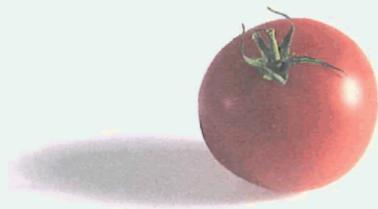


# b.117

BULLETIN OF THE ROBERT MCDUGALL ART GALLERY & ANNEX winter june 1999 – august 1999





SPECTRUM - PRACTISING THE ART OF PRINTING

PRIDE IN PRINT GOLD MEDAL WINNERS  
1993, 1995, 1996, 1997

SPECTRUM PRINT 69-71 ST. ASAPH STREET, CHRISTCHURCH  
PHONE 03 365 0946 , FACSIMILE 03 365 0947



ROBERT McDOUGALL ART GALLERY & ANNEX

**Bulletin Editorial Committee**

Director: Tony Preston  
 Manager, Public Programmes: Ronnie Kelly  
 Collections Manager/Senior Curator: Neil Roberts  
 Curator of Contemporary Art: Felicity Milburn  
 Education Officer: Ann Betts  
 Merchandising and Publications Officer: Merilynne Evans  
 Friends Executive Committee: Robyn Ussher  
 Gallery staff contributors: Belinda Jones

**Friends of the Robert McDougall  
 Art Gallery contributors**

Dr Mark Stocker, Philippa Dobson  
 and Rebecca Garside



**S T R A T E G Y**

Advertising & Design

**Design and Production**

Art Director: Guy Pask  
 Editorial Design: Douglas Maclean  
 Designer: Aaron O'Donnell  
 Production Manager: Sarah-Jane Evans  
 Photography: Diederik van Heyningen  
 Johannes van Kan  
 Photolithography: Digital Prepress  
 Printing: Spectrum Print



**Christchurch City Council**

**SUPPORTERS OF THE GALLERY**

**Gold**

THE COMMUNITY TRUST  
 CREATIVE NEW ZEALAND  
 NEW ZEALAND LOTTERY GRANTS BOARD  
 MR & MRS A. TASMAN  
 VERSATILE BUILDINGS  
 MONTANA  
 STRATEGY ADVERTISING AND DESIGN

**Silver**

ORIX  
 HARCOURTS  
 BARRY CLEAVIN

# b.117

- 2 **My Favourite**  
*William Sutton makes a painterly choice.*
- 4 **Bing Dawe: Acts of Enquiry**  
*A look at one of New Zealand's most prominent sculptors.*
- 8 **Heaven and Blood**  
*A major retrospective of Alan Pearson's work.*
- 12 **Hiko! New Energies in Māori Art**  
*Contemporary Indigenous works based around current/power/electricity.*
- 14 **Peter Robinson - Installation**  
*Popular culture invades our space.*
- 15 **1999 Cranleigh Barton  
Drawing Award**  
*Fostering skill in contemporary visual arts practice.*
- 16 **A Recent Acquisition**  
*Our newest addition dates back to 1760.*
- 17 **Recent Acquisitions Exhibition**  
*A showcase of new arrivals.*
- 18 **The New Gallery**  
*Progress on the project and fundraising.*
- 19 **The Biennale 2000**  
*Information on this Art & Industry initiative.*
- 20 **Coming Exhibitions & Events**  
*A look at what's happening.*
- 22 **Friends of the Gallery**  
*People, places and events.*
- 26 **3 More Recent Acquisitions**  
*Introducing...*
- 28 **Looking Back**  
*Down in the basement!*

Cover: **From the days of oil - car part reclaimed (1977/78)** Bing Dawe  
 Collection: Christchurch Boys' High School  
 (Photographed when floor mounted)

## Introduction



In the period covered by this Winter issue of the Bulletin, we are holding major retrospectives of two Christchurch-based artists of national importance - the sculptor Bing Dawe, whose exhibition opens on 4 June, and painter Alan Pearson, whose exhibition opening on the 23rd August will coincide with his seventieth birthday.

Additionally, the biennial Cranleigh Barton Drawing Award will once more focus national attention on our Gallery in late June, when we announce the winner and the merit awards for the most important prize in New Zealand drawing.

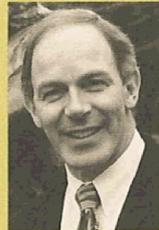
The McDougall Contemporary Art Annex will also present two exciting installations of local focus, but again, national significance - 'Hiko! New Energies in Māori Art' featuring predominantly Canterbury-based artists, will be followed by a showing of Peter Robinson's new work.

These exhibitions are another reminder of the strength, the vitality and the pre-eminent position Canterbury-trained or based artists have in the national arena, and we look forward to welcoming you to the McDougall over this exciting period.

We progress well - and resolutely! - on other fronts, and updates on the new Christchurch Art Gallery project and fundraising campaigns are addressed elsewhere in this Bulletin.

I would like to take this opportunity to express gratitude again to our Gold Sponsors, Strategy Advertising & Design, for their remarkable contribution to the Bulletin's new format. It sets a new design benchmark for our publications, and through their generous sponsorship and support, this has been achieved without any greater cost than our previous, old format issues.

In closing, may I also thank the Friends for their overwhelmingly positive response to the recent survey on the new Bulletin. Strategy Advertising & Design, and our own Editorial Committee will endeavour to incorporate your suggestions in coming issues.



Thank you all for your continued encouragement and support.

P. Anthony Preston  
DIRECTOR



**The Sunbathed Clay Pit (1922)** John Weeks

Collection of the Robert McDougall - Courtesy of the NZ Guardian Trust Co Ltd as Executor in the estate of Hilda E. O'Connor

I find this image in the McDougall's collection an interesting one as it represents a series of paintings produced when rock and clay faces were eventually accepted, by artists, as suitable subjects for paintings. The rock faces, in taking their place alongside noble scenery, sunsets and reflections in water, extended the artist's vocabulary, and consequently the public's appreciation of more diverse paintable material.

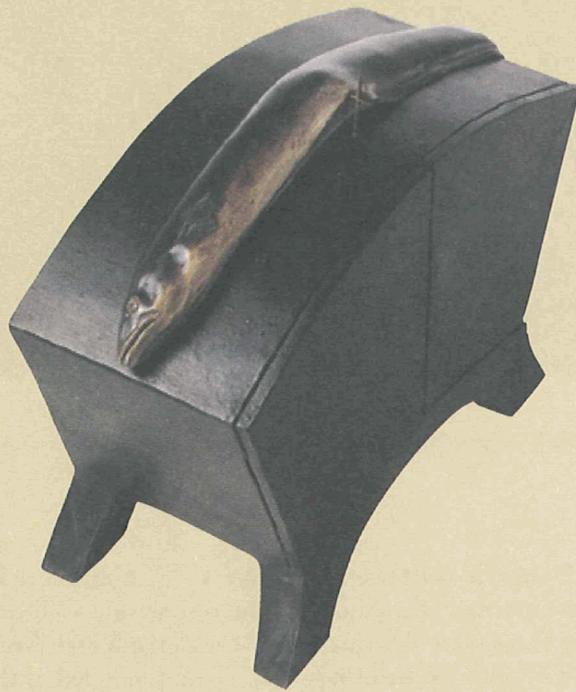
One of the first artists to do this locally was Petrus van der Velden with the rock faces he painted at Sumner. I also own and enjoy a large Cecil Kelly painting of a large face of clay with a glimpse of the Estuary just visible behind it. I feel the McDougall's *Sunbathed Clay Pit* by John

Weeks is an excellent example of this theme and an interesting and well-executed image in this series of New Zealand rock face paintings.

I am reminded of the disgust shown by some city councillors many years ago when another painting by John Weeks, depicting dustbins, was offered to the Gallery. They despised the lowliness of the objects themselves - 'Dustbins in the McDougall!' - and failed to appreciate the fine counterplay of convex and concave surfaces that the work displayed - the real reason for the painting. Artists gradually liberated themselves from the tyranny of the status of the subject matter.

W.A.Sutton

# Actos of



**Eel: Birdlings Flat - Black Stones, Waitaki River (1997)** Bing Dawe  
Collection of the Artist

It is entirely appropriate that this significant exhibition by one of New Zealand's most prominent sculptors, Canterbury resident **Bing Dawe**, is staged at Christchurch's Robert McDougall Art Gallery 4 June - 8 August 1999. Spanning a period of more than twenty years, this survey exhibition includes both sculpture and prints and will enable visitors to follow the gradual evolution and refinement of Dawe's complex sculptural language.



Re-inventing the Fabulous Races: Sciapod (1989) Bing Dawe  
Collection of the Artist

Dawe's work is distinctive in its ongoing personal engagement with, and commentary on, the human condition. Early and recent sculptures reflect environmental and political concerns and the global impact of technology. Expressing his strong interest in Canterbury, particularly its rivers and fishing areas, Dawe's personal experiences trigger associations with collective memories. A recurring element in Dawe's work is his combination of beautifully worked materials with grim and often violent subject matter. His sculptures consider the global through familiar and intimate metaphors with which we are all familiar.

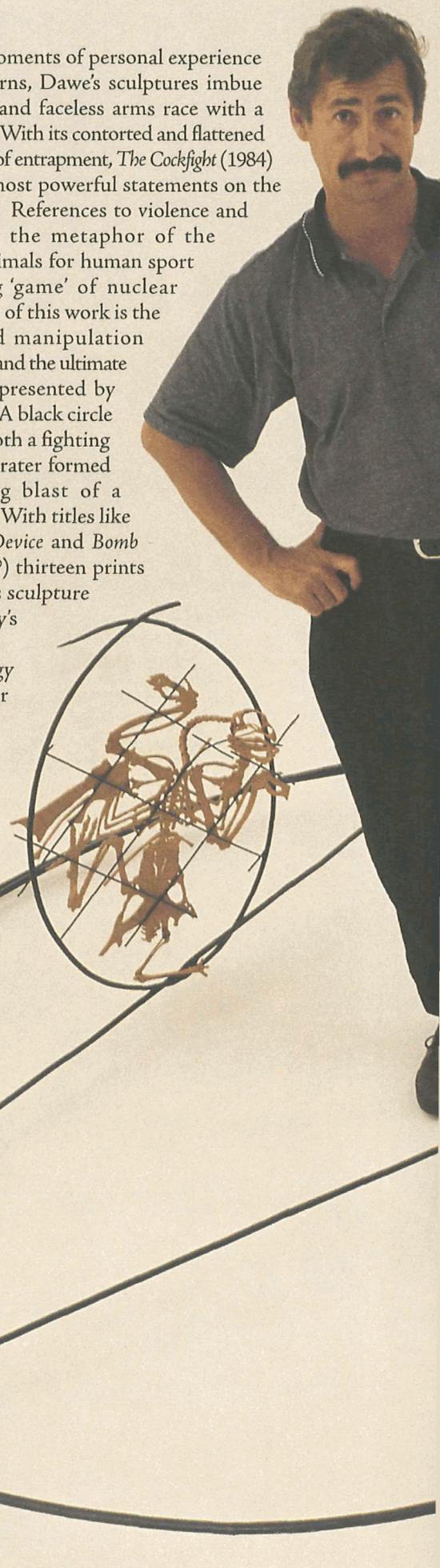
In addition to the acclaim he has received as an artist, Dawe has also fulfilled an important role in terms of art education in Canterbury. As Programme Co-ordinator of Craft Design at the Christchurch Polytechnic since 1989, Dawe has actively encouraged emerging artists in order to ensure the growth of art, and particularly sculpture, in Canterbury. His numerous public commissions provide ongoing stimulation and enjoyment for a wide spectrum of viewers.

Born in Glenavy, North Otago, in 1952, Dawe graduated from the University of Canterbury's School of Fine Arts with a Diploma of Fine Arts in 1976. After leaving art school he began producing extremely distinctive sculptures which presented modern devices, such as record players and car parts, as archaeological objects. One of these invented archaeologies, *From the Days of Oil: Car Parts Revisited*, reveals Dawe's interest in environmental issues, in this case the oil crisis of the seventies and the subsequent 'car-less days'.

Between 1981 and 1982, Dawe made a series of 'endangered species' sculptures as part of a protest against the proposed Aramoana smelter near Dunedin, where he used bird forms as a metaphor for political and environmental conflict. These works explore Dawe's personal dilemma between protesting against the smelter and his passion for aluminium racing bikes. A bird's wishbone forms the compositional centre and middle ground of each work, while its wings symbolise the binary opposition of the arguments for and against. As in the *Cockfight* series, Dawe uses the bird to symbolise spiritual transcendence and freedom. The mechanical devices he has integrated into the wing structure both hinder and help the bird's flight, probing our own attitudes towards resources and the environment.

Connecting moments of personal experience with global concerns, Dawe's sculptures imbue the often clinical and faceless arms race with a terrifying intimacy. With its contorted and flattened forms and symbols of entrapment, *The Cockfight* (1984) is one of Dawe's most powerful statements on the human condition. References to violence and brutality extend the metaphor of the exploitation of animals for human sport to the terrifying 'game' of nuclear warfare. The focus of this work is the management and manipulation involved in warfare and the ultimate self-destruction represented by nuclear weaponry. A black circle of steel signifies both a fighting ring and a bomb crater formed by the expanding blast of a nuclear explosion. With titles like *Missile Throwing Device* and *Bomb Blast*, the (unlucky?) thirteen prints accompanying this sculpture reinforce humanity's perpetual conflict between technology and survival; power and freedom.

*The Cockfight* (1984) Bing Dawe  
Collection of the Forrester Gallery, Oamaru  
(purchased with the assistance of  
the QEII Arts Council)



Another large work dealing with similar themes is *Two Men Gaming: Composition with Figures on a Green Field* (1986), which translates the threat of global warfare into a game of table tennis. Inspired by the intense body language he witnessed between two men playing whilst he was working at the Islington Freezing Works, Dawe used the game to express his concern at the increasingly artificial nature of international warfare.

Viewing the "complexities of the world through the body", Dawe's *Grotesques* series provides a frame for exploration of the confines and tensions of the human figure. Through their physical distortions and irregular proportions, the *Grotesques* satirise human phobias. A popular element in medieval travellers' tales, they also reflect contemporary foibles, such as the representation of humility in *Man with his Face in his Chest*. Many of these figures were incorporated in Dawe's significant and controversial sculpture, *The Fabulous Races (A Sculpture for Children 1989)*, which now graces the market square of the Christchurch Arts Centre and was designed to stimulate the imagination of children.

Fundamental to Dawe's work is the relationship between the personal and the global. Dawe draws much of his imagery for the 'cabinet' series from the Waitaki River he grew up beside and other South Island waterways such as the Hurunui River, Lake Ellesmere

and Birdling's Flat. As well as tapping into our emotional response to eels - the inherited love/hate relationship - eels provide an analogy for the human life cycle and the relationship between humanity and nature. As the curve of the cabinet lid, based initially on the curve of the glory box, recalls the curve of the earth, the interior of the cabinet is akin to a simplified landscape. Where the gutted eel lies bare, its hollow interior echoes the emptiness of the cabinet and the earth's diminishing resources.

Whereas the river represents a cycle of life, the cabinet can be seen as a barrier, like an eel trap. Technology, ever present in Dawe's work, is implied in this series by the grid form of the trap. The existence of an eel, interrupted by the laying of a trap across a river, represents the continuum of life itself, and the moment of the eel's death breaches the continuum, allowing Dawe to provide the viewer with a snapshot of time. In this way, Dawe draws attention to the distance caused by technology between the natural world and humanity and the bizarre contortions necessary to understand simple, natural laws.

The exhibition **Bing Dawe: Acts of Enquiry** will be accompanied by a 48 page colour catalogue, which has been generously supported by the Christchurch Polytechnic. The catalogue will include an essay by local writer Cassandra Fusco, an interview between Dawe and Felicity Milburn, Curator of Contemporary Art, Robert McDougall Art Gallery, and a focus on one of Dawe's cabinet pieces, *Eel: Birdling's Flat - Black Stones, Waitaki River*, by Auckland-based art critic, Justin Paton. It will be available for sale from the Robert McDougall Art Gallery shop from 4 June. Selected images from Dawe's comprehensive workbooks will be also accessible on a computer programme in the Gallery and the exhibition will be supported by a series of artist floortalks.

Felicity Milburn



AND

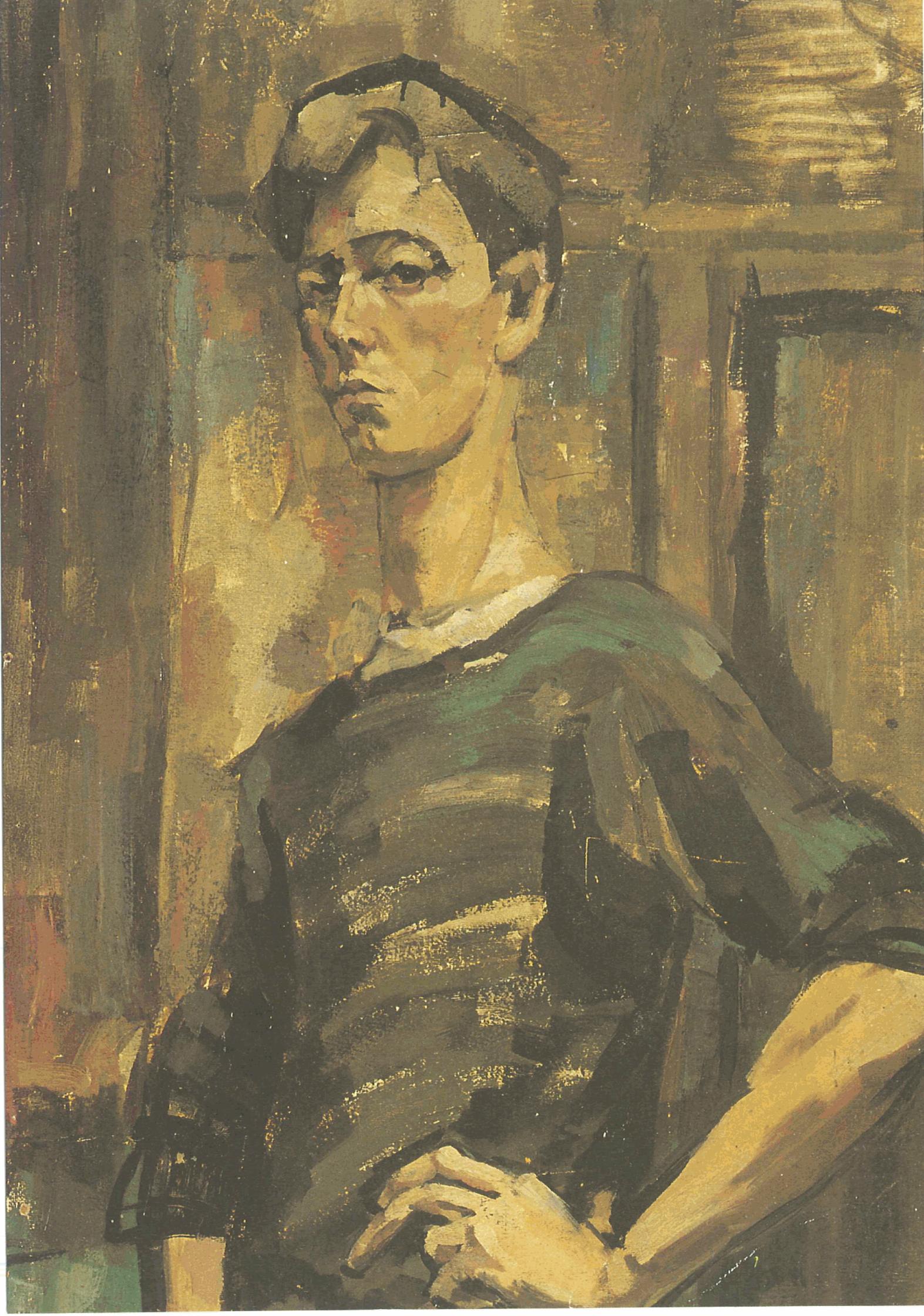
PAINTING AND DRAWING BY ALAN PEARSON 1959-1999

# HEAVEN

24 August - 31 October 1999

BLOOD

Alan Pearson is an artist who is much admired and represented in a number of New Zealand public collections and many private collections both in this country and overseas. This retrospective exhibition spans four decades and incorporates both painting and drawing. The title of the exhibition **Heaven and Blood** is taken from a 1988 painting by Pearson and reflects the dichotomy of his life as an artist in New Zealand over nearly half a century, and has been mirrored in his paintings.





Alan Pearson has been labelled an 'Expressionist' but he is also an artist who not only externalises his reaction to the real world, but reaches out to other planes of reality and senses. His imagery touches the spirituality of being.

Often Pearson's paintings appear to be an abstract, gestural imbroglio of colour and movement, but always there is an essential subject identity made up of evolving figurative elements.

Portraiture stands as an important part of his oeuvre. In portraiture, through the recognition and representation of the individual human psyche, he has a more direct vehicle for making connections with other planes of human existence. This is, however, always very much a symbol within the scope of the figuration and one that Pearson has developed further than any other New Zealand artist in recent times.

In fact, within the realm of figurative expressionism, Pearson has explored totally new territory. His career as an artist began in 1956 at the Wellington Technical College where he was tutored by Frederick Ellis. The next year he commenced studies for a diploma in Fine Arts at the University of Canterbury.

Pearson's ability at art school was quickly recognised and he took prizes and scholarships with ease. Following his graduation in 1959 he attended Auckland Teacher's College before returning to Christchurch to do an honours year at the University of Canterbury School of Fine Arts.

In 1962 he was appointed art master at Cashmere High School, a position he held until 1964. With a Queen Elizabeth II Arts Council Grant he travelled to London where he studied at the Royal Academy School during 1965-66.

He returned to New Zealand in 1967 taking up a position as a designer with Auckland Television and painted part-time. In October of that year he held his first one-man exhibition at the Vulcan Lane Gallery which he ran, for a short time, with his first wife Coral. After three years in television he decided to leave Auckland and return to Christchurch where in 1970 he began spending more time painting and also taught part-time at Kingsley Girls' School.

In 1976, with assistance from a Queen Elizabeth II travel grant, he was able to spend four months on a study tour in Europe and Britain. Upon his return he settled back in Auckland and it was there, in the late 1970s, that he made some of his most significant works of that decade, including the *Huia* series and *Portrait of Mrs Oliver* a work that was awarded the National Bank

Portrait Prize in 1979. Pearson had taken the same prize the previous year.

As a recipient of a Queen Elizabeth II assistance grant in 1980, Pearson travelled to Italy where he lived for eighteen months before moving to Middlesbrough in England for a time.

Pearson then moved to London where he lived and painted over the following four years. During that time he also made painting trips to Italy, France and Germany. In June 1985 he returned to Christchurch. The following year he took up the position of Artist in Residence at Dunedin Public Art Gallery and Otago Polytechnic.

On his return to Christchurch in 1987 he moved into a studio in the Christchurch Arts Centre.

In 1988 Pearson made a painting trip to Italy and the following year to Australia, the products of which he exhibited in Auckland, Wellington, Dunedin and Christchurch. During the past decade Pearson has continued to be involved not only with his own work but with the art community.

His travels have continued. In April 1992 he again made a working visit to Australia and in June and July to France, Italy and Germany. From May - July 1993 Pearson was the artist in Residence at Tai Poutini Polytechnic in Greymouth. A working visit to Australia in 1995 also resulted in his first solo



Flight from the Night 1995 Alan Pearson  
Oil on canvas, Collection of the Artist

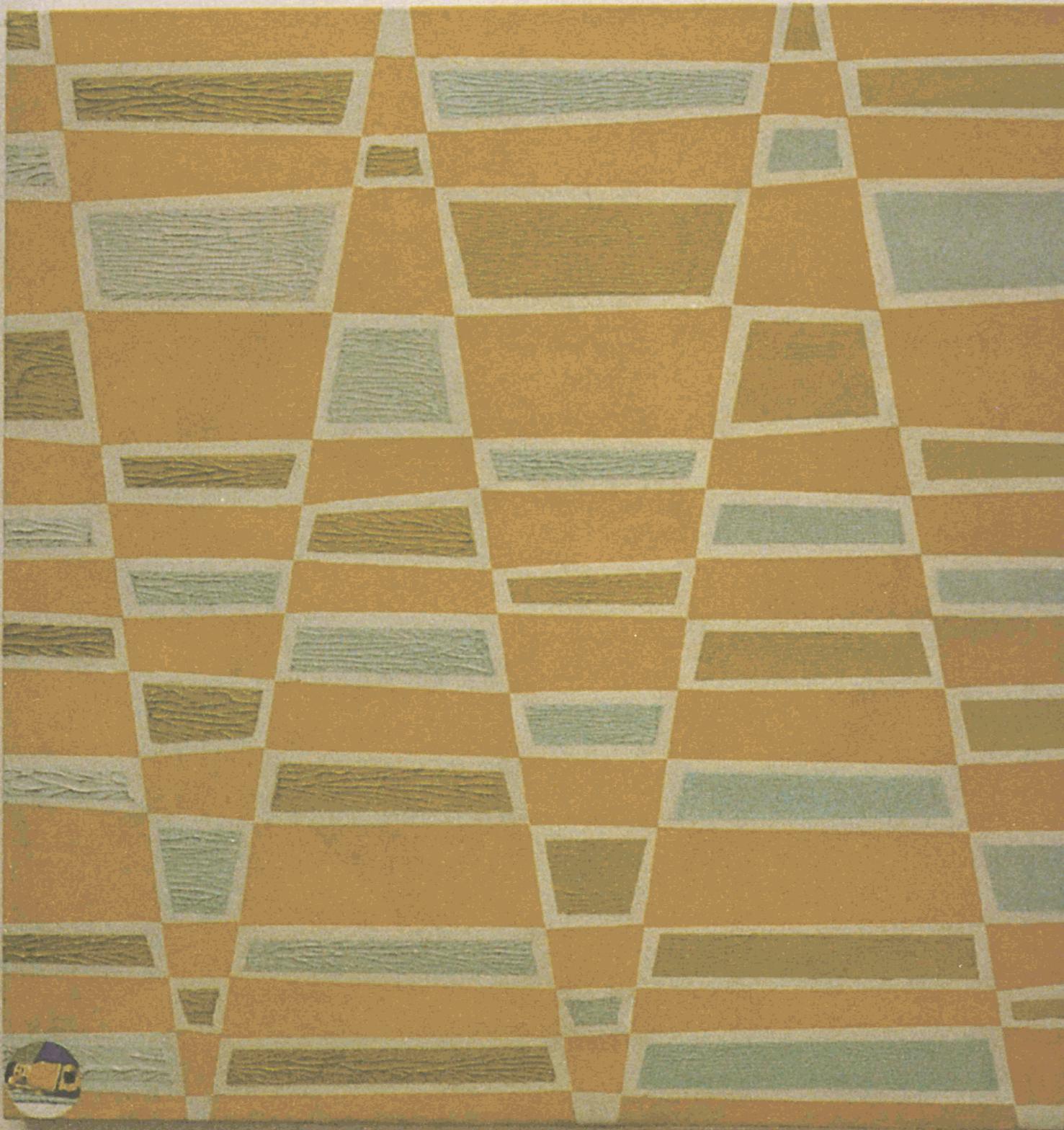
exhibition in that country.

In 1995 Pearson changed his medium and his studio location to Lyttelton, where he began to develop a new direction in his work. However, whilst the enamel medium was effective, its solvent fumes were not good for his health and in 1997 he returned to oil paint. Early in 1998 Pearson became aware that he had developed a heart condition. The surgery that followed was successful, but for a time he was left uncertain of the future.

A return to health this year has resulted in renewed energy and he will hold his second solo exhibition in Australia in July. During the past forty or so years, Pearson seems to have been peripatetic and has been criticised for the changes in location of his residence but this has been essential as changing experience is important to the renewal and revitalisation of his imagery. Like any expressionist artist Pearson's life and art are closely intertwined and he remains today a very real force in contemporary New Zealand painting.

I have curated this exhibition in collaboration with Alan. It will only be seen in Christchurch and will be supported by an illustrated catalogue that will include an interview with the artist and essays by Tim Garrity, Cassandra Fusco, Alison Pearson and myself.

Neil Roberts



A group exhibition featuring seven emerging Maori artists from Christchurch and around New Zealand, **Hiko! New Energies in Māori Art** examines recent developments within contemporary practice.

The exhibition's title, meaning current, power or electricity, alludes to the willingness of many of the selected artists to incorporate new technologies (such as video, sound and computer-generated imagery) into their art-making. Although they are extremely diverse in appearance and subject matter, the works in **Hiko!** all overtly express their engagement with contemporary issues, culture and technology.

The vibrant, jarring colour combinations in Darryn George's most recent paintings make unmistakable reference to the 1960s, that era of social change and moral experimentation when rules (and authority itself) were questioned by a younger generation. Cloaked within strobing colour fields are softly rendered symbols that operate in contrast to the familiar yet enigmatic images drawn from popular culture gracing the lower corners of the paintings. The optical effect provided by the tonal range and the slightly irregular shape of George's canvasses invites us to consider exactly what it is we are seeing, and perhaps what it is we do not see.

Keri Whaitiri's *HOHOKO/trading terms* is a structural interactive sound installation, which presents the Annex space as a whare, with living walls which contain a story and speak to visitors who are willing to listen. Two headsets are positioned on opposite walls of the Gallery. If only one of the sets is used the participant will hear a reading in



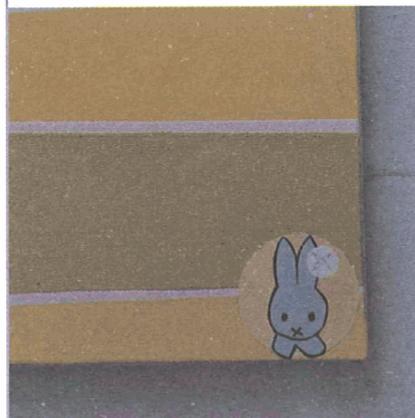
**Te Rongopai 1998 (Detail)** Olivia Haddon  
Computer Generated, Collection of the Artist

# Hiko!

## New Energies in Māori Art

**Robert McDougall  
Contemporary  
Art Annex**

28 May - 18 July 1999



**Untitled 1998 (Detail)** Darryn George  
Oil on canvas, Collection of the Artist

either Maori or English. However, if both headphones are activated, the two listeners will hear a stereo reading in both languages.

A video camera becomes part of the performance art of Lonnie Hutchinson, who then edits the resulting images into a projected work which retains the immediacy and intimacy of the original. Banal and obscure readymade objects form the basis of enigmatic dioramas in the installation work of Eugene Hansen. Prosaic, commercial articles are provided with a new context suggesting a manufactured and complex landscape with multiple interpretations.

Kirsty Gregg's satirical *Big Game* paintings tread a playful line between the colliding worlds of art, popular culture and marketing. Using the vivid stripes of provincial rugby jerseys for her background, Gregg places a new spin on the national game by including cautionary phrases outlining the playing rules for successful social interaction. Grace Voller's elegant sand works add a sharp and stylised edge to new interpretations of traditional Maori designs, incorporating materials sourced locally from the Canterbury region. For Olivia Haddon, softly metamorphosing compositions consider issues of genetic modification by exploring the alternative realities which can emerge from a single image.

In addition to a series of supporting floortalks, **Hiko!** will be accompanied by an exhibition catalogue featuring essays by Jonathan Mane-Wheoki and Dr Deidre Brown, both lecturers in Art History at the University of Canterbury. The catalogue will be available for sale at the Gallery Shop after 28 May.

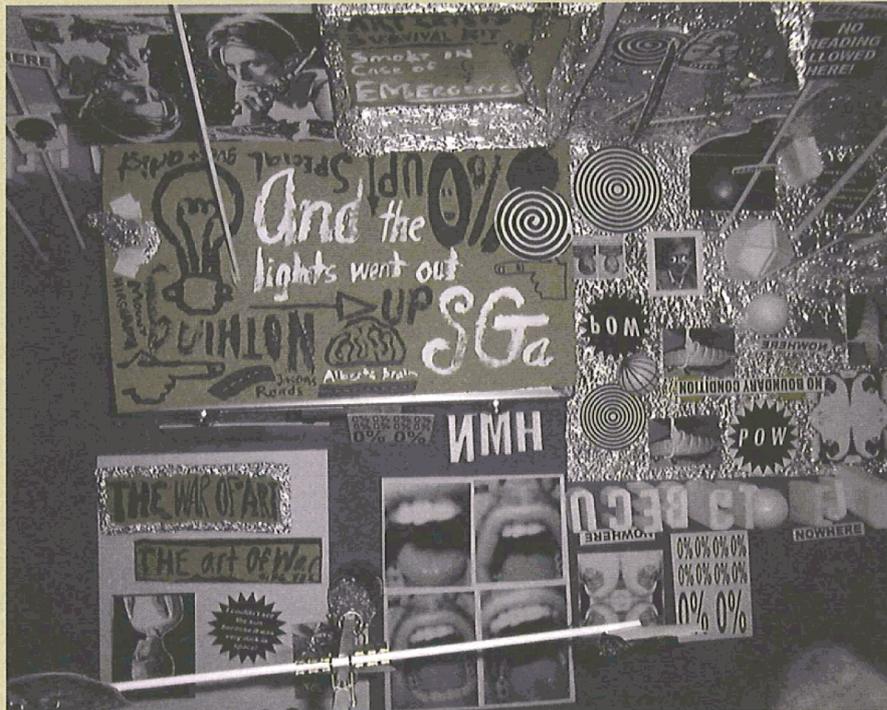
Felicity Milburn

**Sometime after Manet 1998 (Detail)** Darryn George  
Oil on Canvas, Collection of the Artist

# Peter Robinson - Installation

McDougall Contemporary Art Annex

23 July - 29 August 1999



Recent work 1999 (Detail) Peter Robinson  
Collection of the Artist

Featuring images and phrases drawn from popular culture, the news media and the internet, Peter Robinson's large-scale installation in the McDougall Contemporary Art Annex further explores the artist's ongoing fascination with the ideas of alienation and cultural dislocation.

While Robinson's early works examined culture and identity, particularly in relation to his own career path as a "Maori artist", his most recent art practice draws on his personal experiences as a New Zealander in Europe and focuses on the loneliness and sense of exile engendered by being separated from one's own culture and language.

By presenting a barrage of eclectic and often satirical images and objects, Robinson invites the viewer to navigate their own path through the rubble, assembling a fresh narrative from a set of seemingly random

associations. The iconography Robinson has assembled manifests an environment of isolation and confusion, and includes images such as black holes, desert islands and koru-like lines spiraling away into nothingness. The 'subject' of this new work is uncertainty, a crisis of confidence only heightened by an unrelenting barrage of information. The words and signs Robinson has included within the installation prove disingenuous, with phrases such as 'no idea' suggesting that language can be a barrier as well as an aid to understanding.

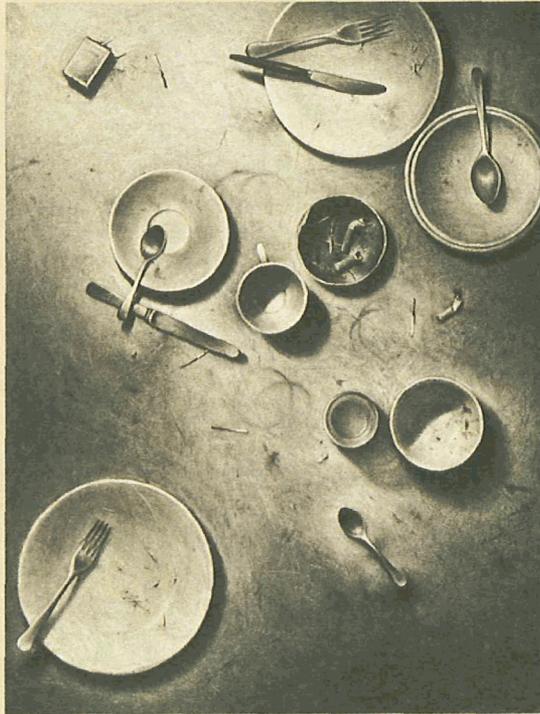
Peter Robinson has exhibited widely in New Zealand and internationally and was recently one of fourteen artists selected to participate in *Toi Toi Toi*, the largest exhibition of contemporary New Zealand art ever to be shown in Europe, at the prestigious Museum Fridericianum in Kassel, Germany. Currently dividing his time between New Zealand and Germany, he will travel to Berlin after the completion of the Art Annex project to take up a year-long fellowship as the 1999 Künstlerhaus Bethanien Artist in Residence.

Felicity Milburn



# 1999 Cranleigh Barton Drawing Award

29 June - 8 August 1999



**Spoerri's Table No. 2 1993** Michael Dell

Pencil and charcoal on paper Collection of the Robert McDougall Art Gallery  
1993 Winner

Artists from around the country were recently invited to submit drawings (in any graphic medium on paper no larger than A1 size) for the biennial **Cranleigh Barton Drawing Award.**

The competition, which is designed to recognise excellence in drawing and raise the profile and status of the skill in contemporary visual arts practice, offers a \$5,000 cash prize for the winning entry (up from \$3,000 for the 1997 competition) and two merit prizes of materials valued at \$500 each. Drawings selected by a panel of three judges will be exhibited at the Robert McDougall Art Gallery after the award winners have been announced on Monday 28 June 1999. This year will be the fourth time this competition has been held, with the last three premier award winners being Michael Dell, Nigel Buxton and Richard Lewer.

The Cranleigh Barton Drawing Award has been made possible through the legacy of Canterbury watercolourist Cranleigh H. Barton (1890-1975) and is jointly presented by the Robert McDougall Art Gallery, Canterbury Museum and the executors of the Cranleigh Barton Estate, the Guardian Trust. The Award is supported by The Drawing Room in association with Staedtler. Cranleigh

H. Barton was born in Fielding and attended Victoria University where he received three Turnbull scholarships and graduated with a Bachelor of Law degree in 1912. His interest in art began early, and in 1906, before beginning his university studies, he attended classes as a pupil of Maud Kimbell (Sherwood) at Wellington Technical College. Barton worked as a solicitor but continued part-time activity as an artist, becoming a working member of the New Zealand Academy of Fine Arts in 1919 and joining the Canterbury Society of Arts in the following year.

In 1924, Barton commenced four years of study at the Slade School of Art in London, during which time he held two successful solo exhibitions of his work, with Queen Mary among his patrons. Barton also had works hung in exhibitions of the Royal Institute of Painters in Watercolours, the Royal Society of British Artists and the New English Art Club in London. In 1925, his work was included in the Dominion Artists Court at the Wembley British Empire Exhibition. Upon his death Barton bequeathed a substantial number of his watercolours to the Canterbury Museum which today has the largest holding of his work. He is also represented in the collections of the Hocken Library, Dunedin and the Alexander Turnbull Library, Wellington.

Felicity Milburn



## A Recent Acquisition



**Credulity, Superstition and Fanaticism (1762)** William Hogarth  
Etching and engraving, Collection of the Robert McDougall Art Gallery

William Hogarth's etching and engraving *Credulity Superstition and Fanaticism* was recently purchased for the Gallery's collection. This plate, first made by Hogarth in 1760, was not released until it was reworked in 1762.

The subject is an emblematic attack on the excesses of the Methodists and their attempts to reach and convert the heathen. Dominant is a Methodist Tabernacle with a ranting preacher in full cry. The Methodists' 'enthusiasm', an eighteenth century term for excess, was put down to being no more than 'over fermented sexual and religious excitement'.

Within the imagery of his print, Hogarth makes many references to this. He also makes other allusions to falsehood demonstrated by the wig of the preacher being lifted to reveal a head with a Jesuit tonsure, a reminder that the Papists were still alive and well among those who might be preaching otherwise. The puppets in the Preacher's hand symbolise a false art flourishing.

When many of Hogarth's friends saw this print they marvelled at it and Horace Walpole, the contemporary writer, on seeing it stated that 'it surpasses all' and that for Hogarth it would "immortalise his unequalled talents". However others were not so sure and considered that it could be seen as subversive and persuaded him not to issue it. Even though it was clearly an attack on Methodism, they felt it could also be misconstrued as an attack on Christianity or God.

In 1762 Hogarth did publish it but not before he reworked the plate to achieve this version. It was still an attack on the more absurd excesses of Methodism but the more contentious theological images had been replaced by references to the more topical contemporary scandal of the 'Cock Lane Ghost' in which a young woman hoaxed half of London.

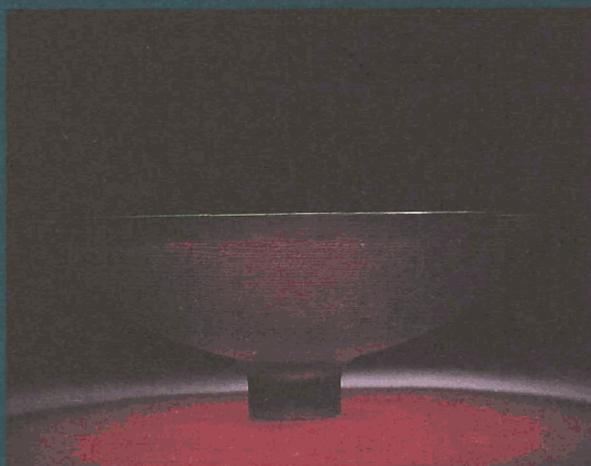
William Hogarth (1697-1764) was born in London and early in his career won a reputation for his 'conversation piece' paintings, but it was later that he established himself as a popular English artist and a satirical and moralising engraver.

Neil Roberts



# Recent Acquisitions Exhibition

2 July - 1 August 1999



Wide Bowl 1999 Ann Robinson

Glass, In the process of acquisition by the Robert McDougall Art Gallery, courtesy of FHE Gallery

Showcasing a selection of the Robert McDougall Art Gallery's recent acquisitions, this exhibition includes work by some of New Zealand's most prominent contemporary artists in a variety of media.

Jacqueline Fraser's elegant installation, *The Benediction of Goat Island our Saviour* (1998), presents a scene of ceremonial devotion to Goat Island (Mapoutahi), an important pa which was returned to Ngai Tahu as a cultural resource in 1997. Characteristically, Fraser combines prosaic, inexpensive materials, such as wire and electric cable, with luxurious silks and ribbons in a way which recalls traditional Maori binding and weaving. She has created numerous installations, many of which are based on her family marae and her ancestral heritage, both in New Zealand and Europe.

*Monkey Business* (1996), by Robert McLeod, has a life

of its own. It is a seething, nearly breathing, pastiche of passion and energy. The chaos of body parts in this 7 metre long painting presents playful eroticism, dripping with colour and intent. McLeod enjoys confronting the viewer's sensibilities with hard surfaces and vigorous paint work and specialises in pushing the boundaries of traditional two dimensional space.

A jigsaw puzzle, hieroglyphics, archaeological relics, magnetic fridge poetry, sign writing - analogies with Richard Killeen's 'cut outs' are diverse and numerous. Since 1978, Killeen has used 'cut outs' - separate acrylic images on aluminium which can be installed in any way - to challenge the modernist construct of singular truth and the verity of the artist's story.

With 253 pieces, *Book of the Hook* (1996), is Killeen's largest installation to date. Not only has he created a tableau of images which explore the 'hook' visually and metaphorically, but he has also invented his own source material, 'Objects and Images from the Cult of the Hook'. This fictitious book of illustrations in the style of an anthropological study, ostensibly from the Hook Museum, challenges the writing of history and the invention of cultures. The hook symbols ensnare the viewer and guide her/him through the catchment of images.

In contrast, a moment of repose is offered by the beauty and luminosity of *Wide Bowl* by Karekare artist Ann Robinson. Since 1982, Robinson has been casting glass vessels which are simply defined, weighty and translucent. At 52 kilos, this jewel-like red bowl is characteristic of Robinson's interest in sculptural mass and technical process. For Robinson, the bowl form is a metaphor for human history, the world, the sky and communication.

Belinda Jones

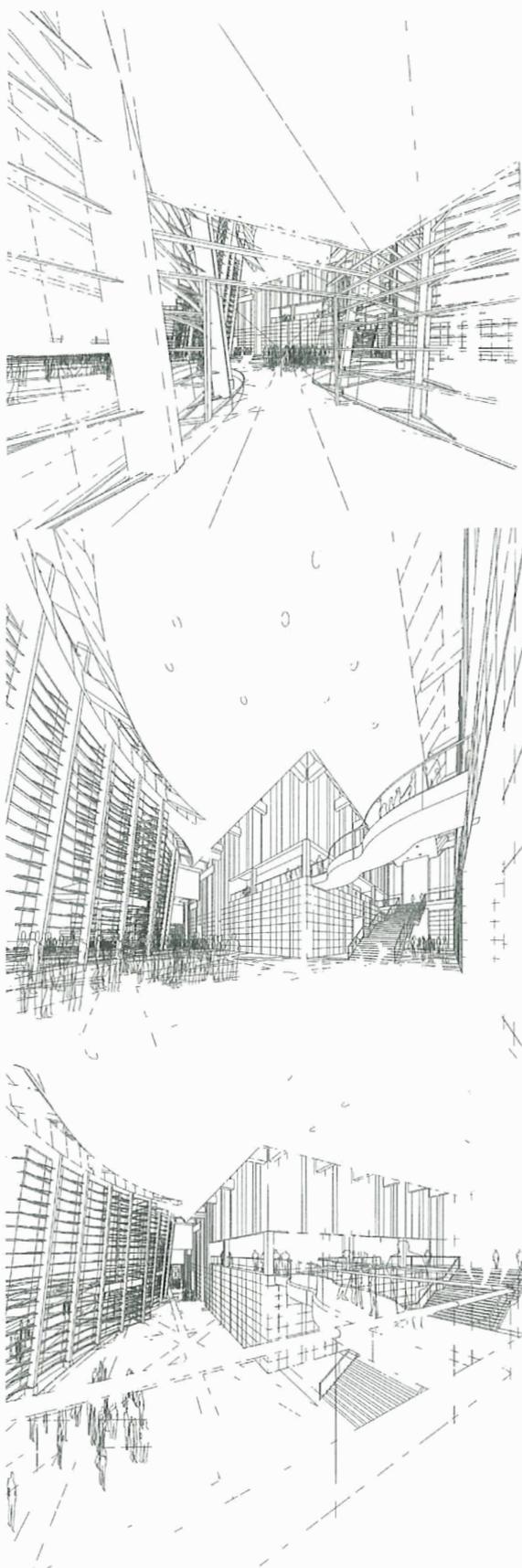


Book of the Hook (1998) Richard Killeen  
Acrylic on Aluminium

In the process of acquisition by the Robert McDougall Art Gallery, courtesy of Peter McLeavey Gallery

# The New Gallery!

Update on the new Christchurch Art Gallery project and fundraising campaign



The illustrations on this page show the advances in refining and enhancing the design details of the new Gallery - computer assisted images give a remarkable impression of the visitor's first encounter with key exterior and interior spaces. The Project Control Group (of which the design team is an integral part) have now completed the Concept Design Report, and presented it to Council. Additionally, the model incorporating all of these final design details is now part of the updated Information Pavilion installation, giving all who visit a much clearer idea of just how striking, elegant and functional the new Gallery will be!

Our fundraising campaigns continue to show the remarkable support this project has from our community: over \$5.4 million in grants and donated support thus far - a remarkable fundraising figure by any standards! We have set ourselves a goal of \$13 million for support from other than rate-payer funded Council sources, towards the total cost of around \$46 million (in 1996 dollars) for the project. To that end, we have a very comprehensive bid in to the Ministry of Cultural Affairs for \$7.8 million through their Policy for Government Assistance towards Capital Projects at Regional Museums. Equally, we anticipate continued support from the Lottery Grants Board for the new Gallery, because the present restored and upgraded McDougall - completed ahead of schedule and under budget, which I mention proudly - won nearly \$250,000 in grants from the Board towards that particularly worthy project.

In addition, paintings worth nearly half a million dollars, representing irreplaceable cultural heritage, have been presented in the very recent past - in particular, seventeen works by Dame Louise Henderson (part of a magnificent gift from her mother's estate, by Mrs Diane McKegg and her family).

All of this has happened only because of the will and efforts of a very special group of unpaid people. They are the members of our two Fund-raising Committees - Major Gifts, chaired by Mrs Ros Burdon, and Community Gifts, chaired by Mrs Hilary Langer. They, and their Committees, deserve our sincerest thanks.

**We acknowledge with great gratitude the generosity of the following supporters.**

*In the category of Founder of the new Christchurch Art Gallery*  
The Hon. Margaret Austin, the Burdon family,  
The Community Trust, Lady Isaac, the McKegg family  
the late Miss Monica Richards, Mr Robert Stewart  
and Councillor Barbara Stewart, William A. Sutton, Esq,  
Mr Jim Wakefield and Dr Susan Wakefield

*In the category of Gold Foundation Donor*  
Ms Sheelagh Thompson

*In the category of Foundation Donor*  
Mrs Joan Millward



P. Anthony Preston  
DIRECTOR

# The Biennale 2000

“Traditions of the New”



In September 1998 Art & Industry launched its **Biennale 2000** concept, in which a national focus on Christchurch was projected for New Zealand's first Biennale (International Festival of Contemporary Visual Art) in October, November and December 2000.

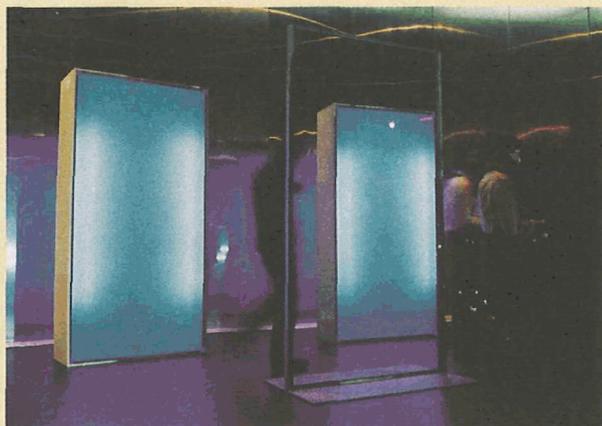
The **Biennale** will showcase major site-specific projects by contemporary New Zealand and international artists. From an initial registration of interest the Art & Industry Management Selection Committee has compiled a short list of twenty one artists from which a minimum of twelve will develop partnerships with local industry to generate the major Art & Industry projects.

During The **Biennale** a symposium will be held in conjunction with the 'major Art & Industry projects'. Entitled 'Colloquium 2000' this symposium will examine 'post object and performance art' from the 1970s to the mid 1980s through a series of exhibitions planned also for October, November and December 2000 and will background The **Biennale**. 'Colloquium 2000' is being developed in partnership with the Robert McDougall Art Gallery and Annex and the University of Canterbury School of Fine Arts.

An exhibition of **Emerging Sculptors** is also planned for The **Biennale**. Because of the nature of such an exhibition, its make-up will not become apparent until later in the year 2000. Art & Industry are presently in discussion with interest groups to establish an

administration base to work with in order to make the **Emerging Sculptors** exhibition a significant contributor to The **Biennale**.

It is still early days in The **Biennale's** planning and its make-up is subject to some change, particularly in regard to the opportunities that potential commissioning bodies and sponsors will create, and it is possible that other events will be included within The **Biennale** framework.



**glimmer (in) blue waves 1998** Alastair Crawford and Louise Palmer  
Wood, perspex, glass, steel and video production  
3000 x 1200 x 2400mm

To keep in touch with further developments of Biennale 2000 or to register a sponsoring or commissioning interest please contact: Deborah McCormick, Director, Tel: +643 365 7990, Art & Industry, Biennale 2000., Fax: +643 365 7994, PO Box 763, Mobile: 021 216 6196, Christchurch 8015, Email: [deborah@lynx.co.nz](mailto:deborah@lynx.co.nz)



### Coming Exhibitions

- Edwyn Temple – Artist** – ends 13 June
- Hiko! – New Energies in Māori Art.**  
At the McDougall Contemporary Art Annex – ends 18 July
- Acts of Enquiry** – 4 June - 8 August
- Recent Acquisitions** – 25 June - 1 August
- 1999 Cranleigh Barton Drawing Award**  
29 June - 8 August
- Early European Prints** – 2 July - 15 August
- Peter Robinson: Installation.**  
At the McDougall Contemporary Art Annex – 23 July - 29 August
- Heaven and Blood** – 24 August - 31 October
- On the Move.**  
The Biennial Children's Art Exhibition – 27 August - 24 October
- Works from the Collection** – always on show

**Wide Bowl 1999** Ann Robinson  
Glass, in the process of acquisition by the Robert McDougall  
Art Gallery, courtesy of FHE Gallery

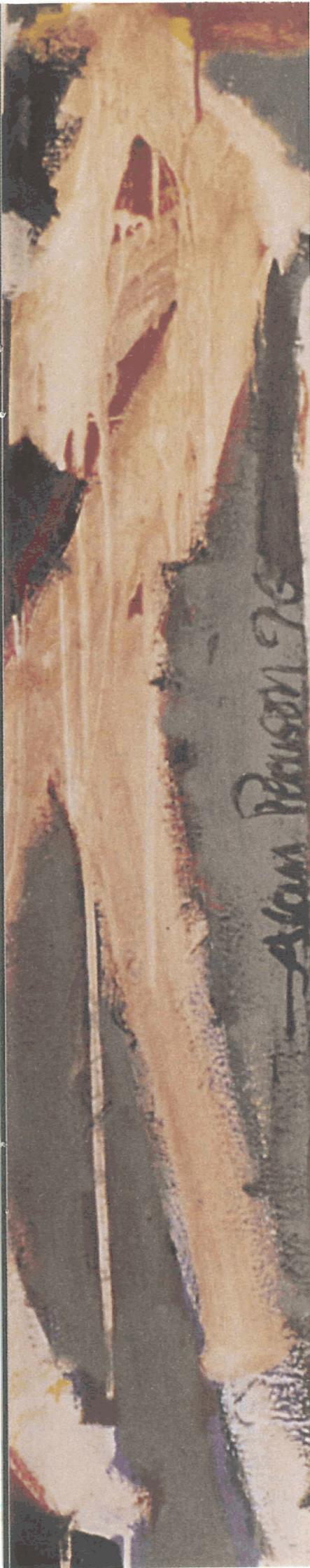
### Coming Events

- |         |    |   |
|---------|----|---|
| 9.50am  | 2  | <b>LocArt visit to the Rehua Marae</b> – 79 Springfield Rd.<br>To book or cancel phone 379 4055.  |
| 10.30am | 2  | <b>Wednesday 1 Club</b> – Art appreciation club meeting.  |
| 1.00pm  |    | <b>Wednesday 2 Club</b> – Art appreciation club meeting.  |
| 10.30am | 3  | <b>Mac Club</b> – Art appreciation club for the differently abled.<br>New members welcome.  |
| 10.30am | 4  | <b>Friday Club</b> – Art appreciation club meeting.   |
| 11.00am | 6  | <b>Montana Sunday Event</b> – Video programme.<br>'Jan van Eyck, The Madonna of Chancellor Rolin', 1436.  |
| 5.00pm  | 10 | <b>Teachers' Preview – Bing Dawe: Acts of Enquiry</b> –<br>Bookings 372 2973. Please use the Night Entrance from Rolleston Ave.   |
| 10.30am | 12 | <b>Saturday 1 Club</b> – Art appreciation club meeting.   |
| 1.00pm  |    | <b>Saturday 3 Club</b> – Art appreciation club meeting.   |
| 11.00am | 13 | <b>Montana Sunday Event – Floortalk.</b><br>Dr Deidre Brown will speak on <b>Hiko! New Energies in Māori Art</b> . At The McDougall Contemporary Art Annex.                                 |
| 10.30am | 14 | <b>Monday Club</b> – Art appreciation club meeting.   |
| 6.00pm  | 15 | <b>Art Appreciation Lecture – 'Impressionism'</b> – \$8.00.<br>Please use the Night Entrance from Rolleston Ave.  |
| 10.30am | 16 | <b>Speaker of the Month</b> – Stuart Griffiths will speak on 'Recent Aspects of Contemporary Sculpture'. In the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
| 1.00pm  | 17 | <b>Floortalk</b> – Dr Deidre Brown will speak on <b>Hiko! New Energies in Māori Art</b> . At the McDougall Contemporary Art Annex.  |
| 10.30am | 19 | <b>Saturday 2 Club</b> – Art appreciation club meeting.   |
| 11.00am | 20 | <b>Montana Sunday Event Floortalk</b> – Bing Dawe will speak on his exhibition <b>Bing Dawe: Acts of Enquiry</b> .  |
| 6.00pm  | 22 | <b>Art Appreciation Lecture – 'Expressionism'</b> – \$8.00.<br>Please use the Night Entrance from Rolleston Ave.  |
| 6.00pm  | 24 | <b>After Dark Private Viewing</b> – Exclusive viewing of <b>Bing Dawe: Acts of Enquiry</b> with the artist Bing Dawe. Tickets \$5.00.<br>Please use the Night Entrance from Rolleston Ave.  |
| 11.00am | 27 | <b>Montana Sunday Event – Lecture</b> – Dr Dennis Dutton, art theorist, will speak on 'Darwinian Aesthetics'.   |
| 6.00pm  | 29 | <b>Art Appreciation Lecture – 'Modernism'</b> – \$8.00.<br>Please use the Night Entrance from Rolleston Ave.  |

# Calendar

ALL VENUES, UNLESS OTHERWISE STATED, ARE AT THE ROBERT McDOUGALL ART GALLERY.

PROGRAMMES MAY ALTER SLIGHTLY – PLEASE CHECK BEFOREHAND



- JULY**
- 10.30am 1 **Mac Club** – Art appreciation club for the differently abled.
  - 10.30am 2 **Friday Club** – Art appreciation club meeting.
  - 10.30am 3 **Saturday 1 Club** – Art appreciation club meeting.
  - 1.00pm 3 **Saturday 3 Club** – Art appreciation club meeting.
  - 11.00am 4 **Montana Sunday Event** – Jonathan Mane-Wheoki will speak on 'Maori Art Today'.
  - 10.30am 5 **Monday Club** – Art appreciation club meeting.
  - 6.00pm 6 **Art Appreciation Lecture – 'Post Modernism'** – \$8.00. Please use the Night Entrance from Rolleston Ave.
  - 10.30am 7 **Wednesday 1 Club** – Art appreciation club meeting.
  - 1.00pm 7 **Wednesday 2 Club** – Art appreciation club meeting.
  - 10.30am 10 **Saturday 2 Club** – Art appreciation club meeting.
  - 11.00am 11 **Montana Sunday Event** – Simon Ogden, artist and lecturer at the School of Fine Arts University of Canterbury will speak on 'Drawing'.
  - 6.00pm 13 **Art Appreciation Lecture** – meet the sculptor Bing Dawe, and with curator Felicity Milburn discuss the works in **Acts of Enquiry**. Drinks and light refreshments for this final session in the course. \$8.00. Please use the Night Entrance from Rolleston Ave.
  - 6.00pm 16&17 **Lecture & Performance – 'Wire Music'**. Lecture and Site / Sound Performance from Matthew Gennaro, a contemporary sound artist from Detroit, and Alastair Galbraith, recording artist. Please use the Night Entrance from Rolleston Ave.
  - 11.00am 18 **Montana Sunday Event** – Floortalk. The Curator Felicity Milburn will speak on **Recent Acquisitions**.
  - 11.00am 20 **Floortalk** – Bing Dawe will speak on his current exhibition **Bing Dawe: Acts of Enquiry**.
  - 10.30am 21 **Speaker of the Month** – Felicity Milburn, Curator of contemporary art will speak on **Recent Acquisitions**. At the McDougall Art Gallery. \$2.00 Friends, \$5.00 Public.
  - 11.00am 25 **Montana Sunday Event** – Peter Robinson, artist, will speak on his current installation at the McDougall Contemporary Art Annex.
  - 1.00pm 29 **Floortalk** – Peter Robinson, artist, will speak on his current installation at the McDougall Contemporary Art Annex.
  - 6.00pm 29 **After Dark Private Viewing** – Exclusive viewing of the **Cranleigh Barton Drawing Award** with members of the judging panel. Tickets \$5.00. Please use the Night Entrance from Rolleston Ave.

- AUGUST**
- 11.00am 1 **Montana Sunday Event – Lecture** – Stuart Griffiths, sculptor and lecturer at the School of Fine Arts University of Canterbury will speak on 'Contemporary New Zealand Sculpture'.
  - 10.30am 2 **Monday Club** – Art appreciation club meeting.
  - 10.30am 4 **Wednesday 1 Club** – Art appreciation club meeting.
  - 1.00pm 4 **Wednesday 2 Club** – Art appreciation club meeting.
  - 10.30am 5 **Mac Club** – Art appreciation club for the differently abled.
  - 10.30am 6 **Friday Club** – Art appreciation club meeting.
  - 10.30am 7 **Saturday 1 Club** – Art Appreciation club meeting.
  - 1.00pm 7 **Saturday 3 Club** – Art Appreciation club meeting.
  - 11.00am 8 **Montana Sunday Event** – Floortalk. Felicity Milburn, Curator Contemporary Art, will speak on the **Cranleigh Barton Drawing Award**.
  - 6.00pm 10 **Lecture** – Ronnie Kelly, Manager Public Programmes will speak on 'The Art and Technology Interface. Please use the Night Entrance from Rolleston Ave.
  - 10.30am 14 **Saturday 2 Club** – Art appreciation club meeting.
  - 11.00am 15 **Montana Sunday Event** – Floortalk. Neil Roberts, Senior Curator, will speak on the historical works recently released from Gallery storage.
  - 10.30am 18 **Speaker of the Month** – Cath Brown, Ngai Tahu artist, will speak about her recent work. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public.
  - 11.00am 22 **Montana Sunday Event** – Video programme 'Colin McCahon, Victory over Death'.
  - 6.00pm 26 **After Dark Private Viewing** – Exclusive viewing of **Peter Robinson: Installation**, at the McDougall Contemporary Art Annex and a discussion of Peter Robinson's works. Tickets \$5.00.
  - 11.00am 29 **Montana Sunday Event** – Floortalk Alan Pearson will speak on **Heaven and Blood**



# Friends of the Gallery

## Your Executive Committee

President: Dr Mark Stocker 365-3895  
 Vice-President: Marianne Hargreaves 343-2527  
 Secretary: Anne Watt 379-4055  
 Treasurer: Peter Gregg 379-9580

Following the AGM on 26 March, the following were elected to the Executive Committee: Mark Stocker (President), Marianne Hargreaves (Vice-President), Anne Watt (Secretary), Peter Gregg (Treasurer), Will Cumming, Philippa Dobson, Rebecca Garside, June Goldstein, John Jones, Dick Lucas, Kate Rivers, Robyn Ussher, John Vial and Val Wisely. We would like to thank the departing committee members, Chris Brocket, Victoria Clark and Joan Moon very much for their years of service to the Friends and we welcome Peter Gregg, Rebecca Garside and Kate Rivers to the team.

As ever, we are here to listen to whatever you have to say about the McDougall, the new art gallery and the visual arts: what events, what speakers, and what activities, you'd like to see. Questions, comments or suggestions are always welcome to the President and Committee. The next four years promise to be among the most exciting in the history of the Gallery, and we appeal to your hearts, minds and pockets for support.

## Annual General Meeting



Either the Gallery is 'hot', Joe Bennett has a large cult following, or both. How else can we explain such an excellent turnout to the Annual General Meeting on 26 March? In his President's report, Mark Stocker summarised the year's activities and gave details of the openings involving the Friends. Chris Brocket presented his last (and very healthy!) financial report - see the special tribute to him for all his devoted work for the Friends. Hilary Langer, our past president, made an eloquent appeal for support for the new art gallery.

Both scholarships were awarded to printmaking students this year - Hawick Inkster from Christchurch Polytechnic and Claire McPhee from the University of Canterbury. It is good to see this often sidelined art form showing its strength.

After refreshments, it was time hand things over to our invited speaker, sometime columnist of the year, schoolmaster and living treasure, Joe Bennett, who gave a characteristically witty and impassioned talk, 'What I hate about modern art'. No blinkered reactionary, Joe made us laugh but also made us think. Thank you all for attending and for your support over the next year - and millennium.

## Chris Brocket - With Gratitude



After fifteen years of devoted service to the Friends, Chris Brocket has decided to step down from the Committee. He has spent much of this time in key positions as Treasurer, Vice-President and, for four years, as President. Chris has been the best of Friends (and friends) to work with. He has toiled hard, patiently and good-humoredly and has never looked for praise or reward. His modest, almost self-effacing exterior conceals a formidable financial and strategic mind. One of his key achievements has been to build up the Friends' financial base from its modest beginnings to the major, nearly six-figure unit of today.

Thanks in large part to Chris, we have helped the Gallery to acquire artworks through the Christchurch Art Gallery Trust, we award scholarships to University and Polytechnic students and we offer an attractive range of benefits to all Friends. In other institutions there can be confusion and sometimes conflict between Friends, Trustees and Staff. Not so - and never so - here. This is something that Chris has impressed on the Friends and our identity. He has played a major role in several key decisions of the Gallery in recent years, in assisting with negotiations for our exciting new site, with project management and with the acquisition of the former CSA collection.

In an unofficial but influential way, I am sure that he will continue to keep a benevolent eye on any new developments. At our Annual General Meeting, Ropata (Robert) Erwin, a pillar of the Friends in its early years, paid warm tribute to Chris, one which we all endorse. In any history of the McDougall, Chris Brocket will be seen to have played a vital part.

## Speaker of the Month

All sessions take place on the third Wednesday of the month, meeting at 10.30am for tea and coffee followed by the morning's presentation. The venue is the Hurst Seager Room, Christchurch Arts Centre. Admission is \$2.00 for members and \$5.00 for non-members.

**16 June**

Stuart Griffiths, practising sculptor and lecturer in sculpture at the School of Fine Arts, University of Canterbury, will give an illustrated talk on 'Recent Aspects of Contemporary Sculpture'.

**21 July**

Felicity Milburn, recently appointed Curator of Contemporary Art will speak on recent acquisitions.

**18 August**

On 18 August Cath Brown, Ngai Tahu artist and educator, will speak on her recent work.



**Te Kakano series** Cath Brown  
Pottery and kie kie

## Recent Speakers Dr Deidre Brown

Lecturer in New Zealand Art History at the University of Canterbury, lectured on "The Importance of Ta Moko and Goldie's Pictorial Representation". As few manuscripts exist on the subject of ta moko (Maori tattoo) and early photographic records do not clearly portray the intricacy of ta moko detail, Goldie's Maori portraits provide us with a valuable historic record. Using slides of Goldie's paintings to illustrate her lecture, Dr Brown described the painful procedure of inscribing moko into the human canvas, its significance and its importance.

From an enchanting narrative about the mythological figure Mataora bringing the practice of moko to the mortal world, to an explanation of ta moko's recent revival, Dr Brown escorted us through the fascinating history of this decorative art form. - Rebecca Garside

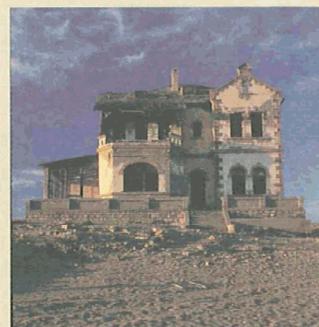
## Recent Speakers of the Month

**Paul Kennedy**  
Audio Visual Presentation

Sophisticated equipment was used for the dual projection of slides synchronised to music. Short sections were shown of the wildflowers of Namaqualand, the dunes of the Namib Desert and images of the deserted mining town of Kolmanscop. As a contrast we were given a lively interlude shot on the Greek Island of Santorini. A short sector of abstractions from Paul Kennedy's back garden in Christchurch showed it was not necessary to travel to produce a work of art.



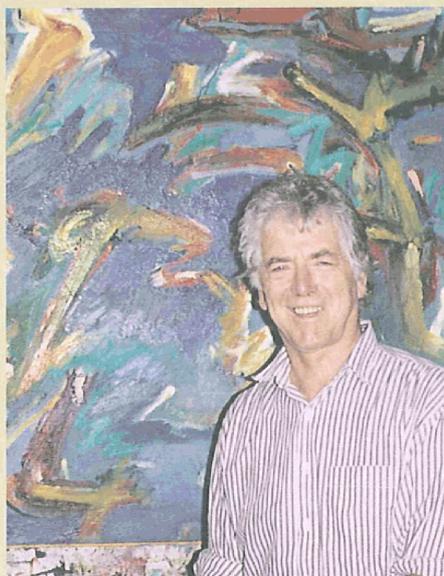
Namaqualand Wildflowers



Once a grand residence: Kolmanscop

## LocArt Visit - February

**Alan Pearson**



A very large group of Friends visited Alan Pearson at his home and studio. He spoke of his life as a child in Northern England and his arrival and career in New Zealand. While his early work was representational, Pearson's mature style is expressive and predominantly concerned with abstracted figures representing the human condition. Pearson's palette varies from almost monochromatic to bright colours. He is a prolific painter and his 'rapid fire' talk, which matched his painting style, held our attention for almost two hours. We look forward to his retrospective exhibition 'Heaven and Blood'.

## New Members



Gillian Beaven  
Elizabeth Bills  
Jacqueline Birrell  
Dr Anna Boggis  
Audrey Boul  
Bee Bryant  
Jane Collins & R.J. Astley  
Marianne Craddock  
A.M. de Kort  
Paul Deans  
Adrienne Dempsey  
Marie Duke  
Liz Ellery

J. & A. Ferris  
Malcolm & Dianna Gillies  
M.C. Harris  
G.D. Hay  
L Hutchins  
K.T. Keenan  
J.E. Keown  
Mrs & Miss Lanyon  
Max & Margaret Luisetti  
Kate Masters  
Barbara & John McKinnon  
Anna Mitchell  
L. Nicholls

W.J. Orrom  
Helen & Roger Parsons  
Richard Porter  
Priscilla Read  
Lorraine Reid  
Annette Richards  
Doc Ross & Liz Taylor  
H. Tattarak  
M.J. Taylor  
P. Wardle  
Libby Wycherley



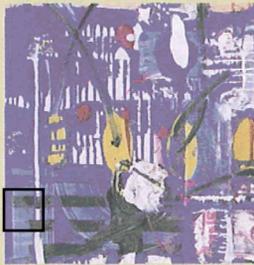
# McDougall After Dark

## After Hours Open Nights

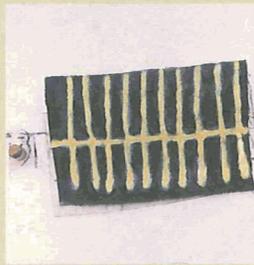
On the last Thursday of every month, the Gallery will be open from 6 - 8pm for viewing a current exhibition. This is an opportunity for people who find it difficult to visit the Gallery or the Annex during normal opening hours to view the works at their leisure. There is a door charge of \$5, which includes access to the exhibitions, a glass of wine and nibbles, and a guide through the galleries. Take advantage of this initiative to call in to the Gallery on the way home and meet like-minded people enjoying the works at their leisure.

The next open nights will be: 24 June to see **Bing Dawe: Acts of Enquiry**, 29 July for the Cranleigh Barton Drawing Award and on 26 August at the McDougall Contemporary Art Annex to see the Peter Robinson Installation.

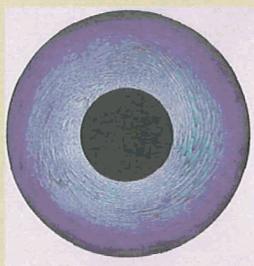
## A New Art Appreciation Course for 1999



Tartan Square 1999  
Phillipa Blair



Connection No. 3 1999  
Don Peebles



Target 1998  
Neil Fraser

For those who would like to learn more about art we are offering a special evening programme during June and July. Entitled 'Western Art: Great Movements in the Art of the 19th & 20th Centuries', this course will offer a broad-brush introduction in art appreciation for the beginner. It will introduce the major contemporary art movements, the leading artists, and will teach you how to recognise and appreciate the finer points of five major modern art styles. The course will be held 6-7.30pm on Tuesday evenings, at the McDougall Art Gallery.

**Tuesday 15 June, 6.00pm.**

Introducing 'Impressionism' and the irreversible impact this major movement had on the development of modern art.

**Tuesday 22 June, 6.00pm.**

Introducing 'Expressionism' and the depiction of emotional or sensual realities beyond the purely visual.

**Tuesday 29 June, 6.00pm.**

Introducing 'Modernism' and the minimalist abstractions of the 20th century.

**Tuesday 6 July, 6.00pm.**

Looking at 'Post Modernism', 'Conceptual Art' and current movements in the New Zealand art scene.

**Tuesday 13 July, 6.00pm.**

Meet the contemporary sculptor Bing Dawe and the curator Felicity Milburn and discuss the works in 'Acts of Enquiry', the current exhibition of Bing Dawe's work at the McDougall. Drinks and refreshments will be included for this final session.

The tutor will be Ann Betts, an art historian and educator, who is the Education Officer - Public Programmes at the Robert McDougall Art Gallery. Other tutors may also contribute to the programme.

Fee \$8.00 per session, or \$30.00 for a season ticket. Tickets are available at the Gallery Shop. Some door sales will be possible but participants are reminded that space in the Gallery is limited. Please use the Night Entrance from Rolleston Avenue.

## Trip to Takahanga Marae



The trip to the Marae, organised by the After Dark Committee, can only be described as stunning! The weather was absolutely perfect and the marae must have one of the best views in the world - a panorama of Kaikoura Bay and the mountains behind. After the powhiri, lunch was served in the dining hall followed by a guided tour with Bill Solomon of the marae art works. These included a wall frieze by Sandy Adsett, a screen by Bill Hammond, photographs by Ann Noble, a stone path by Michael Smither, an archway by Chris Booth and entrance panels by Bronwyn Cornish. The decoration inside the wharenui had been made by regional groups from throughout the South Island and included pieces made by Cliff Whiting, Peter Robinson and Shane Cotton. A feast for the eyes! Unfortunately Neil Dawson's feather was away being fixed - a good excuse for a return visit!

Takahanga Marae

# 3 more recent acquisitions...

## AMANDA WOODFORD

*Exhibitions Assistant (Annex)*

Amanda Woodford is a graphic design specialist. Her skills are most recently evident in the promotional material for the Dürer exhibition. Originally from Dunedin, Amanda lived in Invercargill for 5 years, where she studied Visual Arts at Southland Polytechnic and was subsequently employed as a graphic designer.

## BELINDA JONES

*Curatorial Assistant*

Belinda Jones returns to the McDougall after 3 years as the Curator of the Forrester Gallery in her birthplace, Oamaru. Belinda attended Waitaki and Timaru Girls High Schools and graduated from Canterbury University with a B.A. (Hons) in Art History, after which she spent time travelling in Europe.



MEREDITH BENTON HALL

*Exhibitions Assistant*

A graduate of Waikato Polytechnic with a Bachelor of Media Arts Degree, Meredith Benton Hall moved to Christchurch from Hamilton only recently. A specialist in painting, Meredith also has experience in arranging exhibitions.

*"Art is my passion. I could not be more excited at the prospect of working so closely with, not only the artworks, but also the artists, the lovers of art, as well as those new to the gallery experience".*



Basement storage in 1979

## The way it was

### A crowded basement

Storage of the Gallery's collections had been a problem for decades, but by the late 1970s it reached a critical stage with many hundreds of paintings and sculptures crowded into the corridor of the basement where they were difficult to locate and vulnerable to damage. The more valuable works were kept in a small structure made of asbestos sheeting that stood at the south end.

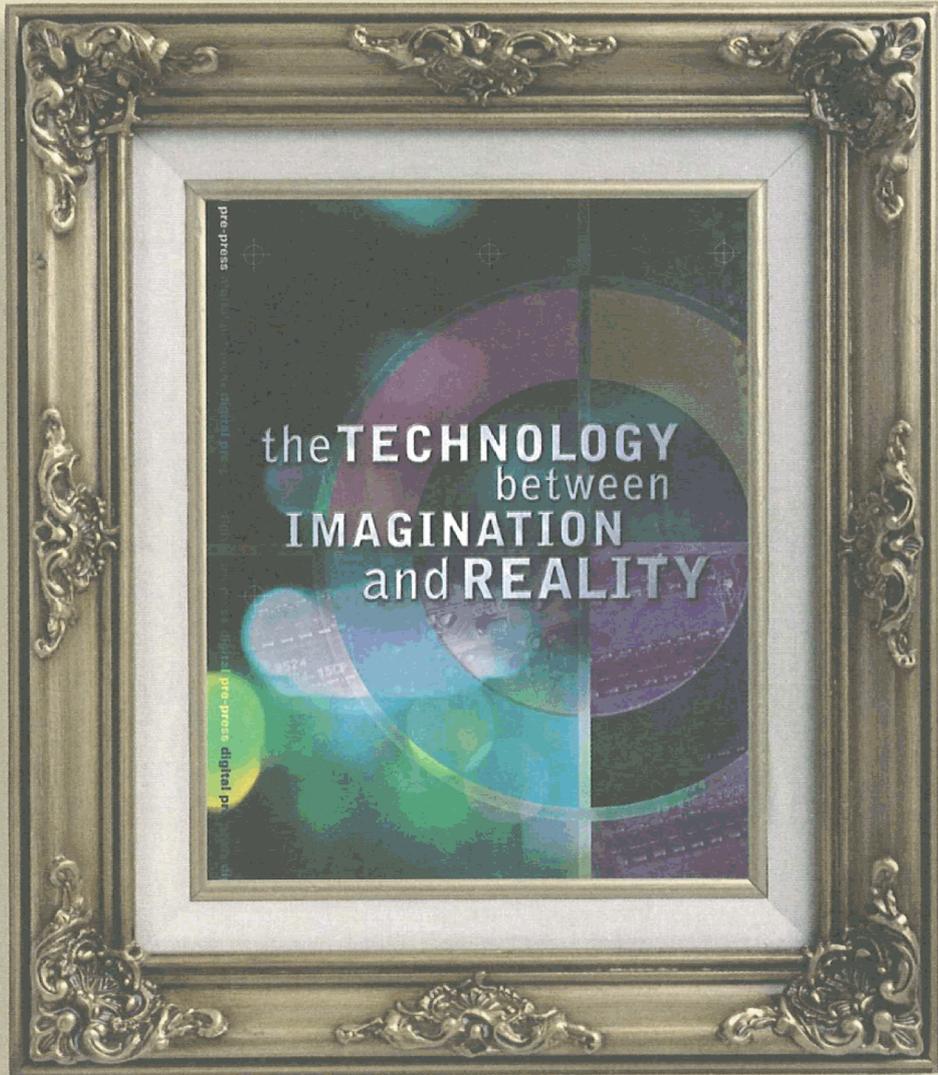
In November 1978 the then Director, Dr Rodney Wilson, set about rectifying these primitive conditions and began a programme that would eventually mean excavating almost the entire basement to gain optimum storage space. Excavations began with a 140 square metre chamber at the south end and progressed over the following years. The project was completed with the digging out of a chamber to the north in 1983.

By 1984 racks had been installed and all works on paper were safely stored in solander boxes within a special 'works on paper' store. The collection was at last accessible and in a secure environment. However, fifteen years on, as result of the addition of many hundred works, storage space is now completely full and the problems associated with over-crowding are beginning to re-emerge.

Neil Roberts



Painting racks in basement storage



Digital Pre-Press Ltd. 168 Montreal Street, P.O.Box 2975, Christchurch, NZ  
Ph (03) 365 4597, Fax (03) 365 0536, Email: [production@digitalprepress.co.nz](mailto:production@digitalprepress.co.nz)



She's leaving...

Image by Johannes van Kan



ROBERT McDOUGALL ART GALLERY & ANNEX

Rolleston Avenue, Christchurch

**GALLERY HOURS**

10am until 5.30pm - Summer

10am until 4.30pm - Winter

Admission by donation. Free guided tours available.

[www.mcdougall.org.nz](http://www.mcdougall.org.nz)