



Christchurch City Council



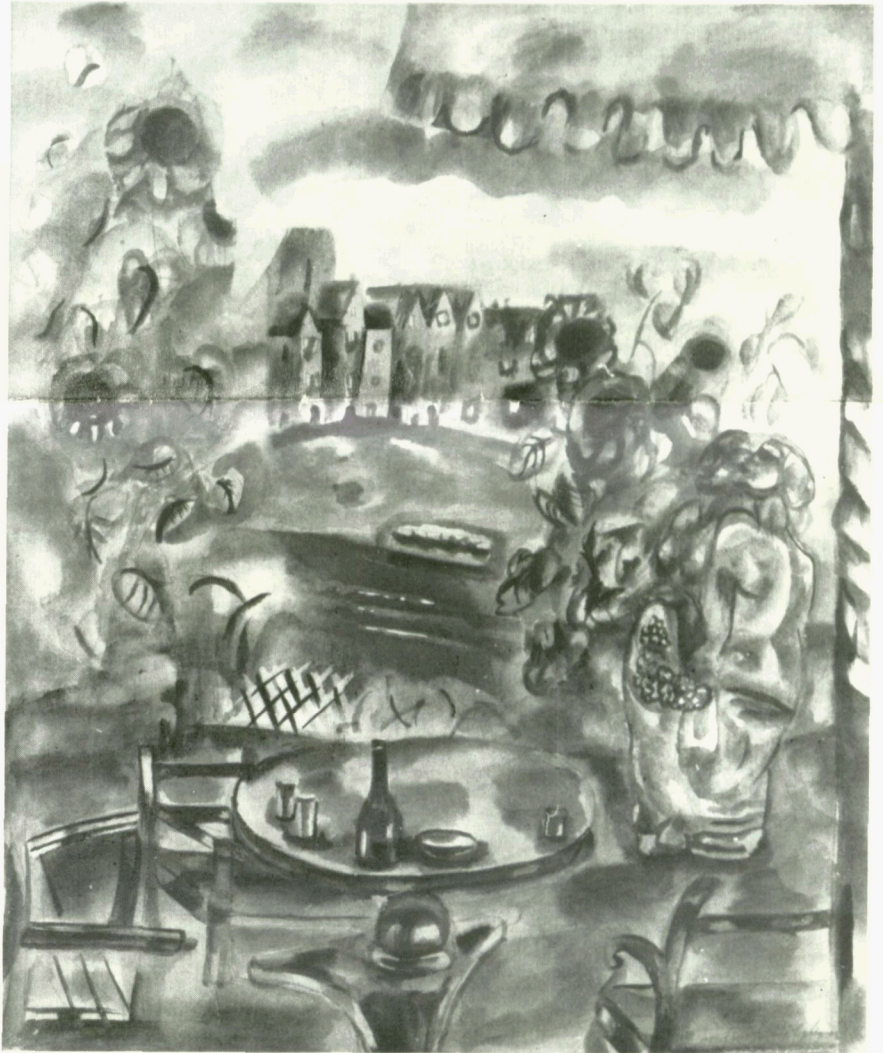
# The Robert McDougall Art Gallery

ISSN 0111-1426

Number 58 July/August 1988

Robert McDougall Art Gallery  
P.O. Box 2626 Christchurch  
Botanic Gardens  
Christchurch 1 Telephone 650-915

•  
•  
**Artists**



*Francis Hodgkins The Pleasure Garden*

## **TRUSTBANK CANTERBURY SUPPORTS "PAPER TREASURES"**

We are pleased to announce that the Gallery's major "Paper Treasures" exhibition will be sponsored by Trustbank Canterbury. Trustbank's involvement with visual arts projects began with the support of the "24 hours in the life of Christchurch" exhibition of photographs by John Cosgrove.

Welcoming Trustbank's involvement in the region's cultural activities, the Gallery's director, John Coley, said that the record numbers of visitors to the gallery in recent years show the widespread community interest in the visual arts. Trustbank's welcome involvement will ensure a high standard of presentation of "Paper Treasures" and that it will be seen by many thousands of Cantabrians.

## **Paper Treasures**

July 26-October 30

Our Paper Treasures are an accumulated wealth of experience.

Often we look out beyond New Zealand for the experience of 'great art' failing sometimes to recognise that we have an accumulated wealth of images, of both national and international importance in our very midst.

Paper Treasures being an exhibition of both national and international artists will bring together work by most of the celebrated masters of western art since the fifteenth century from Durer to Warhol.

It will comprise a selection of some 300 watercolours, drawings and original artist prints selected from the several



thousand in the Gallery's reserve works on paper collection. This collection that started in the 1930's has been developing steadily for more than five decades. Over that time the emphasis may have changed but the scope of the collection has remained constant.

In installation, this exhibition will be presented in six distinctive sequential gallery sections reflecting as closely as possible the dual historical and contemporary character of the works on paper collection.

In gallery space I Historical European prints by such European masters as Durer, Rembrandt, Tiepolo, Piranesi, Goya, Renoir, Picasso, Chagall and others will be shown.

A rather special print included is Paul Cezanne's etching of fellow artist Armand Guillaumin. Cezanne was not a printmaker, and during his lifetime did just five etchings mostly at the urging of others.



Cezanne Guillaumin

In 1873 he spent the summer at Auvers, and shortly after his arrival visited local art enthusiast Dr Gachet who had a studio set up in his house. Other artists soon arrived among them Guillaumin and Pissarro. Together they made use of Gachet's facilities. The portrait of Guillaumin was only Cezanne's second etching, which he drew on the plate from life at Gachet's studio.

The works in gallery space II will include a selection of British historical master prints and drawings of the eighteenth, nineteenth and twentieth centuries.

Among the eighteenth century prints will be the rather unique engraving by William Hogarth, *Paul before Felix Burlesqued*. In 1730/31 William Hogarth introduced a sales practice whereby small engravings were issued as receipts for advance payment for a larger work by the artist. However Hogarth often used these tickets as a



Hogarth Paul before Felix Burlesqued

personal platform for presenting his artistic views and criticism.

This particular print criticises the cultural snobbery at the time which favoured Dutch and Italian artists more than English. Works flooded in from Europe threatening their livelihood.

Hogarth parodies his own painting in this print using it as a vehicle for his personal political stance. The subject of both painting and print was biblical, based on Acts 24:25 Paul pleading his case before Felix, Governor of Judea.

In gallery space III watercolours by British and New Zealand artists will be shown. Included will be works by David Cox, Samuel Prout, Paul Nash, John Gully, Frances Hodgkins, Margaret Stoddart, and many more.

A unique place in this space will be held by *The Pleasure Garden* by Frances Hodgkins perhaps the most controversial artwork in New Zealand's history. Its acquisition for the Robert McDougall Art Gallery in the late 1940's unleashed a stormy public debate that lasted for four years and divided the art community of Canterbury.

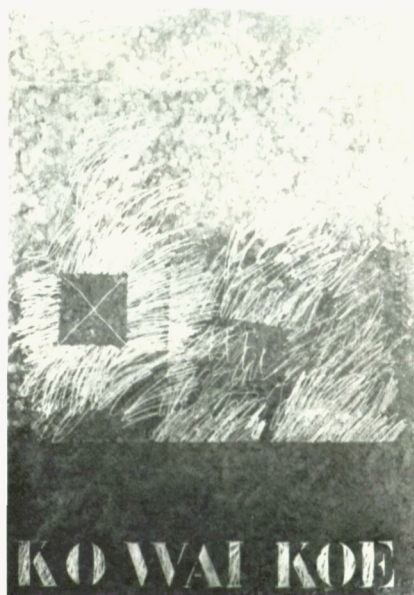
The Historical prints and drawings by New Zealand artists will be shown in Gallery space IV and will include works by Petrus van der Velden, Sydney Thompson, John Weeks, E. Mervyn Taylor and others.

Of local interest will be a rare early pen and ink drawing by colonial New Zealand artist William Howard Holmes (1825-1885). This original drawing *Lyttelton from the water 1852* until recently part of a South Canterbury collection, was one of six later published in London as part of a set of outline engravings entitled 'Canterbury Sketches'.

Among the 32 artists represented in Gallery V, New Zealand Contemporary Drawings and Prints will be Barry Cleavin, Gretchen Albrecht, Jeffrey Harris, and Colin McCahon.

The drawing *Ko Wai Koe (Who are you)* 1977 by Ralph Hotere has a special place in the contemporary N.Z. drawing collection. This work was the winning entry in the 1978 Christchurch Arts Festival International of Drawings. *Ko Wai Koe* is a poetic work which carries words from N.Z. Maori philosophy taken from a poem by the artist's father. It is also a highly emotive work about the people that belong to this land and their attitudes to others.

A selection of 30 contemporary International Prints will occupy the final gallery space VI. All artists represented are recognised internationally as leading figures in contemporary world art. Included will be works by Karel Appel, Fumiaki Fukita, Gabor Peterdi, Richard Serra, Roy de Forrest, Tom Phillips and others.



Hotere Ko Wai Koe



Of some importance is the large 1972 screenprint *Mao Tse Tung* by the recently deceased 'Pop' artist Andy Warhol. Throughout the 1960's and 70's Warhol had the uncanny ability to select images that seemed to sum up the spirit of the time whether it be Marilyn Monroe or Chairman Mao.

During the summer of 1984 the Gallery held an exhibition called 'Artfull' which revealed our complete painting collection.

In a similar way we hope that 'Paper Treasures' whilst it cannot show all, will expose for the first time in some years, the best graphic art both historical and contemporary that we have and that it will justify its title as an accumulated Wealth of Experience.

## Acquisitions

The following works have been recently purchased by the Gallery.

### Leon A. Lhermitte

*Street Scene*

Etching

### Maxime Lalanne

*Paris 1882*

Etching

### Charles Meryon

*L'Abside de Notre Dame de Paris*

Etching

### Clive Humphreys

*Headstrong*

Monoprint

### Margaret Dawson

*Marg. N. L. Persona*

Photograph

### Richard McWhannell

*Holy Holy Holy (Triptych)*

Oil on Canvas (3 panels)

### J. Fitzgerald

*Nelson College*

Etching

### Flora Scales

*In the Blacksmith's Shop*

Pen and Ink

### William Fox

*Franz Josef Glacier*

Watercolour

### Jeffrey Harris

*Two Figures*

Oil on Canvas

### Wilhelmus C. Ruifrok

*O Nga Tupuna*

Silver & Gold pencil/gold ink on paper

### Ronald James McKenzie

(Reprinted 1988 from original plates)

*McKenzie Plate I 'Old University*

*Christchurch New Zealand'*

Etching 14/40

*McKenzie Plate II 'Old University*

*Christchurch New Zealand'*

Etching 8/40

*McKenzie Plate III 'Old University*

*Christchurch New Zealand'*

Etching 10/40

*McKenzie Plate IV 'Old University*

*Christchurch New Zealand'*

Etching 8/40

### Gary Collins

*Shelter 1988*

Acrylic on Canvas

### Alan Pearson

*Forest Murmurs*

Pencil Drawing

*Nude Waiting*

Crayon Drawing

*Leonardo I*

Pencil Drawing

*Self Portrait with Black Eye*

Pencil Drawing

*Stage Working Drawing*

Pencil on Paper

### Donald Peebles

*Circular Motif No 2, 1987*

Acrylic/Oil on Canvas

## Evelyn Margaret Page

1899-1988

The death of Evelyn Page occurred in Wellington on 28 May 1988.

Evelyn Page was one of Canterbury's most talented daughters. With her husband, Frederick Page she contributed a great deal to the cultural life of art communities in Christchurch and Wellington. Her career as an artist began in 1915 and spanned seven decades until 1986 when she was forced to give up painting because of a painful arthritic condition. Evelyn Page was an artist of immense vitality and personality and this was something that she infused in her painting. She emerged to be perhaps New Zealand's leading colourist of her generation and her surviving works attest to the contribution she made.

Born Evelyn Polson in Christchurch in 1899 she studied at Canterbury College School of Art from 1915 until 1922 where she gained some distinction as a student. An accomplished musician, on leaving Art School she seriously considered a professional career in music.

From 1932 until 1936 she was on the staff of Canterbury School of Art. In December 1936 she held her first solo exhibition before departing for Britain.

During this visit away she had her first contact with the modern movement in art which had some influence on her subsequent stylistic direction. On returning to New Zealand in 1938 she married prominent musician Frederick Page. During the 1940's, together at their Governors Bay home, they formed around them a circle of some of the most eminent composers, writers, poets, musicians and artists that this country has produced.

In 1947 they moved to Wellington and during the following years particularly in the 1960's and 70's Evelyn Page made some of her most poetic and colourful works. In 1956 she was part of a N.Z. Cultural Mission to China and in 1968 received a QEII Arts Council travel grant to study at the Kokoschka School in Salzburg.

Evelyn Page was made a fellow of the N.Z. Academy of Fine Arts in 1983 and was the first recipient of the Governor General's Award. In 1987 she received an O.B.E. for her services to art.

In 1986 the gallery mounted as a tribute a travelling exhibition of the work of Evelyn Page called 'Seven Decades' which is currently in the final stage of its tour.

We recognise the loss involved in the passing of this artist.

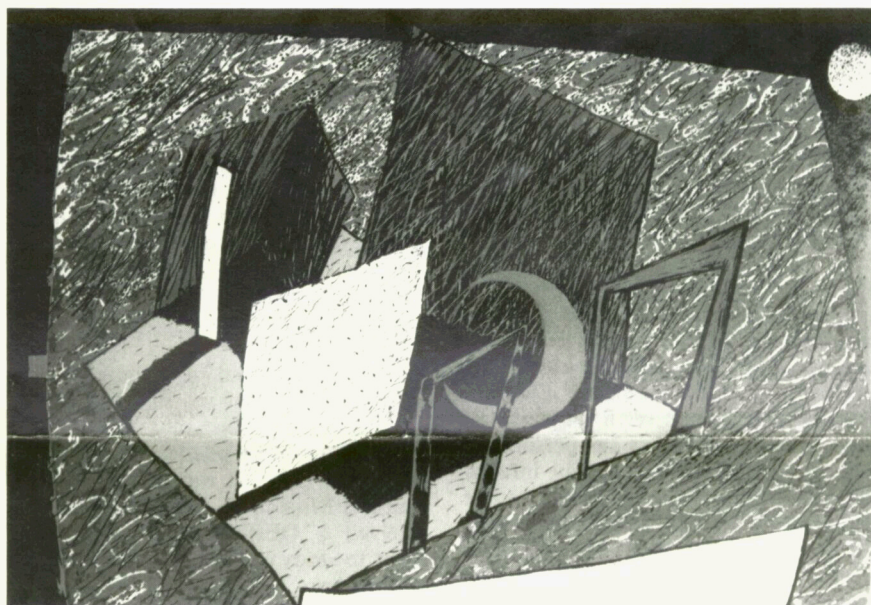
## Coming Events

- July**
- 1 Truth Rules II** until July 31.
  - 2 Saturday Club** 10.30 a.m. — Art Appreciation club for adults.
  - 9 Continuing Club** 10.30 a.m. — Art Appreciation club for adults.
  - 20 Friends Speaker of the Month** 10.30 a.m. Doris Lusk will speak about her painting. Coffee served \$1.50.
  - 20 Opening Function for Paper Treasures** 7.30 p.m. Please use Night Entrance from Rolleston Avenue.
  - 21 Kilmarnock Club** 10.30 a.m. — Gallery club for disabled visitors, all welcome.
  - 27 Wednesday Club** 1.30 p.m. — Art Appreciation club for adults.
  - 29 Volunteers Morning** 10.30 a.m. — Social morning and guided tour for the Gallery's volunteer assistants.
  - 31 Slide Lecture** 3.00 p.m. — Neil Roberts, the curator of Paper Treasures, will speak on The History of Printmaking in N.Z. 1850-1950.
- August 1** **Paper Treasures** until October 30. Selected prints, drawings and watercolours from the Gallery's collection.
- 6 Saturday Club** 10.30 a.m. — Art Appreciation club for adults.
  - 13 Continuing Club** 10.30 a.m. — Art Appreciation club for adults.
  - 17 Friends Speaker of the Month** 10.30 a.m. Pat Unger will speak on "A slide trip behind the Iron Curtain". Coffee served \$1.50.
  - 18 Kilmarnock Club** 10.30 a.m. — Gallery Club for disabled visitors. All welcome.
  - 24 Wednesday Club** 1.30 p.m. — Art Appreciation club for adults.
  - 26 Volunteers Morning** 10.30 a.m. — Social morning and guided tour for the Gallery's volunteer assistants.



## Friends of the Robert McDougall Art Gallery Inc.

President — Ian Miles  
Vice President — Grant Banbury  
Treasurer — Chris Brocket  
Secretary — Frances Adank



*Refuge of the Moon* 1987-88 by Michael Reed. Edition 25 40x56cm.

### Member's Print

MICHAEL REED is the second artist invited to make a limited edition print available for gallery Friends to purchase through the Friends' Print Club.

'*Refuge of the Moon*' 1987-88 by Michael Reed is a limited edition eight colour screenprint of 25 impressions. Each impression is handprinted on Velin Arches Blanc 270gsm. The image size is 40x56cm.

Michael Reed writes of this image: "A whimsical view of the 'heavenly bodies', related to images first developed in early 1987 ('*Celestial Games*') and part of a group of prints and pastel drawings".

For this edition the screenprint, or serigraph process was used. '*Refuge of the Moon*' was "developed from a small black and white drawing into a range of colours, the image is in a constant state of alteration until the final contacting of the 'key' stencil onto the screen. The 'key' stencil consists of a light-sensitive gelatine sheet onto which a photographic film enlargement with directly drawn and painted additions is contacted. This gelatine sheet after processing is bonded onto the silkscreen mesh. The additional eight colour stencils are combinations of cut paper, cut lacquer, handpainting and drawing with stopout solutions directly onto the screen mesh. The final state of the image is a result of ongoing adjustment and accommodation of the nature of the printing process involved, as opposed to a strict reproduction of the original drawing."

'Catch up with this show' a 1985 review by Brett Riley in the Christchurch Star stated: "... , Reed's works have a vibrant surface always animated by gesture. They treat the paper and other materials sensuously and delicately. They pile colours on each other richly. They're physically attractive as well as intelligent objects."

'*Refuge of the Moon*' is one such image. Colours abound ranging from yellow, red, silvery greys, subtle mauves, black with flashes of white, blue and green. This colourful screenprint image will be on view in the gallery foyer from the 1st July.

This edition is made available to the gallery Friends by Michael Reed and may be purchased at a concession price of \$245.00 each. Orders close on August 5th.

To secure an impression of '*Refuge of the Moon*' fill out and return the order form enclosed with this Bulletin. Prints ordered by gallery Friends may be collected from the Gallery or packaged and sent for a charge of \$12.00. Each print purchased is accompanied by documentation relaying relevant information concerning the artist, print and edition. Unsuccessful subscribers will have their money refunded.

If you have a friend or friends who are not members of the Friends and wish to purchase a print suggest that they become members. The Friends

Committee will gladly send out the Bulletin, order form and other information.

Michael Reed was born in 1950. In 1967 he attended the Ilam School of Fine Arts, University of Canterbury graduating in 1969 with a Dip.F.A. Engraving. In 1970 he was co-winner of the A.N.Z. Bank Award for Contemporary N.Z. printmaking. Since then he has exhibited frequently within New Zealand. His work is held in both private and public collections in New Zealand and overseas. The Robert McDougall Art Gallery has acquired several of his works. Michael Reed lives in Christchurch and is a tutor in the Art and Community Studies department at the Christchurch Polytechnic.

### Speaker of the Month

#### April

The exhibition 'Futuresight' aroused a lot of interest in Christchurch. This was shown again at the April meeting of the Friends of the Robert McDougall Art Gallery when Dr John Campbell explained holography to an interested audience of over 60 members. Interference patterns created by a laser reference beam and light reflected by an object were shown to give rise by diffraction to a range of optical effects which tended to change depending on the viewing angle and height. Many practical applications have already been exploited by science and technology, but there appeared to be endless possibilities to create spectacular images of great variety and beauty. A visit to the exhibition was a fitting sequel to this interesting and unusual lecture.

#### May

Don Peebles entertained a capacity audience with a discussion of his work and a slide show, in May. The philosophy of a man "with an analytical turn of mind and the feelings that such a state of mind produces", of one who wishes to avoid "the niceties of design" or worse, the "meaningless charm and empty appeal of things that have become too easy" was outlined with many examples of his ceaseless search into form and structure. After more than 40 years painting, the works slowly become less formalist and more innovative. The large hanging canvases and the perspex-boxed-paper-reliefs verge on the luxurious. Here is the evidence that Don Peebles is now New Zealand's leading innovative non-representational painter.