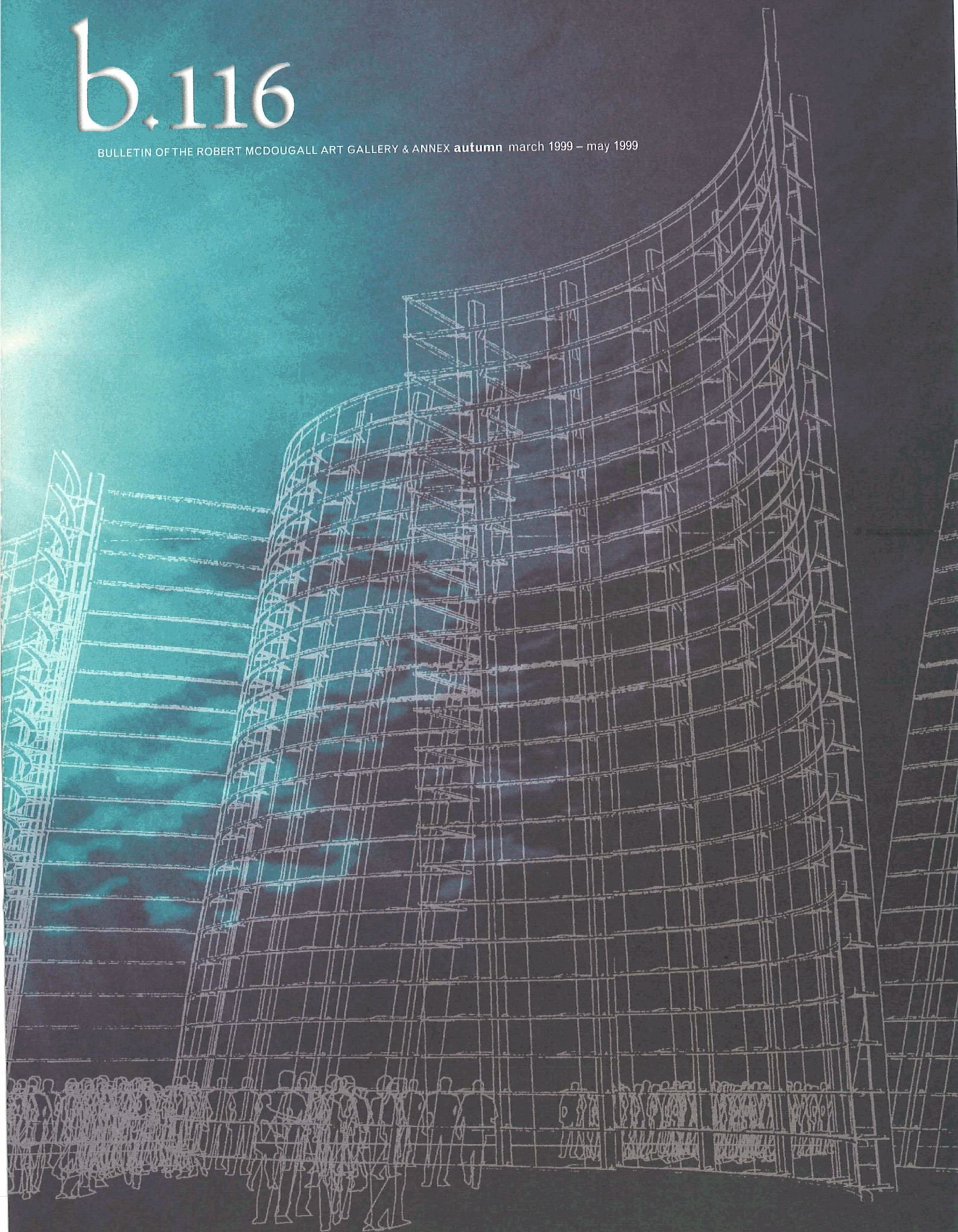
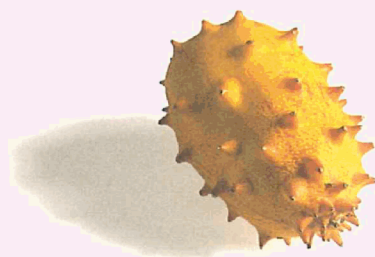


# b.116

BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY & ANNEX **autumn** march 1999 – may 1999







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# b.116

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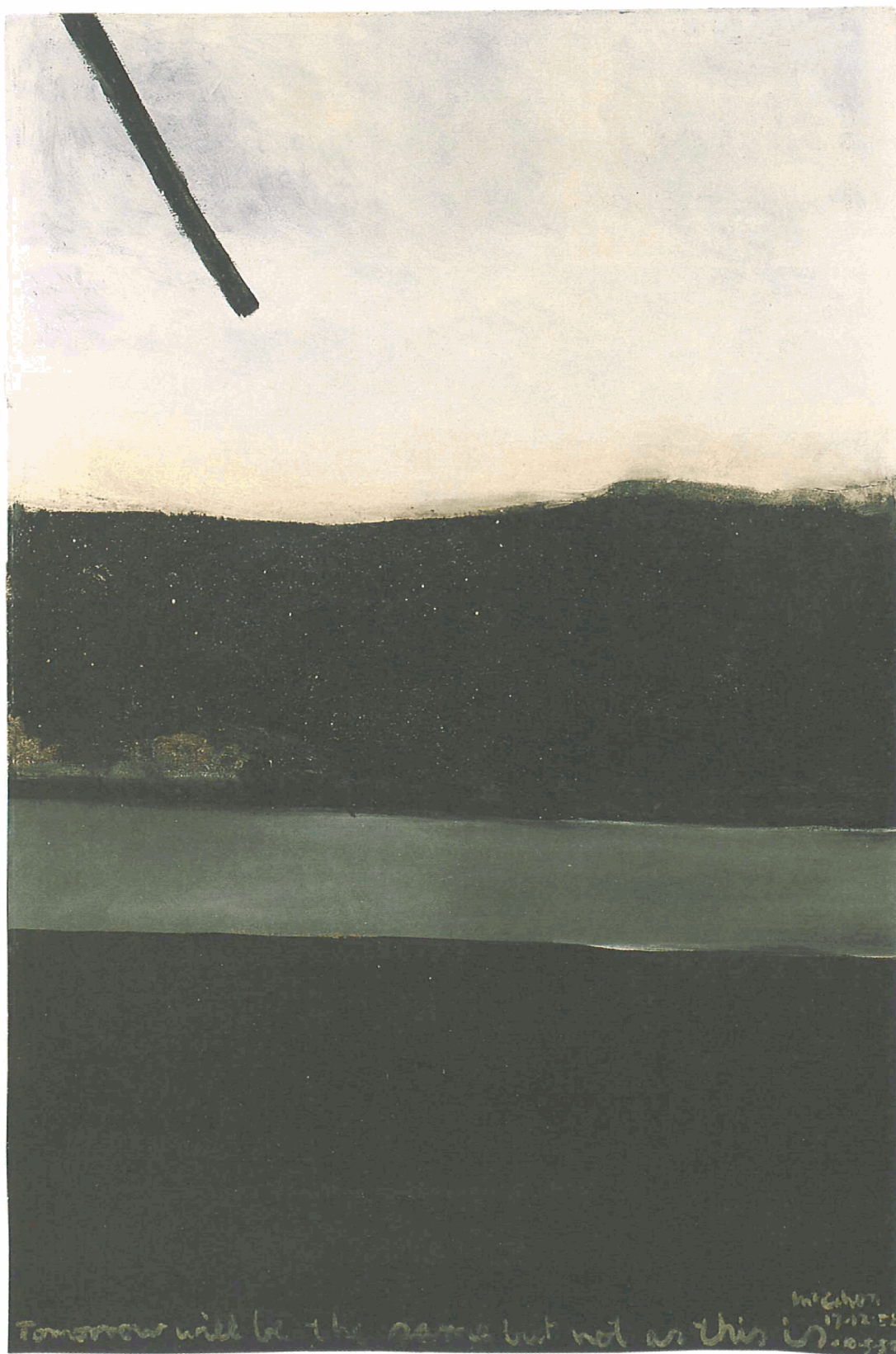
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Tomorrow will be the same but not as this is... Colin McCahon  
Reproduction permission courtesy of the Colin McCahon Research and Publication Trust.





Shortly after Colin and Anne McCahon moved from Christchurch to Auckland in 1953 I befriended their four children at Titirangi Primary School and became a constant presence in their home over the next ten years. As a schoolboy I would have glimpsed in progress works now revered as icons of New Zealand art. I have a vivid recollection of Colin furiously sloshing paint, one serene, sunny November afternoon in 1958, on lengths of canvas spread over the timber deck he had added to the rather cramped bach (in French Bay) inhabited by the McCahons. Recently returned from a study tour of the United States of America, he found the kauri-encircled bach claustrophobic after the wide-open spaces of America, 'fled north in memory and painted the *Northland Panels*.' *Tomorrow will be the same but not as this is*, completed in December, and reworked five months later, belongs to the large group of Northland landscapes he produced at this time.

In 1966 I enrolled at the University of Canterbury School of Fine Arts rather than brave the scrutiny of Colin who was now lecturing at Elam, as also were Garth Tapper, my former art teacher at Kelston Boys High School, and Rachel Miller, a church connection. In Christchurch I was elated to discover *Tomorrow* in the Robert McDougall Art Gallery. This was, I subsequently learned, the first painting by McCahon in the collection. Exhibited at André Brooke's Gallery 91 in Christchurch in 1959, it was gifted to the McDougall Art Gallery by a group of subscribers, and received with a very bad grace in December 1962 by a hostile Director.

At the end of 1971, having completed a Diploma in Fine Arts with Honours in Painting and a Bachelor of Arts degree in English, I was employed in the Gallery as Assistant to the Director (Brian Muir) until September 1972 when I left to study art history at the Courtauld Institute of Art in London. I came to know the collection very well and retain my fondness for such paintings as Gerard Dou's *The Physician*, Lord Leighton's lusciously painted *Teresina*, and Hotere's monumental *Malady* panels. None of these works continues to haunt me, however, in the way *Tomorrow* does. I am still moved by its stark beauty, profound silence and mysterious stillness. Since the landscape depicted is that in which the bones of my Ngapuhi ancestors lie, I have always found the painting comforting.

As an art historian I am intrigued by its allusion to Petrus van der Velden's Otira Gorge paintings - a prime example of which Colin first encountered in the Dunedin Public Art Gallery in the black landform silhouetted against the brilliant light of the dusk sky. And I am reminded that black-and-white photographs of Mark Rothko's abstract expressionist works would have been among the images of contemporary American painting Colin studied

in preparation for his 1958 trip. *Tomorrow* links back to *Painting* (now in the Fletcher Challenge collection), completed in March prior to his departure for the US, which is his response to Rothko's sublime, transcendental abstractions. At one stage *Tomorrow* was hung very dramatically and arrestingly on the far wall of one of the end galleries, where it was perfectly framed by the doorway beyond the bays.

A typical Christchurch row erupted, in 1960, over the apportionment of the first prize in Hay's inaugural art competition to three works, *Painting* among them. Colin later remarked that, "This was publicly the most disliked painting in New Zealand since my 1947 work was shown in Wellington and until *Tomorrow will be the same* was accepted by the Christchurch City Council." One still hears *Tomorrow* disparaged as morbid, depressing, funereal, raw and crude.

Certainly, *Tomorrow* is a painting with an uncompromising message. Alternating, texturally differentiated, horizontal bands of black and white (with cream) Dulux enamel paint (on board) contrast the transience of daylight with the permanence of the land and the ever-flowing river (in which the afterglow of dusk is reflected). In McCahon's paintings light, water, land, sky, the cycle of night and day often carry biblical symbolism linking back, ultimately, to the opening verses of the Book of Genesis. "Black and white says it all," he once remarked. Theological dualism in his art is informed by a life-long preoccupation with the mysteries of life and death; the paradox of existence. The black bar (which may have been suggested by the windscreen wiper on Colin's car!) protruding diagonally into the upper celestial band alludes to the presence of a divine creator.

The origin of the enigmatic, elegiac inscription, which is also the painting's title is unknown but it may be compared with that on the *Northland Panels*, 'O yes it can be dark here and manuka in bloom may breed despair', which was almost certainly penned by Colin, a fine wordsmith in his own right. Since this is the point from which he 'became interested in men's doubts', leading to the 1959 Elias series, it may also be his questioning response to the redemptive message of the Judaeo-Christian tradition. Colin particularly relished the prophetic and visionary passages in the Bible, and a verse from Isaiah (56:12) presents itself as a possible source for the inscription on *Tomorrow*: "Come," (the shepherds say), "let us get wine; let us fill ourselves with strong drink, and tomorrow will be like today, great beyond measure." As the mouthpiece of 'the Lord', however, Isaiah warns that ignorance, self-satisfaction and complacency imperil one's prospects of salvation. *Tomorrow* echoes that warning.







Yeah Big (1998) Paul Radford  
Reproduction permission courtesy of the Artist





# RUESSOME!

3 APRIL - 23 MAY

EXPLORING THE DYNAMICS OF HIGH AND LOW ART  
THROUGH THE IMPACT OF THE COMIC BOOK ON  
THE WORLD OF FINE ART



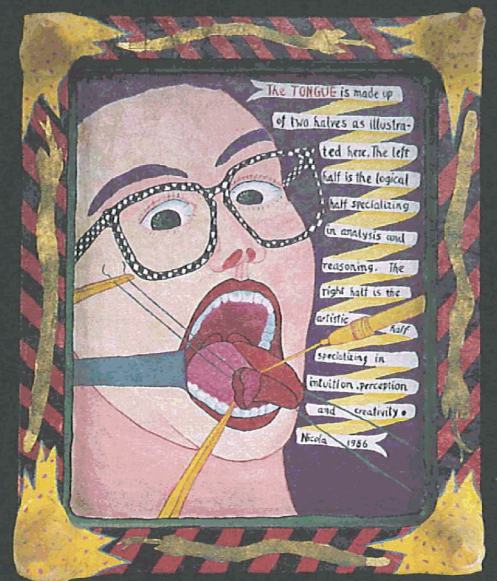
GRUESOME! CONTENT  
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ADMIRATION AND  
BER OF LOCAL ARTISTS.



The Tongue (1986) Nicola Jackson  
Private Collection





**Comic Cuts (1996)** Tony de Lautour  
Oil on wood. Courtesy of Brooke Gifford Gallery

**A**n exhibition curated by Warren Feeney in association with the Robert McDougall Art Gallery, *Gruesome!* explores the dynamics of high and low art through the impact of the comic book on the world of fine art. The disdain and contempt with which critics and scholars of serious art have viewed the aesthetics of the comic from the 1950s until now is contrasted with the response of those artists who have utilized this popular format for a number of reasons in their own work. Although writers such as A. R. D. Fairburn and Wystan Curnow have repudiated comic aesthetics, the comic book has surfaced regularly as an influence upon post-war New Zealand art, establishing a tension between high and low styles that artists have often willingly embraced.

*Gruesome!* also recognises the respect and serious commentary that the comic book has increasingly received since the mid-1980s. American critics such as Scott McLeod have sought to establish a definition of comic book aesthetics. How are they different from other art forms like cinema and painting? Recognition of the particular aesthetics of the comic provides a new perspective and framework through which the work of a number of contemporary New Zealand artists can be examined.

The use of comic devices such as word balloons, closure and the frame, is explored within the work of a

range of artists including Dick Frizzell, Violet Faigan, Mark Braunias, Tom Kreisler, Paul Radford, Tony de Lautour, Nicola Jackson, James Robinson, Jimmy Cooper, Saskia Leek and Peter Robinson.

*Gruesome!* contends that the comic book has enriched high art through its capacity to belittle the pretensions of 'serious' art, providing welcome access to a popular audience. Furthermore, the contempt that comics have received from critics has worked in their favour, imbuing the genre with an aura of dissidence which has attracted the admiration and attention of a number of local artists. It is this tension which has enlivened the work of Bill Hammond, Jason Greig and Gavin Chilcott, all of whom are represented in the exhibition.

In addition to these themes, *Gruesome!* also explores the aesthetic of sequential art from the perspective of the comic book fan. Comic artist and historian, Tim Bollinger, argues *for* the respect due to this popular genre and *against* the pretensions of 'real' art in an essay drawn, in comic form, for the exhibition catalogue. In an interview entitled 'Art is Easy: Comics are Hard' Auckland comic book artist Renee Jones speaks with artists Saskia Leek and Violet Faigan about the role comics have played in their art practice.

Warren Feeney



**Aspects of culture (1986)** Gavin Chilcott  
Courtesy James Brown



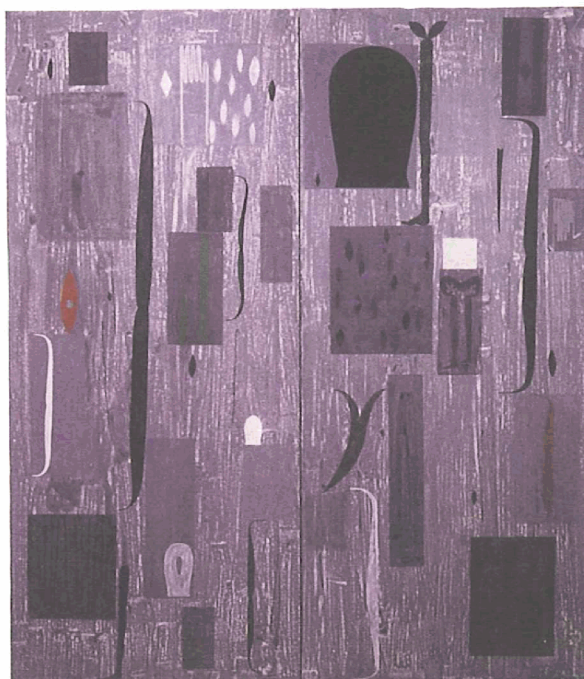
THE COMIC BOOK HAS  
SURFACED REGULARLY  
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The Last Supper Jimmy Cooper  
Private Collection

ESTABLISHING A  
TENSION BETWEEN  
HIGH AND LOW STYLES  
THAT ARTISTS HAVE  
OFTEN WILLINGLY  
EMBRACED





*Ture Wairua* (1997) Chris Heaphy

## Body and Soul: new w

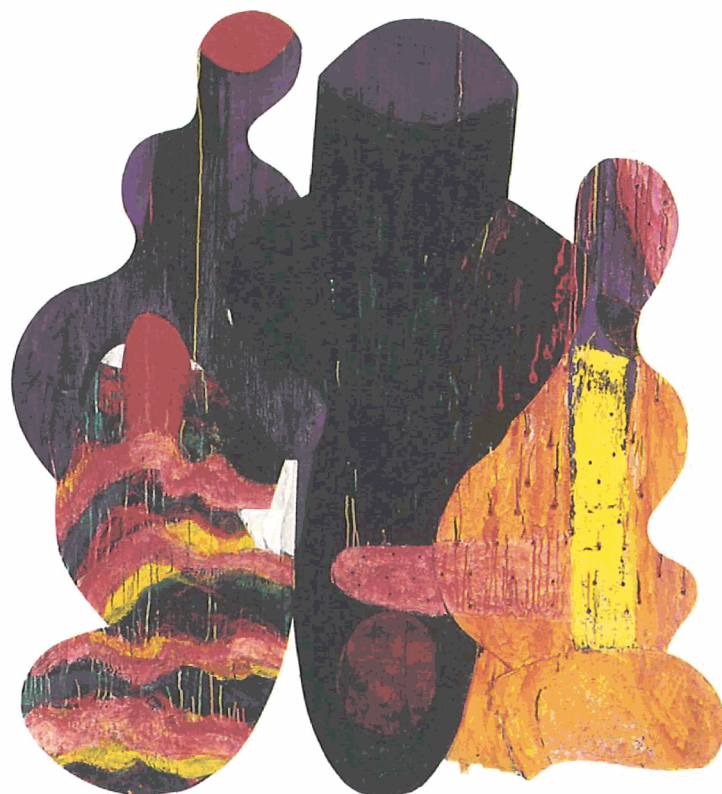
*Ture Wairua* takes its title from a sobriquet for the Maori political and spiritual leader, T.W. Ratana. Combining 'ture' (law) and 'wairua' (spirit), this quietly commanding acrylic on board painting refers to the religious side of Ratana's movement - his spiritual counsel and faith-healing abilities.

The tear-shaped leaves and sprouting limbs which punctuate the gauzy blue-grey background are used by the artist as emblems of physical and spiritual growth and regeneration.

Heaphy was attracted by the willingness of Ratana and Maori prophet Rua Kenana to shake off the superstitions of the past and embrace the future with new symbols to express different ways of approaching life. He has incorporated motifs drawn from diverse sources, including religious images, road markings, contemporary art and kowhaiwhai.

The subdued colouration and enigmatic imagery of *Ture Wairua* also articulate a very personal narrative exploring the cycle of loss and mourning. As part of a series which was created after the death of one of Heaphy's close friends, the tears, severed limbs and walking stick motifs in this painting combine to suggest bereavement and incompleteness. The prevailing mood of the painting, however, is one of faith and optimism, with the newly growing leaves serving as reminders of the regeneration which follows death and the hope which gradually overturns pain.





Monkey Business (1996) (detail) Robert McLeod

## orks for the Collection

Bubbling with Freudian imagery, *Monkey Business* is abstracted but very obviously inspired by the corporeal world. This large work, on a scale that McLeod employs only occasionally, combines a tangle of interconnecting pieces, which vividly suggest the crush of physical connection.

An explosion of festive colour, Robert McLeod's *Monkey Business* (1996) reverberates with raw energy and exuberant passion. The Scottish-born artist, who arrived in New Zealand in 1972, has combined an eye for brilliant colour with energetic, springing plywood forms to create a sculpture in oil paint which celebrates sexuality with brazen good humour.

McLeod's work has embraced many changes during the last fifteen years, moving from early abstract expressionism and grid works, which were built up gradually from line upon line of paint, to minimalist 'process' paintings, 'splatter' works and now to richly coated compositions on shaped wooden supports. The strong unifying thread throughout these various styles has always been McLeod's intuitive and unfettered response to paint; an all-consuming devotion to colour and texture and to the physical act of painting itself.

A teeming jigsaw of gutsy amoré, *Monkey Business* is eroticism at its exultant, unapologetic best, in your face and larger than life.

Felicity Milburn







# Dürer

## BLACK & WHITE MASTERPIECES

### *Dürer and German Renaissance Printmaking*

19TH MARCH - 16TH MAY

Albrecht Dürer is universally acknowledged as Germany's greatest artist. An extraordinary quality of this exhibition is that it places Dürer within the context of his art and time, featuring not only his own work, but that of his immediate predecessors, Schongauer and van Meckenem, and contemporaries like Lucas Cranach, the Elder. The Art Gallery of South Australia, from whom the exhibition is on loan, is fortunate in owning a large collection of old master prints, including 103 by Dürer.

The exhibition vividly portrays the art of printmaking from a golden era when Germany led Europe in printmaking technology. Five and a half centuries ago, when Gutenberg perfected the art of printing using movable type, advances were made in a very short space of time. Metal plate printing soon developed to augment woodblock. Trained as a goldsmith, as was Gutenberg himself, Dürer was well equipped to understand and explore this new technology.

This period in Germany was one of cataclysmic change. The powerful influence of Lutherism saw the widespread rejection of Roman Catholicism in Germany, in favour of Protestantism. The imaginative and powerful vision of *St Michael fighting the dragon* reflects the apocalyptic events of the time.



The influence of the Italian Renaissance was sweeping through Europe, introducing new concepts in architecture and the arts. The ideal of the Renaissance man, embracing a view of the world through a synthesis of science and art, is exemplified in Albrecht Dürer. His art, he believed, must be controlled by knowledge. In his masterly print 'Nemesis' the nude female form is a combination of his naturalistic observation and his understanding of classical theories of proportion. His dedicated study of equine proportions over a number of years is remarkably portrayed in *Knight, death and devil*.

In Dürer's the developments of Gothic art were brought to perfection. However, that elusive quality of beauty, perfected by the Italian artists through years of studying classical sculpture and beautiful models was all but excluded by the traditions of Gothic art. Dürer's travels to Italy were intended to broaden his horizons and to learn more about the 'secrets' of Italian Renaissance artists.

Travel and contact with other artists was a vital part of an artist's development. The product of Lucas Cranach's wanderings in the northern foothills and forests can be observed in the detailed and lifelike background of *The Penance of St John Chrysostom*. Dürer's own travels as a young man took him in search of the older master, Schongauer.







*The traditional religious themes are interspersed with studies of nature, landscapes, moral allegories and vividly imagined scenes from history and classical literature.*

The son of a goldsmith, like Dürer, Schongauer's mastery of the print medium is delightfully demonstrated in the depiction of the folds of clothing in *A wise virgin*. Disappointingly, Dürer found, at the end of his search, that Schongauer had recently died.

Dürer's quests for new experience and knowledge contributed, in the end, to his death. On a trip to the Netherlands in 1520 to see a beached whale he contracted malaria from a mosquito bite. Ironically, the whale was washed back out to sea before his arrival. Complications arising from the disease were the cause of his death in 1528.

The prints in this exhibition are fascinating in that they reflect the diverse concerns of their era. The traditional religious themes are interspersed with studies of nature, landscapes, moral allegories and vividly imagined scenes from history and classical literature. The means to mass produce images and to combine them with text contributed hugely to social change. Accessibility, low cost and developing networks of distribution accelerated the exchange of ideas and made artists less dependent on the patronage of the churches and the wealthy. This was the beginning of the modern age.

Almost 20 artists are represented in this comprehensive exhibition. Dürer's prominence appropriately marks his status as the pre-eminent German printmaker. He enjoyed success in his own time, achieving renown and wealth by 1505. In 1512 confirmation of his status as Court Painter by Charles V brought with it a handsome pension. He is not the household name that Leonardo or Michelangelo have become, but his images of *Rhinoceros*, *Hare* and *Hands* (although not represented in this exhibition) would be recognised by many who could not name him. The absence of colour in these works is more than compensated by their texture and detail. Beyond his ability as an observer of nature Dürer also had that rare gift of depicting something he had never seen with perfect credibility.

Ronnie Kelly

## BLACK & WHITE MASTERPIECES

*Dürer and German Renaissance Printmaking*  
19TH MARCH - 16TH MAY







Mount Tapuenuku, Early Morning, October 7 1889  
Private Collection

## EDWYN TEMPLE — ARTIST

15 April - 13 June

### Who was Captain Temple?

To most, apart from his direct descendants, the answer will be 'I don't know' or 'never heard of him', or remarks to that effect. However, once this exhibition has run its course, decades of obscurity should end. Temple will be revealed as, not only the first Secretary/Treasurer of the Canterbury Society of Arts and a prime mover for its establishment, but also a late colonial artist of significance in Canterbury.

Edwyn Temple, or 'The Captain' as he was referred to by his friends and family, was born in England in 1835, the son of Lieutenant Colonel John Temple and the grandson of Grenville Temple-Temple 9th Baronet of Stowe. He was a member of a large patrician English

family of military and political figures that reached back in time to Edward the Confessor. One ancestor, Sir Richard Temple, served with the Duke of Marlborough and every generation of the Temple family had members who pursued military careers. Edwyn Temple was no exception.

Educated at Rugby School, he entered the military services in 1853. During a brief period in Italy a relative, Princess Pondalfina, recognised his ability and engaged a tutor to teach him the rudiments of painting.

Temple was ensigned in 1854 and became a Captain in the 55th Foot (Westmoreland) Regiment in 1858. He later served in the Crimea and in India from 1864 to 1866.



By that time he had married and the first of a family of nine children had been born. It was more than nine years after retiring from the army that he decided to emigrate with his wife and family to New Zealand, arriving in Lyttelton on 25 October 1879.

Within a very short time of his arrival, he was established and developed a network of ex-military friends in Christchurch. Some of these were among the group that got together in June 1880 to form the Canterbury Society of Arts. Temple's role in its formation cannot be overstated and, in acknowledgment of this, he was elected to the key role of Secretary/Treasurer of the Society.

In 1882 he moved to Geraldine to a property, 'Castlewood', which he had purchased the previous year. There he lived and farmed for almost 3 decades, a Justice of the Peace from 1883, but mostly concentrating on painting before retiring to live in Timaru in the 1900s.

There is no question that Temple had an inner drive. He was a compulsive sketcher who drew on any piece of paper readily at hand as the mood took him; letters, ledgers, telegrams, envelopes, even wrapping paper were all targets for his pen, pencil or brush. His imagination was fertile and, coupled with a sardonic wit, resulted in many lively and amusing drawings and paintings. Though he was not considered to be a professional artist in the

accepted sense, he was serious in his endeavours with painting and his approach was nothing short of professional. To have spent the time to produce such a quantity of work, of which those in this exhibition are only a small representation, shows that he was not just engaged in a diverting pastime.

Between 1880 and 1892, which was his most active period as an artist in New Zealand, Temple made many trips over the South Island with his relative and friend James Dupré Lance of Horsley Down Station. He also travelled with the government Surveyor John H. Baker. It was during these trips that he made sketches that were later developed into more major paintings, many of which he regularly showed at either the Canterbury Society of Arts, or the Otago Art Society annual

exhibitions where they often received favourable notice from contemporary reviewers.

Temple also exhibited beyond New Zealand, first in 1880 in Melbourne, then in 1886 at the Colonial and Indian Exhibition London. He was also represented at the New Zealand Industrial Exhibition in Wellington in 1885 and the New Zealand and South Seas Exhibition held in Dunedin in 1889/90.

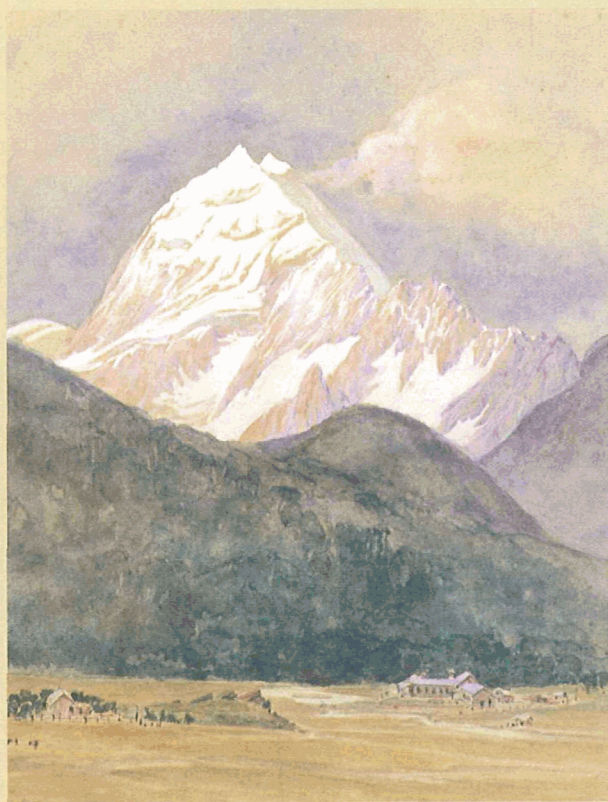
He made return trips to England in 1892 and 1909 during which he made many landscape paintings.

Although the landscape was dominant in Temple's work, it was the alpine region of the South Island that particularly interested him and made him recognised in Canterbury as a specialist in this genre. Lakes Wanaka and Wakatipu were of special interest and these locales formed the backdrop to his imagery. From an early age Temple had visited Switzerland and the Lake District where several of his uncles had established themselves as gentry around Lake Ullswater and, in a sense, he had found a New Zealand equivalent to this experience. At the time of his death in 1920 Temple had amassed a considerable body of work that included paintings and drawings from his imagination that were pure fantasy as well as landscape, caricature and narrative subjects.

Today, many hundreds of works are held by Temple's descendants scattered throughout the world but he is also represented in collections held by the National Library of Australia, Canberra; Hocken Library, Dunedin; Alexander Turnbull Library, Wellington; Centre of Contemporary Art (incorporating Canterbury Society of Arts) Christchurch; as well as the Robert McDougall Art Gallery.

This exhibition comprises 155 works and chronicles Edwyn Temple's oils, watercolours and drawings over six decades. It will be supported by a publication 'Edwyn Temple: His Life and Work'.

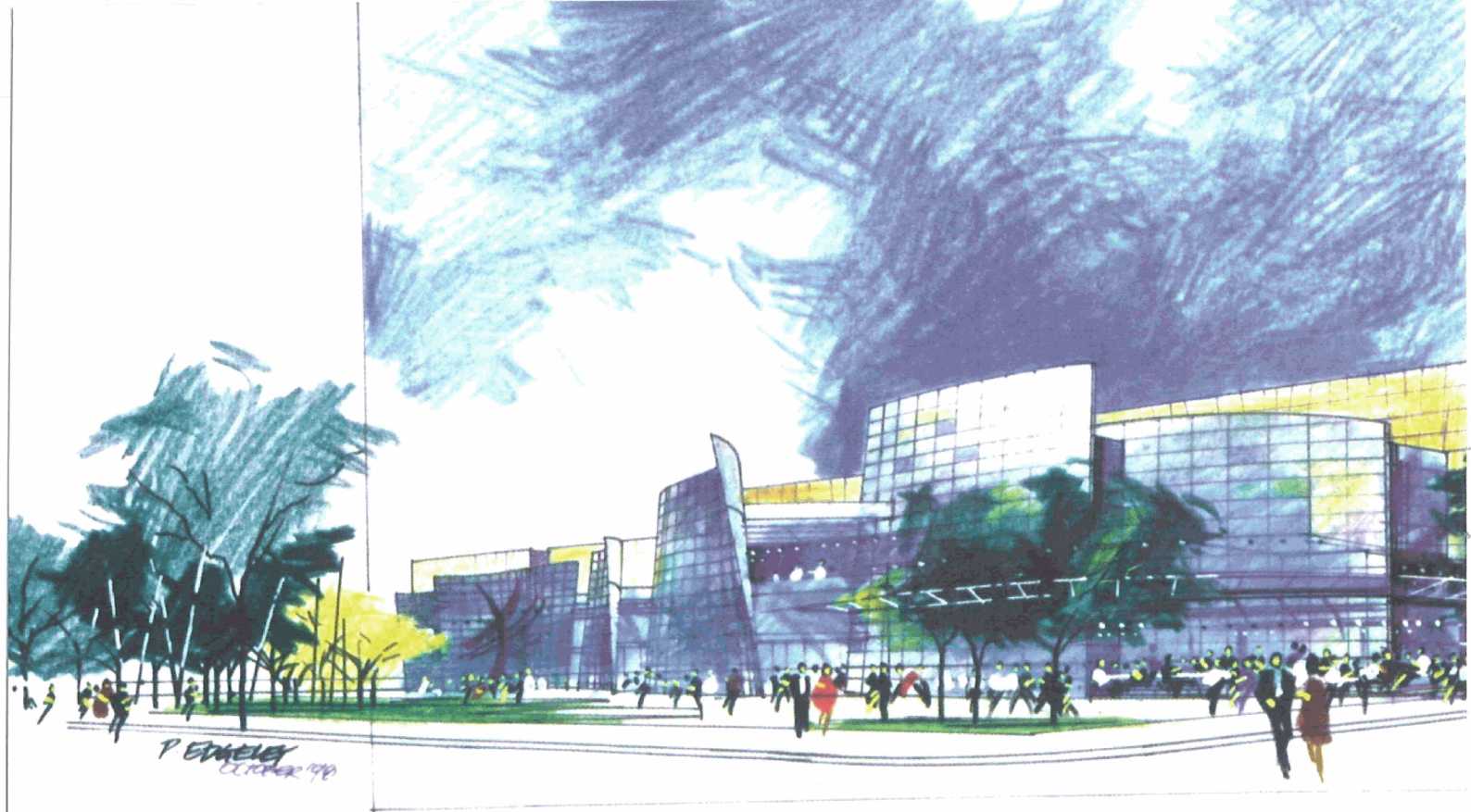
**"A COMPULSIVE  
SKETCHER WHO DREW  
ON ANY PIECE OF  
PAPER READILY AT  
HAND AS THE MOOD  
TOOK HIM"**



Mount Cook and the Old Hermitage  
Private Collection

Neil Roberts





## The New Gallery!

Christchurch Art Gallery will feature a flowing glass and metal mosaic frontage, giving an impression of constantly changing light, achieved by transparent, translucent and opaque glass and zinc alloy panels hung on a frame of soaring, angled, steel columns, and enhanced by pools of water that echo the arcs of the wall.

At the announcement of the winning concept, Mayor Garry Moore said, "This design will make a stunning contribution to the city's architectural heritage, and will certainly rank as one of the most important modern public buildings in New Zealand".

Created by Auckland architects, The Buchan Group who will work with Christchurch colleagues in the development of the project, the winning design (of 94 entered in the competition) is a three level building covering approximately 60 per cent of the central city site (bounded by Worcester, Montreal and Gloucester Streets) purchased in 1996. The remainder of the site will be a sculpture garden, incorporating grassed berms, trees, seating, water features and recreational spaces.

The Buchan Group has a distinguished track record in development architecture with specialist expertise in civic, retail, tourism and leisure, institutional and mixed use commercial developments.

Their Auckland office was formed in 1991, and has associate offices in Melbourne, Brisbane, Sydney, Perth and South East Asia. World Architecture magazine's 1997 global survey ranked The Buchan Group as the largest architectural practice in Australasia, and 15th largest in the world.

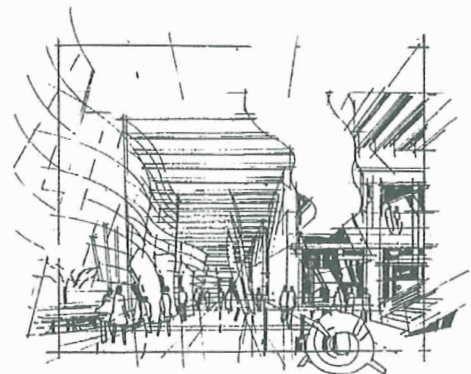
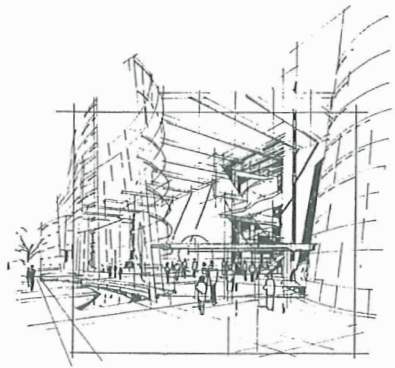
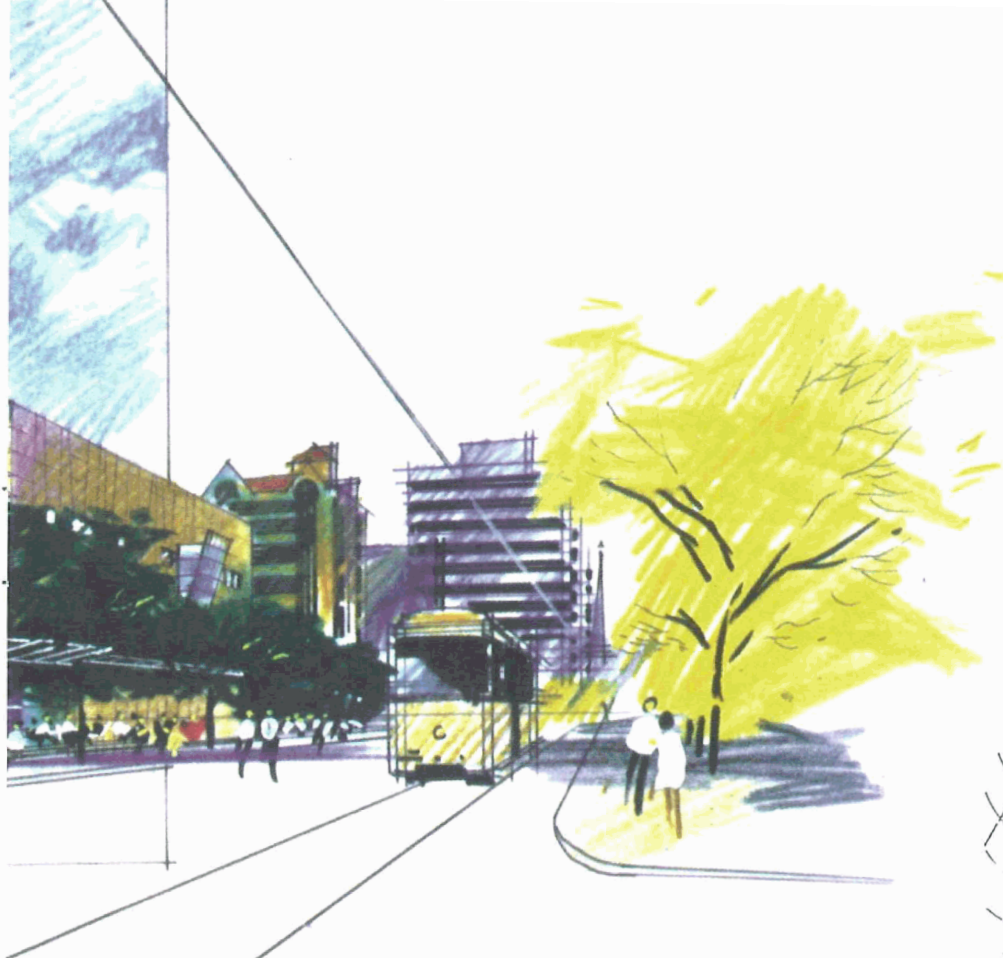
The Buchan Group has worked closely with Christchurch architects prior to this, to ensure the successful delivery of several other projects worth a total of nearly \$70 million in recent years.

In addition, they have a proven history in the design and delivery of very large public and civic buildings, including the Victorian Arts Centre Masterplan, the landmark Southgate urban development, and the integrated hotel, retail and dining development of Australia-on-Collins (all in Melbourne), redevelopment of the historic Sydney GPO site, Notre Dame University and the Aboriginal Culture Museum in Western Australia.

The key personnel working on the new Christchurch Art Gallery will be the company's Auckland-based principal, Rob Patience, who will be responsible for client liaison, design management, project delivery and contract administration. The principal in charge of design is David Cole, whose previous credits include the \$320 million Southgate Project in Melbourne, the Victorian Arts Centre Masterplan and the \$300 million Sydney GPO redevelopment; Documentation co-ordinator, John Corrick has had extensive experience working on many of the company's New Zealand projects.

The convenor of the architectural competition panel - nationally respected architect, Tom Dixon - described the design as outstanding for its combination of simplicity, functionality and elegance "Although each of the five short-listed designs testified to the talent and hard work of the architects concerned, the successful design





demonstrated a building which will be striking, workable, efficient and achievable and clearly best meets the brief which was set", he reported.

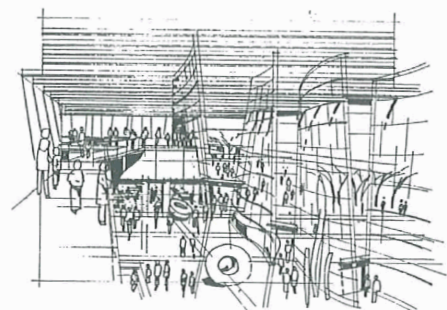
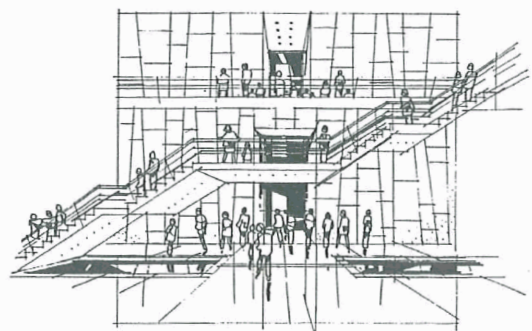
Inside, our Gallery will consist of nine exhibition areas which will show the permanent collection and changing exhibitions, a photography studio, a reference and study library, a multi-purpose auditorium, an education services wing, a bistro, merchandising outlets and two levels of convenient and secure parking beneath the building.

We are also delighted to report that with a fundraising goal of \$13 million towards the total cost of the project, \$5.34 million has already been raised (which includes \$3.8 million from The Community Trust towards the site purchase, an investment portfolio of nearly \$900,000 from the late Monica Richards, and \$640,000 in pledges from other supporters).

Additionally, a formal application to the Ministry of Cultural Affairs for \$7.8 million in financial assistance (under the Policy for Government Assistance towards Capital Projects at Regional Museums) has been submitted for Cabinet consideration in the coming Budget.

The most exciting cultural project in New Zealand, post-Te Papa, is progressing steadily, and on track to open ahead of schedule in early November, 2002!

Tony Preston  
DIRECTOR







ROBERT MCDUGALL ART GALLERY & ANNEX

## Coming Exhibitions

**Goldie** - ends 7 March

**Life in the Emperor's Tomb** - ends 5 April

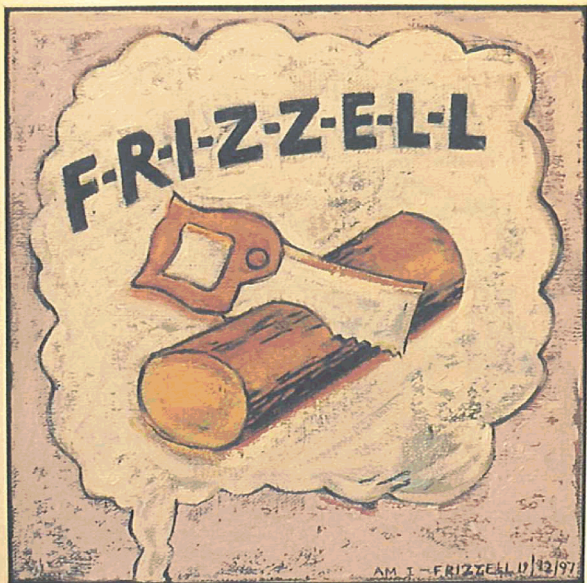
**Dürer and German Renaissance Printmaking** -  
19 March -16 May - Admission charge applies

**The New Gallery! ~ The competition drawings.**  
At the McDougall Contemporary Art Annex - ends 28 March

**Gruesome!** at the McDougall Contemporary Art Annex -  
3 April - 23 May

**Edwyn Temple - Artist** - 15 April - 13 June

**Works from the Collection** - always on show



*Am I (1997) by Dick Frizzell*  
oil on linen, 1215 x 1220mm

## Coming Events

- |         |       |  |
|---------|-------|--|
| 10.30am | 1     | <b>Monday Club</b> - Art appreciation club meeting.  |
| 10.30am | 3     | <b>Wednesday 1</b> - Art appreciation club meeting.  |
| 1.00pm  |       | <b>Wednesday 2 Club</b> - Art appreciation club meeting.   |
| 10.30am | 4     | <b>Mac Club</b> - Art appreciation club for the differently abled.<br>New members welcome.   |
| 10.30am | 5     | <b>Friday Club</b> - Art appreciation club meeting.  |
| 10.30am | 6     | <b>Saturday 1 Club</b> - Art appreciation club meeting.  |
| 1.00pm  |       | <b>Saturday 3 Club</b> - Art appreciation club meeting.  |
|         | 7     | <b>Montana Sunday Event</b> - Video programme. The Buried<br>Army of Qin Shihuang. (Repeat)  |
| 10.30am | 13    | <b>Saturday 2 Club</b> - Art appreciation club meeting.  |
| 11.00am | 14    | <b>Montana Sunday Event</b> - Ted Bracey, Head of the School<br>of Fine Arts, University of Canterbury, will speak on 'Scripts,<br>Stories, Narratives: Making Sense of Images'.   |
| 10.30am | 17    | <b>Speaker of the Month</b> - Paul Kennedy, photographer, will<br>speak on 'Shot in Africa'. In the Hurst Seager Room,<br>Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
| 5.00pm  | 19    | <b>Teachers' Preview</b> - Looking at <b>Dürer and the<br/>German Renaissance</b> . \$5.00. Bookings 372 2973.   |
| 11.00am | 21    | <b>Montana Sunday Event</b> - Robyn Ussher, art critic and<br>educator will speak on Italian Renaissance art.  |
|         | 25-26 | <b>Story Telling &amp; Drama Workshop</b> with Dick Weir.<br>Bookings and enquiries phone 372 2973.  |
| 7.00pm  | 26    | <b>Friends Annual General Meeting</b> - Joe Bennett will<br>speak on 'What I hate about modern art'.   |
|         | 27    | <b>After Dark Trip</b> - to Kaikoura Marae<br>Tickets \$10. Contact 379 4201   |
| 11.00am | 28    | <b>Montana Sunday Event</b> - Denise Copland, print artist,<br>will speak on the print techniques used by Dürer and the<br>artists of the German Renaissance.                      |
| 6.00pm  | 30    | <b>Lecture</b> - Jean Michel Massing will speak on Dürer and<br>discuss the works in <b>Dürer and the German<br/>Renaissance</b> . Please use the Night Entrance.                  |
| 11.00am | 31    | <b>Lecture</b> - Ann Massing, conservator, will speak on<br>'The Hamilton Kerr Institute, Cambridge, and some of its more<br>interesting painting restoration treatments'.         |

## Calendar

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

PROGRAMMES MAY ALTER SLIGHTLY -  
PLEASE CHECK BEFOREHAND

*Albrecht Dürer*

St. Michael fighting the dragon (detail) c.1497





- |         |    |  |
|---------|----|--|
| 11.00am | 4  | <b>Montana Sunday Event</b> - Video programme. The Buried Army of Qin Shihuang. (Repeat)   |
| 10.30am | 7  | <b>Wednesday 1 Club</b> - Art appreciation club meeting.   |
| 1.00pm  |    | <b>Wednesday 2 Club</b> - Art appreciation club meeting.   |
| 10.30am | 8  | <b>Mac Club</b> - Art appreciation club for the differently abled.   |
| 11.00am |    | <b>Floortalk</b> - the guest Curator, Warren Feeney, will speak on 'Gruesome!'. At the Contemporary Art Annex.   |
| 10.30am | 9  | <b>Friday Club</b> - Art appreciation club meeting.  |
| 10.30am | 10 | <b>Saturday 1 Club</b> - Art appreciation club meeting.  |
| 1.00pm  |    | <b>Saturday 3 Club</b> - Art appreciation club meeting.  |
| 11.00am | 11 | <b>Montana Sunday Event</b> - Floortalk. The Guest Curator, Warren Feeney, will speak on 'Gruesome!'. At the Contemporary Art Annex.   |
| 10.30am | 12 | <b>Monday Club</b> - Art appreciation club meeting.  |
| 6.00pm  | 13 | <b>Lecture</b> - Introduction to the Art of the Renaissance.   |
| 10.30am | 17 | <b>Saturday 2 Club</b> - Art appreciation club meeting.  |
| 11.00am | 18 | <b>Montana Sunday Event</b> - Floortalk. The Curator Neil Roberts will speak on 'Edwyn Temple - Artist'.   |
| 6.00pm  | 20 | <b>Lecture</b> - Hester Lees-Jefferies, Department of English, University of Canterbury will speak on English literature in the time of Dürer.                               |
| 10.30am | 21 | <b>Speaker of the Month</b> - Denise Copland, print artist, will speak on 'HUMAN/NATURE'. In the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
| 1.50pm  | 23 | <b>The LocArt visit</b> to the home/gallery of Maree Ritchie at 15 Worcester Boulevard at 1.50 pm. To book or cancel phone 379 4055.   |
| 11.00am | 25 | <b>Montana Sunday Event</b> - Video programme on Leonardo da Vinci.  |
| 6.00pm  | 27 | <b>Lecture</b> - Introduction to the Art of the Renaissance.   |
- 
- |         |    |   |
|---------|----|---|
| 10.30am | 1  | <b>Saturday 1 Club</b> - Art Appreciation club meeting.   |
| 1.00pm  | 2  | <b>Saturday 3 Club</b> - Art Appreciation club meeting.   |
| 11.00am | 3  | <b>Montana Sunday Event</b> - Concert. The Hagley Singers present a programme of choral music.  |
| 10.30am | 3  | <b>Monday Club</b> - Art appreciation club meeting.   |
| 10.30am | 5  | <b>Wednesday 1 Club</b> - Art appreciation club meeting.  |
| 1.00pm  |    | <b>Wednesday 2 Club</b> - Art appreciation club meeting.  |
| 10.30am | 6  | <b>Mac Club</b> - Art appreciation club for the differently abled.  |
| 10.30am | 7  | <b>Friday Club</b> - Art appreciation club meeting.   |
| 10.30am | 8  | <b>Saturday 2 Club</b> - Art appreciation club meeting.   |
| 2.00pm  |    | <b>Children's Art Workshop</b> - Dürer's Mythological Animals.  |
| 11.00am | 9  | <b>Montana Sunday Event</b> - Floortalk. Neil Roberts, Senior Curator, will speak on key historical works from the Gallery's collection.  |
| 2.00pm  | 15 | <b>Children's Art Workshop</b> - Dürer's Mythological Animals.  |
| 11.00am | 16 | <b>Montana Sunday Event</b> - Video programme on art restoration.   |
| 10.30am | 19 | <b>Speaker of the Month</b> - Gavin Bishop, artist and illustrator, will speak about his work. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
|         | 21 | <b>The Art Event</b> - Tickets \$50 Contact 379 4201  |
| 11.00am | 23 | <b>Montana Sunday Event</b> - Floortalk. Felicity Milburn, Curator of Contemporary Art, will speak on key contemporary works from the Gallery's collection.                       |
| 11.00am | 30 | <b>Montana Sunday Event</b> - Video programme 'The Concept of the Art Museum'.  |





# Friends of the Gallery

The Friends of the Robert McDougall Art Gallery are a support group who organise special events, lectures, floortalks and tours for their members. Most importantly they support the Gallery in a number of fund-raising activities. For more information about the benefits of joining this group phone 379 4055 or write to P.O. Box 2626 Christchurch.

**For Your Diary**  
**Annual General Meeting**  
**26 March**

'What I hate about modern art' is the theme for the special guest at our Annual General Meeting at the Gallery on Friday 26 March, at 7 pm. After general business and the presentation of scholarships, Joe Bennett, freelance journalist, will tease, torment, harangue and provoke us with his talk. There won't be a dull moment and all Friends are welcome. - Please use the Night Entrance

**Jean Michel Massing**  
**30 March**

Jean Michel Massing, the Head of History of Art at Cambridge University and an authority on Albrecht Dürer and the Northern Renaissance will be giving a public lecture at the Gallery on Tuesday evening 30 March at 6.00pm. This is in conjunction with **Dürer and the German Renaissance**, which will be on exhibition in the Gallery at this time. Please use the night entrance.

**Speaker of the Month**

All sessions take place on the 3rd Wednesday of the month, at 10.30am for tea & coffee followed by the morning's presentation. The venue is the Hurst Seager Room, Christchurch Arts Centre. Admission \$2.00 for members \$5.00 for non-members.

On 17th March, Paul Kennedy, Fellow of the New Zealand Photographic Society, will give an audio-visual presentation of his work, 'Shot in Africa'.

On 21st April, Denise Copland, print artist will speak of her work in a presentation titled 'HUMAN/NATURE'.

On 19th May Gavin Bishop, artist and illustrator, will speak about his work.

**Coming LocArt Visits**

The LocArt visits are specially arranged studio tours for small groups of Friends. 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).

Friday 23 April, Maree Ritchie of 'The Worcester of Christchurch' will show paintings at her Victorian home / gallery to a maximum of 15 Friends. Please meet your leader outside 15 Worcester Boulevard at 1.50pm.

Wednesday 2 June, Riki Manuel will meet any number of Friends to speak about and show the carving progress on the 20 metre Tu Tangata 2000 Waka. Please meet your leader outside the Rehua Marae, 79 Springfield Road at 9.50am.





## Activity Reports

### October LocArt Visit Sue Spigel



Machine stitching at four years of age and later taking up quilting as a release from her hyperactive child, Sue Spigel now uses a computer to plan her traditionally designed quilts which incorporate 100% cotton, patterned fabrics made specifically for patchwork. She gradates the colours from light to dark. Once the patches are joined a padding and lining are added and hand-tacked together prior to free machine quilting.

Spigel was completing an exhibition quilt for the Museum's Craft Scene when our group visited her in October. She also teaches and holds weekend workshops.

A recent change sees her stamping, dyeing and painting fabric, which she uses in strips of varying widths. The resultant quilt is painterly. Her mentor, American Michael James sells his quilts for US\$15,000 - \$20,000 each.



### November LocArt Visit Judy McIntosh Wilson



Whilst child-rearing on a farm, sculptor Judy McIntosh Wilson substituted wood and stone carving for metalwork and weaving.

Later, finding carving hurt her hands, she noted the beautiful shapes of rocks on a nearby beach. Her interest in natural materials was reinforced at overseas conferences and she learnt much about bark. Contacts made led to her participation in a sculpture symposium at Krakamarken Nature Park in Denmark. The idea behind their biennial exhibitions is to enhance spectator awareness of natural objects and processes.

During our visit, Wilson demonstrated bark-stripping and weaving and showed the Friends her latest project which having started with one tiny 'biddi-biddi', slowly becomes a large and heavy ball. Thus a new work of art is evolving with all Judy McIntosh Wilson's characteristic, understated sophistication.

June Goldstein.

### New Members



Hon. Margaret Austin  
Kirwan & Jan Berry  
Tina Cartwright  
Ann Gallaway  
J.V. & V.A. Harrington  
C.M. & W.H. Johnstone  
Mary S. Mack  
Catherine & David Manhire  
Tim McIntosh

M.J. Mercer  
L. Nicolls  
J. & C. O'Hagan  
L. Rona Owens  
Bruce B. Steel  
J.S. Turner  
Sarah Whiten  
Elizabeth Brocherie (Life)  
Roger J. Eltoft (Life)



### Spring Trip In November

This is a memory now, but for the coach-load of us who left for Akaroa in November, it remains a vivid one. The day combined the historic (Barbara Allison's cottage) with the weird and wonderful (Josie Martin's house and garden), the tastefully contemporary (Hilary and Rainer Langer), with the grand homestead finale (Bill Latham at Wairewa). The balance was right, our hosts were kind and hospitable; the art, architecture and gardens were splendid and the weather kind. Thanks to all who made it possible!

### Christmas Party Highlight of December

This year the Friends Committee decided to make the Christmas Party coincide with the arrival of the eagerly awaited C. F. Goldie exhibition, which had opened just hours earlier. The event worked very well - an opportunity for almost everyone there to see the exhibition for the first time and to enjoy the usual Christmas festivities. The significance of Goldie's place in New Zealand art was addressed in Jonathan Mane-Wheoki's talk. Jonathan has Nga Puhi ancestry and this, combined with his art historical insight, made it a special celebration.

### Recent Speakers of the Month

**Sam Mahon**

The Sublime and the Ridiculous

The Hurst Seager Room was too crowded for Sam to make his planned theatrical appearance by unicycle. However, the 96 people present were entertained with Sam's quirky mixture of humour, poetry readings and prose peppered with anecdotes about his experiences as an artist and sculptor in the community of Waikari.

Sam showed us a magnificent bronze sculpture of a young girl clinging to a horse in full flight, telling us the problems involved in casting the work. In his innovative way, an old bath was used. It was a good example of the sublime form being born out of the ridiculous. Conversely, he quoted Cerano de Bergerac, an example of sublime thoughts in ridiculous form. Sam gave us plenty of food for thought amongst the entertainment.

**Tony Preston**

The Gallery - Past, Present and Future:  
a dialogue with the Friends.

As the November speaker and the last presentation of the year we were fortunate to have an address from Tony Preston, the Gallery Director.

Describing the Robert McDougall Art Gallery as a "charming Palladian Revival pavilion, carefully hidden in its present constrained site and first declared inadequate more than 30 years ago", he added that the Gallery nonetheless can boast the highest attendance of any public art gallery in the country. Recent improvements to the Gallery include the installation of an award-winning new lighting system which adds a new dimension to works, and was particularly evident in the Ria Bancroft exhibition.

However, it was the imminent announcement of the winning design for the new Art Gallery that had the large gathering buzzing. The Friends were most interested to hear of the process involved in choosing the successful architects. It was good news indeed that not only will Christchurch have a fine new building worthy of the city, but it will be completed within budget, and possibly ahead of schedule by late October/ early November 2002.

Thank you Tony, for a very encouraging message to finish our year.

Philippa Dobson





# McDougall After Dark

## Speaker of the Month

The After Dark committee is a group set up to organise events with an art focus and to promote them to a wide audience in Christchurch. Our aim is to encourage people to enjoy art and learn more about it, within the context of the Gallery.

*During the last year some of the events have been:*

- Talks by artists about their works in the Recent Acquisitions Exhibition
- A celebrity debate
- A 'Behind the Scenes' tour of the Gallery
- An 'Investing in Art' talk
- A series of romantic lectures for the Festival of Romance.

The events are held 'after dark' to provide art experiences outside regular Gallery hours and thus target an audience often unable to attend the Gallery. We welcome any ideas or suggestions for events which will assist us in our objective of broadening the base of support for the Gallery.

## The After Dark Programme

### **The Art Event**

Friday 21 May, 7pm.

Twenty artists who are represented in the McDougall collection have been invited to create a new work for this event. All works, will be for sale at \$500 each. Everyone who attends has the chance to acquire a work of their choice, through a ballot on the night. This is a wonderful opportunity for people to purchase a piece by one of the artists at a very affordable price. Artists taking part include Jude Rae, Don Peebles, Sylvia Siddell and Tony de Lautour. The function will be a black tie event held in the Gallery's Centre Court on Friday 21 May. Tickets will be \$50 each and will include food and wine.

This event is expected to be extremely popular so we advise you to purchase one of the strictly limited number of tickets as soon as possible. For information and tickets contact Amanda Gregan on 379 4201.

### **Trip to Takahanga - Kaikoura Marae 27 March**

A guided visit is being organised to the Marae, which was developed under the initiative of the leading Maori artist Cliff Whiting. Works by leading artists including Chris Booth, Neil Dawson and Ann Noble are featured. Tickets at \$10.00 include lunch and the guided visit. Transport details are on the flyer. For further information please call 379 4201.

### **Other After Dark Events this Year**

Other events include in June, a series of 'Great' art talks and in September - October this year we are planning some excursions among which we propose visits to the Lincoln University Art Collection. This year we will also introduce monthly private viewing, after hours, of the Gallery's exhibitions.



Helen & Tim Solomon



Peter Gregg & Norma Dutton



Juliet Collins &  
Marianne Hargreaves





simonmulligan@h





<http://www.mcdougall.org.nz>

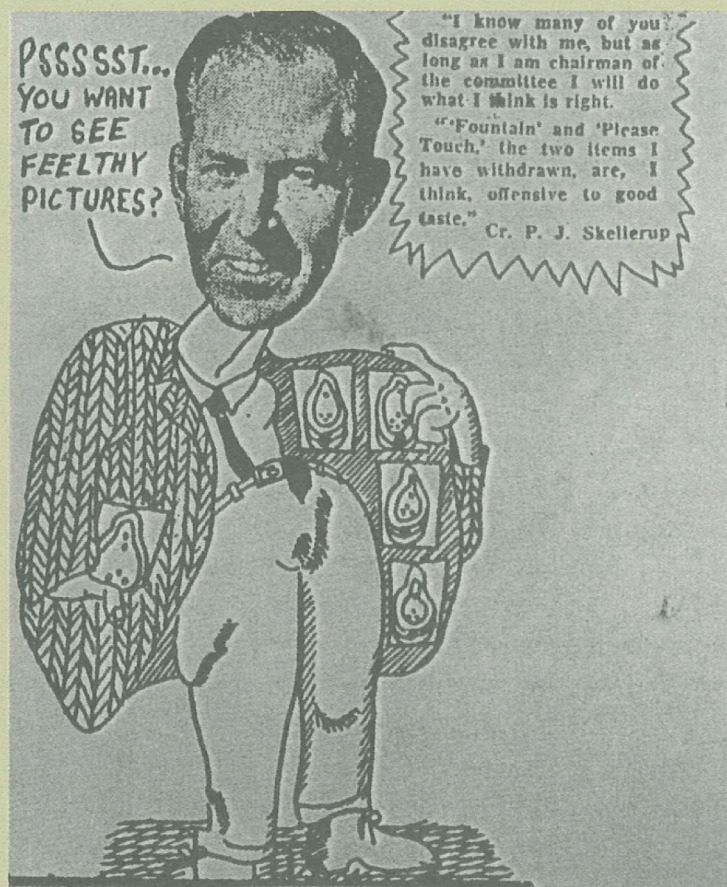
Simon Mulligan's youthful appearance belies the fact that he has worked at the McDougall for 10 years. Many of the Gallery's patron will know Simon as the Supervisor of the Contemporary Art Annex. Less well known is the fact that he has earned himself a reputation as the Gallery's computer troubleshooter, and that he is the eye and brain behind many of the Gallery's contemporary art exhibition catalogues. He has also, more recently, become the Gallery's website champion, grappling with the virtual world of HTMLs, JPEGs, GIFs, ALT TAGs and URLs to present the Gallery on the Internet. His stated objective is, "To develop our web pages to an international acceptable standard".

The McDougall Art Gallery's website has been online for over a year and has recently been revamped by Simon as part of an initiative to present a unified corporate identity. A website has also been developed for the new Gallery and its prototype can be viewed in

the new Christchurch Art Gallery Information Pavilion, corner Montreal Street and Worcester Boulevard. Behind the scenes (or should I say screens?) Simon is responsible for design and maintenance of the sites. In order to achieve an improved corporate look, and knowing this will become even more critical as we approach the opening of the new Gallery, Simon has a new assistant, graphic designer Amanda Woodford, in order to meet the increased production of in-house publications, promotional material and website presentations. To this end the Annex now houses a well-equipped design studio.

Simon has trained with Marc van der Putten, a national design guru of the Internet, and has worked closely with Paul Sutherland of the Council's Library Unit. By the time the new Gallery opens our website will feature most of the virtual and transactional capabilities (bells and whistles) currently being developed on the Internet.





## The way it was

### Duchamp exhibition raises controversy and is censored.

In July 1967 two exhibits were withdrawn from the 78 work retrospective touring exhibition from the Marcel Duchamp/the Mary Sisler collection 1904-1963. Toured by the Queen Elizabeth II Arts Council this exhibition travelled to galleries in the three main centres. In Wellington, heated debate broke out over two readymade exhibits, *Fountain* (1917), a urinal, and *Please Touch* (1947), a foam rubber prosthetic breast mounted on black velvet. These were withdrawn on opening night.

The Christchurch City Council, alerted to possible controversy, also withdrew both pieces.

The chairman of the Parks and Reserves Committee, Councillor Skellerup, stated, "We have a reputation to maintain... I don't think these exhibits should be on public show".

Artists were permitted to see the two works behind closed doors in the Director's office. The Director W. S. Baverstock defended the withdrawal stating, "There was a danger of vandalism as undesirable people could have made a nuisance of themselves after seeing such exhibits". He was also concerned that he did not have enough security presence to ensure that *Fountain*

would not be used for its original intended purpose.

W. A. Sutton, then a senior lecturer at the University of Canterbury School of Fine Arts, objected to the removal of exhibits and the conservatism of the City Council and the Gallery administration. When interviewed by the *Star* he stated, "Auckland is the only centre to have seen the whole exhibition. Wellington is infected with the same disease as Christchurch... the works are full of biting satire to show the banality and decadence of certain traditional works... We are being subjected from several pressures to understand art as a series of banalities suitable for the drawing rooms of old ladies, which it is not".

At the opening of the exhibition, a chamber pot was placed among the exhibits. On the night of Friday 28 July 1967, a silent march through the inner city and Cathedral Square of nearly 200 students was held in protest. They carried placards such as "Councillors should be obscene and not heard", "Blessed are the pure in heart" and "Keep Victorianism out of the McDougall".

Neil Roberts



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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.

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