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BULLETIN OF THE ROBERT MCDUGALL ART GALLERY **autumn** march 2001 – may 2001





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Introduction



With the cessation of our temporary exhibitions programme as we 'ramp up' to the opening of the new Gallery, a different focus for our Bulletin will be a major feature exploring our permanent collections in each edition.

This Autumn issue begins with an overview of our textiles holdings, and subsequently will survey paintings, ceramics, sculpture, photography, works on paper, metalwork and glass. Ultimately, these issues will constitute a convenient and collectible portfolio on the collections!

We will also be introducing guest writers in each edition, whose contributions will embrace current and enduring topics drawn from the philosophy, theory and practice of art, and which are designed to be thoughtful, creative, and finally, stimulating!

Our first contributing author is Rob Garrett, Head, School of Art, Otago Polytechnic, writing on 'Whose art is it, anyway?'

With the departure of our Marketing & Publicity Officer, David Chin, for new corporate endeavours in Wellington, we welcome Felicity Milburn, our Curator of Contemporary Art, as a new editor, and Fiona Simpson, Project Assistant, as a new sub-editor. We thank David – whose work with the publication and our generous sponsors, Strategy Advertising & Design, has seen the Bulletin continue to garner printing & design awards, – and we wish him well!

As excavation on the new Gallery site continues apace, the Bulletin will also feature more in-depth reporting on the construction and behind-the-scenes preparation for the long-awaited relocation, in addition to news on our fundraising efforts.

Our publications programme continues, and remarkable sales of our special sesquicentennial work 'A Concise History of Art in Canterbury 1850-2000' vindicate our decision to produce a regional survey, unmatched elsewhere in New Zealand.

As we begin a challenging new phase for both the present and future Gallery, we can assure you the final outcome will more than compensate for the present constraints!

P. ANTHONY PRESTON
DIRECTOR



Bust of Tommy Taylor, 1906 (T.E. Taylor MP). Charles Kidson.
Presented to the city of Christchurch by the Taylor Family as a memorial.
Collection of the Robert McDougall Art Gallery



Not long after I started at the Arts Centre, Tony Preston was kind enough to show me around the McDougall. While I'd frequently strolled through the exhibition spaces, behind-the-scenes was a revelation. It was here that I bumped into, almost literally, this bronze bust of my great grandfather. It was a nice coincidence – I had not expected to meet any relatives. Tommy Taylor was a social reformer, Mayor of Christchurch and three-term independent MP early last century. He was a fiery orator, a staunch prohibitionist – and, it would seem, a supporter of local art. Taylor

initiated a City Council grant of fifty pounds a year for the Art Society to spend on paintings by New Zealand artists.

I've chosen this piece not just because of the family link but because I found it in the cramped and hopelessly inadequate store rooms at the McDougall. It's a reminder of how little of the city's permanent collection can be seen by the public and what a great job McDougall staff do in less than adequate circumstances. That the bulk of the Gallery's collection – which must surely still contain some of the work purchased with the Taylor grant – remains in storage, makes the recent start of work on the new City Gallery all the more welcome.

TONY PAINE
DIRECTOR, THE ARTS CENTRE

The Textiles Collection

A Stitch in Time

The first of an eight part series focusing on the Gallery's collections.

Textiles comprise a small proportion of the Gallery's Collections, yet they span a vast time period, combining Chinese antiques and 17th century appliqué with fabric-based work made as recently as 2000. The diverse range of practice is indicative of the evolution, in form and content, of textile-based works from objects dedicated to religious worship and domestic decoration to conceptual art objects which exist outside a strictly functional context.

One of the oldest works in the Collection is *The Pascal Lamb*, made by an unknown artist, which has been dated to c.1660 AD. This appliqué work (a technique where shapes are cut from one piece of fabric and applied to another) combines silver thread, satin fabric and a red velvet background to depict a common heraldic subject, a white lamb carrying a banner. The lamb is a familiar symbol in Christian art, where it is the emblem of the Redeemer and also the attribute of several saints, including St. Agnes, St. Catherine and St. John the Baptist. The subject of this particular work, the Pascal (or Paschal) Lamb, is the animal sacrificed and eaten at the Jewish Passover, a festival commemorating the liberation of Israelites from Egyptian bondage. For Christians, Jesus Christ is identified with the Paschal Lamb because the meal which became the Last Supper began as a Passover feast. Christ was then referred to as the Lamb of God: John 1:29: "Behold the Lamb of God, which taketh away the sin of the world", 1 Corinthians 5:7: "For even Christ our passover is sacrificed for us".

The Lamb in this work is shown passant, that is, walking and looking to the dexter side (the right side of the composition, which is the viewer's left) with three feet on the ground and one raised. With this raised hoof, the Lamb supports the banner of St George, the patron saint of England, whose legendary slaying of a dragon symbolised the triumph of Christianity over evil. *The Pascal Lamb* was purchased in 1972 from an Auckland antique dealer by Brian Muir (Director of the Gallery between 1969 and 1978) as part of a strategy (common

in museological practice at that time) to contextualise the collection by augmenting historical artworks with period furniture and other domestic items. *The Lamb* has not survived its long period of existence without accumulating several marks of age, as the velvet background has lost much of its pile and colour intensity and the satin fabric is worn in places, revealing a coarse plain-weave support fabric behind. A slight crease down the centre of the fabric suggests that *The Lamb* spent at least some of its history folded in half.

A silk embroidery, identified as 'possibly from a Mandarin's Robe', which was presented to the Gallery by Mrs G. L. Montfort of Christchurch in 1976 is another of the older textiles held by the Gallery. The largely blue and cream composition teems with a profusion of flower clusters and butterflies, suggesting light and shadow through different sections of colour. Like *The Pascal Lamb*, this textile had become increasingly faded and worn over time and was extensively conserved after being acquired by the Gallery.

The majority of the textile collection was accumulated in the 1970s and 80s and includes works by Gordon Crook, Sally Ann Griggs, Esther Archdall, Marie Abbot, Ruth Dean and Peter Collingwood. In addition to the works held within the Gallery, the Collection also includes the Women's Suffrage Commemorative Wall Hanging, which was designed by Di French and embroidered by one hundred members of the Canterbury Embroiderer's Guild. The hanging, completed in 1993 to celebrate the 100th anniversary of New Zealand women gaining the right to vote, now hangs permanently in the Christchurch Town Hall.

The Collection includes three works by Ida Lough (1907–1985), one of the pioneers of hand weaving and tapestry in New Zealand. On an early trip to Europe, Lough was struck by the beauty of the Mille Fleurs tapestries in the Cluny Museum in Paris. After viewing

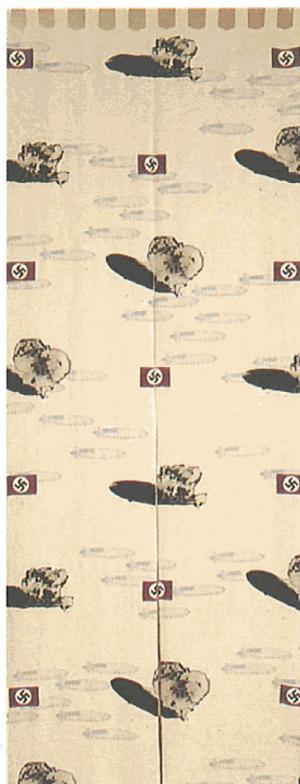
Right: *The Pascal Lamb*, c.1660 (detail)

Unknown Artist. Collection of the Robert McDougall Art Gallery



Right: *Binding Statements (detail)*,
1999-2000 Michael Reed.
Collection of the Robert
McDougall Art Gallery

Below: *Being Air, 2000 (detail)*
Jennifer Matheson. Collection
of the Robert McDougall Art Gallery



...space limitations at the Robert McDougall Art Gallery have meant that the textiles in the Collection have often remained in storage. Fortunately however, this situation has been remedied in the design for the new Art Gallery.

weavings in Scandinavia in the mid 1950s, she returned to Christchurch determined to become a weaver. Little instruction was available at the time and Lough was largely self-taught, but she did receive tutoring in the basics of weaving from the occupational therapist at Burwood Hospital (who was later to become Lady Hay). Lough's work has been exhibited throughout New Zealand, and internationally in Stuttgart, Toronto, London, Tokyo, Sydney and Europe. In 1975, she was commissioned to contribute a large tapestry for the interior of the newly renovated Roman Catholic Basilica in Christchurch, which she worked on in close collaboration with sculptor Ria Bancroft. Unlike most weavers, Lough did not work from preparatory designs, but rather designed her tapestries as she wove, working from her own memories of shapes and colours found in nature. The tapestry *Water Grasses* (1974), purchased for the Collection with assistance from the Olive Stirrat Bequest in 1988, is a good example of Lough's interest in simple and fluid organic forms.

Christchurch-based fibre artist Vivienne Mountfort, who has exhibited in New Zealand, Australia, Japan,



Europe and the United States of America is also represented in the Collection by three works. One of these, *Life is Like a Long Braided River* (1996) is constructed from New Zealand flax, handmade flax paper and mineral dyes. By drawing on the characteristic braided form of the Waimakariri River, Mountfort conveys the complex and interwoven nature of human existence. The innovative application of materials, and use of natural elements to reflect personal and universal concerns within this work, are typical of Mountfort's practice.

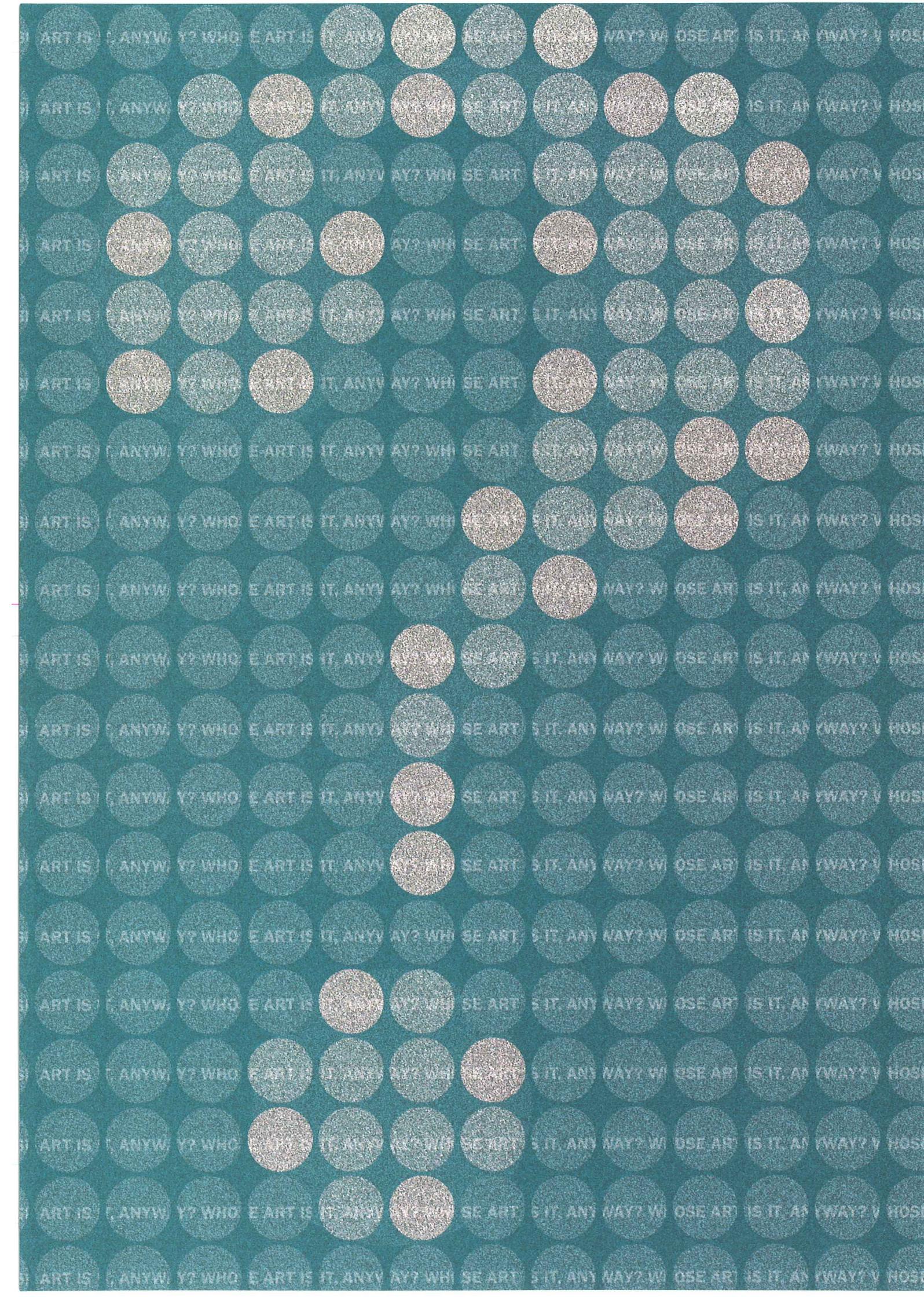
Two recent acquisitions, Jennifer Matheson's *Being Air* (2000) and Michael Reed's *Binding Statements* (1999 – 2000) are conceptual works which expand at the boundaries of textile or fibre art whilst employing and drawing on the resonances of their chosen materials. The elegant, flowing form of *Being Air* takes its shape from the *noren*, or split Japanese curtain. The ambiguous nature of this object, at once an entrance and a screen, is suggestive of a transition from one zone to another, a reading reinforced by the screen-printed design, which depicts the 1937 Hindenburg air disaster. The wall of red crepe bandages in Reed's

Binding Statements provoke immediate associations with the violence and danger of warfare, while silk-screened phrases such as 'Alms/Arms' and 'Genocide = Business' combine with the frayed edges of the crepe strips to powerfully convey the artist's outrage and disillusionment at the profit margins that lurk behind many civil wars.

Notwithstanding the popularity of travelling fibre-based exhibitions such as *U.S. and US* (which was displayed at the Gallery in 1997), space limitations at the Robert McDougall Art Gallery have meant that the textiles in the Collection have often remained in storage. Fortunately however, this situation has been remedied in the design for the new Art Gallery, in which space has been set aside in the Monica Richards Gallery to permanently display a selection of textiles. This will provide far greater opportunities for visitors to appreciate and enjoy a collection representing a wide spectrum of cultural responses across time.

FELICITY MILBURN





The first in a series of articles by invited writers considering current issues in art theory and practice.

whose ART is it anyway?

By Rob Garrett

More than five centuries after the birth of the Renaissance cult of the individual artist, it is accepted that there is a division of labour between the idea of the creative artist and the making of the dexterous artisan.

It is surely no surprise to learn that artists do not make, have not always made, every bit of their artworks by their own hand. Generally painters no longer make their own paint from its raw components. Sculptors often rely on skilled fabricators in the construction of their pieces and there are printmaking studios where artisans realise the artist's designs for them.

If this is so, and conventionally so, what does it tell us about where the artiness of artworks lies? More than five centuries after the birth of the Renaissance cult of the individual artist, it is accepted that there is a division of labour between the idea of the creative artist and the making of the dexterous artisan. Once it became permissible during the 15th century to think that visual artists might be inspired in the same way that poets and musicians were thought to be, it was possible to separate the concept from its making. Of course, it took five centuries for this division of labour to reach what some claim to be its apotheosis this century; namely the Duchampian gesture of selecting a readymade object and



Ascending/Descending, 1995
Di ffrench. Courtesy of the Artist's Estate

attaching the provocation to it 'this is an artwork, isn't it?'

By this logic, the artiness of artworks does not necessarily reside in the craftiness of the artist's hand, but in the concept. There's nothing new about this notion; nevertheless the issue came freshly to mind recently when I was writing a catalogue essay accompanying the Robert

McDougall's retrospective exhibition of Di ffrench's work. In that essay I observed that ffrench, following the conventions of her time, had frequently sought and received significant technical assists in the fabrication of her sculptures and photographs. But from the mid-1990s these assists also extended to the hand-drawn elements of several of her cibachrome works (eg: in *Ascending/Descending* shown here). Further, the drawn elements seemed entirely central to the success of these works as artistic images. The point being that the drawings were neither incidental to the overall impact of the works as artworks, nor were they strictly copies of designs first made by ffrench. What this latter assertion



Tree in the Garden at Wynyard Road
Gretchen Albrecht. Collection of the
Robert McDougall Art Gallery

indicates is that there was another artist's hand and thinking at work here, not just a technician's hand following the artist's instructions¹. Yet nowhere was there either an explicit, or implicit, indication that the works were creative collaborations. This is close, but not close enough to the source of my unease.

My unease does not lie in the division of labour between the artist as conceiver and another as the skilled artisan who brings that idea to form. It rests in the notion (which I am attempting to question here) that there might be certain types of art making (ie: drawing) that are more compromised than others are by the involvement of another's hand. For instance, it may not cause us unease to learn that Michael Parekowhai's *Ten Guitars* currently touring the country was not fabricated by the artist. But we might share considerable discomfort if works by Bill

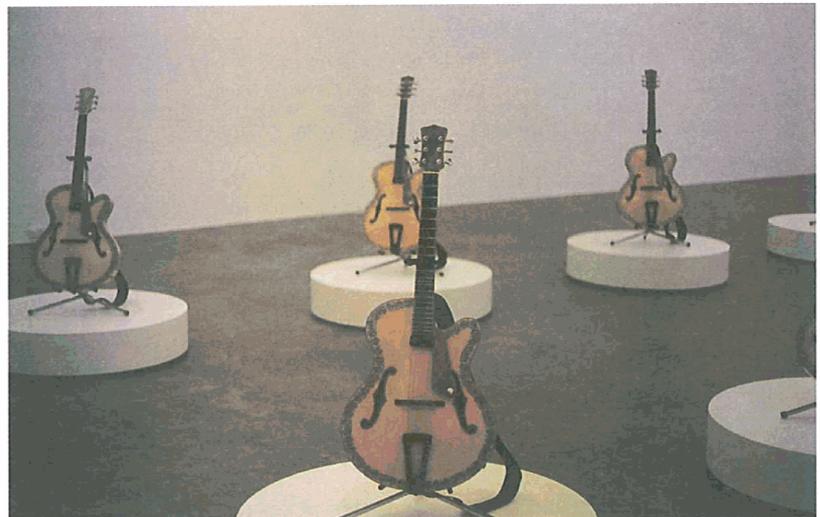
Hammond were shown to have been executed by a hand not the artist's. To my mind, the 1990s Di ffrench cibachromes mentioned above have crossed this same divide because the hand drawings were not her own.

There are at least two popular conventions, familiar to twentieth century gallery-goers, that privilege the artist's hand: the regard paid to preparatory drawing – from pedagogy to collecting – and the signification attributed to gestural marks in various expressivist movements and theories.

Drawing is now privileged as an end in itself; nevertheless it has not lost any of its accumulated weight as a sign of the formative stages of an artist's planning towards works in other media. Teachers, art historians and exhibition viewers examine the artist's



Ten Guitars, 1999 (detail)
Michael Parekowhai.
Courtesy of Gow Langsford
Gallery, Auckland



Ten Guitars, 1999 (detail)
Michael Parekowhai.
Courtesy of Gow Langsford
Gallery, Auckland

Does it really matter if the last bastion of authenticating imagery – the drawing – is not by the same artist's hand whose signature attaches to the work?

Right: *Woman with a distaff, three children, a sleeping man and a cat* (detail)
Michelangelo Buonarroti (1475-1564). © The Governing Body Christ Church, Oxford



sketchbook – filled with preparatory drawings – with an expectation that the origins and reasons for later work will be revealed more transparently through this examination.

Equally in this century it has been claimed that various inner truths are revealed, or can be discerned, by reading the ebb and flow of hand-made marks on the surface, as if they are indicative of emotional or psychic states, or at least of the body's expressive dynamism. This way of reading an image has encompassed paintings, ceramics, sculptures and prints, such that works that are not actually drawings are interpreted as if they were.

By these two conventions viewers have acquired an implicit understanding that drawings and gestural images provide a certain authenticity because there is a closer physical link between the conception and the materialisation of the idea. Because we know that someone made this mark, and that this is the same someone who conceived the work, the work apparently acquires a self-demonstrating authenticity and legitimacy. Simply because the trace of the artist's own hand is more directly evident it reassures in ways that other works may not. Is it reassuring perhaps, to suppose that such works, or this way of reading them, apparently subvert the need for explanation, or justification?

Does it really matter if the last bastion of authenticating imagery – the drawing – is not by the same artist's hand whose signature attaches to the work? If we have really witnessed five centuries of a progressively consolidating division of labour between idea and fabrication, what is the essential relationship between conception and making? Writing as a teacher and former practitioner it is clear to me that art students need to acquire some hands-on proficiency in making.

What is fundamental to the artist is the ability to bring abstract ideas into being through the transformation of matter. Without ideas, without the imagination, there can be nothing.

In my experience there is a necessary link between unlocking the imagination, on the one hand, and the processes of handling materials and learning techniques in actually making things, on the other. But this necessary relationship in a visual arts curriculum does not mean that an artist should make, or even know how to make, every idea conceived. There is always a tension between the idea and the question of whether it can be materialised satisfactorily or not. The artist must at least know how the idea can be actualised, somehow, by some means – and must have the confidence and logistical acuity to organise its realisation and in that process discover new possibilities for future work. Think about this for a moment from the perspective of current ideas about life-long learning. What do we expect of ourselves and of students: to know everything of a particular field, or to know how to find out as the need arises?

Notes:

1. According to the writer's research Di ffrench's husband, sculptor Peter Nicholls, executed all the architectural drawings and, in this case, the figure photographs. Further information and a documentary photograph can be found in the author's essay in the catalogue to the Di ffrench retrospective *Light and Illusion* (2000).



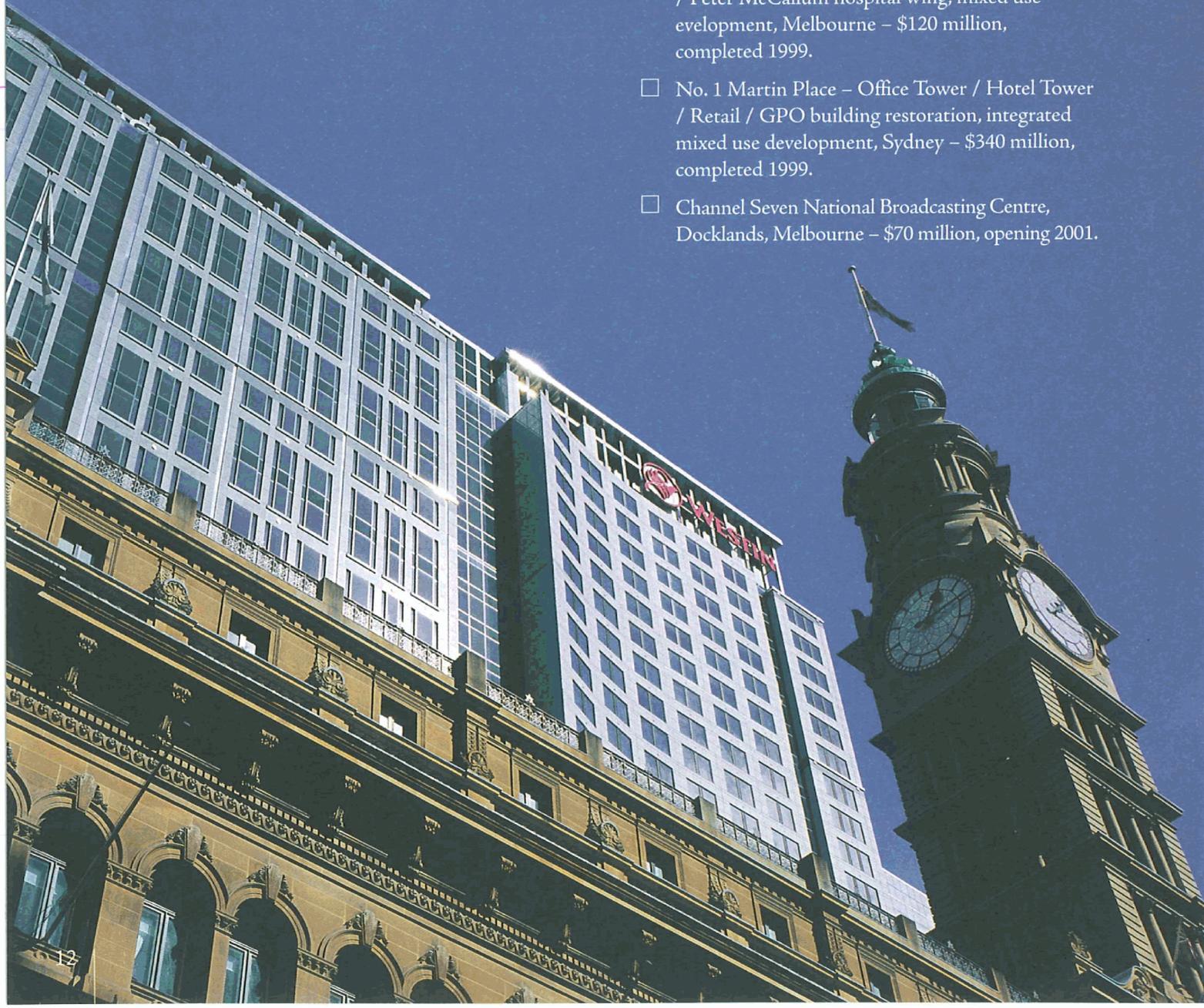
New Christchurch Art Gallery:

Architect Profile

David Cole is the design architect of the new Christchurch Art Gallery. David is a design director of the architectural firm The Buchan Group. In New Zealand, The Buchan Group has offices in Christchurch and Auckland, and in Australia, in Melbourne, Sydney, Brisbane, and Perth.

Although based in Melbourne, over his 15 years with the practice David has designed a number of projects throughout Australia and New Zealand, as well as having worked in the UK, USA, Thailand and Japan. David's special expertise lies in the design of large scale, mixed use, commercial and civic projects, which, in addition to the new Christchurch Art Gallery, include:

- Southgate Complex – two Office Towers / Hotel Tower / Riverfront Festival Retail / Church, mixed used development, Melbourne – \$320 million, completed 1992.
- Victorian Arts Centre redevelopment masterplan, Melbourne – \$80 million.
- Victorian Performing Arts Museum and Gallery, Melbourne – \$20 million.
- Brisbane Treasury Building / Lands Administration Building / Queens Park / Hotel and Casino complex, Brisbane – \$200 million, completed 1995.
- Quay West residential tower, Melbourne – \$40 million, completed 1998.
- Cathedral Place – Park Hyatt Hotel / Residential / Peter McCallum hospital wing, mixed use development, Melbourne – \$120 million, completed 1999.
- No. 1 Martin Place – Office Tower / Hotel Tower / Retail / GPO building restoration, integrated mixed use development, Sydney – \$340 million, completed 1999.
- Channel Seven National Broadcasting Centre, Docklands, Melbourne – \$70 million, opening 2001.



“There is great reward for an architect in seeing one’s design for a building reshape a particular context of a city in a positive way. As our built environments are improved, to some degree at least, so is our quality of life.”

No 1
Martin Place,
Sydney

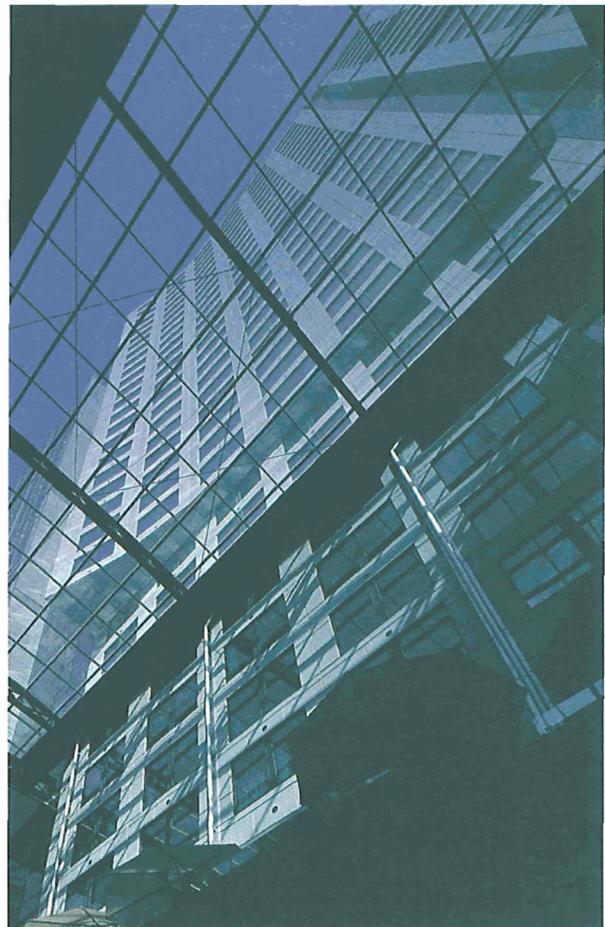
David Cole: Designing the new Christchurch Art Gallery is a great honour for our firm. Civic buildings are very special commissions and, for me, they are the most prized commissions. It is also, of course, the greatest responsibility for an architect to design a civic building, the client being the community itself. Civic buildings inevitably are symbols of how a city regards itself and wishes to project itself, its culture, and its sense of community.

There is great reward for an architect in seeing one’s design for a building reshape a particular context of a city in a positive way. As our built environments are improved, to some degree at least, so is our quality of life. Our firm has been fortunate in having designed a number of projects which have positively transformed their particular urban context – from my experience, projects such as Southgate in Melbourne and No. 1 Martin Place in Sydney have created environments which engage and activate their respective contexts, and as such, contribute to the growth and enrichment of the city.

This has been our objective for the new Christchurch Art Gallery building – that not only must it be a worthy addition to the already rich cultural fabric of the city, but that it must be an active place with a strong social dimension.

In designing an art gallery, there is a complex myriad of functional and operational considerations and requirements, in order that the gallery may, quite simply, work properly – for both public and staff alike.

I was very fortunate to have acquired my grounding in art gallery design in working in collaboration on a project with the renowned Japanese international art gallery architect Arata Isozaki.



As important as these functional and operational considerations are, the other essential aspect is the spiritual and the artistic consideration – this is much more elusive. In terms of the visitor’s experience, an art gallery’s design needs to provide for a wide range of experiences – inspiration, education, entertainment, rest or reverie; it may be a social or solitary experience; visitations, frequent or infrequent, long or brief.

I believe that the aesthetic quality of an art gallery building should be, unmistakably, a confident ‘artistic’ expression, though not to the point of the architecture upstaging the art which it houses and holds; I believe a



National Broadcasting Centre. Melbourne
Docklands (detail).
Still under construction

“Christchurch’s new art gallery, I believe, could not have a better site; in order to make the best use of this site our design sought to optimize both Worcester Boulevard for address and north-facing open space for the Gallery’s Sculpture Garden.”

city’s art gallery should not ‘blend in’ with its neighbouring buildings, but should be ‘on good terms’ with those buildings.

Christchurch’s new Art Gallery, I believe, could not have a better site; in order to make best use of this site, our design sought to optimize both Worcester Boulevard for address and north-facing open space for the Gallery’s Sculpture Garden.

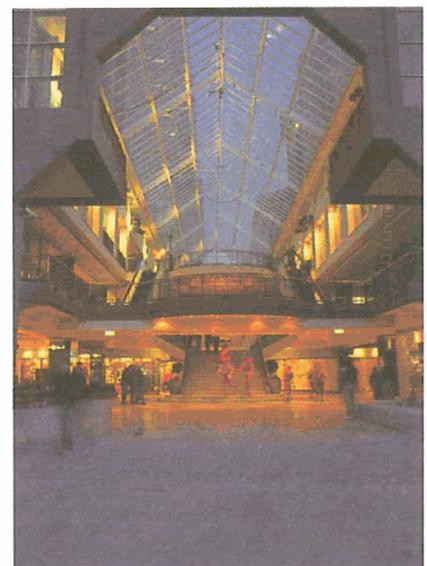
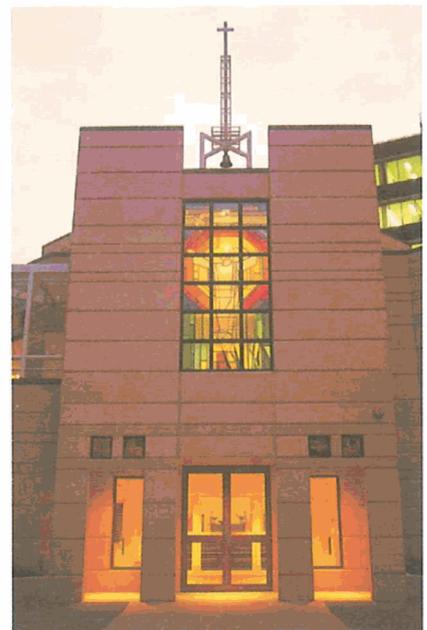
One of the defining elements of the building’s design is clearly the Sculpture Wall, which will define the iconic sense of the architecture; this element creates the fluid transition between the external Sculpture Garden and the main internal public space, this space being an ‘overture’ to progressing into the exhibition spaces proper.

“Equally important as the Sculpture Wall itself to the architectural composition, is the ‘duality’ between the light fluidity of the Sculpture Wall and the more rectilinear bluestone forms of the exhibition spaces; this relationship is intended to achieve a sense of ‘positive visual tension’, and thus a dynamic quality to the design.”

I am very excited to see the commencement of works on site; I am aware of the long years of work and commitment so many people have made to realise this project. With the detailed design now having been completed, I would like to express my great appreciation to our Client the Christchurch City Council and the Robert McDougall Art Gallery, in particular to Councillors David Close and Ron Wright (and their respective Committees), Mr Albert Louman, and Gallery Director, Mr Tony Preston.

DAVID COLE

(ARCHITECT OF THE NEW CHRISTCHURCH ART GALLERY)



Above Right: St John’s
Lutheran Church Melbourne
Right: Plaza at Southgate
Site Melbourne



Construction has started on the city's new Art Gallery Christchurch
Image by Brendan Lee

New Christchurch Art Gallery:

On Site

One of the most dramatic transformations that have occurred over the summer period in Christchurch must surely be the development of the new Christchurch Art Gallery site. The visible signs – the corrugated steel fence, which has (section by section) encircled the site, and the prominently relocated billboard – are but the tip of an iceberg of constructive activity. Behind the hoardings the giant machines of large-scale construction are evident, and building-site offices are stacked in the north-west corner.

The great pits appearing on the site presage the basement car-parking which will (in the not-too-distant future) be available to visitors to the Gallery and surrounding cultural precinct. Three de-watering wells have now been established and perimeter foundation footings have been broken up.

During February the mural paintings, which had become a distinguishing feature of the site, were relocated on the corrugated iron fence – making an open-air community gallery of what might otherwise be a bland feature of the project. Another activity which is taking place behind the scenes is the documenting on film of the entire project; from the de-commissioning of the Information Pavilion on-site, and the clearing of the car-park, through the construction phases, to the completion of the building. Some time next year this will be accessible through the website as a 'Quicktime' video, along with every milestone and phase of development. For those with Internet access a prototype website already provides considerable information. The website's URL is www.christchurchartgallery.org.nz. Watch this (virtual) space.

Other less tangible changes include operational

"Another activity, which is taking place behind the scenes, is the documenting on film of the entire project."



Claire Horrobin Graphic Designer



Peter Vangioni Curatorial Assistant

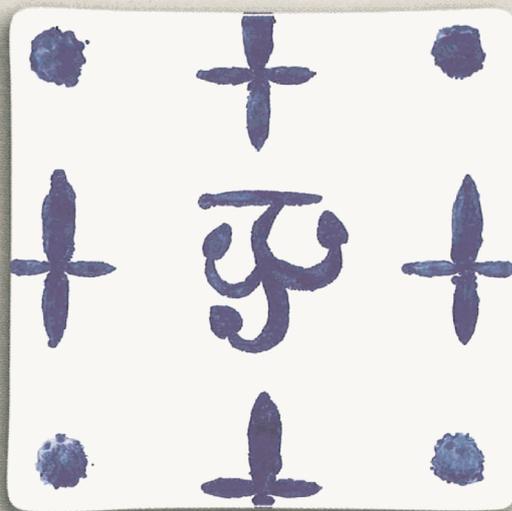
planning for the new Gallery, including staff restructuring and team development. The fourth phase of a long-planned management team saw the appointment of Gill Robertson as Finance and Building Services Manager, and in the last month two new staff have been appointed to positions identified in the Strategic Plan. Peter Vangioni is Curatorial Assistant (Historical), already deployed in research for labels and publications for the new exhibitions of the Gallery's art collections. Claire Horrobin is our new Graphic Designer, bringing to the new position extensive experience in interactive computer design with the BBC, as well as formal training in 2D design.

RONNIE KELLY



New Christchurch Art Gallery:

Update on the fundraising campaign



Above: Information Pavilion Volunteers Christmas 2000

Left: Two of the Temuka Pottery sushi plates being hand-painted by artists throughout New Zealand to raise funds for the new Christchurch Art Gallery. The sushi plate sets will go on sale in the autumn.

Top plate is by Rob McLeod. Plate at the lower left is by Gavin Chilcott

The Community Gifts Fundraising Committee ended its first full year of activities on a high note. A very generous gift from Rosemary Greenwood of a Chinese landscape on silk scroll painting by Wang Jian (1598-1677) – a late Ming/early Ching dynasty master – was sold by auction at Christie's in Hong Kong for \$90,000, bringing the Committee's fundraising total to over \$400,000! This marvellous result illustrates not only the Committee's hard work and creativity in their endeavours, but also the gathering momentum of support for New Zealand's most important cultural project currently.

Two metres of chicken wire – mixed with a dash of imagination! – wrought wonderful creations for the Wire Art Awards. The winning sculpture, a three piece copper and aluminium work – *Time will tell* – created by Botanic Gardens apprentices Teena Shield and Kate Maxwell, raised over \$2,000 at auction. Our grateful thanks to all the imaginative supporters who contributed works for auction and to Rob Dunkley of Gardenz for sponsoring the event.

Word has spread fast about the spectacularly successful *Artists and Art Lovers Cook Book*, and we have sold over \$40,000 worth, thus far! For a donation of just \$25 (or more, hopefully!) you can secure your own mouth-watering recipes, or gift them to a friend. This publication is still available from the Gallery Shop, Ballantyne's Service Desk, Johnson's Grocery on Colombo Street, CoCA, Le Café in the Arts Centre, Scorpio Books on Hereford Street and Kapiti Cheeses.

Finally, we have submitted a further application to the Lottery Grants Board, and are confident they will support this nationally significant project – we look forward to reporting a positive outcome, mid-year!

P ANTHONY PRESTON
DIRECTOR



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

In the category of Gold Foundation Donor

The Bertha Miles Family

In the category of Silver Foundation Donor

The Taiwanese community through its Hwa Hsin Society

In the category of Bronze Foundation Donor

Rosemary Perry

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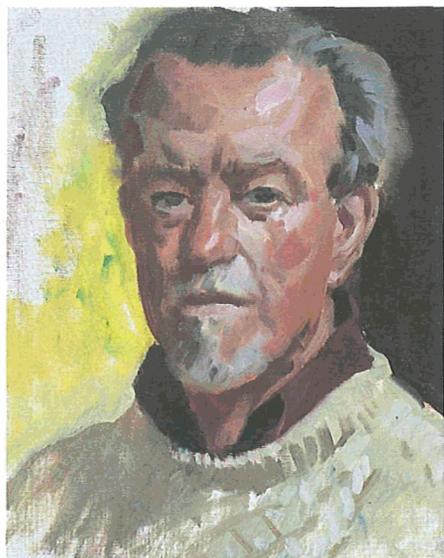
Peter and Fiona Harman

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Recent Acquisitions!

1997-2000



Works purchased by and gifted to the Gallery for its Permanent Collections were last documented in the Bulletin in 1997. These pages record all acquisitions and gifts from then until December 2000. A total value of \$680,000 in gifts has been received since 1997. This figure includes \$358,030 in individual gifts and \$250,000 for the William A. Sutton Bequest. Art works acquired by the Gallery from January 2001 onwards will be listed in future Bulletins. An exhibition featuring a selection of our most recent acquisitions to the Contemporary Collection is currently on display in the Print Room.

142 works were presented to the Gallery as part of the W.A. Sutton Bequest following the death of Canterbury artist William A. Sutton in 2000. In addition to paintings and drawings by Sutton, the Bequest included works by other artists such as Tom Taylor, Sir Toss Woollaston, Doris Lusk, Ralph Hotere, Trevor Moffitt, Barry Cleavin, Alan Pearson, Julia Morison and Rita Angus.

Self Portrait W.A. Sutton. Undated. Collection of the Robert McDougall Art Gallery. William A. Sutton Bequest, 2000

1997

- Petrus van der Velden – **Marken Funeral Barge**. Watercolour. Undated
- Jimmy Cooper – **A Spot of Infidelity**. Ceramic. 1996
- Mary Tripe – **Reflections**. Oil on canvas. 1912
- Kate Sperry – **A Head Study**. Oil on canvas. c.1885
- William Lee Hankey – **Consolation**. Etching. 1901
- Christopher Perkins – **Paddyann Tennant**. 1933
- Christine Webster – **Red Yolk**. Photograph. 1989. Presented by the artist
- Vivienne Mountfort – **Half, But Not Yet Equal**. Mixed media. 1993. Presented by the artist
- Rudolph Boelee – **NZR Cups**. Acrylic, silkscreen on wood. 1995
- Fatu Feu'u – **Fa'atoa**. Mixed media. 1995
- Philip Trusttum – **Stretch**. Acrylic on canvas. 1996
- Luise Fong – **Search**. Mixed media. 1996
- Jeff Thompson – **Untitled**. Mixed media. 1997
- Saskia Leek – **Better Not Fall Asleep in Detroit**. Oil. 1997
- Carolyn Menzies – **Probe**. Mixed media. 1997
- Peter Robinson – **Mission Statement: First We Take Island Bay Then We Take Berlin**. Oil on canvas. 1997
- John Pule – **On Another Man's Land**. Oil on canvas. 1997
- Garry Nash – **Untitled**. Glass. 1997
- William Cumming – **Solutions III**. Paper. 1997. **Across Time II**. Paper. 1997
- Grant Takle – **More Than Colonial Furniture**. Mixed media. 1997
- Michael Armstrong – **3,000 Rivets Later**. Mixed media. 1997
- Martin Whitworth – **British Collection – French Collection**. Mixed media. 1997
- Michael Parekowhai – **Kiss the Baby Goodbye**. Steel. 1997
- Simon McIntyre – **Shutter**. Oil on canvas. 1997

1998

- Forty four Chinese snuff bottles** dated between 1662 and 1925 and made variously from porcelain, glass, enamel on copper, silver on copper, bone and clay, were presented to the Gallery by Mr Yeung Tat Che
- Olivia Spencer Bower – **Twenty seven works on paper**, dated between c. 1918 and 1981, purchased from the Olivia Spencer Bower Foundation.
- Luigi Rossini – **Twenty seven etching/engravings** of European scenes made between 1819 and 1823 were purchased
- Chrystabel Aitken – **Feather**. Linocut. c.1927
- Michael Armstrong – **The Emotional Response to Stimuli**. Pastel. 1997
- Mesmerize**. Pastel. 1997
- Alfred Cook – **North Canterbury Landscape**. Etching. c.1930
- Chris Heaphy – **Ture Wairua**. Acrylic on board. 1997
- Graham Bennett – **Times Table**. Wood, oxidized steel and printed canvas. 1997
- Study for Times Table**. Mixed media on paper. 1997. Gifted by Salamander Gallery
- Dick Frizzell – **From Mickey to Tiki Tu Meke**. Lithograph. 1997. Presented by Lady Isaac
- John Bevan Ford – **Kaitiaki Figure**. Totara wood, lacquered finish. 1997
- Julia Morison – **Excrement/Gold**. Excrement and gold leaf. 1998
- Tony de Lautour – **Secure Inventory**. Oil on canvas. 1997
- Jason Greig – **Vulcan Paradise**. Monoprint. 1998
- Frank Norton – **HMNZ "Dunedin"**. Pencil. 1934
- Port Chalmers, Otago Harbour**. Oil on canvas. 1937
- Petrus van der Velden – **De Wannemakers**. Oil on canvas. Presented in the name of Mr and Mrs Adriaan Tasman
- Stephen Gleeson – **Portrait of Fatu Feu'u**. Bronze bust. 1996. **Portrait of Jo Braithwaite**. Bronze bust. 1997
- Elizabeth Kelly – **Portrait of Sybil Boulton**. Oil on canvas. 1937. Presented by Bernhard and Alister Boulton
- Phil Price – **Untitled (Four works)**. Charcoal on paper. 1999
- Rudolph Boelee – **Order (Seven Essential Strengths for New Zealand)**. Digital photomontage and two painted panels. 1998
- Barry Cleavin – **The Umbrella #1**. Etching. 1997. **Pastoral Care – The Offering**. Etching. 1998. **Hanging Monument**. Etching. 1971. **The Hungry Sheep Look Up (1)**. Etching. 1995. **The Hungry Sheep Look Up (2)**. Etching. 1996. **The Hungry Sheep Look Up (3)**. Etching. 1997

1998 continued

Marti Friedlander – *Ralph Hotere* – The Artist's Studio, Port Chalmers. Photograph. 1998. Rudi Gopas – *Artist Studio* (in front of *Galaxy* painting). Photograph. 1998. Olivia Spencer Bower – *The Artist's Living Room*. Photograph. 1998. Alan Pearson – *The Artist's Studio with a Self Portrait*. Photograph. 1998. Tony Fomison/Philip Clairmont *Sharing a Joint in Alan Maddison's Living Room*. Photograph. 1998

Judy McIntosh Wilson – *Untitled #10 & #11*. Bark, shells, pebbles, driftwood, seaweed. 1998

Robert McLeod – *Monkey Business*. Oil on plywood. 1996

S raphine Pick – *Untitled*. Oil on canvas. 1998

Ivy Copeland – *Irises in a Vase*. Watercolour. c.1933. Gifted in memory of Mr Fergus Hall Ayson

William Hogarth – *A Medley*. Wood Engraving. c.1762

Geoff Dixon – *Space Launch/Wildlife*. Oil on Board. 1998. *Blue Globe/Big Ark*. Mixed media. 1998

Morgan Jones – *Quarters*. Plywood, fibreglass, epoxy resin, semi gloss slate blue paint. 1975. *Standing Pack*. Wood and leather straps. 1978. *Slung*. Wood, metal rings, leather strap. 1978. All gifted to the Gallery by Morgan Jones

Cecil Kelly – *Boats at St Ives*. Oil on canvas. c.1921. *Clarendon Hotel*, Oxford Terrace. Oil on canvas. c.1940

Don Peebles – *Wellington IV*. Oil on canvas. 1958. Gifted to the Gallery by Mr Guy Palliser

John Drawbridge. *City at Night*. Aquatint. 1960

Grant Lingard – *Collector of Beauty*. Glass, metal, canvas. Undated. *Smells Like Team Spirit I*. Cotton and soap. Undated. *Smells Like Team Spirit II*. Plastic bucket and cardboard. Undated. *Mummy's Boy* – *Smells Like Team Spirit Soap*. Undated. *Self Portrait*. Charcoal. 1987. All presented to the Gallery by the Estates of Grant Lingard and Peter Lanini

Paul Rayner – *Portrait of Grant Lingard*. Charcoal. 1987. Presented to the Gallery by the Estates of Grant Lingard and Peter Lanini

Thomas Cane – *Wainui Peninsula*. Watercolour. 1891

Stephen Gleeson – *Bronze head of Euan MacLeod*. Bronze. 1996

Ross Gray – *Rocketing*. Acrylic on paper. 1989

Harry Rountree – *Untitled*. Charcoal. 1909. Presented to the citizens of Canterbury by the Royal Naval Volunteer Reserve Veterans Association on the occasion of the 70th anniversary of the founding of the Canterbury Division, June 1928

Esther Archdall – *Untitled*. Acrylic on Board. 1996. Gifted to the Gallery in memory of Esther Archdall by her family

Frederick Ellis – *Moonlight, Perugia*. Etching. 1921

Venetian Wine Shop. Etching. 1921

Alan Pearson – *Self Portrait*. Oil on board. 1960-1. Gifted to the Gallery by Alan Pearson

Peter Wolden – *Terra Australis Incognita 3*. Cotton duck canvas, primer impasto, shellact, photographs. 1998. Presented by the artist in acknowledgement of the support given by Ian and Joyce Worters, Christchurch.

Ellen Horgan. Card, canvas, impasto, liquatex, pencil. Undated

Charlotte Fisher – *Siren*. Driftwood, Australian hardwood, acrylic paint. 1999

Jacqueline Fraser – *The Benediction of Goat Island Our Saviour: A long view of our very blessed saviour from a distance (with goats rampant)*. Chiffon, electric cables, wire. 1998

Louise Henderson – *Suddenly a lake appeared among the trees*. Oil on canvas on board. 1991. *Manchester Street, Christchurch*. Oil on board. 1929.

Addington Workshops. Oil on board. 1930. *Sale Day (Hokianga)*. Oil on board.

1930. *Plain Girl (nude) Paris*. Crayon on paper on board. Undated. *June*. Oil on canvas. 1987. *July*. Oil on canvas. 1987. *September*. Oil on canvas. 1987.

Abstract (Orange/Blue Circle). Oil on canvas. 1992. *The Farmhouse in Cornwall*. Oil on canvas. 1959. *On the SS "Southern Cross" (Sub-stabilizer)*.

Lithograph. 1956. Dame Louise Henderson Collection, all presented by the McKeegg Family

1999

Rata Lovell Smith – *North of Cairns*. Oil on board. c.1963. Gifted to the Gallery by Mr A. Pronk

Judy McIntosh Wilson – *On the Surface*. Papier mache and gesso. 1998

Alan Pearson – *Quartet: Within*. Enamel on board. 1997-8

Ann Robinson – *Wide Bowl*. Glass – 45% lead crystal. 1999

Peter Roche – *Stargate IV*. Enamel, circuit boards, electrical wire, glass tube. 1999

Yuk King Tan – *Untitled (Red Masks)*. Mixed media. 1999

Edwyn Temple – *Haumuri Bluff From the South*. Watercolour. 1892

Mervyn Williams – *Transfigured Light II (to Colin McCahon)*. Acrylic on canvas. 1991

Jacques Callot – *Le Grand es Miseres de la Guerre: # 9 The Discovery of the Malefactors*. Etching. 1633. *Le Grand es Miseres de la Guerre: #. 14 The Wheel*. Etching. 1633. *Le Grand es Miseres de la Guerre: # 17 Peasants Have Revenge on Soldiers*. Etching. 1633. All gifted to the Gallery by Mr Gordon Brown

Elizabeth Kelly – *Harvesting St Ives*. Watercolour. 1921

Archibald Nicol – *Portrait of David Crozier*. Oil on canvas. 1950

Alexander Runciman – *The Finding of Carbon Cargloss by Fingal*. Etching. c. 1774. Gifted to the Gallery by Mr Gordon Brown

James Cafe – *The Nave, Westminster Abbey*. Watercolour. 1908

Bing Dawe – *Eel Birdlings Flat* – *Black Stones Waitaki River*. Carved painted wood. 1997

Grant Takle – *Gate Crasher*. Black enamel and galvanised enamel on board. 1999

Ruth Watson – *Take Heart*. Gold foil. 1999

Petr Here! – *Twelve Laments and One*. Paper, etching, drypoint, lithography, mezzotint, woodcut, silkscreen. 1999. Presented to the Gallery by Denise Copland – tutor and representative for the School of Art and Design, Faculty of Media Arts, Christchurch Polytechnic



Right: *Feeling Blue, Seeing Red*, 1999-2000

Michael Reed.

Collection of the Robert McDougall Art Gallery



Right: Ascension. 2000
Joanna Braithwaite.
Collection of the Robert
McDougall Art Gallery

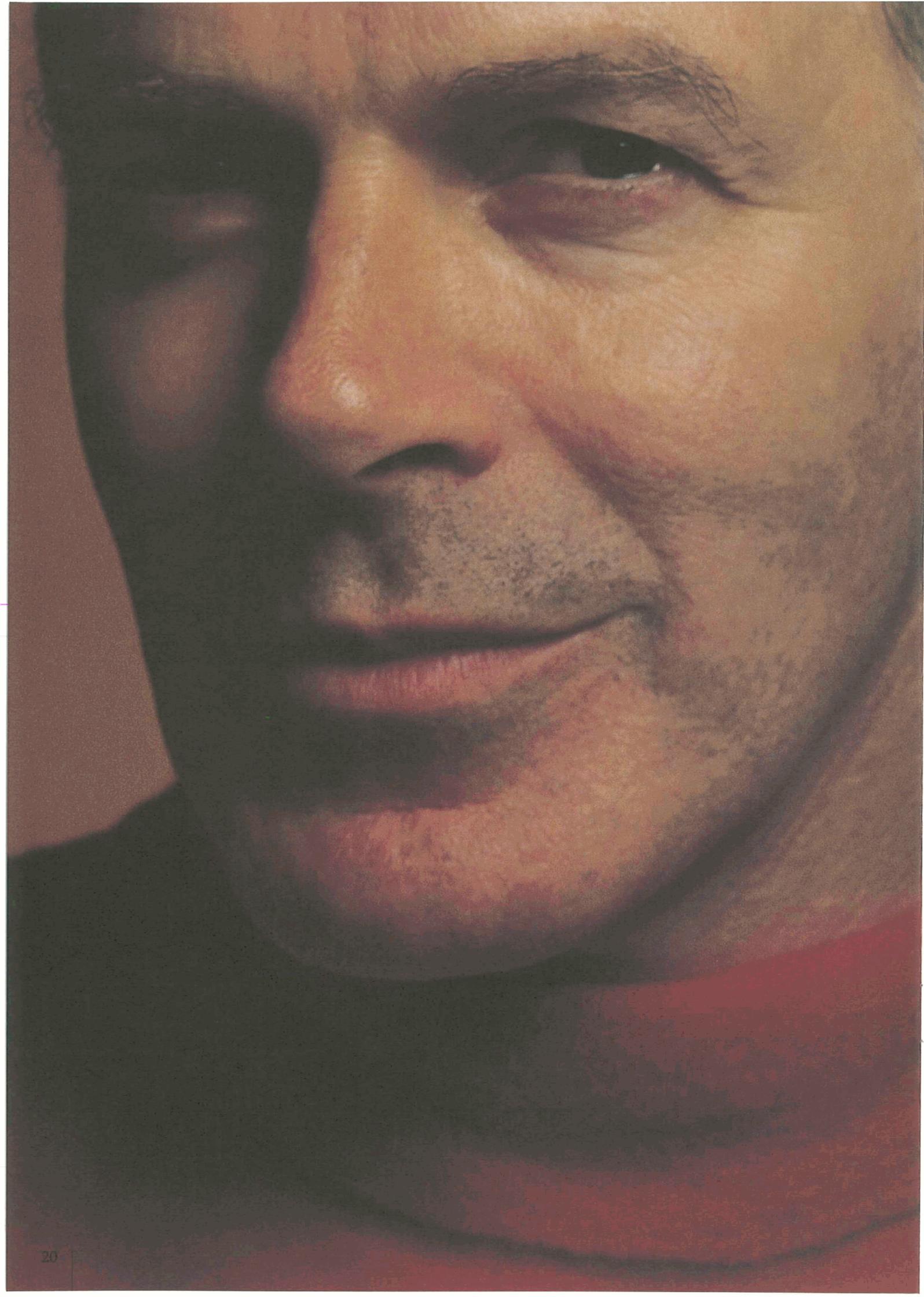
Britton Riviere – **Dog Fight**. Pastel. c.1885
Christine Hellyar – **Body Parts: White China Cupboard**. Wooden cupboard, white china clay body parts. 1989-90
John Mitchell – **Maru's Garden**. Woodcut on paper. 1998
Michel Tuffery – **Povi Christkeke**. Mixed media; flattened corn beef tins, Christmas lights, wooden frame. 1999
Terry Urbahn – **Japanese Toys**. Mixed media. 1997. **Africa**. Mixed media. 1997
William Dunning – **Colonization Triptych**. Acrylic on canvas. 1999
Michael Reed – **Springbok Tour**. Serigraph. 1981
Ruth Boyask – **The New Zealand Landscape**. Mixed media. Undated. Gifted by the artist
Trevor Moffitt – **Dead Quinna**. Work on paper. 1970
William Sutton – **G. Batt Esq. Of Dalhousie**. Oil on canvas. 1948
Untitled. Pencil and pen on paper. 1969

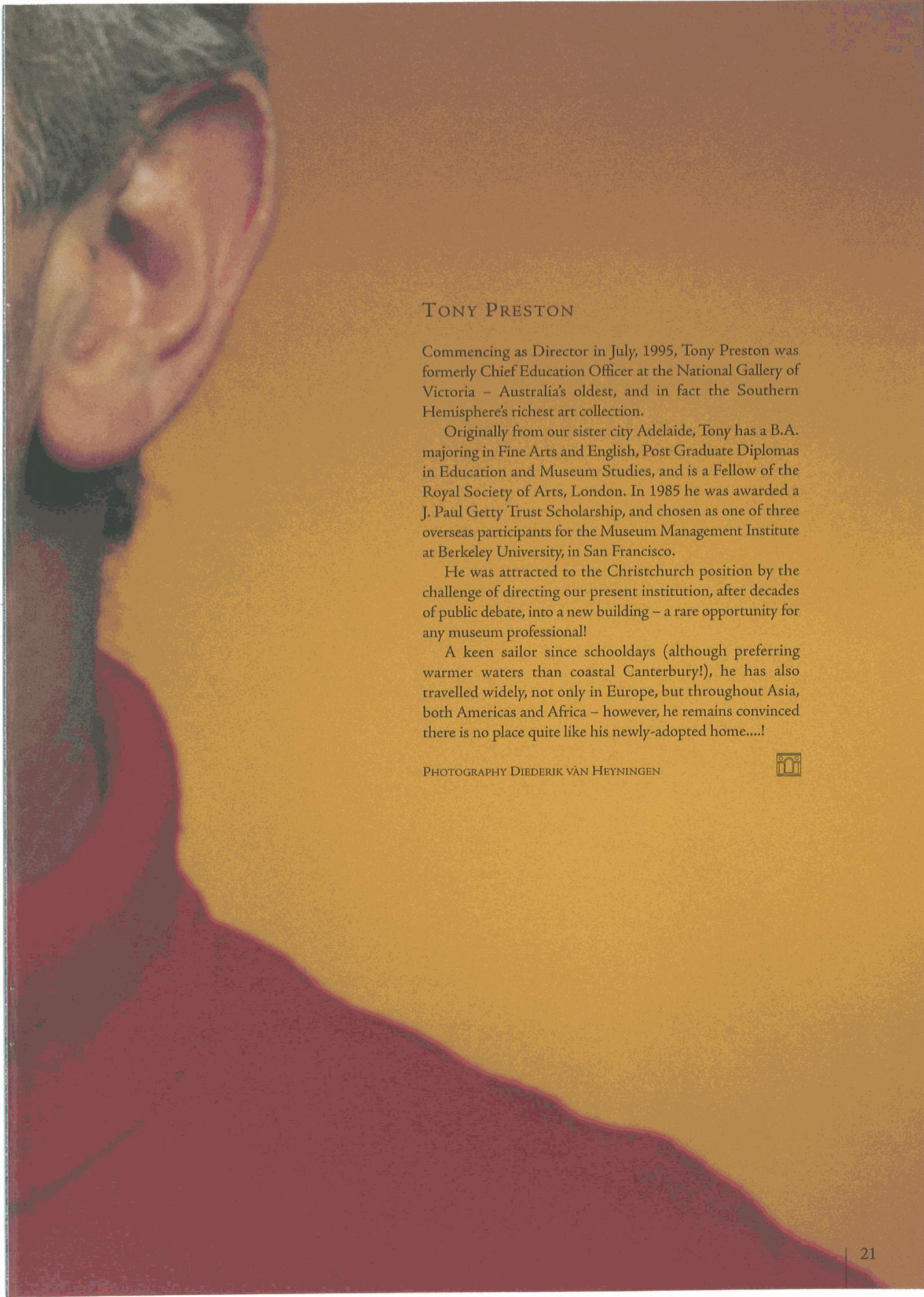
2000

Philip Trusttum – **Millennium Tapestry Drawing**. Felt pen and pencil on paper. Gifted by Turning Point 2000
Alan Pearson – **Twenty pencil, crayon and charcoal drawings**. Gifted to the Gallery by Alan Pearson
Margaret Stoddart – **Roses**. Watercolour. 1892. **Mrs J. Millwood Bequest 2000**
Alfred Cook – **Untitled**. Engraving. c.1930. Gifted by Fiona and Bryony Macmillan
Mabel Hill – **The Road to Brighton (Otago)**. Watercolour. Undated. Gifted by Fiona and Bryony Macmillan
Owen Merton – **Untitled**. Watercolour. Undated. Gifted by Fiona and Bryony Macmillan
Edith Munnings (Strutton) – **Untitled**. Watercolour. 1914. Gifted by Fiona and Bryony Macmillan
Rosa Sawtell – **Untitled (eight works)**. Watercolour. Undated. **Untitled**. Oil on board. 1892. **Untitled**. Oil on canvas. Undated. **Quick Sketch from the Kiwi**. Pencil. Undated. **Study of an Almond Branch in Bloom**. Pencil. Undated. **Untitled**. Red pastel. Undated. All gifted by Fiona and Bryony Macmillan
Nigel Buxton – **Study for Madness at Dusk from Wozzeck by Allan Berg**. 1999. **Lake of Tears**. Oil on gesso on board. 1999/2000
Sue Cooke – **Panorama – A Print Based on the Landscape of Lake Ohau**. Etching. 1985
James Cousins – **Seven Days**. Oil on canvas. 2000
Bill Hammond – **Untitled**. Lithograph. 2000
Valerie Heinz – **Forest Remnants**. Oil on board. 1950

Richard Killeen – **Book of the Hook**. Acrylic on aluminum. 1996
Francis Shurrock – **Cottage, Taylors Mistake**. Line Engraving. 1942
Margaret Stoddart – **Flax Gully, Cashmere**. Watercolour on paper. c.1920. **Narcissi and Pussywillow**. Watercolour on board. c.1906. **Old Cornish Orchard**. Watercolour on board. c.1902
Heather Straka – **Spectator – Double the Life**. Oil on stretched board. 2000
Grahame Sydney – **Self Portrait at Fifty**. Oil on linen. 1999
Richard Wallwork – **Cupid's Garden**. Oil on canvas board. 1920. Gifted to the Gallery by Professor Alex C. McLaren in memory of his father, Douglas Clark McLaren, born Christchurch, 1876
Randall Watson – **Target**. Steel. 1994
Aubrey Bearsdsley – **Isolde**. Colour lithograph. 1895. Gifted to the Gallery by Gordon Brown
Francis Seymour Haden – **Cowdray**. Etching. 1882. Gifted to the Gallery by Gordon Brown
Chris Heaphy – **Te Ika a Maui & Te Waka a Maui**. Acrylic on canvas. 1999
Alphonse Legros – **Charity**. Etching. c. 1880s. Gifted to the Gallery by Gordon Brown
Jae-Koo Liu – **Bullipmunja 9117**. Handmade paper (mulberry pulp). 1991. Gifted to the Gallery by the artist
Colin McCahon – **North Otago**. Charcoal rubbing/ print. 1974. Gifted to the Gallery by Gordon Brown
Greer Twiss – **Dead Albatross**. Spirit transfer. 2000
James Whistler – **La Robe Rouge**. Lithograph. 1894. Gifted to the Gallery by Gordon Brown
Ross Gray – **Don't Look Now**. Acrylic on canvas. 1997
Robert Herdman-Smith – **The Sweep**. Oil on canvas. c.1910
Michael Reed – **Binding Statements**. Silkscreen and dye on cotton crepe bandages. 1999-2000. **Feeling Blue, Seeing Red**. Silkscreen on paper. 1995-7. Gifted to the Gallery by Michael Reed
Edwyn Temple – **Canterbury Plain, New Zealand**. Oil on canvas. 1889
New Zealand Glacier. Watercolour. c.1891
Ruth Watson – **Self Portrait**. Lithograph. 1985. **Noise Encaustic**. Oil on canvas. c.1983. Gifted to the Gallery by Martin Whitworth
Jennifer Matheson – **Being Air**. Screenprint on linen and ramie. 2000
Leonard Booth – **Head of a Boy**. Charcoal drawing. c.1920
Fraser's Glass Company – **The Word Became Flesh**. Stained Glass. 1935
And We Behold His Glory. Stained Glass. 1935







TONY PRESTON

Commencing as Director in July, 1995, Tony Preston was formerly Chief Education Officer at the National Gallery of Victoria – Australia's oldest, and in fact the Southern Hemisphere's richest art collection.

Originally from our sister city Adelaide, Tony has a B.A. majoring in Fine Arts and English, Post Graduate Diplomas in Education and Museum Studies, and is a Fellow of the Royal Society of Arts, London. In 1985 he was awarded a J. Paul Getty Trust Scholarship, and chosen as one of three overseas participants for the Museum Management Institute at Berkeley University, in San Francisco.

He was attracted to the Christchurch position by the challenge of directing our present institution, after decades of public debate, into a new building – a rare opportunity for any museum professional!

A keen sailor since schooldays (although preferring warmer waters than coastal Canterbury!), he has also travelled widely, not only in Europe, but throughout Asia, both Americas and Africa – however, he remains convinced there is no place quite like his newly-adopted home....!

PHOTOGRAPHY DIEDERIK VAN HEYNINGEN





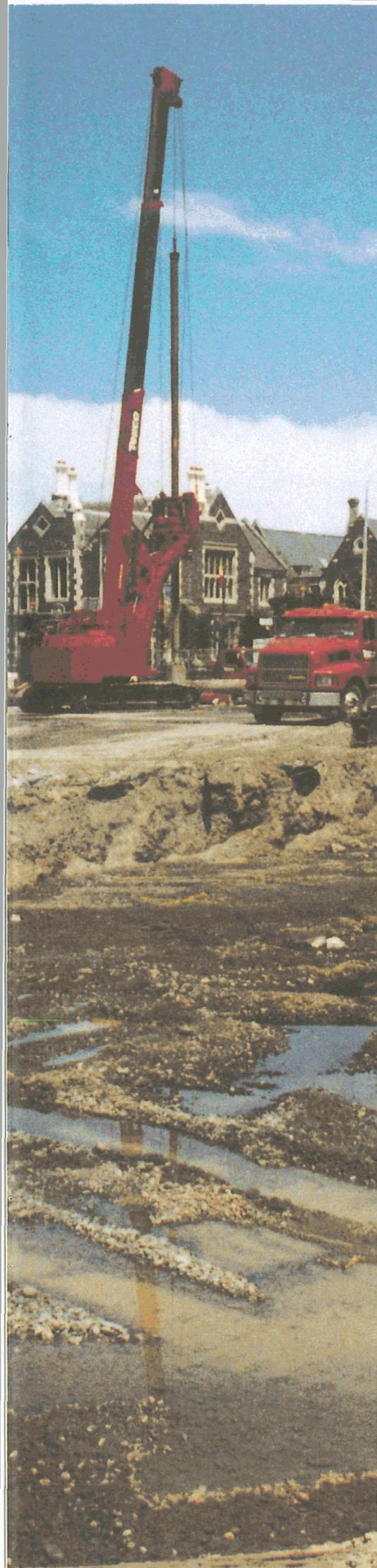
Coming Events

With the preparations for the new Christchurch Art Gallery a space becomes available for the Public Programmes and Education activities. This means the Speaker of the Month programme will again be accommodated at the main Gallery. The Montana Sunday Series have been changed to the more leisurely time of 3pm each Sunday. Along with the Eye Spy programme there are also two new art appreciation courses this year – 'From medieval icon to Renaissance masterpiece' starts at the Gallery in March and 'From Rembrandt to Renoir' will be offered in May. For more information on these programmes please call 03 372 2973.

- | | | |
|----------|----|--|
| 10.30 am | 1 | Mac Club – Art appreciation club for disabled visitors. New members welcome. |
| 10.30 am | 2 | Friday Club – Art appreciation club meeting. |
| 10.30 am | 3 | Saturday 1 Club – Art appreciation club meeting. |
| 3.00 pm | 4 | Montana Sunday Event – Concert – Youth Songs – Programme presented by the Youth Recorder Ensemble of the Christchurch School of Music. |
| 10.30 am | 5 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 7 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | 7 | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 10 | Saturday 2 Club – Art appreciation club meeting. |
| | 10 | After Dark – Artist & Vintners Tour – Fully-booked. |
| 3.00 pm | 11 | Montana Sunday Event – On Film Now – A discussion and demonstration of contemporary film and video work, with Nathan Pohio. |
| 10.30 am | 17 | Saturday 3 Club – Art appreciation club meeting. |
| 2.00 pm | 18 | LocArt Visit – Llew Summers (see page 24). |
| 3.00 pm | 18 | Montana Sunday Event – Lecture – Keeping up with the past – Dr Pamela Gerrish-Nunn, Art History Department, University of Canterbury, will speak on 'Henrietta Rae and Frederick Leighton: A Victorian Partnership'. |
| 10.30 am | 21 | Speaker of the Month – Vivienne Allen, Communications and Marketing Manager NZ Antarctic Institute, will speak on the Antarctic art programmes. \$2.00 Friends, \$5.00 public. At the main Gallery. |
| 3.00 pm | 25 | Montana Sunday Event – Floortalk – The Contemporary Scene – Felicity Milburn, Curator of Contemporary Art, will speak on the Recent Acquisitions exhibition at the Gallery. |
| 6.00 pm | 28 | After Dark – Talk About Art – 'Update on our New Gallery' Director Tony Preston and sculptor Graham Bennett discuss the new Christchurch Art Gallery. Entry by a \$5 donation, which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue, between Canterbury Museum and Christ's College. |
| 3.00 pm | 1 | Montana Sunday Event – Concert – Youth Songs – Rangitikei Girls' School's combined Junior and Senior Chorales present a programme of choral music. |
| 10.30 am | 2 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 4 | Wednesday 1 Club – Art appreciation club meeting. |
| 1.00 pm | 4 | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 5 | Mac Club – Art appreciation club for disabled visitors. New members welcome. |
| 10.30 am | 6 | Friday Club – Art appreciation club meeting. |
| 8.00 pm | 6 | Contemporary Music Concert – The Tai Chi Cult Masters present 'Remote' featuring Mike Richardson (New York), Adam Willetts (Amsterdam) and Adam Haywood (UK). Tickets \$5. Door sales only. Please use the Night Entrance from Rolleston Avenue. |
| 10.30 am | 7 | Saturday 1 Club – Art Appreciation club meeting. |
| 3.00 pm | 8 | Montana Sunday Event – Lecture – The Contemporary Scene – Artist Andrew Drummond discusses his recent works. |
| 8.00 pm | 12 | Contemporary Music Concert – Cloudboy including Demarnia Lloyd |

Left: Embroidery (possibly from a Mandarins Robe) (detail)

Presented by Mrs G.L. Montfort, Christchurch, 1976
Collection of the Robert McDougall Art Gallery



ROBERT McDOUGALL ART GALLERY

Coming Events

- present 'Down at the end of the Garden.'. Tickets \$10. Door sales only. Please use the Night Entrance from Rolleston Avenue.
- 10.30 am 14 **Saturday 2 Club** – Art appreciation club meeting.
 - 3.00 pm 15 **Montana Sunday Event – On Film Now** – Looking at contemporary film and video works selected by Nathan Pohio.
 - 10.30 am 18 **Speaker of the Month** – Kate Rivers, artist, will speak on 'Painterly Printmaking'. \$2.00 Friends, \$5.00 public. At the main Gallery.
 - 6.00 pm 18 **After Dark – Talk About Art** – 'Behind the Scenes at the Gallery'. A tour, with Gallery staff, of the basement and behind the scenes working areas. Entry by a \$5 donation which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.
 - 10.30 am 21 **Saturday 3 Club** – Art Appreciation club meeting.
 - 3.00 pm 22 **Montana Sunday Event – Lecture – The Contemporary Scene** – New Zealand artist Ross Gray will discuss his works.
 - 10.30 am 27 **LocArt Visit** – Jocelyn Townshend-Pennell (see page 24).
 - 3.00 pm 29 **Montana Sunday Event – Lecture – The Contemporary Scene** – Helm Ruifrock, contemporary artist, speaks about his use of oil pigment as a medium in which the dream world can appear.
-
- 10.30 am 2 **Wednesday 1 Club** – Art appreciation club meeting.
 - 1.00 pm 2 **Wednesday 2 Club** – Art appreciation club meeting.
 - 10.30 am 3 **Mac Club** – Art appreciation club for disabled visitors. New members welcome.
 - 10.30 am 4 **Friday Club** – Art appreciation club meeting.
 - 8.00 pm 4 **Contemporary Music Concert.** 'House burning down irregular research and develop' featuring Jason Tamihana-Bryce and associated artists. Tickets \$5. Door sales only. Please use the Night Entrance from Rolleston Avenue.
 - 10.30 am 5 **Saturday 1 Club** – Art Appreciation club meeting.
 - 3.00 pm 6 **Montana Sunday Event – Concert – Youth Songs** – The Junior Chorale from Burnside High School present a programme of choral music.
 - 10.30 am 7 **Monday Club** – Art appreciation club meeting.
 - 10.30 am 12 **Saturday 2 Club** – Art appreciation club meeting.
 - 3.00 pm 13 **Montana Sunday Event – Lecture – The Contemporary Scene** – John Emery, graphic designer and typographer from the USA, will speak about his works.
 - 10.30 am 16 **Speaker of the Month** – Anna Crighton, Christchurch City Councillor and Registrar at the McDougall, will speak on 'Public Art'. \$2.00 Friends, \$5.00 public. At the main Gallery.
 - 1.00 pm 19 **Saturday 3 Club** – Art Appreciation club meeting.
 - 3.00 pm 20 **Montana Sunday Event – Lecture – Keeping up with the past** – Jillian Cassidy, Art History Department, University of Canterbury, will speak on Eileen Mayo and her works.
 - 7.30 pm 25 **After Dark – Art Event** – Black tie charity event where you get the chance to purchase a major piece of New Zealand art by way of a silent auction. Champagne, wine and a continuous supper. Be quick to book your tickets (\$50.00) by visiting or telephoning the Gallery on 03 365 0915.
 - 3.00 pm 27 **Montana Sunday Event – Lecture – The Contemporary Scene** – Emma Bugden, curator at The Physics Room, contemporary art space, will speak about the Physics Room project.
 - 6.00 pm 30 **After Dark – Talk About Art** – 'The Figure in the Landscape'. A floortalk with Ann Betts. Entry by a \$5 donation which includes wine and cheeses. Please use the Night Entrance from Rolleston Avenue.

Left: Construction has started on the new Art Gallery Site





Friends of the Gallery

This year the Friends have three series of talks as part of the education programme for the year. They are 'Creative Journeys', talks by Canterbury artists Neil Dawson, Marian Maguire and Don Peebles, running in April and May, 'History of Creative Practices,' talks by art historians in August and September, and 'Behind the Scenes,' talks and demonstrations about conservation in preparation for the new Art Gallery, in October and November. A detailed programme on each series will be mailed to Friends a month prior to the start of the series.

There will be a mid-winter and Christmas party at the Gallery, to replace the social functions which in the past have accompanied the opening of exhibitions. The ongoing series – 'Speaker of the Month' and 'LocArt' will continue to offer a varied programme for members. The 'Spring Trip' and the additional 'Summer Trip' remain popular events for members. The Summer Trip, which showcased the collections on display in Banks Peninsula – the Kiwiana Exhibition at the Akaroa Museum, the Clarice Cliff ceramics at Le Bons Bay and the garden of Nancy Tichborne offered a fascinating insight into local treasures.

Membership: The Friends of the Robert McDougall Art Gallery is an organisation which was set up to offer support for the Gallery. The activities offered to the Friends and the newsletter – the 'Bulletin' all cost money to administer and run. While most of the organisation is done on a voluntary basis by the hard-working committee there are always costs involved and there has not been an increase in subscription fees for 12 years. In the past the Friends' support has included contributions to the acquisitions fund of the gallery for the purchasing of new works. In the last couple of years this has not been possible because rising costs have absorbed all (and more) of the money that is raised through subscriptions. Consequently the Executive Committee has reviewed the rate of subscriptions and has decided to increase the fee. The new fee structure will be implemented in the next financial year, following the AGM. It is: Single Membership \$45, Joint Membership \$75, Student Membership \$25 Life Membership \$400

'AGM': The AGM will be held on Friday March 16 at 7.30pm and the guest speaker will be David Cole. David is the architect of the new Christchurch Art Gallery and will speak about his design and the building of the new Gallery.



LocArt Visit Llew Summers

Sunday 18 March 2.00pm

Llew Summers' characteristically oversized concrete or bronze human figures, mostly voluptuous and often nurturing, have appeared randomly in public places throughout our city for many years.

'Joie de Vivre,' an exuberant female form, stands proudly in Papanui Rd, uplifting the spirit of all who pass by. Recently Llew has introduced a new spiritual element to his works. Inspired by a trip to Europe he has introduced the spirituality encountered in Spain and Italy into his works as evidenced by the marble crosses, hearts and wings that dominate his new style. Llew Summers invites the Friends to his home and garden to view some of his works and his personal art collection. Please meet Rebecca Garside outside 44 McCormacks Bay Road, Mt Pleasant at 1.50pm on the day. Cost: \$5.00 donation. To book for locArt visits (or cancel your booking) please phone the Friend's office on 379-4055. Acceptance is automatic upon hearing your message, unless you are contacted to the contrary.

LocArt Visit Jocelyn Townshend-Pennell

Friday 27 April at 10.30am

Jocelyn Townshend-Pennell specialises in drawing architectural structures in ink, sometimes with a coloured wash. She focuses on historic and domestic architecture and her original works are often reproduced in print form or on cards and calendars. Commissions to produce portraits and large scale murals have led Jocelyn into new



Friends of the Gallery



Speaker of the Month
Vivienne Allan

areas but her long-term goal is to combine her artistic skills with her interest in writing and history.

A group of Friends will have the privilege of meeting Jocelyn and viewing a selection of her drawings at home. Limit of 10 people. Please meet Rebecca Garside outside 1 Rolleston Court, 35 Cambridge Terrace at 10.20am on the day.

Wednesday 21 March at 10.30am

Vivienne Allan is Communications and Marketing Manager for the New Zealand Antarctic Institute who will speak on the development and management of the Institute's Artists to Antarctica Programme.

Speaker of the Month
Kate Rivers

18 April at 10.30am

Kate Rivers, artist will speak on 'Painterly Printmaking'.

Speaker of the Month
Anna Crighton

16 May at 10.30am

Anna Crighton, Christchurch City Councillor and Registrar at the McDougall, will speak on 'Public Art'.

Friends Scholarship
Elizabeth C'Ailceta

When I received the Friends of the Robert McDougall Art Gallery scholarship in 1996 I was at the beginning of my Honours years in Art History at the University of Canterbury. I chose to examine the building of the Robert McDougall Art Gallery as my individual research project and graduated *First Class* in May of 1997. Having worked in the University of Canterbury Library's Music and Fine Arts Collection throughout my degree I then decided to train as a qualified Librarian with the ultimate aim of combining both my interest in information services and local/art history. In 1997 I began studying towards a Master of Library and Information Studies degree part-time through Victoria University. Once again I took the opportunity to return to art history when I compiled an annotated bibliography of *The Group 1927-1977* as my final research paper. I graduated MLIS with Distinction in 1999.

I now work at the Canterbury Museum's Documentary Research Centre as the Reference Assistant. The Centre combines the Museum's Library, Manuscripts and Pictorial collections in one space and is available to the public free of charge each weekday afternoon. As the Reference Assistant a large part of my job involves helping both Museum staff and the public use these collections. This position not only makes use of my library and information services training but also the local history (including art history) knowledge I have gained through my studies. Helping put together exhibitions is really fun as well. Thank you to the Friends of the Robert McDougall Art Gallery for supporting me in my studies.

The Group, 1935
Christchurch
(Photo: Oliver Spencer Bower)

New members

David & Susan Busch
Gusta de Visser
Edward Grandi
Mr & Mrs M. L. Newman
Colin Peebles & Kate McNeill
Helen Savage
Prof J. & Mrs M Simpson
Diane Swain

Frank Callar
A.M. & G.Gall
Annabel Moir & Dr Gerry Walmsley
John Nielsen
Helen McLeod
Mrs R. Scandrett
Mike & Susan Stenhouse
Peter Weeks





McDougall After Dark

Artists & Vintners Tour Saturday 10 March

For those booked on the tour to visit Sam Mahon and Mountford Vineyard, please meet at Sam Mahon's at 3.30pm, Saturday, 10th March, 2001. Fully booked, details of the location will be sent to participants. For all those who missed out on this tour, After Dark will be offering other tours and events throughout the year. Membership is free to the After Dark circle so call the Gallery to go on the mailing list.

After Dark brings more informative and social events at the Gallery for 2001. Whether it is at our private viewings of current exhibitions or through the talks, tours and social functions arranged, you have more choice of events to enjoy, appreciate and learn about art. Phone the Gallery for more information or pick up a brochure at the Gallery to find out about upcoming events..

After Dark's Talk About Art

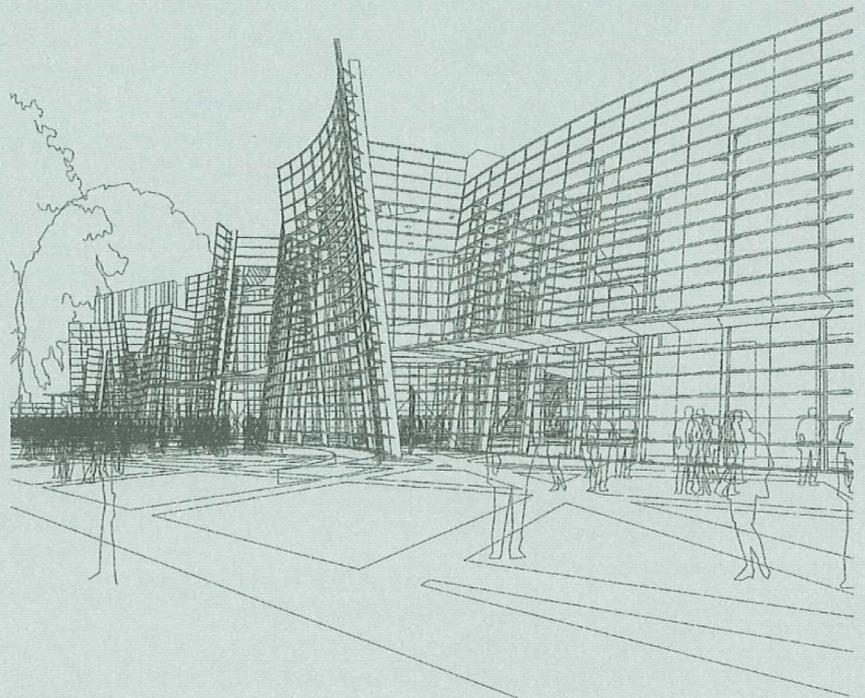
Do you feel as though you don't manage to visit the Gallery enough? Then why not make a point of visiting the Gallery in the evening every last Wednesday of the month for an informative talk and personal tour led by leading speakers around current exhibitions.

Talk About Art Our New Gallery

6pm, Wednesday, 28 March

Christchurch's most innovative and contemporary public building – our new Gallery – is slowly taking shape. To hear more, come and share a glass or two of wine while Gallery Director Tony Preston and sculptor Graham Bennett deliver a fascinating insight and update on its progress – questions are encouraged!

All welcome. Entry by a \$5 donation which includes wine and nibbles. Please use the Night Entrance to the Gallery, from Rolleston Ave (at the end of the lane between Museum and Christ's College)



New Christchurch Art Gallery
View of the main entry from forecourt



McDougall After Dark

Talk About Art Behind the Scenes

6pm, Wednesday, 18 April

(As the last Wednesday of the month is Anzac Day this event has been shifted forward one week) Ever wondered what happens in the 'no go areas' of the Gallery? This unique tour is a once in a life time look below deck at the Gallery. Drinks and finger food will be served before you are escorted by Gallery staff and given an insight into the day to day running of the basement storage, registration, photography areas and conservation laboratory. Entry to Talk About Art events is by a \$5 donation which includes wine and nibbles. Please use the Night Entrance to the Gallery, from Rolleston Ave (at the end of the lane between Museum and Christ's College). All welcome.

Talk About Art The Figure in the Landscape

6pm, Wednesday, 30th May

Ann Betts, Public Programme Officer, will give a floortalk focusing on the role of the figure in the landscape in examples of early European to contemporary New Zealand art.



From left: Marianne Hargreaves, President, Friends, John Gilchrist, guest auctioneer, Peter Gregg, Treasurer, Friends of the Robert McDougall Art Gallery, another lucky winner and Tony Preston, Director.

After Dark's Art Event

7.30pm, Friday, 25 May

After Dark will be hosting one of the Gallery's most glittering social event of the year – The Art Event. This charity black tie party aims to raise funds to purchase a major work for the new Christchurch Art Gallery. The Centre Court will be filled with a large selection New Zealand artists' work all available for you to purchase by way of a raffle system. If your name is drawn you may be lucky enough to buy a major work for a fraction of its market price. Don't be disappointed – tickets are limited and cost \$50.00. Book now at the Gallery on (03) 365 0915.

Venue: Centre Court, Robert McDougall Art Gallery

Dress: Black Tie

Wine, champagne and canapes served throughout the evening.



The Way it Was

Let there be light...

When the Gallery opened in 1932 it boasted an up-to-date natural top-side lighting system based on that devised by Christchurch architect Samuel Hurst Seager earlier in the twentieth century.

Seager, who had studied overseas in the 1880s, was unimpressed by the top-side lantern system of natural lighting standard throughout Britain and Europe. He found that too much natural light was diffused in gallery spaces, causing problems for viewing and reflections on glazed art works. He believed that by creating a pendant lantern suspended from the ceiling of a gallery space it was possible to direct natural light onto the walls where works were hung, leaving the viewer in slight shadow. In 1912, Seager published his lighting design system in the *Journal of the Royal Institute of Architects*. It was adopted experimentally for several gallery renovation projects overseas with success and Seager was recognised internationally as an art gallery lighting specialist.

In 1929, architect Edward Armstrong incorporated Seager's system into his design for the Robert McDougall Art Gallery. In collaboration with Seager, refinements were made to the system, including the fitting of specially made prismatic glass which evened out the concentration of light on the walls. At a time when natural lighting in art galleries was considered the only effective method the Robert McDougall Art Gallery was then considered to be as good if not better than most in the world, but problems with natural lighting in the southern hemisphere were discovered. In the summer months temperatures and humidity rose, particularly in small gallery spaces, 'cooking' the oil paintings. Watercolours that received huge amounts of ultra-violet light slowly faded after decades of constant exposure. A roller blind system operated by the Gallery Custodian was experimented with, but it was largely ineffective.

Within the first two years of the Gallery's life, climate conditions resulted in three works having to undergo conservation. In 1932 it was noted that Archibald Nicoll's glazed oil painting *A Flemish Waterway* had developed 'a growth of mildew'. The following year, a second oil painting, Alfred Hayward's *Keys to Normandy*, was found to be 'blistered' and in 1934 Charles Henry Fromuth's



Long North Gallery c.1960 with original lighting Robert McDougall Art Gallery

pastel drawing *Dock Study with Boats* was removed for treatment because of excessive condensation build-up behind its glazing. A major Margaret Stoddart watercolour lost so much colour in the early years of the Gallery's history that today it is no longer fit for public exhibition.

The effect of temperature changes over time affected not only paintings but also gilt gesso frames that cracked and deteriorated prematurely, leading to a major reframing of many 19th century works in the collection in the 1960s.

By 1977, the natural lighting system and lack of climate control meant that the Gallery was no longer able to host international exhibitions. As part of a climate upgrade the natural top-side lighting was masked out and air conditioning and spot-lighting installed. Fixed electric lamps had always been in place, hidden behind the glazing of the top-side lanterns as part of the night lighting or for dull days, but they had no directional capability. Fluorescent tube lighting was fitted in the 1960s to replace the original night lighting but the result was too harsh to view works well.

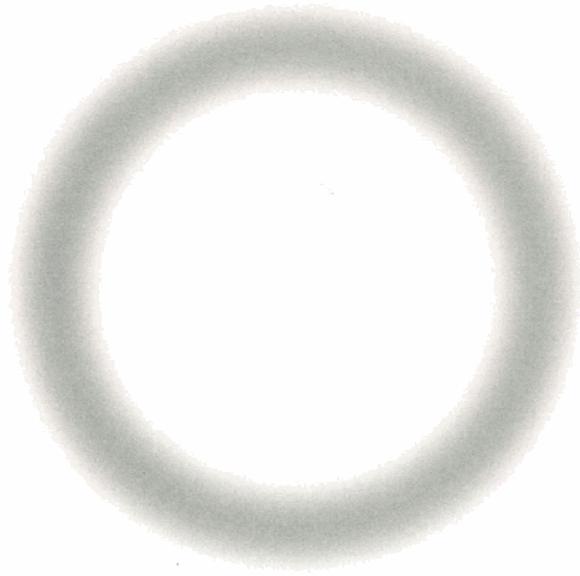
The installation of lighting tracks enabled lamps to be positioned where required and revolutionised the ambience of exhibition spaces creating greater potential for exhibition design. Over time, however, this system aged and fittings became obsolete and dangerous. Exhibition staff regularly received electric shocks, prompting the decision in 1995 to totally upgrade the system. The upgrade of lighting to the level experienced today was carried out in three stages over three years and cost more than \$366,000. The Gallery received \$100,000 from the Lottery Grants Board towards this cost.

The new lighting has effectively restored the original appearance of natural light without the effects of ultra-violet damage to art works. As we move towards the opening of a new gallery the debate of natural versus artificial lighting continues. For museums with largely static installations, electronically controlled natural lighting is a desirable option but where exhibitions are ever changing and flexible lighting is required, artificial lighting is a more versatile solution and has therefore been selected for the Christchurch Art Gallery.

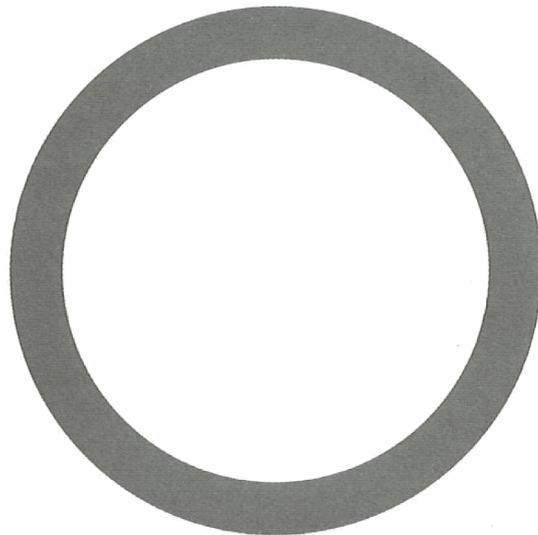
NEIL ROBERTS



Looking Back

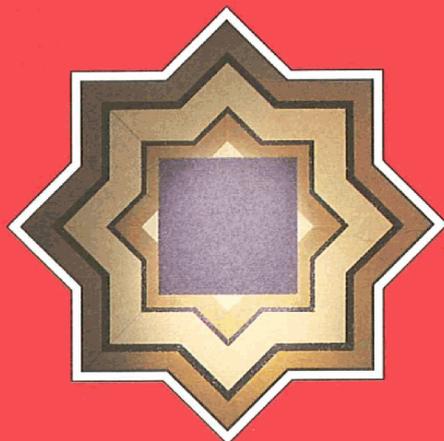


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Star emblem on floor of Centre Court,
Robert McDougall Art Gallery image by Brendan Lee



ROBERT McDOUGALL ART GALLERY

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