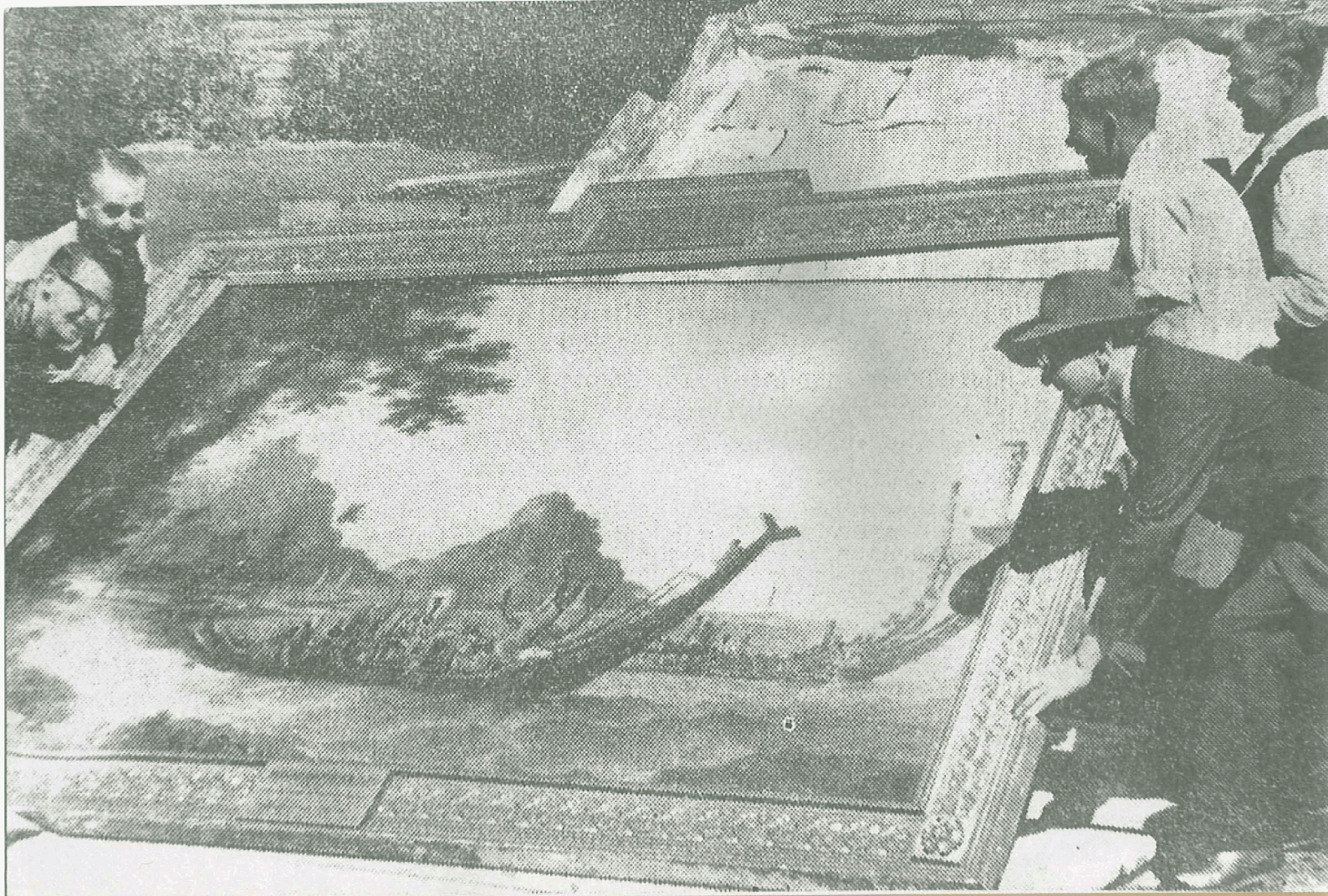
The conservation of artefacts has a long history. However, the positive emergence of conservation as a profession can be said to date from the foundation of the International Institute for the Conservation of Museum Objects (IIC) in 1950, and the appearance soon after, in 1952, of its journal "Studies in Conservation". The use of the term "conservation" refers to the care and treatment of valuable artefacts both movable and immovable, but within the discipline, conservation has a meaning distinct from that of restoration. Conservation used in the specialised sense has two aspects: firstly, the control of the environment to minimise the decay of artefacts and materials, and secondly, their treatment to arrest decay and to stabilise them where possible against further deterioration. Restoration is the continuation of the latter process, when conservation treatment is thought to be insufficient, to the extent of reinstating an object, without falsification, to a condition in which it can be exhibited.

The Robert McDougall Art Gallery is in the process of conserving paintings, works of art on paper, decorative art objects and sculptures to ensure that they all look their best for the new gallery opening in 2002. An important aspect of this process is the conservation and restoration of the historic frames that protect and enhance our collection of oil paintings. The picture frame has existed for as long as pictures have been movable. While the frame may have started out as a form of protection, its visual and symbolic purposes soon became equally important. The frame separates the work of art from its surroundings and may help focus the viewer's attention. In some cases it can actually unite a work with its surroundings by forming a link to other works or a wider setting. Therefore, the conservation programme for the new gallery is actively conserving not only its objects but its historic and often beautiful picture frames.

Lynn Campbell  
CONSERVATOR







This photograph shows the unpacking, on Tuesday 9 February 1960, of a 2 x 3 metre painting by William Hodges 'War Boats of the Island of Otaheite'

## The way it was done back then

### Unpacking valuable paintings

During 1959-60, an exhibition of 10 paintings by William Hodges (born 1724 - died 1797, and who accompanied James Cook on his second voyage to the Pacific in 1772 - 1775) toured New Zealand.

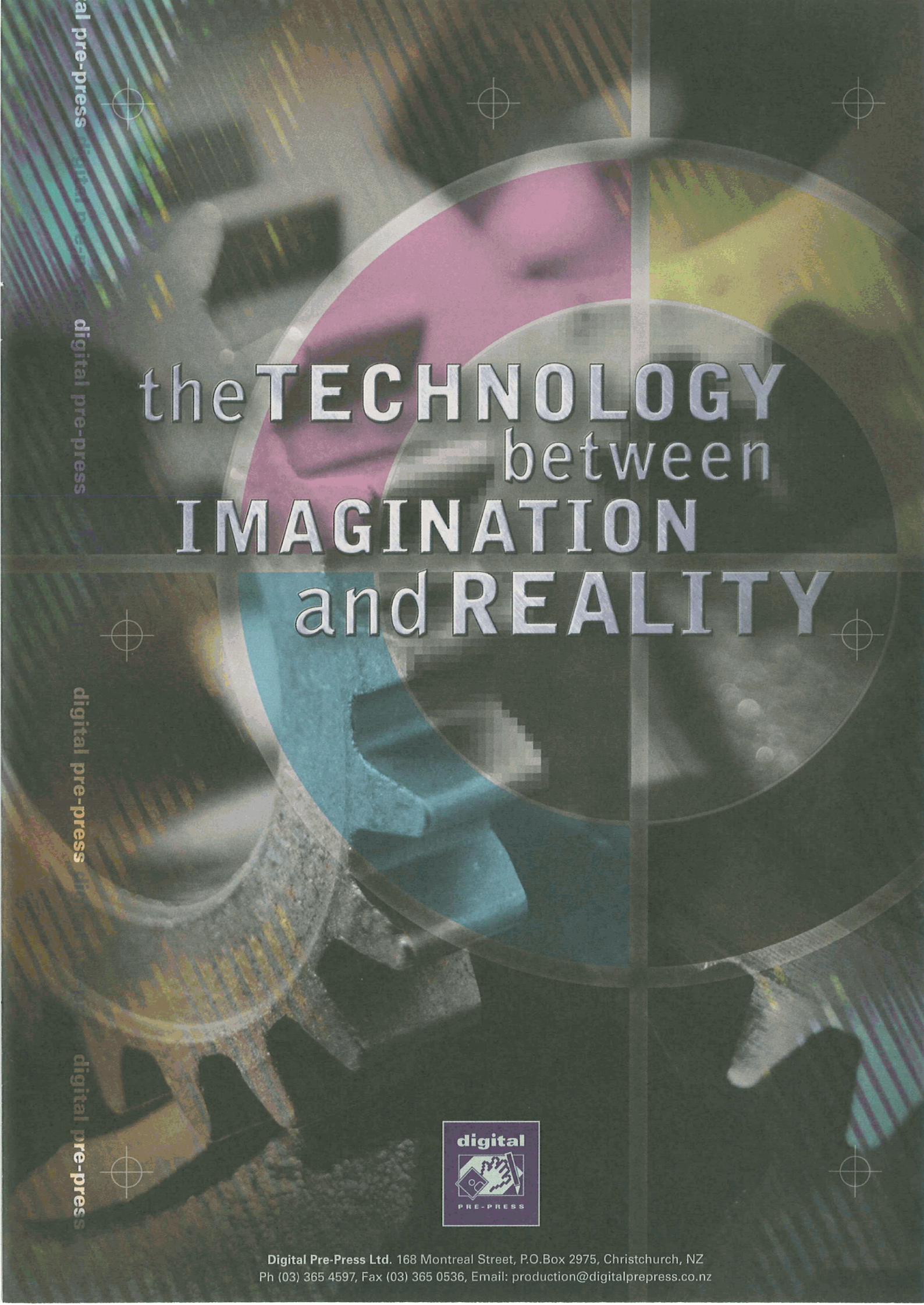
On loan from Admiralty House in London, the paintings were extremely valuable. The consignment of the Hodges exhibition was packed in 3 large crates, which were delivered by the New Zealand Express company. At the time of the arrival of the exhibition, W. S. Baverstock (seen in the bottom right hand corner of the photograph, wearing a hat) had been in his position as the Gallery's first Director for just 10 days.

The photograph reveals much about how inadequately funded and staffed the Gallery was at the time. Touring exhibitions were received with great difficulty in the 1950s and 1960s with just 3 staff. Often, men unskilled in the handling of art works had to be employed to assist, and risks were taken.

Today with professional conservation and registration staff in place, unpacking a major travelling exhibition on the forecourt of the Gallery would be inconceivable!





The background features a complex, abstract design. It includes several interlocking gears of different sizes and colors (pink, blue, grey). A large, semi-transparent circle is centered over the composition, divided into four quadrants by a vertical and a horizontal line. The quadrants contain different textures: pink, blue, and grey. The overall aesthetic is technical and futuristic.

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Image by Johannes van Kan



## ROBERT McDOUGALL ART GALLERY & ANNEX

### GALLERY HOURS

10am until 5.30pm - Summer

10am until 4.30pm - Winter

Admission by donation. Free guided tours available.

Botanic Gardens, Rolleston Avenue,  
PO Box 2626, Christchurch, New Zealand.  
Telephone (+64.3) 365 0915 Facsimile (+64.3) 365 3942