

b.123

BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY & ANNEX **summer** december 2000 – february 2001

FRAGILE





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b.123

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Introduction



This summer Bulletin is significant for many reasons, but most importantly, that b.123 marks the end of temporary and touring exhibitions in both the main building and the Annex. After February 2001, we will continue to welcome visitors to the main Gallery, and continue our interesting and varied public programme (including the *Montana Sunday Events*), but it will be another and final exhibition milestone passed in the sixty-eight years of this Gallery's history. The Annex will close after more than a decade of presenting innovative programmes, at the cutting edge of contemporary art, as we focus more and more on the huge task of preparing for the move to the new Gallery.

This last quarter has also seen the Gallery team successfully developing and coordinating events significant not only for Canterbury, but for New Zealand. "*Treasures from Christ Church, Oxford*" has raised enormous interest, and a more appropriate visual arts event for our city's sesquicentenary could not be imagined. The first Michelangelo drawings to visit New Zealand – in company with other creative geniuses of the Renaissance, like Rubens and Raphael – are attracting streams of visitors.

Also of great importance was the first International Council of Museums Conference ever held in New Zealand. As Conference Convenor, I wish to record my grateful thanks to my Committee, and our generous sponsors – without their support, this inaugural ICOM meeting of museum educators from around the world would not have happened.

I am also indebted to His Excellency, Sir Michael Hardie Boys, Governor-General of New Zealand, Hon. Judith Tizard, in her capacity as Minister of State and Associate Minister of Arts, Culture & Heritage, and His Excellency, Señor Jorge Alvarez, Ambassador of Mexico for their gracious involvement and support.

The third event in which McDougall staff have had a pivotal role is the multi-media art event, *Colloquium* within which Symposium 2000 has offered an arena for presentations by national and international artists, academics, art critics and writers.

All these activities – in addition to the ongoing pressures of preparation for the new Gallery – have demanded much from many of our team, and the Christmas/New Year break has been hard-earned!

On that note, may I take this opportunity to wish all our Friends and supporters best wishes for the festive season, and – for us all – a prosperous new year!

P. ANTHONY PRESTON
DIRECTOR



Cass, c.1936 Rita Angus. Collection of Robert McDougall Art Gallery.

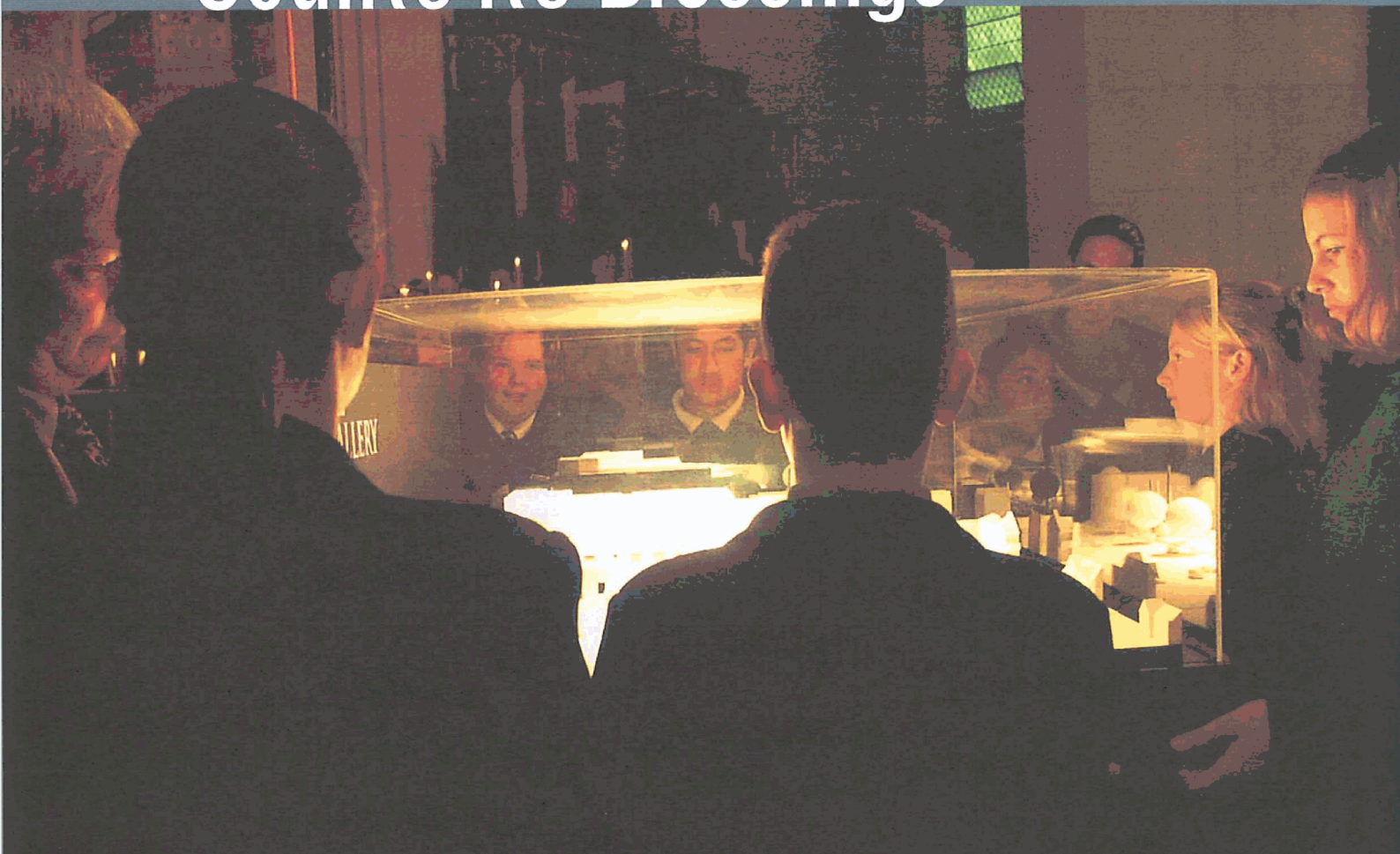


I suppose the reason why I like this painting so much is that it is so obviously New Zealand, so obviously Canterbury. The way Rita Angus has captured the colours and atmosphere of the landscape is breathtaking. She catches the essence of a pioneering country and reflects an era of simplicity. It reminds me of the many hot summers we have – you can feel the dry heat and sense a gentle nor'west. It celebrates the ever present majesty of the local environment – even

with railway lines and buildings added to it. As it captures a moment in time, it is refreshing to feel that even 50+ years on, the landscape remains relatively unchanged. I guess that the main attraction for me lies in the way this painting can symbolise so much of the character of the land and the people. If you were a New Zealander living overseas, and saw this painting, I am certain you would feel very homesick!

HAMISH SAXTON
MARKETING MANAGER, CANTERBURY MUSEUM

New Christchurch Art Gallery Counts its Blessings



On Friday 1 September at 9 am a small group gathered in heavy rain on the new Gallery site to participate in a Ngāi Tahu ceremony to prepare the site for the work which will commence there in the coming months.

The ceremony was led by Paul Tau on behalf of Ngāi Tahu, with the Hon. Judith Tizard, Mayor Garry Moore, Cath Brown (Ngāi Tahu artist), Tony Preston, Jonathan Mane-Wheoki (Art Gallery Kaitiaki) and Ronnie Kelly in attendance. The ceremony was a simple and moving one, its solemnity emphasised by the pouring rain – a propitious omen for the new Art Gallery project.

An hour later, at 10am, the rain was seeming a little less benevolent, as Christchurch Cathedral slowly filled for the ceremony conducted by Dean John Bluck to launch the new Art Gallery building project. Over 200 guests filled the central area of seats – if not for the rain the Cathedral may well have been filled. The ceremony was a most appropriate one. Mayor Garry Moore, the

Hon. Judith Tizard and Tony Preston spoke of the project's significance for the nation and the community. A computer-generated visual display of architectural drawings formed a dramatic backdrop for the Gallery model, which had been carried in by school students from St. Michael's Church School and Linwood Intermediate. The civil ceremony was dignified by the excellent Cathedral College Choir, which gave the experience an appropriate aesthetic quality.



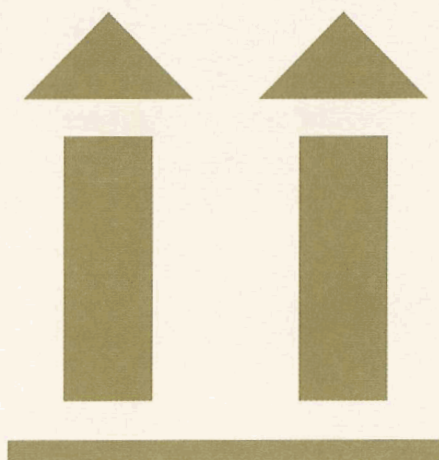


FRAGILE

Behind the scenes of
Christ Church, Oxford

Treasures from Christ Church, Oxford: Old Master
drawings and rare works in precious metals

20 OCTOBER 2000 – 18 FEBRUARY 2001



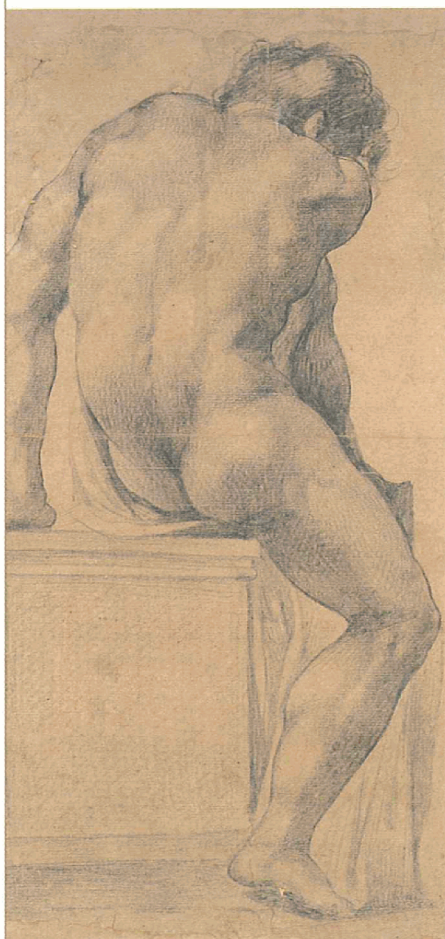
1508-12



A woman with a distaff,
three children, a sleeping
man and a cat

Michelangelo Buonarroti
(1475-1564)

© The Governing Body
Christ Church, Oxford.



An Academy Study

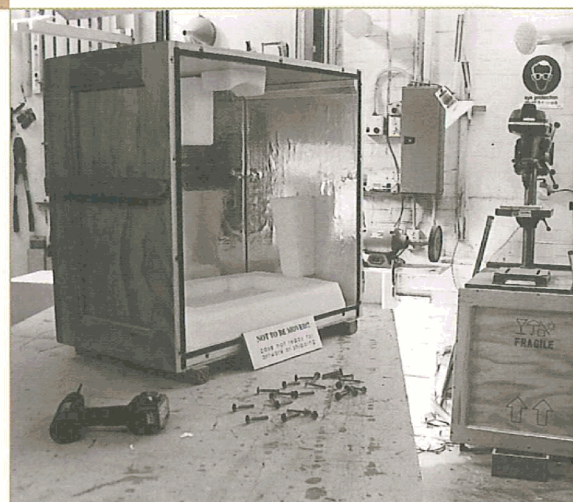
Giovanni Baglione
(1571-1644)
© The Governing
Body Christ Church,
Oxford.

Flagon

Restoration
Communion Service
(1660-61)
© The Governing Body
Christ Church, Oxford.

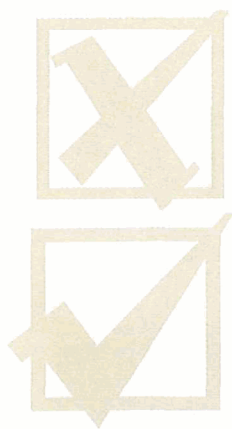


The journey that
Michelangelo's sketch
took from the time he
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of art down under,
to New Zealand.



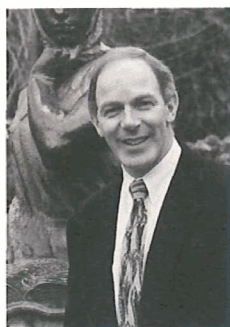
PRESENTED BY THE
ROBERT MCDUGALL ART
GALLERY WITH THE
PROUD SUPPORT OF THE
COMMUNITY TRUST, MR &
MRS ADRIAAN TASMAN
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THIS EXHIBITION IS
INDEMNIFIED BY THE NEW
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Ronnie Kelly,
Manager of Public
Programmes made
many midnight phone
calls to Oxford.

1996



Tony Preston (left),
the Director, started
work on *Treasures from
Christ Church, Oxford* in
1996, realising it was the
most appropriate way
the Gallery could
celebrate Canterbury's
150th anniversary.



Head of a girl
Carlo Maratti
(1625-1713)
© The Governing
Body Christ
Church, Oxford.

Some time around 1508-12, while Michelangelo was in Rome painting the Sistine ceiling (he was in his mid thirties at the time), he picked up a couple of pieces of red and black chalk and quickly sketched out a rather intimate domestic scene of a woman, three children, a sleeping man and a cat.

At the time he probably thought nothing of it; it was never developed into a formal painting and he later sketched a human leg on the back of the piece of paper (Renaissance artists were quite good at utilising every last inch of paper).

The thought could never have occurred to him that 492 years later his sketch would work its way to the other side of the world and be put on display in the Robert McDougall Art Gallery in Christchurch (I can say this with conviction because New Zealand was not discovered by Europeans until about 100 years after Michelangelo died!)

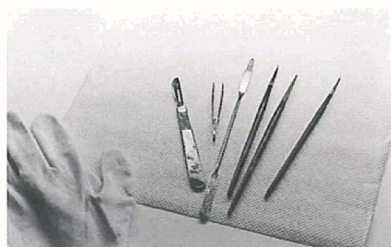
The journey that Michelangelo's sketch took from the time he drew it until now is fascinating and complex and I would like to look at the last four years of that journey and reflect upon just what's involved in getting major international works of art down under, to New Zealand.

Old Master drawings do not arrive via the postal service and nor does one 'book them in' a few months

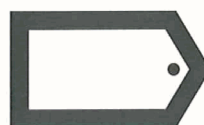
prior to use, as one might do with a car on an overseas trip. The processes and mechanisms behind getting a major international exhibition to New Zealand (or anywhere for that matter) are long and complex, costly and incredibly involved.

Some institutions, like the legendary Metropolitan Museum of Art in New York, plan for major exhibitions 10 years in advance, such is the rigmarole and difficulty associated with them. The Director of the Robert McDougall Art Gallery, Tony Preston, started work on *Treasures from Christ Church, Oxford* in 1996, realising it was the most appropriate way the Gallery could celebrate Canterbury's 150 anniversary. The oldest connection the region has, is with an Oxford college, Christ Church, whose men were largely responsible for founding our city. The college had a magnificent collection of Old Master paintings and drawings and the cathedral had a collection of works in precious metals that had a fascinating history.

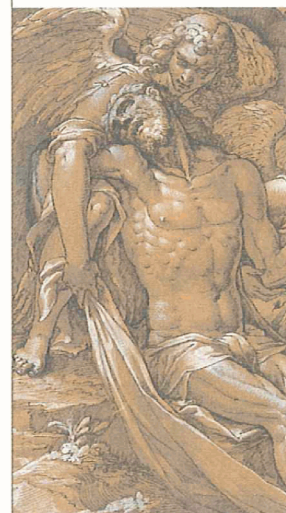
Once the idea had been conceived the Senior Curator, Neil Roberts, along with the Director, had to look at the collection and select a body of works that would make an appropriate statement. Two key considerations had to be taken into account. Firstly, the works had to 'talk to each other' on a visual level and secondly their respective subject matters had to come



The Conservator has to check every centimetre of each work and write a condition report, which will stay with each work for its entire life.



The dead Christ supported by two Angels
Attributed to Ligozzi
(1547-1626)
© The Governing Body
Christ Church, Oxford.



1997

Government indemnity removes insurance as a cost factor from exhibitions.

together to tell a coherent story. This is not as easy as it sounds but once it was done a formal approach was made to Christ Church, Oxford and the list of proposed works was checked against whether or not the works were in a stable enough condition to handle the rigors of international travel.

This is where the Conservation Department steps in. The Conservator has to check every centimetre of each work and write a condition report, which will stay with each work for its entire life. Often works are too fragile to travel even small distances, due to the fact that vibrations and climate changes could lead to irreparable damage.

As well as checking the works themselves, the Gallery has to submit a report to the lending institution to prove that our facilities are adequate to hold objects of such immense rarity and value.

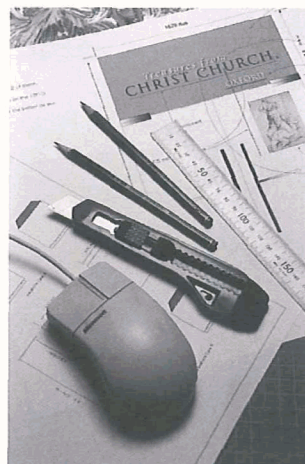
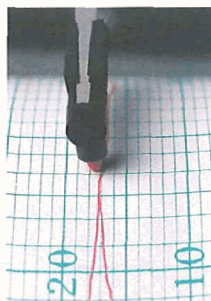
With many international touring shows there are stringent requirements for displaying the work. Light levels have to be checked as light is a big enemy of paper in particular. It is essential that the drawings receive no more than 50 lux per picture (lux is a measure of light intensity). Paper acts rather like tanning skin when displayed in direct daylight. The paper turns brown and

the fibres become brittle and break, destroying the paper. Humidity levels are also crucial. Humidity over 68% RH (Relative Humidity) can lead to mould growth while low humidity levels can cause brittleness and breakdown, particularly of organic materials. Therefore it is essential that there is adequate air conditioning to ensure the environment is stable and will not affect the art works. The Conservator will check and ensure that these levels are adequate before the exhibition arrives.

Lastly, the Gallery checks for pollutants in the atmosphere. This does not mean only outside air, although this is an important factor to monitor. Display materials can off-gas, for example, sulphur-containing material such as cottons that have been treated give off acidic and corrosive vapours. This can significantly tarnish silver. Therefore it is important that these issues are addressed before the exhibition arrives.

With the negotiations and the contract finalised, the real work begins, that of organising the logistics of the exhibition. The entire exhibition is coordinated by the Manager of Public Programmes. In the case of Christ Church, Oxford it meant many midnight phone calls, faxes and emails.

...arranges suitable flights, available cargo space, and schedules local road freight and, in this case, makes comprehensive security arrangements.



Tureen and Tray

George Wickes
(1698-1761)
© The Governing
Body Christ
Church, Oxford.



1998



1999

We are now two years out from opening the exhibition and this is where the Gallery's Registration Department comes in. It is the Registration Department's responsibility to obtain insurance cover for all exhibitions and loans that come into the Gallery, as well as making the application to the Government for indemnification. Government indemnity removes insurance as a cost factor from exhibitions and is therefore virtually essential for shows such as this one where the value of loans would make insurance premiums prohibitive.

In addition, the Registrar arranges suitable flights, available cargo space, and schedules local road freight and, in this case, makes comprehensive security arrangements. Since this show is coming from overseas there was also the issue of dealing with the lenders, packers, freight forwarders and custom agents in England.

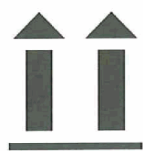
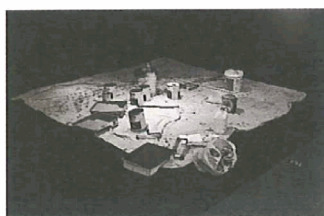
Whilst these issues are being sorted out a catalogue documenting the show is being prepared. This is where the Curator elucidates the story the exhibition tells. Each work must be researched accurately (not so easy when the backgrounds of old works are sketchy to say the least – excuse the pun!) and the works are photographed. The accurate and faithful reproduction of the works is essential and very often special cameras with special

photographic film are used to ensure the objects are captured on film in the most truthful and accurate manner possible. The final photographs are then checked against the originals to see if they are accurate and often re-shoots are required.

About one year out from the exhibition opening date the Director and Marketing Officer are brought in to find sponsors for the exhibition and devise a marketing and publicity strategy. Well thought-out plans and comprehensive research greatly increase the chances of gaining corporate sponsorship but generally a good amount of luck, and being in the right place at the right time is how things develop!

Public programmes are also starting to be devised by the Education Officers to complement the exhibition. The McDougall runs talks and events every week, and the programmes are themed around the major exhibitions. As this show will be up for four months, many speakers have to be arranged, topics have to be developed and material organised. Education panels have to be formulated with special attention as to how the show will complement the school curriculum.

Only a few months out from opening, the Exhibition Designer and Graphic Designer have received exhibition briefs, a list of works with dimensions, text for the labels



2000



The exhibition arrives at the Gallery under tight security.

and they are ready to begin designing the presentation of the exhibition spaces. With most major exhibitions the spaces have to be altered. False walls have to be installed, the walls have to be repainted and there is a large amount of carpentry involved. Due to the volume and size of the jobs, many have to be contracted out. The logistics of the installation have to be meticulously planned as the Exhibition Designer and Assistants may only have one or two weeks to complete the entire installation!

One month out from the opening the Gallery is now ready to set everything in motion. Invitation lists for the opening function are finalised and sent out and the caterers are notified. The promotional campaign is finalised and the various parts are sent off to the printers to be produced (posters, flyers, billboards, bus advertising and newspaper advertising). Advertising space is booked and the media are notified of the exhibition in order to get it publicised in the local papers. The police are brought in to examine the exhibition spaces and audit the Gallery's security

system to ensure its adequacy, and extra staff are employed to act as security personnel.

Security is a major issue for an exhibition such as this. The exhibition travels with two couriers whose sole responsibility is the safety of the works. They supervise the works from the moment they leave Oxford to their arrival in New Zealand, and their unpacking. The couriers will go to such lengths as instructing the airport forklift drivers when the crates are loaded onto the plane!

The exhibition arrives at the Gallery, under tight security. The works must stay in their crates for 24 hours in order to acclimatise. This 24 hour period is crucial as it reduces the amount of stress the works suffer. The unpacking now begins. Each work is unpacked individually and the Conservator must fill out the condition report again. This is a cumulative report that documents every centimetre of damage that may have happened to the object. The report includes a photograph, a comprehensive report with measurements and diagrams for every art work. Only a specialist can fill out this report as they involve great technical detail. The works are then installed and lit and the environmental conditions are tested to ensure that they meet conservation requirements (that is, the



The unpacking now begins. Each work is unpacked individually and the Conservator must fill out the condition report again.

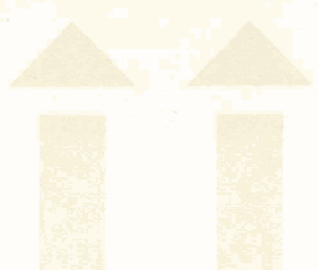
opening day

lights cannot be too bright and the temperature and humidity levels have to be exact). With this rare and valuable exhibition the temperature cannot deviate any more than plus or minus 2% for the entire period and the humidity can only fluctuate plus or minus 5%.

By opening day the exhibition is installed, the media have an exclusive preview of the exhibition and the opening function begins.

The visitors now walk through the Gallery spaces and pause to examine the first Michelangelo drawing to visit New Zealand shores. They see a rather intimate domestic scene of a woman, three children, a sleeping man and a cat drawn in red and black chalk. They marvel at its ripe old age of 492 years and think about the changes the world has undergone since it was first conceived. They wonder what must have been on his mind when he sketched such a beautiful, ephemeral scene. At the time Michelangelo probably thought nothing of it...

DAVID CHIN



...pause to
examine the first
Michelangelo to
visit NZ shores.

Study of a Nude Youth

Benedetto Luti
(1666-1724)
© The Governing
Body Christ
Church, Oxford.

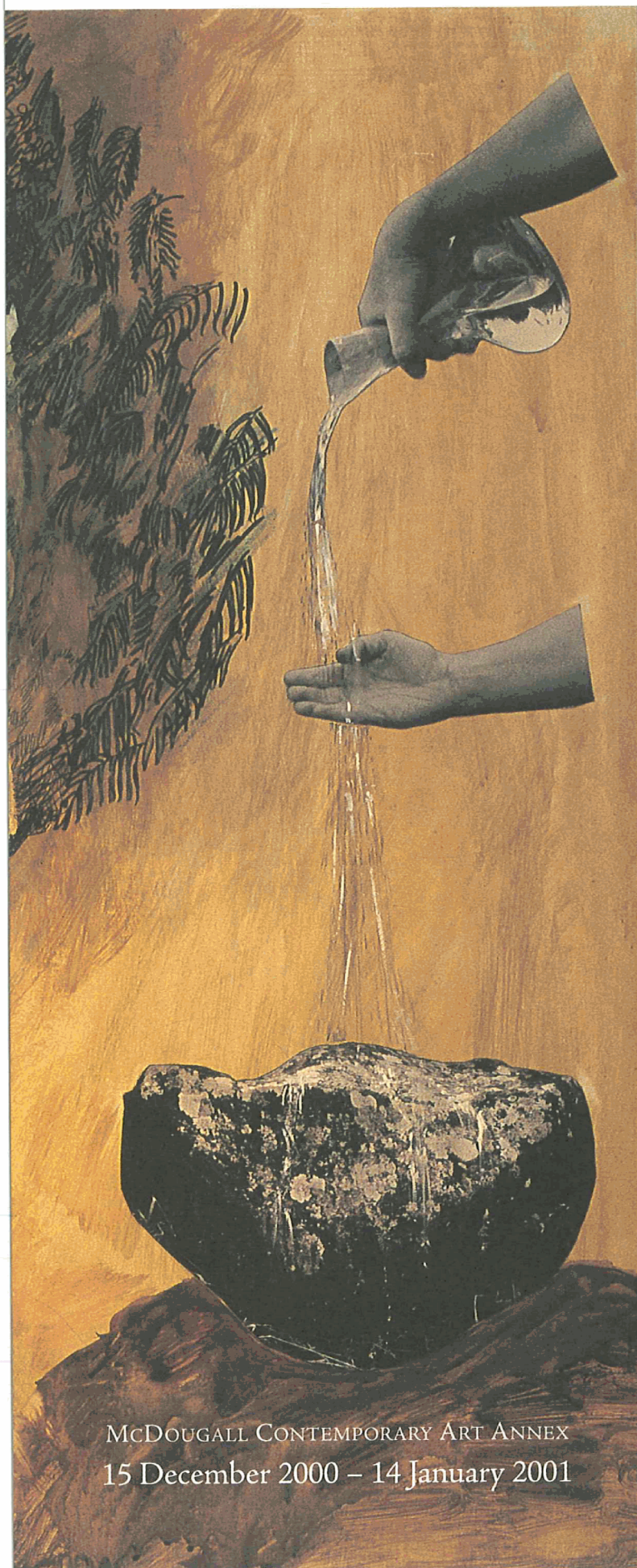




di ffrench

light & illusion

Significant Little Opera, 1996 Courtesy of the artist's estate



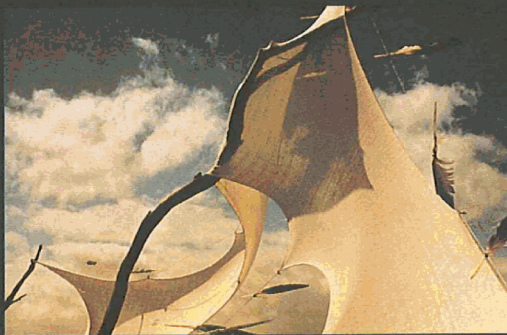
McDOUGALL CONTEMPORARY ART ANNEX
15 December 2000 – 14 January 2001

It is fitting that the last exhibition to be held at the McDougall Contemporary Art Annex will be a retrospective exhibition celebrating the innovative and challenging work of artist Di ffrench (1946-1999).

Almost exactly ten years ago, the Annex was the venue for *Di ffrench: Black and White Photographs and Cibachromes*, an exhibition marking ffrench's time in the Arts Centre as the Trustbank Canterbury Artist in Residence. The last exhibition of the ongoing *Colloquium* series (organised by the Gallery in association with the University of Canterbury), *Light and Illusion* bears testimony to the diversity of ffrench's practice and will include photography and sculpture as well as documenting several of ffrench's most significant performances both in projected images and in physical artifacts. The exhibition will be accompanied by an extensive catalogue featuring essays by Jennifer Hay and Rob Garrett.

Born in Melbourne, Australia, in 1946, ffrench came to New Zealand in 1963 and trained at the Auckland Technical Institute. She began exhibiting her work in the mid-1970s and by the 1980s had become a regular participant in national, individual and group exhibitions. In addition to her artistic practice, ffrench was also an arts educator, working as a tutor at the Otago Polytechnic's Oamaru Arts School and contributing to numerous conferences and workshops throughout New Zealand. Ffrench received several Queen Elizabeth II Arts Council Grants, including an award to travel to the 1983 ANZART event in Tasmania and a major Individual Grant in 1985/6.

Although based in Otago for most of her career, ffrench had many artistic connections with Canterbury. In 1981, she presented the installation and slide presentation *Gut Reaction* at the University of Canterbury and participated in the ANZART exhibition at the Christchurch Arts Centre with the

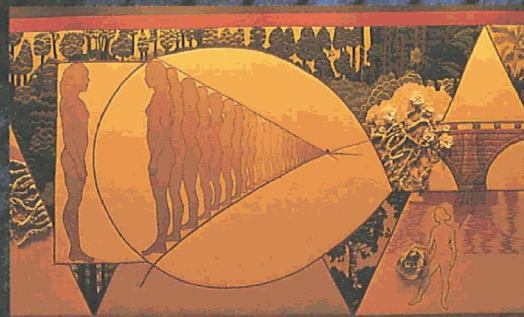


Aeonian Dance, 1977 Courtesy of the artists estate.

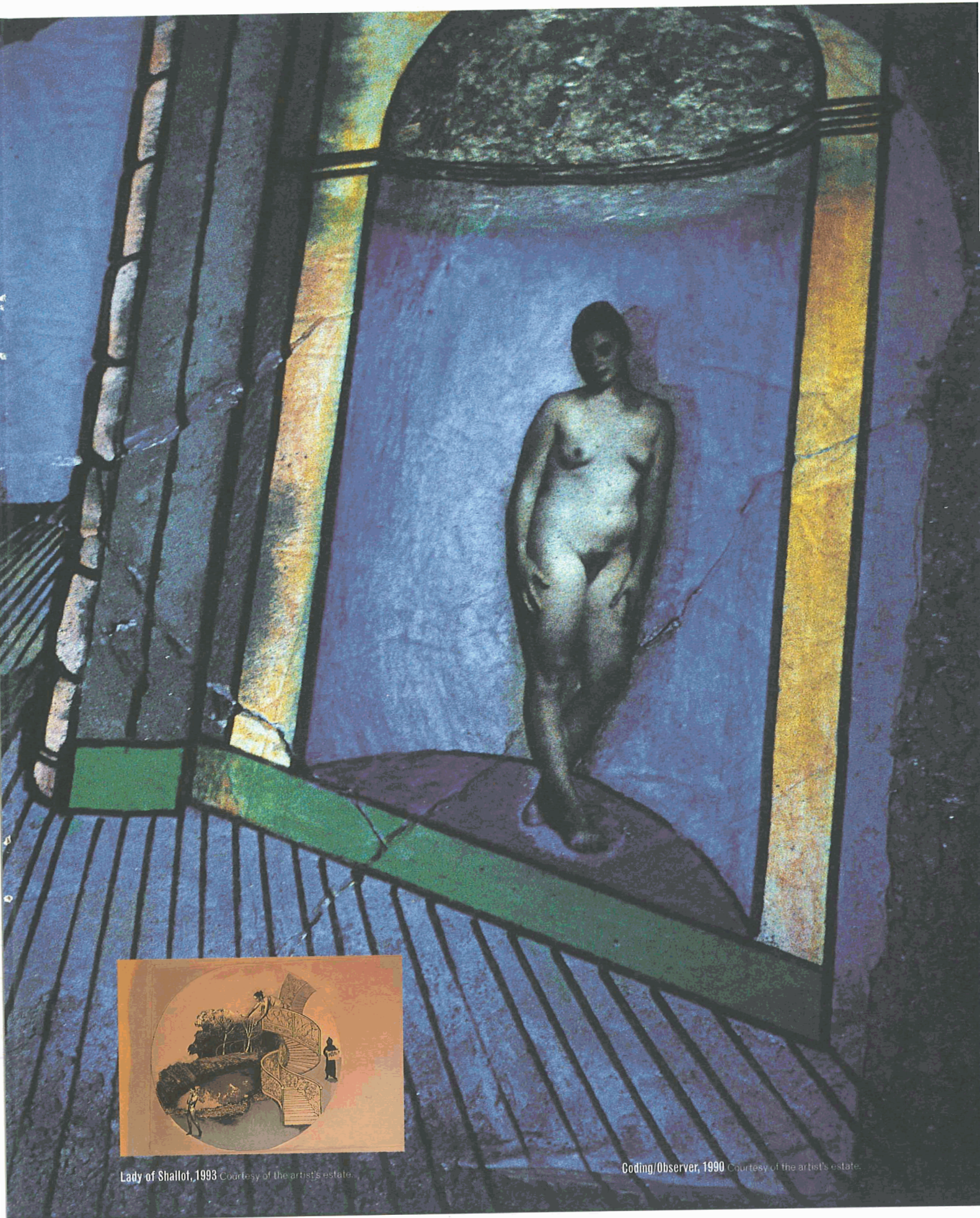
performance *Fontanel*. In 1984, ffrench presented *The Opinion*, (a work originally devised as an artist's project for the Auckland Art Gallery incorporating objects, film and sound), at the Robert McDougall Art Gallery. She returned to the Gallery in the following year, participating in the successful *Spare Parts* exhibition with an installation/performance. Ffrench also participated in both solo and group exhibitions at what was originally the Jonathan Jensen Gallery and is now the Jonathan Smart Gallery. In 1993, to commemorate the centenary of Women's Suffrage in New Zealand, ffrench was commissioned by the Christchurch City Council to design a wall hanging depicting aspects of women's lives over the years between 1893 and 1993. Embroidered by 100 members of the Canterbury Embroiderers' Guild, the hanging took eight months to complete and was exhibited at the Robert McDougall Art Gallery between 25 September and 7 November 1993, before being installed permanently in the Christchurch Town Hall.

The Gallery is very grateful to Peter Nicholls, who has provided invaluable access to information, images and art-works for the exhibition curators and the authors of the catalogue. Several of the cibachromes represented within this retrospective are part of the large number Nicolls placed on permanent loan at the Robert McDougall Art Gallery after ffrench's death. The generosity of both Creative New Zealand and the Otago Polytechnic in supporting the production of the catalogue is also greatly appreciated.

FELICITY MILBURN



The Women's Suffrage Commemorative Wall Hanging, 1993 (detail)
Courtesy of the artist's estate.



Lady of Shalott, 1993 Courtesy of the artist's estate.

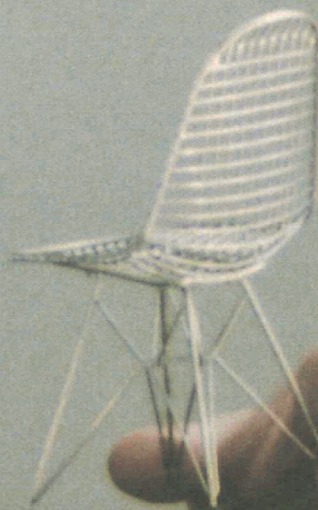
Coding/Observer, 1990 Courtesy of the artist's estate.

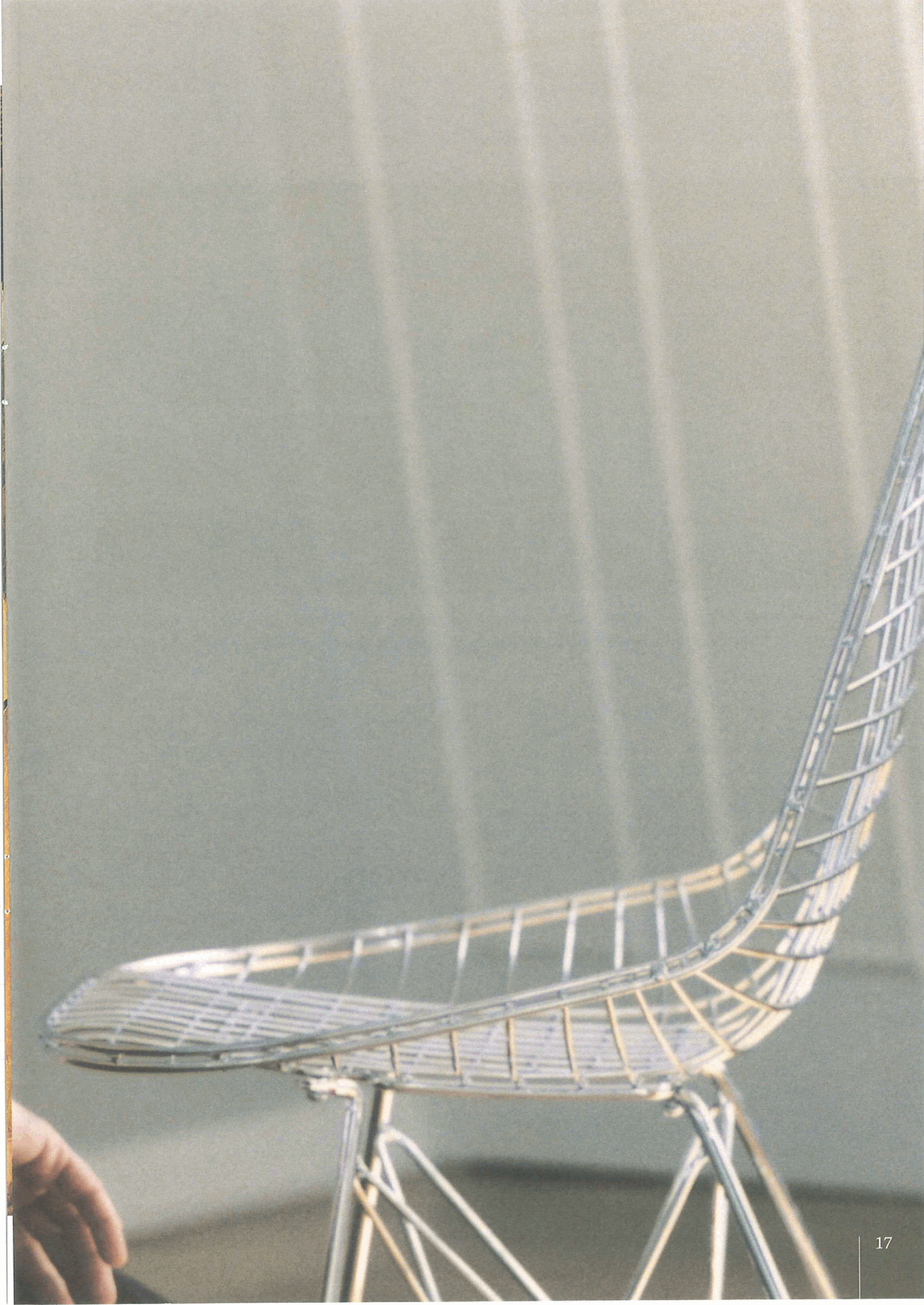
DOREDA BRITTEN

Dorenda is a visionary, '... one long R&D'. As an international design expert with years of experience in the arts, culture and property development, she is now heading the activities of her own dream; designindustry, which will create Christchurch as a Centre of Excellence in Design for NZ. Dorenda recognised the need to elevate design and is "making a start" through staging international design exhibitions and residential design Workshops. To profile the first Workshops, designindustry is opening, at CoCA on the 30th January 2001, Dimensions of Design: the worlds most famous 100 Chairs in miniature from the Vitra Design Museum, Germany. The events will demonstrate and bring understanding of design and engineering/ manufacturing partnerships. These types of partnerships formed here in Christchurch, combined with passion and commitment will be the foundation to create excellence in design. Dorenda's life is testament to excellence and her vision is part of creating a new pathway for NZ's position in the global community.

For more information:
designindustry Ltd.
+64 3 343 3889 ph
+64 3 343 3115 fx
launchpad@inet.net.nz

designindustry





The New Gallery!

Update on the new Christchurch Art Gallery project and fundraising campaign

Photographs by Brendan Lee.



Fundraising has been remarkably successful with a series of sell-out events, organised by the innovative and hard-working Community Gifts Fundraising Committee.

With tenders now closed for the first construction stage of the project, and the Resource Consent hearings resolved in our favour, two further milestones have been passed.

Fundraising has been remarkably successful with a series of sell-out events, organised by the innovative and hard-working Community Gifts Fundraising Committee. The Charity Art Auction, held jointly with CoCA, netted nearly \$75,000 (shared between the two host organisations), and we are pleased to report that CoCA will be able to complete a Children's Gallery with its share of the proceeds. I wish to record formally grateful thanks to all for a very exciting and profitable collaboration!

Those who attended the 'Revelations and Revolutions' symposium at the University of Canterbury's School of Fine Arts

enjoyed an illuminating and fascinating insight into art in the twentieth century. Over \$2000 was raised, and our thanks go to the Department of Continuing Education and Dr Pamela Gerrish-Nunn for organising the event, and to the speakers – Vice-Chancellor Professor Daryl LeGrew, Dr Mark Stocker, Dr Deidre Brown, and Curator Kate Woodall.

Dr Roderick Deane gave a most informative speech about the Internet at a Casino luncheon, and nearly 200 business and community leaders attended. Over \$8,000 was raised, and we are particularly grateful to the Christchurch Casino for its generous contribution as the event host.

The Community Gifts Fundraising Committee has now raised nearly \$400,000. The total fundraising tally including private and corporate

Left, centre and upper right: The successful Charity Art Auction held jointly with CoCA.

Lower right: Information Pavilion being transplanted!

donations, grants and pledges, has now reached over \$12.6 million, towards our fundraising goal of \$13.05 million – a remarkable achievement by any standards!

Your contributions ensure that the new Christchurch Art Gallery will be a memorable gift from this generation to the next.

Thank you!

P. ANTHONY PRESTON
DIRECTOR

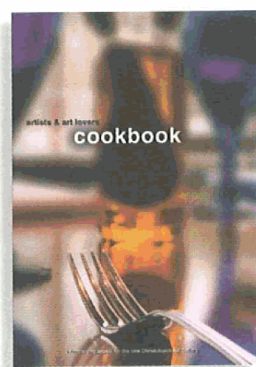


Top left and top right: Striped Snakes – Dunedin artist Nicola Jackson

Bottom left: Mottled Pebbles – Auckland artist Judy Darragh

Your chance to support the new Gallery...

Sushi plates destined to become collectors' items! Notable New Zealand artists are currently applying the finishing touches to exclusive hand-painted sushi plates. The plates – which are already attracting interest from discerning buyers – will become available for sale in the autumn. Contact Margaret Sweet, telephone 351 5607 for details.



Left: Artists & Art Lovers Cookbook. \$25 donation.

Information Pavilion transplanted

Visitors to the cultural precinct recently may have noticed that the Montreal Street/Worcester Boulevard corner of the new Gallery site is looking a little bare since the Information Pavilion was removed on 6 September, and transplanted to the Botanic Gardens, adjacent to the present Gallery.

The move was not without its difficulties. Prolonged rain in the days leading up to the move meant that the truck (onto which the Pavilion was craned over the Botanic Gardens fence, on Rolleston Avenue) became deeply bogged in the one garden bed it had to negotiate on its short journey down the side of the Museum. Thanks to the prompt action of the Botanic Gardeners the damage was repaired, and the Pavilion is now nicely landscaped in its new location.

Our volunteers now enjoy one of the best views in Christchurch, and as a bonus, the re-sited Information Pavilion is experiencing an increased number of visitors.

The perfect Christmas gift...

Readers will delight their friends and support the new Gallery at the same time when they give them a copy of a beautifully produced publication – the Artists & Art Lovers Cookbook. Celebrities, supporters of the arts, and artists themselves, have unlocked the secrets of their favourite recipes – some of which have been handed down from generation to generation – and revealed them in this delightful collection. Contributors include: artist Jane Evans (Mahogany Salmon), actor Sam Neill (Scrambled Eggs), painter Don Peebles and his wife Prue (Italian Parsnip Soup with Crostini and Feta), Dame Malvina Major (Thai Fish Dish), Auckland Museum Director Rodney Wilson (Bami Goreng), and architect Sir Miles Warren (Chocolate Almond Cake Ganache).

A donation of \$25 (or more if you wish!) will secure a copy of the Artists & Art Lovers Cookbook. The Gallery shop holds copies, or donation forms and sample copies are available

from Ballantyne's Service Desk, Johnson's Grocery on Colombo Street, CoCA, Le Café in the Arts Centre, Scorpio Books on Hereford Street, or Kapiti Cheeses.

Our congratulations and grateful thanks to John Coley and his creative committee for such a fine production.

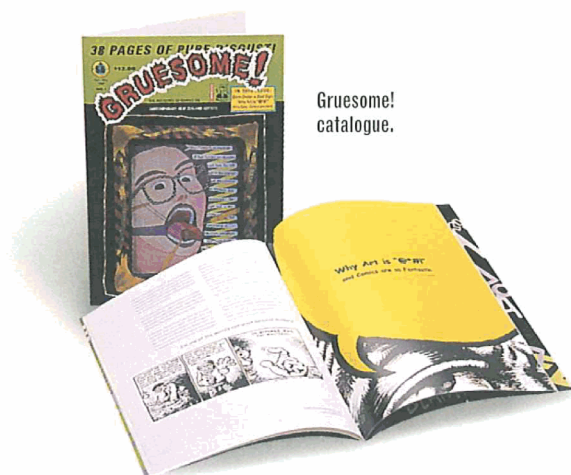
We acknowledge with great gratitude the generosity of the following supporters:

In the category of
Gold Foundation Donor
Iversen Sports Trust

In the category of
Silver Foundation Donor
CWF Hamilton Jets & Co Ltd

In the category of
Bronze Foundation Donor
Mr & Mrs JRM & JL Davidson
Selwyn Robinson Foundation





Gruesome!
catalogue.

Gallery Shop

Situated in the entry foyer of the Robert McDougall Art Gallery, the compact 18 square metre space, which constitutes the Gallery Shop, is an Aladdin's Cave for the Gallery visitor.

The shop has earned itself a reputation for being the best place in town for the purchase of cards. Fossick amongst the shelves for that interesting art book or exhibition catalogue, peruse the extensive range of gallery reproductions and posters at your leisure or acquire a Mickey to Tiki tu Meke T-shirt whatever your taste we hope to send you away carrying a Gallery Shop shopping bag! Our next step is to go global – watch our website!

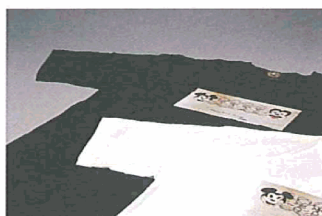
Friends of the Robert McDougall Art Gallery receive a 10% discount on presentation of their membership card.



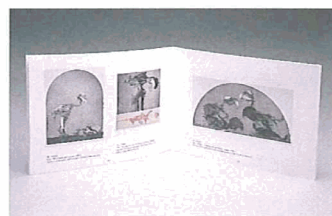
The photographs of Frank Kazukaitis,
1942-1998 catalogue.



Human Nature: Shore to Shore catalogue
Denise Copland.



Mickey to Tiki Tu Meke t-shirts
Dick Frizzell.



Elements of Doubt catalogue
Barry Cleavin.

Acts of Enquiry
Catalogue
Bing Dawe.



Gallery Shop Robert McDougall Art Gallery.



Summer Exhibitions



ROBERT McDOUGALL ART GALLERY & ANNEX

Treasures from Christ Church, Oxford: Old Master drawings and rare works in precious metals
20 October 2000 until 18 February 2001

Presented for the first time in New Zealand, this exhibition features very rare Old Master drawings and silver and silver-gilt treasures from a world-renowned collection.

Light and Illusion: Di ffrench Retrospective
15 December 2000 – 14 January 2001

First retrospective exhibition of this significant and innovative New Zealand artist

Not a book...

27 October 2000 until 28 January 2001

An exhibition looking at the book as art.

Intervention

10 November 2000 until 10 December 2000

A survey of Post-Object and Performance Art in New Zealand from 1970-1985, this exhibition includes ephemera, videos and documentation from artists such as Andrew Drummond, Bruce Barber, Nicholas Spill and Adrian Hall.

Modern Master Prints

30 September 2000 until 11 January 2001

A collection show featuring prints by Warhol, Picasso, Lichtenstein and other great modern masters.



Jacqueline Pablo Picasso (1881-1973), Lithograph.



ROBERT McDOUGALL ART GALLERY & ANNEX

Coming Events

- | | | |
|----------|----|---|
| 10.30 am | 1 | Friday Club – Art appreciation club meeting. |
| 10.30 am | 2 | Saturday 1 Club – Art appreciation club meeting. |
| 11.00 am | 3 | Montana Sunday Event – Floortalk – Dr Ian Lochhead, Ass. Prof. University of Canterbury, will discuss selected drawings in the <i>Treasures from Christ Church, Oxford: Old Master drawings and rare works in precious metals</i> . |
| 10.30 am | 4 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 6 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 7 | Mac Club – Art appreciation club for the differently-abled. New members welcome. |
| 10.30 am | 9 | Saturday 2 Club – Art appreciation club meeting. |
| 11.00 am | 10 | Montana Sunday Event – Insights – Focusing on the drawing <i>Head of Giuliano de'Medici, after Michelangelo</i> , by Tintoretto, Robyn Ussher, art historian and critic, will discuss the background to this artist's life. |
| 2.00 pm | 10 | Art Adventurers' Meeting – Members of the Art Adventurers' Club and their families will meet to share the drawings Club members have been making. This will be followed by a floortalk around <i>Treasures from Christ Church, Oxford: Old Master drawings and rare works in precious metals</i> . |
| 10.30 am | 16 | Saturday 3 Club – Art appreciation club meeting. |
| 11.00 am | 17 | Montana Sunday Event – Lecture – Dr Mark Stocker Senior Lecturer, Art History Department, University of Canterbury, will speak on 'What is Mannerism?' |
| 11.00 am | 24 | Montana Sunday Event – Video Programme – Kenneth Clark's 'Civilisation' Series, Vol.2, 'The Measure of All Things'. |
| 11.00 am | 25 | The Gallery will be closed on Christmas Day. |
| 11.00 am | 31 | Montana Sunday Event – Video Programme – 'The Agony and the Ecstasy', a 2 hour film on the life of Michelangelo Buonarroti. |

- | | | |
|----------|----|---|
| 11.00 am | 7 | Montana Sunday Event – Insights – Focusing on the drawing by Filippino Lippi featured in the <i>Treasures from Christ Church, Oxford</i> exhibition, art historian Miriam Dalley, will discuss the artist's life. |
| 11.00 am | 14 | Montana Sunday Event – Insights – Focusing on the drawing by Raphael featured in the <i>Treasures from Christ Church, Oxford</i> exhibition, Ronnie Kelly, Manager Public Programmes, will discuss the artist's life. |
| 11.00 am | 20 | Friends' Summer Trip – Friends' trip to Banks Peninsula. Application forms provided. |
| 11.00 am | 21 | Montana Sunday Event – Insights – Focusing on the drawing of the collector, John Guise featured in the <i>Treasures from Christ Church, Oxford</i> exhibition, Ann Betts, Public Programmes Officer, will discuss some background to the Christ Church collection. |
| 11.00 am | 28 | Montana Sunday Event – Lecture – Lynn Campbell, Conservator, will discuss the papers, inks and materials used in the drawings. |

Calendar

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



ROBERT McDOUGALL ART GALLERY & ANNEX

Coming Events

- | | | |
|----------|----|---|
| 10.30 am | 1 | Mac Club – Art appreciation club for the differently-abled. |
| 10.30 am | 2 | Friday Club – Art appreciation club meeting. |
| 10.30 am | 3 | Saturday 1 Club – Art Appreciation club meeting. |
| 11.00 am | 4 | Montana Sunday Event – Lecture – Mary Kisler, art historian and curator from Auckland Art Gallery, will speak on 'The Power of Allegory in Renaissance Tuscany'. |
| 10.30 am | 5 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 7 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 10 | Saturday 2 Club – Art appreciation club meeting. |
| 11.00 am | 11 | Montana Sunday Event – Insights – Focusing on a drawing by Vasari and his 'Lives of the Painters, Sculptors and Architects' published in 1550, Ann Betts, Public Programmes Officer, will share some of the stories relating to artists featured in <i>Treasures from Christ Church, Oxford: Old Master drawings and rare works in precious metals</i> . |
| 1.00 pm | 17 | Saturday 3 Club – Art Appreciation club meeting. |
| 11.00 am | 18 | Montana Sunday Event – Floortalk – Insights Focusing on the drawing by Michelangelo in the <i>Treasures from Christ Church, Oxford</i> exhibition, Judith Hault, Schools Officer, will discuss aspects of the artist's life. |
| 10.30 am | 21 | Speaker of the Month – Director, Tony Preston, will speak on 'Update on the new Christchurch Art Gallery'. At the Hurst Seager Room, Christchurch Arts Centre. \$2.00 Friends, \$5.00 Public. |
| 11.00 am | 25 | Montana Sunday Event – Floortalk – Curator of Contemporary Art, Felicity Milburn, will discuss the Modern Master Prints exhibition. |
| 6.00 pm | 28 | After Dark – Bubbly & Sculpture in the Gardens – Meet at 6.00 pm. sharp, using the Gallery's main entrance. Admission by a \$5.00 donation, which includes champagne, canapés and art. |

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



Fractures Performance 1981 Di ffrench. Courtesy of the artist's estate.



Friends of the Gallery

A Tribute

Helen (Mary) McAlpine
1919 – 2000



It is with considerable sadness that we acknowledge the death on 8 October 2000 of Mary McAlpine, who will be fondly remembered by so many. Mary was a loyal and much respected supporter and Friend of the Gallery for many years and gave freely of her time. Mary was also a member of the Friends of the Robert McDougall Art Gallery, Executive committee in the 1980s? It was one of her fondest hopes that there would be a new gallery for Christchurch and she gave her support with enthusiasm whenever she could. It is with considerable regret that she will not be among those present on the opening day in 2003, but she will be fondly remembered by a number of Gallery staff for many years to come.

Mary was very interested and knowledgeable about art, although she often hid this behind a characteristically modest and self effacing exterior. In 1979 when the Gallery first sent out a message that we were looking to establish a team of gallery guides, Mary was among the first to volunteer her services. For nearly 20 years she was a major figure in the team supporting all the varied programmes developed by Ann Betts, including in 1987 the establishment of a second Saturday morning club. She became very well known and respected by the club members over the succeeding years. In 1995 Mary relinquished her leadership role with the group but continued to meet with them at club gatherings and to share her vast knowledge and personal experience. As a practicing artist it was always a valuable and welcome contribution Mary would quietly make, and it was with some regret for us that Mary's declining health prompted her resignation from the Guide team in 1998. We will miss her gentle presence among us.

Last Major Exhibitions

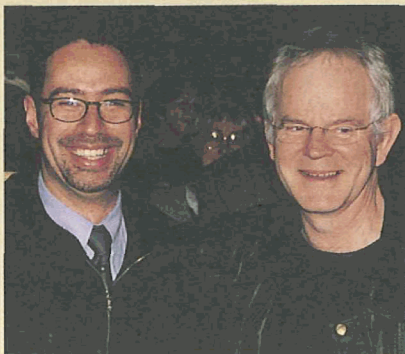
The 'With Spirit' Don Driver: retrospective 1965-1998 and 'Treasures from Christ Church, Oxford' exhibitions were significant as they were the last major temporary exhibitions to come to the Robert McDougall Art Gallery. The Friends were fortunate to host these two openings and it was great to see the level of support in the large numbers who attended. There has been a wide variety of art works on show at the main Gallery and the Art Annex this year, and the Gallery has given wonderful support to other projects in the city. The next two years are crucial for the Friends' organisation to continue its support for the Gallery, offer interesting programmes for its members, and help raise the public awareness of the building of the new Christchurch Art Gallery.



Priscilla Pitts and Tony Preston.



Lily Wilson, Guenther Taemmler, Joanna Ling, Annie Lee.



Darryn George and Ross Gray.



Tony Preston addressing the audience.



Friends of the Gallery

Friends Membership

For the membership of the Friends, the Executive Committee is developing an interesting programme for next year, which will include lectures, demonstrations, visits to artist studios and much more. The programme will be announced in the first issue of the Bulletin next year, but if you have any suggestions please don't hesitate to let any of the committee members know.

The Executive Committee wish all members a Happy Christmas and remind you that when you are looking for Christmas gifts you are eligible for 10% discount in the Gallery Shop, stocked with wonderful books, diaries, calendars and other gift items.

Friends Scholarship Dorothee Pauli

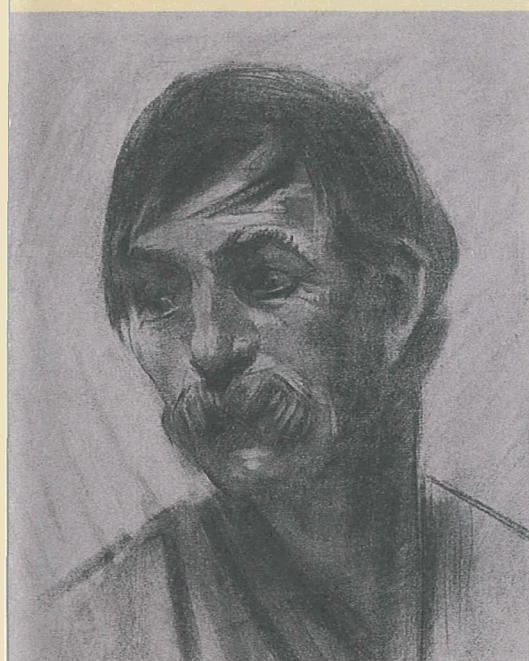
Friends often ask the Committee 'Whatever has happened to our past Scholarship winners? Where are they now?' In response, we have decided to feature an occasional series on them. The first Friends of the Robert McDougall Art Gallery Scholarship Winner, back in 1992, was Dorothee Pauli. She went on to get First Class Honours in Art History at the University of Canterbury and is now Dr Pauli! Let her tell you her story...

The Friends of the McDougall scholarship, which I received on completion of a BA in Art History at Canterbury University, provided a great boost to my confidence, and of course to my bank balance, at a time when I needed this kind of support the most. It enabled me to enrol as a full time student the next year and although not everything went according to plan, I still managed to finish this next step in my academic career with First Class Honours in Art History.

After that, a lengthy break was needed, and as a solo parent I felt I had to spend some more time again with my young son William. When he started school in 1995, I, too, decided to take on further studies.

Since then, I have completed a PhD on New Zealand artist Mina Arndt, a monographic study which not only investigates the social and cultural contexts shaping her career, but also includes a first complete catalogue of her works. During the last five years I have also taught art history at Canterbury University and the Christchurch Polytechnic Institute of Technology, worked as a freelance art reviewer and had another baby.

This has been a very challenging, but also very rewarding part of my life and I am therefore very grateful for the encouragement given to me by the Friends of the Robert McDougall Art Gallery.



The Farmer Mina Arndt. Collection of the Robert McDougall Art Gallery. Presented by John and May Manoy 1961.

Summer Trip

Due to the overwhelming response to the Spring Trip, we have decided to run a Summer Trip in the New Year. This trip will be to Banks Peninsula and is scheduled for 20 January 2001. An application form is enclosed.

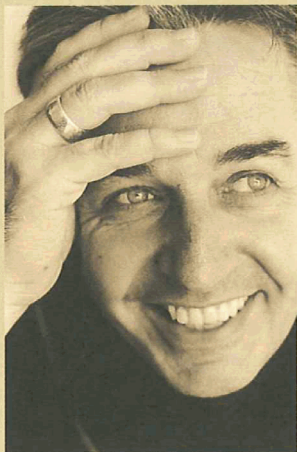
It features the following:

- A visit to the famous garden of Nancy and Bryan Tichbourne at French Farm. Nancy will talk to us about her art and her garden.
- Lunch at the Pizzeria at French Farm.
- A visit to Banks Peninsula Antiques at Le Bons Bay. Erik and Russell are the premier dealers in New Zealand specialising in Clarice Cliff. They also are passionate about Susie Cooper and Charlotte Rheade. Russell will talk to us about his interest in these classics of ceramics and we are invited to explore their gallery and admire their collection.



Friends of the Gallery

LocArt Visit Gavin Bishop



Wednesday February 7 2001

The year 2000 has been a busy and exciting year for picture book artist and author Gavin Bishop. In March he was awarded the Margaret Mahy Lecture Medal for services to New Zealand Children's Literature. In April he won the prestigious NZ Post Children's Book of the Year Award with 'The House That Jack Built' and with the same book in August, the Spectrum Print Book Award for the best use of illustration in a New Zealand book. Gavin is a highly sought after speaker and has been in great demand this year at various book events throughout New Zealand and Australia.

On February 7 2001 a group of Friends will have the pleasure of meeting Gavin at his home where he will discuss the children's book he is currently working on.

Please meet Rebecca Garside outside 11 Cracroft Terrace, Cashmere at 10.20am Wednesday 7 February.

To book for this visit (or cancel your booking) please phone the Friends' office on 379-4055. Limit of 10. Acceptance is automatic upon hearing your message, unless you are contacted to the contrary.

Erratum

In b.122 (p18) the caption describing the first Christchurch City Art Gallery should read the Canterbury Society of Art's Gallery in Durham Street.

New members

Mr & Mrs B Alexander
J R & V C Allan
Viv Levy & Charles Atherington
Robert Bills
Richard & Jill Bromley
Susan & David Busch
Cindy Carmichael
Gillian Castle
Mr & Mrs D C Clark
Alan Coull
Mark Fieldgate
Rae Findlay
DH & BC Godfrey
MF Askin & Mrs S James
Les & Diana Jameson
AT & T C Johnson
Mrs SC Kean
Joan Kennedy

Barbara Kivi
Beverley Lundell & James Lehman
Jo Lewis
Ruth Lewis
E & P Madison
V Matson
Heather McVicar
Don Offord & Shirley Merridge
John & Jane Midgley
Vicky Mitchell
Lynda Muir
Grania Ogilvie
Burns Pollock
Dinny Richards
Sylvia Schmidt
EA Seque
Barbara Taylor
Joy Woodley

Life Members

Jean Mehrtens
Joan Moon
Nan Rick





McDougall After Dark

Talk about Art

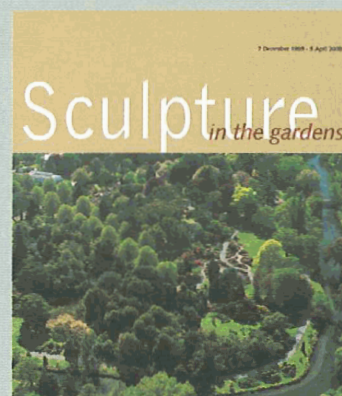
After Dark's growing success means there will be more interesting and informative events during 2001. Our ongoing aim is to offer after-hours tours, lectures and events tailored for those who are unable to visit the Gallery during the day.

One event that should be permanently marked in your diary is the Gallery's opening after hours once a month. Aptly named 'Talk About Art' this monthly evening keeps you informed on the Gallery's collections and exhibitions.

Held at 6pm, every last Wednesday of the month, this late night opening is not only tailored to benefit working people who are unable to attend tours during the day but all those interested in becoming more informed on international and New Zealand art. Changing leading speakers personally guide visitors around the latest exhibition plus a wide selection of complimentary wines and antipasto platters are served for a \$5 dollar donation.

To Seed 2000
Fiona Gunn

Talk about Art Bubbly & Sculpture in the Gardens



Unbeknown to many, the Christchurch Botanic Gardens hosts some fine example of New Zealand sculpture. On the 28th February (the last Wednesday) 2001, After Dark presents a summer's evening like no other! Equipped with a champagne glass, you will meander through the arcadian landscape of the gardens guided by the Curator of Contemporary Art, Felicity Milburn and Co-Director of the Art House, Norma Dutton. This tour guarantees to enlighten you on leading sculptors' works including Mahon, Griffiths, Gillick and Dibble plus provide helpful information on purchasing contemporary New Zealand sculpture for your own home and garden. \$5 donation covers champagne and canapés. Meet at 6pm sharp, Wednesday, 28th February 2001 through the Main Entrance of the Robert McDougall Gallery



Evening Tour Evening tour to North Canterbury artist & Vintners

As the late afternoon summer sun lowers over the mountains of North Canterbury, After Dark will make an exclusive visit to leading artist, Sam Mahon's unique home which was once a working flour mill. Sam will offer a personal insight into his methods and works – some of which he is preparing for an up and coming exhibition in Christchurch.

The evening tour will conclude at the exquisite Mountford Vineyard – a short drive from Waikari. Owners and vintners, Buffy and Michael Eaton will serve a delicious selection of wine and finger food in their French inspired courtyard.

Wine and food charge to be confirmed. Limited numbers so ensure a booking and for more details phone Helen Solomons on 3554 152 or Jacqui Wilkinson after hours on 366 7578.

Details:- Meet at 3.30pm sharp, Saturday 10th March 2001, outside Sam Mahon's home, The Old Flour Mill, Waikari, North Canterbury (45 minutes drive from Christchurch) afterwards drinks and finger food at the Eatons, Mountford Vineyard, 434 Omihi Road North Canterbury concluding at approximately 8pm. Optional dinner at the 'NorWester on returning to Christchurch.



The way it was

The Robert McDougall Contemporary Art Annex

Felicity Milburn
(current) & Elizabeth
Caldwell (1993-1998)
Contemporary
art curators.



Opening night at the Art Annex.



On 14 January 2001 the Robert McDougall Contemporary Art Annex will close after 12 years of presenting a programme of innovative contemporary art to many visitors.

The Annex as a concept was born of necessity in the mid 1980s when pressure was on the Gallery and the only solution was to try and find additional space. It was the initiative of the former Gallery Director, John Coley who was also keen to see the Gallery showing more art by young Canterbury artists. When he first put forward the proposal to the Christchurch City Council, it was not received with much enthusiasm, but eventually they agreed to the project, and the salary of two staff – provided \$100,000 was raised to pay for the refurbishment of what had been the old University of Canterbury library on the present Arts Centre site.

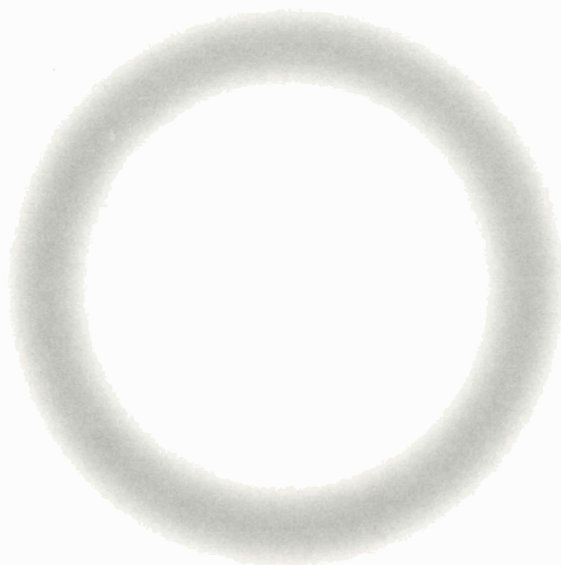
An application to the Lotteries Grant Board was successful in gaining \$30,000, and over the summer of 1987/88 a further \$32,000 was secured from \$2 door charges made for the amazingly successful *Stuffing On* exhibition. With the permission of Council, \$28,000 from unused salary grants from the previous 12 months enabled the target to be reached and work to begin.

The Annex opened on 8 October 1988 with its inaugural exhibition *Here and Now* representing the work of 12 emerging Canterbury artists. Over the years many staff and volunteers have come and gone. The Annex has had two Supervisors: Martin Young 1988 – 1993 and Simon Mulligan 1993 – 2000. Curatorial staff have included Lawrence Hall 1988 – 1990, Lara Strongman 1990 – 1993, Elizabeth Caldwell 1993 – 1998 and Felicity Milburn, the current Curator. In 1999 Curatorial Assistant Belinda Jones and Designer Amanda Woodford joined the team but recently sought positions elsewhere. During its 12 year history the Robert McDougall Contemporary Art Annex was a national example in the presentation of contemporary art. More than 100 solo and group exhibitions were held, and it performed an important role in the Christchurch art community.

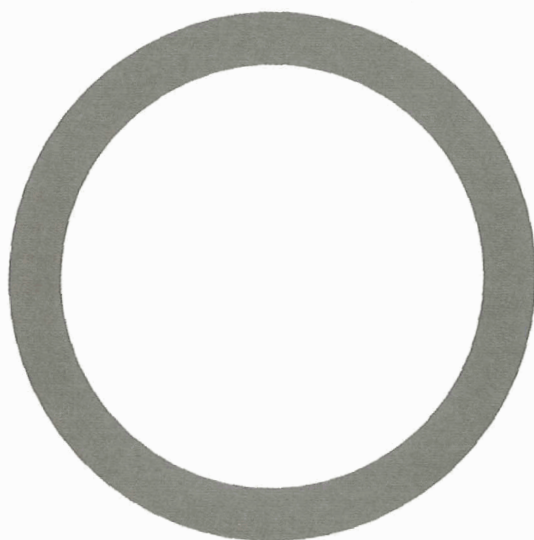
Even though the Annex is closing, its identity will not be lost as the new Christchurch Art Gallery has space dedicated to the continuation of a programme focused on emerging Canterbury artists.



Looking Back



THE TECHNOLOGY BETWEEN IMAGINATION AND REALITY



DIGITAL PRE-PRESS

168 Montreal Street, PO Box 2975, Christchurch, New Zealand
Phone (03) 365 4597, Fax (03) 365 0536, Email: production@digitalprepress.co.nz



Bill Sutton's Paint Palette Image by Brendan Lee.



ROBERT McDOUGALL ART GALLERY & ANNEX

Botanic Gardens, Rolleston Avenue,
PO Box 2626, Christchurch, New Zealand.
Phone (+64 3) 365 0915, Fax (+64 3) 365 3942

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