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BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY **summer** december 2001 – february 2002





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ROBERT McDOUGALL ART GALLERY

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# b.127

- 3 **My Favourite**  
*Philip Carter makes his choice.*
- 4 **Developments**  
*The Photographic Collection.*
- 12 **Sculpture in the Gardens 2001/2**  
*A profile of this year's artists.*
- 16 **Art/Speak**  
*Into the Frame: Images of New Zealand Artists.*
- 20 **Art for Arts Sake**  
*Gallery Volunteers.*
- 21 **Recent Acquisitions**  
*New works for the Robert McDougall Art Gallery Collections.*
- 22 **New Gallery Update**  
*Update on the Fundraising Campaign.*
- 23 **Coming Events**
- 25 **Friends of the Gallery**
- 27 **McDougall After Dark**  
*A look at what's happening outside normal Gallery hours.*
- 28 **The Way it Was**  
*A Social Occasion.*

Cover: **From Christchurch Gas Works, 1981**, Glen Busch. Photograph. Collection of the Robert McDougall Art Gallery. Purchased 1981.

Please Note: The opinions put forward in this magazine are not necessarily those of the Robert McDougall Art Gallery.



## Introduction



This summer Bulletin marks the end of a year which has seen us fully focused on the huge task of preparing ourselves and the collections for the move to the new building – it is hard to believe that the new Christchurch Art Gallery will be fully operational within 18 very short and crowded months. Construction on the site is progressing rapidly, as you will see from the images on this issue's New Gallery page.

This Bulletin has photography as its Collection focus, providing a chance to showcase some of the many striking images the Gallery has collected over a relatively brief time. This theme is carried through in the Art/Speak feature "*Into the Frame: Images of New Zealand Artists*", written by the Gallery's Curatorial Assistant (Contemporary), Jennifer Hay.

I am pleased to announce that our fifth biennial *Sculpture in the Gardens* event – a remarkably successful collaboration between artists, the Botanic Gardens and ourselves – will open on 7 December, and continue until 7 April, 2002. An event unique in Australasia, it is always popular with visitors, and this summer will feature the work of three talented New Zealand artists – Bing Dawe, Enid Eiriksson and Kazu Nakagawa.

This last issue for the year also provides a welcome opportunity to publicly acknowledge the invaluable work done by all of the Gallery's volunteers. These tireless supporters play a crucial role in the Gallery's success, and we are indebted to them for the time and energy they donate so willingly.

I would also like to thank the many who have so generously supported the project in so many ways over the past year, and to wish you the best for the festive season and – for us all! – may it be a prosperous new year.

P. ANTHONY PRESTON  
DIRECTOR



**The Fall of Icarus, 1995** Bill Hammond. Acrylic on canvas.  
Collection of the Robert McDougall Art Gallery. Purchased, 1996.



I was first struck by Bill Hammond's work a couple of years ago in Sydney, when I saw one during the Biennale. There's a primordial quality about them that I find makes me reflect on New Zealand's past, of a time before man inhabited the land. I find the bird-like figures fascinating, but I also like the physical qualities of the painting, particularly the scale of the work, its colour and texture, and the paint dripping down. It has a surreal, dreamlike quality that reminds me of some of Max Ernst's works – the use of the bird-like figures reinforces that connection. I also get the sensation that there are layers of meaning in the painting.

I have developed a real passion for Canterbury art over the past few years and I started attending some of the Art History lectures at the University of Canterbury last year, purely to satisfy my developing interest in art (I'd recommend the lectures to anyone who wants to further their knowledge even if they don't want to do a Degree course). I think we're lucky to have an artist of Bill Hammond's stature living locally. I admire the fact that he is an individualist and has developed a style and content outside the mainstream.

PHILIP CARTER  
BUSINESSMAN





# DIVELO

THE PHOTOGRAPH

Taken on numbers alone, the Gallery's Photographic collection is relatively small, containing only 321 items. However, in style, subject and technique, our holding of photographs covers impressive territory, from Glenn Busch's direct and quietly evocative portrait of a worker from the Christchurch Gasworks to Margaret Dawson's strange theatres of culture and history and Boyd Webb's exquisitely imaginative photographic visions.

# PIMENTS

## H I C COLLECTION N



The first photographs to be acquired for the Collection were purchased as recently as 1975 and were, appropriately, two black and white images by the greatly respected, recently deceased, Christchurch photographer Lloyd Park (1938 – 2001). *Windy Beach* and *Cabbage Tree* reveal Park's ability to uncover and express the rough beauty of the New Zealand landscape with both perception and simplicity.

From this promising beginning, the Collection has expanded steadily over the years, and now includes works by some of the most recognised figures in New Zealand photography, such as Laurence Aberhart, Margaret Dawson, Di ffrench, Marti

Above:  
**Cabbage Tree**, c.1975. Lloyd Park. Photograph.  
Purchased 1975. Reproduced courtesy of Terry Park.





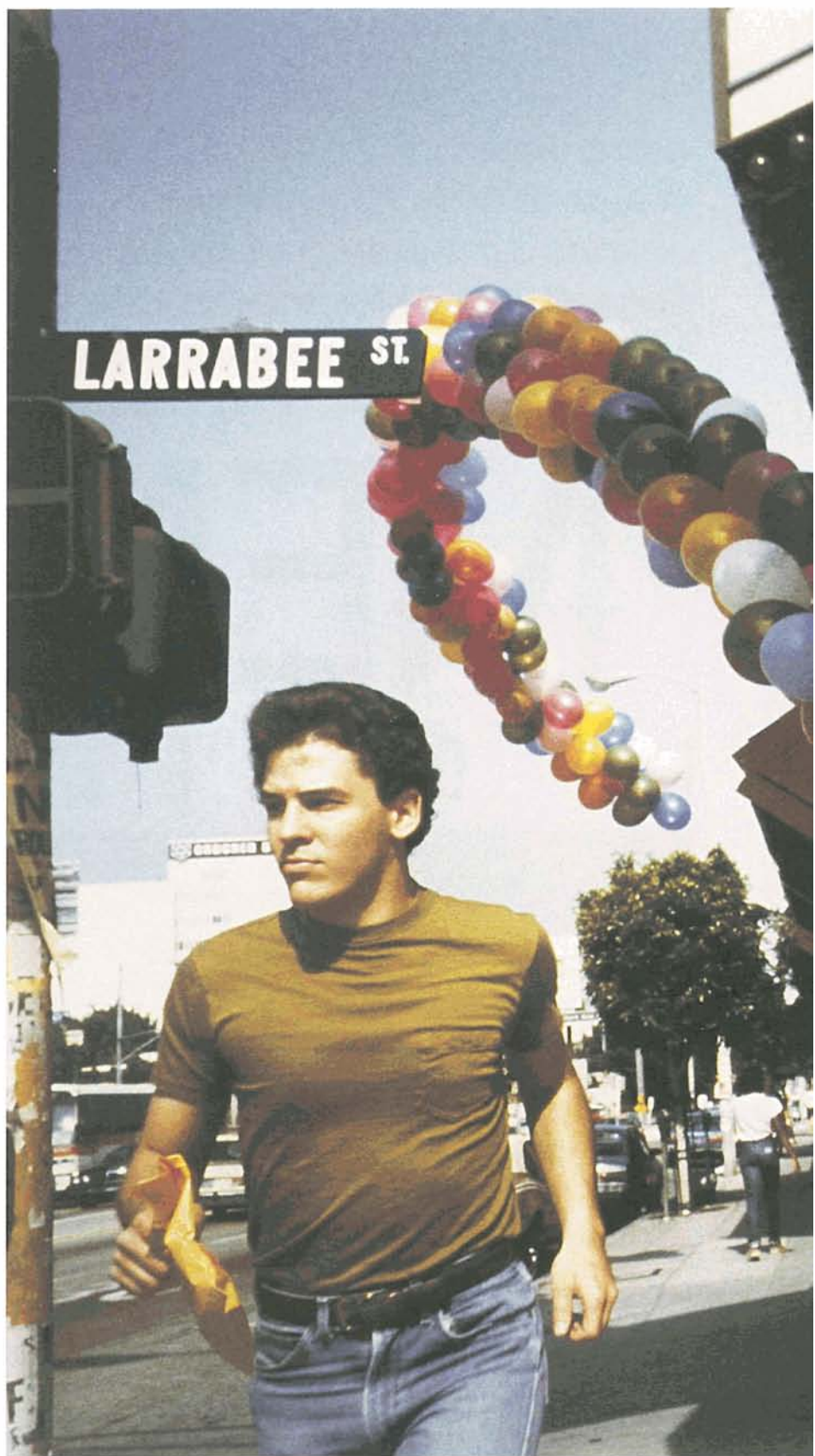
Above: **Amberley Memorial 'To Thine Own Self Be True' Amberley**, 1981. Laurence Aberhart. Photograph. Purchased 1988.

Right: **Law and Order (L.A., May 1982)**, 1982. Stuart Page. Photograph. Purchased 1985. Reproduced courtesy of Stuart Page.



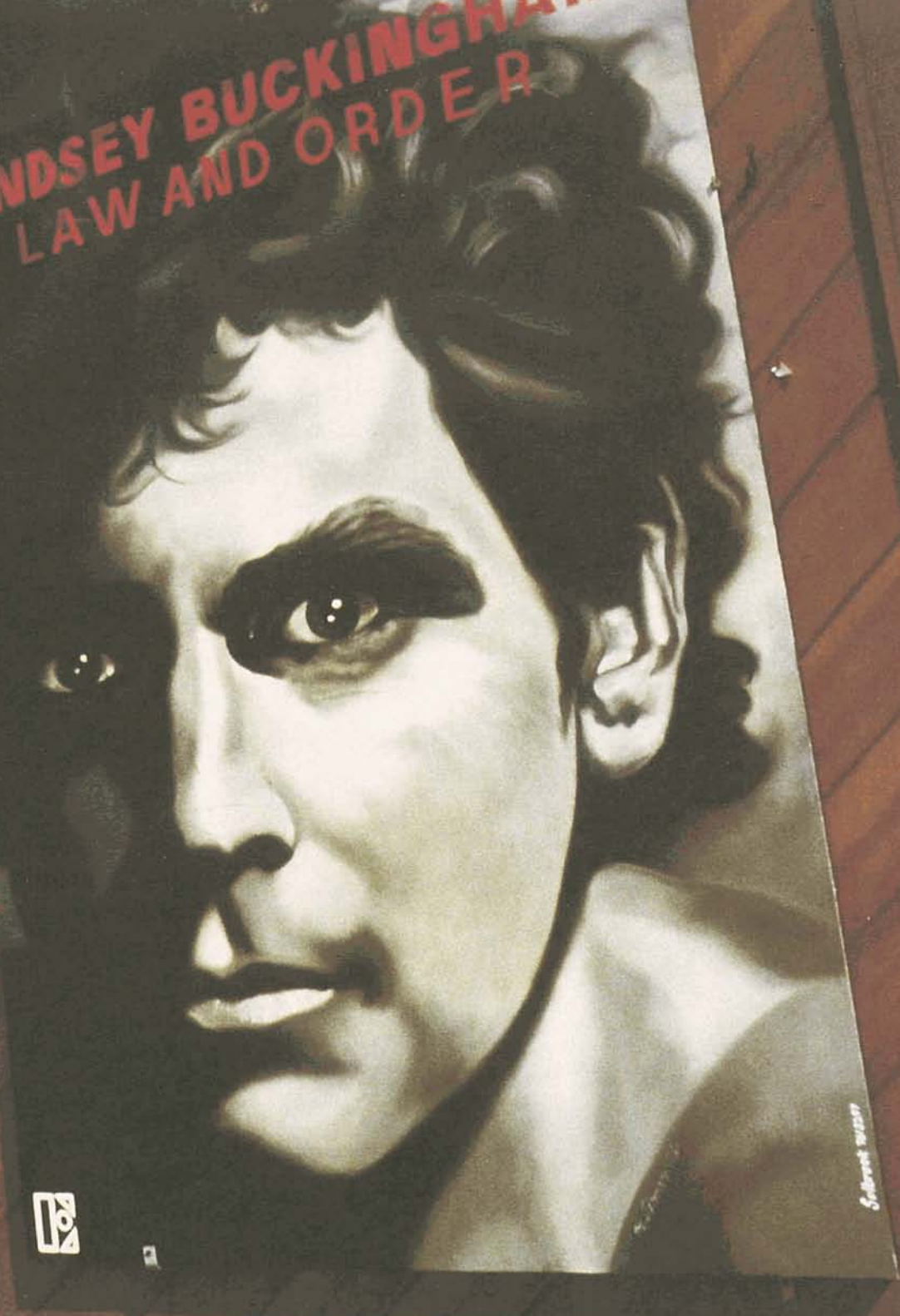
Friedlander, Robin Morrison, Anne Noble, Peter Peryer and Boyd Webb. In addition to representing current national trends, the Collection also features images of the people and places of Christchurch and Canterbury.

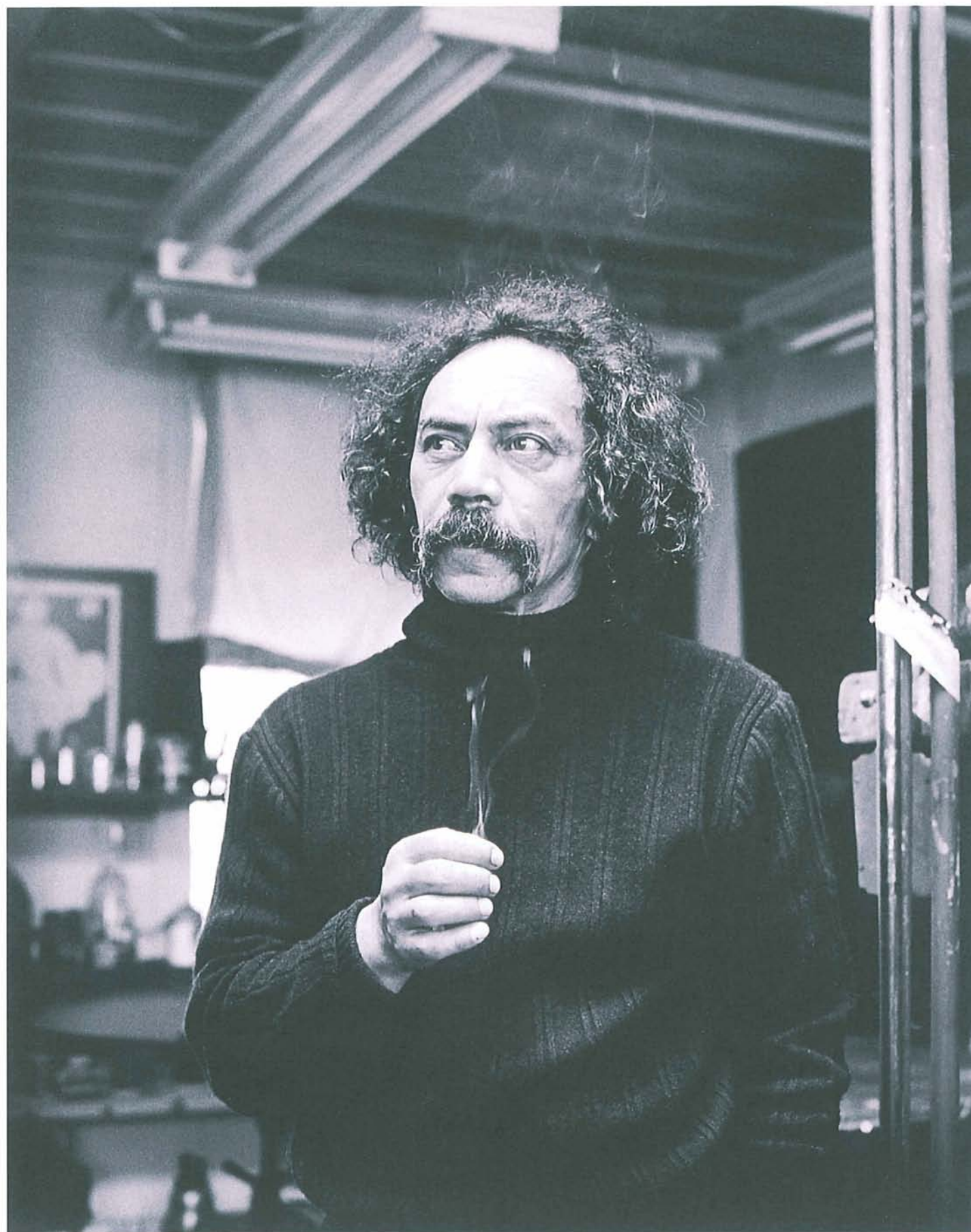
Two Collection images with their origins in documentary photography are *Amberley Memorial 'To Thine Own Self Be True' Amberley*, by Laurence Aberhart and *Chimpanzee* by Peter Peryer (both 1981). Both artists imbue their subjects – in Aberhart's case, a rural site of ritual and memory, in Peryer's, a caged chimpanzee – with a sense of iconic poignancy. A similarly powerful sense of place and moment is displayed in Stuart Page's *Law and Order (L.A., May 1982)*, one of four images from his 1982 *Tripping USA* series.



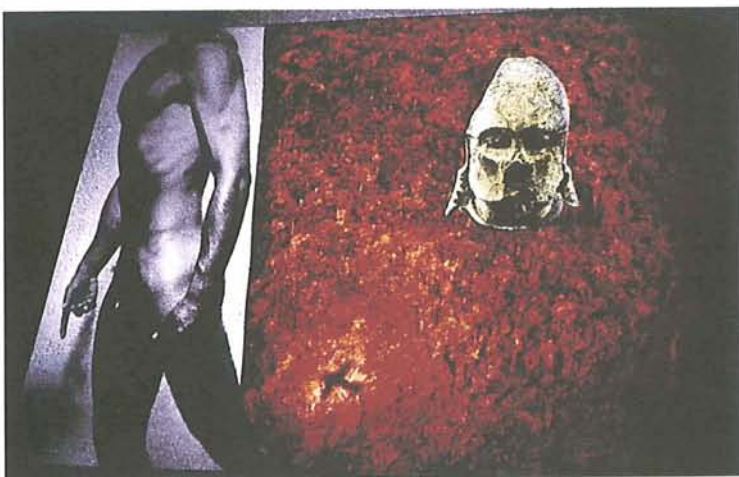
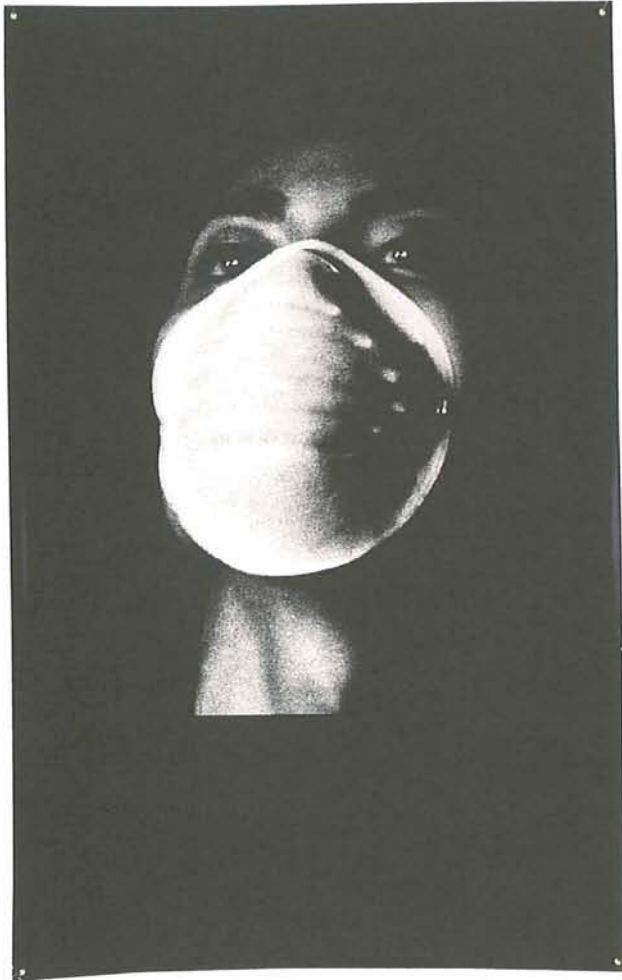


LINDSEY BUCKINGHAM  
LAW AND ORDER









Top: **Red Yolk**, 1989. Christine Webster. Christine Webster. Photograph. Presented by the artist, 1997.

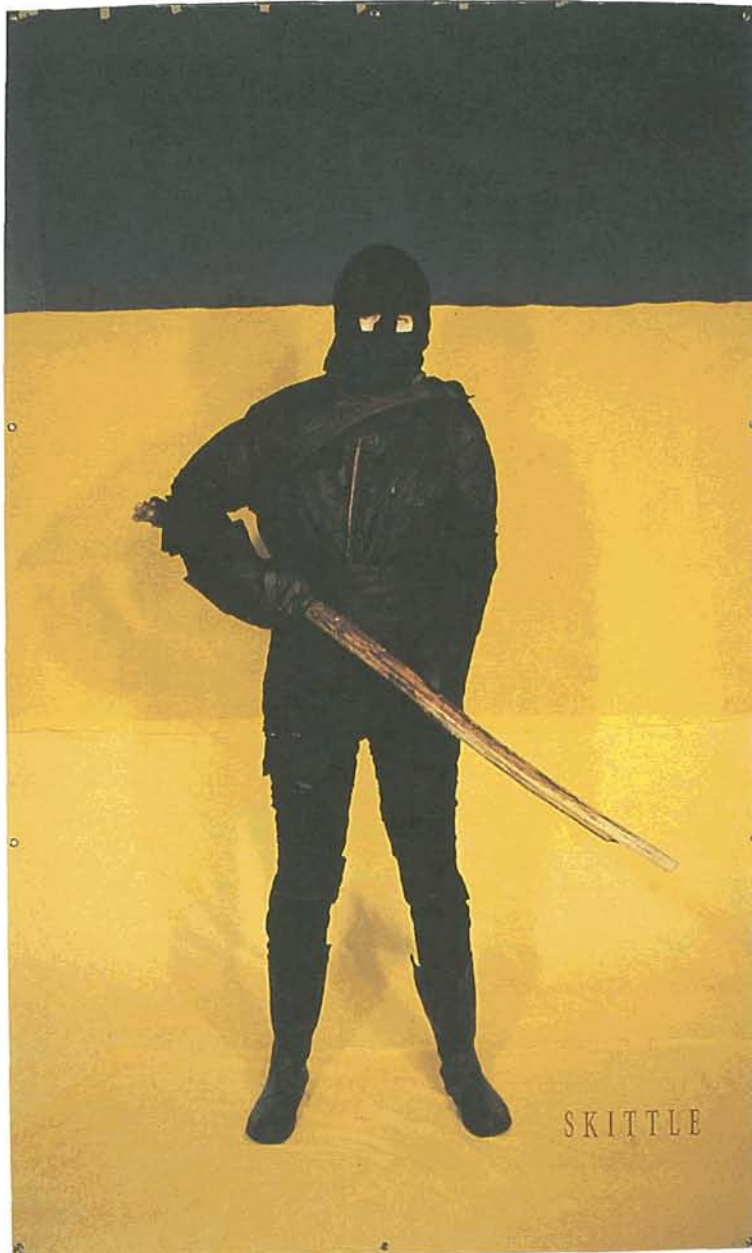
Above: **The Hunter Warrior**, 1990. Di ffrench. Cibachrome. Purchased 1991. Reproduced courtesy of Peter Nicholls.

Far Left: **Ralph Hotere**, 1979. Marti Friedlander. Photograph. Reproduced courtesy of Marti Friedlander.



Amongst several photographic portraits in the Collection are several images of New Zealand artists by Marti Friedlander. Featuring Evelyn Page, Olivia Spencer Bower, Philip Clairmont, Rudolph Gopas, Alan Pearson and Tony Fomison, this series also includes a powerful image of a reflective Ralph Hotere in his studio at Port Chalmers, Dunedin.

A number of works in the Photography Collection investigate and extend the conceptual possibilities of the photographic medium. Feminist concerns were explored by Di ffrench in the *Hunter Warrior* series, as she interrogated the idea of physical destiny through images of male nudes and archaeological fragments. *Red Yolk*, by Christine Webster uses a large-scale image of a woman 'gagged' by a face-mask to consider the suppression of pro-democracy protests in the late 1980s.



Right: **Untitled**, 1988. Boyd Webb. Photograph. Purchased 1988.

Left: **Skittle**, Margaret Dawson. Mixed media. Purchased 1995. Reproduced courtesy of artist Margaret Dawson and dealer Jonathan Smart Gallery, Christchurch.

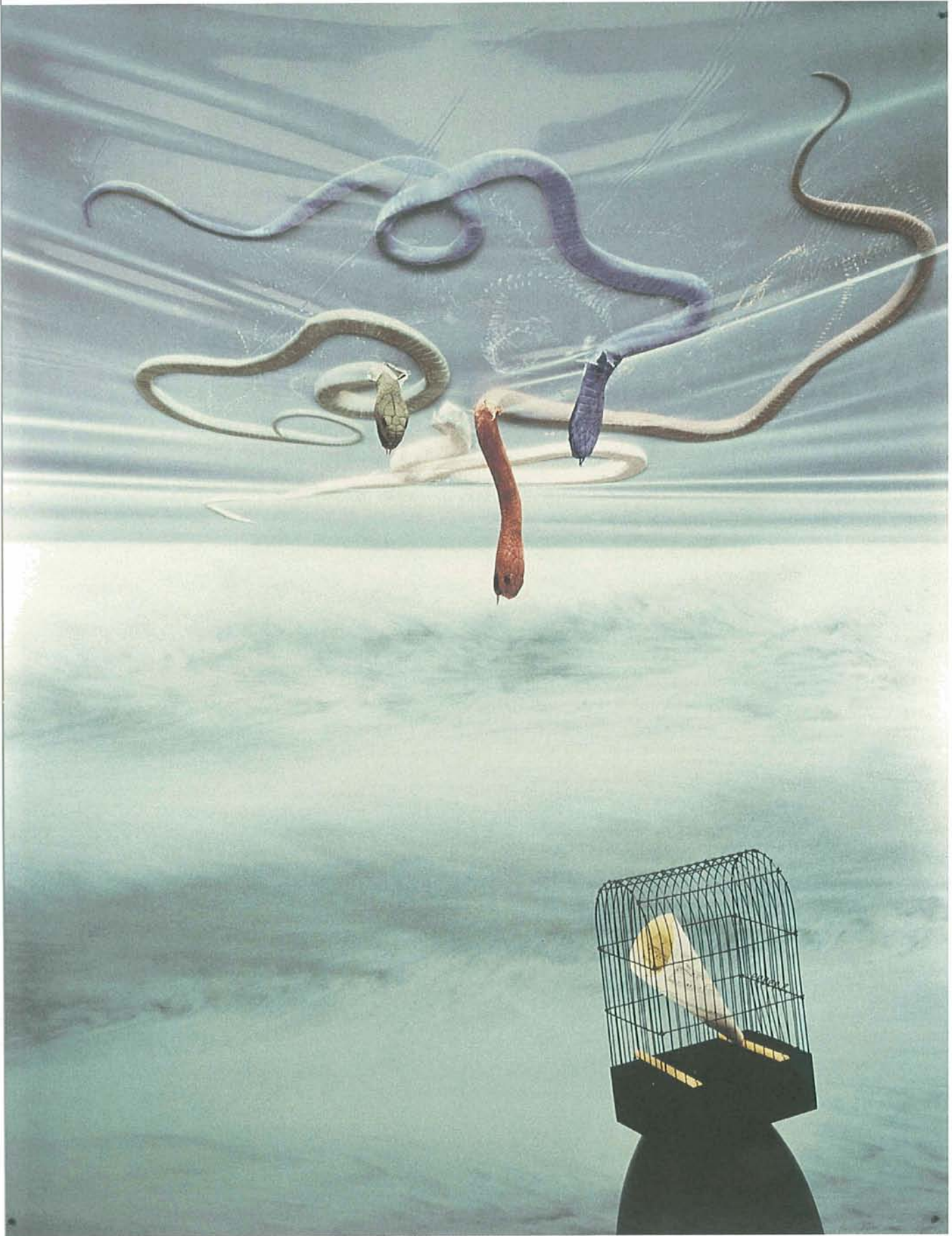
In a series of three images (the other two are titled *Evil* and *Undead*) Ronnie van Hout mines Hollywood culture and New Zealand art history to create a dystopic world of melodramatic and grimly portentous placards. Ruth Watson's *Small Book* also draws on New Zealand social history, conveying a sense of a magical view of the distant and near past. The sense of theatre in these works is taken to extremes by Boyd Webb, whose staged fantastic visions often employed animals for their symbolic potential, as in *Untitled* 1988.



Occupying fertile ground between documentary and conceptual photography, Margaret Dawson's works explore overt and concealed aspects of identity. From the suspiciously prim subject of *Woman at the Catholic Cathedral, Christchurch* (1985) to the latent violence of the Ned Kelly-inspired *Skittle*, Dawson's works interrogate the idea of public and private personas, both assumed and enforced.

Photographs are being actively acquired for the Collection, as evidenced by the recent purchase of a large format work by renowned New Zealand artist Anne Noble. This dramatic image is a close-up view of Noble's daughter's mouth and was part of a series of works entitled *Ruby's Room*. In addition to many of the other photographs presented here, that image will be on display in the opening year of the new Christchurch Art Gallery in 2003.



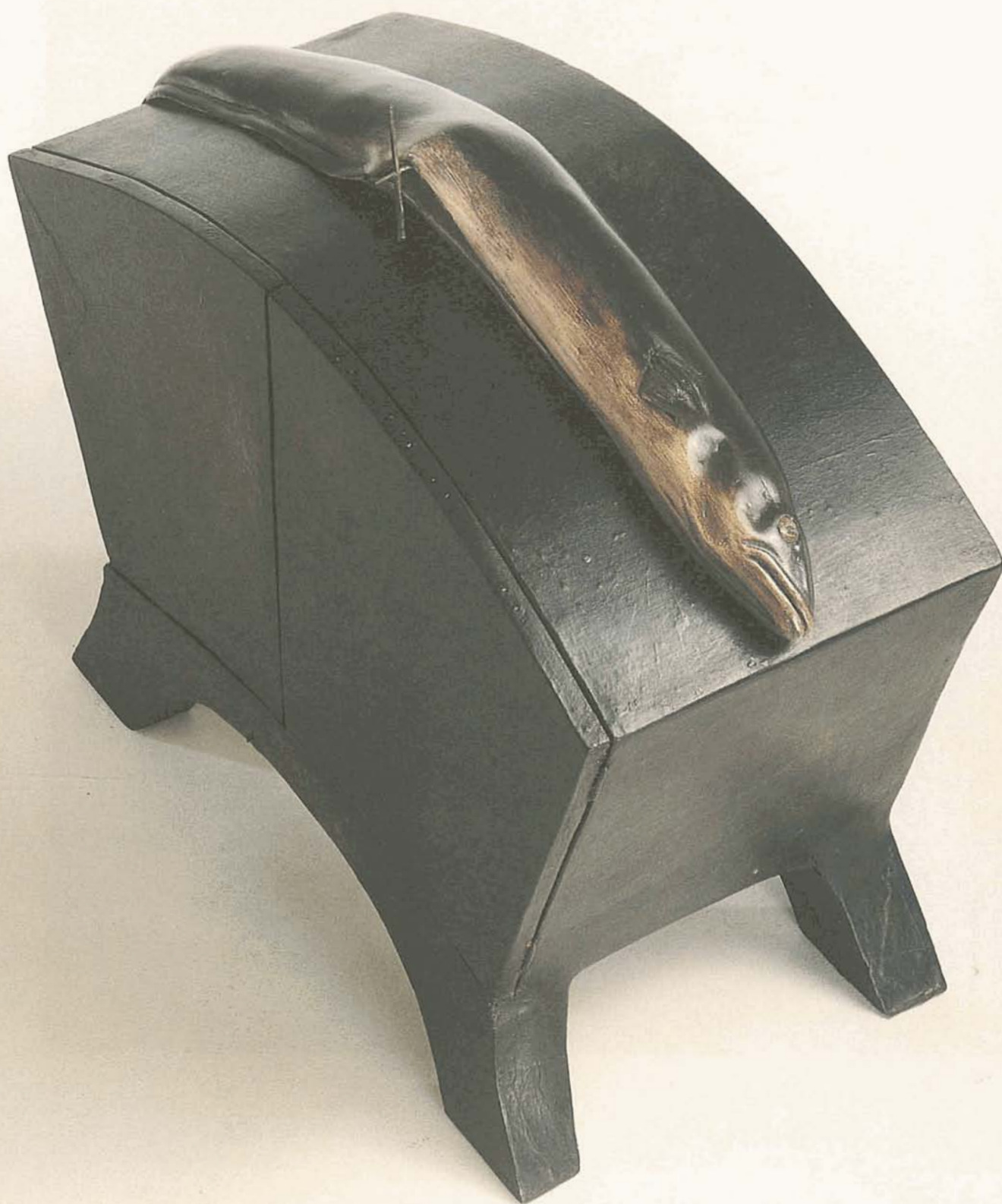




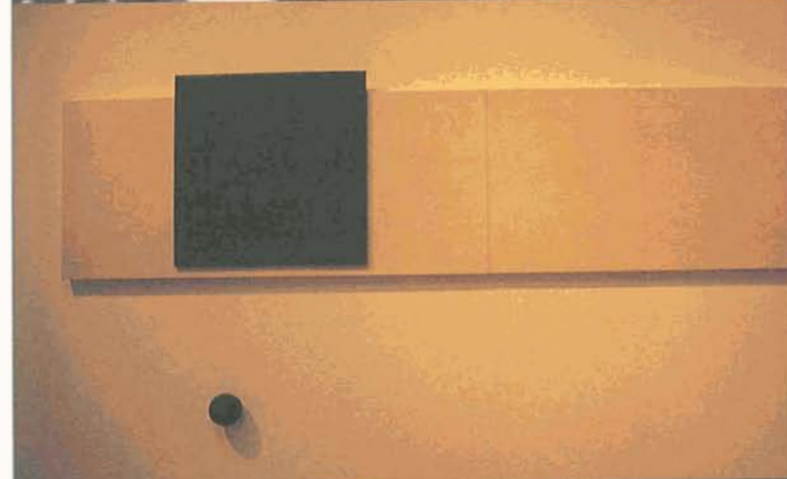
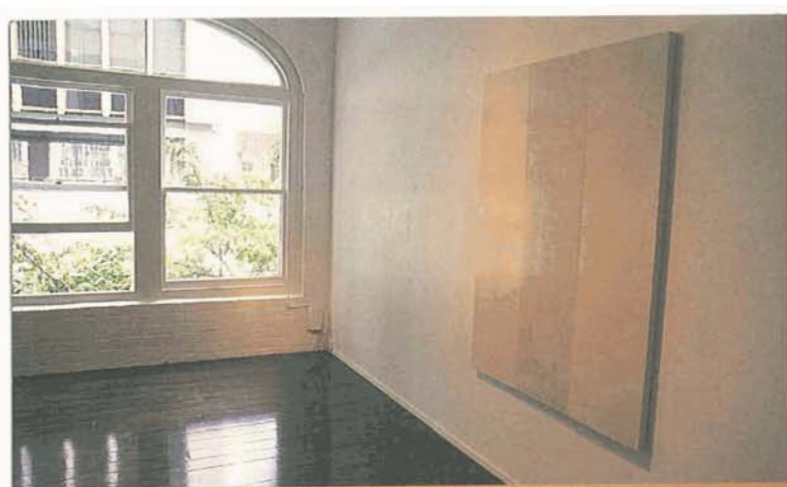
Christchurch Botanic Gardens

7 DECEMBER 2001 – 7 APRIL 2002

# Sculpture in the Gardens







As summer begins, the Christchurch Botanic Gardens will again provide an elegant setting for contemporary art with the fifth biennial **Sculpture in the Gardens** exhibition. The theme for this year's event is 'Transition and Change', and the three New Zealand artists chosen to participate are Bing Dawe, Enid Eiriksson and Kazu Nakagawa. Organised by the Robert McDougall Art Gallery in association with the Botanic Gardens, **Sculpture in the Gardens** was first held in 1993 and is designed to celebrate the diversity and excellence of current sculptural practice in New Zealand. The project is a popular feature of the Christchurch arts calendar, and also provides a unique opportunity for the public to encounter sculpture outside the Gallery. A colour catalogue with sculpture locations will be available from the Gallery shop and the Botanic Gardens Information Centre from 8th December 2001.

Top:  
**Surface**, 2000. Kazu Nakagawa.

Middle:  
**I thought about everything that "I" could think**,  
1989 - 1999. Kazu Nakagawa.

Above:  
**See no hear no speak no**, 2000. Kazu Nakagawa.

Left:  
**Eel Birdling's Flat — Black Stones Waitaki River**,  
1997. Bing Dawe. Carved painted wood. Collection  
of the Robert McDougall Art Gallery. Purchased 1999.



## Bing Dawe

Dawe studied at the University of Canterbury, graduating with a Diploma in Sculpture in 1976. Since 1989 he has been the Programme Coordinator for the Bachelor of Design (formerly the Diploma of Craft Design) at the Christchurch Institute of Technology. Dawe has exhibited throughout New Zealand and has completed many public commissions.

With an ongoing interest in the role of people within the natural environment, Dawe has often used the metaphor of the river to explore ideas about the human condition. His recent work has focussed on the metaphorical potential of the river eel. His work for *Sculpture in the Gardens*, a group of three black steel rings, each graced with a cast bronze eel reflects and extends these concerns.

## Enid Eiriksson

Eiriksson first attended the University of Canterbury School of Fine Art in the 1960s then travelled to London to study jewellery design at the John Cass School of Art. She returned to the University in the 1990s, graduating in 2000 with a Bachelor of Fine Arts (Sculpture). During her time at University she was awarded the Jane Rounick Memorial Fund (1999 and 2000) and the Rosemary Johnson Muller scholarship (2000).

Over the past four years, Eiriksson's interests have centred on the concepts of time and polarity, exploring the tension between attraction and repulsion. Several of her sculptures have utilised movement and sound to convey these ideas, often in a confrontational and challenging way. Her project for this event is a glass bubble made from aluminium and glass that floats on the surface of a pond. Its structure references an architectural fixture of the Gardens, the Cunningham House Conservatory, and also reflects the surrounding natural environment.

## Kazu Nakagawa

Nakagawa comes originally from Japan, where he initially trained and worked as a furniture maker. He arrived in New Zealand in 1987 and currently lives on Waiheke Island. He has exhibited his work throughout New Zealand.

Nakagawa's sculptures engage with the notion of absence, the space within and around matter. His chairs, tables, installations and wall reliefs draw on the tension between evocative expression and immaculate restraint. The work Kazu has created for the Gardens consists of a pair of resin-coated canvas panels laid into the ground, which, in their grave-like form, allude to endings and new beginnings.

FELICITY MILBURN









# Into the Frame

Images of New Zealand Artists

“...with a click of the shutter time is frozen in pastness, and reality becomes image”.

ROLAND BARTHES

CAMERA LUCIDA: REFLECTIONS ON PHOTOGRAPHY.



Above: Bill Hammond, Auckland Islands 1989, 1989. Lloyd Godman. Photograph. Collection of the Robert McDougall Art Gallery. Purchased 2001

As a genre, the photographic portrait has had a stronghold since the camera's invention in the 19th century and it is one of the dominant shared languages of today's image-conscious world. Suspended in time, the photographic portrait is the residue of reality. Form, content and subject converge in an instant to explore traces of memory and to offer glimpses into the complexity of identity.



An understanding of the capacity of photography as a visual medium was fully explored in the 1970s and 1980s, an era of intense social, political, philosophical and cultural change. Through photography, issues of identity, the nature of representation; and codes of social conduct were interpreted in new ways. Influenced by Conceptual, Earth and Performance Art, artists recorded fleeting events, examined the photographic medium as a tool of mass communication and re-examined the photographic tradition and the role of the photographer.

As an interface of reality – past and present – the photograph from its cultural construction to its interpretation incorporates many emblems of meaning that are both fluid and fixed. As an artefact and visual arbiter, the following photographs of New Zealand artists provide us with an insightful legacy, representative of a myriad of personalities, times and places.

Marti Friedlander's photograph, *Tony Fomison and Philip Clairmont* distils a moment that indicated the connection not only between the artists but also to those around them, from the little dog to the unseen Alan Maddox in whose house the scene takes place. All unified and made visible through the click of the photographer's shutter.

Both Clairmont and Fomison lived on the edge – artistically, emotionally and socially – and Friedlander has captured a personal and humorous exchange between them. It is as if they are hamming it up for the camera in a fellow artists' living room, replete with newspapers, beer bottles and overflowing ashtrays. Aware that the photographer believes she is creating the image, they perform their relationship to the camera – reinforcing their mythic reputation and identity as bohemian painters.

Marti Friedlander has photographed many artists since the 1960s. Inspired by the lives of creative people she created a body of work that

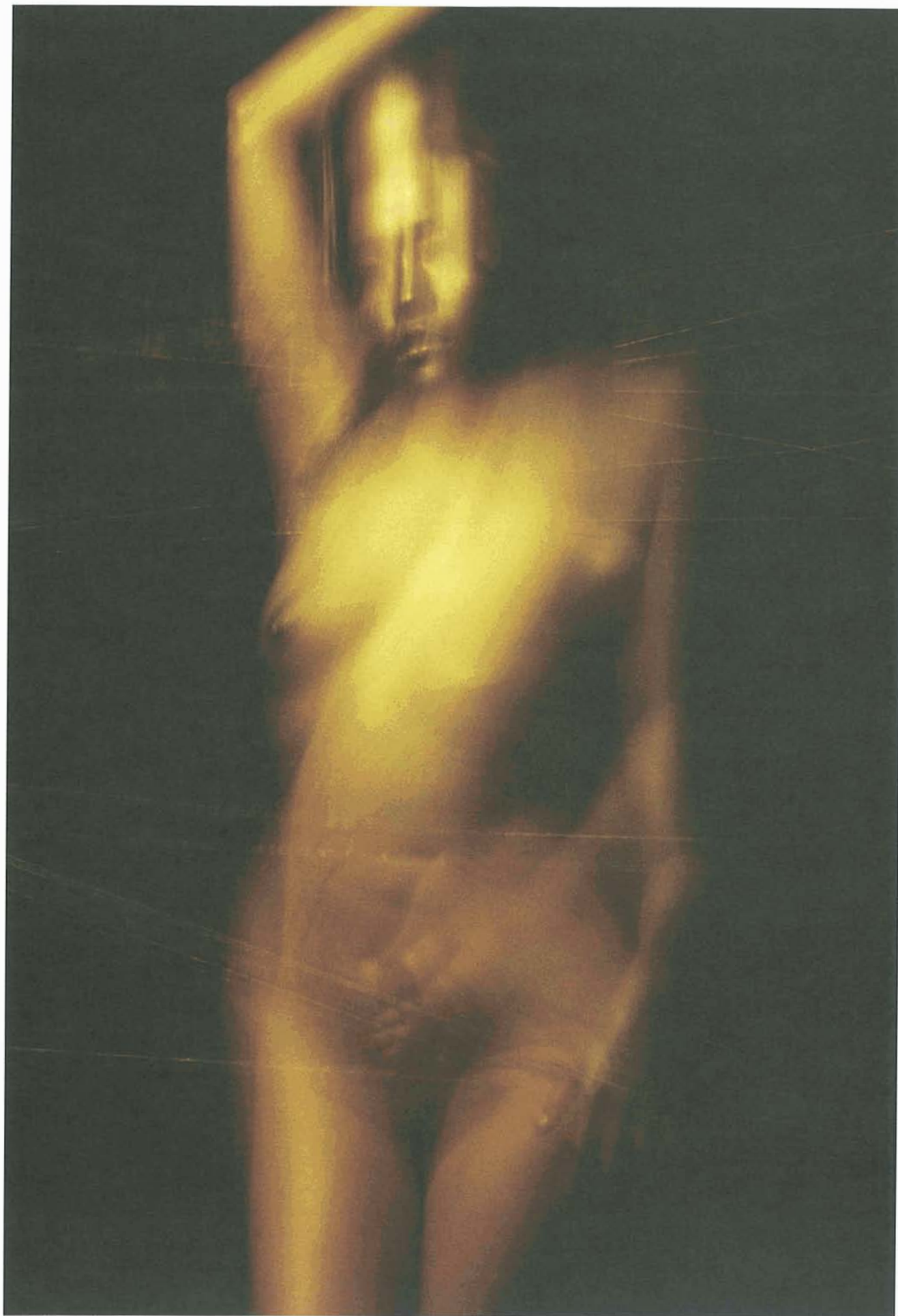


recorded the alternative, counter-cultural lifestyles of artists such as Fomison, Clairmont, James K. Baxter and Michael Illingworth, as well as documenting political rallies and protests such as the Springbok Tour of 1981.

Another image that tells a story of shared experience between artists is a photograph of Bill Hammond taken by Dunedin photographer Lloyd Godman during an expedition to the sub-Antarctic Auckland Islands in 1989. It is part of a larger series of work entitled *Codes of Survival*.

During exploration of the environment, Godman photographed a twisted Rata forest at night with a flash. "Once the flash went off there was a strange after image that appeared in the brain, sometimes purple, sometimes green which seemed to relate to the spacing of the branches in the trees. We were all intrigued with this and would occasionally spend sometime setting the flash off to get a blast

Above:  
**Tony Fomison and Philip Clairmont**, c.1976. Marti Friedlander, Photograph. Collection of the Robert McDougall Art Gallery, Purchased 1998. Reproduced courtesy of Marti Friedlander.

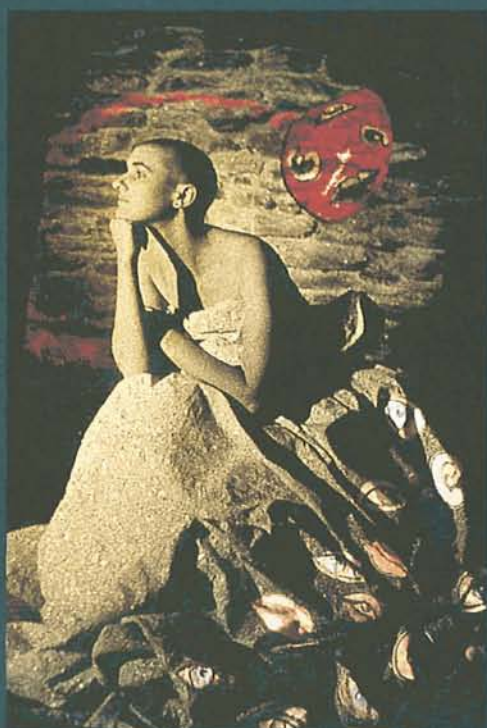




from the effect. During one of these sessions Bill offered to step into the frame for a portrait". Stepping into the instant, Hammond also steps into the certainty of time—past and this image captures the intense response he had to the sub-Antarctic environment, later explored in the haunting paintings inspired from memories of this journey.

Adrienne Martyn is well known for her series of photographic portraits of New Zealand artists. This formal image of Louise Henderson was taken in 1986 and reveals Martyn's signature fascination for surfaces, textures and subtle evocations of personality. The regal presence of Louise Henderson exudes singularity as she confronts the viewer with a gaze of enquiry, yet the complexity of her identity is at once veiled and vulnerable. She has been photographed in her domestic environment leaning against a wall by the head of her bed. Devoid of any visual references to her art, Henderson assumes a pose, cigarette in manicured hand, to perhaps ask of both audience and self: what role, which mask?

Contemporary New Zealand photographers such as Christine Webster, Margaret Dawson, Fiona Pardington, Peter Peryer and the late Di ffrench have used the photographic portrait to explore the psychological process of constructing an identity. Ffrench's 1989 portrait of Julia Morison places the artist in a landscape of shimmering refractive matter. The drawn images of fragmented eyes and lips floating in the foreground represent a heightened awareness of the senses.



Young Thai–New Zealand artist Waroonwan (Jaeb) Thongvanit uses photography and more recently video and video stills as an autobiographical visual diary, recording intensely felt boundaries between her two cultures. In Thongvanit's ethereal *Golden Girl* series the expressive use of the artist's body exudes movement and dancer-like grace within a web of taught threads.

The photographic portrait represents a moment where life and death exist in an ambiguous mixture. This mysterious amalgam reflects the transient nature of memory, since, as John Berger writes "while all photographs are relics of the past, the living can take that past upon themselves, giving all photographs a living context, a continued existence".

JENNIFER HAY



Above: **Louise Henderson, 1986**. Adrienne Martyn. Photograph. Collection of the Robert McDougall Art Gallery. Purchased 1990. Reproduced courtesy of the Museum of New Zealand, Te Papa Tongarewa. (0.003791)

Left: **Portrait of Julia Morison, 1989**. Di ffrench. Cibachrome. Collection of Di ffrench Estate.

Far Left: **Golden Girl 4, (2000)**. Waroonwan Thongvanit.





Above: Val Wisely (Gallery Guide) with a school group.

# ART FOR ART'S SAKE♦♦♦

It is a little known fact that almost half of New Zealand's workforce are volunteers.

The Gallery is very aware of the value volunteers bring to its operations, and has been using volunteers in varying roles to improve the visitor experience. The Contemporary Art Annex relied on volunteer assistance and at the same time offered to students and art enthusiasts an opportunity to learn about art and to enjoy the rarified atmosphere of a 'cutting edge' art venue.

Likewise, the volunteer workforce which mans the new Christchurch Art Gallery's display, first housed at the Information Pavilion on Worcester Boulevard, provides the visiting public with a well-informed preview of the new Gallery environment and facilities.

Behind the scenes volunteers are also active, supporting programmes and events as interns, members of the Gallery's Friends or After Dark committees, or as art enthusiasts who simply enjoy being surrounded by art.

But for the most part volunteers provide the Gallery's interface with its public, enriching the visitor experience with an informed human presence.

*Jenny Shadwell, Chair of the Guides Committee writes about their contribution to the life of the Gallery:*

For 22 years volunteer Guides have played a vital role at the McDougall Art Gallery and will continue to do so in the new Gallery. In this International Year of the Volunteer we would like to acknowledge this invaluable contribution.

The Guides come from all over Christchurch, and beyond, are of all ages and from very diverse backgrounds. What characterises them is a general love of art, an

enthusiasm to learn more and to share this enthusiasm with others.

Most Guides stay in the team for at least the two-year commitment requested when they join, but others give their skills, energies and commitment for many years beyond that. As a long term Guide said, "We become educated to 'look and see', not only art works but a world where perspective, colour, pattern and design never look the same again. It is that never-ending education that keeps some Guides for ten or fifteen years. Keep-Up sessions before every exhibition give us fresh enthusiasm which we transmit to visitors."

Most people would assume that the Guide team has just two major roles – that of helping with the school groups and giving tours for major touring exhibitions. The Guides do a lot more than that. They run nine art appreciation clubs, which meet monthly and take groups through the Eye Spy beginners' art appreciation courses. They help with children's holiday programmes, with Sunday afternoon Montana Sunday Events and offer daily mini tours on works from the Collection. On request Guides take art posters out to residential homes for the elderly and spend time talking with residents about the art works and happenings at the Gallery. Whether they are involved in brief or lengthy discussions, Guides provide a greatly valued friendly service that makes Gallery visits very memorable.

A larger Guide team will be needed for the new Gallery and we would like to hear from people who would like to be considered.

For those who would like to work at the Gallery immediately, we are starting a Gallery Assistants scheme. The Assistants will help with school workshops and practical activities.

The Guides are an integral part of the Gallery's public face. We all look forward to the new Gallery and the wonderful new possibilities it offers the people of Christchurch and visitors to the city.

RONNIE KELLY / JENNY SHADWELL






## Recent Acquisitions:



**Pre-Occupied**, 1997 Lynne Lambert. Second hand chair, bras, lace. Purchased 2001.  
Collection of the Robert McDougall Art Gallery. Reproduced courtesy of the artist.

Delicate and inviting, yet uncomfortably pointed; Lynne Lambert's *Pre-Occupied* embodies a variety of apparent contradictions. Created from lace and dozens of reclaimed bras laid over the form of an old chair, it is part of a recent series Lambert made exploring and building upon her own experiences as a breast cancer survivor. The work confronts general issues about body image and femininity, but since each bra brings with it the associated histories of its previous owner, *Pre-Occupied* also speaks compellingly of memory and loss. Lambert interrogates the idea of lingerie as a 'second skin', a kind of bodily armour designed to conceal, enhance and protect. The voluptuously padded cups are not placed in obvious pairings, confronting our preconceptions about the makeup of a 'normal', healthy body, while diverse sizes and styles acknowledge that real women come in all shapes and dimensions.

FELICITY MILBURN 

### Other recent acquisitions to the Collections:

Peter Robinson, *The What Is and The What Is Not*, 2001  
Photograph. Purchased 2001

Alfred Sinclair, *Water Scene*, c. 1895  
Watercolour, Bequeathed 2001

James Fitzgerald, *The Lighted Pillar*, 1935  
Etching/aquatint, Purchased 2001

Herbert R. Tornquist, *Albury*, c. 1940  
Wood engraving, Purchased 2001

Herbert R. Tornquist, *Pohutukawa*, c. 1940  
Wood engraving, Purchased 2001

Herbert R. Tornquist, *Paneu Bay*, c. 1940  
Wood engraving, Purchased 2001

William Watkins, *View in Akaroa with Cattle*, 1879  
Oil on canvas, Purchased 2001

Samuel John Lamorna Birch, *Coastal Scene with Ruins*,  
c. 1930, Watercolour, Purchased 2001

Anthony McKee, Eleven photographs from the "In Our Own  
Land" series  
Purchased 2001

**Set of 12 Artists' Plates** (artists: Gavin Chilcott, Judy  
Darragh, Andrew Drummond, et al., Bill Hammond, Nicola  
Jackson, Tony Lane, Robert McLeod, Margaret Mahy, Julia  
Morison, Simon Ogden, Bronwyn Taylor)  
Ceramic, Purchased 2001

Nicholas Chevalier, *Otira Gorge*, c. 1866  
Watercolour, Purchased 2001

Anne Noble, *Mouth*, 2001  
Pigment on vinyl, Purchased 2001



# New Christchurch Art Gallery:

## Update on the fundraising campaign

Donations are being sought, and fundraising activities continue in order to equip the new Gallery with a range of essential items and enhancements – these include art works for specific architectural spaces, a water feature, children's art education materials, special audio-visual equipment, interactive computer consoles, a gilding room, storage, signage, and shelving, totalling \$685,000.

### Art Auction

Bidding at the Art Auction on Thursday 13 September was subdued by the tragic news unfolding from the United States following the terrorist attacks. Nevertheless, the tremendous amount of work and thought that had been put into the event, and the excellent art works that had been put forward, meant that the auction raised \$150,000 of which CoCA and the Appeal will receive \$15,000 each in commission. Grateful thanks go to Warren Feeney, Director of CoCA, and his team, and to Jill Harman and Vanessa de Castro from the Community Gifts Fundraising Committee.

### Artists' Plates

An evening celebration for those who brought the Artists' Plates project to fruition – fundraisers and artists, plus a sprinkling of other guests – saw many of the sets being snapped up on the spot! The impressive 29 cm square sushi plates are arranged in groups of four, priced at \$1,600, or in a complete set of twelve, priced at \$4,800.

The plates can be viewed in the Workspace (off Centre Court) of the Robert McDougall Art Gallery. People wishing to purchase just one plate for \$400 may enter their names on a provisional list. A colour brochure is available from Alex Davis on tel. (03) 326 5768, or (03) 379 4201. Participating artists are: Philip Truittum, Bill Hammond, Gavin Chilcott, Judy Darragh, Nicola Jackson, Tony Lane, Robert McLeod, Julia Morison, Simon Ogden, Andrew Drummond, Bronwyn Taylor, et al. (L. Budd), and Margaret Mahy.

### We acknowledge with great gratitude the generosity of the following new supporters:

#### In the category of Gold Foundation Donor

Ben Danis  
Ministry of Tourism

#### In the category of Foundation Donor

Ian & Marion Clark  
Prof. & Mrs I.E. Coop  
The Turrell Family



Above: Basement level on Montreal Street frontage.  
Right: South - west corner of the auditorium from the basement.







ROBERT McDOUGALL ART GALLERY

Coming Events

- 10.30 am 1 **Saturday 1 Club** – Art appreciation club meeting.
- 3.00 pm 2 **Montana Sunday Event – Concert** – Hagley Singers present their Christmas Concert for 2001.
- 10.30 am 3 **Monday Club** – Art appreciation club meeting.
- 10.30 am 4 **Tuesday 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.
- 10.30 am 6 **Mac Club** – Art appreciation club for disabled visitors. New members welcome.
- 10.30 am 7 **Friday Club** – Art appreciation club meeting.
- 10.30 am 8 **Saturday 2 Club** – Art appreciation club meeting.
- 3.00 pm 9 **Montana Sunday Event – Exhibitions Elsewhere** – Pat Unger speaks on her recent visit to the opening of the new Jewish Museum in Berlin.
- 8.00 pm 14 **Blue Lady** – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5-\$10. Door sales only. Please use the Night Entrance from Rolleston Avenue.
- 10.30 am 15 **Saturday 3 Club** – Art appreciation club meeting.
- 3.00 pm 16 **Montana Sunday Event – Exhibitions Elsewhere** – Jonathan Smart shares his review of the Venice Biennale.
- 3.00 pm 23 **Montana Sunday Event – Film** – Koyaanisqatsi, Francis Ford Coppola's dramatised film about moving pictures choreographed to the music of Philip Glass.
- 3.00 pm 25 **The Gallery is closed on Christmas Day.**
- 3.00 pm 30 **Montana Sunday Event** – programme to be advised.

- 10.30 am - 4.00 pm 2-27 **Children's Holiday Programmes** – 'The Zany Zoo.' A new fun search and discovery quiz for younger visitors and family groups. Free and no bookings required. A small prize for each participant.
- 3.00 pm 6 **Montana Sunday Event – Video** – Georgia O'Keefe. The artist talks about her work, her life and her paintings. Includes insights from close friends and acquaintances, who complete this fascinating portrait of a famous 20th century artist. (Duration 60 minutes.)
- 3.00 pm 13 **Montana Sunday Event – Collection Insight** – Enjoy the new collection-based exhibition focusing on animals with a floortalk by the curator Felicity Milburn, Curator of Contemporary Art.
- 10.00 am - 5.30 pm 14 - 25 **The Virtual Portrait Gallery** – A collection of children's photographic portraits on display in the Gallery. Also watch for the photographer capturing new portraits out and about in the community.
- 3.00 pm 20 **Montana Sunday Event – Photography** – Professional photographer Johannes van Kan speaks on 'Putting the Passion into the Picture'. Visit his website [www.jvk.co.nz](http://www.jvk.co.nz).
- 8.00 pm 25 **Blue Lady** – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5 - \$10. Door sales only. Please use the Night Entrance from Rolleston Avenue.
- 3.00 pm 27 **Montana Sunday Event – Exhibitions Elsewhere** – The Pilchuck Glass School, run by the famous American glass artist Dale Chihuly, will be discussed by Kate Nixon, a recent student at Pilchuck.
- 10.30 am 30 **The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course** – sponsored by Luisetti Seeds & Co. Ltd. – Session 1. Enrolments, by 18 January, required for the full six session Wednesday morning course. Phone 372 2973. Course fee \$35.
- 6.00 pm 31 **The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course** – sponsored by Luisetti Seeds & Co. Ltd. – Session 1. Enrolments, by 18 January, required for the full six session Thursday evening course. Phone 372 2973. Course fee \$35.

- 10.30 pm 1 **Friday Club** – Art appreciation club meeting.
- 8.00 pm 1 **Blue Lady** – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5 - 10. Door sales only. Please use the Night Entrance from Rolleston Avenue.
- 10.30 am 2 **Saturday 1 Club** – Art Appreciation club meeting.
- 3.00 pm 3 **Montana Sunday Event – Colour** – Artist Tomoko McKnight speaks on the dynamics and aesthetics of colour.
- 10.30 am 4 **Monday Club 10.30 am** – Art appreciation club meeting.
- 10.30 am 5 **Tuesday Club** – Art appreciation club meeting.
- 10.30 am 6 **Wednesday 1 Club** – Art appreciation club meeting.
- 1.00 pm 6 **Wednesday 2 Club** – Art appreciation club meeting.

Left: True Confessions, (detail) 2001, Waroonwan (Jaeb) Thongvanit. Reproduced courtesy of the artist.





Coming Events

- |          |    |  |
|----------|----|--|
| 10.30 am | 6  | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 2, The Early Renaissance in Florence and Siena. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8.  |
| 10.20 am | 7  | <b>LocArt Visit To Sir Miles Warren's New Art Gallery.</b> Please meet Rebecca Garside at the entrance to Ohinetahi, Governors Bay, at 10.20am. To book or cancel phone 379 4055 and leave a message.  |
| 6.00 pm  | 7  | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 2, The Early Renaissance in Florence and Siena. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue.                           |
| 10.30 am | 7  | <b>Mac Club</b> – Art appreciation club for disabled visitors. New members welcome.  |
| 8.00 pm  | 8  | <b>Blue Lady</b> – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5 - \$10. Door sales only. Please use the Night Entrance from Rolleston Avenue.  |
| 10.30 am | 9  | <b>Saturday 2 Club</b> – Art appreciation club meeting.  |
| 3.00 pm  | 10 | <b>Montana Sunday Event – Photography</b> – Meet the Press Photographer and hear about this specialised work. Speaker to be advised in the Gallery's weekly advertisement.   |
| 10.30 am | 13 | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 3, Botticelli and Neo-Platonism and the introduction of secular subjects. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8.  |
| 6.00 pm  | 14 | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 3, Botticelli and Neo-Platonism and the introduction of secular subjects. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue. |
| 8.00 pm  | 15 | <b>Blue Lady</b> – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5 - \$10. Door sales only. Please use the Night Entrance from Rolleston Avenue.  |
| 1.00 pm  | 16 | <b>Saturday 3 Club</b> – Art Appreciation club meeting.  |
| 3.00 pm  | 17 | <b>Montana Sunday Event – Collection Insight</b> – Pamela Gerrish-Nunn, Senior Lecturer in Art History, University of Canterbury, speaks on Lucy Kemp Welch and Laura Knight.  |
| 10.30 am | 20 | <b>Speaker of the Month</b> – Felicity Milburn, Curator of Contemporary Art, will speak on Tilt: Recent Trans-Tasman Trends in Contemporary Practice. \$2.00 Friends. \$5.00 Public. Tea and coffee is served.   |
| 6.00 pm  | 21 | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 4, The High Renaissance. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8.   |
| 8.00 pm  | 22 | <b>Blue Lady</b> – Contemporary performances ranging from experimentation to play to whet the artistic temperament. Details in the Gallery's weekly advertisements. Tickets \$5 - 10. Door sales only. Please use the Night Entrance from Rolleston Avenue.  |
| 10.50 am | 24 | <b>LocArt Visit To Harry and Susie Bashford's Art Collection.</b> Please meet Rebecca Garside outside 74 Fendalton Road, at 10.50am. To book or cancel phone 379 4055 and leave a message.   |
| 3.00 pm  | 24 | <b>Montana Sunday Event – Exhibitions Elsewhere</b> – Tate Modern: Tate Britain with Julie King, Senior Lecturer in Art History, University of Canterbury.   |
| 12.15 pm | 26 | <b>Art of the City</b> – The first in a series of four lunchtime talks in central city locations. This session on Neil Dawson's 'Chalice'. Meet in Cathedral Square.   |
| 10.30 am | 27 | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> – Session 4, The High Renaissance. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue.  |
| 6.00 pm  | 27 | <b>After Dark – Talk About Art</b> – Extend your knowledge and understanding of the Gallery's art work at an informative and social event. Photographer Margaret Dawson will present a slide talk about her work. Entry by a \$5 donation, which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.  |
| 6.00 pm  | 28 | <b>The Luisetti Seeds Art Appreciation Courses 2002: From Medieval Icon to Renaissance Masterpiece, Art History Course – sponsored by Luisetti Seeds &amp; Co. Ltd.</b> 6.00 pm – Session 5, The Renaissance in Venice. A limited number of tickets to individual sessions may be available at the Gallery Reception Desk. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue.                                     |

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

Left: **Golden Girl**, (detail) 2000. Warorwan (Jaeb) Thongvanit. Photograph. Reproduced courtesy of the artist.







# Friends of the Gallery

## Arty Facts

The final event of the year for the Friends will be the opening of the **Sculpture in the Gardens**. This will be held in December and you will receive an invitation to attend.

The series of talks 'Arty Facts' by Gallery staff on forming an art collection, conservation of artworks and restoring frames was most informative and interesting and we thank the staff for taking time to share their knowledge with us.

The Executive Committee is working on a continuing programme for next year and we look forward to seeing many familiar and new faces at these events when we present the programme in the first Bulletin of the new year.

We would like to build up an email address list for Friends, which would help reduce the cost of any special mailings to Friends. If you have an email address, could you please email it to the Friends' address at [Friends@ccc.govt.nz](mailto:Friends@ccc.govt.nz).

For Christmas cards, calendars, and presents the shop at the Gallery has a wonderful selection and when you present your FORMAG membership card you will receive a 10% discount.

We wish all the Friends and supporters of the Gallery a Happy Christmas and safe holiday season.

## Scholarship Winner Christine Wybrow

A long time seems to have passed since I was awarded the Friends of the Robert McDougall Art Gallery Scholarship in 1998. I completed BA (Hons) in Art History that year, graduating with First Class Honours. The highlight of my research was an extended essay on the critical reception of Margaret Dawson's photography, which sparked my interest in the photographic art of New Zealand and overseas.

Since then I have filled my days with a mixture of working and studying. In 1999 I began working at Canterbury Museum, where I assist the Curator of Pictorial Collections with public enquiries and a vast array of other tasks. I have also been involved in a number of freelance writing projects, including contributing regular visual arts reviews to The Press and writing for the website of the Arthouse.

In 1999 I also began studying towards a Master of Arts in Art History, for which I am cataloguing a substantial private collection of modern New Zealand art. I hope to complete my thesis by the end of this year.

## Speaker of the Month

At 10.30am on the third Wednesday of the month (except December and January) in the Workspace off the Centre Court of the Robert McDougall Art Gallery. Join us for tea and coffee first at 10.15am. Friends \$2.00, Public \$5.00.

## Speaker of the Month Felicity Milburn

Wednesday 20 February 10.30am

Felicity Milburn, Curator of Contemporary Art, speaks on Tilt: Recent Trans-Tasman Trends in Contemporary Practice.





# Friends of the Gallery

## LocArt

### Sir Miles Warren's New Art Gallery



Thursday 7 February 10.30am

Within the magnificent and renowned garden of Ohinetahi at Governors Bay is the newly constructed art gallery of Sir Miles Warren. For the past 30 years, Sir Miles has been building up an extensive collection of New Zealand art, which he now displays in the new gallery.

An invitation is extended to Friends to meet Sir Miles and hear him talk about his collection. The works within his beautiful historic home will also be on view, along with the sculpture in his garden. Limit of 15 people.

Please meet Rebecca Garside at the entrance to Ohinetahi (1.3 kms past the Governors Bay café) at 10.20am on the day.

## LocArt

### Harry and Susie Bashford's Art Collection

Sunday 24 February 11.00am

Friends are invited to visit the Fendalton home of Susie and Harry Bashford. Susie is a partner in the Dobson Bashford Gallery. View the Paul Dibble and Terry Stringer sculptures set within the Bashford's large and attractive garden, developed over a period of 22 years and be treated to a wonderfully eclectic range of art works within their home.

Please meet Rebecca Garside outside 74 Fendalton Rd at 10.50am on the day.

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



Above: Harry and Susie Bashford

## New members

Leonie Fraser  
Sarah Stockdill  
Mrs R.J. Watson

Allanah James  
Ngairé Walsh

## Life members

Mrs Ruvae Britten







# McDougall After Dark

Do you feel as though you don't manage to visit the Gallery enough? If so, why not make a point of joining After Dark for the last Wednesday of each month at 6.00 pm (season begins February 2002). The Gallery stays open for an hour or two for you to enjoy a glass of wine and nibbles while leading speakers present an informative talk or personal tour of current exhibitions.

## Talk About Art Looking For The Golden Carp

Wednesday 27 February at 6.00pm

Photographic artist Margaret Dawson will present a slide talk about her work and the process and methods she uses to create her images. Margaret has been active in New Zealand art practice for over twenty years and has worked in documentary and



biographical series including *The Men from Uncle* and most recently *Looking for the Golden Carp*.

She was a finalist in the 2001 Wallace Art Awards.

Entry by a \$5 donation, which includes wine and nibbles. Please use the Night Entrance from Rolleston Avenue.

Right: *Looking for the Golden Carp*, 2001.  
Margaret Dawson. Courtesy of the artist.

## Blue Lady

Tretchikoff Kitsch in the form of Blue Lady has been enlisted as the spiritual icon of a new series of performance events at the Gallery.

Running every Friday night since August 17th and continuing until at least June 2002, Blue Lady aims to offer a venue for collaboration, experimentation and innovation for artists, and an intelligent, stimulating night out for viewers.

In essence Blue Lady exists to (re)present the contemporary. Cross-artform performances from poetry to puppet shows, sound and visual experiments to performance art, are programmed to contribute to a dynamic programme, pre-empting the new Christchurch Art Gallery's expanded arts focus.

Blue Lady – Centre Court – Friday evenings – 8pm.

ADAM HAYWARD – BLUE LADY COORDINATOR



Top: Blue Lady performances.  
Right: "Sveth", Blue Lady performance.  
Photograph: Brendan Lee





# The Way it Was

## Gallery Openings



# A Social Occasion

In the decades since the first openings began in the early 1950s, the Gallery has hosted literally hundreds of functions for both small and large exhibitions. Mostly held in the Gallery's Centre Court, the numbers have sometimes tested the capacity of that space and on occasions necessitated the erection of a marquee at the Gallery entrance.

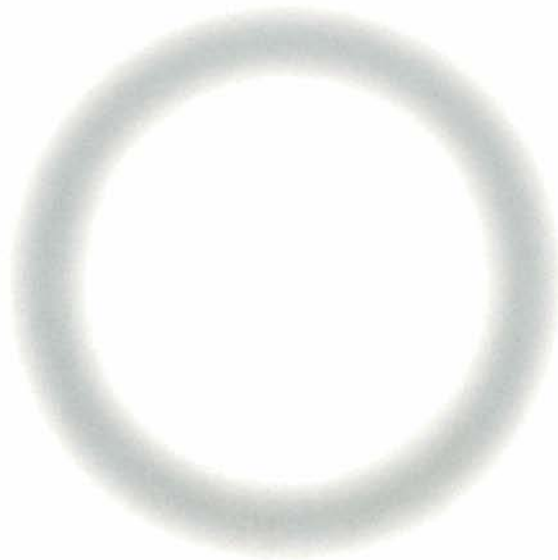
In the 1950s and 60s openings were relatively select and very formal occasions with lounge or dress suit obligatory, but by the early 1970s a more casual code was accepted. Earlier functions had been largely uncatered affairs although occasionally, when numbers were small, a cup of tea was offered to guests. With the formation of the Friends of the Robert McDougall Art Gallery in 1971 the number of people attending openings began to grow and wine and cheese were served, creating a more social atmosphere.

Over the years the speakers at openings have been very diverse, encompassing a wide sector of the community, including arts, science, business, industry, education, the church and politics. Special guests have included an illustrious array of members of the British Royal family, Governor's General, Foreign Ambassadors, Prime Ministers, Ministers of the Crown and other famous personalities.

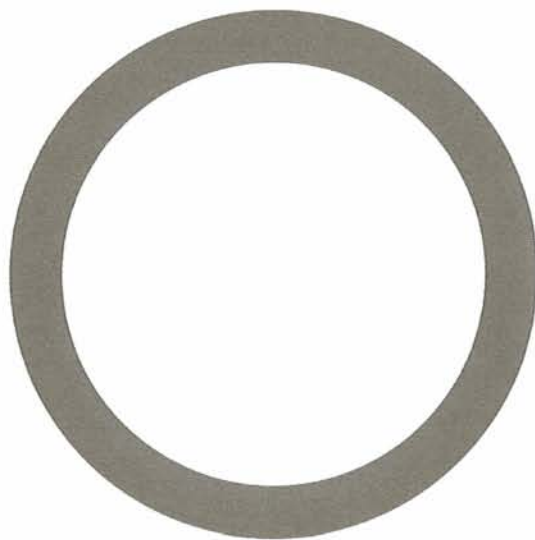
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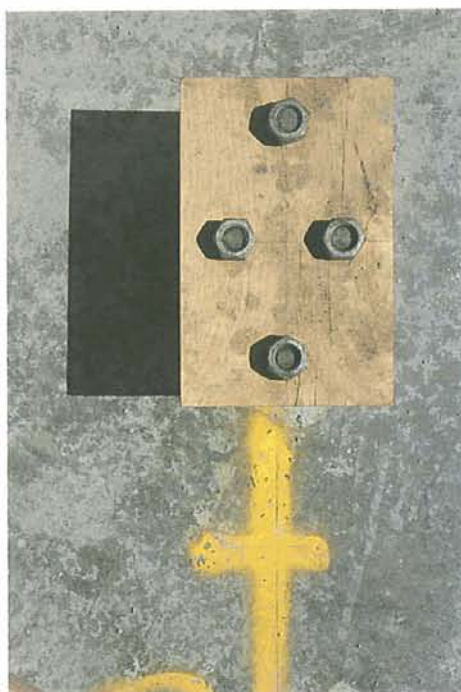
THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY



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Sentinel (Christchurch Art Gallery construction site) by Brendan Lee



## ROBERT McDOUGALL ART GALLERY

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.

Closed Christmas Day and Good Friday

[www.mcdougall.org.nz](http://www.mcdougall.org.nz)