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BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY & ANNEX winter june 2000 – august 2000





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ISBN 0111 - 1429

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Cover: Target, 1997 Don Driver. Collection of the artist. Photographed by Bryan James.

Introduction



During this winter quarter, we are acknowledging the McDougall's great debt to Bill Sutton, with a commemorative installation of 26 works on paper from the 1930s-1980s that reveal his superb draughtsmanship, whether in drawings, prints, watercolours or calligraphy. His support of this institution throughout his life, and his very generous bequest, ensure that this former Patron of our Friends will not be forgotten, and an exhibition area in his name and dedicated to Canterbury art, will be established in the new Gallery.

Our series of *Canterbury Vignette* exhibitions, surveying key artists from the settlement's early days to the present, continues with Grace Butler (1886-1962), who was best known for her mountain landscapes – in particular, the alpine divide around Arthur's Pass.

Archibald Frank Nicoll (1886-1953) who was also one of Canterbury's premier 'plein air' landscape painters, follows. He was also a highly successful studio portraitist, and an influential teacher for two generations of students and fellow artists.

The final Vignette combines the works of Richard Wallwork (1882-1955) and his wife, Elizabeth Wallwork (1883-1969). For over fifty years of the last century, Richard and Elizabeth Wallwork worked as professional artists in Canterbury, following their arrival from the United Kingdom in 1911, and Richard was also a much respected teacher and art administrator. Elizabeth's work focused on portraiture, particularly of women and children, while Richard pursued a more imaginative and illustrative style.

As in all of our Vignette exhibitions, we are most grateful for the loan of private works, which have complemented and enhanced those from our own collection.

Michael Shepherd at the Annex features seventeen works produced in the last decade, and drawn again from both public and private collections. Shepherd's illusory, enigmatic and exquisitely rendered paintings look to the past, using techniques mastered by artists in the 17th century, and also look back to early New Zealand history which has long fascinated him, for their themes.

Local printmaker Michael Reed follows with a transformation of the Annex – his multi-media installation, protesting armed conflict in the 1990s, effectively creates a battle zone.

With Spirit: Don Driver, A Retrospective 1965-1998 highlights the work of an artist who has aroused controversy and debate for over thirty years, not least in Taranaki, where he has lived for most of his life.

In his art, prosaic objects such as doormats, abandoned toys and farm implements, combine to form unexpected visual associations, sometimes menacing, sometimes humorous, and almost always splendidly idiosyncratic!

Please enjoy!

P. ANTHONY PRESTON
DIRECTOR



Untitled A4, 1984 Don Peebles. Collection of Robert McDougall Art Gallery



One of my earliest memories of touring exhibitions at the McDougall was an exhibition of Contemporary French tapestries in 1971. I can still remember the awe I felt as I stood in front of the huge works that seemed to fill the entire gallery spaces with their wonderful colours and bold designs – they had presence!

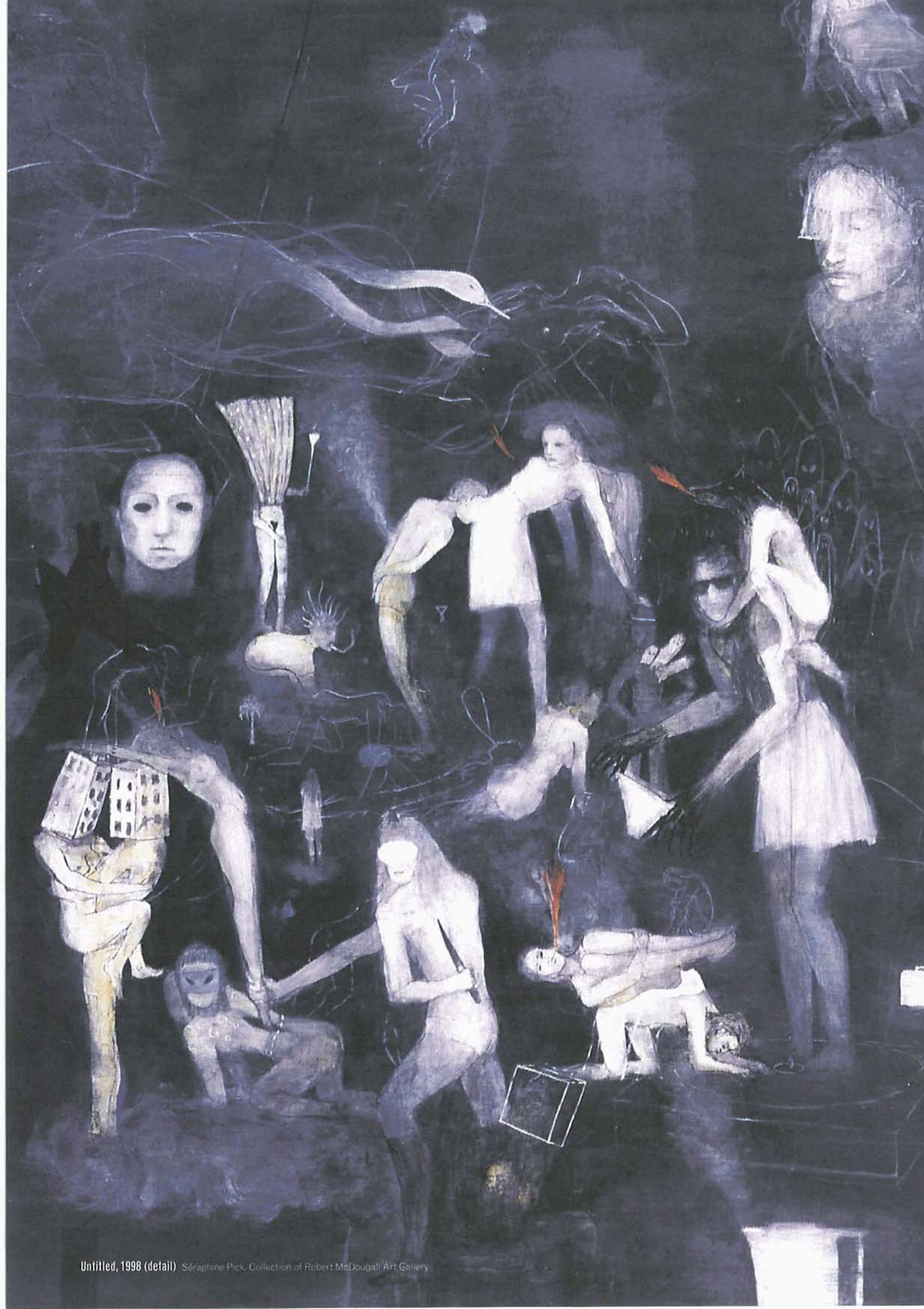
This work, *Untitled A4*, also has a presence – an immense physical presence. It is not a work that you can walk past without responding to. The sheer size of the voluptuous folds of canvas wants to envelop you. I have always been drawn to textural qualities in works of art – this can be achieved in many ways, but in this work the stitched folds of the canvas with their wonderful painted surfaces speak volumes about the essence of colour and the variations that can be achieved in monochrome. The raw edges of the canvas

give the work strength and enhance the physical qualities. The rhythm that the folds create is altered by the shadows that fall at random within the piece. What category does it fall into – sculpture, painting, or fibre work? The fact that it is untitled allows the viewers to make their own judgement on it.

Last year on a trip to London I saw a retrospective exhibition by Lucio Fontana – a master of abstract minimalism – it was one of the highlights of my art gallery experiences. His work is quite different to that of Don Peebles because it is stretched taut in the frame to allow the slash of the canvas to become the texture of the piece, yet both artists celebrate the sensual joy and pure expressionism of the canvas in a way that sends shivers down my spine.

The final interpretation of the relief piece is left to you as the viewer, but for me the grand presence of it evokes many moods – enjoy it when it is on view.

MARIANNE HARGREAVES



Untitled, 1998 (detail) Séraphine Pick, Collection of Robert McDougall Art Gallery

Let Me See The Paralyse Man Walk, 1991 (detail)
Margaret Hudson-Ware.
Collection of Robert McDougall Art Gallery.



Stretch, 1996 (detail) Philip Trustitum.
Collection of Robert McDougall Art Gallery.



Excrement/Gold, 1998 (detail) Julia Morison.
Collection of Robert McDougall Art Gallery.



CANTERBURY PAINTING IN THE

Between 2 June to 6 August 2000, the Robert McDougall Art Gallery will showcase the work of thirty four artists, all of whom, at some stage, resided and produced art work in the Canterbury region during the last decade. As a successor to the *Canterbury Perspective* exhibitions, which documented the development of Canterbury art from the 1850s to 1990, this exhibition will explore the breadth and diversity of contemporary painting during the 1990s. It will present a selection of painters both emerging and established, abstract and representational, expressing a wide range of concerns and themes. More than twenty of these artists will be represented by work from the Gallery's permanent collections and paintings by other artists will be borrowed from art institutions, dealer galleries and private owners.

Canterbury Painting in the 1990s contributes to the on-going dialogue concerning artists' varied relationships with Canterbury, initiated by previous exhibitions at the Robert McDougall Art Gallery, such as *Here and Now*, (1988), *Recognitions*, (1991), *Prospect Canterbury*, (1992), *Drift North*, (1996) and *Skywriters and Earthmovers*, (1998). An examination of the connections between painters and Canterbury in the 1990s provokes a different understanding of place and its importance within the context of their work. The artists' relationships vary from a life-long association, to a period of study, or teaching, at the School of Fine Arts at the University of Canterbury and a transitory experience, such as a residency, which may have contributed to experimental developments in their work. Christchurch has been constant in the lives of Alan Pearson, Don Peebles and Tony de Lautour, whereas to itinerants Kim Pieters, Luise Fong and Séraphine Pick, it will have made different impressions.

In addition to examining the influence of new technologies and pre-Millennial culture, *Canterbury Painting in the 1990s* also illustrates the multi-faceted nature of the work produced in Canterbury over the last decade. Varying individual approaches to abstraction, for example, can be seen in the works of Julia Morison, Don Peebles, Allan Pearson and Luise Fong. An interest in negotiating and re-contextualising New Zealand history is revealed as a significant theme in the work of several Canterbury artists (such as Bill Hammond, Grant Takle, Rudolf Boelee, Tony de Lautour and William Dunning) since 1990, yet the combination of their very personal styles and the use of idiosyncratic repertoires of iconography have resulted in works which are extremely distinct in appearance and effect. It is this very diversity, coupled with excellence, which indicates the continuing health of painting in Canterbury, and suggests a bright future post-2000.

FELICITY MILBURN

2JUNETO6AUGUST2000



With Spirit: Don Driver A Retrospective



Sugar and Spice, 1980 Don Driver. Collection of the artist.
Photographed by Bryan James.





Joie de Vivre (detail), 1998 Don Driver. Collection of the artist; Photographed by Bryan James.

He has often blurred the boundaries between sculpture and painting

With Spirit: Don Driver A Retrospective

Alchemy

When Marcel Duchamp 'created' his ready-mades the art world was revolutionised. The object was accorded a power of its own and the authority of the artist to proclaim what was art became ultimate.

Yet Don Driver's assemblages transcend the original function and identity of the objects from which they are composed. The process by which they are transformed seems to have tapped the surreal subconscious and, like Pollock's drip paintings, evoke a sense of pattern and of meaning, which can be intuited more easily than it can be described. To call the objects 'found' or 'recycled' is to diminish their transformation at the artist's hand. As Elva Bett writes in *New Zealand Art: A Modern Perspective*, "There are metaphysical ambiguities in his work which confound and leave Driver's public gaping. He has the power to confuse his critics through his ability to do anything he pleases and make it an art work. Therein lies his originality."

Metamorphosis

Many of the works lend themselves easily to association with the works of other artists, particularly the Surrealist, Dada and Pop artists. Robert Rauschenberg's work invites obvious comparison, and on seeing *Drum Process Unit* (1983) for the first time (it is in the McDougall's collection) I was struck by the calligraphic nature of the large wall-hung shapes, immediately recalling the tyre-encircled goat

of Rauschenberg's *Monogram* (1955-1959). One of my favourite works from the exhibition is *Soft Hanging* (1976), in which soft colour fields and emphasised horizons echo (with ironic humour) Mark Rothko's works.

But anyone familiar with 20th century art will find myriad references amongst the works in this exhibition – compare Jim Dine's *The Housecoat* (1970) with Driver's *Produce* (1982). For a darker, deeper, even more ironic experience, compare *Yellow Tentacle Pram* (1980) with *The Birthday* (1968), by Edward Kienholz. Commenting on his internationalism, Driver himself stated that he was motivated "not by an idea to copy but to make an equivalent from materials around me".

None of this, however, is intended to imply that the artist's work is largely derivative. His approach is highly individual, varied and relates uniquely to the New Zealand experience. His use of agricultural implements and familiar domestic materials underscore the relationship, but with humour and subtlety (and frequently a sense of threat).

Magic

There is a dark side though – and I confess I can never look at a doll without recalling the macabre constructions of the Surrealist Hans Bellmer, whose figurines have a horrific, corporeal, but inhuman, effect. Driver's mannequins, as in *Ritual*, are like stunted celebrants, enacting rites whose mysteries, like the film,

RONNIE KELLY

The exhibition is being toured by the Govett-Brewster Art Gallery and is accompanied by an excellent catalogue.

feasts and yet challenging at the same time. His works are visual between sculpture and painting. He has often blurred the boundaries his three-dimensional works as it is in paintings like *Relief No.10*, (1972). Driver's passion for colour is as up front in dimensions, Driver's passion for colour is as up front in a sculptor, working as he does for the most part in three the same way Matisse used cut paper. Easily classified as materials as pure colour elements in his works, in much Driver is a colourist and uses found objects and traced in almost every work in the exhibition.

exhaustive visits to galleries throughout the USA can be America in 1965. The influence of this trip and his Indian and Asian sculptures, was began on his trip to moulding materials. Magic, Literature. His collection of materials and certainly provided experience in casting and training as a dental technician presaged an interest in elements which have influenced him. Even his early with which he brings together the various and diverse What makes Driver's art so fascinating is the facility

Synthesis

a manner that the component parts (many of which are individually mundane) could never do.

have the power to shock, amuse and provoke thought in objects and materials and, magically, these assemblages works derives from the selection and juxtaposition of illusion. The transformation that takes place in his who has the last word, for his works are anything but like rabbits from a top hat. However, it is Driver the artist coiled pipes in *Yellow Tentacle Pram* spring from the pram his works and allusions to prestidigitator abound - the saving the lady in half there is a sense of risk in many of artist in Driver's works. Like the old stage illusion of There is difficulty in separating the magician from the paradoxically has denied being a symbolic artist.

to make people "wonder what it is all about", yet almost admitted that he likes "to create many levels of meaning", the ambiguity and mystery in Driver's works. He has from boyhood. This fascination is the source of much of An interest in magic was something Driver retained sexuality and childhood innocence".

questioning of the conventional divide between adult assertion of its dark and animal aspects, and a be engaged in a grotesque re-visioning of the body, an Sculpture: Themes and Issues, wrote "Driver seems to childhood. Priscilla Pitts, in *Contemporary New Zealand* dolls, which we associate more often with innocent sinisterly and potentially juxtaposed with the figures of the recall the images. Symbols of death and procreation are 'Children of the Corn', will menace us for as long as we

His works are visual feasts and yet challenging at the same time.

Produce (detail), 1982 Don Driver. Collection of Govett-Brewster Gallery. Photographed by Bryan James.



Canterbury Vignette Series 2000

Grace Butler
1886-1962



Summertime, Arthur's Pass, c.1944 Grace Butler.



For Grace Butler, the mountain landscape was the most pre-eminent force in her painting, especially the alpine divide around Arthur's Pass.

She first visited the area in 1916 with her husband Guy Butler. They returned in 1917 camping under canvas opposite an old roadman's hut that they later purchased. It was on this visit that Butler made her first paintings of the Arthur's Pass environ, a place that was to have a special significance for her for the rest of her life.

Over the next forty years she would return annually to paint in both summer and winter months. Often conditions were less than desirable to paint out of doors, but it was the various contrasts of light and weather conditions that she was attracted to and keen to capture. These made her own comfort unimportant.

The products of these constant visits were regularly exhibited at art society exhibitions not only in Christchurch, but also in Dunedin, Auckland and Wellington.

Apart from the exhibition of her work, Grace Butler was never one to draw attention to herself, remaining modest and even self-effacing about her considerable achievements in painting.

Born in Invercargill in 1886, Grace Butler gained her training as an artist at Napier Technical and Art Schools from 1903-1907, then at Canterbury College of School of Art from 1910 to 1914.

In 1915 she became a working member of the Canterbury Society of Arts where she exhibited regularly until 1960 and developing a sound reputation as a professional artist.

Although she never travelled, she was represented occasionally in exhibitions beyond New Zealand, including the *Empire Exhibition*, Wembley, (1924); *The New Zealand Artists Exhibition*, (1925); Grosvenor Gallery, Sydney (1928) and at the *Festival of Britain*, 1951.

By the year of her death, in 1962, Grace Butler had established a place in Canterbury as one of the region's most important landscape painters of the twentieth century.

The exhibition will comprise paintings done between 1916 and 1955, most of which will have works with an alpine focus.

NEIL ROBERTS

Archibald Frank Nicoll 1886 - 1953



In 1947 when Archibald Nicoll was asked his philosophy of art he replied: "My philosophy of painting hardly amounts to a philosophy at all but is something much simpler than that. To set down selections of shape and colours of objects seen in nature has for most of my life been a normal natural thing to

do. One hopes always to be seeing (and feeling) more and better, and getting something of it fixed in a drawing or painting with what skill and cunning can be brought to the job" (Year Book of Arts 1947).

In the period between 1920 and 1950 Nicoll became both Canterbury's premier plein-air landscape painter and studio portraitist. As a teacher he exerted a strong influence on at least two generations of artists.

To Nicoll, observation in both landscape and portraiture was fundamental and firmly structured, giving much attention to tonal contrasts and fresh clear colour reinforced by bold, sure, gestural brush strokes.

Born at Lincoln in 1886, Nicoll received his primary art training through attending night classes at Canterbury College School of Art from 1905-1907, while working as a shipping clerk. In 1908 he moved to Auckland to take up a teaching position at Elam School of Art, but resigned in 1910 to pursue further studies in Britain.

He initially attended classes at the Westminster School in London before moving to Edinburgh, where he studied at the Royal Scottish Academy of Painting Sculpture and Architecture and at the Edinburgh College of Art, where he taught between 1913-1914. It was during this time that he began exhibiting at the Royal Academy London.

Nicoll was on a return visit to New Zealand in 1914 when war was declared. He enlisted soon after arrival and the following year went on active service at first in Egypt, then in France where he was wounded at the Battle of the Somme resulting in the loss of his right leg.

Following his return to New Zealand in 1918, he resumed teaching art at the Wellington Technical College, then from 1920-1928 as Director of the Canterbury College School of Arts. It was in these years that he established himself as a major Canterbury landscape painter. He was also much in demand to carry out formal portrait commissions, including a wide spectrum of prominent persons in the church, law, education, military, and business as well as the arts.

His strong desire to spend more time painting encouraged him to resign in 1928 but, by 1934, he found it difficult to maintain a stable income for his family from painting and rejoined the staff of the School of Art, where he remained teaching until his retirement in 1945.

Nicoll became a member of the Canterbury Society of Arts in 1905 and was for many years a prominent member of its council serving two terms as president.

He was also on the advisory committee of the Robert McDougall Art Gallery and the committees of the New Zealand Academy of Fine Arts and National Art Gallery.

In 1932 he was awarded the Bledisloe Medal for landscape painting. In 1948 he received the OBE for his services to Art.

He continued to paint up until the time of his death early in 1953.

Although several portraits will be included in the exhibition, it is Nicoll's activity as a landscape painter between 1913 and 1950 that will be the principal focus.

NEIL ROBERTS

Bryndwr looking towards the Port Hills, c.1938 Archibald F. Nicoll.



Canterbury Vignette Series 2000

Elizabeth Wallwork 1883-1969
Richard Wallwork 1882-1955



Over more than fifty years of last century Richard and Elizabeth Wallwork worked as professional artists. Richard was a much respected teacher and art administrator.

Elizabeth focused on portraiture and Richard on the imaginative, anecdotal narrative and illustration. Both shared an interest in the human figure as a subject, and occasionally the landscape, which they explored in a variety of media.

Richard Wallwork was born in Stretford, Manchester in 1882 and his wife Elizabeth (née Donaldson) at Broughton in 1883. Both attended the Municipal School of Art Manchester from 1899-1906.

In 1906 Richard became a student at the Royal College of Art in London and, over the following

four years, he was the recipient of several prizes and scholarships including a travelling scholarship to Europe.

Elizabeth enrolled at the Slade School, London in 1906 where she was considered a promising student and like Richard, she was the recipient of several awards and scholarships.

By 1910 both artists were living back in Lancashire, where Richard had a teaching position at Liverpool Mount Street School of Art. Both had begun exhibiting at the Royal Academy Paris Salon and regional galleries. That year they also married and Richard was appointed life master at Canterbury College School of Art.

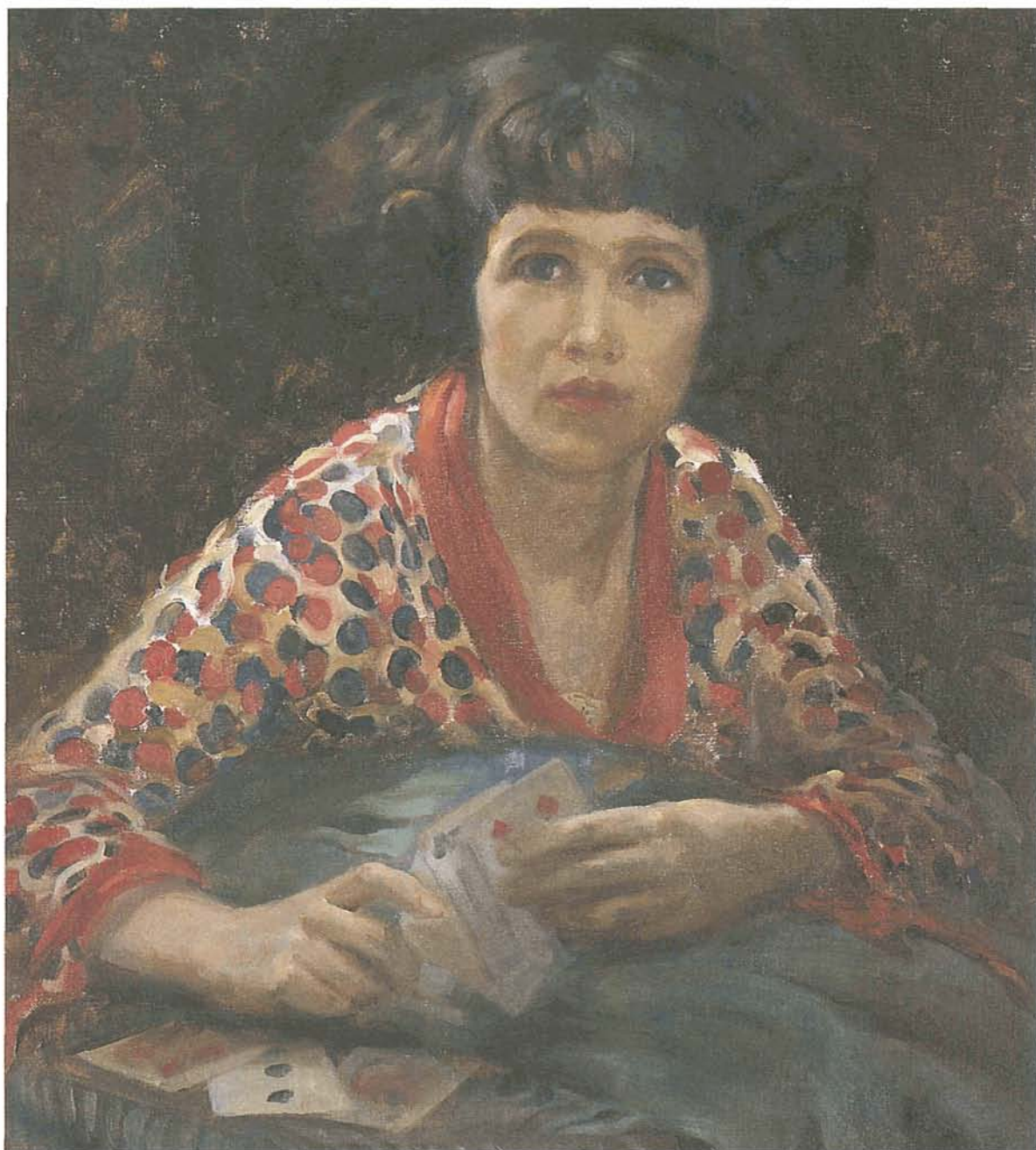
Within a short time of their arrival in New Zealand in February 1911, they began exhibiting their work in Christchurch and elsewhere.

At the School of Art Richard quickly encouraged the teaching of graphics, particularly etching, and laid the foundations of that discipline in the school and became a much respected teacher. In 1928 he became Director of the School of Art and administered it successfully through some of the most difficult years of its history.

Both Richard and Elizabeth Wallwork were working members of Canterbury Society of Arts from 1911. Richard served on the council of the society for several terms and was elected president

The Drover, c.1928 Richard Wallwork.





Fortune, c.1925 Elizabeth Wallwork.

from 1927 to 1928. He exhibited regularly beyond New Zealand, mostly in Britain and Australia, and was commissioned to do a 9 metre mural for the New Zealand Court at British Empire Exhibition, Wembley in 1924.

In contrast to Richard, whose painting had to be a part-time pursuit, Elizabeth had by 1920 established herself as a professional portraitist and maintained a studio at her home in Gracefield Avenue.

During the 1920s and 1930s she developed a reputation for her portraits, particularly of children and women, in both pastel and paint and occasionally in miniature. Like Richard, Elizabeth continued to also exhibit beyond New Zealand.

Richard lived for ten years after his retirement in 1945 and was survived by Elizabeth who died in 1969. Both continued to paint up until shortly before their respective deaths.

During the years that they lived in Christchurch, the Wallwork's made a huge contribution to the art community in many ways and were highly regarded as professional artists.

As this is a combined exhibition it will be a little larger than the others in the Vignette Series and, like the other six exhibitions, will include works from both public and private sources.

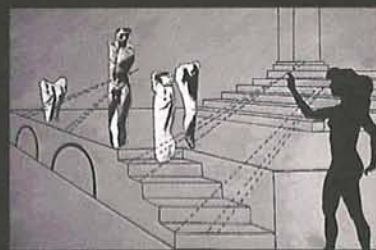
As part of the *Colloquium* project, the Robert McDougall Art Gallery, in association with the University of Canterbury, will host *Symposium 2000*, an international conference from 10 – 13 November 2000 on post-object and performance art in New Zealand from the 1970s and beyond.



Mt Eden Crater, 1971 Phil Dadson.



The Opinion, 1991 Di ffrench.



Life Drawing Class, 1991 Di ffrench.

symposium[©]2000

Colloquium 2000

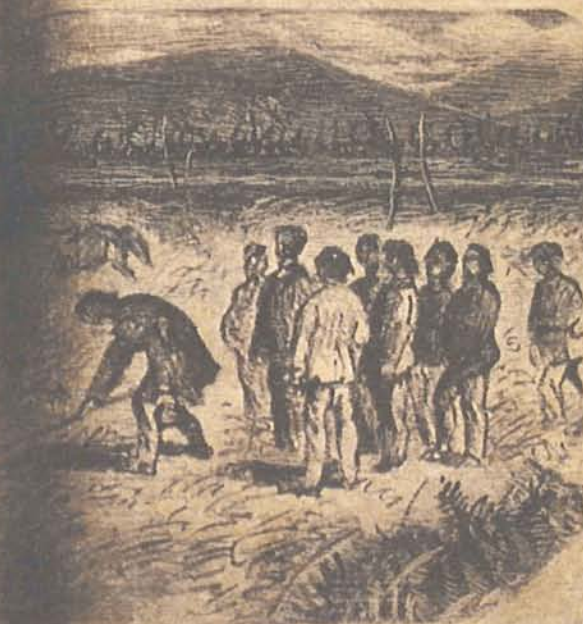
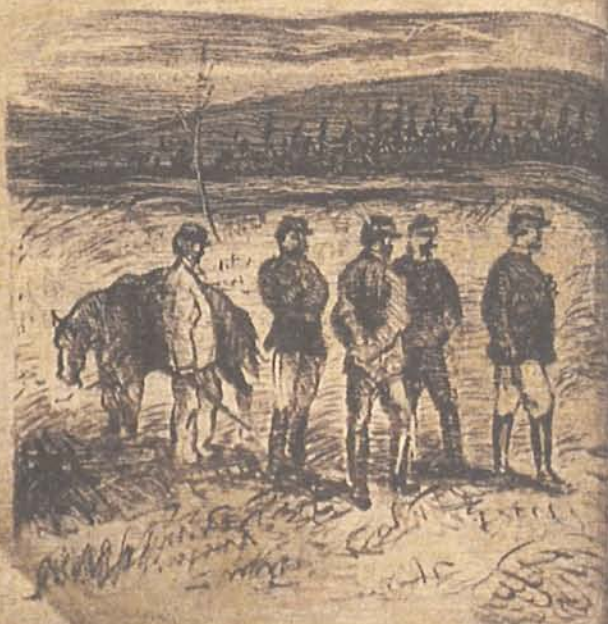
Between October 2000 and January 2001, the Robert McDougall Art Gallery, in association with the University of Canterbury, will host *Colloquium*, an extraordinary multi-media art event.

This project will consist of three major exhibitions which will be held at the McDougall Contemporary Art Annex, artistic performances and other events including video screenings and public programmes. Endorsed by the Christchurch City Council's advisory group, Art 2000, *Colloquium* is a significant project which aims to expand knowledge and understanding of Post-Object and Performance Art in New Zealand since 1970, an area which has not been comprehensively explored since the early 1980s.

As part of the Colloquium project, the Robert McDougall Art Gallery will host *Symposium 2000*, an international conference from 10 – 13 November 2000 on post-object and performance art in New Zealand from the 1970s and beyond. Top ranking artists, critics and writers from all over the world have been invited to present papers on a topic of their

choice, including renowned performance artists and arts educators Carolee Schneemann and Charles Garoian (both from America) along with Australian art writer/educator Anne Marsh, artists Billy Apple, and Adrian Hall, art historian/educator Blair French and New Zealand art historians/critics Wystan Curnow and Deidre Brown. Each day will focus on specific themes, including: historical/critical perspectives, the body and the land, trans-Tasman connections and the impact on contemporary art, and there will be a range of parallel events including a comprehensive video programme, gallery viewing and live performances by Schneemann, Garoian and Peter Roche. Further information and registration forms for this exciting art event are available from: Fiona Simpson, Symposium Co-ordinator, Robert McDougall Art Gallery, PO Box 2626, Christchurch. Registrations can also be obtained from the Gallery website: www.mcdougall.org.nz

BELINDA JONES



Michael Shepherd

McDougall Contemporary Art Annex

30 June - 13 August

This exhibition will feature seventeen works produced between 1992 and 1999 by Auckland-based artist Michael Shepherd and is drawn from both private and public collections. Shepherd's illusory, enigmatic and exquisitely rendered paintings look to the past for both their technique and subject matter. The early social history of New Zealand has long held a fascination for him, and he has found fertile ground for inspiration within the relationships, conflicts and cultural negotiations of Maori and Pakeha. In *The Nervous System*, by Allan Smith, Shepherd stated that this "...obscure, fought over history" allowed him to "...ride the boundaries between art, geography, sociology and history (creating) a model through which time and narrative might plausibly be depicted."

Using techniques mastered by artists in the 17th century, and often working from photographs and historical documents, Shepherd's work is an oblique kind of history painting, which acknowledges the inevitable failure of any attempt to definitively record the past. Many of his paintings deliberately emphasise the absence of what they purport to recall, with subtle details alluding to the gradual translation of historical 'truth' over time.

The artist became particularly aware of this phenomenon when researching the life of his great-uncle who fought at the Battle of the Somme in 1916. As described in *Lands and Deeds*, (1996) by Gregory O'Brien, Shepherd's great-uncle and "... another man had entered New Zealand history in

two lots of three minutes. They had carried out two brave deeds within the space of half an hour. And his life was over by 1917. All I was left with was this shadowy stuff of memory itself and my own pseudo-attempts to bring this to life". Shepherd contrasts the minute realism of his paintings, and his unswerving attention to historical detail, with this inability to authentically represent the past, as seen in *Treaty* (1996). Featuring official-looking seals and signatures, the document Shepherd depicts is, in fact, meaningless, as the wording becomes indecipherable against the darkening surface of the 'aged' document.

Many of his paintings deliberately emphasise the absence of what they purport to recall, with subtle details alluding to the gradual translation of historical 'truth' over time.

Shepherd was born in Hamilton in 1950 and graduated with a Diploma of Fine Arts (Honours) from Elam, University of Auckland in 1979. In 1982, he was awarded a Queen Elizabeth Arts Council Travel Grant, which he used to study 17th century Dutch painting materials and techniques in Amsterdam. Shepherd has exhibited throughout New Zealand since his first solo show at Denis Cohn Gallery, Auckland, in 1980. His work has been purchased for private collections within New Zealand and internationally, and is held in most major national public collections, including those of Te Papa Tongarewa, Auckland Art Gallery and the Robert McDougall Art Gallery.

FELICITY MILBURN

Foxing-Surrender of William Thompson, 1996
Michael Shepherd. Courtesy of the artist.

ARMS ALMS ARMS ALMS ARMS

RE CIVILIAN

THE MAJORITY OF ALL CASUALTIES

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PERMANENT UNITED NATIONS SECURITY COUNCIL
MEMBERS: UK USA RUSSIA CHINA

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Michael Reed

McDougall Contemporary Art Annex

18 August - 1 October

In July and August this year, local printmaker Michael Reed will transform the McDougall Contemporary Art Annex with a multi-media installation protesting armed conflict in the 1990s. The space, which will be activated by screen printed bandages and loose hanging wallpaper with repetitive designs, constructs a battle zone, symbolising the civilian casualties of military invasions/evasions and appropriately marking the end of what has been called the bloodiest Millennium in history.

In order to express his belief that "the admirable aims of the United Nations and its first world hierarchy are, regrettably, under-pinned by duplicity and self interest", Reed strategically employs text and colour in his work and emphasises aspects of the process of printmaking. The 'shopping mall' language of promotion; the language of termination, the listing of world-wide conflict in the 1990s and the concise phraseology of the paradoxical operation of the United Nations have been integrated into Reed's works. The limited palette of black, white and red is symbolic of truth and blood and also alludes to the earliest printing pigments and the development of print for both protest and propaganda. Reed has also adapted elements of indigenous and Hispanic culture into the design for his wallpaper works. He was influenced by the cut-out, a Mexican folk art practice, and the festivities of the Mexican Day of the Dead, Dia de Muertos, which incorporates older indigenous traditions. A daisy-chain series of silk-screen stencils, with the recurring form of the skeleton, makes an uncomfortable reference to the swastika and the magnitude of the casualties of all wars, both global and civil.

The space, which will be activated by screen printed bandages and loose hanging wallpaper with repetitive designs, constructs a battle zone...

Reed's banner works – horizontal rows of silk screen-printed bandages – present compelling and emotive "binding statements" about the impact of war. The blood red statements summarise Reed's major concerns in a bold and uncompromising way, reinforced by the clarity of the typeface. The cotton crepe bandages are pinned to the wall (a metaphor for uncompromisingly pinning down the facts) and pulled taut to the point of fraying, symbolising the extent to which these printed facts stretch credibility.

Michael Reed was born in Christchurch in 1950. He completed a Diploma of Fine Arts (Printmaking) at the Ilam School of Fine Arts, University of Canterbury in 1969 and a Diploma of Teaching in 1972. Reed has received numerous awards since 1970, including the Jean Herbison Award in 1998/99 and a grant from the Queen Elizabeth II Arts Council in 1991. His artwork is held in both public and private collections in New Zealand and private collections overseas, and he has participated in many group exhibitions including *Aotearoa to Antwerp*, (1998), State Bank of Belgium, Belgium; *Part of the Furniture*, (1997), Robert McDougall Art Gallery, Christchurch; *Print and Paper*, (1993) Kurashiki Public Art Gallery, Kurashiki, Japan and McDougall Contemporary Art Annex, Christchurch and *Five New Zealand Printmakers*, (1991), Memphis College of Art, Memphis, USA. Reed currently teaches printmaking at the Christchurch Polytechnic.

BELINDA JONES

"Binding Statements", 1998
Michael Reed. Collection of the artist.

The New Gallery!

Update on the new Christchurch Art Gallery project and fundraising campaign



Helen Clark, Tony Preston, Judith Tizard

With pleasure I can report that we are close to completing the Resource Consent process, to be followed by the commencement of the tendering phase – all on schedule, thus far!

Visitors continue to comment favourably on the design and materials, and the most significant of these recently was the Prime Minister herself, the Right Honourable Helen Clark who, with Judith Tizard (Associate Minister of Arts, Culture and Heritage) and Tim Barnett (MP for Christchurch Central), spent nearly an hour exploring details of the new Gallery designs. In the light of our application for Government funds, it was a particularly timely and reassuring meeting which I am pleased to say showed the Prime Minister's great interest in (and knowledge of) the project.

I believe we have every reason to feel positive that our modest, realistic (and deserving!) bid will have her support.

The project has also received heartening encouragement from all the Mayors of Canterbury, whose combined letter in support of the project has again been acknowledged positively by the Prime Minister.

Our Major Gifts and Community Gifts Fundraising Committees have continued to work indefatigably to raise donations and pledges, which including the Community Trust grant and recent bequests, now total over \$5.9million!

Corporate sponsors, whose pro bono services have greatly enhanced the efforts of our fundraising, include Strategy Advertising & Design, Chapman Tripp, Deloitte Touche Tohmatsu, Perpetual Trust, Glasstower Public Relations, Versatile Buildings and Montana Wines.

Our sincere thanks and appreciation are extended to all our supporters!

P. ANTHONY PRESTON
DIRECTOR

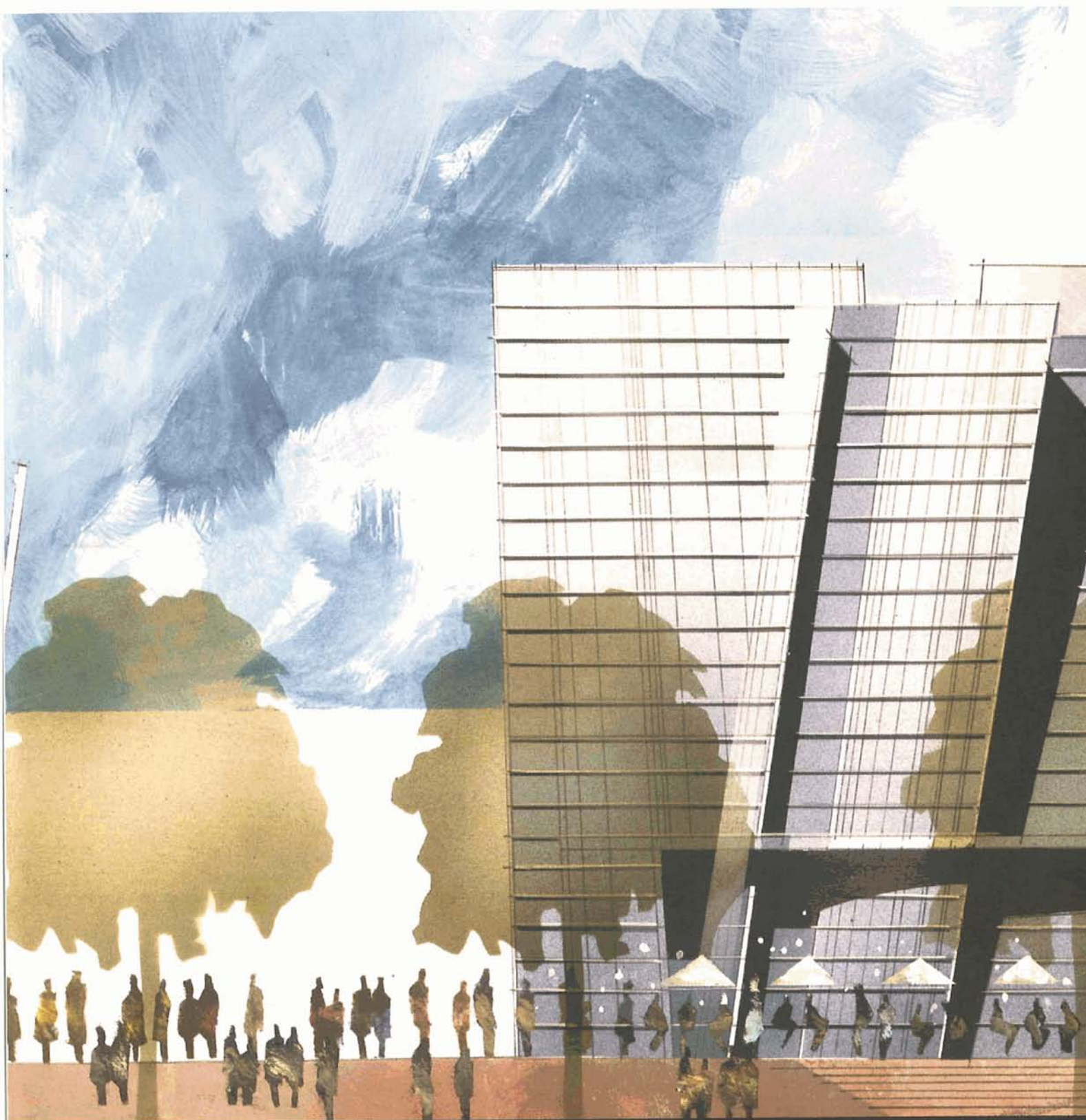


The Centre for Continuing Education in association with the School of Fine Arts, University of Canterbury and the Community Gifts Fundraising Committee for the new Christchurch Art Gallery presents

REVELATIONS AND REVOLUTIONS: THE 20TH CENTURY EXPERIENCE IN ART AND ARCHITECTURE

(One day lecture series and exhibition)

The 20th century was a key period in the history of the fine arts. This day of lectures examines the exciting and dynamic era which has just closed, as Christchurch looks forward to building its new gallery of modern art. Speakers from the Art History section of the School of Fine Arts, Dr Mark Stocker and Dr Deidre Brown, will be joined by Professor Daryl Le Grew, the University's Vice-Chancellor, in illustrated lectures which will put their special fields - sculpture, indigenous art and architecture - in perspective. An exhibition of photographs and other materials from the



vast collection of the MacMillan Brown Library will accompany the day. It will profile the relation between town and gown in Canterbury through the last century. Curator Kate Woodall will end the day with a talk about the exhibition and the Library's fascinating and little known archives collection. This event is an initiative of the staff of the Art History section of the School of Fine Arts towards fundraising for the new Christchurch Art Gallery. All proceeds will go to the new Gallery. A number of venues on campus will be open for lunch, or

you may prefer to bring your own. Tea and coffee will be available all day. A social hour with wine and nibbles will complete the day.

Course co-ordinator: Dr Pamela Gerrish-Nunn
University of Canterbury, Private Bag 4800

Date: Saturday, 23 September

Times: 10.00am-5.00pm

Fee: \$35.00

Enrolments close: Friday 8 September



Winter Exhibitions



ROBERT McDOUGALL ART GALLERY & ANNEX

Leonard Booth (1879- 1974)

13 May until 18 June, Main Gallery

The first exhibition of one of Canterbury's early graphic artists.

Uneasy Spaces

5 May until 25 June, Contemporary Art Annex

A group show of New Zealand artists exploring the conceptual and physical boundaries of space.

Canterbury Painting in the 1990s

2 June until 6 August, Main Gallery

A major exhibition celebrating the breadth and diversity of Canterbury painting between 1990 and 2000.

Grace Butler (1886-1962)

10 June until 13 August, Main Gallery

An exhibition of one of New Zealand's notable 20th Century alpine landscape painters.

Michael Shepherd

30 June - 13 August, Contemporary Art Annex

Exquisitely rendered, illusory and enigmatic paintings from 1992-1999 re-interpret and challenge New Zealand's early social history.

Archibald Nicoll

1 July until 6 August, Main Gallery

An influential plein-air landscape painter and studio portraitist.

Michael Reed

18 August until 1 October, Contemporary Art Annex

A series of raw and compelling print works focusing on the civil conflicts of the 1990s by local print artist Michael Reed.

Richard & Elizabeth Wallwork

26 August until 24 September, Main Gallery

A combined exhibition of these highly regarded Canterbury artists.

With Spirit: Don Driver, A Retrospective

25 August until 8 October, Main Gallery

A major retrospective of New Zealand's most significant assemblage artist.

Green Skinvested, 1984 (detail) Don Driver.
Collection of Sarjeant Art Gallery.



Coming Events

- | | | |
|----------|----|--|
| 10.30 am | 1 | Mac Club – Art appreciation club for the differently abled. New members welcome. |
| 10.30 am | 2 | Friday Club – Art appreciation club meeting. |
| 10.30 am | 3 | Saturday 1 Club – Art appreciation club meeting. |
| 11.00 am | 4 | Montana Sunday Event – Video programme. Sculpture – Two Views featuring 'Intent to Construct, Paul Dibble' and 'Aussemblage!' 20th century assemblage works. |
| 10.30 am | 7 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | 7 | Wednesday 2 Club – Art appreciation club meeting. |
| 5.00 pm | 7 | Teachers' Preview – <i>Canterbury Painting in the 1990s</i> with the Curator Felicity Milburn. Please use the Night Entrance from Rolleston Avenue. |
| 8.00pm | 9 | Concert – DiS/drawing room presents 'Containment and Release' featuring David Khan and Peter Wright. Door charge \$5. Please use the Night Entrance from Rolleston Avenue. |
| 10.30 am | 10 | Saturday 2 Club – Art appreciation club meeting. |
| 11.00 am | 11 | Montana Sunday Event – Floortalk Neil Roberts, Senior Curator and Manager of Collections will give a guided tour of the Leonard Booth and Grace Butler Vignette exhibitions. |
| 10.30 am | 12 | Monday Club – Art appreciation club meeting. |
| 1.00 pm | 17 | Saturday 3 Club – Art appreciation club meeting. |
| 11.00 am | 18 | Montana Sunday Event – Concert Villa Maria Chorale and Harmonica conducted by Rosemary Turnbull. |
| 2.00am | 18 | Art Adventurers' Meeting – Introducing Assemblage and the first Art Adventurers' project. |
| 10.30 am | 21 | Speaker of the Month – "You can judge a book by its cover" Katherine Barry, Brisbane book designer will talk about her work. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public. |
| 11.00 am | 25 | Montana Sunday Event – Floortalk – Felicity Milburn, Contemporary Curator will give a special guided tour of the exhibition <i>Canterbury Painting in the 1990s</i> . |
| 6.00 pm | 28 | After Dark – Talk About Art. A discussion of <i>Canterbury Painting in the 1990s</i> with Jonathan Smart, of the Jonathan Smart Gallery. Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue. |
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|----------|----|--|
| 10.30 am | 1 | Saturday 1 Club – Art appreciation club meeting. |
| 11.00 am | 2 | Montana Sunday Event – Floortalk. Artist, Michael Shepherd will speak on his works currently on exhibition. At the Contemporary Art Annex. |
| 10.30 am | 3 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 5 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | 5 | Wednesday 2 Club – Art appreciation club meeting. |
| 6.00pm | 5 | After Dark Event visit – Artists Darryn George and Phil Price will speak on their new installation works in the Dining Hall, Christ's College, Rolleston Avenue. |
| 10.30 am | 6 | Mac Club – Art appreciation club for the differently abled. New members welcome. |
| 10.30 am | 7 | Friday Club – Art appreciation club meeting. |
| 8.00pm | 14 | Concert – 'The Buried Listening to the Living' a musical performance piece from Jason Tamihana-Bryce. Plus 'Depresso Guitar' by Greg Malcolm. Door charge \$5. Please use the Night Entrance from Rolleston Avenue. |
| 10.30 am | 8 | Saturday 2 Club – Art appreciation club meeting. |
| | 9 | Montana Sunday Event – Floortalk 11.00 am. Neil Roberts, Senior Curator & Manager of Collections, will give a guided tour of the Archibald Nicoll Vignette exhibition. |
| 9.45 am | 12 | LocArt Visit – Ngaio Marsh House at 37 Valley Road. \$5 per person. To book or cancel phone 379 4055. Limit 15 people. |
| 1.00 pm | 15 | Saturday 3 Club – Art appreciation club meeting. |
| 11.00 am | 16 | Montana Sunday Event – Lecture Dr Geoffery Rice, History Department University of Canterbury 'A Canterbury Icon. The Life and Times of Sir Heaton Rhodes'. |

Calendar

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



ROBERT McDOUGALL ART GALLERY & ANNEX

Coming Events

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|----------|----|---|
| 10.30 am | 19 | Speaker of the Month – Janet Abbott will speak on 'Elizabeth Kelly; Canterbury Artist'. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public. |
| 11.00 am | 23 | Montana Sunday Event – Lecture. David Chin will speak on 'Aspects of New Zealand Modernism'. |
| 6.00 pm | 26 | After Dark – Talk About Art. Felicity Milburn discusses the Michael Shepherd exhibition at the Contemporary Art Annex. Entry by a \$5 donation which includes wine and nibbles. |
| 11.00 am | 30 | Montana Sunday Event – Lecture. Simon Ogden, Artist and Lecturer at the School of Fine Arts University of Canterbury, will speak on his works. |
| 10.30 am | 2 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 3 | Mac Club – Art appreciation club for the differently abled. |
| 10.30 am | 4 | Friday Club – Art appreciation club meeting. |
| 8.00pm | 4 | Concert – The Sandoz Lab Technicians and Bruce Russell – 'Live at the Robert McDougall Art Gallery'. Door charge \$10. Please use the Night Entrance from Rolleston Avenue. |
| 10.30 am | 5 | Saturday 1 Club – Art Appreciation club meeting. |
| 11.00 am | 6 | Montana Sunday Event – Lecture. Artist, Margaret Hudson-Ware will speak on her works. |
| 10.30 am | 7 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 12 | Saturday 2 Club – Art appreciation club meeting. |
| 11.00 am | 13 | Montana Sunday Event – Lecture. Artist, Grant Takle will speak on his works. |
| 10.30 am | 16 | Speaker of the Month – 'Looking at the Artist's Medium' with Ann Betts. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public. |
| 10.30 am | 19 | Saturday 3 Club – Art Appreciation club meeting. |
| 11.00 am | 20 | Montana Sunday Event – Floortalk. 'Business as Usual' the artist Michael Reed discusses his exhibition. At the Contemporary Art Annex |
| 6.00 pm | 23 | Art Appreciation Lecture – 'Looking at Picasso: How did he get to be so famous?' with Ann Betts Public Programmes Officer. Please use the Night Entrance from Rolleston Avenue. |
| 1.00pm | 24 | Floortalk – Artist, Michael Reed, will speak on his works on exhibition, at the Contemporary Art Annex. |
| 8.00pm | 25 | Concert – 'trans/fusion' by Peter Wright. Door charge \$5. Please use the Night Entrance from Rolleston Avenue. |
| 11.00 am | 27 | Montana Sunday Event – Lecture. Visiting Japanese sculptor and sound artist, Mika Ebata will speak on her works. |
| 5.00 pm | 29 | Teachers' Preview – With Spirit: Don Driver, A Retrospective. Please use the Night Entrance from Rolleston Avenue. |
| | 30 | After Dark – Talk About Art 6pm. David Chin will give a floortalk on the Don Driver exhibition. Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue. |



The Marble Shrine, c.1925 Richard Waltwork.
Collection of the Robert McDougall Art Gallery.

All venues, unless otherwise stated, are at the Robert McDougall Art Gallery.
Programmes may alter slightly - please check beforehand.



Friends of the Gallery

Membership

The Friends of the Robert McDougall Art Gallery is a membership organisation that helps enable the Art Gallery to preserve and present its extensive collection of art works. The benefits of the Friends are designed to bring you closer to the Art Gallery. Whether through Special Previews for the current special exhibition, or through the use of the many talks and guest lectures, Friends can enjoy special exhibitions or share in the Art Gallery's permanent collections with friends. For more information about the benefits of joining this organisation phone (03) 379 4055, write to PO Box 2626, Christchurch, or pick up a brochure at the Gallery.

AGM 31 March

The AGM of the Friends of the McDougall Art Gallery was held on 31 March. The following were elected to the Executive Committee: Marianne Hargreaves (President), Robyn Ussher (Vice-President), Anne Watt/ Rebecca Garside (Secretary), Peter Gregg (Treasurer), Will Cumming, John Jones, Dick Lucas, Margaret Luisetti, Helen Peate, Kate Rivers, Mark Stocker, and Val Wisely.

We would like to thank the retiring members for their help and support over a number of years – Philippa Dobson, June Goldstein and John Vial. Philippa organised the Speaker of the Month for many years and did an amazing job in finding interesting and stimulating speakers as well as hosting the sessions. June Goldstein initiated and organised the LocArt Tours for many years and found information on all sorts of artists and collectors in the Christchurch area. We would also like to thank Mark Stocker who has been president for 3 years and is continuing as an advisor on the present committee.

Andrew Drummond and Peter Gregg



The speaker for the AGM was Andrew Drummond – Head of Sculpture at the University of Canterbury and a practising artist himself. He spoke about the project 'Art Barns' which he was involved in last year. This took place in Southern England with a number of invited artists doing site-specific works in deserted barns in the countryside. His work incorporating woollen insulation material, steel structures and sheep noises had great references to New Zealand and the environment he was working in and continued his own definitive practice. The slides gave us a wonderful insight into the work - and it was much more rewarding to see them on a large scale after trying to interpret the work from the small images on the website! He also discussed the work he has done for the Art Bridge project for Turning Point 2000 and it was interesting to hear the processes through which an artist has to go for a public work. As always Andrew was an informative and enthusiastic speaker and all those who attended left much more enlightened.

Friends Events

The membership of the Friends continues to grow and we hope that we are offering a variety of programmes, so that each member will find something to meet their needs. As a sub-committee of the Friends Executive, the After Dark group offers a 'Talk About Art' session on the last Wednesday of the month at either the main Gallery or the Art Annex, with a speaker discussing the exhibition that is currently on show. The Gallery also has a Sunday talk on a relevant topic. If you have any suggestions for other events or programmes, please don't hesitate to pass on your suggestions.

Scholarships

The Friends of the McDougall Scholarships awarded at the AGM went to the following students: Lynne Bendall and Amy Mac Kinnon from the Art History Department at the University of Canterbury and Jenny McBride from Christchurch Polytechnic.



Jenny McBride, Amy Mac Kinnon and Lynne Bendall





Friends of the Gallery

Passions 2000

"Passions 2000" provided an entertaining and very varied programme this year. It would be wrong to single out any speaker for special praise, so let's thank them all: Dean Bluck made us think, Sharon Mazer engrossed us with wrestling, Greg Newbold was scholarly and passionate, Heather Busch delighted Friends, Martin Trusttum was stylish, Elizabeth Moody theatrical, Dave Moore drove us into passions about our own cars, past and present, and as I write, Professor Beaven still awaits us and will no doubt greatly stimulate our palates! If we run the programme again, it will revert to its original, winter scheduling. Any further suggestions or comments from Friends would be welcome. Our thanks go to our kind sponsors and especially to Ann Betts for the time and trouble she took with the programme.

MARK STOCKER, PAST PRESIDENT.

April's Speaker James Dobson



James Dobson, Information Technology Officer for the London Millennium Dome Project – and son of Philipa Dobson, gave us a fascinating overview of the building of the dome and using slides, described the many fascinating attractions inside.

He said Greenwich Peninsula was chosen as the site because it is the "home of time". The 180 acres of land used was formerly occupied by a gas works – full of poisons in the soil and cold with bitter winds. "One hundred feet above the top of the dome is Siberia" he said. Funding came from Lottery grants and sponsors. The circular dome took three years to complete and is made of teflon-coated glass fibre held in place by 12 masts which were erected by abseillers.

The dome has the biggest roof in the world and a volume that would take Niagara Falls 10 minutes to fill. It could hold 1800 double decker buses, 13 Albert Halls or the Eiffel tower on its side. The central stadium seats 12,000 and it is here that the spectacular millennium show with its trapeze artists, dancers and amazing visual effects continues to inspire the millions of visitors who arrive by special trains.

There are 30 different eating places, information centres, a prayer centre and 900 toilets which are flushed with water recycled from the roof of the dome. The main attractions are the 14 different zones. In the Body Zone one rides in an elevator up through a pink sculpture of male and female forms, entering through the elbows. Arriving at the heart one can watch blood pumping – not for the faint-hearted! There is a Learning Zone with a computer under every tree; a Mind zone, and Money Zone where one is given £1M to invest. An electronic Play Zone, a Talk Zone devoted to communication using future technology, a Work Zone and a welcome Rest Zone – a mental flotation tank where one can switch off and chill out. There is a possibility that the dome will continue to operate as it is for the year 2001 as well. Suggested future uses are for a film studio or a home for the Charlton Football Club.

We are grateful that James gave us some of his brief time in Christchurch to share his experience and inform us in such an entertaining way.

New Members

L. Berlin & Jean McPhail
Dr. W. H. & B.E. Brown
Chrysalis Seed Trust
Mrs Jill Curry
Dr. Gavin Daly
Rose Drummond
Prue Ensor
M. Foate & A. J. Verrall
Mrs Miranda Hales
Helen Halliwell
Gendie Harcourt
Peter & Fiona Harman
Jeff Kenny
Malvern Community

Arts Council
Malina McCulloch
Clare McGuigan
Svetlana Orinko
Karsten Moeller
Caroline Morten
J.B. & F.M. Morten
Shirley Murch
Julie Palmer
Michael Robertson
Michelle Ruske
Mrs Diana M. Satterthwaite
Ann Schrader

Paul Thompson
R.G. Walmsley
Mr John Hercus
Dame Ann Hercus

Life Members

Margaret Duncan
Helen Peate
Lorraine Quinn
Juliana Venning
Carolyn Wardwell





Friends of the Gallery

Report LocArt Visit March

Rosemary Perry assisted by her husband, Ted, and two friends, Sheila Dunbar and Lesley Weston, hosted a virtual busload of Friends instead of the stated maximum of twenty. While Lesley (a gallery guide) talked about the paintings and other art objects in the large living area, Rosemary took the other half around her house to see the rest of her ample collection finishing in her studio/workshop. She explained her bronze-casting technique derived from the differing methods of Stephen Gleeson and Sam Mahon.

The highlight of our visit was the sharing of her ventures into porcelain production with an explanation of its qualities and showing us the many objects she has made. Complementing the exquisite pale green celadon-glazed translucent porcelain were stoneware objects glazed to a glowing red shot with black. Together these were undoubtedly the strength of the multi-talented Rosemary Perry.

Weather precluded a ramble around the lovely garden. Several hours of the Perry's generous hospitality had given us an outing to remember with pleasure.

JUNE GOLDSTEIN

Coming LocArt Visit



Ngaio Marsh House Wednesday 12 July, Colin McLachlan, chairman of the Ngaio Marsh House and Heritage Trust will lead a party of 15 Friends on a guided tour of the former home of Dame Ngaio. Her furniture, paintings, photographs and books have been placed exactly as she had them. Colin's informed enthusiasm will bring her home to life for us and give a fascinating insight into the activities of this remarkable woman – a world renowned writer of classic detective novels, distinguished painter and brilliant director of Shakespearian productions. Ngaio dedicated much of her working life to the theatre. A video of Ngaio will be shown at the end of the tour.

Please meet Val Wisely at the foot of Sherwood Lane (second turn left off Valley Road) at 9:45am, \$5.00 per person, limit of 15 people. Phone 379 4055.

Olivia Spencer Bower Foundation Art Awards

The objectives of the Foundation are to encourage and promote emerging painters and sculptors in New Zealand with a particular emphasis on the future of artistic potential. It was the intent of Olivia Spencer Bower to assist artists or sculptors showing talent so that they could pursue their own particular visual art form for one year free from the necessity to seek outside employment, but is not to be used for overseas travel.

The Award is therefore intended for emerging artists, not established artists.

Two awards will be made. One for 2001 and one for 2002.

In addition, the Foundation has entered into a joint venture arrangement with the Arts Centre of Christchurch, where each Fellow has the option of the free use of accommodation and a studio during the tenure of the award. Some conditions apply to this option. Each award will be \$30,000 net.

Application forms are available from:

The Trustees Olivia Spencer Bower Foundation, C/- NZ Guardian Trust,
PO Box 9, Christchurch. Applications close 30 June 2000

Kids' Kouture



On Sunday 20 February the McDougall Gallery presented a special parade for young designers in conjunction with the Best of Wearable Art exhibition. Thirty school children made and designed their own wearable art and paraded their artistic creations at the McDougall.



David Chin

With a Bachelor of Arts with Honours in Art History & Theory and a Bachelor of Commerce with Honours in Marketing Management it is hardly surprising that the Art Gallery's Marketing and Publicity Officer, David Chin, is equally fascinated by images, words and statistics.

David's dynamism and drive have already raised the Gallery's profile enormously, but the full impact of his initiatives will be increasingly evident as we move towards the new Gallery opening in March 2003. His interest in information technologies and their application in the art gallery environment has been greatly enhanced by an internship at Philadelphia Museum of Art, and his currency in technology frontiers is establishing innovative goals and practices that should make the new Christchurch Art Gallery an international leader.

PHOTOGRAPHY – JOHANNES VAN KAN







The way it was

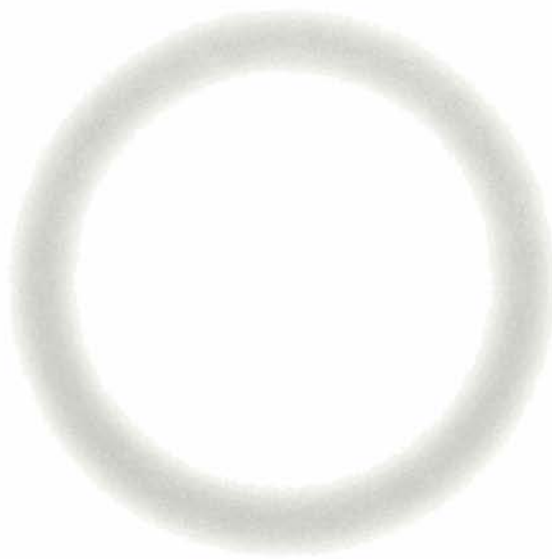
The First International Gnome Convention

For two days in 1995 the Robert McDougall Art Gallery hosted the *First International Gnome Convention*. Garden gnomes and their guardians met in the city to "challenge the edges of culture, to join the environmental vanguard, to gain strength from numbers, to revel in unconventionality and to have fun."

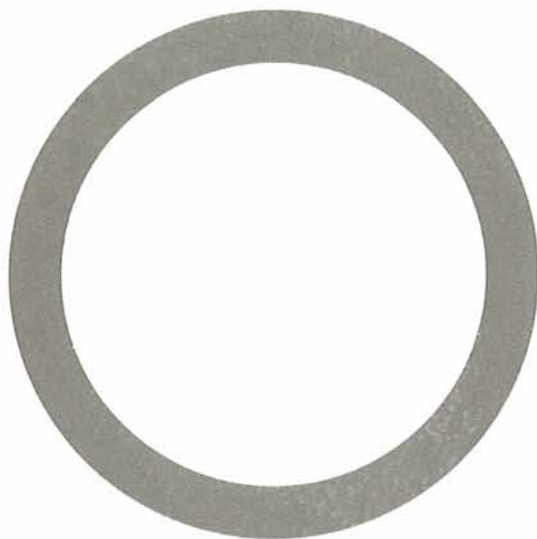
The gnomes convention sessions were closed to mortals and were held in the dead of night, but gallery visitors did have an opportunity to see the gnome convention members at the Gallery over the weekend (of March 18-19, 1995) and come they did. 8,000 flocked to see the gnomes over the two day convention. The oldest gnome in the world was flown out from Britain especially for the event.

DAVID CHIN

Looking Back

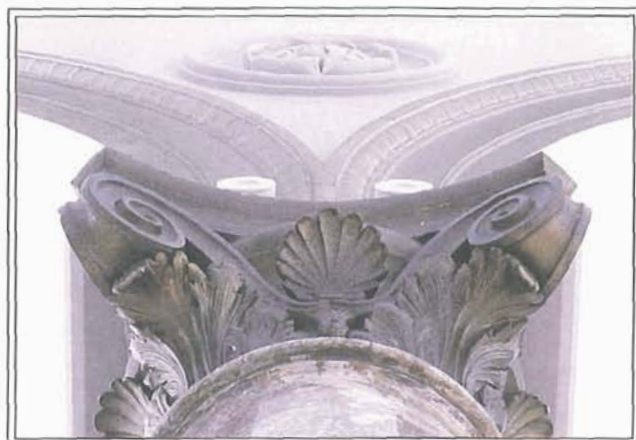


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Centre Court Column Image by Brendan Lee



ROBERT McDOUGALL ART GALLERY & ANNEX

Botanic Gardens, Rolleston Avenue,
PO Box 2626, Christchurch, New Zealand.
Phone (+64 3) 365 0915, Fax (+64 3) 365 3942

GALLERY HOURS

10am until 5.30pm – Summer
(from Labour Weekend to Easter inclusive)

10am until 4.30pm – Winter

Admission by donation. Free guided tours available.

www.mcdougall.org.nz