



b.118

BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY & ANNEX **spring** september 1999 – november 1999



SPECTRUM - PRACTISING THE ART OF PRINTING

PRIDE IN PRINT GOLD MEDAL WINNERS
1993, 1995, 1996, 1997

SPECTRUM PRINT 69-71 ST. ASAPH STREET, CHRISTCHURCH
PHONE 03 365 0946 , FACSIMILE 03 365 0947



ROBERT MCDUGALL ART GALLERY & ANNEX

Bulletin Editorial Committee

Director: Tony Preston
 Manager, Public Programmes: Ronnie Kelly
 Collections Manager/Senior Curator: Neil Roberts
 Curator of Contemporary Art: Felicity Milburn
 Education Officer: Ann Betts
 Merchandising and Publications Officer: Marilynne Evans
 Friends Executive Committee: Robyn Ussher
 Gallery staff contributors: Belinda Jones
 Staff Photographer: Brendan Lee

Friends of the Robert McDougall Art Gallery contributors

Dr Mark Stocker, Philippa Dobson
and Rebecca Garside



STRATEGY

Advertising & Design

Design and Production

Art Director: Guy Pask
 Editorial Design: Douglas Maclean
 Designer: Alec Bathgate
 Production Manager: Sarah-Jane Evans
 Photography: Johannes van Kan
 Photolithography: Digital Prepress
 Printing: Spectrum Print



Christchurch City Council

SUPPORTERS OF THE GALLERY

Gold

THE COMMUNITY TRUST
 CREATIVE NEW ZEALAND
 NEW ZEALAND LOTTERY GRANTS BOARD
 MR & MRS A. TASMAN
 VERSATILE BUILDINGS
 MONTANA
 STRATEGY ADVERTISING AND DESIGN

Silver

ORIX
 HARCOURTS
 BARRY CLEAVIN

b.118

- 3 **My Favourite**
Pamela Gerrish Nunn makes her choice.
- 4 **Kaz: The Photos of Frank Kazukaitis 1942-1998**
From Korea to the White House to Christchurch, through the lens of an important photo-journalist.
- 10 **Forever Buck Nin**
One of our most important Maori artists.
- 12 **Luise Fong – Universe**
Works created during residency as Visiting Artist at the University of Canterbury.
- 16 **New Gallery Update**
The work continues as the Gallery project makes progress.
- 18 **On the Move**
The vitality of children's art for our biennial exhibition.
- 19 **Exhibitions**
A handy guide to the 'must-see' and 'don't-miss' exhibitions.
- 20 **Coming Events**
Mark these dates in your calendar.
- 23 **Friends of the Gallery**
- 25 **After Dark**
A look at what's happening outside normal Gallery hours.
- 26 **Different view**
Featured artist Luise Fong seen in a new context.
- 28 **Looking Back**
Stop, thief! Where has 'Leda & the Swan' gone?

Cover: Alan Pearson (detail) Photographed by Frank Kazukaitis

Introduction



This Spring's Bulletin highlights a major review of the little-known work of an American-born photographer, Frank Kazukaitis who has been a resident in New Zealand for more than thirty years. In the USA, he is most often remembered as a Korean War photographer. However his sensitive and insightful treatment of civilian and rural subjects reveal a global perspective. Also showing at the main Gallery is *'On the Move'*, a children's show with a theme which addresses the concept of progress as we move towards the new millennium. Additionally, please revisit our permanent collection. We have repainted and reinstalled the area, and some favourites have reappeared after conservation, which is now a major behind-the-scenes activity, as we continue to prepare the collections for their new home.

The Contemporary Art Annex has recent works by Luise Fong, followed by an important retrospective of the work of Buck Nin – since his death, increasingly recognised as a significant modern artist with a uniquely Maori viewpoint. This exhibition is a most interesting complement – and contrast – to the recent *'Hiko! – New Energies in Māori Art'* which explored the experimental nature of work by young contemporary Maori artists.

Within the Bulletin, we feature further progress on the new Gallery. Photographs celebrate the first 3-dimensional manifestation of the project, in the form of an elegant model, now on view at the reinstalled Information Pavilion, on the building site.

In response to some of our readers' suggestions, we have redesigned the exhibitions and events programme pages, making them easier to read and more visually interesting.

It is also pleasing to see that our Bulletin continues to receive accolades (thanks to Strategy Advertising and Design, our designers and sponsors), and that Deidrik van Heyningen (the photographer responsible for the last two staff photo features) has received the Photographer of the Year Award from the NZ Institute of Photographers.

Thank you all for your support, and particularly in relation to our fundraising efforts!

P. Anthony Preston
DIRECTOR



Timber coming down from the Mountain, 1929 Lucy Kemp-Welch
Reproduced courtesy of David Messum Fine Art, Duke Street, London SW1.


As a feminist, when in a gallery I am always looking for women's work. Good, bad or indifferent (for women, like men, are capable of all three), it's all interesting to me. Luckily, in this country, there's always a good chance that the gallery-goer will find something made by women on display – and something fine, from a centuries-old kahu from now unidentified Maori hands to a mixed-media object generated by the Women's Art Movement of the 1970s. Thus it's particularly enjoyable for me to see the works of British female artists acknowledged in the McDougall collection.

One that I like immensely is *Timber coming down from the Mountain* (1929) by Lucy Kemp-Welch (1869-1958). It is typical of the work for which Kemp-Welch became known in Britain from her first appearance at the Royal Academy in 1895. In favouring this subject matter, she was seen to be following in the footsteps of the celebrated French animal painter Rosa Bonheur, who had been for half a century the very type of that controversial character, the female artist; and of the British battle painter Lady Butler, who had defied critics to confine women's capacities within the 'ladylike' genres. Kemp-Welch didn't mean to be controversial, but did attract more attention because she was a woman, painting large-scale outdoor scenes with a vigour that convention still feigned to be surprised to see within women's command.

She was successful with works such as *Timber coming down from the Mountain*, not just because she was an excellent painter, but because her excellence contradicted prejudice. Exhibited in London at the Royal Academy in 1929, *Timber coming down from the Mountain* continued a vein that the artist had mined since the majestic *Timber Hauling in the New Forest* (1904 – 118ins x 58ins). A good deal smaller than the artist's best-known works, *Timber coming down from the Mountain* was brought out here by the Murray Fullers and shown in their Durham Street gallery exhibition three years after its appearance at the Academy. It was bought from the show by subscription for the CSA, joining the artist's *In the Orchard* (*Sunlight under the Leaves*) – 1903, which had been acquired by the CSA from the 1906 New Zealand International Exhibition.

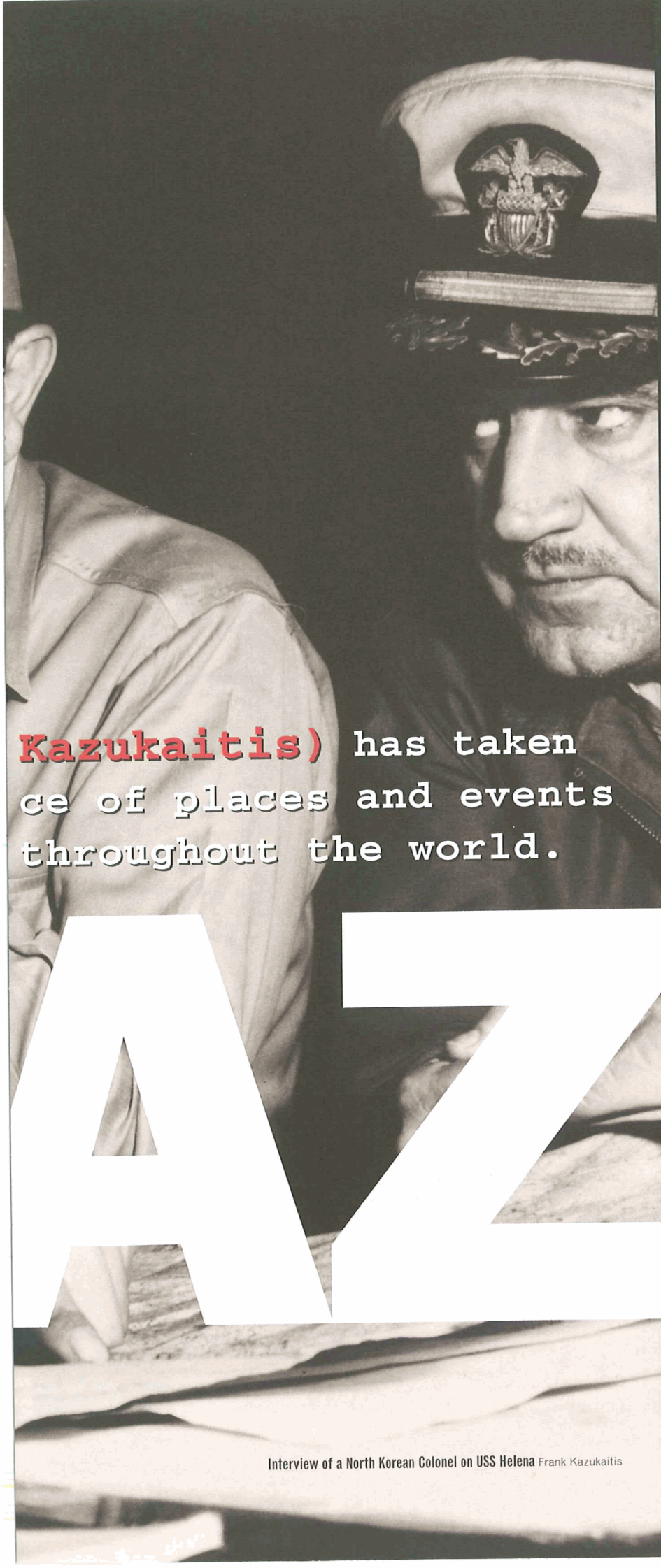
While this painting reminds me pleasantly of my former home town of Bristol, in whose art gallery *Timber Hauling in the New Forest* has hung prominently for many years, its like can be found in most public galleries in this country too. In Wanganui, Nelson, Timaru, Auckland, Dunedin and Wellington, as well as in Christchurch, the gallery-goer can see that Kemp-Welch was one of the most popular British artists of her generation with our early 20th century arbiters of taste.

Pamela Gerrish Nunn, Lecturer in Art History,
University of Canterbury

A black and white photograph showing three men in military uniforms. The man in the center wears a helmet and glasses, looking intently at a map. The man on the left is partially visible, wearing a peaked cap. The man on the right is older, with a serious expression, also looking at the map. They are all focused on the map spread out on a table.

For more than sixty years Kaz **(Frank**
photographs documenting his experien
wherever he has lived or travelled

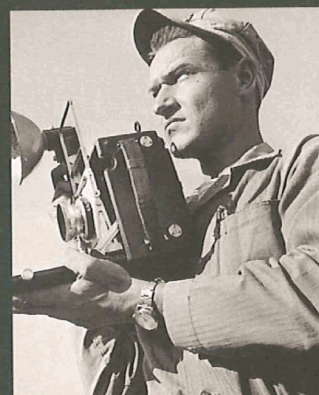
K



Kazukaitis) has taken
ce of places and events
throughout the world.

AZ

Interview of a North Korean Colonel on USS Helena Frank Kazukaitis



Born in St Louis, Missouri in 1927, Kaz developed an interest in photography at an early age. His first real camera was a prize in a competition for young listeners to a Bob Hope Show. The earliest image in this exhibition was taken when Kaz was just 15 and still at high school. It is of a street scene in St Louis in 1942, the year the US entered World War II, with objects including an old car destined for recycling for the war effort, as the main focus in the foreground.

1942-1998

Frank Kazukaitis

The Photographs of

In 1945 Kaz joined the navy and as a stevedore was shipped out to Guam. The following year, when a vacancy came available on the *Navy News* for a photo-lithographer, Kaz felt that it was, "just right for him". At first his application was not taken seriously but his persistence won through and he was eventually appointed. At this time his photography involved long hours, documenting the activities of the navy on Guam both at work and play, the aftermath of the Second World War and the trials of Japanese war criminals.

Leaving Guam in 1947 he spent the next two years on roving photographic assignments in the Pacific and then, in January 1950, he joined the crew on USS *Burton Island* with operation Micro X in the Arctic. It was on this mission that Kaz, not without considerable risk to his life, secured some remarkable images of sea and ice.

This term of duty was followed by a posting to Korea in August 1950 on photographic assignments that included time on board an aircraft carrier, the cruiser *Helena* and the battleship *Missouri*. Between 1950 and 1953, as chief naval photographer, Kaz witnessed and photographed many aspects of the Korean conflict and its effect, not only on American marine forces but also the atrocities that retreating North Korean troops had perpetrated against the civilian population of both North and South Korea.

On one occasion during this time, Kaz travelled in convoy with five other photographers in three vehicles from Seoul to Wonsan. On the way they passed large numbers of North Korean soldiers who had managed to escape the Eighth Army. These enemy soldiers hid in villages where Korean farmers, afraid for their lives, said nothing. The three vehicle convoy managed to get through

to Wonsan unaware of the extreme danger, but only hours later, on the same road, 500 marines were ambushed and killed. Soon after, Kaz was assigned to photograph armistice negotiations and talks that began at Kaesong in July 1951.

In 1952 and 1953 he documented prisoner exchanges and later the United Nations peace negotiations. When only one US Navy photographer was permitted by the North Koreans to be present at the signing ceremony of the armistice agreement between the US and North Korea, at Panmunjom on 27 July 1953, Kaz was selected for the task by a large number of other media photographers. Such was their regard for his work.

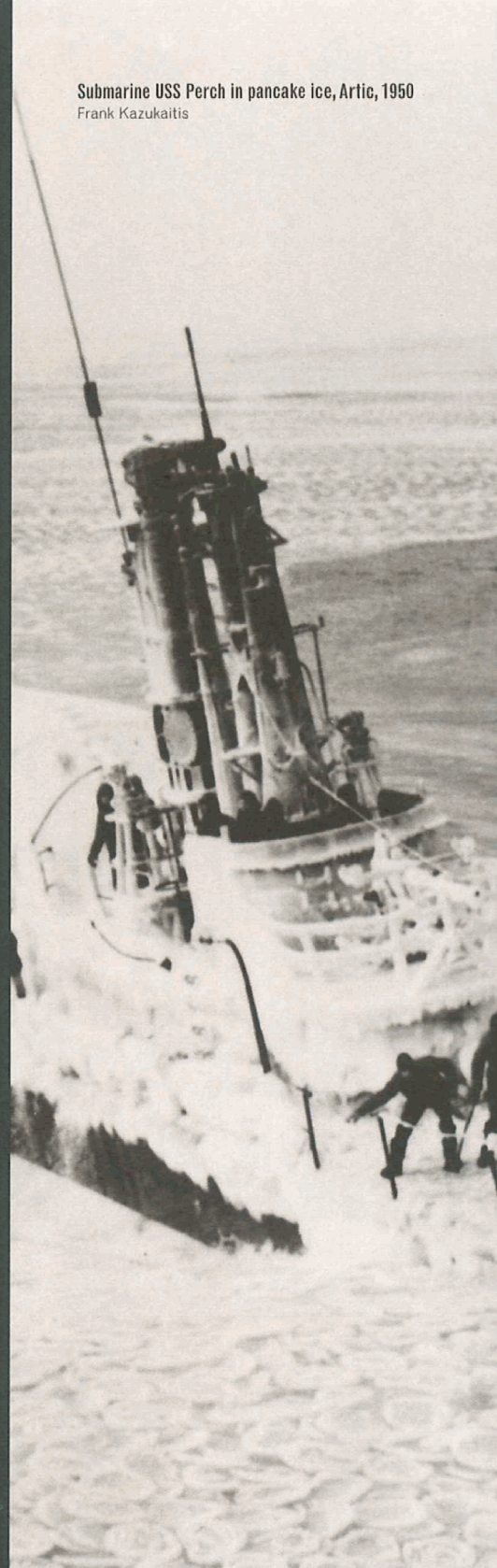
In 1951 Kaz had three photographs included in an exhibition of official Navy photographs held at the Museum of Modern Art, New York. The photograph *Interpreter and Rear Admiral CC Hartman and his Chief of Staff aboard USS Helena 1950* was acquired by the Museum for its collection. It was an image admired by the famed US photographer Edward Steichen.

After the peace and naval withdrawal, Kaz remained in Korea for some time photographing the effects of the war. During 1956-57 he was assigned to Detachment Bravo of VAP-61 stationed in Thailand taking aerial photographs for mapping purposes. He also toured and photographed the countryside around Bangkok.

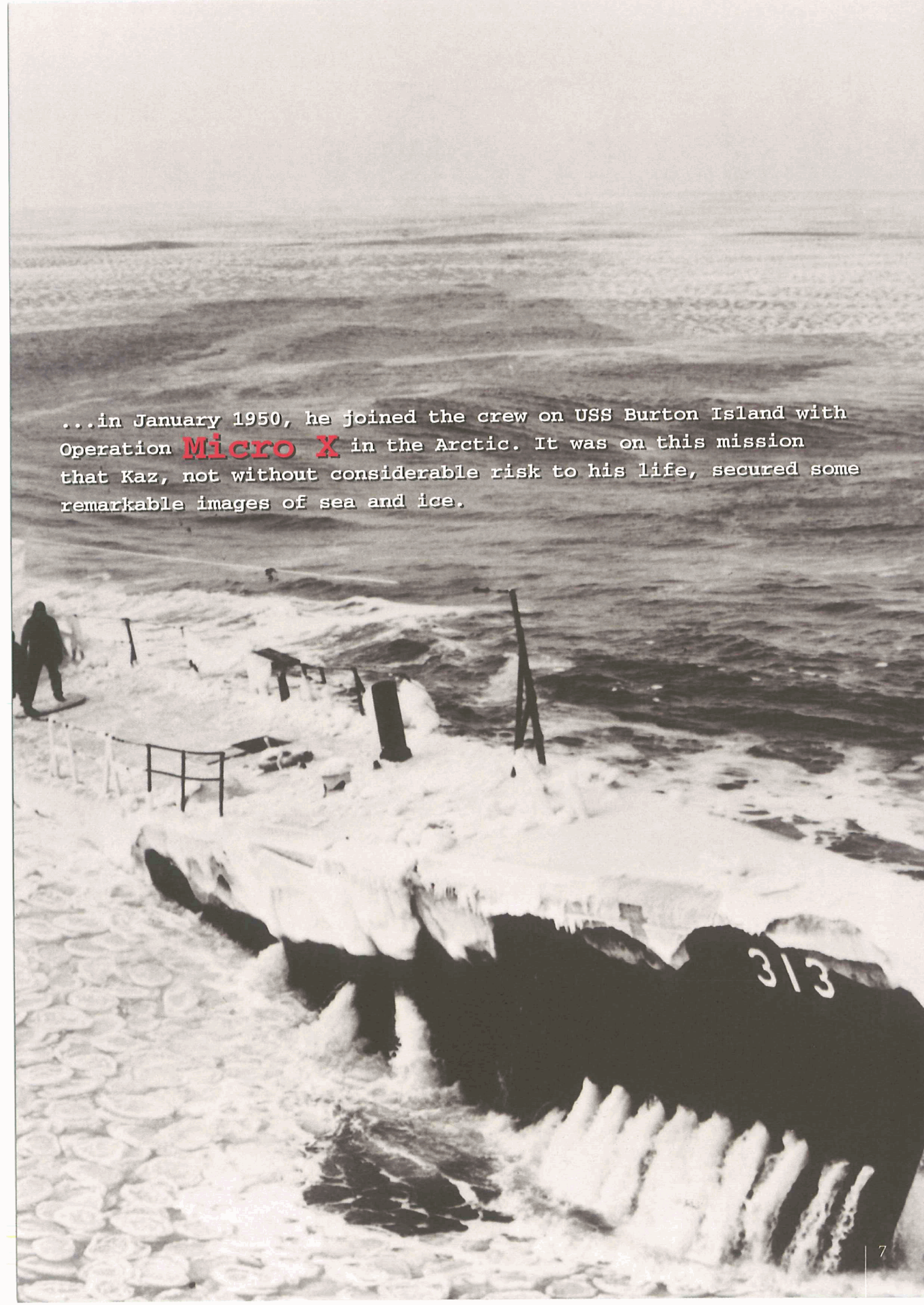


Signing the armistice, July 27 1953 Frank Kazukaitis

Submarine USS *Perch* in pancake ice, Arctic, 1950
Frank Kazukaitis



Bombed out Monastery, Wonsan, Korea 1950 Frank Kazukaitis



...in January 1950, he joined the crew on USS Burton Island with Operation **Micro X** in the Arctic. It was on this mission that Kaz, not without considerable risk to his life, secured some remarkable images of sea and ice.

In 1958 Kaz volunteered for Operation Deep Freeze and, for the 1958-59 season, joined the VX-6 Squadron wintering over at McMurdo Sound. He arrived in Christchurch in October 1958 before going south for the next 17 months. In March 1960 he returned to Christchurch and in 1961 was part of the first winter flight to Antarctica, made to pick up a Soviet scientist at Byrd Station. During 1961, 1962, 1963, Kaz went back to Antarctica to do summer support work on the staff of Commander US Navy Support Force. As a result of his activity on the ice, Kaz had a mountain in Antarctica named after him.

Kaz returned to the United States in 1963 and from 1964 to 1968 was based at the US Photographic Centre, Washington DC. In 1965 he was seconded to the White House for several months as official photographer to President Johnson's wife Ladybird. It was during that time that he was offered a permanent White House position, but declined and soon after returned to the US Photographic Centre as Chief Photographer. In 1968 he retired from the US Navy and decided to come back to Christchurch to live. He joined the team of Television New Zealand's Canterbury regional

television unit as a cameraman and remained working with them until its demise in the late 1980s when Kaz retired.

Since the 1970s Kaz has travelled regularly overseas photographing in China, India, Egypt, Russia, Czechoslovakia, Turkey, Greece, Latvia, United States, South America and the Pacific. He has also captured during that time some unique imagery in Canterbury and Westland.

In September 1995, as part of the US Navy's 40th anniversary celebrations of 'Operation Deep Freeze', Kaz held the first major exhibition of his work titled 'Visions of the Ice'. Three years later when Operation Deep Freeze closed, Kaz was at the closing ceremony and unofficially took photographs, one of which is in this exhibition.

A total of 153 photographs comprise this exhibition of works by Frank Kazukaitis from 1942 to 1998. Of these 46 are concerned with the Korean War which has its 50th anniversary approaching in June of 2000. Although many photographs were taken during that conflict by Kaz and his fellow photographers many images in this exhibition are the only ones extant of Korean and American events and individuals.

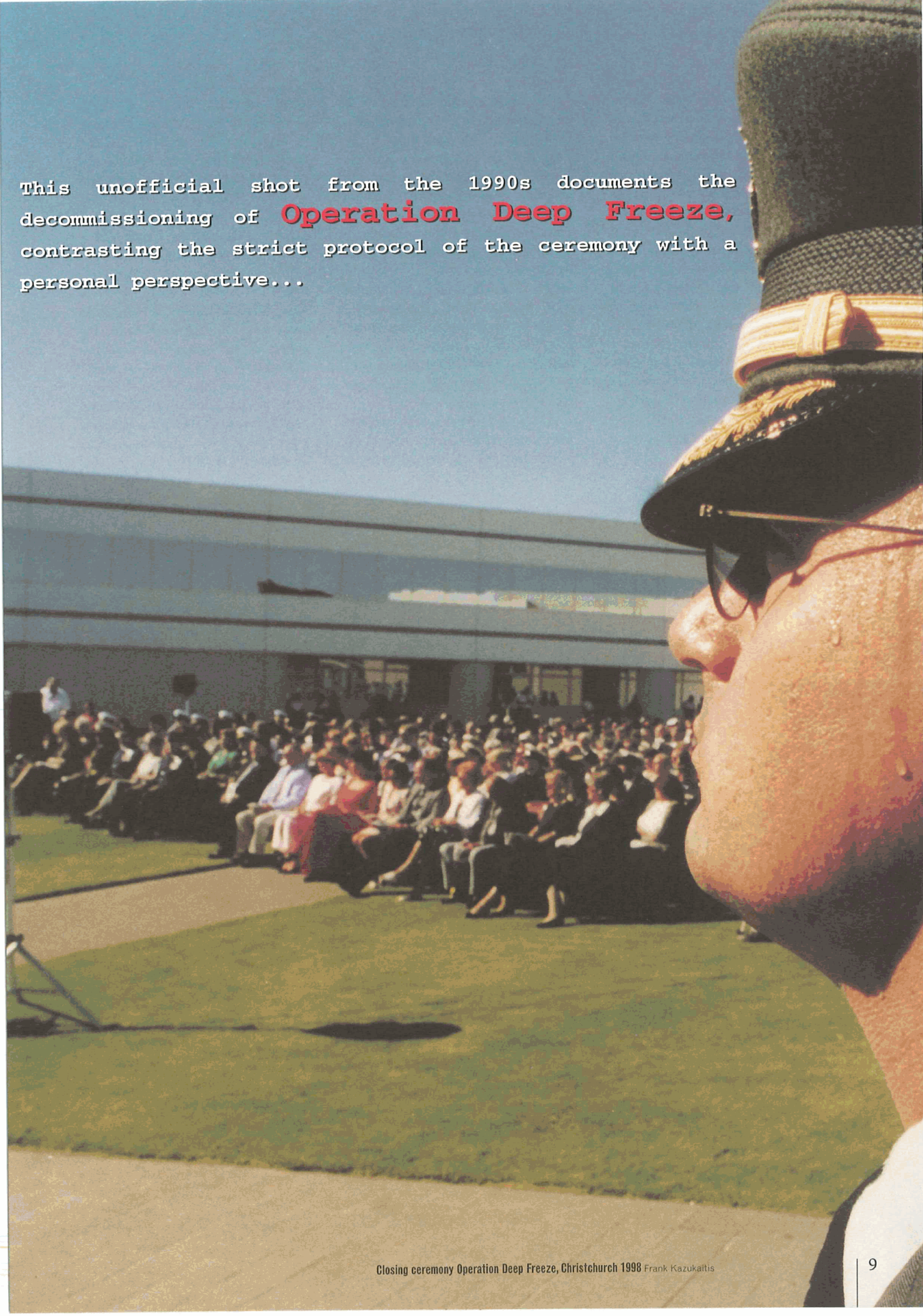


Memorial to Capt R F Scott, Observation Hill, McMurdo Station, Antarctica Frank Kazukaitis



Clinton is the Anti-Christ, Washington DC, 1992 Frank Kazukaitis

This unofficial shot from the 1990s documents the decommissioning of **Operation Deep Freeze**, contrasting the strict protocol of the ceremony with a personal perspective...



Highly respected by the Maori community, Nin was pro-active in many areas relating to the rejuvenation of Maori culture. He was a significant figure in the restoration of Rongopai, the painted ancestral house of the celebrated Maori leader Te Kooti, and participated in the land marches of the 1970s and the Bastion Point protest. In addition to his political concerns, Nin was sympathetic to environmental and conservation issues. He is also remembered for his various entrepreneurial exploits such as the black velvet portraits of 1966, the microwave hangi, experiments with wind-generated power, developing emergency cardboard box houses and exporting dried meat to China.

Nin was a significant influence in the Aotearoa New Zealand Education Department. He followed in the footsteps of esteemed educator Gordon Tovey and the generation of artists who were involved in the Northern Maori project. He formed close friendships with young Maori artists, the first generation to migrate to urban centres after the Second World War, who were to drive the contemporary Maori art movement. Although freed from the restrictions of their tribal traditions, they were influenced by their heritage as well as American and European culture and art movements.

Dedicated to raising the profile of these artists within Maori society, Nin promoted several exhibitions of

contemporary art within the Pakeha art world and Maori cultural contexts.

In 1966 Nin approached the Canterbury Museum with the concept of an exhibition of Maori art and sculpture. Initially a simple idea, this exhibition evolved into *New Zealand Maori Culture and the Contemporary Scene*, one of the first curated exhibitions of contemporary Maori art to be held in Aotearoa New Zealand and the first to be shown in a 'mainstream' institution. Featuring artists Cath Brown, Fred Graham, Mere Harrison, Norman Lemon (Te Whata), Jonathan Mane-Wheoki, Katerina Mataira, Selwyn Muru and Nin, this touring exhibition established a precedent for exhibitions such as *Te Waka Toi* in 1993.

A touring exhibition curated by the Porirua Museum of Art and History, *Forever Buck Nin* celebrates the life and achievements of Dr Buck Nin, one of the most important Maori artists of the twentieth century, who played a pivotal role in the development of Maori art and art education.

FOREVER



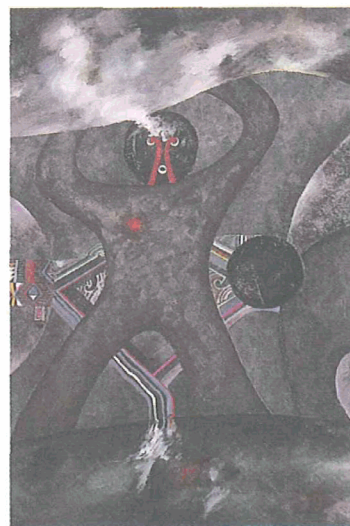
He was one of the founding members of the Maori Artists and Writers' Association in 1973. After the successful Maori Artists and Writers' Hui at the South Pacific Festival of the Arts at Rotorua in 1996, Nin initiated the Contemporary Maori Art exhibition hosted by the Waikato Art Museum in the same year.

Nin's art is characterised by a distinctive style – vibrant colours combined with traditional Maori motifs drawn from carving, weaving or rafter patterns, spread across a minimalist landscape, in the words of Darcy Nicholas, "like a sacred cloak". His later work included weaving, pieces of timber, mirrors and a greater range of colour. By working from light to dark in his work, Nin paralleled the Maori concept of birth from Te Po (pre-existence) into Te Ao, the world of light.

of brushwork in the lower area of the painting allude to Maori cosmology and the presence of the Gods and whakapapa. Selwyn Muru has described Nin's interpretation of the land in his work as "forever in a state of change and renewal. Earth and Sky play their own tricks and games. At times eerie light and shadows appear to evoke Hawaiki. Hawaiki of the distant past; Hawaiki in the dimness of time."

Nin was born in Northland in 1942 of Chinese and Maori ancestry. He was awarded Dux of Northland College in 1960 and, under the influence of Selwyn Wilson, attended Elam School of Fine Arts, Auckland for several years. After his marriage to Carol McLanachan in 1965, Nin continued his studies at Ilam and graduated with a Diploma of Fine Arts in 1966. A year later he entered the teaching profession, then in 1978

Untitled 2, 1990 Buck Nin
Courtesy of Carol Henderson



Buck Nin

McDougall Contemporary Art Annex

15 OCTOBER –
28 NOVEMBER 1999

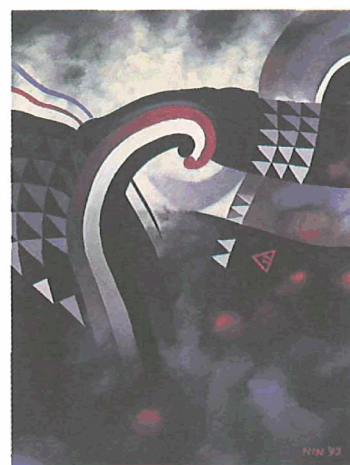
The colour, traditional Maori symbolism and emotional intensity of Nin's art can be seen in paintings such as *Night of the Unknown* (1975). The stylised buildings in the lower part of the composition, which are repeated throughout Nin's work, may represent the relationship between rural and urban Maori, traditional and modern cultural values, or even the South and North Islands. The repetition of forms, in particular the koru motifs within larger circular forms, and the blue and white colours, serve to unify the composition and suggest the continuity and spiritual power of nature.

Bridging the Gap (1993) is a more hard-edged painting with strong directional movement. Biculturalism is suggested by the title and the koru forms within the dark mass, which link the two diagonal areas of imagery. The abstract nature of the loose areas

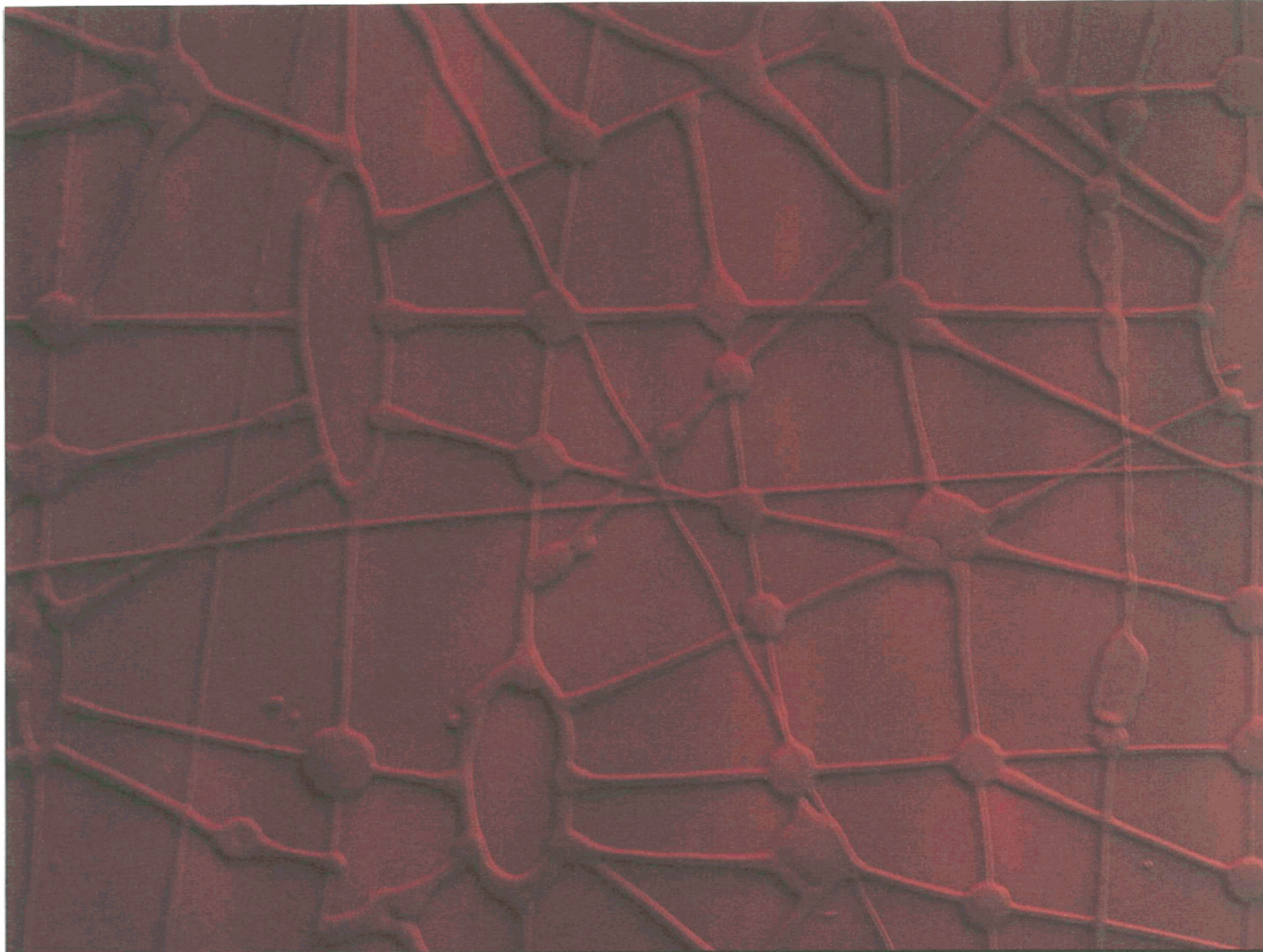
moved to Hawaii, where he completed a Masters of Education Administration. In 1981, Nin completed his PhD in Arts Administration and Management in the United States of America. He exhibited extensively in solo and group shows within New Zealand and overseas from 1963 onwards, including *Kohia Ko Taikaka Anake – Artists Construct New Directions*, National Art Gallery, Wellington, in 1990 and *Te Waka Toi – Contemporary Maori Art from NZ* in 1992, which toured throughout North America. In 1993, Nin was a finalist in the Visa Gold Art Award.

The concept for this exhibition was conceived by Jonathan Mane-Wheoki, the Gallery's Kaitiaki Maori, in an article on Nin for *Art New Zealand*. Mane-Wheoki was involved in the curation of the exhibition and contributed to the catalogue essays.

Belinda Jones



Bridging the Gap, 1993 Buck Nin
Courtesy of Carol Henderson

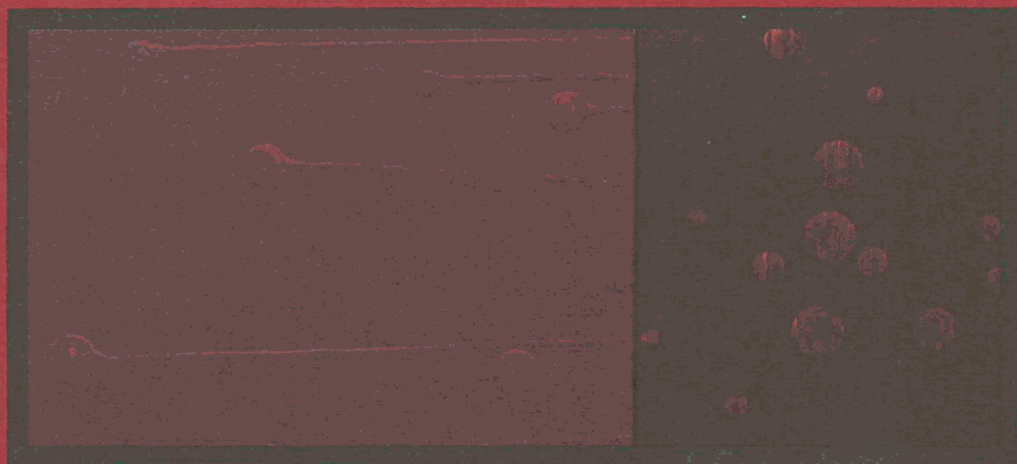


System, 1998 Luise Fong

Luise

Universe

Plunge, 1998 Luise Fong



"My starting points are generally intuitive responses to the world, to my state of mind, and to cultural aspects around me. I'm interested in basic, simple processes and finding poetry in simple things."

Fong

Comprising a selection of paintings created during Luise Fong's residency as the Visiting Artist at the University of Canterbury, this exhibition at the McDougall Contemporary Art Annex combines themes explored within Fong's earlier work with new concerns for image and space.

Born in Sandakan, Malaysia in 1964, Fong moved to New Zealand as a child. She graduated with a Bachelor of Fine Arts degree in print-making from the University of Auckland in 1989. In 1994 Fong was the artist-in-residence at the Victorian College of the Arts in Melbourne and in the same year was the joint winner (with Bill Hammond) of the Visa Gold Art Award. Fong has been included in several important international exhibitions, including *Cultural Safety: Contemporary Art from New Zealand*, Frankfurter Kunstverein, 1995 and *Trans/fusion: Hong Kong artists' exchange*, Hong Kong Arts Centre and Auckland Art Gallery, 1996. She has lived and worked in Melbourne since 1995.

Fong's paintings of the mid-1990s were evocative, multi-layered, abstract works which unveiled a rich range of associations. By marking, or 'wounding', the canvas and by using a minimal, restricted palette, Fong alluded to the body's forms, surfaces and tensions. She subtly intervened with the surfaces in a variety of ways by scratching, smearing, splashing and even drilling holes to allude to traces of nature and ghostly reflections of the body. Many of these paintings sought to challenge initial perceptions with what appeared to be holes, actually revealing, on closer inspection, small soft pads made of black velvet. The memory of a near drowning experience during childhood has remained with Fong and still informs her painting 25 years later. The "blissful feeling", and "suspension of time and space" Fong associates with this experience is also generated by her physical experience of painting. It is therefore not surprising that water is an intrinsic part of her working process.

Fong's works have also developed connections between cosmology, pathology and the interior spaces of the human body. The 'violation' of the surface echoes the invasion of the body during autopsy and the seemingly molecular forms evoke connections with cellular biopsies, exploratory surgery and disease. Fong's works cast aspersions on the vigour and mortality of the human race and in many ways symbolise the female psyche; the silent spaces within abstract painting emulating the silencing of women within the patriarchal western culture.

Further exploring the connections, in an open-ended and ambiguous way, between painting and the body, her works revealed a desire to connect the mind with the body, the corporeal and the intuitive, as well as an exploration of the binary oppositions of light/dark, night/day, intuition/intellect, interior/exterior, microcosmic/macroscopic and translucence/solidity. Fong's pleasure in aesthetics, the sense of the handcrafted in her practice and the tangible, multi-layered surfaces allude to the complex relationship between the creative, 'artistic' process and practical, manual application/intervention.

Since 1995, Fong's paintings have become more image-based, coinciding with a heavier application of paint and a strong emphasis on surface and the universal language of painting. She has recently begun to construct images with a strong physical presence, consciously responding to their occupation of (and interaction with) space. Instead of concerning herself with the residue of paint and transparent layers, she is now interested in building up the surface to create strong lines in a more premeditated fashion. According to Fong: *"The physicality of making art is very important to me. In fact, I think it is increasingly important, as we head towards a new century and a time when*

things are increasingly 'unreal', that art and handcrafted objects have a feel of the body on them". Vital to this process is the expansion of her materials and exploring new ways of working.

The paintings Fong will create for *Universe* are part of her continued interest in space and the physical sciences, often revealed in the past through titles such as *Vulgar Planet* and *Small Orbit*. Her most recent paintings have, through both the process of their construction and their final appearance, explored the natural forces which subtly control life on earth. Works such as *Plunge*, *Sink* and *System* not only consider the constant and unalterable push and pull of gravity in their eerie, distorted surfaces, but were created when Fong deliberately used physical forces in her painting process, tipping, tilting and dripping onto the painted surface to create patterns and effects in a controlled and premeditated fashion. The resultant mark-making is not expressionist, but rather represents an intuitive, if calculated, response to the basic and omnipresent forces of nature.

The University of Canterbury's Visiting Artist programme, supported by Creative New Zealand, has provided a welcome opportunity for Fong to return to New Zealand. Believing that a strong sense of place is integral to her art practice, Fong maintains that she always makes her best work whilst living in New Zealand and expects that the new paintings she will make here will reveal the subtle influence of her surroundings.

In addition to a catalogue, *Universe* will be accompanied by floortalks on Saturday 4 September, 11am and also Thursday 9 September at 1pm.

Felicity Milburn



"The physicality of making art is very important to me. In fact, I think it is increasingly important, as we head towards a new century and a time when things are increasingly 'unreal', that art and handcrafted objects have a feel of the body on them"

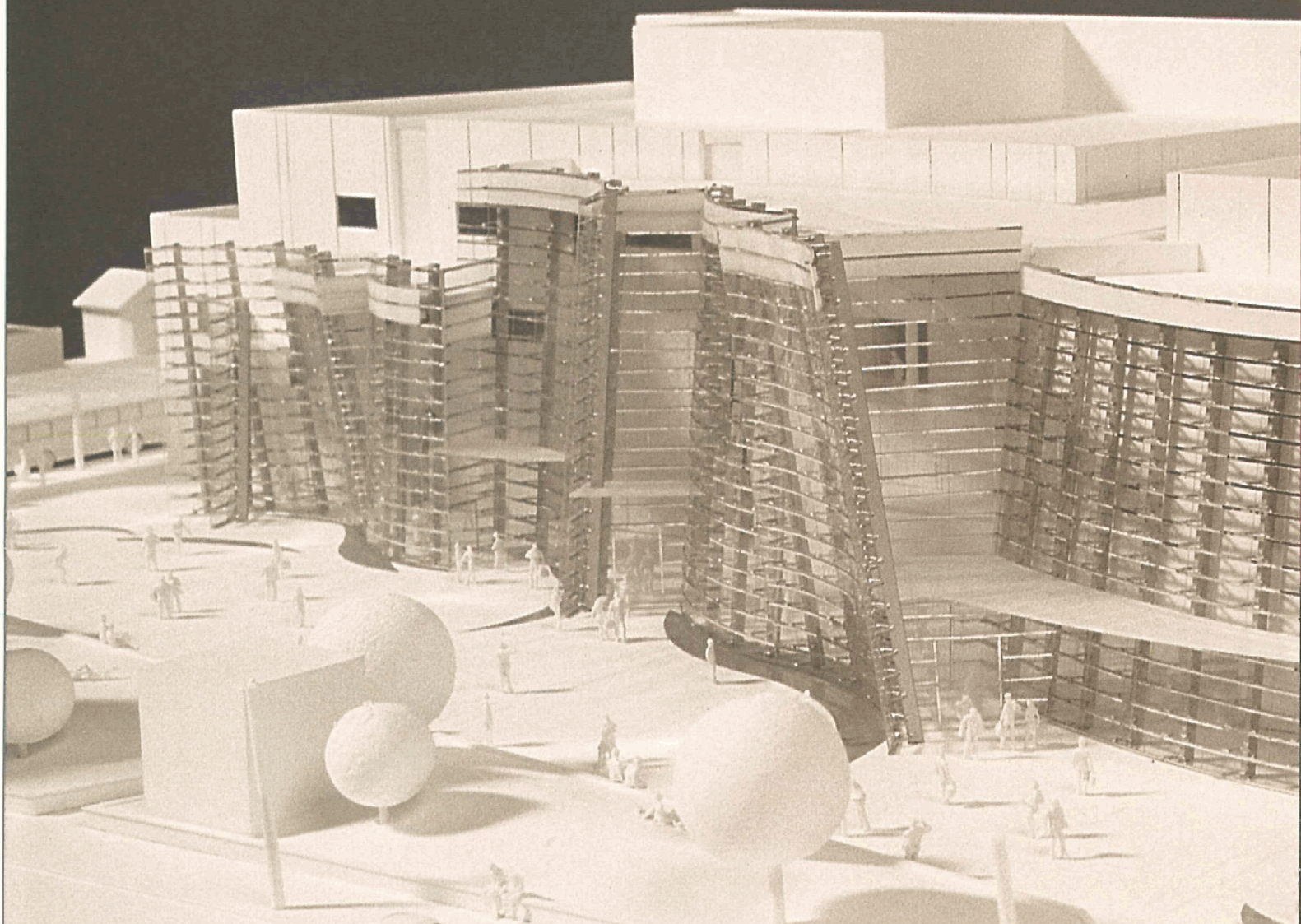
Blue Surge, 1998 (detail)
Luise Fong



Wave, 1998 Luise Fong

The New Gallery!

Update on the new Christchurch Art Gallery project and fundraising campaign

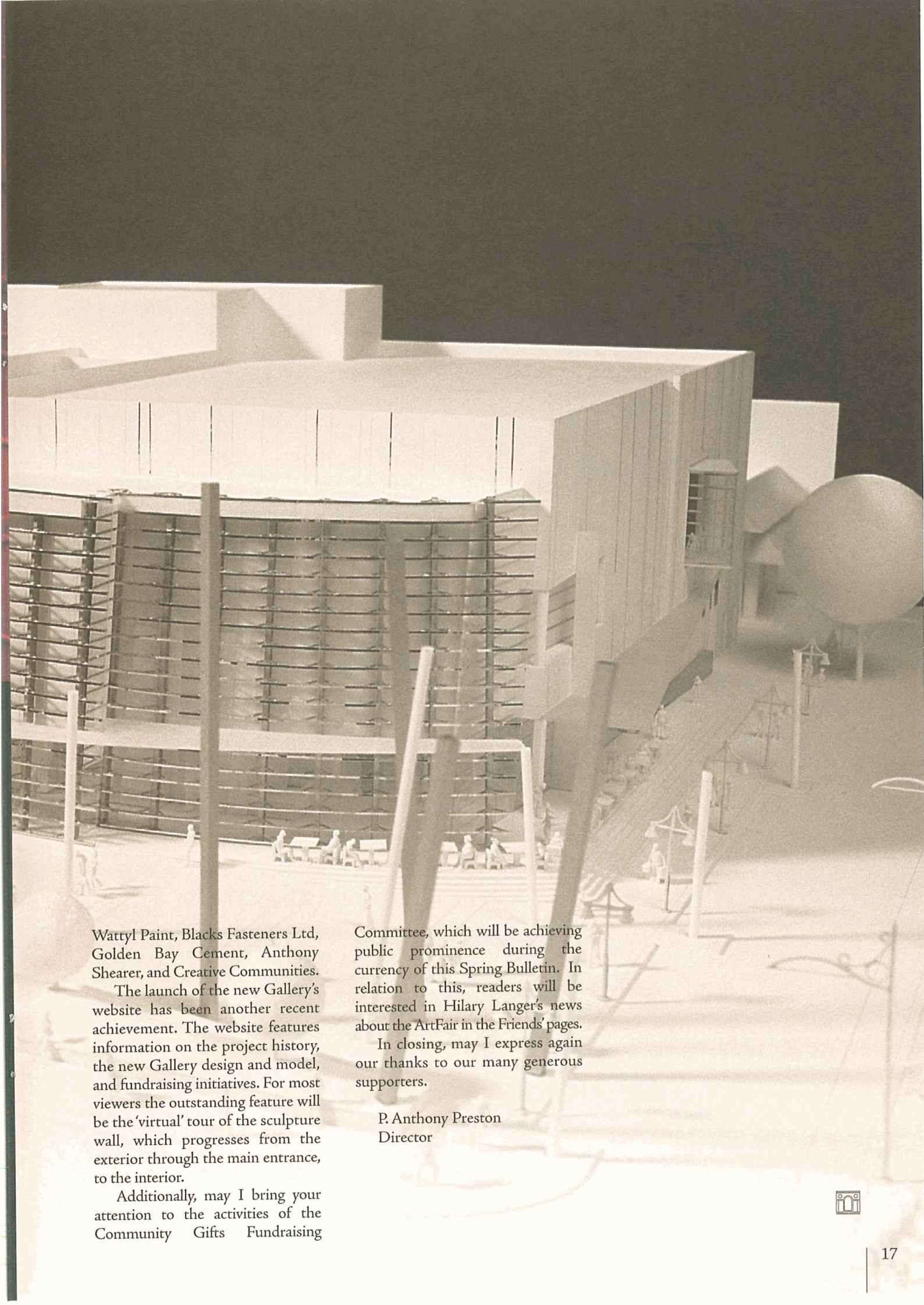


Despite the unfortunate loss of the second level of underground car parking, significant advances have been made on all other fronts on the new project over the past few months. The McDougall team has been working with the architects and designers on the detailing of spaces and equipment, and we report happily that there is great enthusiasm for the functionality and flexibility of the design. Interestingly, apropos the design, a selection of the competition entrants has just returned from a tour organised by the New Zealand Institute of Architects, of venues in Auckland,

Wellington, Nelson and Dunedin.

The first material manifestation of the new Gallery – a striking model – is now installed in the Information Pavilion on the corner of Montreal Street and Worcester Boulevard. The model has attracted much interest from both media and public – visitor numbers to the Information Pavilion having increased markedly over the past two months as a result. Other attractions for visitors are the installation of the final, refined design drawings, and a video showing a digital simulation of the spectacular glass and metal sculpture wall, and the interior spaces it envelopes.

Anyone 'out and about' in the vicinity of the new Gallery site will have spotted the easels appearing around the perimeter. Patrice Aplin, Simon Edwards and Nevada Halbert, employed specially for the project, have been working behind the scenes preparing easels and panels for the mural project – their efforts will highlight the public fundraising campaign, while adding considerable visual interest to the new Gallery site. Contributing to these mural designs are a number of Christchurch schools and design colleges, and the project has been generously sponsored by Canta Pine,



Wattyl Paint, Blacks Fasteners Ltd, Golden Bay Cement, Anthony Shearer, and Creative Communities.

The launch of the new Gallery's website has been another recent achievement. The website features information on the project history, the new Gallery design and model, and fundraising initiatives. For most viewers the outstanding feature will be the 'virtual' tour of the sculpture wall, which progresses from the exterior through the main entrance, to the interior.

Additionally, may I bring your attention to the activities of the Community Gifts Fundraising

Committee, which will be achieving public prominence during the currency of this Spring Bulletin. In relation to this, readers will be interested in Hilary Langer's news about the ArtFair in the Friends' pages.

In closing, may I express again our thanks to our many generous supporters.

P. Anthony Preston
Director



On the Move

27 August - 24 October 1999



Star Wars Patrick O'Donnell



She made a seat for Brakespear and off they went Virginia McCabe



Free Fall Jonathan Osborne



Moving Underwater Ben McHerron

There is one thing certain about children – they are always on the move; and there is one thing certain about children's art – it has a freshness and vitality which is always a constant surprise.

This is the year for our biennial children's exhibition, which will this time feature the work of primary and intermediate students. They have been asked to present works in a variety of media around the theme of *On the Move*.

The theme is interpreted in a variety of media and a wide variety of ways. Some have focused on the human body and the huge range of activities which involve people moving through space. Others have looked at other creatures and how they slide, swim or slither across our planet. And of course some of the boys, in particular, have focused on the various forms of mechanical mobilization both within the confines of our planetary atmosphere and beyond. Other groups went still further and made art works which themselves are capable of movement in the Gallery space or capture the mobile flashes of reflected light.

On the Move promises to be a fascinating show for all, but very importantly, it reflects one of the major objectives of the new Christchurch Art Gallery in attracting children and young people. The new Gallery will offer increased opportunities for children and families to participate in a wide range of artistic activities including hands on participation in the education workshops.

Accompanying *On the Move* will also be two special interactive activities for young gallery visitors and we will also be launching a special weekend family activity at this time.

On the Move celebrates the creativity and achievement of some of our young artists and we will be welcoming all the children in our community to come along and enjoy this special show.

Ann Betts





ROBERT McDOUGALL ART GALLERY & ANNEX

**Heaven and Blood:
Painting and Drawing by Alan Pearson
1959-1999**

24 August – 31 October, 1999

Alan Pearson is New Zealand's foremost senior expressionist painter and portraitist. This is the first major retrospective of Pearson's work and presents a powerful selection of figurative paintings and drawings produced over the past three decades.

On the Move

27 August – 24 October, 1999

This exhibition features artworks by Primary and Intermediate children from the Christchurch area, responding through painting, drawing or construction, to the theme On the Move, which elicits children's ideas about life and action in the 2000s.

Universe: Recent Paintings by Luise Fong

3 September – 10 October, 1999

Contemporary Art Annex

Fong specialises in elegant and enigmatic abstract paintings which often suggest the organic, or traces of a human presence. These paintings are the product of her recent residency at the University of Canterbury School of Fine Arts.

Forever Buck Nin

15 October – 28 November, 1999

Contemporary Art Annex

This major retrospective exhibition celebrates the life and work of Dr Buck Nin, an artist and teacher, and a committed advocate for contemporary Maori Art. Nin died in 1996.

KAZ

**The Photography of Frank Kazukaitis
1942-1998**

12 November, 1999 – 28 January, 2000

153 documentary photographs, in colour and black and white, by a US Naval photographer now resident in New Zealand. The exhibition includes images from China, Turkey, Russia, Italy, Spain, Egypt, United States, Antarctica and New Zealand, with an emphasis on the photographer's coverage of the Korean War.

**The Best of the Montana New Zealand
Wearable Art Awards**

19 November, 1999 – 27 February, 2000

This unique exhibition features the best of the incredible creations from the Montana New Zealand Wearable Art Awards since its inception – a multimedia extravaganza of sound and light. Admission charge applies.

Spring Exhibitions

Flight from the Night, 1995 (detail) Alan Pearson



Is there any room for me, 1999 (detail) Alan Pearson

Coming Events

- 10.30am 1 **Wednesday 1 Club** – Art appreciation club meeting.
- 1.00pm **Wednesday 2 Club** – Art appreciation club meeting.
- 10.30am 2 **Mac Club** – Art appreciation club for the differently abled. New members welcome.
- 10.30am 3 **Friday Club** – Art appreciation club meeting.
- 5.00pm **Teachers' Preview – Heaven and Blood – Paintings and Drawings by Alan Pearson** – Bookings 372 2973. Please use the Night Entrance from Rolleston Avenue.
- 10.30am 4 **Saturday 1 Club** – Art appreciation club meeting.
- 11.00am Floortalk by **Luise Fong**. At the Contemporary Art Annex.
- 1.00pm **Saturday 3 Club** – Art appreciation club meeting.
- 11.00am 5 **Montana Sunday Event – Concert.** Blue and Green – Guitar and vocals featuring Paul Cornwell and Juliet Midgley.
- 10.30am 6 **Monday Club** – Art appreciation club meeting.
- 1.00pm 9 Floortalk on **Luise Fong Universe**. At the Contemporary Art Annex.
- 10.30am 11 **Saturday 2 Club** – Art appreciation club meeting.
- 11.00am 12 **Montana Sunday Event – Lecture** – Sue Cooke, artist, will speak on 'Changes, Developments and Influences' in her work.
- 10.30pm 15 **Speaker of the Month** – Alison Pearson will speak on the work of Alan Pearson. In the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public.
- 11.00am 19 **Montana Sunday Event – Lecture** – Leigh Martin, artist, will speak on his recent works.
- 11.00am 26 **Montana Sunday Event – Lecture** – Caroline Williams, Artist, will speak on her recent works and current concerns.
- 6.00pm 30 **After Dark – Talk About Art!** Wine and nibbles and a talk about **Heaven and Blood – Paintings and Drawings of Alan Pearson** – \$5.00.

Calendar

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

PROGRAMMES MAY ALTER – PLEASE CHECK BEFOREHAND



Blood Dance, 1997 (detail)
Alan Pearson

- October
- | | | |
|---------|----|--|
| 10.30am | 1 | Friday Club – Art appreciation club meeting. |
| 10.30am | 2 | Saturday 1 Club – Art appreciation club meeting. |
| 1.00pm | | Saturday 3 Club – Art appreciation club meeting. |
| 11.00am | 3 | Montana Sunday Event – Lecture – Dr Mark Stocker, University of Canterbury School of Art will speak on 'Kathleen Scott: Sculptor and Socialite'. |
| 10.30am | 4 | Monday Club – Art appreciation club meeting. |
| 10.30am | 6 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00pm | | Wednesday 2 Club – Art appreciation club meeting. |
| 6.30pm | 7 | Mac Club – Art appreciation club for the differently abled. |
| 10.30am | 9 | Saturday 2 Club – Art appreciation club meeting. |
| 11.00am | 10 | Montana Sunday Event – Lecture – Michael Tuffery, artist, will speak on his work. |
| 1.00pm | | Listener Women's Book Festival for 1999
Shona McFarlane will speak about her life and work and launch her newly published autobiography. Tickets \$6. Some door sales, but due to space restrictions the pre-purchase of tickets could be advisable. |
| 6.30pm | 13 | After Dark Event. View Lincoln University's art collection with Dick Lucas. Drinks and nibbles. \$5.00. meet at the Lincoln University Visitor's carpark. |
| 7.30pm | 14 | Children's Art Seminar. Representatives from the Canterbury Kindergarten will discuss the development of children's art and creativity. Please use the Night Entrance from Rolleston Avenue. |
| 11.00am | 17 | Montana Sunday Event – Lecture – Jennifer Hay, art historian, will speak on 'Contemporary Installation Works.' |
| 10.30am | 20 | Speaker of the Month. Michael Quinney, artist, will speak on 'New Century, New Art' at the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
| 11.00am | 24 | Montana Sunday Event – Video programme. 'Bruegel's People'. The work of the Flemish painter Pieter Bruegel the Elder. |
| 6.00pm | 28 | After Dark – Talk About Art! Wine and nibbles and a talk about Forever Buck Nin with the art historian and Gallery Kaitiaki Maori, Jonathan Mane-Wheoki. At the Contemporary Art Annex. Tickets \$5.00. |
| 11.00am | 31 | Montana Sunday Event Lecture – Jonathan Smart, art historian and art dealer will speak on the contemporary art scene from a personal perspective. |



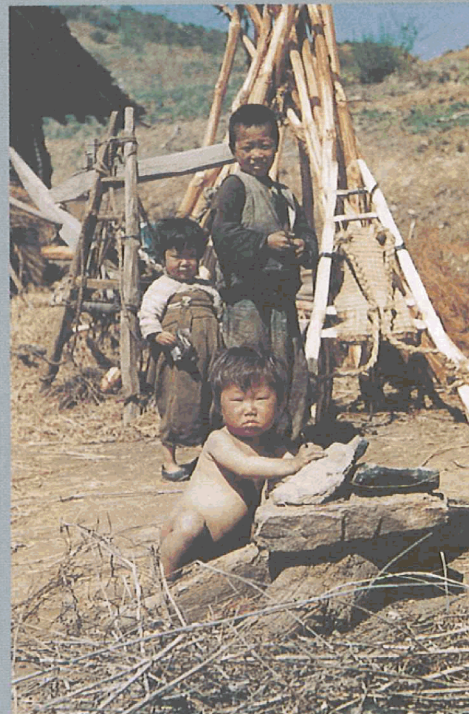
He Whakaaro Na, 1990
Serpentine Stone
Buck Nin
Courtesy of Carol Henderson

10.30am	1	Monday Club – Art appreciation club meeting.
10.30am	3	Wednesday 1 Club – Art appreciation club meeting.
1.00pm		Wednesday 2 Club – Art appreciation club meeting.
10.30am	4	Mac Club – Art appreciation club for the differently abled.
10.30am	5	Friday Club – Art appreciation club meeting.
10.30am	6	Saturday 1 Club – Art appreciation club meeting.
1.00pm		Saturday 3 Club – Art appreciation club meeting.
11.00am	7	Montana Sunday Event – Lecture – Pamela Gerrish Nunn, University of Canterbury, School of Fine Art, will speak on 'Henrietta Rae and Frederick Leighton: A Victorian Partnership'.
10.30am	13	Saturday 2 Club – Art appreciation club meeting.
11.00am	14	Montana Sunday Event. Video programme – topic to be advised later.
10.30am	17	Speaker of the Month – Wearable Art. (Speaker to be advised). At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public.
11.00am	21	Montana Sunday Event – Lecture – Ronnie Kelly, Manager Public Programmes, will speak on 'Art and War'.
6.00pm	25	After Dark – Talk About Art. Wine and nibbles and a talk about Wearable Art. Tickets \$5.00.
11.00am	28	Montana Sunday Event – Lecture – Speaker to be announced.
2.00pm		Concert. The Hagley Singers present their Xmas programme of choral music.

St Louis, Missouri, 1942 Frank Kazukaitis



South Korean children near Musan ni Frank Kazukaitis



Youths, Chester St, 1998 Frank Kazukaitis



Friends of the Gallery

Speaker of the Month

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 is \$2.00 for members and \$5.00 for non-members.

15 September

Alison Pearson will speak as wife and companion of artist Alan Pearson. She will discuss their travels and experiences together and show relevant slides to illustrate the artist's work over this period. Presently working as Librarian for Rangi Ruru Girls' School, Alison has also been involved as an art critic and journalist.



The Pearson family –
Alison, Alan and Nellie, 1992
Lloyd Park

20 October

Michael Quinney, artist, will speak on – 'New Century, New Art' – a review of the pace of art and art style in this century and looking at the next. Michael was born in the United States and lived in London in the 'swinging sixties'. Involved in performance art, he toured Europe with the group 'Fluxus'. Now based in Christchurch, his super- realist paintings are sent to the United States and to London for the European market.

17 November

The final Speaker of this year will discuss the 'Wearable Art Awards'. Speaker to be confirmed.



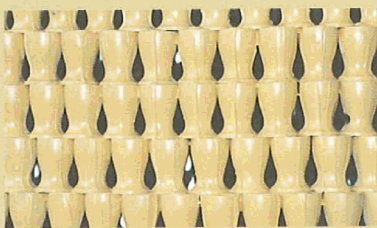
Recent Speakers
Gavin Bishop



Illustration for "Little Rabbit and the Sea" Gavin Bishop

Gavin Bishop, artist, illustrator and raconteur par excellence, was a popular speaker in May. A well patronised display and sales table of his publications was organised by Kath Crabb of the Children's Bookshop who generously donated a percentage of sales to FORMAG. This was used to boost the new Christchurch Art Gallery Fund.

Stuart Griffiths



Stuart Griffiths, visiting lecturer at Canterbury University's School of Fine Arts, discussed 'Recent Aspects of Contemporary Sculpture', showing slides of his own work as examples.

Candle Light Shower was one of these, exhibited recently at Dunedin Public Art Gallery. Hundreds of wooden shot glasses were stacked into the shape of a towering tapered candle, seven metres high. Powered by a motor hidden within the candle, the stainless steel droplet flame, crowning the giant structure, broke into life with a flickering light.

Candle Light Shower (detail) Stuart Griffiths

Formag Members
July 1999

Max Broadbent
Christopher Brodrick
Dale Butt
Mrs N.E. Collet
Juliet Collins
Chloe Cope
Lesley Corbett
Dr & Mrs J. Hamer

Mr & Mrs G.W. Hughes
G.L. & M.A. Korver
Vivian Lee
Ken Livingston
Michael McGuinniety
Claire McPhee
Bryan & June Mullaly

John & Anne O'Brien
Shirley Owen
Linda Thomas
Mr M.R. & Mrs V. Woods

Life Members
Annie Lee
Jenny Scanlon

ArtFair
Saturday 30 October



Friends of the Robert McDougall Art Gallery and Community Gifts Fundraising Committee for the new Christchurch Art Gallery are planning a monster ArtFair at the Hurst Seager Room of the Arts Centre on the corner of Rolleston Avenue and Hereford Street on Saturday, 30 October, between 10am and 5pm. All Friends are being asked to contribute art works, objets d'art, artistic bric á brac and art books for sale, and to tell their friends about it. If you can spare an hour or more to help on the afternoon of Friday 29 October, or between 10am and 5pm on Saturday 30 October, it would be most appreciated.

Please contact Val Wisely at 377 6443 or Rebecca Garside at 329 9269 with your offers of goods or assistance.





McDougall After Dark

Art Event

The Art Event on 21 May was very successful, raising \$8,000 for a fund to buy a work for the new Gallery.

Seventeen artists represented in the McDougall collection took up the challenge to create works on a small scale for the Art Event. People then put their names in a top hat beside the art work they wished to purchase and a draw was held to choose the lucky buyer. The works were wonderful – some very hot favourites judging by the full hats! There were lots of encouraging comments by those who attended and many who missed out on taking away a work said they would be back next time.

We intend to hold another Art Event next year – another chance to get a stunning work of art at a reasonable cost and to support the new Christchurch Art Gallery!

Coming Events



Over Egmont Leo Bensemann
Collection Lincoln University

Wednesday 13 October, 6.30pm

Lincoln University has had a very proactive group of staff members who have collected New Zealand art and for a number of years have encouraged artists through their residency programme. They now have works in their collection from most of New Zealand's major artists including Neil Dawson, Chris Booth, Joanna Braithwaite, Peter Robinson and earlier artists like Leo Bensemann.

Dick Lucas, who is one of the most knowledgeable and enthusiastic speakers about this collection, will take a guided tour of the campus on the evening of 13 October. He will start with a look at the sculptures in the grounds and move inside to tour the buildings for the hanging works. At the end of the tour, drinks and nibbles will be served. Meet at 6.30pm in the visitors' carpark at Lincoln University.

Don't forget the monthly...

Talkabout Art programmes. 6pm.

30 September – 'Heaven and Blood'

28 October – 'Forever Buck Nin' – at the McDougall Contemporary Art Annex

25 November – 'Wearable Art'



PORTRAIT – ARTIST LUISE FONG 10/8/1999

“Fong’s paintings of the mid-1990s were evocative, multi-layered, abstract works which unveiled a rich range of associations. By marking, or ‘wounding’, the canvas and by using a minimal, restricted palette, Fong alluded to the body’s forms, surfaces and tensions.”

PHOTOGRAPHY—JOHANNES VAN KAN & GUY PASK





Study of the South Gallery (1935) John Knight

The way it was

Leda and the Swan

When the McDougall opened in 1932 it had, within its small collection of nineteenth century works, two large academic paintings of the female nude, both depicting subjects from classical Greek mythology. One work was *Psyche* by Solomon J. Solomon and the other was *Leda and the Swan* by Adolphe Jourdan.

Psyche was stolen from the Gallery during a break-in in 1942 and its theft has been the subject of speculation over the years, but more mysterious is the loss of *Leda and the Swan*. This large canvas, approximately 2050 x 1500 mm, after being stored for many years at Canterbury Museum, was presented to the Gallery by Canterbury College (University of Canterbury). Initially it was installed on the west wall of the long south gallery, where it dominated for many years receiving varied response from visitors.

The painting was originally brought to Christchurch as one of the contemporary European works in the 1882 International Exhibition. Painted in the 1870s, the work was by the French academic painter Adolphe Jourdan (1825 - 1889). Jourdan was born in Nîmes and began studying painting at L'Ecole des Beaux-Arts in 1844. He later spent time in the studio of Charles Francois Jalarbert, the academic portrait painter.

A frequent exhibitor at the Paris Salon from the mid 1850s, Jourdan's work did not go unnoticed among his academic contemporaries, and in 1866 he was awarded a Salon Medal. His subjects were mostly portraits and genre pieces, but he had a fondness for scenes which included young women bathing. In the 1870s he began

exhibiting his work beyond France and in 1876 had an important showing in New York.

Jourdan's work was favoured by a particular Victorian taste and had been given some prominence in the Picture Gallery of the 1882 exhibition. Although it was on display in the McDougall for many years, by the 1950s it had been taken down and stored in the basement. Many years ago I asked a former Custodian of the McDougall, who had been on the staff from 1939 to 1969, about his recollections of the work. His reply was surprisingly reticent. All he would say was that, "it was always a damned nuisance whenever I needed to get to my buckets". For some reason it seems the painting was either removed from the Gallery, or deemed damaged beyond repair and quietly disposed of. With its heavy gilt gesso frame and its size, moving it would have probably involved several hands. We may never know as no written record of its removal was made.

Today the Gallery has a Registrations Department that thoroughly monitors and documents all movements of works in the collection, ensuring that a disappearance without record, like that of *Leda and the Swan*, is unthinkable. Sadly no photographs of the work survive, so our only image of this erstwhile painting from our Collection is a depiction of it in a small study of the south gallery in 1935. This was made by the artist John Knight who was at that time a student at the Canterbury College School of Art.

Neil Roberts



TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY

AGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND

DIGITAL PRE PRESS THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE P**

TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY

AGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND

DIGITAL PRE PRESS 168 MONTREAL STREET, P.O.BOX 2975, CHRISTCHURCH, NZ, PH (03) 365 4597, FAX (03) 365 0536, EMAIL: PRODUCTION@DIGITALPREPRESS.CO.NZ



Image by Johannes van Kan



ROBERT McDOUGALL ART GALLERY & ANNEX

Rolleston Avenue, Christchurch
Phone (03) 365 0915

GALLERY HOURS

10am until 5.30pm - Summer
(from 23 October)

10am until 4.30pm - Winter

Admission by donation. Free guided tours available.

www.mcdougall.org.nz