

Bulletin

THE ROBERT McDOUGALL ART GALLERY

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Landmarks: The Landscape Paintings of Doris Lusk

6 April - 9 June

Curated by Lisa Beaven and Grant Banbury, this exhibition of the landscape paintings of Doris Lusk brings together many major works and presents several important recurring themes in this much respected artist's long career.

They have focused on Doris Lusk's personal response to the land and on her exploration of the theme of structures in the landscape. This exhibition makes apparent the artist's fascination with buildings and sites, and with industrial buildings such as hydro-electric power stations, dams and other structures

whose relationship with the land is based on the extraction of resources from it.

As Doris Lusk's early years were spent in Dunedin this exhibition will begin with works from this region during the period 1934 - 39 when she was at the art school. At this time she was influenced by R.N. Field, Russell Clark and the large exhibitions of British and European art that were touring New Zealand. This was also the time when her life-long friendships with Colin McCahon, Anne Hamblett, and later with Toss Woollaston, developed.

In 1942 Lusk moved to Christchurch and entered a different phase in her life and career. Exhibiting from the 1940s with The Group, we can see her paintings alongside those of Bill Sutton and Rita Angus. She

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Christchurch City Council



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also travelled in 1948 to Lake Waikaremoana in the North Island to stay with friends who were working on a hydro-electric scheme at Kaitawa and, following this visit, produced some of her most powerful landscape images. These paintings can also be approached against the background of the contemporary literary world. Allen Curnow, Charles Brasch and James K. Baxter were all at this time projecting in their writing a similar image of the land. They saw the New Zealand landscape as inhospitable, and menacing to the human presence.

During the 1960s Doris Lusk began to extensively explore the watercolour medium. Here technique and theme came

together with unprecedented harmony in her images of the wharf at Onekaka in 1970 and later in the 1976 Arcade Awnings.

The 1970s and 1980s saw a clarification of the artist's painting concerns. At this time she completed several important series including the Kurow paintings, the Benmore Dam works, the Demolition series and the Imagined Projects. From creating variations on actual buildings she went on to concentrate on the structures themselves, firstly the Awnings and then in the Demolitions. This period was also marked by several changes in media.

A retrospective selection like **Landmarks: The Landscape Paintings of Doris Lusk** provides an ideal vehicle for an examination

of the artist's continual technical inventiveness and willingness to experiment with a wide range of media.

As the curator of this exhibition says, "*More than any other painter Lusk has continued to explore the implications of the relationship between the buildings and the land, using a variety of media in order to highlight her subject matter. her achievement has been to turn these buildings into monumental images, at once mysterious and powerful*"

A series of special lectures scheduled for Sunday mornings April 14, 21 and 28 will give further opportunities to place this artist's work in the wider context.

Landmarks in the wider context

Scheduled for Sunday mornings 11.00am to 12 noon this series of special lectures will provide an exciting insight to the work of Doris Lusk. Perhaps you may like to mark them now on your calendar.

Sunday April 14 at 11 am.

Doris Lusk - Portraiture in Perspective.

Grant Banbury a co-curator of the exhibition, will discuss the portraiture of Doris Lusk and place it in the context of her contemporaries. With few exceptions she painted only friends, family or colleagues, however, Lusk occasionally used newspaper clippings as the basis for several successful watercolour portraits in the 1970s.

Sunday April 21 at 11am.

Reviewing the Landscape Paintings of Doris Lusk

Julie King, Senior Lecturer in Art History at the School of Fine Arts, University of Canterbury, asks and attempts to answer the question, "Is this the right time for an exhibition on Doris Lusk?"

Sunday April 28 at 11 am.

Panel Discussion with Colleagues and Friends of Doris Lusk.

Don Peebles, John Coley, Quentin Macfarlane and John Jones will discuss their experiences and recollections of times spent with Doris Lusk. A chance to glimpse the person behind the facade of the artist and teacher.



Linda James- Disegno Interno

18 May - 16 June

Linda James who has been working as an artist for 16 years first began exhibiting her work in 1980 after returning to Art School as an adult student with two small children. Since then she has created a significant place for herself as a contemporary woman artist.

Disegno Interno will involve a number of large loose canvas works which will continue her work with the theme of the female nude. As James says "*I am interested in how the human form is a component of our Western cultural language, how this relates to my own identity and cultural voice, and how I am compelled to both question and honour the cultural background I have been born with.*"

Early works from this series were first exhibited in 1994 in exhibitions at the

Jonathan Jensen Gallery in Christchurch and in Auckland, and like them this new show will focus on large group compositions which have been based on old oil paintings familiar to many viewers.

Many of the initial sources are Renaissance works as the title she has given to the show makes reference. "Disegno Interno" is a Renaissance term. It developed from the renewed interest in the philosophy of Plato and the platonic idea of an object held in the thinker's mind. Thus the perfect idea of a human figure which exists in the painter's mind is what he or she has to realise. They are not just copying any figure they happen to have in front of their eyes.

How Linda James presents these figures in her textured and layered canvases makes a significant and powerful statement. *Disegno Interno* draws interesting questions from the cultural background in which we operate and in which the female nude has long continued to play an important role.

Art Annex

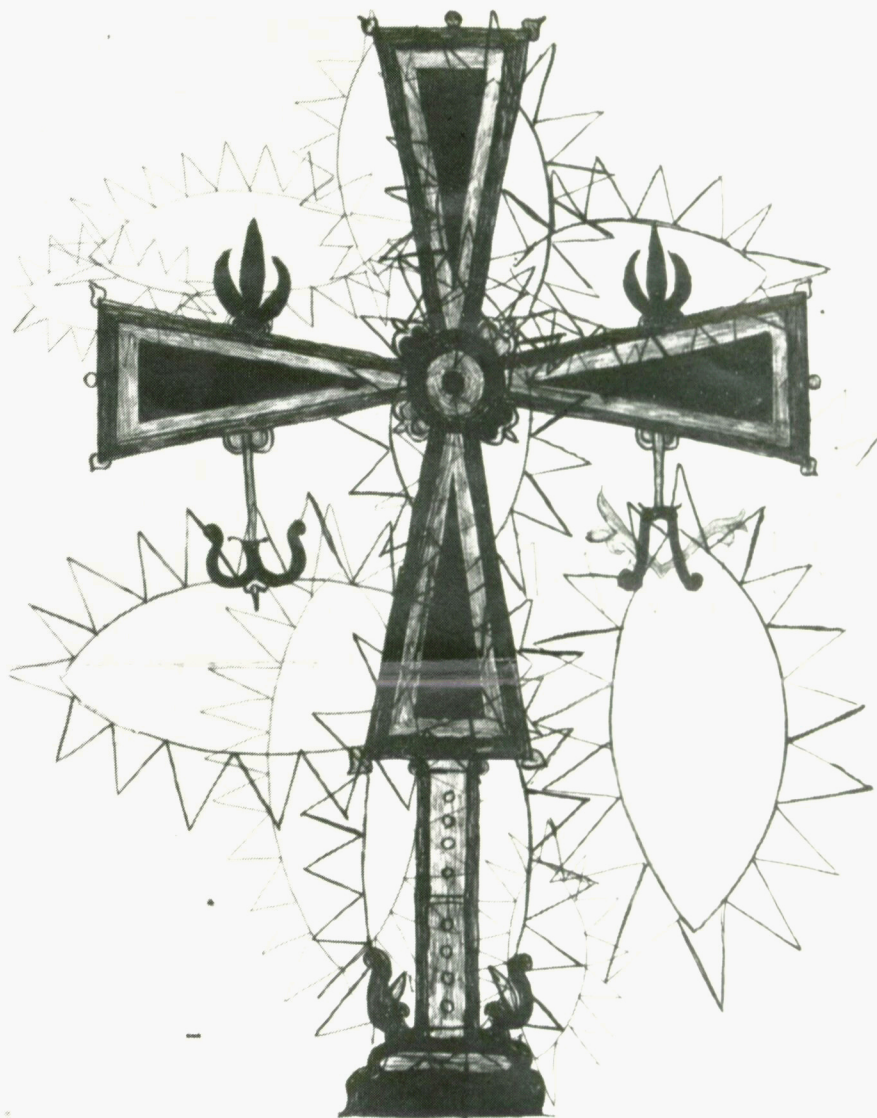
Millennium 29 March - 16 April

Library Travelling 19 April - 12 May

This two-part exhibition will profile the latest work of two of New Zealand's leading printmakers - John Reynolds and Marian Maguire - and examine some of the innovations currently taking place in this area of art practice. Both artists have produced work conceived on a scale not usually contemplated by printmakers, and have avoided the matting and glazing which is traditionally associated with works on paper. They have each employed the composite to establish a body of work to be viewed and read as a total installation. As Maguire is from Christchurch and Reynolds lives in Auckland, the two-part exhibition will also offer a North-South perspective.

Millennium is a single work; a print project created on an epic scale. A continuous narrative is formed by pinning a multitude of lithographs to the wall, edge to edge. While arranged in a seemingly linear, temporal and episodic fashion, the length imparts a narrative book-like quality. Within the embracing frieze form, rhythms, movement and cyclic patterns are established. This large work on paper is the opposite of what you might expect from the medium, yet it still retains the inviting, intimate and vibrant quality offered by the print form.

Millennium is the culmination of three years work. Its inspiration was a trip Reynolds made to Spain in 1992. He was impressed with early versions of Christian imagery and evolved his own iconography based on eastern ideas of life, death and beyond. Reynolds began making the work while artist-in-residence at Canterbury University School of Fine Arts in 1993 and his response to living in Christchurch during this time has found its way into the work in sections containing maze-like forms evoking the Avon river's passage through the city.



In **Library Travelling**, Marian Maguire combines print techniques (etchings, cardboard engravings), scale, colour and visual rhythms to explore aspects of knowledge, in particular the way we learn about unseen things through the process of reading. The viewer is confronted by vivid images of gates, their life-size scale seeming to invite entry into the privacy of Maguire's book journeys, which are represented by

the 50 or so small etchings. The extreme contrast in scale and the nature of the work's content creates speculation about the nature of reality, knowledge, ideas and imagination. The etchings are printed on hand-made paper, and are placed in a continuous line on the wall, a line broken occasionally by the large, colourful gates, evoking the narrative form of a book.

There will be a Preview for Library Travelling at 5.30pm on 18 April.

Neil Frazer: Stretched to the Limit

17 May - 16 June

Stretched to the Limit marks the welcome return of Neil Frazer's bold Abstract Expressionist paintings to the Mc Dougall Art Annex. His work was previously displayed at the gallery as part of the "Here and Now: Twelve Young Canterbury Artists" exhibition in 1988. Frazer was born in Canberra, Australia, but grew up in New Zealand, graduating Bachelor of Fine Arts from the University of Canterbury in 1985. In 1992, he was the Francis Hodgkins Fellow at Otago University, and recently returned from Australia where he was Artist-in-

Residence at the Victoria College of Arts in Melbourne.

It has been said that Abstract Expressionism is less a style than an attitude. Such a perspective accommodates the variation in approach that may be found in the work of practitioners of this 'style', while also focusing on its essence; the artist's intensely introspective and subjective identification with the materials of the medium and the process.

For Neil Frazer, process is everything. His paintings are an experience and centre on the action of painting itself, rather than on theory and ideas. This exhibition will seek to involve the viewer in the creative experience and to communicate the artist's emphasis on

process. It will achieve this by using a small number of Frazer's very large paintings. Their scale makes exhibition of these works rare and it is rarer still to put several together at once.

For **Stretched to the Limit** the walls of the Annex will be transformed into solid fields of seething, glistening colour, enveloping the viewer in tactile sensation. Visitors will be surrounded by, and invited to walk through, electrifying expanses of paint; inspiring the intuitive and emotional response to colour and texture for which Abstract Expressionism is renowned.

There will be a Preview: on Thursday 16 May at 5.30pm

Recent Acquisitions

The following works have been purchased for the collection:

John Edgar

Element

Mixed media: glass and stone

Peter Wolden

Cloe and Ned, Melbourne

Photograph

George, Smell of an Oily Rag

Photograph

Colin Lovell-Smith

Evening

Oil on canvas



Marti Friedlander

Olivia Spencer-Bower

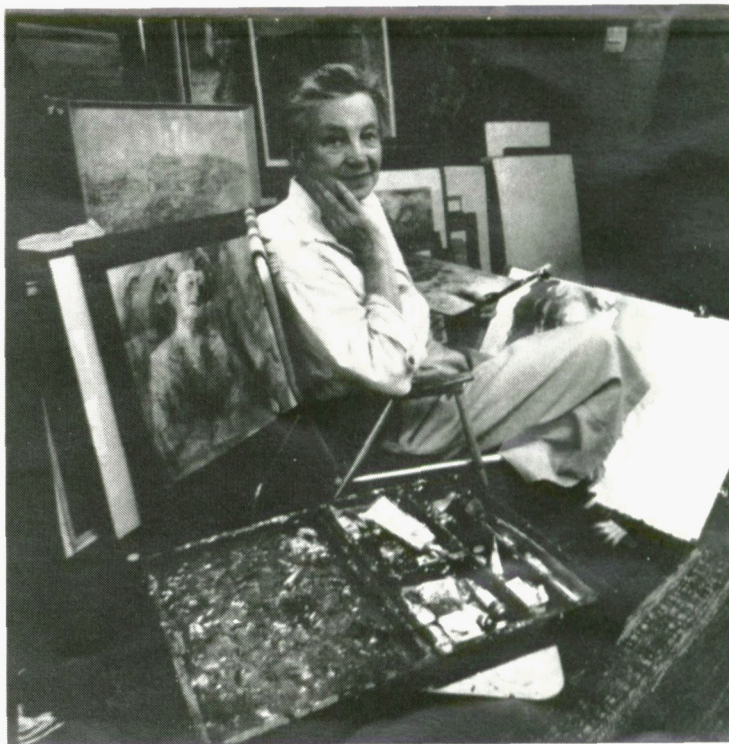
Photograph

Philip Clairmont

Photograph

Evelyn Page

Photograph



Martin Ball

Paper Landscape III

Graphite on paper

Kees Bruin

Untitled (Summer) 1994

Oil on canvas

Margaret Hudson-Ware

Parent & Predator, 1995

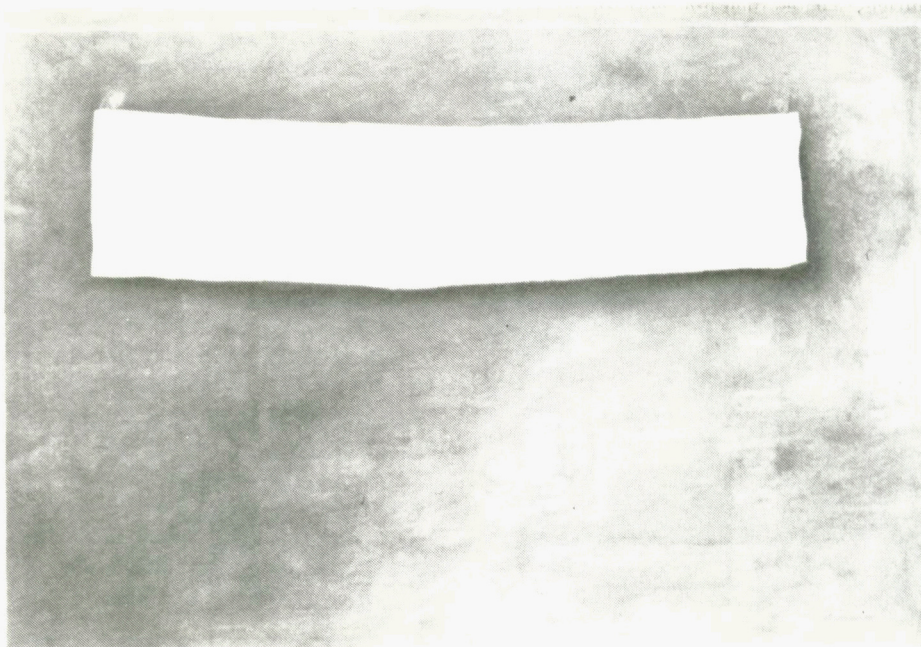
Oil on canvas

Presented by the artist

Jeff Thomson

Lace 1

Corrugated iron



Coming Events

April

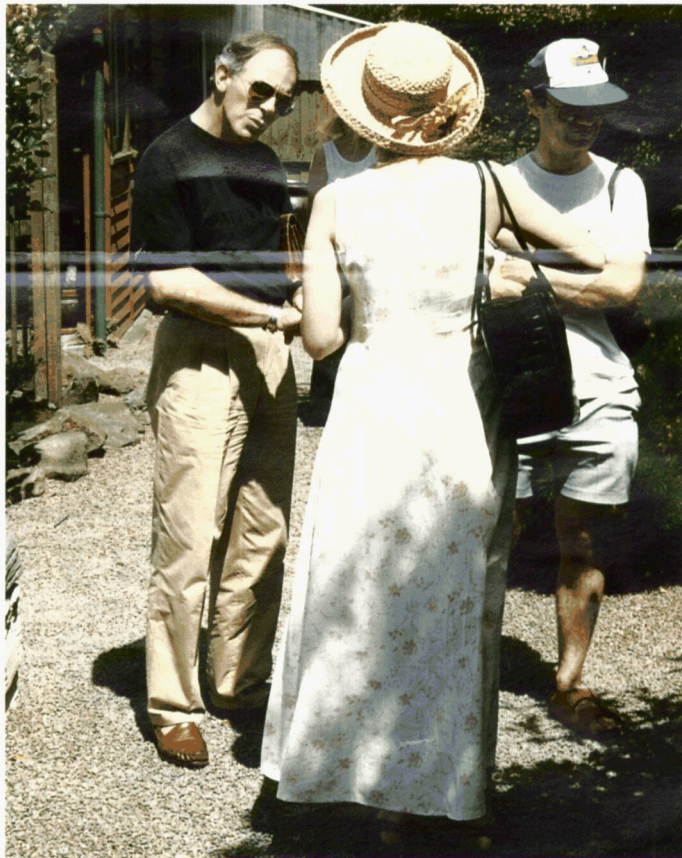
- 1 **Works from the Collection**
Vivienne Mountfort - Harmony and Co-existence - until 12 May
Millennium - at the Annex - until 16 April
- 2 **Lecture - John Bevan Ford**
Contemporary Maori artist will discuss his recent works 7 pm. Please use the Night Entrance
- 3 **Wednesday 1 Club** 10.30am. An art appreciation club meeting.
Wednesday 2 Club 1.30pm. An art appreciation club meeting.
- 6 **Landmarks** - The Landscape Paintings of Doris Lusk - until 9 June.
- 11 **MacClub** 10.30am. An art appreciation club for the disabled or differently abled. New members welcome
- 12 **Friday Club** - 10.30am. An art appreciation club meeting
- 13 **Saturday 2 Club**. 10.30am. An art appreciation club meeting
Children's Club. 1.30pm. An art appreciation club meeting for children.
- 14 **Lecture - Grant Banbury** - Doris Lusk - Portraiture in Perspective 11 am.
- 19 **Library Travelling** - at the Annex - until 12 May
- 17 **Speaker of the Month** 10.30am.
Alan Shadwell on "Destination Nambia" - an illustrated talk on his photographic studies and travels

- 18 **LocArt Visit** to Marilyn Rea-Menzies 353 Hereford Street at 2.20 pm. To book (or cancel), phone answerphone 379 4055
- 18 **Library Travelling** 5.30 pm. Preview at the Annex
- 19 **Library Travelling** - at the Annex - until 12 May
- 20 **Saturday 1 Club**. 10.30am. An art appreciation club meeting
- 21 **Lecture - Julie King** - 11am .
Reviewing the Landscape Paintings of Doris Lusk
- 28 **Lecture - Panel Discussion**. 11 am.
Don Peebles, Quentin Macfarlane, John Coley and John Jones will discuss recollections and experiences shared with Doris Lusk

May

- 1 **Works from the Collection**
Landmarks - The Landscape Paintings of Doris Lusk - until 9 June
Vivienne Mountfort - Harmony in Co-Existence - until 12 May
Library Travelling - at the Annex - until 12 May
- 1 **Wednesday 1 Club** 10.30am. An art appreciation club meeting.
Wednesday 2 Club 1.30pm. An art appreciation club meeting
- 2 **MacClub** 10.30am. An art appreciation club for the disabled or differently abled. New members welcome.
- 3 **LocArt Visit** to Bianca Van Rangelrooy 555 Worcester Street at 10.20. To book (or cancel), phone answerphone 379 4055

- 3 **Friday Club** - 10.30am. An art appreciation club meeting
- 4 **Saturday 1 Club**. 10.30am. An art appreciation club meeting
Children's Club. 1.30pm. An art appreciation club meeting for children aged 6 -12.
- 7 **Enthusiasms**. 6 pm. Sir Tipene O Regan will speak on The Tangatawhenua and their enthusiasm for Te Waipounamu and Otautahi. \$5 public, \$4.50 Friends
- 11 **Saturday 2 Club**. 10.30am. An art appreciation club meeting
- 14 **Enthusiasms**. 6 pm. Dr Mark Stocker will speak on "My enthusiasm for Kenneth Clark". \$5 Public, \$4.50 Friends
- 16 **Neil Frazer** - Stretched to the Limit. 5.30 pm Preview at the Annex
- 17 **Speaker of the Month** 10.30 am
Grant Banbury on "Doris Lusk - regionalism reconstructed."
- 17 **Neil Frazer** - Stretched to the Limit - until 16 June
- 19 **Lecture** -11.am
Pamela Gerrish Nunn - "Problem Pictures" Looking at Women and Men in Victorian Painting
- 21 **Enthusiasms**. 6 pm Andrew Drummond will speak on "My enthusiasm for Duchamp and his relevance today" \$5 public, \$4.50 Friends
- 25 **Heritage Week** programme . The Neo-Classical Building. An in-depth look at the architectural features of the McDougall. Small groups 11am - 3pm daily - until 2 June
- 28 **Enthusiasms**. 6 pm. Bruce Pidgeon from the Vintage Car Club NZ will speak on his enthusiasm for Vintage Cars. \$5 public, \$4.50 Friends



New Members

Leisa Aumua
Brent & Judith Bruce
Neville & Maria Moar
Max Podstolski
Patricia & Michael Poff
Ruby Rutherford
Anne Rutherford - Sloane
Oliver & Milada Stocker
Geraldine Tyler-Smith
Ed & Carolyn Wardwell
Craig Webster

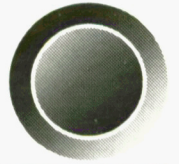
Friends of the Robert McDougall Art Gallery

President—Chris Brocket 355 7133

Vice-President—Mark Stocker 365 3895

Treasurer—Helen-Mary Black 332 7290

Secretary—Ann Watt 379 4055



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 and the venue is the Robert McDougall Art Gallery.

On 17 April Alan Shadwell, the well known businessman and amateur photographer, will speak on "Destination Namibia", an illustrated talk on his photographic studies and travels last year.

On 15 May Grant Banbury, co-curator of the Doris Lusk exhibition and her former student and friend, will speak on "Doris Lusk - regionalism reconstructed."

Loc Art Visit to Chigeki

3 February was an aching, baking day but this did not deter a respectably large party of Friends from visiting the Garden of Tony Downes and Sam Beveridge at the corner of Ely and Madras Streets.

In the ten years since they acquired the site and adjacent properties, Tony and Sam have transformed an engine rebone factory and a haunt for recreational substance consumers to a Japanese-inspired garden. Breathtaking. A world of tranquillity. A masterpiece. Christchurch's best-kept secret. Clichéd descriptions, yes but clichés are founded on truth.

Publicly named Chigeki by Vicki Buck no less, the garden is called this after a house-guest of Tony and Sam who comes from Kurashiki, our sister-city. What is Chigeki about? Carefully laid out following Japanese traditions, greens and reds predominate and echo the colours of the main house. Winding gravel paths, rocks and terraces feature prominently, with a stream leading from a waterwheel to a goldfish pond, flanked by giant gunneras. As well as the inevitable green and red maples, there are rhododendrons, magnolias, peonies and irises, with statues and pagodas punctuating the spaces. Native ground-covers tumble, moss-like, over rocks, while the dry stone waterfall is a work of art in itself. Paths are freshly raked before visitors come; we all had the sense of this being more than a visit, indeed an event and that the garden was for us!

Recent Speaker of the Month

Carol MacDonnell - Wrapping the Reichstag - February

It was fortunate for us that the art educationalist, Dr. Carol MacDonnell, was in Christchurch on sabbatical leave from the Faculty of Fine Arts at the University of Calgary. She gave us a first-hand account of her observations and experiences during the sculptor Christo's "Wrapping of the Reichstag" in Berlin last June. Imagine a vast building wrapped up like a parcel: Christo had first studied the project in the early 1970s but it took over twenty years to bring it to fruition. However, the delay was advantageous as it could now capture the imagination of an undivided Berlin and indeed Germany. As the project progressed, all Berlin seemed to join in with constant crowds of onlookers and

spontaneous wrapping of people and objects throughout the city. The logistical planning, fundraising and final installation was an enormous task assisted by a large voluntary work force. It was interesting to note that Christo does not accept sponsorship. The material used for draping was a surprisingly thick hessian fabric, coloured silver. The enormous weight of the fabric when draped from the roof by abseillers and bound with thick rope gave a surprising effect of graceful folds with the silver accentuating the play of light and shadow.

Supported by superb slides and samples of the fabric used in the installation, Carol gave us a splendid insight into the event. We wait with interest to see what Christo will be wrapping up next. How about the Beehive?

Tony, unfortunately, could not be present but Sam was an enthusiastic host, sharing our enjoyment of their discerning taste in Japanese woodblock prints, ceramics and furniture which he kindly allowed to be bespoken in the main house. We are grateful indeed to Tony and Sam and hope that their creation will be preserved for future generations to enjoy as well.

LocArt Forthcoming Events

LocArt Visit in April

On Thursday April 18 Marilyn Rea-Menzies, tapestry weaver, will open her studio to a

maximum of 15 Friends. Please meet June Goldstein at 2.20pm outside 353 Hereford Street, just across Fitzgerald Avenue.

To book (or cancel) please leave a message on the answerphone 379 4055.

LocArt Visit in May

On Friday May 3 Bianca Van Rangelrooy will show her paintings and drawings to a maximum of 10 Friends. Please meet June Goldstein at 10.20am outside 555 Worcester Street.

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

