

# B.120

BULLETIN OF THE ROBERT MCDUGALL ART GALLERY & ANNEX **autumn** march 2000 – may 2000





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  
 Staff Photographer: Brendan Lee  
 Marketing & Publicity Officer: David Chin

#### 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: Alec Bathgate  
 Production Manager: Lynda Courtney  
 Photography: 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.120

- 3 **My Favourite**  
*Dr Diedre Brown makes her choice.*
- 4 **Denise Copland:**  
**HUMAN'NATURE – Shore to shore**  
*Themes of hope, courage, strength and endurance result from the artists experiences in the Auckland Islands.*
- 6 **Boyd Webb**  
*This locally born artist pushes the boundaries of photography.*
- 12 **Canterbury Vignettes Series 2000**  
*A series of exhibitions featuring Canterbury artists from the 19th and 20th Centuries.*
- 14 **Recent Acquisitions**  
*A glimpse of the latest new arrivals.*
- 16 **New Gallery Update**  
*A new report on the project and fundraising.*
- 18 **Uneasy Spaces**  
*New Zealand artists explore the conceptual and physical boundaries of space.*
- 19 **Exhibitions**  
*Mark these dates in your calendar.*
- 20 **Montana Sunday Events**
- 21 **Coming Events**
- 23 **Friends of the Gallery**  
*A look at what's happening outside normal Gallery hours.*
- 25 **After Dark**
- 26 **Memories of Bill Sutton**
- 28 **Looking Back**  
*Do you remember the Thyssen-Bornemisza collection?*

Cover: *The Conservationist*, 1978 (Detail) Boyd Webb

ISBN 0111 - 1429



## Introduction



In this issue, on behalf of many colleagues in Canterbury's cultural institutions, we celebrate the memory of a great artist and a remarkable benefactor – William Alexander Sutton. His care for our various causes was matched by his generosity, and that was only equalled by his wisdom, and wit. We shall miss him deeply.

Our autumn season includes one of the major shows for the city's 150th anniversary – *Boyd Webb*. Born in Christchurch in 1947, the artist first explored contemporary sculpture and conceptual art in the Department of Fine Arts, University of Canterbury and, a quarter of a century later, he is now an international figure in film and photography.

We continue our sesquicentennial series of *Canterbury Vignette* exhibitions, which survey key artists from the early years of Christchurch to the present. Charles Kidson (1867-1908) trained in Birmingham, England, but shortly after his arrival in the new settlement, began teaching at the Art School in 1891. Better known for sculpture than painting, his most significant public legacy is the Kaiapoi memorial to the Ngai Tahu on the site of their pa, destroyed by Te Rauparaha in 1831.

The second artist, Leonard Booth (1879-1974), was well-known on both sides of the Tasman as a contributing illustrator to the legendary 'Sydney Bulletin'. Our exhibition focuses on his most productive period between the late 1890s and the late 1920s, and includes preparatory sketches for his finished illustrations – the most enduring being those for Steele Rudd's 'On Our Selection', one of Australia's most popular publications of the early 20th century.

In the Annex *HUMAN'NATURE – Shore to shore* presents the work of nationally respected printmaker, Denise Copland. Attracted to the wilderness of the remote Auckland Islands (now a national reserve), she considers the history of the struggle between humanity and nature on these cruel and spectacular islands, and creates images of hope and endurance in the face of sub-Antarctic nature.

*Uneasy Spaces* surveys the work of five contemporary New Zealand artists – Chiara Corbelleto, Fiona Gunn, Sean Kerr, Kazu Nakagawa and Brendon Wilkinson – where the works/installations explore the boundaries of physical and electronic space.

In closing, I have good news on two fronts – firstly, our Community Gifts Fundraising campaign (which was launched formally last October, with the invaluable support of one of our key sponsors, Glass Tower Public Relations) has already passed \$120,000 in donations towards the new Christchurch Art Gallery!

Secondly, I am delighted to advise Friends and supporters that the McDougall again won the 'Annual Attendance Stakes' for New Zealand's public art galleries in 1999. Last year, 245,464 people visited our main building and annex, making it the fifth consecutive year that we have had the highest gallery visitation in the country!

Again, our thanks for your continued support!

P. Anthony Preston  
DIRECTOR



*Heart of Steel*, 1994 Paratene Matchitt. Collection of Robert McDougall Art Gallery



Paratene Matchitt's *Heart of Steel* (1994) is a sculpture which resonates with architectural and cultural narratives. It consists of a tall rough-sawn and weather-beaten totara column, anchored at one end by a heavy grazed-steel foot, and capped with a mighty grazed-steel heart containing an arrow. For all of its ruggedness, *Heart of Steel* is actually the more genteel art gallery-inhabiting cousin of similar sculptural works, also made by Matchitt, which are currently being beaten by winds and attacked by airborne salts on Wellington's City to Sea Bridge.

*Heart of Steel* is a twentieth century remodelling of the nineteenth century flag display and insignia belonging to the Ringatu Maori religio-political movement. Looking for symbols which could reflect the new situation of Maori in the colonial world,

Ringatu followers appropriated European objects and imagery, thus creating a 'counter-colonial' lexicon of signs. The bleeding heart entered their new vocabulary when it appeared on a 52 foot long red silk pennant captured in battle by Ringatu followers. The flag, known as "Te Wepu" ("The Whip"), also featured a crescent moon, Star of David and triangular mountain motif, and these symbols have been engraved by Matchitt onto the sides of the cap which sits below the heart in his sculpture. Te Kooti Arikirangi Te Turuki, the founder of the Ringatu movement, interpreted the pierced heart as a sign of Maori suffering, the star and crescent moon representing the Old Testament, and the mountain as embodying Maori land. In terms of Matchitt's work, these symbols collectively express a desire to overcome the pain of colonisation, and continue a tradition of expression which has been part of Maori art for over one hundred years.

Dr Deidre Brown (Ngapuhi, Ngati Kahu, Pakeha)  
Lecturer in Aotearoa New Zealand Art History,  
University of Canterbury.



# DENISE COPLAND

## HUMAN'NATURE – Shore to shore



Setting off into the rata forest, Auckland Islands, 1995

A journey of extremes, both psychological and physical, forms the basis for prominent Christchurch print artist Denise Copland's mixed media installation in the McDougall Contemporary Art Annex.

MCDUGALL CONTEMPORARY ART ANNEX  
17 MARCH – 30 APRIL

By reworking recorded and experiential forays into the sub-Antarctic Auckland Islands, Copland expresses human endeavour – hope, courage, strength and endurance – in the face of Nature.

Fascinated by situations of extreme and the evolving relationship between humankind and nature, Copland was attracted to the primordial wilderness of the Auckland Islands, glaciated remains of two volcanic cones, now a national reserve. Small, remote land masses, subject to great climatic change, the Islands have been the subject of many attempts at colonisation and inhabitation since their first sighting in 1806. Through a series of printed symbols and images in the form of log books and maps, Copland alludes to the stories of travellers who have landed by chance, through shipwreck and survived privation, as well to those who have ventured there by choice, such as the artist.

On three internal walls of the Gallery, Copland's large-scale collographs express the essence of the fundamental natural forces – liquid, geographical and atmospheric – which symbolise the human qualities integral to the





struggle for survival. Crucial to all life on this planet and also indicative of feeling and energy, water is a symbol for natural strength. The writhing and twisted rata forests of the Auckland Islands represent endurance and nature's adaptability and flexibility. For Copland, the bird alludes to the hope of the island's travellers and carries the properties of movement, light and atmosphere.

*HUMAN'NATURE – Shore to shore* evokes the state of flux, physical and emotional, which is constant to nature and human endeavour. According to Copland, "Change and how we cope with it has always fascinated me; ironically it is the only constant in our lives". This body of work explores the processes of change, of time, from one state and place to another, and from body to mind, as recorded and experienced, and the energy and forces which operate around and within us.

Denise Copland was born in Timaru in 1952. In 1971, she received a certificate of Graphic Design from Christchurch Polytechnic and in 1977 she graduated with Diploma of Fine Arts (Hons) in Engraving. She has tutored at various Summer Schools and print workshops

throughout the country and was Visiting Tutor at the School of Fine Arts, University of Canterbury in 1982-4 and at the School of Art, Otago Polytechnic in 1985. Since then, Copland has tutored in figure drawing and printmaking at the Christchurch Polytechnic. She has received numerous awards and grants including a QEII Arts Council of New Zealand Award in 1990 and the Jean Herbison Research Grant from the Christchurch Polytechnic in 1996. She has lectured widely on printmaking and in 1985 she produced a limited hand-printed edition educational book on etching techniques. Copland has exhibited extensively in group and solo shows both in New Zealand and overseas since 1977, including *British International Mini Print*, Off-centre Gallery, Bristol, England, 1994; *Bharat Bhavan International Biennial of Prints*, Bhopal, India, 1995; *Asia Print Adventure*, Hokkaido Museum of Modern Art, Sapporo, Japan, 1998; and the solo exhibitions, *Implantations*, Robert McDougall Art Gallery, Christchurch, 1991, and *HUMAN'NATURE*, Brooke Gifford Gallery, Christchurch, 1996.

Belinda Jones



# W E B B b o y d

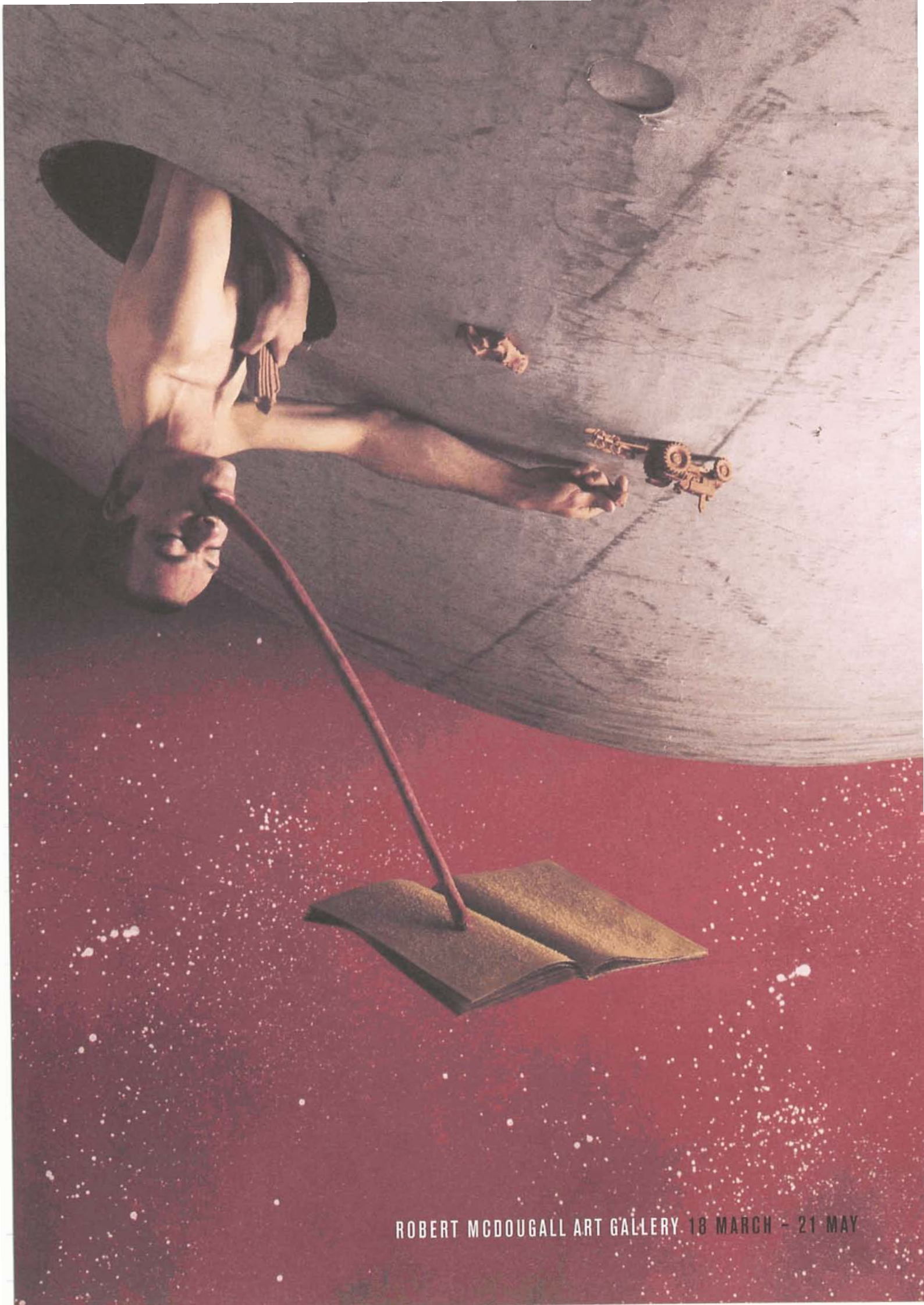
unruly truths

“Artists are licensed to dream, to  
imagine the unimaginable.”<sup>1</sup>

When the Boyd Webb exhibition was first proposed the Curator, Jenny Harper, entitled it *Unruly Truths: the art of Boyd Webb*. Those two words – ‘unruly’ and ‘truth’ – together perfectly capture both the enigmatic, uncomfortable, and challenging qualities of Webb’s images, and the veracity of his chosen medium, photography. The unruly quality of Webb’s art is evident from his earliest works. He trained in sculpture at the University of Canterbury’s Fine Arts department, discovering there that photography proved an ideal way of recording conceptual tableaux and arranged events. His degree show was an interesting event. The works he produced were unseen by staff until the day of opening. He locked the work in a filing cabinet in his ‘office’ and it could be viewed only by making an appointment with a secretary he had hired for the day.<sup>2</sup> At Glasgow Art School around the same time that Webb was studying at the University of Canterbury I recall one lecturer’s favourite utterance was, “The student’s are revolting!” Notwithstanding

Kibbutz, 1985 Boyd Webb





ROBERT MCDUGALL ART GALLERY 18 MARCH - 21 MAY



the humourously cynical double-entendre, and despite Boyd Webb's perceived sense of distance from revolutionary developments in art at that time (minimalism, post-minimalism and conceptual art, with its many modes of practice), it appears that Marshall McLuhan's global culture was already (in that distant pre-Internet era) well enough developed to produce a ripple-effect of change almost simultaneously on both sides of the world.

His images, as 'truths', as recordings of actual events are pristine. To view him as a photographer, however, makes as much sense as describing Rauschenberg as a printmaker. His technical mastery of photography allows him to create artworks which the viewer must accept as real. The images themselves are unquestionably works of art, more readily associated with Surrealism, for example, than any accepted photographic genre. Reviewing the exhibition in *Art New Zealand*, Louise Garrett comments that she overheard a fellow viewer say, "These are really very good paintings".<sup>3</sup> It is not difficult to imagine that some might more readily accept these works as photorealist in affiliation, rather than, simply, photographic.

"I've been under the sea, into space, and  
inside the human body..."<sup>4</sup>

Webb's preoccupation with space is readily understandable, in view of his training as a sculptor, yet it transcends the expected, creating a sensation simultaneously of familiarity and strangeness. Where he uses the human figure, for example, we are reminded of the sculptures of Duane Hanson, frozen in action, rather than merely immobilised by the camera shutter. He tests the viewer with renderings of the human condition, the planetary condition, which are understandable at an intuitive level, yet, because of the medium, demand further, often puzzling, enquiry.

"Artists are a product of their time.  
All art reflects the concerns of the day."<sup>5</sup>

There is a strong sense in many of the works of apocalyptic warning – of humanity's relationship with the environment. In works like *Mezzanine* the message is transparent. Other works, like *Nemesis* or *Replenish* appear almost to be toolkits for the survival of man and planet, for Webb is no mere observer in our modern plight. He presents, in many cases, not only the problem but the sense of a solution.



Nemesis, 1983 Boyd Webb

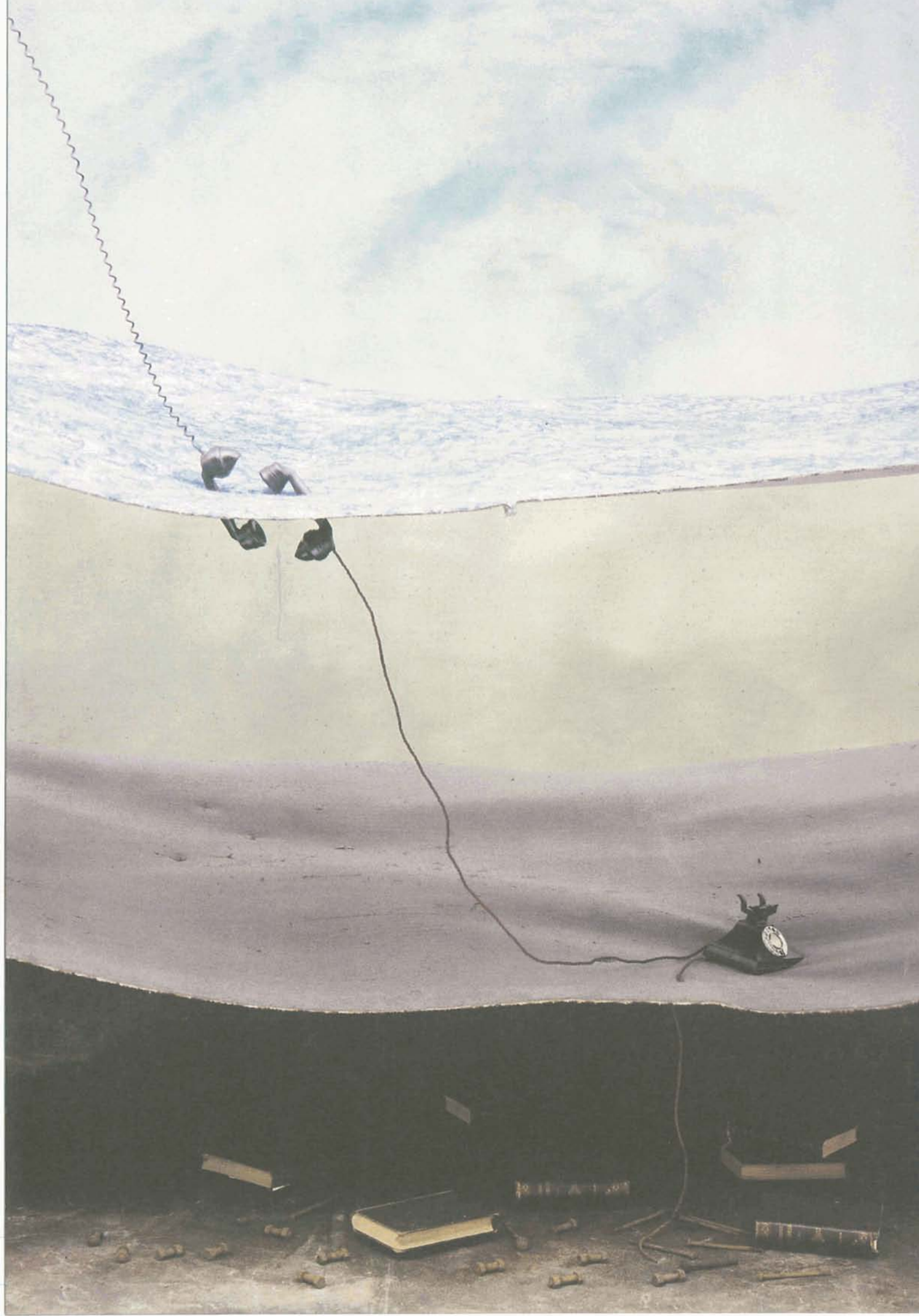


Mezzanine, 1990 Boyd Webb











"I love science, it's the root of everything."<sup>6</sup>

In works like *Agar and Celeste* the quasi-scientific nature of the image is immediately perceivable. Paradoxically, however, the work manages to depict both inner, outer and acquit space – the macroscopic and microscopic. Webb is quick to admit that he has no more than a layman's appreciation of science. His response in creation is speculative and intuitive, and the viewer will be rewarded by examining them in the same spirit. The lover of science fiction will have no difficulty in appreciating these works – allow the imagination free reign and on no account attempt to apply the rigour of empirical process.

"...I have tried to make work on the scale of domestic doors, hoping the viewer could metaphorically walk into the picture, be sucked in and not notice the edges."<sup>7</sup>

The sheer size of most of the works create an impact which is seldom experienced in photographic exhibitions. The effect is, as Webb intends, to envelope the viewer in the world he has created. They may appear as portals to parallel universes, where the objects are recognisable, but their context and behaviours are seemingly impossible. In works like *Abyssogramme* connections between different dimensions are explored, while in others, like *Kibbutz*, an entirely novel physical reality is created.

"There's nothing left to chance.  
I like to arrange everything."<sup>8</sup>

While the scale of Webb's works is impressive, the sheer vision of his achievement is almost miraculous. His creations are theatrical, cinemascopic, in nature. His visions call to mind the fantastic worlds of films like Kubrick's *2001, A Space Odyssey*, or Vincent Ward's *What Dreams May Come*, or Fellini's fantasies. His works convey the sensation that they've been not merely created, but directed down to the last detail. If there are serendipitous outcomes we are not aware of them. The worlds Webb creates are not of magical origin – nothing is hidden or misrepresented, but the overall effect is magical. The ship in *Renounce* will never sail, but through Webb's orchestration of light, colour, texture and object, and his technical mastery of the medium, it will never matter. In the reality he leads us to accept, it is simply irrelevant.

Ronnie Kelly

Agar and Celeste, 1996 (detail)  
Boyd Webb



Renounce, 1984 Boyd Webb

1. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p64.
2. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p59.
3. Louise Garrett, 'The Contrary Vernacular', Art New Zealand, Autumn 1998, p44.
4. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p64.
5. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p65.
6. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p65.
7. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p66.
8. Boyd Webb and Ron Brownson, 'Conversation' in Boyd Webb, Auckland Art Gallery Toi o Tamaki, 1997, p63.



# Canterbury Vignette Series 2000

## Leonard Booth



Within an article in the February 1913 issue of the Australian literary monthly magazine 'The Bookfellow' it was stated 'Now that Lambert has gone and Maclean does little Leonard H. Booth is about the best pen-line single figure draughtsman left in Australasia'.

This was not the first time that Booth's praises as a black and white artist had been sung. By 1913 he was widely recognised as an exceptionally skillful draughtsman, drawing was undoubtedly his metier, even though he was capable of a high standard in paint. The years 1900-1930 were the most significant in Booth's career as an artist. It was during this time that he did some of his finest work as a satirical illustrator. He was a regular contributor to the 'Sydney Bulletin' after 1900 and also drew for a number of local weeklys and periodicals that included 'The Sketcher', 'Canterbury Times' and 'The Pioneer'. In 1903 he helped illustrate 'On Our New Selection' the tragi-comic portrayal of the lives of pioneers of the Australian bush written by Steele Rudd (Arthur Hoey Davis). Booth prepared his work for illustration by making studies from life which he then scaled down. It was this approach that gave them the powerful sense of reality, characterisation, truth to life that was enhanced by his free drawing style.

By far the greatest influence stylistically on Booth was the illustrator for 'Punch Graphic' and also 'Sydney Bulletin', Phil May, for whom he had immense admiration and who in later years he wrote in defence of when that artist was criticised. Frequently the features of characters in Booth's drawings, particularly if they were artists, bore a striking resemblance to people he knew and often he placed himself in a character almost as if he was acting a part as he had many times on stage, for Booth was very interested in the theatre, a capable performer and writer of plays and short stories.

Throughout his long life, like his friends that included the artist Andrew Kennaway Henderson, and photographer Arthur McIntyre, Booth was a pacifist and a firm supporter of political freedom of the individual-attitudes that were not popular among many of his contemporaries. Leonard Booth was born in Christchurch in 1879 and studied engineering briefly before focusing his studies entirely on art. He studied at Canterbury College School of Art between

1894-1901, achieved several free place scholarships and was one of a promising generation of Canterbury artists that included his cousin Annie Elizabeth Abbott (Kelly), Charles Bickerton, Sydney Thompson, Raymond McIntyre and Robert Procter.

In 1903 he was appointed to the staff of the School of Art as an instructor in Painting and Drawing from Life and the Antique.

Booth held this position until 1933 when he became unwell and was obliged to take leave of absence. When his recovery proved slower than anticipated he had to resign his position.

Even though he continued to draw and paint after the 1930s, he rarely exhibited his work and increasingly his activity as an artist became little more than a therapeutic recreational pursuit. By the early 1950s Booth had become a psychotherapist.

When Booth died in 1974 it was his achievements in art through the first three decades of last century that were recognised as the most significant in his long life. The drawings and illustrations made during that time will be the principal focus of this exhibition.





Charles Kidson (1867-1908) 25 March - 30 April

Leonard Booth (1879-1977) 13 May - 18 June

Archibald Nicoll (1886-1953) 1 July - 6 August

Grace Butler (1870-1962) 10 June - 6 August

Richard (1882-1955) & Elizabeth Wallwork (1884-1969) 26 August - 24 September

# Charles Kidson

Dawn, 1902 Charles Kidson



At the beginning of last century Canterbury had many professional painters but few sculptors and by far the most prominent and promising was Charles Kidson.

Kidson, who had a skill in metal craft, became a serious sculptor after several years as a painter.

He was born in Bilston, near Wolverhampton, and later trained as a metal turner in Birmingham, taking evening classes at Birmingham School of Art between 1884 and 1888. In 1885 the Kidson family emigrated to New Zealand and settled in Nelson but Charles Kidson stayed in England for several more years before joining them in 1888.

After his arrival he had hopes of gaining a position at Canterbury College School of Art, but initially worked with his father, who was a blacksmith in Nelson. By 1891 he had moved to Christchurch and was attending classes at the School of Art and had become a working member of the Canterbury Society of Arts.

When in the following year a vacancy at the Art School arose with the resignation of W.E. Chapman, Kidson was successful in taking his place as an assistant master.

Although Kidson's concern was primarily that of developing his skills as a painter, he also had a deep interest in sculpture and by 1897 was exhibiting and gaining recognition for more works in this form.

In 1898 he received his first major sculpture commission which was to carve the Kaiapoi memorial at Waikuku. Other commissions followed with the Grigg memorial, Ashburton, 1905 and memorial

busts of Richard John Seddon, 1906, E.C.J. Stevens, 1907 and Sir John Hall, 1907.

Other sculpture projects included the relief carving of Richard John Seddon over the entrance doorway to the former Christchurch Technical College, carving on a pulpit in the Cathedral of the Blessed Sacrament, Barbadoes Street, and on The Press building in Cathedral Square. Most of these were completed during the last two years of his life.

Kidson resigned from Canterbury College School of art in 1906 following a dispute concerning his salary. At that time, he was in much demand for his decorative repoussé work in copper, brass, pewter and silver and went into partnership with George A. Fraser, a former student.

In 1908 Kidson developed and succumbed to Bright's disease. As a practitioner in art he was foremost a craftsman in whatever medium he worked. The only works held in a public gallery are in the Robert McDougall Art Gallery collection.

Whilst a few works are in private hands the majority of those that are extant are held by Kidson's descendants and the Gallery is grateful to them in their willingness to make works available.

The exhibition will comprise works of painting sculpture and metal craft dating from 1895 to 1907.

Neil Roberts



Flame Figure Plate, c.1904 Charles Kidson



# Recent Acquisitions

## Colonization Triptych Acrylic, 1999

In William Dunning's monumentally sized *Colonization Triptych* (1999), two significant figures from New Zealand's history – Julius Vogel and Rewi Maniopot – flank a painting within a painting – a secular interpretation of *The Transfiguration* by Italian artist Giovanni Bellini (1430-1516). In Dunning's version, the place of Christ is taken by the New Zealand Governor, while the two figures on either side of him, representing a European settler and a Maori chieftain, replace Bellini's Moses and Elias. Each holds a land deed, alluding to the dual and oppositionary claims of Maori and Pakeha to the land. The idyllic background countryside echoes almost exactly Bellini's original pastoral landscape making the New Zealand figures appear strangely out of context. By replacing Bellini's rustic wooden fence with the New Zealand equivalent – tautly strained lengths of number eight wire – Dunning heightens the surreal atmosphere of the entire painting.

Dunning's interest in Vogel and Maniopot centres on their crucial contributions to the formation of modern New Zealand. As a member of the New Zealand Government in 1870, Vogel secured British funding for the development of roads and railways throughout New Zealand, and the left hand panel he occupies includes painstaking representations of photographs connected to settler capitalism, including a reference to the Otago goldfields. The right-hand panel of the triptych provides the Maori side of the story, depicting Maniopot, the heroic Maori chief of the Ngatimaniopot. Against all odds, the chief and his followers held a pa at Orakau for three days against a much larger British force in an incredible act of resistance that became known colloquially as 'Rewi's Last Stand'.

While their contribution to New Zealand history is undeniable, the remoteness of these figures in history is accentuated by the almost waxwork-like stillness of Dunning's composition. Frozen in time like the strait-laced subjects of Victorian photographic portraits, they offer no interpretation or advice as to the management of our modern nation but rather witness dispassionately as we seek to manage their legacy.

## Africa Mixed media, 1997

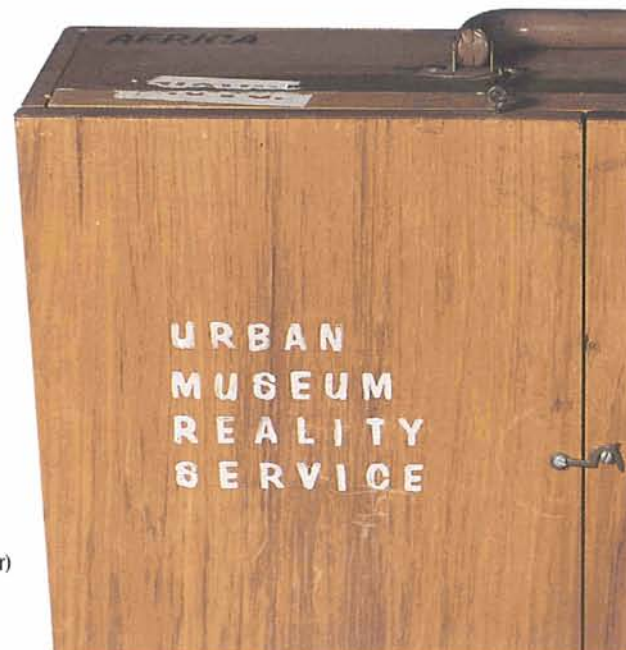
*Africa* is one of two works by Terry Urbahn (a graduate of the University of Canterbury's School of Fine Arts) which were recently purchased for the Gallery's collection. Both are core pieces from his *Urban Museum Reality Service* series and re-present his own past sculptural installations in maquette form. Within a battered, old fashioned museum case, *Africa* echoes the installation *Vocal PA* which was displayed in New Plymouth in 1992. In that work, Urbahn created a towering, iconic figure from cardboard home appliance cartons painted white and adorned with simple geometric emblems. This imposing form was constructed within a disused shop, where the remaining fittings, such as dangling fluorescent lights, a red door and the original sign writing on the shop frontage, became part of the work. Constructed from the leftovers of commercial practice, the work was designed to draw attention to the disintegration of the city's central business district after the stock-market crash of 1987, but also played with the visual connections between common objects and abstract art.

Urbahn has reduced the installation dramatically in scale for *Africa*, flanking it with two large speakers and enclosing it within a 1960s National Museum Education Service museum case. A trace of the original content, a depiction of a generic 'primitivist' statue from the Ivory Coast, survives on the inside of the right-hand door. Urbahn's *Urban Reality Museum Service* series, which consisted of over 15 of these rescued and modified cases, parodied and critiqued the outdated and oversimplified anthropological statements preserved within them, updating them with the addition of relics from contemporary urban culture. The cases, complete with original teaching instructions on the back, which purported to encapsulate and express the qualities of an entire continent or culture, become in Urbahn's hands what art writer Warwick Brown has described as 'ironic altarpieces for a banality cult'.

Felicity Milburn

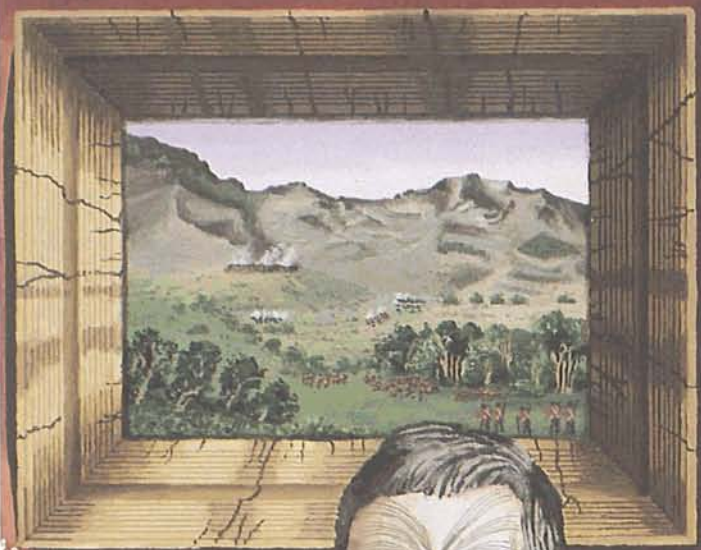


*Africa (Interior)*, 1997 Terry Urbahn,  
Collection of the Robert McDougall Art Gallery.



*Africa (Exterior)*







# The New Gallery!

## Update on the new Christchurch Art Gallery project and fundraising campaign

I am pleased to report that the new project progresses on schedule, and we have reached the stage of final sign-off on Room Data Sheets – details as specific as which way doors will open, where power-points are placed, and work stations located! The tender process follows this and by this September we expect the first sod to be turned on the new site, when excavation for the underground carpark commences!

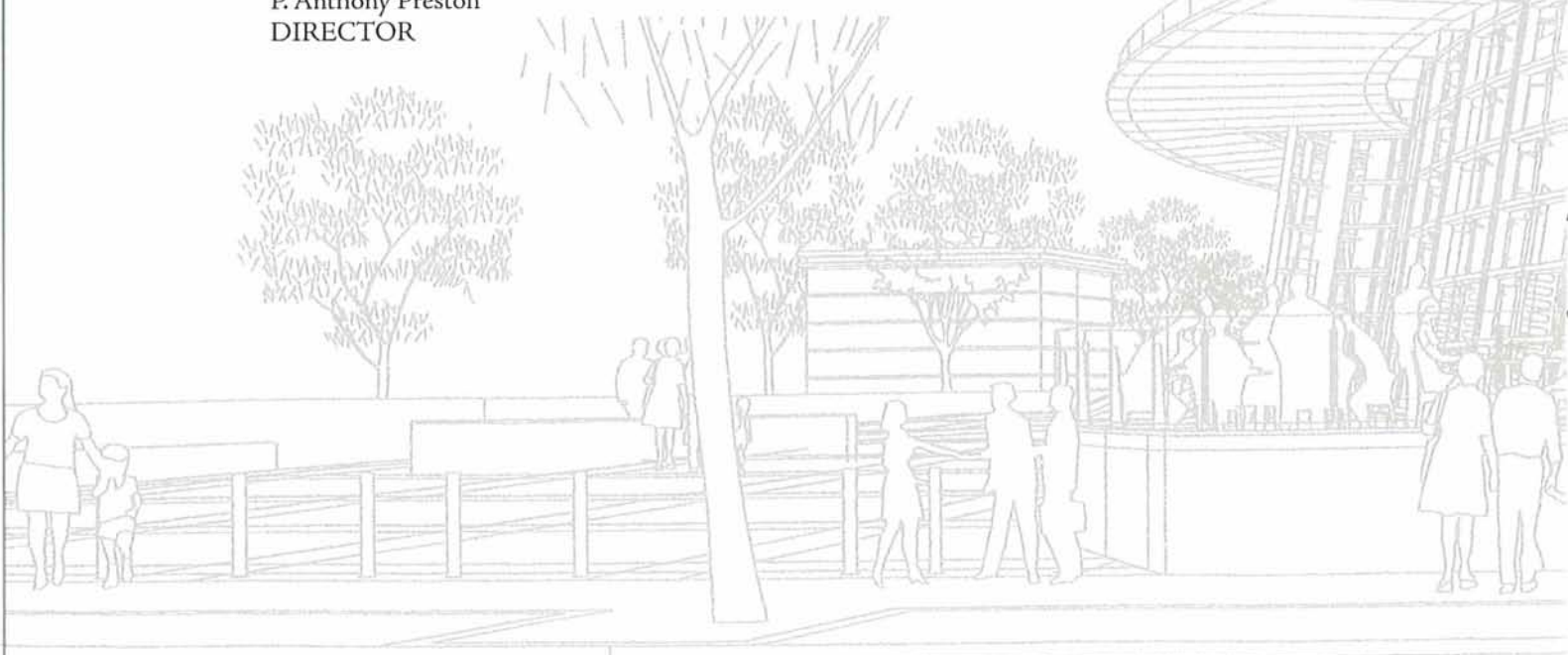
Visitor attendance at the Information Pavilion has increased and comments have been particularly laudatory since the re-installation, with updated drawings and samples of the actual stone, glass and metal to be used in the construction.

Similarly, the mural project around the site perimeter has given many students (and their families!) a greater sense of involvement with the project and attracted much attention and comment from passers-by – again, this would not have happened without the generous support and sponsorship of many people.

On the fundraising front, a range of activities throughout Canterbury will ensure that very few will be left unaware of this project, which is not merely the most significant in this region for more than quarter of a century, but the most important cultural project nationally since the completion of Te Papa. If you feel you can assist in any way, we would urge you to please contact the Chairs of our Fundraising Committees – Mrs Ros Burdon for Major Gifts, and Mrs Hilary Langer for Community Gifts.

In closing, may I record again our debt to the many people who have already supported the new Gallery project!

P. Anthony Preston  
DIRECTOR







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

In the category of  
Gold Foundation Donor

Dr & Mrs J.T.S. Buchan  
The Keith Laugeson  
Charitable Trust

In the category of  
Silver Foundation Donor

Ron, Gwen & David Wilton  
J. Ballantyne & Co. Limited

In the category of  
Bronze Foundation Donor

Reinhart & Hilary Langer

In the category of  
Foundation Donor

Barbara L. Allison  
Paul & Lien Chuang  
Lesley & Ken Nesbit  
Mr & Mrs B.W. Stokes  
Pat & Ralf Unger  
The M.I. Clifford family  
Dr Eric Godley  
Mrs A. Hill  
Nancy Grant  
Marion Macbeth  
The J.L. Hay Charitable Trust



This exhibition comprises work by five New Zealand artists for whom space is both a visual and a conceptual concern. Although diverse in appearance, and representative of the varied nature of contemporary sculpture and installation practice, the works in *Uneasy Spaces* will explore the fragmented and often uncomfortable relationships that exist between the artwork, the viewer and the mental and physical space between. Engaging with and redefining that space, the artists explore the boundaries of physical and electronic space, provoking the viewer to consider a variety of ideas, including the relationship between solid and void, the manipulation, expansion and contraction of space, the tension between electronic worlds and 'real space', and parallel concepts of space (physical space versus experiential, remembered and imaginary spaces).

In recent years, the explosion of media technology has cultivated a new frontier – electronic space. This is a zone full of contradiction, where a television set or computer monitor can occupy only a small physical area yet provide entry to an almost boundless world of images and information. The potential for interactive programming has allowed electronic media artists the opportunity to present works which react to and touch the viewer in ways that conventional art cannot.

Installation art not only operates between the physical and the imaginary, but also moves in time and space, provoking associations and reactions that harvest our memories, our present experiences and our sense of the future. This conflict between the obvious 'here and now' reality of a physical object and its indefinable relationship to other times and places creates a challenging and often uneasy tension.

Fiona Gunn has established a reputation for perceptive and evocative work which articulates the space it occupies and engages the viewer in an often multi-faceted dialogue. A lecturer in Fine Arts at the University of Canterbury, Gunn combined with

renowned British digital artist, Simon Biggs, in 1997 to create a collaborative work for the High Street Project Gallery.

Italian-born Chiara Corbelleto has lived in Auckland since 1981, and consistently explores the relationship between form and light in her sculptural practice. Her background as an interior designer and architect may explain her desire to play with the dynamic between her materials and the empty volume they are placed within. Corbelleto was part of the finalist exhibition for the 1999 8th Annual Wallace/Visa Gold Art Awards which was recently displayed in Christchurch.

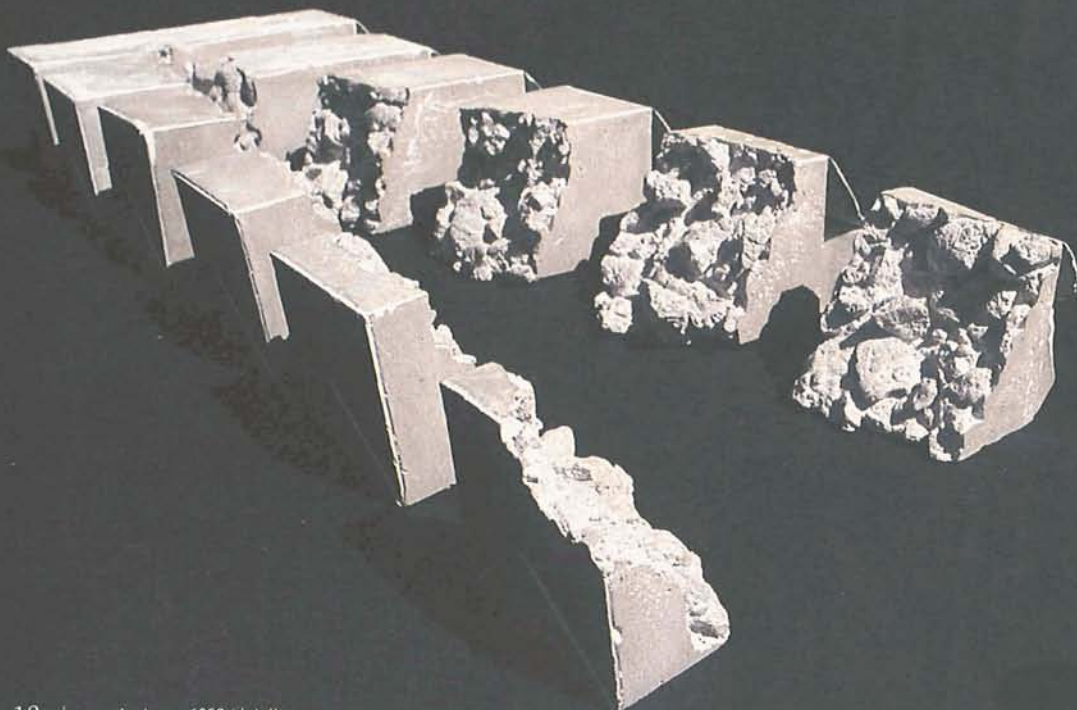
Born in Tokyo in 1957, Kazu Nakagawa studied furniture-making at the Hatano Polytechnic before coming to New Zealand in 1987. Although he continued to make furniture-based objects, he moved from the functional towards a celebration of form itself, creating immaculate objects which occupy and intensify the surrounding space. Nakagawa has said previously that his aim is to make works which concentrate on what is "beyond the edge" of the object itself.

Sean Kerr has long been developing interactive artworks which, through the use of electronic technology, react to, and engage with, their audience. Using a combination of sound and image, his works characteristically combine a direct, and often unsettling, interaction with the viewer with shrewd tongue-in-cheek humour. Kerr, who currently lectures in Interactive Media at the Wellington Polytechnic School of Design, has also produced several short videos and films.

*Uneasy Spaces* will also include a work by emerging Auckland-based artist Brendan Wilkinson, whose miniature tableaux of everyday life explore both real and imaginary worlds. Wilkinson's astute and playful work was included in the Govett Brewster Art Gallery's *Leap of Faith: Contemporary New Zealand Art* exhibition in 1998.

Felicity Milburn

MCDUGALL CONTEMPORARY ART ANNEX 5 May - 25 June 2000







### Quotations

21 January 2000 – 12 March 2000,  
Contemporary Art Annex

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

### John Gibb

5 February 2000 – 5 March 2000, Main Gallery

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

12 February 2000 – 12 March 2000, Main Gallery

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.

### HUMAN'NATURE – Shore to shore

17 March 2000 – 30 April 2000,  
Contemporary Art Annex

Christchurch-based print artist Denise Copland creates a body of work on the theme of nature and humanity, in particular, journeys, survival and shelter.

### Boyd Webb

18 March 2000 – 21 May 2000, Main Gallery

Canterbury born artist of international repute who uses photography innovatively as a medium.

### Charles Kidson (1867-1908)

25 March 2000 – 30 April 2000, Main Gallery

At the beginning of last century Canterbury had many professional painters but few sculptors and by far the most prominent and promising was Charles Kidson.

### Leonard Booth (1879-1974)

13 May 2000 – 18 June 2000, Main Gallery

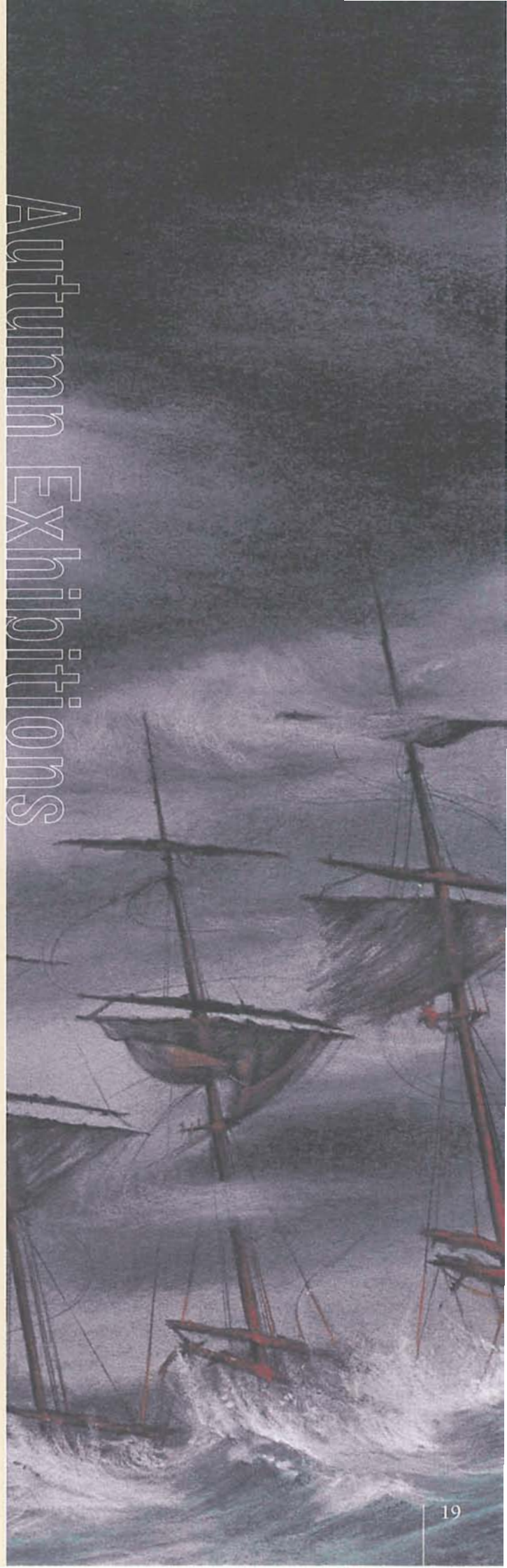
Within an article in the February 1913 issue of the Australian literary monthly magazine 'The Bookfellow' it was stated 'Now that Lambert has gone and Maclean does little Leonard H Booth is about the best pen-line single figure draughtsman left in Australasia'.

### Uneasy Spaces

5 May 2000 – 25 June 2000,  
Contemporary Art Annex

A group show of New Zealand artists exploring the conceptual and physical boundaries of space.

## Autumn Exhibitions





# IN THE REFRESHMENT TENT

**VORACIOUS PERSON** (having had, for the price of, afternoon tea, some cakes, some tea, some buns, some scones, some sandwiches, some biscuits; some more cakes, some more tea, etc., etc.): "Ah well! it's all to help the starving little Belgians."



ROBERT McDOUGALL ART GALLERY & ANNEX

## Montana Sunday Events

The Montana Sunday Event is a series of talks, concerts, and films that are **free** every Sunday at 11:00am. The Montana Sunday Events are proudly supported by Montana Wines NZ.

11.00am	5	<b>Floortalk</b> – Senior Curator, Neil Roberts, will discuss the works on exhibition by John Gibb and Alfred Walsh.
11.00am	12	<b>Lecture</b> – Fiona Gunn, sculptor, whose work 'To Seed' is in <i>Sculpture in the Gardens</i> , will speak about her works.
11.00am	19	<b>Floortalk</b> – Jenny Harper, Head of Art History at Victoria University of Wellington and organiser of <i>Boyd Webb</i> , will give a special guided tour of the exhibition.
11.00am	26	<b>Lecture</b> – Glenn Busch, photographer and lecturer at the University of Canterbury, will speak on his work as a leading photojournalist.
11.00am	2	<b>Lecture</b> – Sculptor and lecturer at the University of Canterbury, Stuart Griffiths, will discuss 'An Outside Look' in the <i>Sculpture in the Gardens</i> . (Please assemble at the Gallery.)
11.00am	9	<b>Lecture</b> – Paul Cullen, sculptor and tutor at Unitec, Auckland and at the Manukau Institute of Technology, will speak on contemporary sculpture.
11.00am	16	<b>Floortalk</b> – Print artist and tutor at the Christchurch Polytechnic, Denise Copland will discuss the works in her exhibition HUMAN'NATURE – Shore to shore. At the McDougall Contemporary Art Annex.
11.00am	23	<b>Video programme</b> – 'Photography made Difficult' a dramatised documentary on the works of W. Eugene Smith 1940 – 71.
11.00am	30	<b>Lecture</b> – Brendan Lee, photographer, will speculate on the interface between the image and technology.
11.00am	7	<b>Lecture</b> – Margaret Dawson, photographer and lecturer at the University of Canterbury, will speak on her work.
11.00am	14	<b>Lecture</b> – Alistair Crawford, photographer, will speak on 'Ephemeral Light', discussing his works and aspects of contemporary photography.
11.00am	21	<b>Floortalk</b> – Felicity Milburn, Curator, will speak on the exhibition <i>Uneasy Spaces</i> . At the McDougall Contemporary Art Annex.
11.00am	28	<b>Lecture</b> – Julie King, Senior Lecturer University of Canterbury will speak on 'Canvases and Careers: Art and Artists in Canterbury 1890 – 1930'.



Strength-Air-Suite II, 1996 Denise Copland







ROBERT McDOUGALL ART GALLERY & ANNEX

## Coming Events

- |         |    |   |
|---------|----|---|
| 10.30am | 1  | <b>Wednesday 1 Club</b> – Art appreciation club meeting.  |
| 1.00pm  |    | <b>Wednesday 2 Club</b> – Art appreciation club meeting.  |
| 10.30am | 2  | <b>Mac Club</b> – Art appreciation club for the differently abled. New members welcome.   |
| 10.30am | 3  | <b>Friday Club</b> – Art appreciation club meeting.   |
| 10.30am | 4  | <b>Saturday 1 Club</b> – Art appreciation club meeting.   |
| 10.30am | 6  | <b>Monday Club</b> – Art appreciation club meeting.   |
| 6.00pm  |    | <b>Lecture</b> – Dr Saumarez Smith, Director of the National Portrait Gallery, London, will speak on the contemporary portraits in the London Collection. Please use the Night Entrance from Rolleston Avenue.  |
| 8.00pm  | 10 | <b>Concert</b> – Corpus Hermeticum 'Assaulting the Heaven of the Spectacle', a live presentation of sound, music and film from Bruce Russell, Alastair Galbraith and Roy Montgomery. Door charge \$10. Please use the Night Entrance from Rolleston Avenue. |
| 10.30am | 11 | <b>Saturday 2 Club</b> – Art appreciation club meeting.   |
| 10.30am | 15 | <b>Speaker of the Month</b> – Warren Feeney, Director of CoCa, will discuss the relationship between CoCa and the new Christchurch Art Gallery. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public.                             |
| 10.30pm | 18 | <b>Saturday 3 Club</b> – Art appreciation club meeting.   |
| 9.50am  | 22 | <b>LocArt Visit</b> – to the home of Rosemary Perry at 865 Cashmere Road. To book or cancel phone 379 4055.   |
| 11.00am | 29 | <b>Talk About Art</b> – focusing on the exhibition Boyd Webb. \$5.00 door sales include a guest speaker, a glass of wine and nibbles. 6.00 pm. Please use the Night Entrance from Rolleston Avenue.   |
| 7.30pm  |    | <b>Lecture</b> – Louise Nerli, Australian curator will speak on the contemporary art scene, at the McDougall Contemporary Art Annex.  |
| 7.30pm  | 31 | <b>AGM Friends of the Robert McDougall Art Gallery</b> – Guest speaker Andrew Drummond on 'Sculpture Now'. Please use the Night Entrance from Rolleston Avenue.   |
- 
- |         |       |   |
|---------|-------|---|
| 10.30am | 1     | <b>Saturday 1 Club</b> – Art appreciation club meeting.   |
| 10.30am | 3     | <b>Monday Club</b> – Art appreciation club meeting.   |
| 10.30am | 5     | <b>Wednesday 1 Club</b> – Art appreciation club meeting.  |
| 1.00pm  |       | <b>Wednesday 2 Club</b> – Art appreciation club meeting.  |
| 10.30am | 6     | <b>Mac Club</b> – Art appreciation club for the differently abled. New members welcome.   |
| 10.30am | 7     | <b>Friday Club</b> – Art appreciation club meeting.   |
| 10.30am | 8     | <b>Saturday 2 Club</b> – Art appreciation club meeting.   |
| 10.30am | 15    | <b>Saturday 3 Club</b> – Art appreciation club meeting.   |
|         | 15-16 | <b>Gallery Tour to Viva la Vida</b> – Frida Kahlo, Diego Rivera and Mexican Modernism in Wellington. For details please phone 372 2973.   |
| 10.30am | 19    | <b>Speaker of the Month</b> – James Dobson, Information Technology Project Manager for the London Millennium Dome will speak on the project. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public.  |
| 6.00pm  | 26    | <b>Talk About Art</b> – Printmaker Denise Copland at the Contemporary Art Annex. A charge of \$5.00 includes an opportunity to discuss the works and contemporary print techniques with the artist, a glass of wine and nibbles. Please use the Night Entrance from Rolleston Avenue. |

# Calendar

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

Sphagnum, 1985 (detail) Boyd Webb





## Coming Events

- 10.30am 1 **Monday Club** – Art appreciation club meeting.
- 10.30am 3 **Wednesday 1 Club** – Art appreciation club meeting.
- 1.00pm **Wednesday 2 Club** – Art appreciation club meeting.
- 2.00pm **LocArt Visit** – To the studio of tapestry artist Marilyn Rea Menzies at the Arts Centre, Old Chemistry Block, at 2.00 pm. To book (or cancel) 379 4055.
- 10.30am 4 **Mac Club** – Art appreciation club for the differently abled.
- 10.30am 5 **Friday Club** – Art appreciation club meeting.
- 10.30am 6 **Saturday 1 Club** – Art Appreciation club meeting.
- 1.00pm 11 **Floortalk** – Curator Felicity Milburn will discuss the exhibition *Uneasy Spaces*. At the McDougall Contemporary Art Annex.
- 10.30am 13 **Saturday 2 Club** – Art appreciation club meeting.
- 2.00pm 14 **Concert** – Hagley Singers present another popular programme of choral music.
- 10.30am 17 **Speaker of the Month** – Barry Cleavin, print artist, will discuss 'The Same But Different', at the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5 Public.
- 7.00pm 19 **The Art Event for 2000** – \$50 per head. A silent auction of artworks that have been specially commissioned from or donated by artists. The 'Art Event' is a black tie function held in the Main Gallery and will be accompanied by fine wine and food. Those attending will be invited to register their interest in purchasing any of the art works displayed. All the works will be hung in the Gallery on the night and all will be for sale for a set price of \$500.
- 10.30am 20 **Saturday 3 Club** – Art Appreciation club meeting.

## Passions 2000

Tuesday evenings 6 - 7.30pm at the Robert McDougall Art Gallery. Tickets Public \$9.00, Friends \$7.00. Concessions on Season Tickets available

- 6.00pm 7 **Dean John Bluck**, the Dean of Christchurch will speak on 'Our Land - Our Icons'. Supported by the Christchurch Cathedral Chapter.
- 6.00pm 14 **Dr Sharon Mazer** of the Drama Department, University of Canterbury will speak on 'Watching Wrestlers/Writing Performance.' A discussion of the translation of her experience as a female academic at the Gleasons Gym, Brooklyn, New York, into a book on professional wrestling as a performance. Supported by Contours Health & Fitness Centre Exclusive to Women.
- 6.00pm 21 **Dr Greg Newbold** of the Sociology Department, University of Canterbury will speak on Crime and Punishment. Supported by Securitas - a Division of Chubb.
- 6.00pm 28 **Heather Busch**, artist and author will speak on her recent publication 'Dancing with Cats'. Supported by Hills Pet Nutrition.
- 6.00pm 4 **Martin Trusttum**, fashion designer and winner of numerous fashion awards will speak on his passion for fashion. Supported by Christchurch Polytechnic Fashion School.
- 6.00pm 11 **Elizabeth Moody**, actor with long experience on stage and screen will speak on her passion for theatre. Supported by the Bank of New Zealand, Principal Sponsor of The Court Theatre
- 6.00pm 18 **Dave Moore**, motoring journalist for the Christchurch Press Company will speak on 'Cars I have Loved and Loathed'. Supported by The Press, Christchurch.
- 6.00pm 2 **Prof. Don Beaven** will speak on Fine Wines at a special Wine Tasting Evening. Supported by Montana Wines.





# Friends of the Gallery

## December LocArt Visit Jenny Gillies

Jenny Gillies, known primarily for her exquisite wearable flower gowns, hosted a large group of Friends. She had many beautifully gowned mannequins standing, sitting or lounging throughout her home and it was possible to touch, feel and examine the meticulous workmanship of individual flowers and general conceptions such as 'Autumn Leaves'.

Six years ago, after making a costume of Queen Elizabeth I, she made costumes for a school play and for 'The Musicians of Bremen' which were displayed in her garden. Next came the Wearable Art Awards, the Benson and Hedges (now Smokefree) competition and race hats. Of recent theme costumes, her 'President Clinton' bra makes a social comment. So many things come from Jenny's very small workroom.

## February LocArt Visit Court Theatre

Rebecca Radcliffe the education co-ordinator at the Court Theatre conducted a group of Friends on a tour through the back stage 'behind the scenes' area of the theatre.

Questions and discussion became lively and intense interest showed as we moved through the changing room with props, the technical equipment for the stage manager, the tiny orchestra pit below the stage and up the narrow stairs to the actress' dressing room. All this was especially interesting for those who had seen the production in progress in Court 1.

However, the piece de resistance was the display of costumes. The theatre has a selection of donated garments from former times, stored in a large wardrobe off the sewing workroom – a long corridor in what was the Old Chemistry Department.

The acting wardrobe manager, Alister McDougall, very kindly brought out some of the more special examples. Used mainly for reference these exquisitely worked garments from hand-stitched, boned and fitted jackets and long 19th century frocks and wedding gowns in satin and heavy brocades to delicate silks and beaded hand embodied net of the 1920s and 1930s era comprise a very special collection.

Rebecca's informative tour backstage and Alister's enthusiastic explanations about the period garments made for a very interesting and enjoyable visit to the Court Theatre, which we concluded by visiting the Costume Hire, in the Galleria upstairs in the Arts Centre.

## Coming LocArt Visits

### Rosemary Perry Wednesday, 22 March



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 messages, unless you are contacted to the contrary.

Wednesday 22 March, Rosemary Perry will show her collection of international pottery (Chinese, Japanese, American and New Zealand) and paintings, primarily by notable 20th century New Zealand Artists, to a maximum of 20 Friends at her home which also has a large hill garden.

Perry started making pots in 1957 and her ability and enthusiastic scholarship, particularly in porcelain production, has been recognised throughout Australasia. She is a working member of the New Zealand Academy of Fine Arts and an Honourary Member of both the Canterbury Potters' Association and the New Zealand Society of Potters.

Recently, bronze portrait sculptures of her grandchildren have led her from pottery and ultimately to painting which she began as a child pupil of Doris Lusk.

Please meet June Goldstein at 865 Cashmere Road (Halswell end) by the stone wall at 9:50am. Access is by foot or car.





**Marilyn Rea-Menzies**  
Wednesday 3 May



**New members**

Wednesday 3 May, Marilyn Rea-Menzies, tapestry weaver invites 12 Friends to her workshop for a group experience of weaving a part of Tapestry 2000 under her guidance. Designed by Philip Trusttum, it is a Millennium Art Project that will hang in a public space.

Marilyn, best known as a weaver, has drawn and painted since childhood. Her weaving commenced in 1980. Since then she has received a number of awards in New Zealand and her work has been exhibited internationally. Of late her work was part of the Fibre Arts International 1999 held in Pittsburg, USA and was reviewed by 'Textile Forum' magazine.

Please meet June Goldstein at Marilyn's studio in the Old Chemistry building in the Arts Centre at 2pm, 3 May.

Kathy Anderson  
Lynne Baldwin  
Robert & Dorothy Brown  
J.D. & A.M. Caldwell  
Erica d'Steewart  
J.K. Gould  
Susan Kain  
C. Kemp

Sam Mahon  
Dr Michael McGuinniety & Juliet Collins  
Julia Oakley  
Rosalie O'Neil  
Ms M. M. Rich  
G & W Robison  
**Life member**  
Josie Laing

**More Volunteers  
Needed for the  
Gallery Guide Team**

If you would be interested in joining our team of Volunteer Gallery Guides, we would be very pleased to hear from you. You need to have time you can share each week and an interest or background in art, but please call Ann Betts on 372 2973, who will be pleased to discuss this opportunity with you. We plan to have a new group working through the training programme in April-May this year.

**\*second thoughts**

If your materials have had a previous life, enter our new art awards.

The inaugural NCC NZ ART AWARDS FOR ARTWORKS IN SECONDARY MATERIALS offer a First Prize of \$7,000 and five prizes of \$1,000 each.

Entries close on May 2 2000 and will be judged by Neil Dawson, Bing Dawe and Simon Ogden.

Application forms will be available in galleries nationwide or contact Professional Arts Services 0064 3 365 3829.

The NCC NZ ART AWARDS are run in conjunction with the conference "Redesigning Resources" presented by the NCC, the Recovered Materials Foundation and the Canterbury Employers Chamber of Commerce. Finalists' work will be exhibited and prizes awarded at the conference in the Christchurch Convention Centre in June.



**awards**

sculpture ceramics works on paper

New Zealand's first award for  
Artworks in Secondary Materials





# McDougall After Dark

## Talk About Art

Lagoon, 1988 Boyd Webb



Survival 1-4, 1995-6 Denise Copland

## The Art Event 2000

19 May

### Tour to Wellington in April to see the Kahlo/Rivera Exhibition

If you would be interested in a weekend trip to Wellington to see 'Viva la Vida: Frida Kahlo, Diego Rivera and Mexican Modernism' and other art highlights available in the Wellington Festival on 15 - 16 April, the Gallery is organising a small tour group. Ann Betts will be the tour leader and there will be two preparatory lectures at the Gallery to ensure you all enjoy and appreciated the works you will see. For further details please phone 372 2973 and secure your place now in this fun trip.

The Robert McDougall After Dark is a programme of early evening events aimed at young professionals or anyone who doesn't have the time to visit the Art Gallery during the weekend or normal gallery hours.

Held on the last Wednesday of the month the Talk About Art series provides a relaxed social atmosphere in which you can catch up and talk about the latest trends in art.

So if you are interested in keeping up to date or merely want to learn more about contemporary art and have an informative chat over a glass of wine and cheese then Talk About Art is for you!

29 March 6.00pm

Talk About Art focuses on the major touring exhibition of the international photographer Boyd Webb.

A charge of \$5.00 includes a special guest speaker, a glass of wine and nibbles. Please use the Night Entrance from Rolleston Avenue.

26 April 6.00pm

Talk About Art Print artist Denise Copland at the Contemporary Art Annex.

A charge of \$5.00 includes an opportunity to discuss the works and contemporary print techniques with the artist, a glass of wine and nibbles.

The 'Art Event' is a silent auction of artworks that have been specially commissioned from or donated by artists. The first 'Art Event' was held in 1999 with the long-term aim to raise funds to purchase a major work for presentation to the new Christchurch Art Gallery.

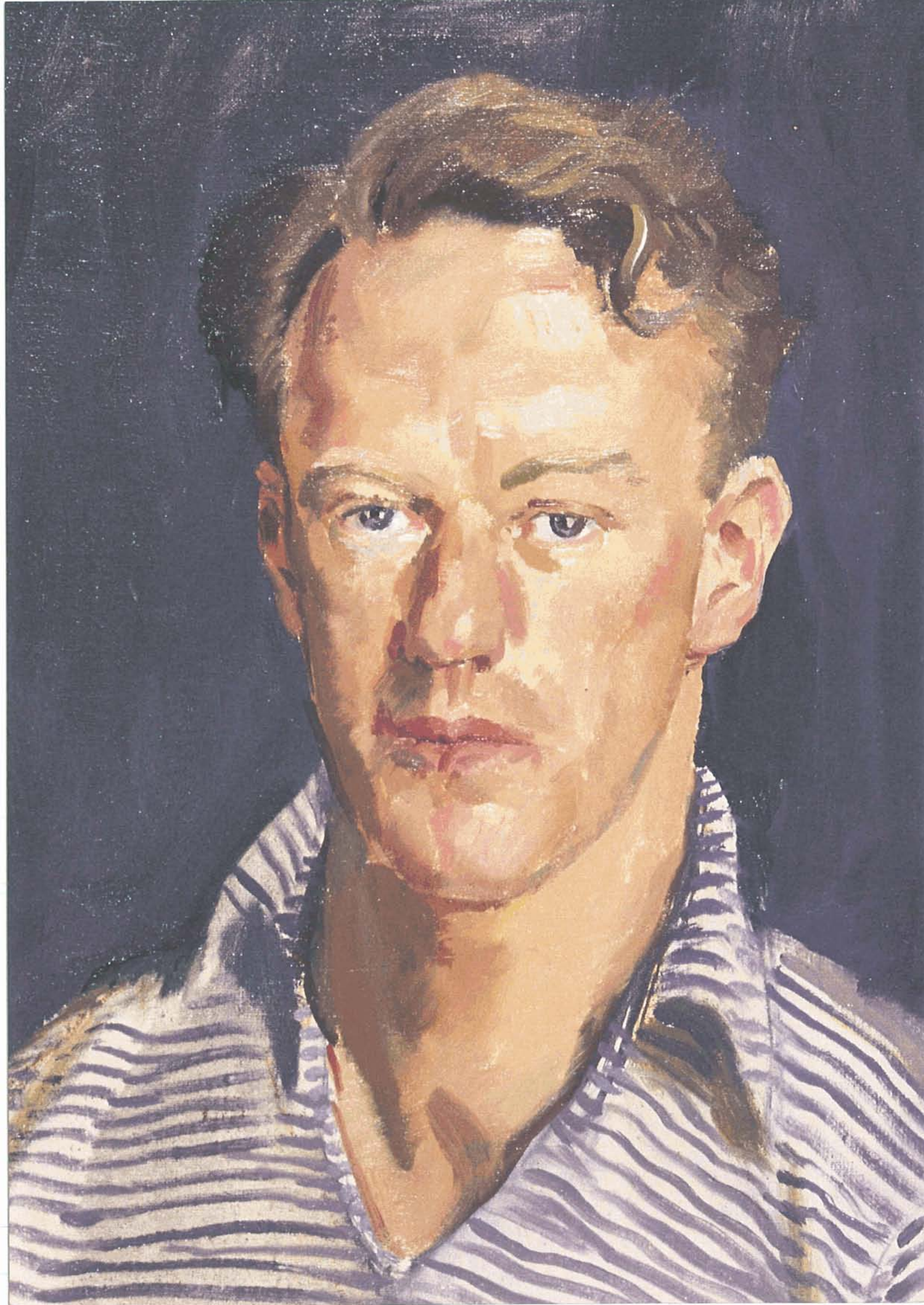
The 'Art Event' is a black tie function to be held in the Centre Court of the Main Gallery and will be accompanied by fine wine and food. Those attending will be invited to register their interest in purchasing any of the 'Art Event' works displayed. One name will be drawn for each of the art works enabling that person to purchase an outstanding piece of art for just \$500.

This year's 'Art Event' will include paintings, prints, photographs and sculpture from the following artists: Llew Summers, Graham Bennett, Nigel Brown, Barry Cleavin, Denise Copland, Bing Dawe, Darryn George, Margaret Hudson-Ware, Simon Ogden, Fiona Pardington, John Parker, Séraphine Pick, Pauline Rhodes, Eion Stevens, Boyd Webb, Mervyn Williams and Jane Zusters.

7.00pm Main Gallery. \$50 per single ticket.









# Memories of Bill Sutton

1917 – 2000

One day many years ago, when Bill was teaching at the Art School he was taking a life class. The students as was usual were earnestly grappling with the problems of making a convincing study of the human figure. As was his practice Bill was moving from student to student making helpful suggestions and being generally encouraging. Sometimes he would do a little demonstration sketch to elucidate a point. On his journey around the class he came to one student who instead of making an analysis of the forms before him was putting tentative little marks across his paper. Was this student just avoiding the great difficulties the figure presents or was he a genius light-years ahead of his time? Bill rather thought the former. Anyway acting upon that suspicion he gently took the pencil out of the student's hand and proceeded to make a wonderful little study of the pose. Nothing was said by either party – nothing was needed. Bill moved on.

*Don Peebles*

As a teacher he was entertaining, patient and on occasions serious. He enlivened life drawing classes with asides such as 'acrylics are instruments of the devil'.

*Euan McLeod, 1992*

I was walking once in the hills near Tekapo looking for something to shoot. When I looked up I saw Bill's paintings all around me. A situation where you say, "Oh yes nature is trying hard to be as good as the artist".

*Sam Mahon, 1992*

Bill functions solely in this province. Maybe he painted one or two elsewhere, but his important work has been done in Canterbury – which he knows like the back of his hand. The true work is in those Canterbury paintings. Even his portrait of Queen Elizabeth II in Government House – he has Her Majesty standing gloriously at a window and beyond is a nor'west arch. And the window the Queen is standing by is in the United Services Hotel.

*John Coley, 1992*

Bill often called himself a Romantic Realistic. But he transcended labels. The Canterbury sky, the Port Hills, the Plains, the pine plantations, the portraits of eminent people in high places – who amongst us will look at these and not see his signature? I join with many others to say goodbye to this erudite, civilized and generous person, this great artist who has given Canterbury a brave new horizon – a horizon, not just for the few, but for all of us, to see.

*Pat Unger, 2000*

I remember as an eight-year old, pointing excitedly to a *cumulus lenticula* on one of those rare days when they appear, and saying 'Look Dad! There's a Bill Sutton cloud!'

*Dr Jane Simpson, 1992*





## The way it was

### Thyssen-Bornemisza Collection

The good old days when the people of Christchurch queued for hours to visit the McDougall's major paying exhibition *America and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection* (12 November – 7 December 1980).

The first Baron Heinrich Thyssen-Bornemisza (1875-1947) initiated the Thyssen-Bornemisza collection around 1927. Whilst the penchant of the first Baron was for collecting old masters – covering a wide range from Italian works of all periods to German Masters – his son, Hans Heinrich Thyssen-Bornemisza, favoured paintings by American and European artists. On the death of his father in 1947, the present Baron expanded the boundaries of the original collection by including works by French Impressionists, and a selection of American and European masters representative of the major art movements of the 20th century.

It was the most important international exhibition surveying 19th and 20th century art that the McDougall held in the 1980s and was opened on 11 November by the Duke and Duchess of Kent. It included 108 major paintings by masters such as Monet, Picasso, Degas, De Chirico, Pollock, and Rauschenberg.

The queues that ran right to Rolleston Avenue some days resulted in a total of 34,199 visitors over the 26 days the exhibition was open. Admission was \$2.50.

David Chin



## Looking Back





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

AGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND

**DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE P**

CHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY

AGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY **DIGITAL PRE PRESS** THE TECHNOLOGY BETWEEN IMAGINATION AND

**DIGITAL PRE PRESS** 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)





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)