

Bulletin

THE ROBERT McDOUGALL ART GALLERY

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John Bevan Ford, *Reading the Swell*

Recent Acquisitions

22 September-6 November

This installation will comprise a selection of 50 works recently acquired for the Gallery's collection.

Since the last exhibition of acquisitions held during June/July 1993 a total of 81 works have been added, improving the representation of artists long established in the collection and including others that are new.

Among the new artists is John Bevan Ford who is now represented in the collection by two pigmented ink drawings; *Reading the Swell* and *Sporing's View of Motuaroa, Bay of Islands*. Both have symbolic significance and are from Ford's *Nga Tobunga Waka* series which is concerned in its imagery with Polynesian navigators and navigation.

The drawing *Reading the Swell* focuses on the swell patterns of the ocean which were used in ancient times to determine proximity to unseen land. Ford alludes in this work to storms which disrupt the surface pattern of the ocean forcing navigators to read beneath the surface.

This process and skill is symbolised by the red tailed bird (Amokura) which is shown closely interwoven with the cloak (kahu).

The cloak has been a reoccurring image in this series of drawings and is the dominant element of *Sporing's View of Motuaroa, Bay of Islands*. This was one of the drawings made following Ford's study of Maori collections in London museums during 1987. To him a cloak is made from materials symbolic of the land. He has said of this 'When you place a cloak over the land you are talking of the mana of the people and the land'.

The purchase, in April 1993, of a painting by Petrus Van der Velden titled *Gathering Beet, Rynsburg* has advanced a new dimension of this artist's representation in the historical painting collection.

To date the gallery has not held a major Van der Velden work that depicts labour, a subject with which Van der Velden, like other nineteenth century Dutch realists, was concerned. The figures gathering beet are villagers of the rural village of Rynsburg which is seen in the background. Rynsburg, or Rijnsburg as it is known today, is close to Leiden in Holland only a few kilometres south east of Noordwijk-Binnen where Van

Director: John Coley, Senior Curator: Neil Roberts, Administration: Zena Cooper, Jenny Barber, Pamela Jarman, Art Annex Curator: Elizabeth Caldwell, Art Annex Supervisor: Simon Mulligan, Conservator: Lynn Campbell, Custodian: Harry Ipenberg, Education: Ann Betts, Judith Hoult, Exhibitions: Spencer Pullon, Gary Collins, Information and Shop: Merilynne Evans, Alexandra Ott, Maintenance: Denise Paulger, Registrar: Anna Crighton, Technician: Martin Young, Weekend Custodians: Merilynne Evans, Susan Leckie, Justine McLisky, John Mottram, Tony Webster, Gregory Cornelius and Gwen Searle.

Christchurch City Council



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Botanic Gardens Christchurch

der Velden lived from August 1888 until April of 1890. This village featured in a number of drawings and other works made by him prior to coming to New Zealand including a small watercolour study titled *Winter in Holland* presented to the gallery in 1960 by Mrs Richard Fell.

Among the more notable recent gifts to the gallery has been a set of 20 lithographs by the French artist Jean Rustin presented by Edward Lucie Smith following his 1993 visit to New Zealand. These were originally made to illustrate poems by the French poet and philosopher Bernard Noel but were not eventually published.

The gallery also received *The Breton Fishermen* and *The Balcony* by Sydney Lough Thompson, gifted by Mr H. J. L. and Mrs B. G. Harris. The latter painting dates from the mid 1920's and includes a view from Thompson's studio Le Digue which stood near the entrance to Concarneau harbour.

In 1993 the gallery collection also benefited from the estates of Miss Kathleen Hutton, for many years a loyal gallery supporter, and Professor Peter Hadland Davis of Edinburgh. The Hutton bequest included the acquisition of a small woodland painting attributed to Meindert Hobbema which was originally purchased at Christies in London in 1909 by Mr David E. Hutton.

Professor P. H. Davis left in his will the option to purchase several works by Frances Hodgkins. Two watercolours were eventually chosen as they would improve Frances Hodgkins' watercolour representation in the collection. The two works were *Girls Paddling* and *Still Life with a Red Jug*. The purchase was subsidised with a grant from the National Art Collections Fund in London.

The watercolour *Girls Paddling* is thought to have been painted during July or August 1915 when Frances Hodgkins had a number of pupils painting with her at a small cove

near St Ives. On 16 August 1915 she wrote to her mother in New Zealand; '*How delightful it is, so tantalising to be within the sight of so many beautiful things to paint, rocks, pools, skies, paddling children and bits of coast*'. The 'bits of coast' were a problem in this location as she was challenged by a policeman, who on several occasions, threatened to confiscate her paintings, as painting the coastline was in breach of national wartime security. The other watercolour *Still Life with Red Jug* was painted around 1930 during a less traumatic period of her life when she was experimenting with different approaches to still life.

Other selected works included in **Recent Acquisitions** are by Michael Smither, Ross Ritchie, Paul Jackson, W. A. Sutton, Barry Cleaven, Bianca van Rangelrooy, Sylvia Siddell, Denise Copland, Jenny Dolezel, Simon Endres and Don Peebles.

Art Annex

Studio

14 October-20 November

Studio is an exhibition in the Annex that will focus on recent work 'straight from the studios' of ten Christchurch artists.

Public art institutions, even contemporary spaces like the Annex, schedule their exhibitions up to two years in advance limiting the opportunities to present truly current work. **Studio** will offer the most recent work of the participating artists reflecting their present aims and stylistic developments. A diverse cross section of Christchurch's art community is represented including both emergent and established practitioners, with media that ranges from painting and sculpture to printmaking and photography.

Studio features work by: Stephen Clarke, Belinda Drum, Stephen Gleeson, Rachel Harré, John Hurrell, Marian Maguire, Don Peebles, Séraphine Pick, Jude Rae and Francis Toohey.



The studio of Francis Toohey

Remembering Tom Taylor

Apart from a few years schooling at St Kevin's in Oamaru, two years war time service in the Royal New Zealand Navy and a few months studying in Italy and Melbourne at various times, Tom Taylor's 69 years were spent in Christchurch. This background could perhaps have resulted in a conservative outlook far removed from the bubbling cauldrons of the international avant garde, but when he died in July, Christchurch lost an ardent, articulate and influential champion of contemporary art.

During his lengthy tenure as Head of Sculpture at the Canterbury University School of Fine Art, Tom Taylor's rigorous teaching produced an exceptional number

of sculptors who gained national and international prominence, among them Stephen Furlonger, John Panting, Carl Sydow, Rosemary Johnson, Chris Booth, Neil Dawson, Matt Pine, Rodney Newton-Broad, Bing Dawe, Philip Price, Boyd Webb, Pauline Rhodes and Bronwyn Taylor. The history of New Zealand sculpture over the last three decades has largely been that of Tom Taylor's students. His challenging courses and personal magnetism attracted good pupils. He was a demanding teacher, expecting commitment and high performance. He could be hard on those who he thought were not measuring up and there were a few for whom the Taylor close contact, total immersion style of teaching was something they wanted to put behind them after graduation, some

denying his influence in their subsequent successes.

But the evidence of the long string of eminent, dedicated, totally professional sculptors practising in New Zealand and abroad today is testimony to his influence. He himself would never discuss any of his past students in anything but positive terms.

Tom Taylor was exceptionally clever. He matriculated at the remarkably early age of fourteen and a half, a record at the time. His quickness of mind could leave slower thinkers lurching behind him, a cause of resentment among some who came into contact with him. At times his impatience would call forth a woundingly critical comment but most of the time he exercised a totally compelling charm. He was



Tom Taylor at a gallery opening in 1977

complex, often troubled, gifted, dedicated as a teacher and occasionally careless of his relationships but his wit, intelligence and warm affection for his friends made him a stimulating companion and won him a spectrum of friends not only in the world of visual arts, but in the theatre where he enjoyed success as a set designer and in

architecture which he studied in the forties, designing a number of stylish, attractive and practical houses.

Tom Taylor carried out many commissions for architectural sculpture. His work embraced formal abstraction and realistic portraiture, examples among the latter being fine heads of Dame Ngaio Marsh, an early mentor, and William Sutton, a close friend.

He was a member of the Christchurch Group and served on the Queen Elizabeth II Arts Council in a number of advisory roles. He gave his support willingly to many artistic ventures. In the sixties he played an important part in the success of the 20/20 Vision Group of artists, designers and sculptors which presented several ground breaking exhibitions. With his partner Julé Einhorn, he established the Ginko Gallery and Print Workshop. He was a member of the Arts Centre Trust Board, continuing his contact with the buildings which, as the old University Campus, he had known as a student and lecturer. He was also president of the Sculptors and Artists Group and supported the founding of the South Island Art Projects organisation.

His enduring contribution, however, is that of teacher. In stretching the boundaries of sculptural practice in the region, he sought out and welcomed the innovative, the unexpected and the challenging, encouraging his students to expand their understanding while requiring them to be their own most severe critics. The tough

mindful professionalism of his many successful protégés is a legacy of his teaching.

He is survived by his partner Julé Einhorn, an earlier partner Joan Livingstone, his wife Paddy and their three children.

At his funeral, crowded with friends, eulogies were delivered by the Chair of the Faculty of Fine Arts, Ted Bracey, the painter Don Peebles and this writer.

Later, what was termed 'a wake' was held at the sculpture department of the art school honouring Tom Taylor's Irish descent and his years heading the department. On this occasion, three persons present, taking the opportunity provided by the inability of the subject to respond, pronounced critically on Tom Taylor's personal relationships and qualities in the tones of unctuous political correctness which set some present day art academics alongside the most narrow and puritanical of 19th century religious moralists. While some observers noted that the speakers seemed more interested in seeking favour in the eyes of the youths and maidens comprising the present sculpture class than acknowledging the very human, fallible, brilliant, lively person they had gathered to remember, a more cynical onlooker summarised the comments as 'young dogs marking on the old dog's territory'.

Tom Taylor would have been greatly amused by this description.

John Coley

Travel Study Opportunities

Tour to the Renoir Exhibition—Sydney

17-20 November

By arrangement between the gallery and House of Travel, John Coley is to escort a party to view the Renoir exhibition of sixty works by the great Impressionist painter opening at the Art Gallery of New South Wales in early November. The exhibition emphasises the diversity of Renoir's work from the period of his key role in the Impressionist group in the 1870's to the time of his death in 1919.

The \$999 (share twin) cost includes return airfares, return airport transport, entrance to the Renoir exhibition from 17-20 November, three nights share twin accommodation, Renoir souvenir catalogue, a pre-visit Renoir lecture, services of a tour escort and visits to Sydney dealer galleries. Also an opportunity for Christmas shopping in Sydney.

Interested readers should book now through their nearest House of Travel.

Tour to The Queen's Pictures — Wellington

10 December

In partnership with the House of Travel the McDougall is organising a party to

travel to Wellington to see 'The Queen's Pictures : Old Masters From the Royal Collection'. This exhibition involves works which usually hang on the walls of Buckingham Palace, Sir James' Palace, Windsor Castle and Hampton Court and many have not been seen by the public before. But now thirty works, which include fine examples from the masters, scenes of royal occasions and historical characters have royal approval to go on exhibition in New Zealand, Australia and Canada. In New Zealand they will only be on display at the National Gallery Wellington from 15 October to 23 January 1995.

The McDougall Gallery day tour is being organised in conjunction with the House of Travel and scheduled for Saturday 10 December. For the tour participants, and others planning to go to Wellington for the exhibition, we are also organising two special study sessions with our Education Officer Ann Betts. These will help extend your understanding of the artists and the works on display and thus get the most from the visit to the exhibition. At this stage we plan to have the study sessions on two Friday evenings on 25 November and 2 December.

Those interested in further information, or in places in the special tour party to **The**

Queen's Pictures, and for the two study sessions, are invited to phone Ann Betts at the Gallery 365 0915.

Staff Changes

The McDougall staff room is always a busy place but over recent months we have seen a number of 'comings and goings' as temporary and part-time staff join and leave our ranks.

Nick Cowie on a Promotions Project during the summer left us in June for a position at the Mount Cook Line, and we also said a reluctant goodbye to Paul Clark who has done sterling work on a conservation and matting project.

Karin Van Roosmalen was also a sad loss as she finished her education project with us in September to take a permanent Waikato Art and History Museum position as their Public Programmes Officer.

Joining us, however, are Pamela Jarman as our part time administration assistant, Amanda Gregan who will be with us for a while in the summer programmes promotion project, and Claire Regnault and Ben Whyman who are assisting in the Annex.

To all these past and present staff we say welcome and a sincere thank you.



Nigel Brown, Surviving History

Recent Acquisitions

The following works have been presented or purchased for the collection:

John Bevan Ford

Reading the Swell

Drawing

Sporing's View of Motuaroa

Ink Drawing

Joan Ivory Dukes

Natasha, wife of Rudolf Gopas, 1949

Pencil Drawing

Presented by Neil Roberts, 1994

Nigel Brown

Silent Blast, 1983

Lithograph 5/10

Park, 1984

Lithograph 10/10

Presented by the artist, 1994

Joan Ivory Dukes

Untitled

Watercolour

S. Packham, 1920

Ink

Norman Griffiths

Pencil

Bequeathed by the artist, 1994

Kees Bruin

Elizabeth & Goldfinch

Oil on Canvas

Pat Unger

Affix Here

Acrylic on Paper

Ross Ritchie

Sale of Stations I, 1993

Oil on Canvas

Nigel Brown

Surviving History, 1993

Oil on Board

Paul Jackson

Ika Whakaotonga: Memoria to Kapiti, 1992

Oil on Linen Canvas

Hobbema Meindert (follower of)

Untitled (A wooded landscape with peasants on a path and an angler at a stream)

Oil on Wood Panel

Kathleen Stuart Hutton Bequest, 1994



Petrus Van der Velden, Gathering Beet, Rynsburg

Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133
Vice-President—Mark Stocker 365 3895
Treasurer—Robin Hogg 365 4646
Secretary—Anne Watt 379 4055



LocArt Visit to Gary Arthur

A small group of Friends visited Gary Arthur's studio in July. Gary explained both the technical processes and the marketing of his elegantly witty works; his outlets include galleries such as the CSA and the Alternative Furniture exhibition. Tourists from overseas think nothing of buying his larger pieces and of course he is also highly popular among New Zealanders. He dries out his wood over a period of several months in a solar-fired kiln, and likes to work in red beech, Tasmanian blackwood, macrocarpa, rimu, elm and walnut. Among his diverse works, Friends admired a pre-molar glass-topped table made for a dental surgery, a bedhead with a dolphin, seats with hands (a favourite motif) and wall-sculptures and screens.

Stained Glass Window Restorations

Those who attended last year's Friends' Christmas party will no doubt remember the display of Victorian stained glass windows from the long-destroyed Barbadoes Street Cemetery Chapel. Thanks to your generosity, these were expertly restored by Graham Stewart of Rangiora. Graham tells us that work is underway on further restorations, and is delighted to invite Friends to his studio as one of the attractions of the Spring Trip to North Canterbury. One of the windows, *The Ascension*, will be subsequently on display at the exhibition **Good Works**, opening at the McDougall in late November.

Polytechnic Scholarship Fund

The Committee is heartened by the generous donations made by our members to the Polytechnic Scholarship Fund, supporting the work of talented students and complementing the existing Friends' Scholarship linked to the University of Canterbury. Further donations are extremely welcome!

Speaker of the Month

These functions take place on the third Wednesday of each month, commencing at 10.30am with the serving of tea and coffee. The charge is \$1.50 for members, \$2.50 for non-members.

October: On 19 October the North Canterbury sculptor, Judy McIntosh Wilson, will give an illustrated talk about her work, which has been exhibited in the Krakamarken Sculpture Park in Denmark, and about her installation **Tall Poppies** currently on show at the McDougall.

November: On 16 November, Neil Roberts, Senior Curator, Robert McDougall Art Gallery, will talk on the major summer exhibition which he is curating, **'Good Works'**.

Speaker of the Month:

Professor Alan Shapiro

Professor Alan Shapiro made a welcome first appearance in his July talk, 'Greek Vase Painting and the Art of Narrative'. Recently appointed to the Chair in Classics at the University of Canterbury, Alan was particularly attracted to the Department by the remarkable Logie Collection of Greek vases. In his talk, Alan provided cogent, scholarly insight into the iconography (subject matter) of ancient vase paintings. How should they be interpreted? As he explained, even with some famous vases there is no easy answer. Alan also said that the Logie Collection has recently purchased two important Greek vases, which are due to be exhibited at the McDougall next year.

Artwatch

Japanese Bridges by Monet will be shown at 11am on Sunday, 30 October at the McDougall.



LocArt visit to Gary Arthur's Studio in July

Speaker of the Month:

John Coley

So popular a drawcard was John Coley as August's 'Speaker of the Month' that several unfortunate Friends and guests could not be accommodated (one of whom was Fay Coley!). The theme was 'An Artist's Tour: Rome to Venice' which John conducted in April and May. Thanks to Penny Jackson's scheduling, excellent Italian guiding, competitive costing and, though he didn't say it, the most professional and affable of tour leaders, the party had a splendid time. Among the places visited were Arezzo, Siena, Monterchi, Florence, Pisa and Padua. Highlights included the restorations of the Sistine Chapel and the works of Piero della Francesca. During the trip John lent expertise in watercolour and sketching techniques. Several members of the party rose to the challenge of sketching scenes at lightning pace, with John's encouragement. This tour will surely be the first of several—and who better than John Coley to lead them?

Friends' Spring Trip to North Canterbury, 5 November

Please see the enclosed flyer for full details of this trip. It will include visits to the studios of John Coley and Graham Stewart and lunch at the vineyard of the artist Michael Eaton. For further information ring the answerphone on 379 4055.

LocArt Visit in November

On Wednesday, 30 November, Jonathan Mane-Wheoki, Senior Lecturer in Art History, will show a maximum of 25 Friends a selection of contemporary art from the University of Canterbury collection. Please meet June Goldstein at 1.50pm in the foyer of the School of Fine Arts, University of Canterbury. To book (or cancel), ring the answerphone on 379 4055.

New Members

Damian Bell
Louise Daly
Geoffrey Hitchcock
Louise Hsu
Vanna Limic
Mr J. J. Lochhead
Dr & Mrs C. P. Martin
Laura Martin
Linda H. Simpson
J. M. Turrell
Hal Wauchop



Friends enjoying the local tour with Sir Miles Warren in June

Making Lectures More Effective

Our underfunded Gallery means that it is impossible, both visually and acoustically, for lecturers to perform in proper conditions. Two years ago, however, we purchased a microphone for the McDougall

and this has now been supplemented by our purchase of a Manfrotto/Shipleys projector stand. This enables the projector to be raised or lowered to suit the available wall space in the galleries, thereby avoiding tilting it and risking malfunction.

Coming Events

October

- 1 **Chihuly Contemporary American Glass** - until 13 November
Tall Poppies - until 6 November
Recent Acquisitions - until 6 November
- 1 Saturday Club 10.30am
- 2 *Spring Sounds at the McDougall.* Afternoon concert - A String Quartet 4pm
- 4 *Spring Sounds at the McDougall* - The Hagley Singers - concert of choral music 10.30am
- 5 **Wednesday Club 10.30am**
Eye Spy - basic art appreciation course begins 1.30pm. Enrolments essential
- 7 Friday Club 10.30am
Eye Spy - basic art appreciation course begins. 10.30am. Enrolments essential
- 8 Saturday 2 Club 10.30am
- 9 *Springs Sounds at the McDougall* - Christchurch Polytechnic Jazz School Quartet - 4pm
- 11 *Spring Sounds at the McDougall* - The Hagley Singers 10.30am
- 14 **Studio** opens at the Annex - until 20 November
- 16 *Spring Sounds at the McDougall* - CSM Junior Choir 4pm
- 19 **Friends Speaker of the Month** - Judy McIntosh Wilson, the North Canterbury sculptor 10.30am

- 20 Kilmarnock Club 10.30am
- 30 Artwatch Japanese Bridges by Monet 11am

November

- 1 **Chihuly Contemporary American Glass** - until 13 November
Tall Poppies - until 6 November
Recent Acquisitions - until 6 November
Studio at the Annex - until 20 November
- 2 Wednesday Club 10.30am
- 4 Friday Club 10.30am
- 5 **Friends Spring Trip** to North Canterbury
- 5 Saturday Club 10.30am
- 12 Saturday 2 Club 10.30am
- 16 **Speaker of the Month** - Neil Roberts 10.30am on **Good Works**, the summer exhibition
- 17 Kilmarnock Club 10.30am
- 25 **Child's Play** opens at the Annex - until 15 Jan
- 25 Study session - The Queen's Pictures 7pm
- 29 **Good Works** opens and continues until 29 January
- 30 **LocArt**: Jonathon Mane-Wheoki will discuss the University of Canterbury School of Fine Arts collection 1.50pm