

# b.119

BULLETIN OF THE ROBERT MCDUGALL ART GALLERY & ANNEX summer december 1999 – february 2000





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**b.119**

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Cover: **Pallas Athene (Detail)** Donna Demente-Ogilvy

## Introduction



Over this summer season, the McDougall is enjoying one of the wittiest and most theatrical shows in our long history! *The Best of Wearable Art from the Montana New Zealand Wearable Art Awards* (and these Awards are now entering their twelfth successful year) is a feast for (almost!) all the senses.

This touring exhibition has brought together the finest garments from the last decade of these now legendary parades. Established as one of New Zealand's premier art events, it attracts keen interest from an international as well as national audience, and has an important role in recording and showcasing some of this country's most spectacular creative talents.

The Frank Kazukaitis photographic exhibition continues to attract considerable attention and comment. It spotlights a remarkable international talent (who is now resident in Christchurch) for too long under-appreciated for the calibre and potency of his work. The fantasy of *Wearable Art* and the gritty, often harsh, reality of KAZ represent two extremes in our contemporary world.

In this Bulletin, we are also celebrating not only a new year, but the City's 150th anniversary, with the first of a series of *Vignette* exhibitions, highlighting the lives of significant artists from the founding days to the present. The first of these seven *Canterbury Vignettes* shown throughout 2000 will focus on John Gibb (1831-1909), best known for his prolific marine-scapes, and Alfred Walsh (1839-1916), admired for his compelling watercolours of colonial Canterbury.

In the Annex, *In-between*, by Pauline Rhodes, a nationally respected artist (and again a Cantabrian), is followed by *Quotations*, a collection of works featuring work inspired by literary sources. Simultaneously, our biennial *Sculpture in the Gardens* – a remarkably successful collaboration between artists, the Botanic Gardens and ourselves – continues an event unique in New Zealand.

Within is further information on the new Gallery project, which I am pleased to say progresses on schedule.

My thanks to you all for your support with our fundraising efforts, which now see us more than a third of the way towards our target of \$13 million from other than ratepayer-funded sources. A remarkable achievement by any standards, and due above all to the remarkable efforts of our two Fundraising Committees, chaired so ably by Mrs Ros Burdon and Mrs Hilary Langer.

In closing, may I wish our Friends and supporters every good wish for the festive season, and (for all our sakes!) a particularly prosperous new year!

P. Anthony Preston  
DIRECTOR



The Dutch Funeral, 1872 Petrus van der Velden Collection of Robert McDougall Art Gallery



It rained that Sunday afternoon. It must have been some time in the nineteen forties. The picnic in the gardens was ruined. The only place of shelter was the art gallery – an alien and forbidden place to a poor family. My mother, the fur on the collar of her coat damp, held

me firmly by the hand, with a grip usually reserved for the entry into places of debt or worship. There was a curious smell. Oil paint. There was a respectful hush broken only by whispers and the click of heels on the marble floor. My first marble floor. We moved through the freezing halls, looking at the landscapes with awe and hurrying past the nudes.

Then there was this enormous picture. Two men were pushing a coffin on a sled, through the frost, followed by mourners. Beyond them was a village with snow-covered roofs.

I knew at once what this picture meant. It frightened and fascinated me. It frightened me because it was about death. The cold of the village and its fields and the grief of the woman supported by her daughters were all too real. And yet I was bewildered as to why something that I feared could be so beautiful. Why did I stay looking at something that scared me?

We all have a private hierarchy of works of art. A Frank Sinatra song can mean more to us than the Missa Solemnis of Beethoven. These personally consecrated

works invoke memories and milestones. These are part of our secret history. For this reason works we know to be inferior can take precedence, in our private worlds, over undoubted masterpieces. If we are lucky, these core encounters can be with works of excellence. I think I may have been lucky, in that Petrus van der Velden's *The Dutch Funeral* was my first face to face encounter with a picture that moved me.

Half a century later, though it is much smaller than it appeared to my child's eyes, it still moves me.

Of course, now I know it is a fine example of the late nineteenth century Dutch school, whose committed social conscience drove them to portray the life of the poor and at the same time celebrate the golden age of Dutch painting. That was the age of Rembrandt and Vermeer. This 19th century school, whose best-known member was Joseph Israels, a follower of Millet, captured the life of the peasantry and fisherfolk.

In *The Dutch Funeral* Van der Velden is Israels' equal. It is a tragedy that colonial New Zealand did not appreciate – nor could sustain – a talent such as Van der Velden's. I admire the picture's supreme skill – its restraint, its severe colour range, its daring composition, its theatre, its genuine feeling free of sentimentality.

*The Dutch Funeral*, whatever its merits, is part of my autobiography.

Elric Hooper M.B.E.  
Artistic Director of the Court Theatre.

Elegance, technology,  
sexuality, nature, science  
fiction, history – the  
influences on the works in  
this exhibition are as varied  
as they are fantastic. They  
take the senses by storm  
and leave the intellect  
craving more. They are  
fabulous, fibre-frenetic,  
found-object fun.

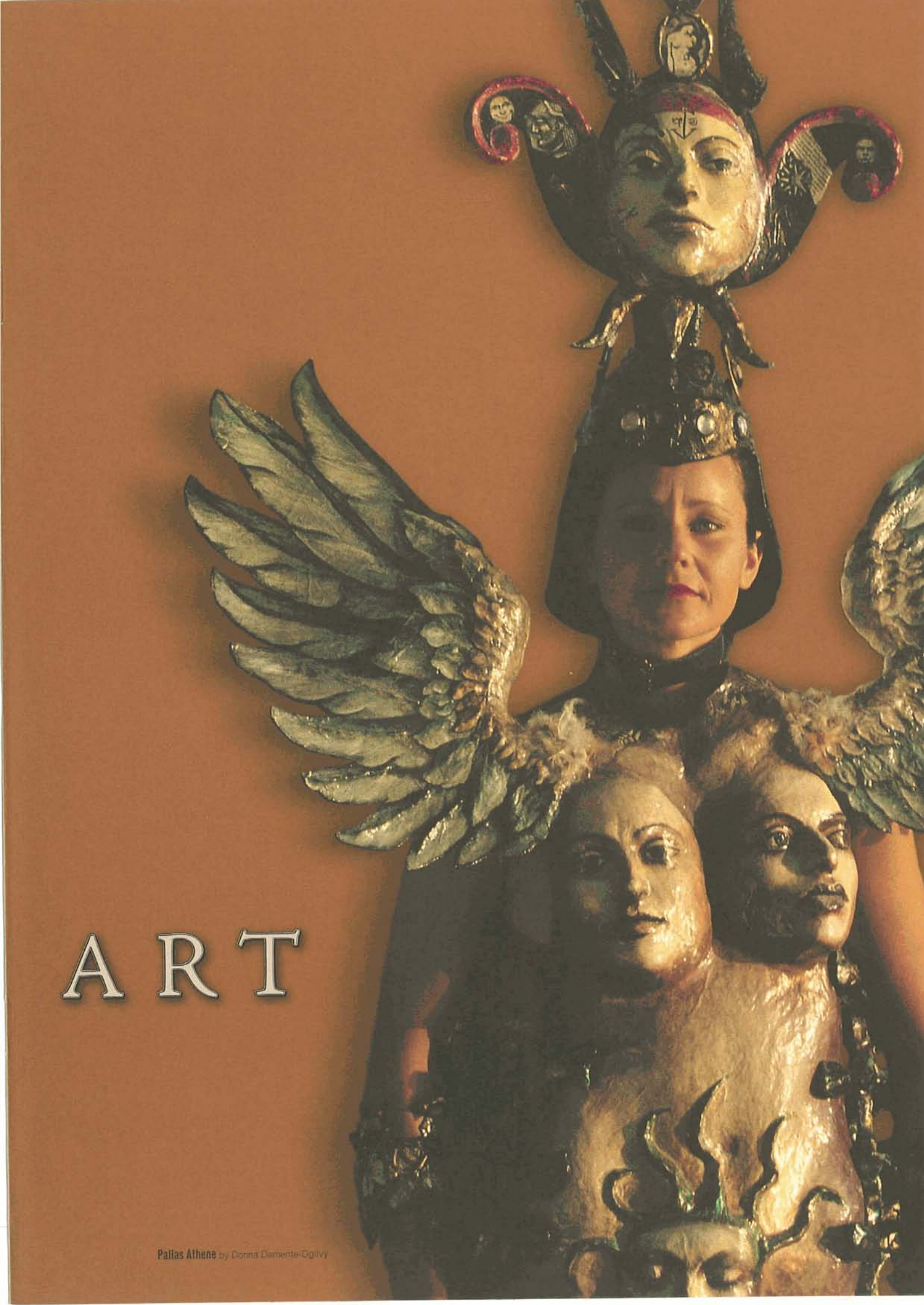
*the best of*

# WEARABLE

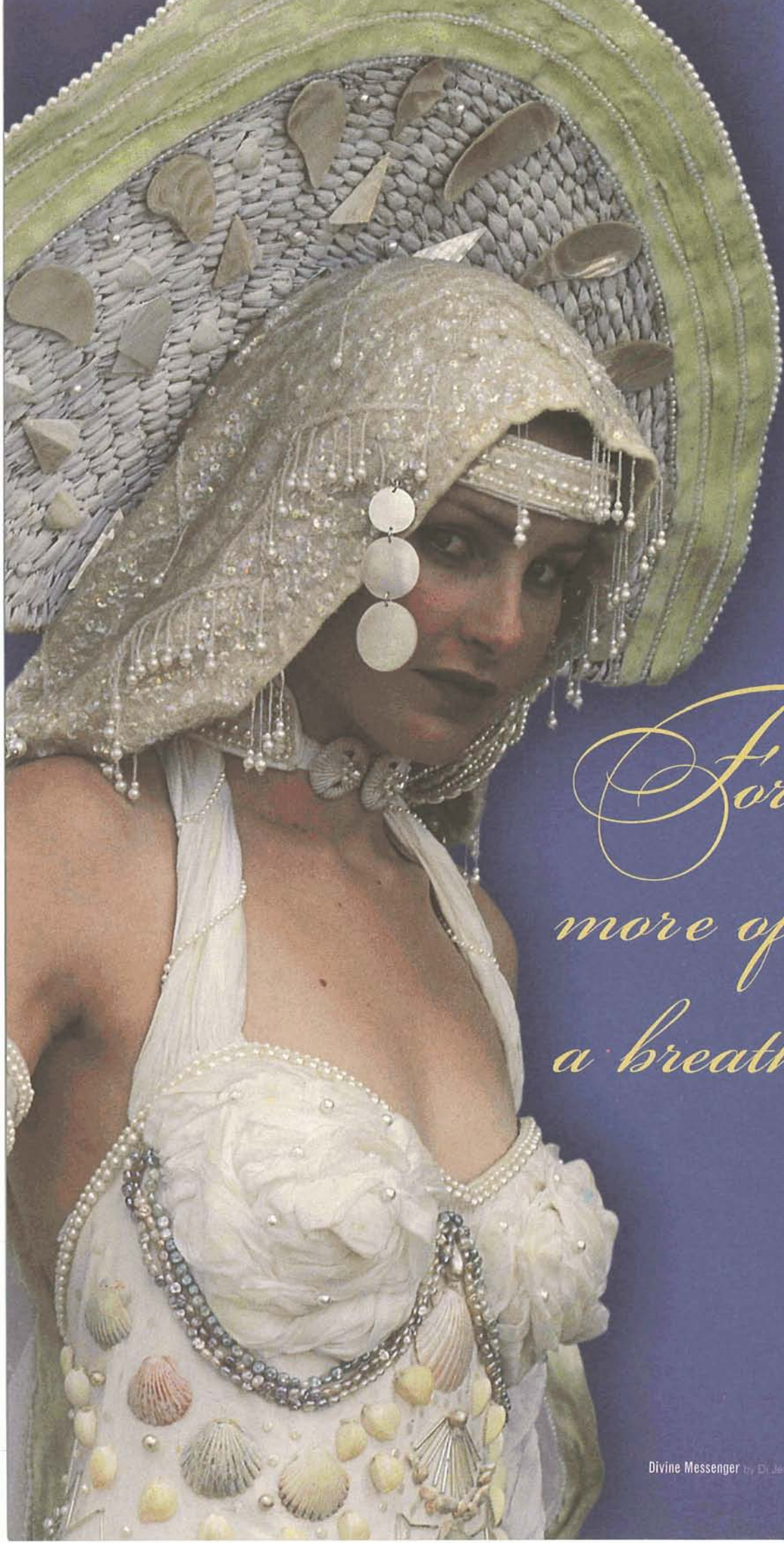
*From the Montana New Zealand Wearable Art Awards*

ROBERT MCDUGALL ART GALLERY

19 NOVEMBER 1999 – 27 FEBRUARY 2000



# ART



*For those fortunate  
more of the Award  
a breathtaking one*



Created in 1987 by sculptor Suzie Moncrieff, the Wearable Art Awards have put Nelson on the international cultural map. It is the one icon of Kiwi culture, of Kiwi ingenuity, which can rival rugby (allow me this small exaggeration!) in the passion and attention it provokes.

The Montana New Zealand Wearable Art Awards are not about high fashion – though many of the works far outstrip the standards of Parisian haut couture in beauty. Neither is it about high art – though some will find the works more palatable in the Art Gallery setting than the most expensive pile of bricks. No! When you pare away the hyperbole it is about having a go... the same ethic that won the America's Cup... the same belief that beats in every Kiwi heart that I am as good as the next person and, given the diminished value of the New Zealand dollar, a whole lot more imaginative and resourceful than most.



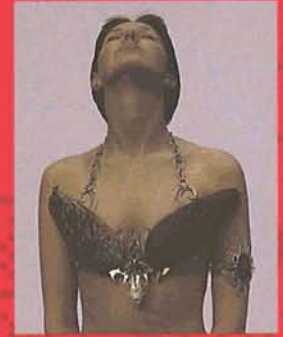
*mate few who have attended one or  
wards' shows the exhibition will be  
overview of the events themselves.*



A Lick and a Promise by Sue Prescott

A youthful passion for the Jetsons grows into adulthood; an unaccountable excess of Telecom handsets or CD discs, a West Coast passion for driftwood and natural fibres, the brazen, brutal femininity of Zena – weird and diverse are the fuels that fire the passions of these designers. Dried sausage skins, paua shells, car parts, flax and plastic

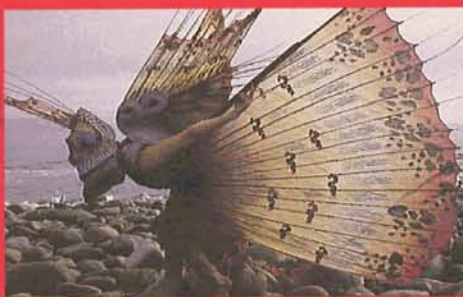
are de rigeur. The unforgettable papier mâché creations of Donna Demente-Ogilvy guarantee her immortality – who would have dreamed that this humble material, shaped by many of us in childhood around balloons (for some long, and thankfully, forgotten purpose), could be so successfully moulded in evocative, dreamlike beauty.



The exhibition has evolved over 2 years. Brought to the public first by Te Papa as *Off The Body and Onto The Wall*, the exhibition benefited from the addition of some of the more spectacular pieces from the 1998 Awards when it opened last summer at Auckland Museum. The exhibition, when it arrives in Christchurch from Dunedin, will be enormously enhanced by the addition of three new works. *Superminx* – a fantastic, feline creation of twin animated thrones made of possum fur, velvet, lycra and plywood – will be on show by special and exclusive arrangement for the opening days of the exhibition only.

The show will be opened by Suzie Moncrieff and will be a multi-media, son-et-lumière spectacular. For anyone who has seen Craig Potton's book, *Wearable Art, Design for the Body*, the exhibition will be an absolute must. For those fortunate few who have attended one or more of the 'Awards' shows, the exhibition will be a breathtaking overview of the events themselves. For everyone else (who knows?) the exhibition may become a cherished memory of a time before the Montana New Zealand Wearable Arts Awards conquered the cultural world - a time when even Todd Blackadder could only see it in Nelson, like every other Kiwi.

Ronnie Kelly



Dragonfish by Susan Holmes

**WEIRD AND DIVERSE  
FUELS THAT FIRE THE  
THESE DESIGNERS.  
SKINS, PAUA SHELL  
FLAX AND PLASTIC**

Total Recall by Katrina, Chris Clarkson and Tim Marshall



ARE THE  
E PASSIONS OF  
DRIED SAUSAGE  
S, CAR PARTS,  
ARE DE RIGEUR.

From February to August the Gallery will be presenting a series of seven historical 'vignette' exhibitions comprising the work of eight prominent Canterbury artists. Two of these artists worked in the nineteenth century and two during the early years of the twentieth century.

Each exhibition will be accompanied by an illustrated publication that profiles the artist and their works selected for the Vignette.

To open the Vignette Series two exhibitions will run almost concurrently. They feature the work of the marine painter John Gibb and the plein air watercolourist Alfred Walsh.

# Canterbury



The plein air movement that emerged in New Zealand painting in the 1880s was dominated in the North Island by James Nairn and his followers in Wellington, and in the South Island by the watercolourist Alfred Walsh. In contrast to the previous generation of New Zealand painters, Walsh eschewed the romantic and sentimental approaches to nature.

Working spontaneously, he responded to his subjects with a unique clarity of vision and an attention to light and colour which was uncommon among many of his contemporaries.

Walsh was born in Australia at Kyneton, Victoria, in 1859 and came to New Zealand with his parents, who settled in Dunedin in the 1860s. From an early age, he had a fascination with nature and spent his spare time sketching out of doors. On leaving school Walsh joined the Otago Public Works Department as a draughtsman and began attending evening classes at David Con Hutton's Dunedin School of Art, where he was considered a young artist of much promise. In 1878 he was appointed as a student teacher at the school and held that position until 1883 when the art school was forced to cut its staff.

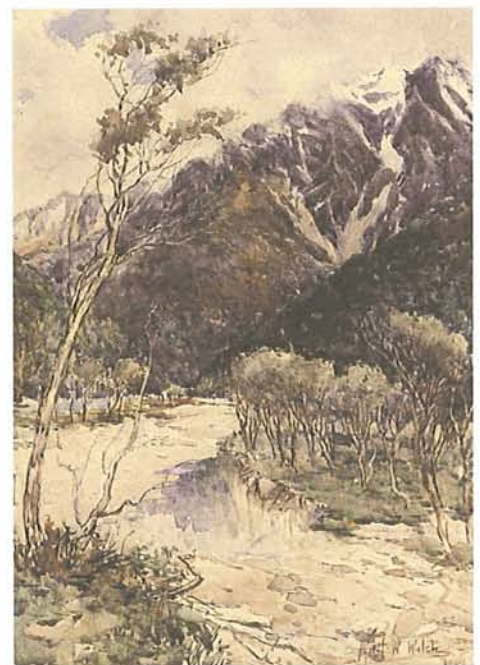
Three years later Walsh was successful in his application for the post of Assistant Master at Canterbury College School of Art and remained on the teaching staff until 1911. After his retirement, he moved to Auckland, where he married in 1912 just four years before his death.

Walsh had first started exhibiting in the late 1870s while a student at Dunedin School of Art. From 1883 his paintings were seen at annual society exhibitions in Auckland, Christchurch and Wellington. His favourite painting places were in the Otira region, Kaikoura and Westland and watercolours made at these locations were regularly exhibited thorough the 1890s and 1900s. Although he never travelled outside New Zealand, Walsh's works were sent to the major international exhibitions in Australia as early as 1888.

This vignette comprises 22 works, mostly in watercolour, which Walsh made en plein air between 1884 and 1913. Whilst several are from the Gallery's collection others have been made available on loan from a number of private and institutional sources.

## Alfred Wilson Walsh

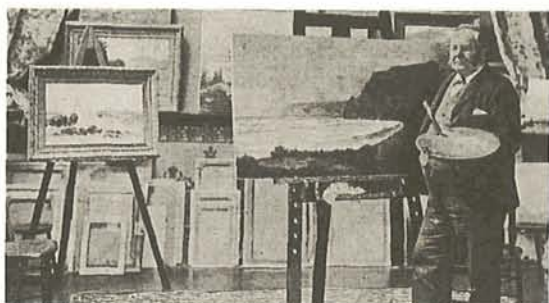
*Working spontaneously, he responded to his subjects with a unique clarity of vision and an attention to light and colour which was uncommon among many of his contemporaries.*



In the Otira, 1905 Alfred Walsh  
Collection of the Robert McDougall Art Gallery

John Gibb (1831 - 1909) 5 February - 5 March  
 Alfred Walsh (1859 - 1916) 12 February - 12 March  
 Charles Kidson (1867 - 1908) 25 March - 30 April  
 Leonard Booth (1879 - 1977) 13 May - 18 June  
 Grace Butler (1870 - 1962) 10 June - 6 August  
 Archibald Nicoll (1886 - 1953) 1 July - 6 August  
 Richard (1882 - 1955) & Elizabeth Wallwork (1884 - 1969) 26 August - 24 September

# Vignette Series 2000



When the painter John Gibb arrived in Christchurch from Scotland, in 1876, he had already more than quarter of a century's activity in Britain as an artist and exhibitor. Early in his life, Gibb had shown a natural aptitude for drawing and painting that was encouraged by his family. By 1849 he was receiving tuition in the studio of John Mackenzie of Greenock, and the Clyde River and the environs of the Firth of Clyde were the focus of Gibb's paintings during the 1850s, 60s and early 70s.

A traditionalist, Gibb aligned himself with the picturesque style akin to such artists as Sam Bough, Joseph Farquarson, Alfred de Breanski Snr. and John Harvey Oswald. He followed the academic practice of sketching the landscape and gathering

*He followed the academic practice of sketching the landscape and gathering information which was later worked up in the studio with intense attention to detail.*

information which was later worked up in the studio with intense attention to detail. In later years, as a keen photographer, he regularly used his half-plate camera to good effect as an aide memoire.

Within three months of his arrival in Christchurch, Gibb held the first showing of his work and began making painting excursions around the South Island. As there was no art society in Christchurch, he exhibited at the Otago Society of Art Exhibitions in Dunedin from 1878 on.

When the Canterbury Society of Arts was formed in 1880, Gibb was a foundation member and exhibited hundreds of works with the Society until his death in 1909. He also showed in Auckland and Wellington from the early 1880s and sent works to all the international and inter-colonial exhibitions beyond New Zealand. In the 1880s Gibb was regarded as New Zealand's major professional marine painter, a specialisation that enabled him to exercise his fascination with detail and which led to many private commissions in New Zealand and Australia.

This vignette exhibition features 22 paintings by Gibb with works from the Gallery's collection joined by loans from both private and institutional sources.

Neil Roberts

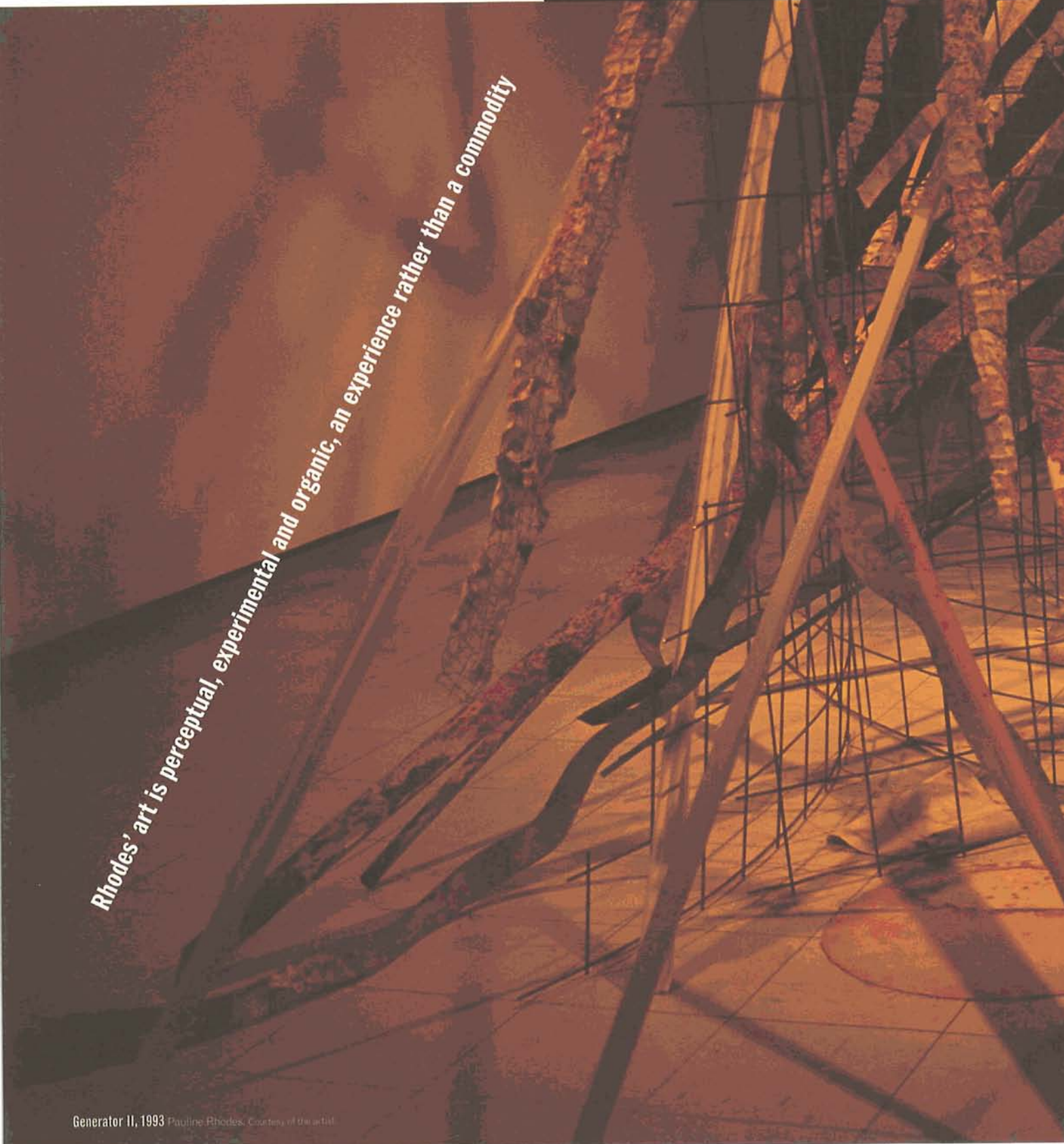
John Gibb



Lyttleton Ballast Boats, 1886 John Gibb  
 Collection of the Robert McDougall Art Gallery



*Rhodes' art is perceptual, experimental and organic, an experience rather than a commodity*



Generator II, 1993 Pauline Rhodes. Courtesy of the artist.

MCDUGALL CONTEMPORARY ART ANNEX

IN-BETWEEN

PAULINE RHODES

Created by one of New Zealand's more experimental senior artists, this site-specific installation in the McDougall Contemporary Art Annex will transform ordinary objects into receptacles for the passing of time. Well-known for her *Intensum/Extensum* (indoor/outdoor) series of works, Pauline Rhodes explores the vulnerability and transient nature of materials and the temporality of the moment – fragile and frayed time.

Rhodes' art is perceptual, experimental and organic, an experience rather than a commodity. The tangible form, in multiple and various states, is taken beyond the physical to symbolise ideas and memories. Her work echoes the past and alludes to simultaneous and future realities by representing ruins of objects. By collecting and assembling elements and objects and presenting them in the process of devolution, Rhodes' work explores the complex interiority of the mind and the inter-relationships of entities.

In recent years her work has been focused on interior landscapes and what Rhodes describes as "projects in the landscape". The projects are ephemeral, just as life is. The materials are related in size to the human body and its movement through space. "I like to be doing work which is self-generating, has its own continuum of energy and evokes universal life forces". Rhodes' on-going *Intensum/Extensum* series are temporary installations which interact with the spatial environment in which they are placed, expressing more about the mental and sensory experience than the merely physical. Characteristically, these works involve minimal ephemeral placements of plywood, cloth, paper and metal and wooden rods modified by the natural landscape and

3 DECEMBER - 16 JANUARY 2000

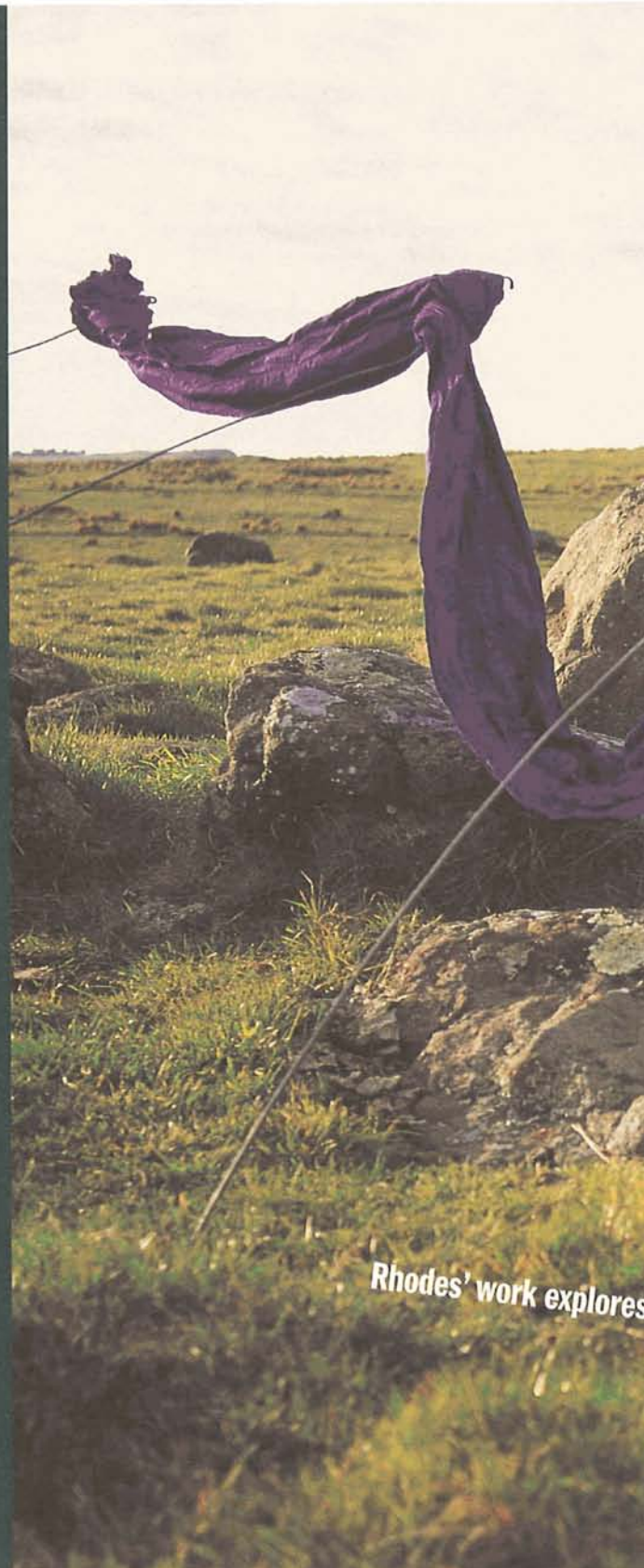


IN-BETWEEN  
**PAULINE RHODES**

extending into spatial situations over a period of time. Sympathetic to the environment, Rhodes' outdoor configurations of materials echo the surrounding land or water forms and reveal the effects of weather and time in the rusting of steel plates and mesh and the subsequent staining of cloth, cardboard and wood.

Born in Christchurch in 1937, Rhodes lived in Wellington, Westport, Nigeria and England before returning to Christchurch in 1970. Between 1972 and 1974, she completed her Diploma of Fine Arts in Sculpture at the University of Canterbury and, after attending Teachers' College in 1976, spent a year teaching part-time before beginning her full-time artistic career. Rhodes was the first ever recipient of the Olivia Spencer Bower Foundation Annual Award in 1987 and received grants from the Queen Elizabeth Arts Council in 1989 and 1992. In 1993 she was selected as the Otago Polytechnic Art School Artist in Residence. She received the CoCA Travel Award in 1995 and was awarded a Merit Prize in the 1996 Visa Gold Art Award. Rhodes began her outdoor projects in the mid-1970s and has exhibited work internationally since the early 1980s. Her solo installations include: *Energy Fields*, Stone Movements, C.S.A. Gallery, Christchurch, 1977; *Intensums*, Robert McDougall Art Gallery, Christchurch, 1982; *Extensum/Extensor*, Govett-Brewster Art Gallery, New Plymouth, 1983; *Intensum in Memoriam* (project series), City Art Gallery, Wellington, 1987; *Dark/Light*, Jonathan Jensen Gallery, Christchurch, 1996; *Intensums-Stained Memories*, The Honeymoon Suite, Dunedin, 1998 and *Stained Silence*, 81/98, Jonathan Smart Gallery, Christchurch, 1998. In 1998, Rhodes' *Intensum/Extensum* 1981 was part of the *Action Replay* exhibition at Artspace in Auckland and earlier this year she participated in *Oblique*, a site-specific, multi-artist project at Oira.

Felicity Milburn

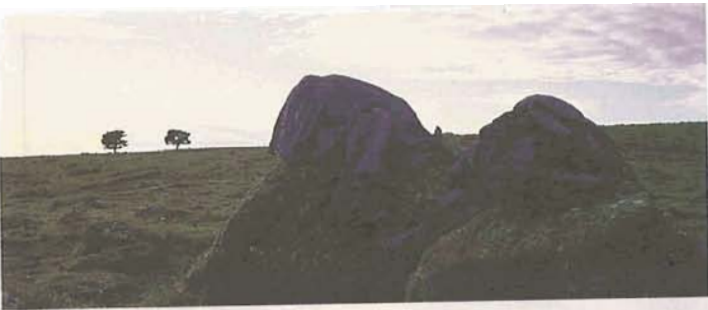


Rhodes' work explores

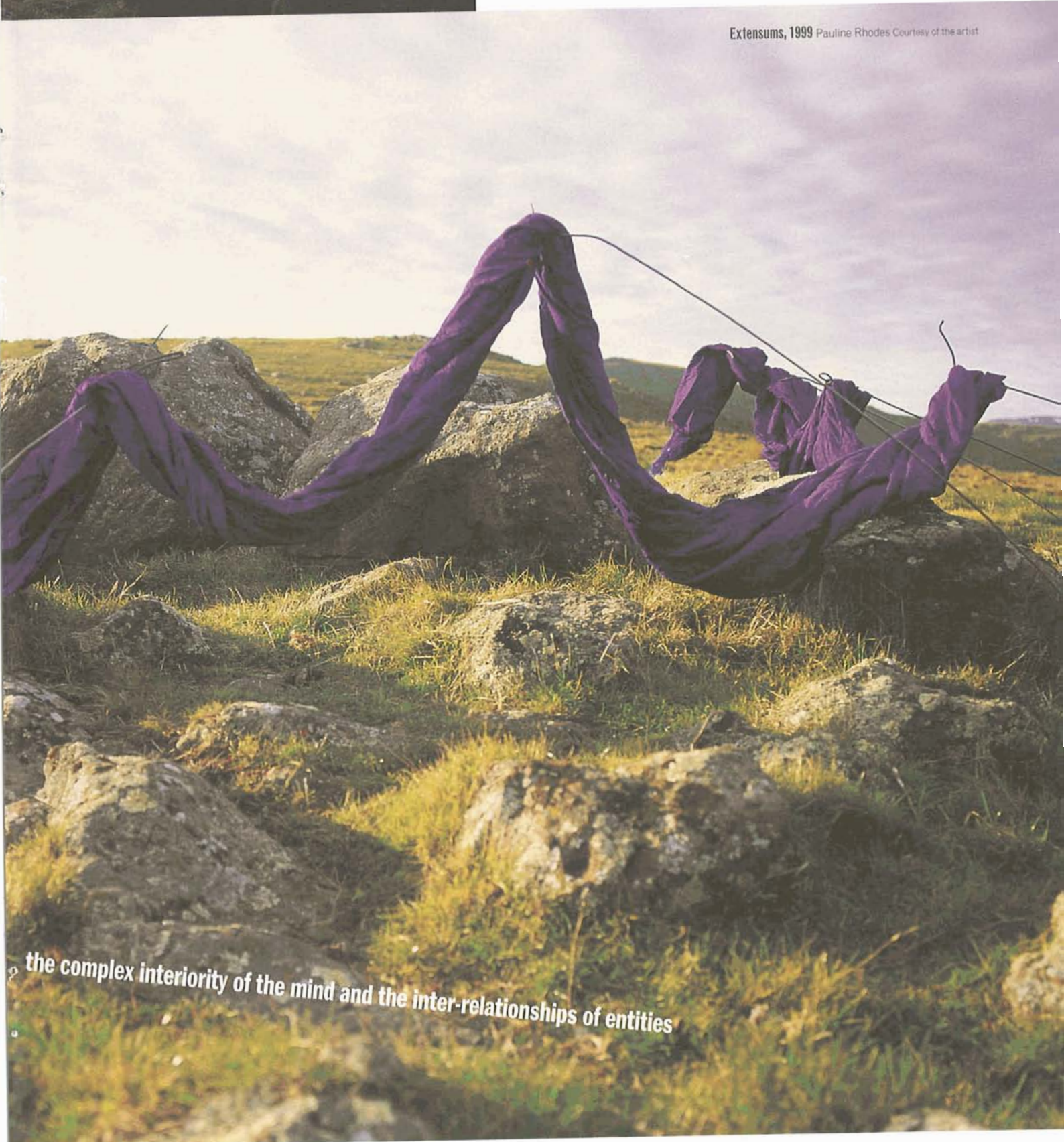


Work Now III, 1994 Pauline Rhodes  
 Courtesy of the artist





Extensums, 1999 Pauline Rhodes Courtesy of the artist



*the complex interiority of the mind and the inter-relationships of entities*

A photograph of two hands, one on the left and one on the right, framing a blurred green background. The hands are positioned as if holding or presenting something. The background is a soft-focus green, suggesting a garden or natural setting. The text "Sculpture in the Gardens" is overlaid in the center, oriented vertically.

# Sculpture in the Gardens

The expansive Christchurch Botanic Gardens will again provide the backdrop for contemporary sculpture by three New Zealand artists in the fourth **Sculpture in the Gardens 1999 - 2000** exhibition. A collaboration between the Botanic Gardens and the Robert McDougall Art Gallery, this event was initiated to celebrate the diversity of New Zealand sculptural practice. The three artists chosen to participate in this year's exhibition, Stuart Griffiths, Paul Cullen and Fiona Gunn, have created challenging and intriguing works which play on and reveal the environmental, spatial and historical resonances of their chosen garden sites.

7 December 1999 - 5 April 2000

Stuart Griffiths

Born in Hamilton in 1958, Stuart Griffiths graduated from the University of Canterbury in 1980 with a Diploma in Fine Arts (Sculpture). Griffiths has participated in exhibitions throughout New Zealand and internationally, including shows at the Warnambol Art Gallery in Warnambol, Australia and the Glynllifon Sculpture Park in Caernafon, Wales. An assistant administrator for the 1981 ANZART project in Christchurch, Griffiths co-curated ANZART in Hobart in 1983. His most recent project involved designing a new entrance-way for the Dunedin Botanic Gardens in 1998. Combining architectural and environmental elements from the existing entrance with symbols drawn from native plant forms, Griffiths' structure integrated allusions to classical European Garden design with materials and imagery indigenous to the local area.

Griffiths' project for *Sculpture in the Gardens 1999-2000* involves the 'framing' of a section of the Botanic Gardens using a window constructed from slabs of chlorite schist. The monumental scale of this stone frame suggests the grandeur of the eighteenth century 'folly' - ornamental houses and ruins which were constructed by wealthy and eccentric landowners to highlight particular sections of a garden or landscape.

Fiona Gunn

Fiona Gunn was born in Australia in 1962. She attended the Sydney College of the Arts receiving a Bachelor of Visual Arts in 1983 and a Post-Graduate in 1984. In 1993, Gunn received a Master of Fine Arts from the University of New South Wales. She has held extensive academic appointments in both Australia and New Zealand and is currently Senior Lecturer in Sculpture, Drawing and Critical Studies at the University of Canterbury's School of Fine Arts. She has represented numerous arts agencies including the High Street Project Trust, Christchurch, and the Olivia Spencer Bower Foundation Committee, Christchurch. Gunn's work has been exhibited extensively in New Zealand and overseas since 1982, including *Fragments* (1998), image/text work in Japan and Australia, and solo installations in Teststrip Gallery, Auckland and Artspace, Sydney in 1996.

Fiona Gunn's work will focus on the exchange of seed and living plants that occurred between England and New Zealand at the time the Gardens were being planned and planted. Situated at the end of the Archery Lawn furthest from the Art Gallery, Gunn's glass seed vault will act as a metaphor for the cultural exchanges between Europe and Aotearoa since the time of the European colonisation of Aotearoa.

Paul Cullen

Paul Cullen was born in Te Awamutu in 1949. He has a Bachelor of Science from Auckland University and a Diploma of Fine Arts (Honours) in Sculpture from the University of Canterbury. He has participated in numerous group exhibitions and held various solo exhibitions in New Zealand since 1975 including

*Reconstructed furniture and blackboard drawings* (1994) at the Aberhart-North Gallery, Auckland, and *Discovery of Oxygen* (1996) at Artspace, Auckland. In 1994-1995 he studied Landscape Design history, theory and practice at Unitec and in 1994 he collaborated with landscape architects Patrick Corfe and Associates on the design development for a park in Glenfield North Shore City. Earlier this year, Cullen completed a six week residency at the School of Fine Arts, University of Canterbury. He currently tutors at Unitec, Auckland and at the Manukau Institute of Technology, Auckland.

Cullen's planned installation for *Sculpture in the Gardens 1999-2000* will be placed on the site of the old Magnetic Observatory, which was decommissioned in 1930 after being rendered useless by increasing electrical interference. Taking the form of a curved enclosed space containing tracks and a trolley, Cullen's work reflects the history of the site and reveals allusions to the scientific concepts of gravity and inertia.

Felicity Milburn

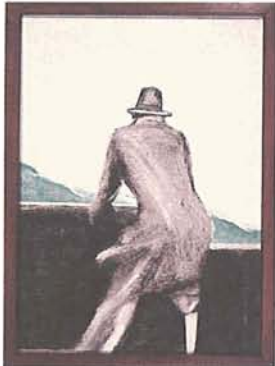




## Literary influences in the Contemporary Collection

# Quotations

**Captain Ahab Peg-Legged Hunter of the White Whale, 1981** Tony Fomison  
Collection of the Robert McDougall Art Gallery  
Courtesy of the Fomison Estate



There has been an enduring history of association between text and image. Without a doubt, the Bible remains the most heavily referenced text in visual art to date. Christian iconography formed the basis of the rejuvenation of the arts in the quattrocento with Italian

artists such as Giotto and Duccio receiving significant commissions for adornment in sacred spaces. The Pre-Raphaelite Brotherhood, a loosely formed British artists' guild in the nineteenth century, mined literature of the day as subjects for their paintings. Dante Gabriel Rossetti's famous *Ophelia* refers to the tragic heroine of Shakespeare's *Hamlet* while his *Lady of Shallot* depicts the heroine from Lord Alfred Tennyson's poem of the same name. Closer to home more recent examples of collaboration and collusion between writers and artists include Colin McCahon and the poet John Caselberg, and painter Ralph Hotere and poets Bill Manhire, Hone Tuwhare and Cilla McQueen.

This exhibition highlights the rich and diverse connections and influences between the written word and visual imagery. *Life of Emily Brontë* (1994) is part of a body of work which reveals Kathryn Madill's interest in the woman behind such famous literary works as *Wuthering Heights*. Madill's delicate and intricate rendering of detail suggests a literal and metaphoric 'interior'. Her focus on the

McDougall Contemporary Art Annex  
21 JANUARY – 12 MARCH 2000

author and the subjective context of the work, as opposed to the modernist critique of the autonomous text, contributes to a wider feminist discourse.

Bill Manhire's concrete poem on French nuclear testing at Mururoa atoll formed the basis of Ralph Hotere's *Dawn Water Poem* (1986). Hotere adapted the formal arrangement of this poem and added the word 'Mururoa' to politicise what was originally a neutral reflection on the natural world. This work reiterates the repetitive structure of Hotere's earlier *Malady* paintings but joins the neat stencilled lettering with roughly brushed script. With an intensive, explosive orange colour field and burning cross, *Dawn Water Poem* can be seen as both a celebration of life and an apocalyptic protest statement.

In a shift from the political to the mythical, Tony Fomison depicts one of the central characters from Herman Melville's *Moby Dick* (1851) in his painting, *Captain Ahab Peg-Legged Hunter of the White Whale* (1981). By portraying Ahab gazing out to sea over the ship's rails with his back to the viewer, Fomison highlights the psychological tension of the Captain's bitter and lonely pursuit of the whale that took his leg. Turning his back on the world of people, Ahab's single-minded focus is directed away from us. By excluding *Moby Dick*, the object of the Captain's obsession, from the composition, Fomison reminds us that the struggle between the man and whale takes place, in reality, inside Ahab's own soul.

Belinda Jones

**Above: Dawn Water Poem (Detail), 1985** Ralph Hotere  
Collection of the Robert McDougall Art Gallery

# The New Gallery!

Update on the new Christchurch Art Gallery project and fundraising campaign

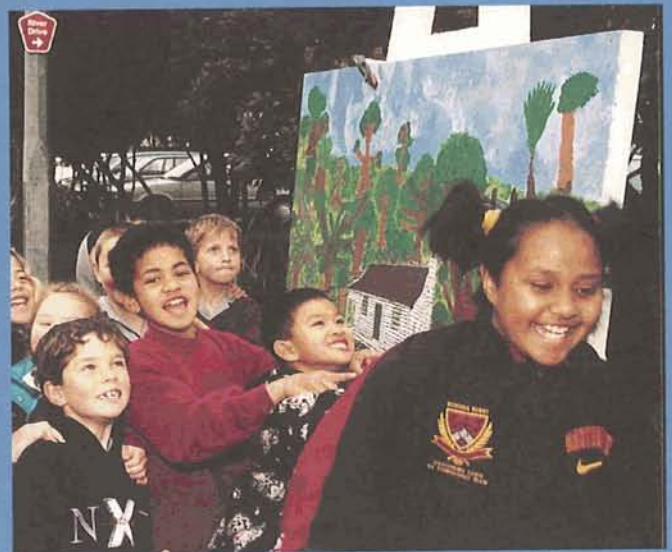
Passers-by and visitors to the cultural precinct will no doubt have noticed the numerous white easels punctuating the site perimeter, given further emphasis recently by the colourful paintings mounted upon them.

This project, which has taken two years to bring to fruition, has been planned to highlight the new Gallery site and to raise public awareness of the major building to open there in March 2003. The implementation of the mural project has depended greatly on Patrice Aplin, employed for six months to coordinate with schools and sponsors to design, paint and install the murals. In this she has been ably assisted by Simon Edwards, a young Canterbury artist whose specialist painting knowledge has been used by the participating schools to great effect. The project has also been greatly assisted by the support of Creative Communities, and by the input of Aroha Rangi, Arts Advisor - Maori and Cultural. The project was recently highlighted in the media at the official launch of the Community Gifts Fundraising campaign on the 6th of October.

Another change to look out for is the installation of a large billboard on Montreal Street. This will highlight major exhibitions at the Robert McDougall over the coming year, as well as promoting the new Gallery and fundraising initiatives. More news on the successes of the fundraising campaign is featured in the Friends' pages of this publication.

Work on the design of new Gallery spaces and facilities is progressing efficiently behind the scenes. A great deal of work has been done by staff and the design team to finalise Gallery exhibition spaces, storage and work areas. The design phase is now almost complete.

Work on site is scheduled to commence in November 2000, with excavation of the foundations and car parking.





# Summer Exhibitions



ROBERT McDOUGALL ART GALLERY & ANNEX

**KAZ**  
**The Photography of Frank Kazukaitis**  
**1942 - 1998**

*12 November 1999 - 30 January 2000*

153 documentary photographs in colour and black and white, by a US Naval photographer now resident in New Zealand. The exhibition includes images from China, Turkey, Russia, Italy, Spain, Egypt, United States, Antarctica and New Zealand, with an emphasis on the photographer's coverage of the Korean War.

**The Best of Wearable Art**  
**From the Montana New Zealand**  
**Wearable Art Awards**

*19 November 1999 - 27 February 2000*

This unique exhibition features the best of the incredible creations from the Montana New Zealand Wearable Art Awards since its inception. A multimedia extravaganza of sound and light.

*Admission charge applies.*

**In-between**  
**Pauline Rhodes**  
**Contemporary Art Annex**

*3 December 1999 - 16 January 2000*

Rhodes' work is perceptual and experimental, often involving materials that reveal the weathering of the years to indicate the passing of time. This installation has been created specifically for the Annex space.

**Quotations**  
**Contemporary Art Annex**  
*21 January - 12 March 2000*

Exploring works from the McDougall's contemporary collection which have references to literary sources, this exhibition will include the work of Kathryn Madill, Tony Fomison and Ralph Hotere.

**Canterbury Vignettes**  
This 150th anniversary series of historical vignette exhibitions explores the work of nine prominent Canterbury artists of the 19th and 20th centuries.

**John Gibb, Marine Artist 1831 - 1909**  
*5 February - 5 March 2000*

John Gibb, regarded as New Zealand's major professional marine painter in the 1880s, sketched from nature and later worked from these drawings to create paintings with an intense attention to detail. This exhibition explores 22 of these New Zealand paintings.

**Alfred Walsh, Watercolourist 1839 - 1916**  
*12 February - 12 March 2000*

A watercolourist of the plein air movement in New Zealand, Alfred Walsh eschewed the romantic and sentimental approach to nature. This exhibition displays Walsh's work from 1884 - 1913.



### Coming Events

- 10.30am **1** **Wednesday 1 Club** – Art appreciation club meeting.
- 1.00pm **Wednesday 2 Club** – Art appreciation club meeting.
- 10.30am **2** **Mac Club** – Art appreciation club for the differently abled. New members welcome.
- 10.30am **3** **Friday Club** – Art appreciation club meeting.
- 10.30am **4** **Saturday 1 Club** – Art appreciation club meeting.
- 1.00pm **Saturday 3 Club** – Art appreciation club meeting.
- 11.00am **5** **Montana Sunday Event** – Lecture. Donna Demente-Ogilvy & Jeff Mitchell will speak on their works and experiences in the Wearable Art Shows.
- 10.30am **6** **Monday Club** – Art appreciation club meeting.
- 10.50am **9** **LocArt Visit** – Two visits to the studio of Jenny Gillies, costume artist, at 95 Normans Road. To book (or cancel) 379 4055.
- 1.50pm
- 10.30am **11** **Saturday 2 Club** – Art appreciation club meeting.
- 11.00am **12** **Montana Sunday Event** – Lecture. Pamela Maling, stage costume designer, will speak on 'Bin-side Out - Designing theatrical costumes'.
- 11.00am **19** **Montana Sunday Event** – Concert. Contemporary clarinet and percussion music from Gretchen Dunsmore and Mark La Roche of 'Resonate'.
- 25** **Christmas Day** – The Gallery will be closed.
- 11.00am **26** **Montana Sunday Event** – Video programme featuring 'Nylon Blues. A retrospective of the nylon stocking'.

December

- 11.00am **2** **Montana Sunday** – Video programme. 'Designing to please. What motivates creators of fashion?'
- 11.00am **9** **Montana Sunday Event** – Performance. Join Natural Magic at a modern Punch and Judy Show.
- 11.00am **16** **Montana Sunday Event** – Concert. Enjoy a popular jazz programme with 'Afterthoughts' featuring Johnny Lawrence, John Bevin and Juliet Midgley.
- 11.00am **23** **Montana Sunday Event** – Lecture. Sonya Smith, Designer, will speak on 'Personal experiences in the New Zealand fashion world'.
- 11.00am **30** **Montana Sunday Event** – Performance. The Bard of Christchurch, Steve Thomas, will present a programme of entertaining verse.

January

# Calendar

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





- February
- |         |    |  |
|---------|----|--|
| 10.30am | 2  | <b>Wednesday 1 Club</b> – Art appreciation club meeting.   |
| 1.00pm  |    | <b>Wednesday 2 Club</b> – Art appreciation club meeting.   |
| 10.50am |    | <b>LocArt Visit</b> – Court Theatre Costumes with Helen Morrish, at 10.50am. To book (or cancel) 379 4055.   |
| 10.30am | 3  | <b>Mac Club</b> – Art appreciation club for the differently abled.   |
| 10.30am | 4  | <b>Friday Club</b> – Art appreciation club meeting.  |
| 10.30am | 5  | <b>Saturday 1 Club</b> – Art appreciation club meeting.  |
| 1.00pm  |    | <b>Saturday 3 Club</b> – Art appreciation club meeting.  |
| 11.00am | 6  | <b>Montana Sunday Event</b> – Video programme. 'Italian Superstar – Gianni Versace'.   |
| 10.30am | 7  | <b>Monday Club</b> – Art appreciation club meeting.  |
| 7.30pm  | 8  | <b>After Dark Event</b> – Lecture in conjunction with the Festival of Romance. Dr Gordon Spence, Senior Lecturer in the English Department at the University of Canterbury, will speak on 'Love in English Romantic Poetry'. In the Hurst Seager Room, Christchurch Arts Centre. Gold coin donation. |
| 7.30pm  | 9  | <b>After Dark Event</b> in conjunction with the Festival of Romance. Lecture, Dr Mark Stocker, Senior Lecturer at the School of Fine Arts, University of Canterbury, will speak on 'Sargent's views of Edwardian Romance'. In the Hurst Seager Room, Christchurch Arts Centre. Gold coin donation.   |
| 10.30am | 12 | <b>Saturday 2 Club</b> – Art appreciation club meeting.  |
| 11.00am | 13 | <b>Montana Sunday Event</b> – Concert. Popular jazz standards presented by 'Alone Together' featuring Simon Lusby, Michelle Harrison and Johnny Lawrence.  |
| 10.30am | 16 | <b>Speaker of the Month</b> – Marianne Hargreaves, fibre artist, will speak on recent teaching and study experiences in the UK and USA, at the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public.  |
| 6.00pm  | 19 | <b>After Dark</b> – Talk about Art - The Best of Wearable Art Awards \$5.00 (includes wine & nibbles)  |
| 11.00am | 20 | <b>Montana Sunday Event</b> – Lecture. Sally Jane De Salazar of the Design & Art College will speak on 'Fashion and the Textiles that Support it'.   |
| 11.00am | 27 | <b>Montana Sunday Event</b> – Lecture. Wilma van Hellemond, designer, will speak on her work in the Montana Wearable Art shows.  |

*All venues, unless otherwise stated, are at the Robert McDougall Art Gallery. Programmes may alter slightly - please check beforehand.*



**Eros** by Patricia Black







# Friends of the Gallery

## Christmas Party 12 December

Friends are invited to the 1999 Christmas party on Sunday 12 December at 6.00pm. This year's programme includes the usual excellent refreshments and free admission to the exhibition *The Best of Wearable Art from the Montana New Zealand Wearable Art Awards*. Once again we will also collect small gifts to be sent to the Nurse Maude organisation. Please label 'his' or 'hers'. Admission \$10 at the door. Please rsvp to the Friends' answer phone 379 4055 and use the Gallery Main Entrance.

## New members

Jane E. Broad	Troy Marsden	Sue Simpson
Gillie Deans	Mrs Ann McCallum	S. & P. Wilberforce
Vanessa de Castro	Bruce Morrison	Mrs J. S. Wright
David & Maureen Downes	Ms Julia Page	Leone Verity
Alistair Gardner	Ruth Patterson	<b>Life members</b>
Mr D. & Mrs G. Hazlett	Lynn Sees	Doreen Hawkins
Mr A. M. Ireland	Terry & Diana Shearer	Earl Tutty

## Speaker of the Month 16 February

The first Speaker of the Month for 2000 on 16 February is Marianne Hargreaves, fibre artist, who will speak about her recent Creative New Zealand study grant to the U.K and the USA, where she visited teaching establishments and held lectures and classes. A teacher at the Embroiders' Guild, Marianne is a well-known and active identity in the arts scene working for the New Zealand Festival of the Arts (Wellington), as visual arts co-ordinator for the Christchurch Arts Festival and as Vice-President of the Friends of the Robert McDougall Art Gallery.

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 \$2 for members, \$5 for non-members.

## Coming LocArt Visits

### 9 December

LocArt visits are specially arranged free studio/home tours for small groups of Friends. To book (or cancel a booking) please ring the Friends' office on 379 4055. Acceptance is automatic upon hearing your message, unless you are contacted to the contrary.

Thursday 9 December – Jenny Gillies, fabric artist, will show her collection of wearable art at her home, to a maximum of 20 Friends. Please meet June Goldstein outside 95 Normans Road, at 10.50am. A second group of 20 maximum will meet on the same day and at the same place at 1.50pm.

### 2 February

Wednesday 2 February – Helen Morrish, wardrobe mistress, will show costumes from the Court Theatre productions to a maximum of 20 Friends. Please meet June Goldstein in the Court Theatre Foyer at 10.50am.

*Friends of the Robert McDougall Art Gallery – Phone (03) 379 4055*



Jennie Gillies Fabric Artist



Activity Report  
**September LocArt Visit –  
 Design and Art College  
 of New Zealand**

Victoria Edwards, the Director, showed many Friends six floors of studios where 1st – 4th year students were working. The departments range from Fine Arts, which is the principal discipline, to Interior Design, Fashion, Makeup Design, Computer Graphics and Multi Media Design. All courses are quality-controlled giving training for possible future employment. As such they have New Zealand Qualification Authority approval and student loans may be available. Time precluded full appreciation of the beautiful building – another time, maybe?

Community Gifts Fundraising  
**It's All Go!**



Woolston School Mural (detail)

The spring months have been very busy ones for fundraising for our long-awaited new Christchurch Art Gallery on Worcester Boulevard. Thanks to the great effort on the part of the Major Gifts Fundraising Committee, headed by Mrs. Ros Burdon, \$640,000 had been raised from Foundation Donors before the Community Gifts Fundraising got underway.

With a committee of fourteen energetic women we are able to take on quite a number of different events and fundraising ideas at once. In September we had two A(r)T HOME events: one in the lovely modern home of Alan and Jenny Shadwell to view their impressive modern art collection, and the first of our country A(r)T HOMEs for the Amberley area, at the home of Sir James and Lady Stewart. Planning was going on at the same time to cover as much of Canterbury as we can with A(r)T HOMEs in Akaroa, Ashburton, Culverden, Darfield and Geraldine, most of which will take place in February and March.

Friends of the Robert McDougall Art Gallery have hosted smaller lunches, morning coffees, afternoon teas and so on. Advertised on the flyer with the spring issue of the Bulletin, these offer a challenge to all Friends to host a wide range of people from the community, and in turn to interest them in hosting an even wider group. A donation of \$10 – \$20 has been suggested for these events, so if you haven't started yet, it would be lovely to hear from YOU. Phone 348 3982.

The big events for October included a wonderful in-store Fashion Show by Ballantyne's, with an excellent window display about the new Gallery and an auction of objets d'art and a framed work of Rita Angus, donated for the occasion. An awareness-raising event at the Lake Pavilion in Lady Isaac's lovely garden, Clifton, was held early in the month for invited guests from all over Canterbury. A Toss Woollaston painting donated by a very generous Friend was offered by tender.

The Art Fair at the end of October was a joint initiative by the Fundraising and Friends' Committees. Finding paintings, prints, objets d'art and art books was the first stage and the Friends were extremely generous in parting with old favourites and not-so-favourite pieces and then buyers had to be found! We are most grateful to the Federation of University Women for providing storage in the Arts Centre and to the Friends Committee members, Val Wisely and Rebecca Garside, for all their hard work.

The media launch on 6 October, and the display in Ballantyne's window have made even more impact on the community. We thank Glass Tower Public Relations for helping us to manage and extend our media coverage. At the end of November, Maree Ritchie and Tony Taylor hosted an A(r)T HOME at their home 'The Worcester' in Worcester Blvd., which was greatly enjoyed.

Watch out too for 6 February when you will have the opportunity, between 1 - 5pm, to visit the sculptor Lew Summers' home, garden and studio and to view many of his sculptures at Aratoro Place. On the same day, fellow-artist Will Cumming, lecturer in 3D studies and book arts, papermaker and garden designer, has also extended a generous invitation to visit his garden and studio at 146 Bridle Path Road. Tickets at \$10 are on sale at the New Gallery Pavilion and gate sales will be available.

For all our hard work there is so much more to come. Things you will want to be involved in - for enjoyment and for the extra joy of being part of the excitement of bringing our new Gallery to an astonishing reality in the year 2003.



Lew Summers' house & studio





# McDougall After Dark

The After Dark Committee organises events with an art focus in order to encourage people to extend their knowledge. These functions are usually held within the Gallery complex in a relaxed atmosphere for all to enjoy.

## Lincoln University Visit

Recently Dick Lucas gave the After Dark group an informative tour of the extensive Lincoln University Art Collection. This was a unique opportunity for those who braved the weather to view most of the 280 art works including paintings, drawings, photographs and sculpture.

## Talk About Art

In the last week of each month after hours there is an opportunity for supporters to view the current exhibition either at the McDougall Art Gallery or at the Annex. The support for this has grown over the last 12 months with viewings of works by Bing Dawe, the finalists of the Cranleigh Barton Drawing Award, an installation by Peter Robinson, the Alan Pearson retrospective and others.

The intention is to have a relaxed, guided tour of the exhibitions with the artist, where possible, giving a deeper understanding of the works.

There will be a break over the summer holidays and the next Talk About Art event will be on:

**Wednesday, February 23 at 6.00pm**

Alfred Walsh and John Gibb  
Robert McDougall Art Gallery

There will be a special event, including music on  
**Wednesday, January 19 at 6.00pm**

The Best of Wearable Art from the Montana  
New Zealand Wearable Art Awards  
Robert McDougall Art Gallery

*Cost \$5.00 includes a glass of wine and nibbles*

**Rock Me Aphrodite** by Mandy Preston and  
Dominique de Borrekenf



## What's coming up in 2000

2000 looks to be a promising year for those interested in extending their art knowledge and appreciation. The Talk About Art evenings will continue on the last Wednesday of each month and a new series of lectures will be organised, this time focusing on the leading artists of the 19th and 20th centuries.

In May, the After Dark group will be repeating the very successful "Art Event" silent auction that was first held in May 1999. This is the only fundraising event held by this group with the proceeds going to buy works for the new Christchurch Art Gallery.





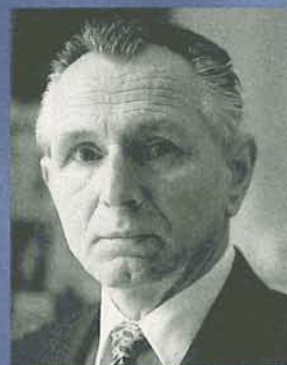
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HARRY HARM IPENBURG  
THE GUARDIAN OF THE GALLERY



As the Gallery's Senior Security and Maintenance Officer, Harry will be well known to every regular Gallery visitor. Harry carries out this sometimes difficult role with dignity, humour and tact. Most often seen with a charming smile on his face, Harry is nevertheless constantly vigilant and has on many occasions averted the possibility of damage to artworks by early intervention.

Less well known for his work behind the scenes, Harry last year completed a comprehensive Gallery upgrade and renovation programme. The four year programme has given us a Gallery which conforms to international standards while still retaining the unique historical features and appearance of the building. During this period 4,260 works of art were shifted by Gallery staff to ensure their safety and to accommodate work in progress. Many difficult situations were encountered, but the thing that still gives Harry the most satisfaction is that during the entire period not one work of art was damaged.

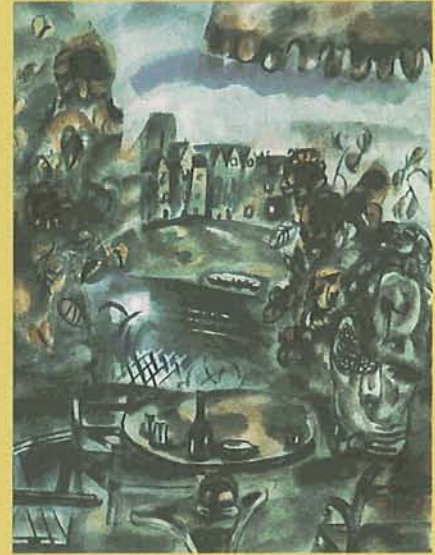
PHOTOGRAPHY – JOHANNES VAN KAN



**Tomorrow will be the same, but not as this is, 1959**  
Colin McCahon  
Courtesy of the Colin McCahon Research Publication Trust



**Bather, 1965** Marcello Mascherini  
Collection of the Robert McDougall Art Gallery



**The Pleasure Garden, 1932** Frances Hodgkins  
Collection of the Robert McDougall Art Gallery

## The way it was

### Art in Chambers

In the past the acquisition of contemporary art works for the Gallery's collection was often frustrated by a cumbersome system. From 1932 to 1972, men and women who mostly had no knowledge of art made the final decisions on acquisitions in the City Council Chambers.

After 1948 when purchasing funds were available, potential contemporary purchases were first scrutinised by the full City Council. Often their debates over suggested purchases descended to remarks of ridicule.

In June 1949, when a group of subscribers offered to gift *The Pleasure Garden* by Frances Hodgkins, it was declined. After years of debate its purchase was reviewed in 1951. When *The Pleasure Garden* was displayed on an easel at a full Council meeting on 3 September 1951, debate was fierce and remarks caustic. One Councillor sarcastically suggested, "You've got it upside down", and another said, "The most valuable part of the painting is the glass". Others were more positive and it was accepted by one vote.

In 1959 a group of subscribers offered to purchase *Tomorrow will be the same, but not as this is* by Colin McCahon, but it was not until 1962 that the painting was accepted into the collection. Even then it was not an easy passage and the issue was hotly debated at a City Council meeting on 17 December, 1962. At one point in the proceedings a councillor got up from his chair and walked across to the painting and declared, "it's only on hardboard not canvas - there's nothing there but absolute blackout," and then he added, "We don't want it". Fortunately he was out-voted.

Three years later, when there was a proposal to purchase the bronze sculpture *Bather* by Marcello

Mascherini, a number of City Councillors were unimpressed. On March 1966, a lengthy debate ensued and a decision to acquire the piece was decided by just one vote. One Councillor voiced his opinion stating, "*Bather* reminds me of a butcher's shop with carcasses hung without heads". The Mayor, George Manning, was more conciliatory, stating that there was a duty to "raise the cultural standards of the city". His support was decisive.

On some occasions the grounds for rejecting the works were not always rational and a constant irritation to the art specialists on the Art Advisory Committee. At one meeting a Councillor's reason for rejecting a work was on the basis that the subject was rubbish tins.

Such absurdity continued for some time after the appointment of a new Gallery Director, Brian Muir, in 1969. His frustration was compounded by the difficulties of getting art works to the first floor Council Chambers in Manchester Street for display at the Council meetings.

In his Art Gallery report on 18 September 1972, Muir made a good case about the way in which the works were acquired and stated, "This is the only city gallery in New Zealand, which is obliged to present its purchases to full Council". That was to prove to be a critical meeting as the Council voted in favour of letting the Director make the final decision on future acquisitions provided they were purchased within budget.

With the appointment of a full-time Curator in 1979, and a Curator of Contemporary Art in 1995, an internal curatorial committee, which also included the Director was established to approve acquisitions.

Neil Roberts





HE TECHNOLOGY BETWEEN IMAGINATION AND REALITY DIGITAL PRE PRESS THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY DIGITAL PRE PRESS THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY

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Image by Johannes van Kan



ROBERT MCDUGALL ART GALLERY & ANNEX

Rolleston Avenue, Christchurch  
Phone (03) 365 0915

**GALLERY HOURS**

10am until 5.30pm - Summer  
*(from Labour Weekend to Easter inclusive)*

10am until 4.30pm - Winter

Admission by donation. Free guided tours available.

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