

# Bulletin



THE ROBERT McDOUGALL ART GALLERY

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*Toi Toi Hinetauhara, Elizabeth Kelly.*

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Christchurch City Council



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## Views of Maori

16 December - 21 January 1996

The representation of Maori in New Zealand art by non-Maori artists has a history as long as European presence in this country. However the interest in Maori subjects was often more heavily focussed in certain decades than others.

Throughout the nineteenth century artists painted Maori life, or placed Maori as an exotic interest feature in the landscape, and it was not until the closing years of

that century that the seriousness of interest intensified. This even led to a degree of specialisation on the part of certain artists, Charles F Goldie being the principal example.

The 1890s and 1900s in particular saw artists who followed the 'Vanishing race theory.' They desperately worked to capture the likenesses of older members of the Maori community. Often the world that was represented as 'real' was in fact not so, and they had limited concern for ethnographic accuracy. Frequently what they painted or drew was romanticised

and modified to fit the well-trodden path of the European academic art tradition.

There were of course, artists who were an exception to this tendency, but they were largely in the minority. By the 1930s, despite an increased national awareness and a keenness to search for New Zealand identity, things Maori, often became just decorative accessories to modern life subjects. This was particularly apparent in portraiture where the depiction of Maori was accurate but did not reveal an understanding of the culture from which the sitters came.

## Sculpture in the Gardens 1995

6 December - 12 May 1996

Once again the Gallery, in collaboration with the Christchurch Botanic Gardens, is organising a public display of contemporary sculpture in an outdoor venue. This year the project involves four New Zealand sculptors who will all be using stone as their major material. Participating this year will be Judy McIntosh Wilson, Bronwyn Taylor, Pauline Rhodes and Chris Booth.

The Northland artist, Chris Booth will be importing a large slab of crystalline sandstone. Using a flexible stainless steel cable, he will thread smaller stones from Birdlings Flat and Rakaia into a helix structure which carries a tribute to the nikau. Gallery visitors will recall his slender *South Island Rock Columns* in the Gallery Centre Court in 1989, and again he works his own magic making the rocks hang in space, defying our usual concept of what stone can do.

Christchurch sculptor Pauline Rhodes will be installing *Moonstone Spiral* at the far end of the archery lawn linking earth, vegetation and sky. The spiral is seen as a positive energising form, both opening out from the centre, and embracing surrounding energies, pulling them inwards. Made with rounded forms of Oamaru stone *Moonstone Spiral* will temporarily take possession of the space with a shape that is timeless and universal and found in the cosmic and microcosmic systems of growth and movement.

A similar theme will be found in Judy McIntosh Wilson's installation *Outside Inside* which will be installed on the pine mound near the Gallery. Making local reference to the ancient circle sites in Europe, this new work will use a black basalt stone from the Woodstock, Burnt Hill region near Oxford. Some of the stone

It was not until the 1950s that confused messages of Maori depiction began to be modified as more artists started researching Maori culture before commencing a work.

Some, like Russell Clark, spent time staying in Maori communities to gain a better understanding. Such changes in attitude on the part of artists has resulted in recent decades in representations of Maori with less affectation.

This exhibition is largely from the gallery's collections augmented by loan works from private and other sources. It comprises

faces will be left with their natural weathered brown grey exterior, others will be cut and polished to a smooth face as though worn by years of contact as people sat amongst them or touched their surfaces. In all aspects, this is a piece which the artist intends will relate to, and draw on, the unique characteristics of this impressive site. It will also be making reference to the processes of decay, change, growth and the circular movement of the seasons, of day and night, of the sun and the earth, and of the cycle of life.

The fourth sculptor this year is Bronwyn Taylor who will be using Charteris Bay stone from the old quarry at the Orton Bradley estate. This ancient sandstone was laid down well before the formation of the Lyttelton and Akaroa volcanoes and has a highly distinctive structure. Fractured into regular geometric blocks its outer surface has a thick iron coloured skin due to years of chemical reaction to quietly seeping rainwater passing along the natural joint lines through the mass. But inside a completely different surface is exposed. The delicately coloured layers of sand which initially formed the stone are still visible. Bronwyn Taylor will be working with these inner and outer features of the stone, with the play between organic and geometric and with the ideas of inner and outer in her *Charteris Bay Formation* which will be installed on the lawn at the end of the perennial beds and just outside the rose garden.

Set within the amazing open spaces and plantings of the Botanic Gardens this combination of talent will make *Sculpture in the Gardens 1995* a fascinating and evocative exhibition. Through it the public will be challenged and fascinated to see how traditional stone is being used by a group of innovative and stylish New Zealand sculptors, who are also making their distinctive mark on the international scene.

mostly portraiture in a variety of media but does also extend to some works concerned with the broader aspects of Maori life. The artists represented include; Charles D Barraud, Gustavus von Tempsky, Wilhelm Dittmer, Gottfried Lindauer, Charles F Goldie, Frank Wright, George W Baker, William Menzies Gibb, Robert F Proctor, Sydney Lough Thompson, Harry Linley Richardson, A Elizabeth Kelly, Russell Clark, Olivia Spencer Bower, Ivy Copeland, E Mervyn Taylor and William A Sutton.



*Sculpture in the Gardens 1993, Neil Dawson's Chairs.*

## Summer Hours

The Gallery is now open from 10am to 5.30pm each day until the end of Easter 1996

## Gallery Shop

Christmas is very close now and the Gallery Shop has a huge range of books, cards, calendars, puzzles, CD calendars and prints for sale. There are also packs of the Friend's cards printed with a Christmas message. These sell to Friends for \$8.50.

Don't forget to ask for your Friend's discount when purchasing from the shop.

# Art Annex

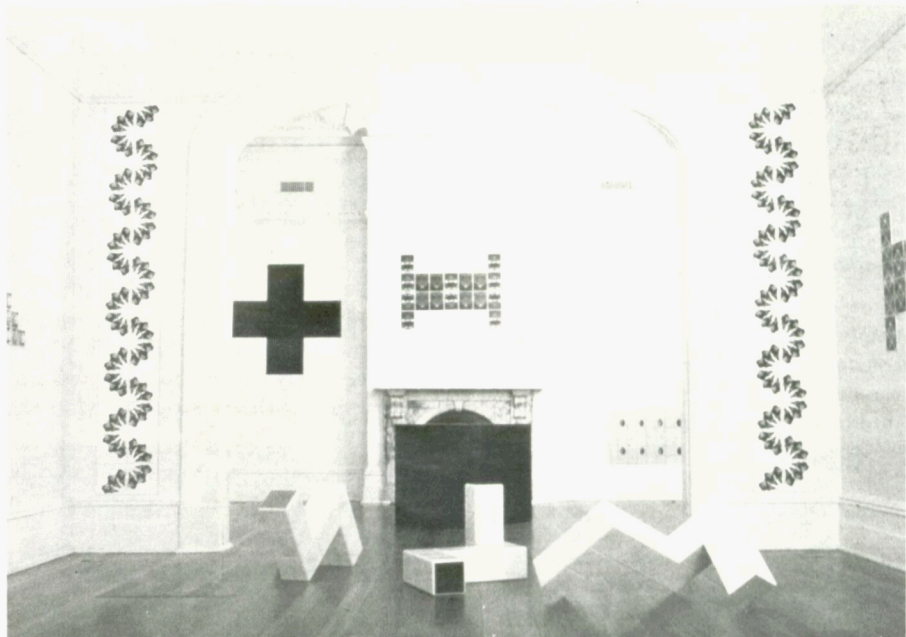
## Prototypes

15 December - 14 January

Examining ideas about 'art' and 'craft', economics and aesthetics, and particularly between the 'original' and the 'reproduction', this exhibition presents a delightful jungle of juxtapositions. It offers a challenging hybridisation of opposites by thirteen contemporary Australian and New Zealand artists.

**Prototypes** also opens a window on our Tasmanian neighbours represented by the artists: Annalea Beattie, Andrew Simmonds, Sandra Bridie, Kate Daw, Avril Martinelli, Chris White, Linda Judge and John Martin. There is also a strong body of New Zealand artists: Richard Reddaway, Julian Holcroft, Simon Morris and Barnard McIntyre with the Christchurch artist Grant Takle as a local representative.

Using computer graphics and transfer prints, the artistic endeavours of these artists are given new forms in these industrially manufactured tiles. In doing this the works combine an art historical



*Installation view of Prototypes at the Linden Gallery, Melbourne.*

value with a functional medium. The artists have responded diversely to the challenge, with Chris White developing his interest in optical illusion and Reddaway creating a photo-montage of his own body. The connections with architecture, sculptural relief, painting and decorative design locate these works within the frameworks established by William Morris and the Arts

and Crafts Movement, Pop Art and the "Ready-mades."

The tiles are also something of bourgeois icons. They are designed by an individual artist as a limited edition but have the potential to be multiplied and consumed by the mass market. Are these tiles designed for bedroom floors or for gallery walls? **Prototypes** leaves you to decide.

## Friends Membership

Sally Bridgeman  
Sue Jennings  
Mrs L J Law  
Craig McNeill  
Julie Nagel  
Mrs Lesley Nesbit (Life)  
Tony Preston  
Marion Rolleston  
Nicki Stevens

## LocArt Visit in February 1996

On Saturday 3 February Tony Downes and Sam Beveridge will share, with a maximum of 30 Friends, their Japanese-style garden and collection of woodblock prints. Please meet June Goldstein at 1.50 pm. outside 60 Ely Street.

To book, or cancel, please leave a message on the answerphone 379 4055

## Coming Events

### December

1. **Bob Marley: An exhibition** - until 21 January.  
5 X 3 - until 21 January.  
Works from the permanent collection - until 4 February.
1. **Friday Club**. 10.30am. An art appreciation club meeting.
2. **Saturday 1 Club**. 10.30am. An art appreciation club meeting.  
**Children's Club** 1.30pm. The active art programme meeting.
- 3 **Concert**. The Hagley Singers Christmas Concert. 11am.
- 6 **Sculpture in the Gardens 1995** - until 12 May.  
**Wednesday 1 Club** 10.30am.  
An art appreciation club meeting.  
**Wednesday 2 Club** 1.30pm. An art appreciation club meeting.
- 9 **Saturday 2 Club** 10.30am. An art appreciation club meeting.
- 10 **Rock art workshop for children**, 2pm at the Gallery main entrance.
- 15 **Prototypes** - at the Annex until 14 January.
- 16 **Views of Maori** until 21 January.

17 **Floortalk**. A visit to and discussion of the installations in **Sculpture in the Gardens 1995**, with a member of the Gallery staff. 11am. Please meet at the Gallery main entrance.

25 **A Merry Christmas to you all**. The Gallery will be closed all day today.

### January

- 1 **Bob Marley: An exhibition** - until 21 January.  
5 X 3 - until 21 January.  
Works from the permanent collection - until 4 February.  
**Prototypes** - at the Annex - until 14 January.  
**Views of Maori** - until 21 January.
- 7 **Concert**. I + I Reggae Band, 3pm.
- 14 **The Reluctant Dragon** theatre for children 11. am. performed by the Court Jesters. Please meet at the Gallery main entrance.
- 21 **The Reluctant Dragon** theatre for children 11 am. performed by the Court Jesters. Please meet at the Gallery main entrance.
- 28 **Floortalk**. Bronwyn Taylor will discuss her installation in **Sculpture in Gardens**. 11am. Please meet at the Gallery main entrance

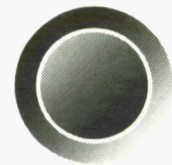
# Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133

Vice-President—Mark Stocker 365 3895

Treasurer—Helen-Mary Black 332 7290

Secretary—Ann Watt 379 4055



## Christmas Greetings

The Committee wish all Friends and their families the warmest compliments of the season. We hope that you will turn out in force for our annual Christmas party at the McDougall on Sunday 10 December at 5.30pm.

## 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.

The next programme will commence on 21 February. Details later.

## Recent Speakers of the Month

### Ros Bell - September

In September, Ros Bell, Curator of the Logie Collection at the University of Canterbury, talked to Friends on the theme of the "Mother City and Colony" exhibition she played a central part in curating. Ros stressed the historical functions of the thirteen Greek and South Italian vases on display. "Who were they made for, and what were they used for?", asked Ros, and in her intelligent and lively style, went on to answer these questions, oblivious to the earthquake that struck while she was in full flight!

It was a fine lecture to accompany a fine exhibition and it represented at its best the collaboration between "Town" in the form of the McDougall and "Gown" represented by the Classics Department of the University and the Logie Collection.

### Mark Stocker - October

Dr Mark Stocker of the Art History Department, University of Canterbury presented a lecture with the irresistible title of "Everything you always wanted to know about Picasso, but were afraid to ask". Pablo Picasso, he suggested, still held the status of the unavoidable genius of 20th century art, whose paintings and sculptures were reflected in the work of other artists the world over, from Francis Bacon to Colin McCahon.

Mark suggested that one of the major areas of confusion, or even revulsion, over Picasso's work was our unwillingness to accept and understand the degree of savage misogynist sexism which underpins many

of his works. However, even in these darker moods it was suggested that Picasso cannot, and should not, be ignored nor suppressed. His astonishing visual skills and seemingly endless inventiveness still give us considerable scope for admiring his genius.

A fascinating, entertaining and intensely thought-provoking morning which delighted all.

## Friends' Spring Trip

An excellent time was had by the Friends on their Spring Trip in mid-October. Morning tea was served at Rosemary Perry's residence, where the art collection and Rosemary's own pottery was a feast for the eyes. The only disappointment was that the rain prevented us from seeing her garden. After admiring the superb

Arts and Crafts collaboration of the architect Cecil Wood and the carver Frederick Gurnsey at St Paul's Church, Tai Tapu, we went on to the next artist, Jan Chaffey. Jan paints "homespun" yet highly impressive semi-abstract works, incorporating flax motifs taken from her garden. Lunch was at Otahuhu, good food in good surroundings and by now in glorious sunshine.

This put us in the right mood for the visit to the painter Ann Fountain. Ann draws extensively on religious imagery and her works certainly establish her commitment and deeply-held convictions. Dick Lucas, a member of the Friends' Committee, then showed us a selection of paintings and sculptures from the Lincoln University Collection. Finally, the visit to the Halswell Pottery Group led to many purchases being made by a by-now thoroughly satisfied busload of Friends!

## September LocArt visit to Vivienne Mountfort

A few hours' visit confronting 21 years of an artist's work cannot be contracted into much more than a superficial report. However, it was this glimpse that stimulated those fortunate enough to enjoy Vivienne's hospitality on our September visit. To see the large, wood-backed felt, wool and paper structures assembled on the kauri kitchen table in such a homely atmosphere could only lead us to admire the imagination and talent of this Kiwi do-it-yourselfer. We saw the latest and last in the "Skyscraper" series, a damning view of the glass jungle, with forests decimated to satisfy greed and the outcome being a human zoo. The final piece links with the ideas of Fritz Hundertwasser and includes a jigsaw meshed into 'people friendly' configurations.

Vivienne's art reflects her belief that events, people and the earth's organism are interrelated and demonstrates this in her "Mandala" series. Vivienne's skills also include bookbinding, paper-making and woodwork and she explained how she especially values her collaboration with the Maori master-carver Riki Manuel and with Te Wai Pounamu College, the source of her harakeke.

This visit provided a most welcome foretaste to Vivienne's exhibition at the McDougall scheduled for March 1996.



Vivienne Mountfort at her studio.

## Erratum

We wish to correct statements contained in the last issue in the report on the August LocArt visit to the artist Margaret Husdon-Ware. Her reference was to a "slim, slick, plastic popular culture against which all serious artists must struggle in order to survive". At no time were any specific artists criticized or labelled, and we apologise to all those concerned for these errors.