



A bi-monthly publication containing news, views, and reviews of activities at the Robert McDougall Art Gallery.

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### Friends Incorporation

Response to the suggestion of the Friends of the Robert McDougall Art Gallery becoming an incorporated body has been positive and we appreciate the interest and support of those who found time to phone into the gallery with their comments.

We are moving to bring about incorporation. Ms Michaela Draper has been appointed for a twelve week period as secretary to the Friends of the Gallery to assist in the setting up of an incorporated organisation.

A meeting is planned for the evening of August 11th, 1981, at 7.30 pm at which a new incorporated Friends of the Robert McDougall Art Gallery will be established. Historic though the occasion will be, we intend to make it even more interesting by showing some interesting recent films relating to the visual arts and by providing refreshments.

The expectation is that a steering committee for the Friends will be elected.

It is important that there be a good attendance at this meeting and I urge all supporters of the gallery, whether members of the Friends organisation or not, to attend.

*John Coley*

### Ms Mary Lee — Conservation Consultant

Ms Mary Lee, Chief Paper Conservator with the Pacific Regional Conservation Centre, Hawaii, has taken up a six month duration consultancy at the Gallery advising on the establishment of the Paper Conservation Laboratory now under construction in the basement.

Ms Lee received B.A. and M.Sc. degrees from the University of Hawaii and undertook further training in conservation at the Library of Congress, Washington D.C., the Institute of Paper Chemistry, Appleton, Wisconsin, the Barrow Research Laboratory, Richmond, Virginia and the Cooperstown Graduate Programme, New York. A Fellow of



*Mary Lee in the current Conservation Laboratory*

the American Institute of Conservation and the International Institute of Conservation, Ms Lee has served as a consultant to the Ford Foundation in Thailand and conducted curatorial conservation programmes in Fiji and Honolulu.

Two years ago Ms Lee was in New Zealand carrying out surveys of conservation needs in four major museums, one of which was the Canterbury Museum.

Her years of experience at the Regional Conservation Centre in Hawaii, the period she spent setting up a training programme for conservation in the Phillipines and the surveys she conducted in New Zealand has given Ms Lee a very real appreciation of the grave risks that Pacific countries face in losing irreplaceable ethnographic items through failure to provide adequate conservation care and storage.

She is concerned that there is a great amount of valuable rare and fragile cultural material in danger of deteriorating beyond restoration unless urgent steps are taken to save it.

In Ms Lee's view, the need for conservation in many Pacific regions is "underacknowledged, underestimated and underfunded".

The new national conservation paper laboratory will provide care for works on paper. Besides planning its layout and ordering its specialised equipment and materials, Ms Lee will survey the Gallery's Collections and carry out conservation on works requiring attention.

Long accustomed to a tropical climate, Ms Lee has actually been looking forward to winter in Christchurch and particularly to the pleasures of the open fires — she has found an apartment with three of them. She is also looking forward to spending some time on the ski slopes.

**Jocelyn Allison 'Untitled' a film on the work of Don Peebles. July 31 — September 6**

As a film making student at the School of Fine Art, University of Canterbury, Jocelyn Allison embarked on a project to make a film based on an in-depth study of the work and attitudes of a New Zealand artist. It was a matter of deciding upon an artist who had worked consistently over a period of time and with whose work she shared a sympathy and understanding.

Don Peebles was chosen and consented to long hours into weeks and months of filming, the interviewing in his home with his family, at work in his studio, teaching at the School of Fine Art where he is head of the painting department, to hanging exhibitions and socializing with friends.

The result is a comprehensive portrayal of one of New Zealand's leading artists, giving description to his development over 30 years of painting, a rare insight into his technique of making paintings, constructions and drawings, his philosophy and attitudes to his work, and the activity of being an artist.



'Don Peebles a scene from the film — Untitled'.

The film directed by Jocelyn Allison, with music composed by John Cousins was made with the support of the Robert McDougall Art Gallery and the Queen Elizabeth II Arts Council of New Zealand.

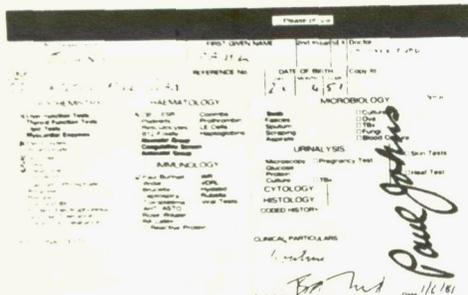
This 25 minute colour film will be screened in the Gallery daily at 11am, 1pm and 3pm between the exhibition dates as part of a didactic display explaining the process of making the film.

**John Walker Drawings July 11 — August 16 Exhibited at the Gingko Print Gallery Workshop**

John Walker born in Birmingham in 1939 is recognised as one of Britain's leading contemporary painters. Considered one of the most Transatlantic painters, with Hockney, Alloway and Richard Smith, he regularly commutes between England and the United States, has taught widely in both countries and won a number of prestigious awards in recognition of his stature among painters of his generation.

The position Walker has adopted in his work is at the core of what is happening to American painting in the eighties. Instead of the drive towards reductivism and innovation which has been the tendency over the last twenty years, artists are now actively demonstrating their commitment to painting as a major art and are focusing on universal concepts rather than narrowing their vision to the local or topical. Further more, there appears to be a re-establishment of dialogue with past masters. Walker has always readily allowed the precedent of particular artists and paintings to play a part in the evolution of his own highly individual imagery. Subsequently he has referred closely to Velasquez, Manet, Matisse, Goya and Picasso.

Walker's drawings assembled by Ann Kirker, curator of prints and drawings at the National Art Gallery, Wellington, for this New Zealand tour present a rare opportunity to trace the evolutionary process of two major themes.



**Paul Johns Nicholas Register August 7 — September 13**

Continuing our artist project scheme, Paul Johns, a Christchurch artist, will be the first of two exhibitors in our programme this year.

The exhibition is an autobiographical statement which is composed of diverse works, large silk screened images, neon, written documentation and an orgone accumulator.

The artist deals with records and the works of his life, to bring the art context closer to the condition of life, and in doing so to perform at a high level of efficiency.

This is brought about by the use of an orgone accumulator and the reaction of the body to the effects of orgone radiation. The personal content in the forthcoming show is located in a retrospective look at what Johns has

felt, and then a look at an idea of what he wants to experience with the use of organic energy, and his interest in its medical application.

Friday, May 29, 1981, 2.00 pm  
Paul telephones Dr Ford's surgery for an Appointment

Receptionist: Good Afternoon, Dr Ford's rooms.

Paul: Good Afternoon, it is Paul Johns speaking, I would like to make an appointment with Dr Ford please.

Receptionist: Do you want it later on this afternoon?

Paul: No, Tuesday if it is convenient, Tuesday morning.

Receptionist: Ten to Eleven.

Paul: Ten to Eleven, Thankyou.

Receptionist: Right.

Paul: Thankyou very much, Goodbye.

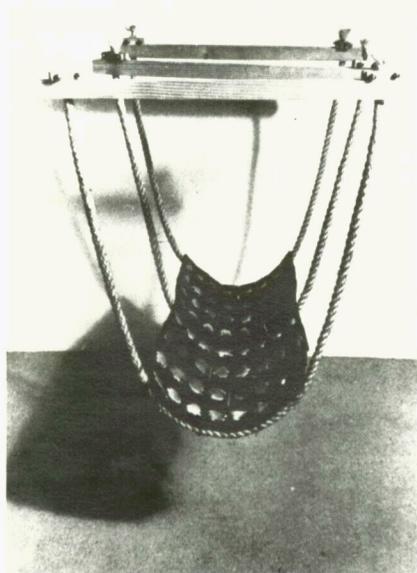
Receptionist: Goodbye.

The first of the twenty four exhibits — the earliest work being December 1980, are the first tentative explorations into the meaning of a large canvas, 'A Moroccan'. Adventurous and complex, this incorporates the central motif, an irregular polygonal form in a variety of compelling and mysterious situations. In one instance short and swift charcoal strokes present a crisp surface structure while in others, a translucent wash pushes the drawing out from impressionism towards a more personal and subjective world.

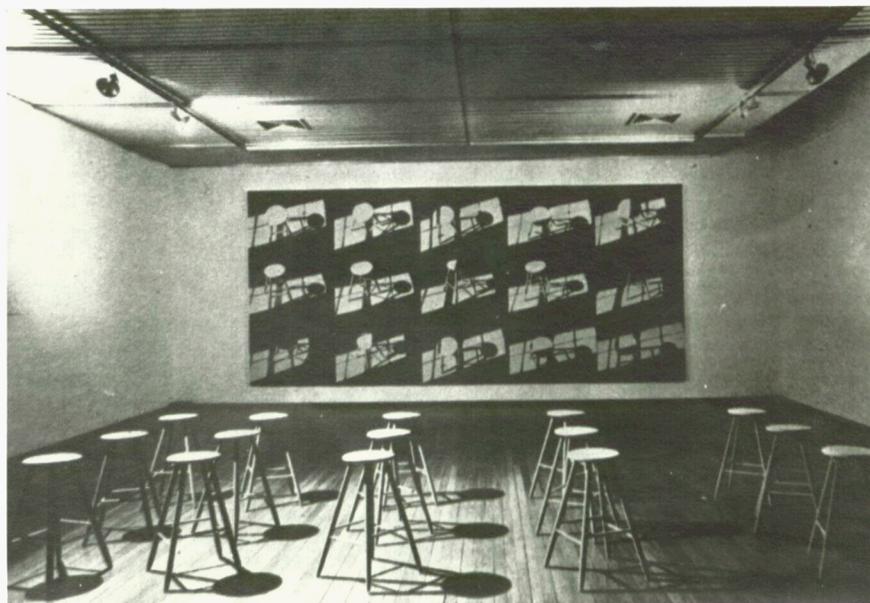
The second group of exhibits relates to the series of horizontal paintings known as 'Labyrinth', which takes its compositional order from Velasquez's 'Las Meninas', not necessarily echoing the original figures, dogs and studio paraphernalia. Instead they take hybrid forms which have their own dynamic form.

The drawings in this exhibition derived their origin not as preparatory drawings for paintings but as studies from either completed canvases or particular stages in their development. The painting itself was the 'Motif'. Walker explains, "This has been my practice for some time, not to sit merely looking at the picture in its finished state, but to try and visualise what I see . . . to draw accurately what I believe to be there. In other words, everything that is the main thrust of the drawing I have seen in the painting. I have often concluded that the drawing has become the conclusive statement, not the painting".

An illustrated catalogue is available.



*From side to side the enigma swings: one day to reveal its centre by David Jenz*



*A Position by Robert Owen*

**ANZART Australia New Zealand Artists' Encounter  
Monday 17 — Sunday 30 August 1981**

An international Art encounter will take place in Christchurch from Monday 17 until Sunday 30 August. The encounter has been planned and funded with the support of the Visual Arts Board of Australia Council, the Queen Elizabeth II Arts Council of New Zealand and the Australia New Zealand Foundation.

ANZART is intended to encourage a greater cultural exchange and understanding between Australia and New Zealand, through involving artists in a joint Australia New Zealand art project — ANZART. Some forty Australian and New Zealand artists will gather in Christchurch, in August to work and exhibit together, to extend and further strengthen the special artistic relationship that has existed for many years between the art communities on both sides of the Tasman.

ANZART will focus on recent art activities in Australia and New Zealand, with emphasis upon experimental art forms and new media. The programme will include static exhibitions, installation, projects, documentation work, video, film, photography and performance work. Interspaced through all of these will be regular programmes of films, lectures, informal discussions, workshops and social gatherings.

The ANZART programme will be spread throughout the city with the Robert McDougall Art Gallery as a major venue, in addition to the Christchurch Arts Centre, and the Canterbury Society of Arts, and at other venues to be announced in the published programme in early August.

*Experimental Film Programmes*

It is hoped to include programmes of experimental films by Australian and

New Zealand film makers for screening and discussion at ANZART. In the Australian programmes it is hoped to include examples of work by Paul Winkler, Tim Burns, the Cantrills and others. A package of New Zealand films is being prepared by the Alternative Cinema in Auckland, for exhibition in Christchurch, during ANZART.

*Australian and New Zealand Video*

A major survey of recent Australian video tapes has been curated by video Artists, Robert Randall and Frank Bendinelli, for presentation at ANZART. This is a six hour programme, presented in two or three sessions which will cover the main creative uses of Video in Australia, art video, community video, Trades Union video, feminist and other cultural groups. Robert and Frank will also present a seminar on Video art and its development in Australia.

A programme of New Zealand video tapes is also being assembled to be presented in association with the Australian programmes. Regular video tape programmes will be screened during ANZART in the Robert McDougall Art Gallery.

*Australian Artists for Christchurch*

The Australian Council has funded up to ten Australian artists to attend and present work at the ANZART encounter in Christchurch. A further eight Australian artists will also travel to New Zealand with funds raised through business sponsorship in Australia. All of these artists have been carefully selected and represent some of the best today in Australia. The main intention of ANZART is to have these Australian visitors work and exchange ideas with New Zealand artists working in similar

areas. In this respect ANZART is a most important international art project to be staged in New Zealand for almost a decade. Among the Australian artist's working in environmental and installation work are: Graeme Davis, Mike Parr, Robert Owen, Steven Turpie, Kevin Mortensen, Jacek Grezlecki, Geoff Lloyd, and Adrian Hall. A wide range of performance art will also be represented by David Jenz, Wendy Teakle, Mike Parr, Ray Woolard, Peter Tyndall, Graeme Davis and Dom de Clario. Other performance work will include multi media installation, with video, film and sound.

#### Audio Arts

Artists in Australia and New Zealand have been producing art works and projects in the form of cassette tapes or records, audio works which range from pure experiments with sound, through original musical composition to plays, stories and sound pieces prepared for radio broadcast. It is hoped to present a wide ranging programme of Australian and New Zealand audio tapes and sound works.

Plans for a listening room, complete with armchairs and headsets, are being made for the Robert McDougall Art Gallery. The possibility of artists radio broadcasts is also being explored and it is hoped to have radio programmes devoted to audio works and sound material by Australian and New Zealand artists.

#### ANZART Exhibitions

Other exhibitions, environmental installations are planned by Australian and New Zealand artists for ANZART. These will be housed mainly at the C.S.A. Gallery, the Robert McDougall Art Gallery and the Christchurch Arts Centre.

#### Seminars and Public Lectures

The ANZART programme will also include a wide range of seminars, discussions and lectures on Australian and New Zealand Art. Visiting lectures, artists and critics will speak on more specific topics concerning recent developments in Australian and New Zealand Art. All of these are open to the public and an active community participation is

encouraged. Some of the seminars proposed include: video art, a new medium, New Zealand sculpture today, Australian and New Zealand performance, as well as uses of photography by artists. These will be confirmed later.

#### ANZART a Community Event

An important part of the ANZART idea is to encourage a wide community and public involvement in the exhibitions, seminars and other art activities. Other Australian artists will be offering community art projects, and a giant kite making project is offered by one sculptor from Adelaide.

An ANZART office and information centre will operate from the Christchurch Arts Centre, Worcester Street, from the end of July. People wishing to offer temporary accommodation to visiting Australian artists for up to ten days are requested to contact Ian Hunter, School of Fine Art, University of Canterbury, Ilam, Telephone 482-104 extn: 8870 or leave their address with the Robert McDougall Art Gallery.

#### Acquisitions May — June

The following works have been recently been purchased.

##### William W. Cumming

*Arium and Westland Landscape* 1980  
Ink on Paper

##### Olivia Spencer Bower

*The Happy Spinners*  
Gouache

##### Robin White

*Pyramid and Tent Victory Beach March*  
1981  
Screenprint

##### Dick Frizzell

*Lunchtime Chicago*  
Enamel on Board

##### Alan Pearson

*Huia Couple Linda and Leo*  
Oil on Board

##### Nigel Brown

*Trampers 1980-81*  
Oil on Board

##### Giovanni Battista Piranesi

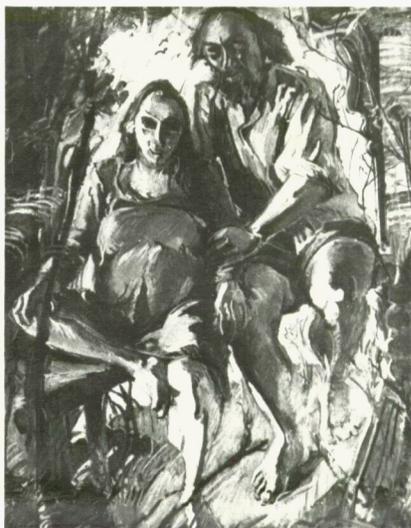
*Veduta Della Gran Curia Innocenziana*  
Etching

The following work was gifted to the Gallery

##### Joseph Severn

*Portrait of John Crossley of Scaitcliff Todmorden* 1831  
Oil on Canvas

Presented by Mrs Turnbull of Blenheim.



*Huia Couple Linda and Leo*  
by Alan Pearson



*Veduta Della Gran Curia Innocenziana*  
by Giovanni Piranesi

#### August School Holidays Programme

During the August school holidays from Monday 24 August to Friday 4 September we are offering something different to our young gallery visitors.

These holidays you are invited to join in the 'MCDUGALL HOLIDAY DRAW-IN' at which trained staff will guide young artists in special drawing activities devised for the gallery.

The drawing tutor will be at the gallery Monday to Friday from 10.30 to 12.00 and 1.30 to 3.30.

This is a new venture for the gallery holiday programmes and unfortunately numbers will need to be kept to a manageable size. However we anticipate an interested response from the youthful artists in our community and we will exhibit their drawings for 24 hours after each session.

#### Special events for the Members of the Friends of the McDougall during July and August.

**July 5 Sunday** 3pm performance of 'Promises, Promises' by *Theatrical Explosions*.

**July 12 Sunday** 3pm *Ilam Wind Ensemble* will present a major work. Mozart's Serenade for 13 instruments.

**August 11 Tuesday** 7.30pm a *Special Meeting* of the Society of Friends to discuss the Incorporation of the group and the formation of steering committees. Films and refreshment. Interested members of the public also cordially invited.

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