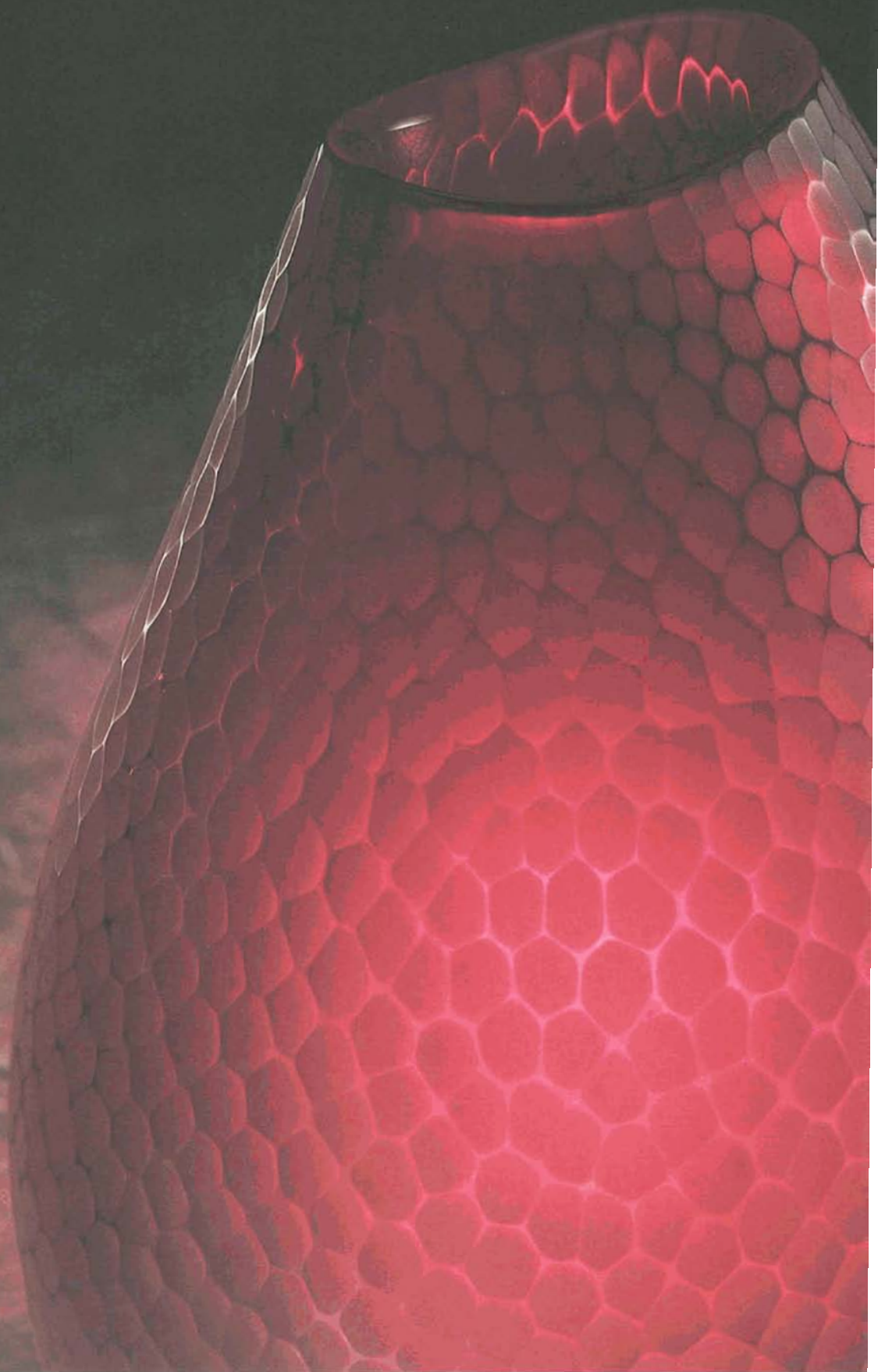


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BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY **autumn** march 2002 – may 2002





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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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b.128

- 3 **My Favourite**
Margaret Dawson makes her choice.
- 4 **Captured Light**
The Glass Collection.
- 12 **Art/Speak**
Documenting artworks in Doris Lusk's studio.
- 16 **Billy Apple: Towards the Centre**
An Installation for the Centre Court.
- 20 **Menagerie**
The Gallery's latest exhibition.
- 21 **Recent Acquisitions**
New works for the Robert McDougall Art Gallery Collections.
- 22 **New Gallery Update**
Update on the Fundraising Campaign.
- 23 **Coming Events**
- 25 **Friends of the Gallery**
- 27 **McDougall After Dark**
A look at what's happening outside normal Gallery hours.
- 27 **Photo Feature**
Enid Eiriksson.
- 28 **The Way it Was**
A Controversial Purchase.

Cover: **Large Ruby Battuto Vessel, 2000**, Lyndsay Patterson. Glass.

Please Note: The opinions put forward in this magazine are not necessarily those of the Robert McDougall Art Gallery.

Introduction



Greetings, and welcome to this Autumn issue of the Bulletin.

I am delighted to advise that the new Christchurch Art Gallery's Maori name – 'Te Puna o Waiwhetu' – has been confirmed by Dr Te Maire Tau, Chair of Ngai Tuahuriri Runanga, who are recognised as holding mana over that area, and Jonathan Mane-Wheoki, Art Gallery Kaitiaki Maori.

The name 'Te Puna' honours waipuna, the well spring (the actual artesian spring on the Gallery site) and 'Waiwhetu' refers to one of the tributaries in the immediate vicinity, which flows into the Avon River. 'Waiwhetu' may also be translated as 'water in which stars are reflected', and we welcome a Maori name whose origins and meaning are as apposite as they are poetic. Henceforth, the formal name of the new Gallery will be *Christchurch Art Gallery Te Puna o Waiwhetu*.

One of New Zealand's most talented photographers, Canterbury's own Margaret Dawson, has agreed to select a work from the permanent collections for this issue's 'My Favourite' feature. In addition, Grant Banbury provides an insightful glimpse into the interesting and valuable world of an artist's archive – in this case that of the late Doris Lusk – in our 'Art/Speak' article.

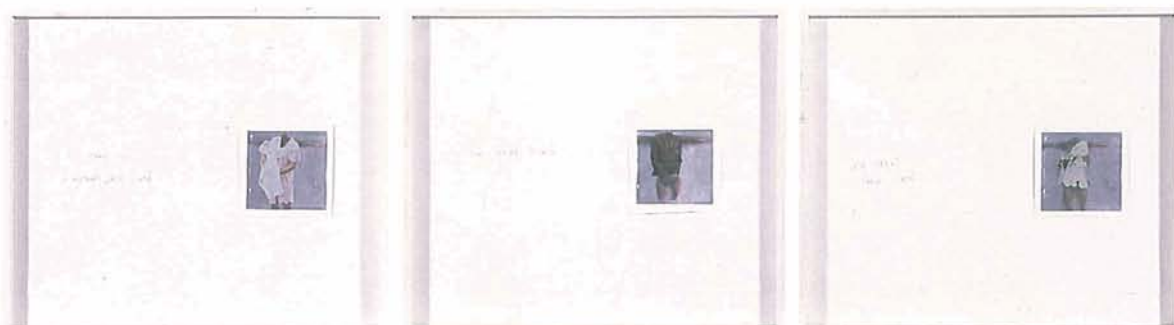
In this 'Collection' focus, the Gallery's two Curators have combined to provide an insight into our holdings of glass – the Gallery's smallest, but perhaps most spectacular, part of the collection. Included are works by some of New Zealand's most renowned contemporary glass artists as well as a fine selection of historically significant stained glass windows.

Currently on display in the Gallery from the collection, is a selection of works with an animal theme. Entitled *Menagerie*, the exhibition is introduced by its curator, Felicity Milburn, later in this issue. Also detailed is *Towards the Centre*, a conceptual project for the Gallery by artist Billy Apple, which was first conceived in 1979.

Your chance to view *Transition and Change*, the fifth biennial Sculpture in the Gardens exhibition, continues in the Botanic Gardens until 7 April, 2002. One of the participating artists, Enid Eiriksson, is the subject of this Bulletin's Photo Feature.

As you will see from the photographs on the 'New Gallery' pages, work on the Christchurch Art Gallery site is progressing well, as is the fundraising effort, which has been generously, and very creatively, assisted by some of our closest neighbours!

P. Anthony Preston
DIRECTOR



Pagework, 1985, L. Budd. Handcoloured black and white and cibachrome photographs.
Collection of the Robert McDougall Art Gallery. Purchased 1985.

Three works by L. Budd dated 1985 were purchased by the Gallery in 1988. Each consists of A3 cream coloured art paper with a central fold line dividing the sheet in half, as if it has come out of a handmade book. The paper is float mounted and has no matt. The work is in three identical gallery frames now. On the left hand side of each work is childlike printing in fine black ink saying:

- 1) a baby is a woman's best friend
- 2) the Doctor said
- 3) and men know best.

On the right hand side of each is an identical black and white image of a woman's body, showing slightly more than a torso. These have been individually hand coloured and each 'wears' a different abbreviated cut out 'costume', made from a cibachrome print. The first shows a pink frock, quite like a uniform but with more decoration and 'she' holds a baby wrapped in a long shawl. The second image has only a blazer. The third looks more bridal in a white frock and 'she' holds a bunch of white flowers. I say 'she' because the figure only appears feminine because of the added costumes.

How did I first 'see' these images? Sometime in the mid 1980s I was biking through Hagley Park on the path alongside the river. I looked over towards Rolleston Avenue and saw a woman standing a long way off on the other side of the road that ran next to the river. I recognised her. Was it my mother? I stared. My parents lived in Blenheim. This woman was dressed just like my mother: same hairstyle, same posture, same gesture. I couldn't call out to her across the river and over the road and anyway she was more a representation of someone familiar. The distance between

us was also due to my analysing the situation, seeing her as a figure representing 'the mother'. I went on into town wondering what all this meant and there at the Brooke Gifford Gallery was this startling exhibition by the artist L. Budd, who would later call herself Lillian Budd, Merit Groting, C. Arthur Craig and Sons or Lionel Budd to mention a few.

The photographically based artworks controversially, at the time, challenged the traditional view of photography as a fine art because the photographs were out of focus, cut up, painted on, collaged, looking more like child's play. The naive handwriting implies the writer doesn't know much, or pretends not to know much while the expressions are similar to things people say all the time without considering the meaning. The images present a childlike view of womanhood, marrying, having a baby, while the Doctor represents the institutions that made decisions about the seemingly helpless... us.

Recently, Budd has worked more often with installations than exhibitions of individual wall works. Her use of distorted sound, (often from old portable record players she has altered), alterations to institutional-type furniture, drawing and moving image all create a disturbing environment to be in. Why? To me these installations could be reminiscent of the history of the buildings in which they are placed and could be more broadly suggestive of aspects of European history. I chose her work because it is challenging, provocative and beautiful – if you give it time.



MARGARET DAWSON
ARTIST



CAPTURED

From the intense luminosity and poignant evocation of traditional stained glass windows to the vivid colours, spectacular forms and mesmerizing surface textures achieved by many contemporary artists, glass is a rewarding medium for both creator and viewer. Currently numbering only twenty one items, the Gallery's glass holdings make up the smallest of the Collections, but range from historically important commemorative windows to contemporary pieces by some of New Zealand's most significant practitioners, who have consistently renegotiated the rules and boundaries of their chosen genre.

The contemporary works in the Collection fall within the category of Studio Glass, a movement originating in America in the early 1960s in which the artist controls the creative process from conception to execution, as opposed to the historical approach (practiced since the Industrial Revolution) where a work was conceived by a designer, then created by glassblowers within a large-scale factory environment. The history of Studio Glassmaking in New Zealand is relatively brief, but the Collection contains works that represent some of our most significant, and internationally recognized, practitioners. Upon his arrival in

CONTEMPORARY GLASS

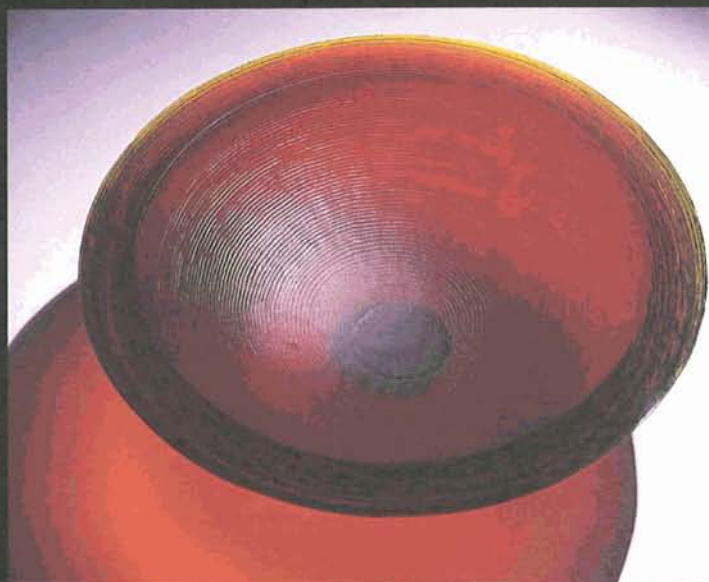
LIGHT

THE GLASS COLLECTION

New Zealand from the United States in the mid 1970s, Tony Kuepfer brought with him hot glass blowing skills and knowledge of the necessary equipment. His presence, with that of fellow artist Mel Simpson, contributed to an increased interest in the hot glass medium amongst New Zealand artists. Kuepfer's works are particularly notable for their expressive use of vivid colour and highly sculptural form; attributes that are compellingly demonstrated in *Violetta* (purchased in 1983). In addition to this piece, the Gallery holds six other works by Kuepfer, which include bowls, vases, paperweights and a 'line drawing' on glass.

Left: *Untitled*, 1997. Garry Nash. Glass. Purchased 1997.

Below: *Wide Bowl (from above)*, 1999. Ann Robinson. Glass 45% lead crystal. Purchased 1999.





Two major pieces currently represent the world-renowned glassmaker Ann Robinson in the Gallery's Collection. In addition to exhibiting widely within New Zealand and internationally, Robinson has taught at the prestigious Pilchuck Glass School in the United States. *Wide Bowl* (1999) illustrates both her mastery of the *ciré perdu*, or 'lost wax', process and her interest in how sculptural mass can suggest a sense of history, culture or place. One of only a few glassmakers using this technique to create vessels of such size, Robinson has described the process as "a modified form of bronze casting (in which) a wax blank is formed by pouring molten wax into a plaster base mould. This blank is then modified and re-invested in a second mould, made of refractory materials – that is, material which can withstand a long period in the kiln at high temperatures. After the wax is burnt out, the cavity is filled with molten glass. The glass mould is then cooled to room temperature. Larger pieces require up to three weeks cooling and one week finishing.ⁱ" Glass is an unforgiving medium – a mistake at any stage of this process would mean beginning again.

Robinson has consistently re-interpreted the bowl form, seeing it as a metaphor for human existence, since the same shape has been used for food and ceremonial purposes in almost every culture and time period (it is believed that glass vessels were first made from a heated mixture of sand, soda and lime during the Bronze Ageⁱⁱ). In *Amphorae Nikau* (purchased in 1993) specific reference is made to the shapes and colours of the nikau palm. The technique used is *pâte de verre* (or 'glass paste') in which powdered glass is fired in a mould until it fuses, lending the object a semi-translucent quality. The work appears to both absorb and emit light, allowing Robinson to reflect the patterns of volume and space, and light and shadow present within the natural world, with the result that her works evoke a living, rather than static, presence. "My own personal poetry has always centred around a love of the natural world – the abstracted patterns of life and growth evolve their own symbolism", she has said.ⁱⁱⁱ

Born in Australia, Garry Nash moved to New Zealand in 1973. He began working with glass in 1978 and joined the Sunbeam Glassworks studio as a fulltime glass artist (others were Ann Robinson and John Croucher) in 1981, acquiring ownership seven years later. His work has been included in many important international exhibitions, and is held in public collections in New Zealand, Australia, Japan, the United States and Europe. Nash's innovative and often technically complex oeuvre reflects his passion for the long and rich history of glassmaking. He has acknowledged that: "...being able to combine a technique from sixteenth century Venice and blow it in an eighteenth century English style is one of the great joys of being involved in the studio glass movement."^{iv} In *Untitled*, a simple vase form attains an extraordinary three-dimensional presence through its spectacularly tortoise-shelled livery.

The remaining works in the Collection include an untitled vase, purchased in 1983, by the pioneer New Zealand glass-blower Peter Raos. Raos, who is perhaps best known for his ongoing series of hot glass paperweights, perfume bottles and vases containing illusionary three dimensional flowers claims to approach glassmaking as a painter would approach a painting: "First I interpret my ideas as an image on paper then I try to translate that image and maximize it into glass"^v. One of the largest individual examples of three-dimensional glass is *Tē Waka Taniwha* (purchased in 1994) by Shona Firman. This dramatically stylized glass work in icy, semi-translucent blue is part of a series Firman created to pay homage to both her Celtic heritage and the culture of her new homeland, New Zealand. The title and shape of this piece suggest the form of an ancient Maori waka and allude to the importance of the sea to the practical and spiritual life of both cultures. Works from this series have been referred to as 'modern-day relics', with Firman using cast glass effectively to create a surface that appears to have been eroded over time. Along with many of the other pieces mentioned in this article, *Tē Waka Taniwha* will be displayed in a special Collection focus exhibition as part of the opening programme for the new Christchurch Art Gallery.

FELICITY MILBURN



Above: *Tē Waka Taniwha*. 1994. Shona Firman. Glass. Purchased 1994. Reproduced courtesy of Shona Firman.

Left: *Violetta*. Tony Kuepfer. Glass. Purchased 1983. Reproduced courtesy of Tony Kuepfer.

i Robinson, quoted by Laurence Fearnley in *Casting Light: A Survey*, Dowse Art Museum, Lower Hutt, 1998 (unpaginated)

ii Laurence Fearnley, *ibid*

iii Robinson, *ibid*

iv Garry Nash, Website (www.garrynash.co.nz), 2000

v Peter Raos, Website (www.raos.co.nz), 2001

TWO DIMENSIONAL GLASS

One of the most recent developments in the Collection is the acquisition of two dimensional, decorative glass. There are just nine works in this category, but they include some significant historical pieces. The decision to collect two dimensional glass arose as a result of the purchase, in 1986, of a contemporary leaded stained glass window, *Folded Forms and Grid*, by the New Zealand artist and designer David Clegg. This highly architectonic work in three panels relies on the strong graphic, geometric and organic interaction between the elements of line, space and figurative shapes held within a grid form.

Initially, it was intended to collect only contemporary two-dimensional glass pieces, but within the year a special opportunity arose to acquire five Victorian stained glass windows that had been in the Barbadoes St Cemetery Chapel of St George until its demolition in November 1955. The chapel, in the Gothic Revival style, was designed by B.W. Mountfort and soon after its completion in 1863 it was decorated with commemorative stained glass windows commissioned from some of London's most prominent glass studios. The chapel eventually had a total of seven windows, of which a set of six is now part of the Gallery's collection. The earliest of these windows was originally installed in 1865 to commemorate the death of a colonist's young son and depicts an *Angel carrying a child to Heaven*. This window was made by William Warrington's studio London in 1864. Two of the windows, one depicting *Samuel in the Temple* and the other *Christ*, were designed by the studio of Ward and Hughes around 1866. A particularly important window attributed to the studio of Clayton and Bell London depicts the *Risen Christ Walking on Water*. It dates from around 1868 and commemorates the death of Edward P. Harper, son of Bishop Harper who had drowned five years earlier. Completing the set are two windows made by the London studio of James Powell and Sons, the first depicting *St Mary Magdalene and Mary Mother of Jesus at the Tomb* (1867) and the second the *Ascending Christ* (1877). The design of this piece has been attributed to the artist Henry Casolani.

Whilst these windows represent something of the illustrious English Victorian studios that dominated the making of decorative glass for churches and public buildings in the nineteenth century, the Gallery has also been keen to collect examples of work by some of New Zealand's most distinguished stained glass

studios. One of these was Fraser's Art Glass Company, located in Dunedin. In 1999, a commemorative window in two panels designed and made by Fraser's in 1935 became available and was purchased for the Collection. Inscribed respectively *The word became Flesh* and *we behold his Glory*, the window had formerly been installed in the Central Methodist Church in Invercargill.

Christchurch also had some notable decorative stained glass makers and the most recent acquisition, added to the Collection in 2000, is a good example of work by the prominent glass studio of Bradley Brothers, located in Colombo Street. This window, depicting *St George*, was originally commissioned to commemorate the fallen of World War I and until the late 1970s was part of the now-demolished Methodist Church in Springston.

The delicate nature of historic two-dimensional glass has made it vulnerable over time to deterioration and vandalism, and many of the pieces that have been acquired for the Collection require conservation to repair damage that in some instances, as in the case of the Barbadoes Street Cemetery Chapel windows, was sustained many decades ago. To date the Gallery has been able to exhibit items from its two-dimensional decorative glass holdings only occasionally, but it is anticipated that in the new Christchurch Art Gallery more will be able to be shown.



NEIL ROBERTS

Right: *The Risen Christ Walking on the Water*, c. 1864. Clayton & Bell. Glass. Collection of the Robert McDougall Art Gallery. Purchased 1986.

Far right: *The Ascending Christ*, Mid 1860's. James Powell & Sons. Glass. Collection of the Robert McDougall Art Gallery. Purchased 1986.





By Invitation Only

In 1990, shortly after her death, Grant Banbury discovered new insights in the archives of Doris Lusk.

For many, the curiosity of artists' lives and their studios hold a secret fascination. Often artists' homes or, more particularly, their workshops and studios, are private sanctums, seldom accessed by the public. More often they are environments you enter by invitation. Although new works, old works or works in progress may be on view, one underlying thought is for the concealed, stored – things hidden from view.

Personally, I believe respect for an artist goes hand-in-hand with a healthy appreciation for privacy, for acceptance of individual or different beliefs and an ability to embrace new processes, new technologies. An openness for communication, new ways of 'seeing' and the delight of being led down unknown pathways.

What drives artists? And at what moment does the sharing of their talents feel right, appropriate, strategic, or valuable for them personally, or others? What are the expectations of studio visits for family members, friends, colleagues, collectors and curators in public art institutions and, not least, the artists themselves?

The interweaving of artists' lives with their chosen art practice, training, their successes (and failures), family, society, connecting with various audiences or with different ethnic groups combined with the complexities of an ever changing art world – all creates a rich tapestry. Exploring artists' studios can reveal much, from an awareness of

unknown processes to moments of rare insight. And, as we know, numerous books and films have been written and produced on this significant, potent – and sometimes challenging – interface.

For those meeting an artist for the purpose of research and discourse, the establishment of boundaries is important

for both parties, separate from the agencies of galleries. A relationship embracing empathy, sharing, mutual trust, discovery and openness is crucial.

Shortly after Doris Lusk's death (aged seventy-three) in Christchurch in April 1990, her family asked me to complete an inventory of all artworks in her home and studio. This was an important request – a privilege – during a time of loss and family grief. In part my involvement was due to my close friendship with Doris and members of her family, my knowledge of her oeuvre but, more importantly, from a sense of security they felt in allowing me into her studio. After fourteen years of friendship and my ongoing interest in documenting Doris' artworks I seemed an obvious

choice. They also knew I had an eye for detail, would take great care and complete the inventory with the appropriate professionalism an artist of such national status deserved.

Although I had briefly met Doris at a University of Otago Extension Studies Summer Art School in Kurow in 1972, it was four years later that we met in a more formal capacity.



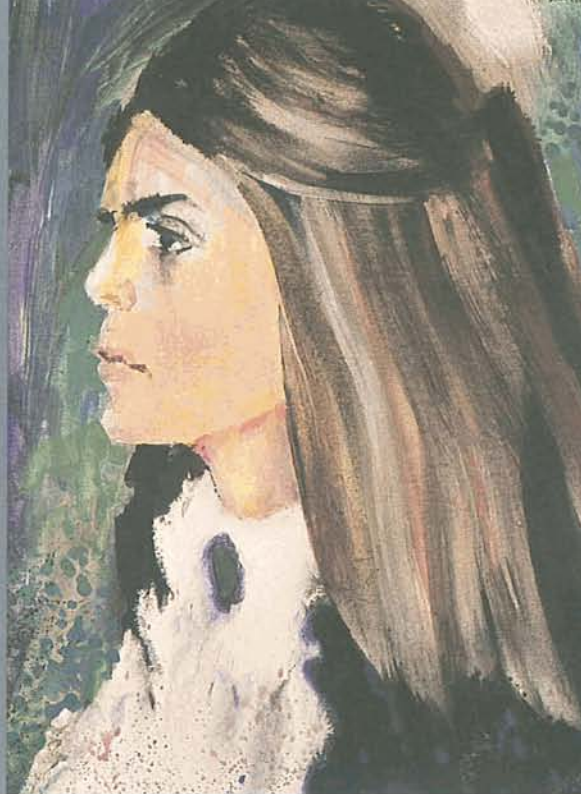
Above: **Portrait of an Author**, 1970. Doris Lusk.
Watercolour, acrylic and sepia ink. Private Collection.

“What is Bettina’s penetrative brooding stare about?”

Left: Doris Lusk, 1983, Paul Johns. Photograph: Courtesy of Paul Johns.

Right: Bettina, 1970, Doris Lusk. Watercolour, acrylic and sepia ink. Collection of the Robert McDougall Art Gallery.

Below: Undated Newspaper Clippings. Doris Holland (Lusk) Archives.



Doris was my drawing tutor in stage one at the University of Canterbury School of Fine Arts.

During that year she invited me to join a small weekly life drawing group who met in her Gloucester Street studio. I remember clearly as a young student my initial feelings of anticipation at such an invitation to draw with Doris and six or so of her enthusiastic friends. Doris and I developed a close friendship, we ate and drank together, discussed art, current affairs, and of course her new paintings as they appeared on the easel. Gradually I began documenting, not only her current paintings but also her earlier work. She grew to enjoy these files immensely and eagerly added works as they re-surfaced. Often I packed Doris' works bound for solo exhibitions in Wellington, and guest appearances in various places in the South Island and, when time permitted, travelling with her to the openings. Occasionally we also went on brief holidays together, usually to some art exhibition or related event.

I spent many many hours in April and June of 1990 carefully recording all of Doris' artworks. These included paintings, preliminary studies, life studies, ceramics, photographs relating to completed works and numerous sketchbooks (50 in total, dating from 1933 to 1990), as well as unfinished works.

In many ways the transition between house and adjoining studio was seamless. Access to the studio was directly from the living room through a large glass sliding door. One could always easily see into the studio from the lounge. The one

high structural wall running the length of the lounge housed a who's who of New Zealand art. Works by lifelong colleagues from her early days in Dunedin during the late 1930s and young graduating students from Ilam (whom Doris was hugely committed to), hung side by side. This unforgettable

floor to ceiling installation was art rich in personal histories and associations. Among the paintings were amazing (historically important) gems. A number are now permanently etched in my subconscious.

Amongst these were: Colin McCahon's arresting *I Paul* (c. 1945) and Leo Bensemann's small, crisply executed, pencil study of Rita Angus (1937) showing Rita in a fitting jacket with pronounced pleated sleeves of the period, complete with necktie. This image was complemented by a small black and white photograph of Rita herself, which was unpretentiously presented in a plastic sleeve, pinned directly to the grey wall.

Further along, Don Peebles' uncompromising wooden relief constructions (three in

total) hung vertically above each other. They looked very comfortable on the wooden door leading into the hall. And, not to forget Tony Fomison's finely rendered *Study of Head of Christ (After Morales)*, (1969) nestled in a recess to the left of the fireplace. This brooding painting appeared to keep silent vigil over everyone and everything ... somehow



Right: **Detained**, 1971, Doris Lusk. Watercolour and ink. Collection of the Anderson Park Gallery, Invercargill. Purchased 1971.

Below: **Undated Newspaper Clipping**, Doris Holland (Lusk) Archives.



the image seemed perfectly positioned as if it had always been there.

I measured and photographed all Doris' finished paintings and added, where necessary, any not already on my files. I carefully numbered each page of each sketchbook (discreetly in pencil on the verso in the top left corner) and methodically documented painting locations. All loose works on paper were grouped in subject headings, appropriately in 'signed' and 'unsigned' categories. I prepared folders to store each category.

At that time I did not fully realise the importance of what I then assumed was a relatively simple inventory. Five years later it proved invaluable. It enables greater clarification of Doris' working processes, specifically linking photographs, preliminary studies and/or sketches to major works. During 1995 Lisa Beaven and I began more thorough research on Doris' career. Having had our proposal as guest curators for a survey exhibition, and accompanying illustrated catalogue, accepted by the Robert McDougall Art Gallery we journeyed throughout the country to view and document works. The exhibition *Landmarks: the Landscape Paintings of Doris Lusk* (6 April – 9 June 1996) surveyed fifty-five years work and generated a greater awareness of Doris Lusk's importance as one of New Zealand's most noted artists of her generation.

One of the most telling and revealing discoveries I made amongst the studio ephemera in Doris' studio in 1990 was a handful of small yellowed newspaper clippings. Although all were undated, and amazingly, still intact, each was

immediately identifiable as images Doris worked from to produce several major portraits and head studies during the 1970s. This was the first clarification of her use of newspaper imagery as source material for these subjects. Undoubtedly the most powerful portrait is *Bettina*, (1970), now in the Robert McDougall Art Gallery collection. This over-lifesize profile head clearly displays Doris' commanding use of fluid media and emphasis on rich colour. She pushes the media around the flat cartridge paper to great effect. Strong powerful streaks appear for hair (the result of dragging

a sponge or fabric through wet paint), almost filling half the painted area. And in characteristic Lusk fashion, the head projects out of the top edge. Expressive mark-making in the background adds textural variety, further enhancing this commanding image. What is Bettina's penetrative brooding stare about?

Portrait of an Author, painted in the same year, is another example of borrowing, and extending, a found image. Not adhering in any prescriptive way to the newspaper clipping

this work exemplifies the skill and flow of a wet-in-wet painting technique Doris was so proficient at achieving. The inclined head, with eyes diverted downwards, creates a face emerging out of a dark space. Interestingly, at the same time these works were being executed Doris was also painting directly from life.

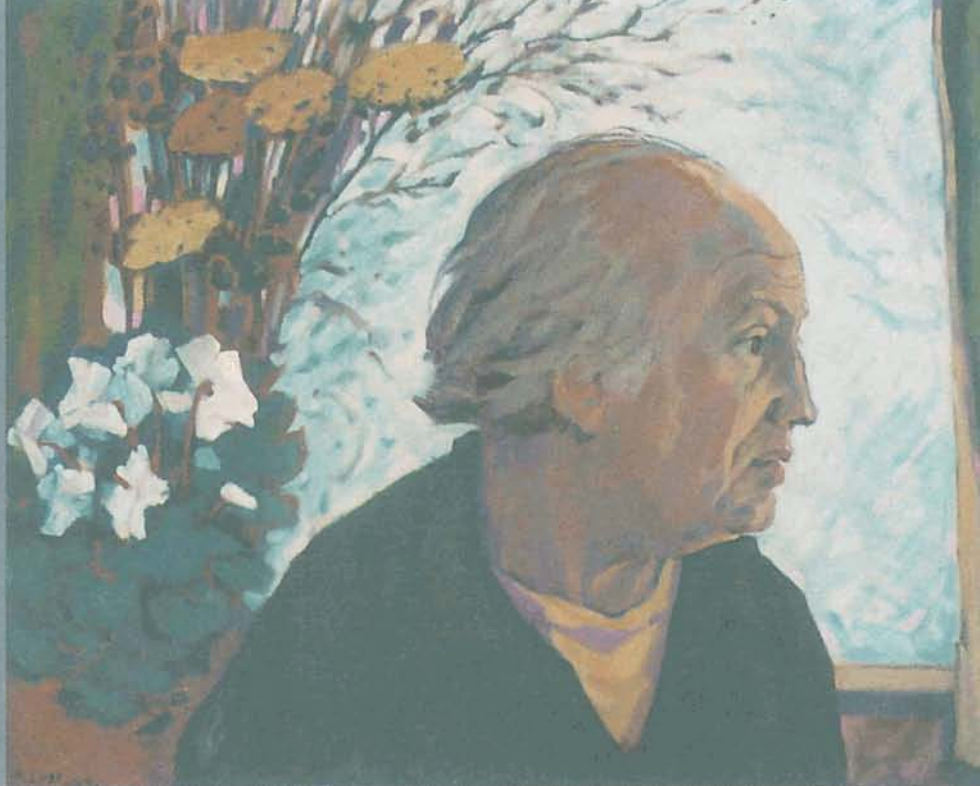
During the early 1970s Doris worked on a series of prison studies in watercolour and ink, which depicted softly



Right: **Rodney Kennedy**, 1979, Doris Lusk. Oil on canvas on board. Collection of Mrs J Meharry

Below: **Rodney Kennedy**, 1975, Gary Blackman. Black & White Photograph. Reproduced courtesy of Gary Blackman, Doris Holland (Lusk) Archives.

Bottom: **Untitled (study for Rodney Kennedy)**, c.1979, Doris Lusk. Watercolour and pencil on paper. Reproduced courtesy of Gary Blackman, Doris Holland (Lusk) Archives.



rendered (male) faces, closely grouped together behind vertical bars. Each figure looks out, as in *Remanded in Custody*, (1972) but never directly at the

viewer. Occasionally the heads are partially concealed, yet each one longingly glances to the world outside. Perhaps the inspiration or nucleus of the series was generated from found images? Again I traced a newspaper clipping for *Detained* (1971). Here the compositional format of three panels and specific facial features are fairly directly recreated from the found image.

Doris' close relationship with her life long friend Rodney Kennedy, a fellow student in Dunedin in the late 1930s, and an important art patron in Dunedin, is recorded in her oil *Rodney Kennedy* (1979). The composition is taken from a black and white Gary Blackman photograph (dated 1975) I found in her studio, along with a fresh, spontaneous watercolour study. In exploring these three related images one can trace the artist's processes. One striking feature of the painting is Doris' use of colour – mauves, greys and greens – in this tender, yet compelling tribute to a friend. On the back of the finished oil, written in Doris' hand, is an acknowledgment to Gary Blackman's photograph.

Years later, in 1987, in one of her most important late oils, Lusk again used photography as a basic for a work. On that occasion, from a casual colour photograph taken in Dunedin of friends (the image includes Rodney Kennedy), she produced the well documented *Return to Otago* (1987), a powerful portrayal of a grieving Anne Hamblett, the wife of the then recently deceased artist Colin McCahon. Anne appears in front of the distinctive Otago Peninsular, where she and Doris studied together some fifty years earlier.

Further specific magazine and newspaper imagery was found for several paintings in the *Demolition Series* (1979 – 1982) and *Imagined Projects* series of the early 1980s. For example *Finale (Demolition Series)*, (1982) is compositionally identical to a two sectioned newspaper cutting the artist customary glued to a small piece of cardboard. The tumbling mass of rubble appears in a state of almost constant movement – a vortex of destruction. Initially, with the aid of a small camera, Doris documented numerous buildings in Christchurch in various states of demolition and decay. After cutting up the photographs individual collages were created for each painting in the series. The significance of the series lies not only in the exquisite drawing (pencil and coloured pencil), or the controlled combination of drawing and staining of wet acrylic paint onto raw canvas, but the somewhat disturbing nature of the theme. These paintings continue Doris' long interest in man-made structures and in architecture detail. They hint at universal themes of life, time and change, of destruction and recreation.

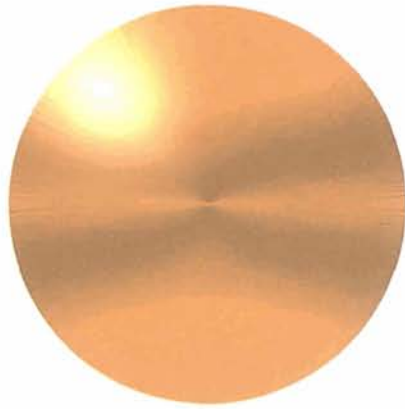
One day I remember arriving at Doris' back door to find her leaning over a copy of *The Press* on the kitchen floor. Peering at an image she stated 'I might find a solution here'. This simple comment acknowledges Lusk's ongoing search for any useful images she could feed into a current work that was proving problematical.

In the last decade of a highly productive career Doris Lusk moved away from any known 'locations', although it was the 'magic' of locations that moved her. This shift strongly underlines her intuitive and imaginative way of interpreting the (her) world – a world that sustained and constantly excited her.



GRANT BANBURY

Grant Banbury is Director of Campbell Grant Galleries representing contemporary New Zealand Art at 166 Lichfield St, Christchurch.



Conceptual artist Billy Apple will arrive in Christchurch in June to realise an artistic statement first proposed for the McDougall Art Gallery in 1979.

On Apple's visit to New Zealand from New York in 1975 he embarked on a series of works that subtracted volume from gallery spaces – reducing the length of walls and removing wax from floor tiles. More dramatically in 1979 he 'subtracted' a sculpture, *The Wrestlers*, from the centre court of the Sarjeant Gallery in Wanganui, which also had the title *Towards the Centre*.

Apple's Alterations (The Given as an Art Political Statement) followed in 1979, in which he negotiated 'significant changes for the better' in galleries across the country. These 'alterations' were architectural investigations of "the white cube", treating exhibition space as an object of art and culture. In analysing gallery premises, Apple collaborated with architects and curators, variously

BILLY APPLE: TOWARDS

"These alterations are among those the artist would make if he had his way. He did not altogether have his way. The place is not his to have his way with. These are the alterations to which the representatives agreed".

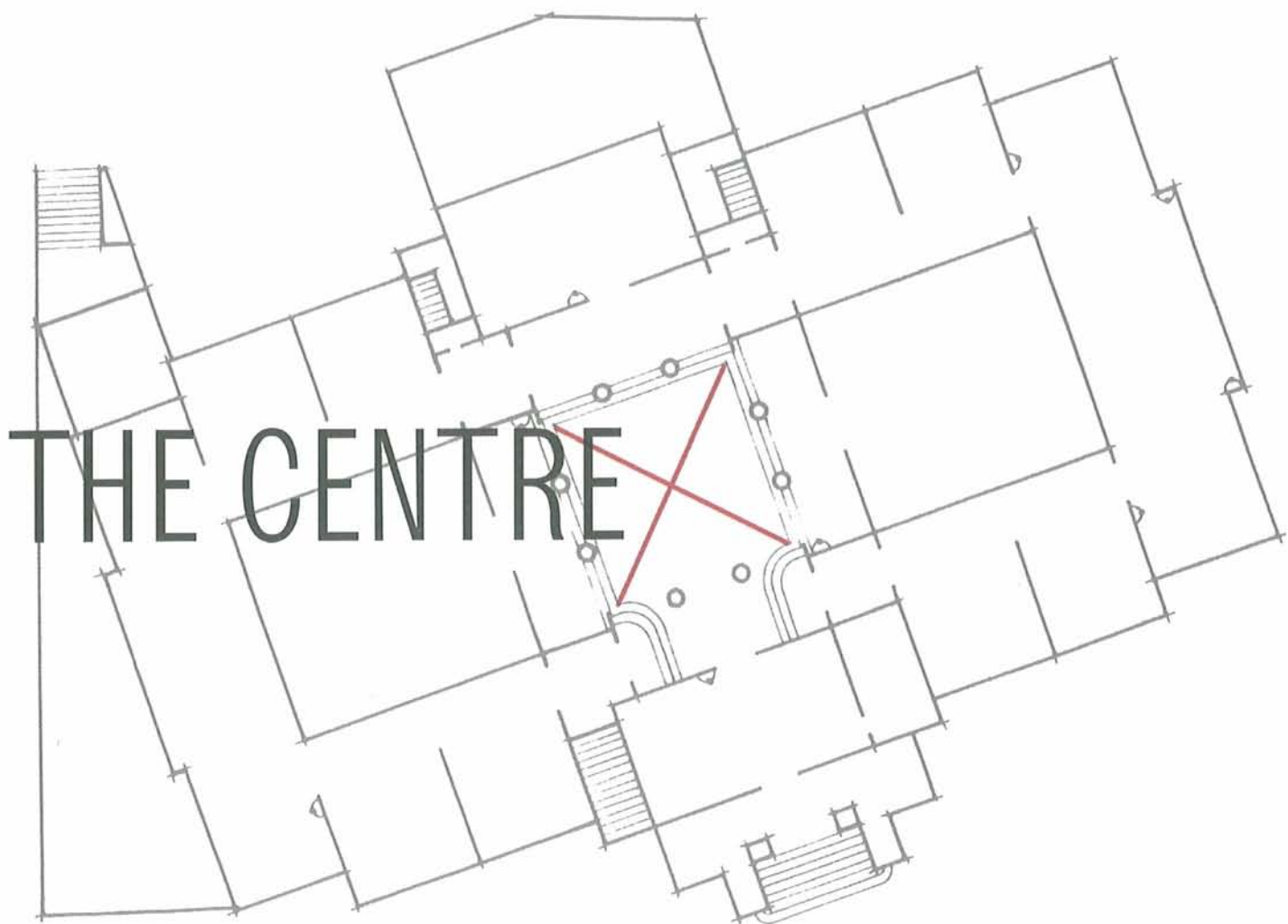
Wystan Curnow, 1979

highlighting features on walls, ceilings, floors and doors with red paint or reshaping exhibition rooms. The 'givens' – the art work, the artist, art goer and art space – therefore became one.

Apple's investigations brought the art gallery's function into question, challenging the administrators', and the public's relationship to the artist and works of art. Interest in issues of ownership, transaction and the permanency of public sculpture are revealed through his statements. Throughout the process Apple imposes uncompromising conditions which are either met or rejected and which can be extremely contentious.

Consequently, the process of art making is far more important than the art work. His "art political" statements rely on having an audience that can participate in the works' context. It cannot be physically or conceptually perceived by any but those who have already experienced, or have uncovered some knowledge of, the original situation in advance of the intervention. Whether or not any conceptual or physical expansion has been made is up to us to decide.

While in Christchurch in 1979, Apple proposed a trilogy of 'alterations' for three of the city's galleries – *Censure* (CSA), *Points of View* (Brooke/Gifford Gallery) and *Towards the Centre* (Robert McDougall Art Gallery). They were all stymied at that time, and have remained unrealised for more than twenty years. However, in 2000, Apple exhibited *Studies for the realisation of three proposed works 1979 – 1981* at the Centre of Contemporary Art. This exhibition saw him revisit the entire 1979 proposal and *Censure* was at last



completed in the Mair Gallery. This propelled Apple to pursue the unresolved installation for the Robert McDougall Art Gallery.

Towards The Centre pinpoints the true centre of the original, symmetrical architectural plan of the Robert McDougall Art Gallery (prior to the addition of the Canady administration wing in 1983). This point, at the centre of the star motif in the Centre Court's terrazzo floor was formally occupied by the sculpture *Ex Tenebris Lux*. Obstacles that prevented *Towards The Centre* from happening in 1979 were many and varied, but now that carpet has been removed and the New Zealand Historic Places Trust has approved of the proposal, Apple will accomplish his long overdue statement.

All of Apple's directions and actions are carefully considered and calculated with an immaculate attention to

detail. A fine brass pin will be inserted into the very centre of the centre court's terrazzo floor and, interestingly, the star shaped geometric pattern echoes Apple's ongoing application of the divine proportions of the Golden Rectangle in his work. This installation signals not only the carrying out of his 1979 proposal, but also ritualistically and metaphorically, the Robert McDougall Art Gallery's metamorphosis and relocation from an historic institution into a contemporary art gallery for the new millennium. The work is intended to remain permanently as part of the fabric of the building and thus will not be accessioned as part of the Permanent Collection for the new Christchurch Art Gallery. It is up to the new inhabitants of the building to keep or remove the pin.



JENNIFER HAY

menă'gerie

n. a collection of wild animals in captivity for exhibition



Since the first images were carved and painted by humans on the walls of prehistoric caves over thirty thousand years ago, artists have found their inspiration in the creatures that share our world. From those early, stylised pictographs of predator and prey to the ornate, and highly symbolic, bestiaries of medieval Christianity, artists have represented almost every species ever identified, in almost every style. Captured by artists as diverse as George Stubbs, Katsushika Hokusai, Rosa Bonheur, Henri Rousseau, Marc Chagall, Pablo Picasso, Susan Rothenberg and Jeff Koons, animals have been presented as faithful companions, persecuted innocents, malevolent predators and status symbols – illustrating both humanity's connection to nature, and our separation from it.

Menagerie, which has been drawn from the Gallery's Permanent Collections, brings together historical and contemporary work by sixteen artists from New Zealand and beyond and includes painting, sculpture, printmaking, photography and sculpture. Artists featured are: Chrystabel Aitken, Don Binney, Joanna Braithwaite, Barry Cleavin, Duncan Grant, Louise Henderson, Lucy Kemp-Welch, Eileen Mayo, Trevor Moffitt, Julia Morison, Peter Peryer, Ross Ritchie, Lucien Simon, Michel Tuffery, Greer Twiss and Arthur Wardle. Each artist presents a distinctive vision of the natural world, with works ranging from the academic to the humorous, from the poignant to the political and from the sentimental to the sublime.

Menagerie will be on display in the Centre Court and the Print Room until May 2002. An exhibition flyer is available at the entrance to the Centre Court.



FELICITY MILBURN

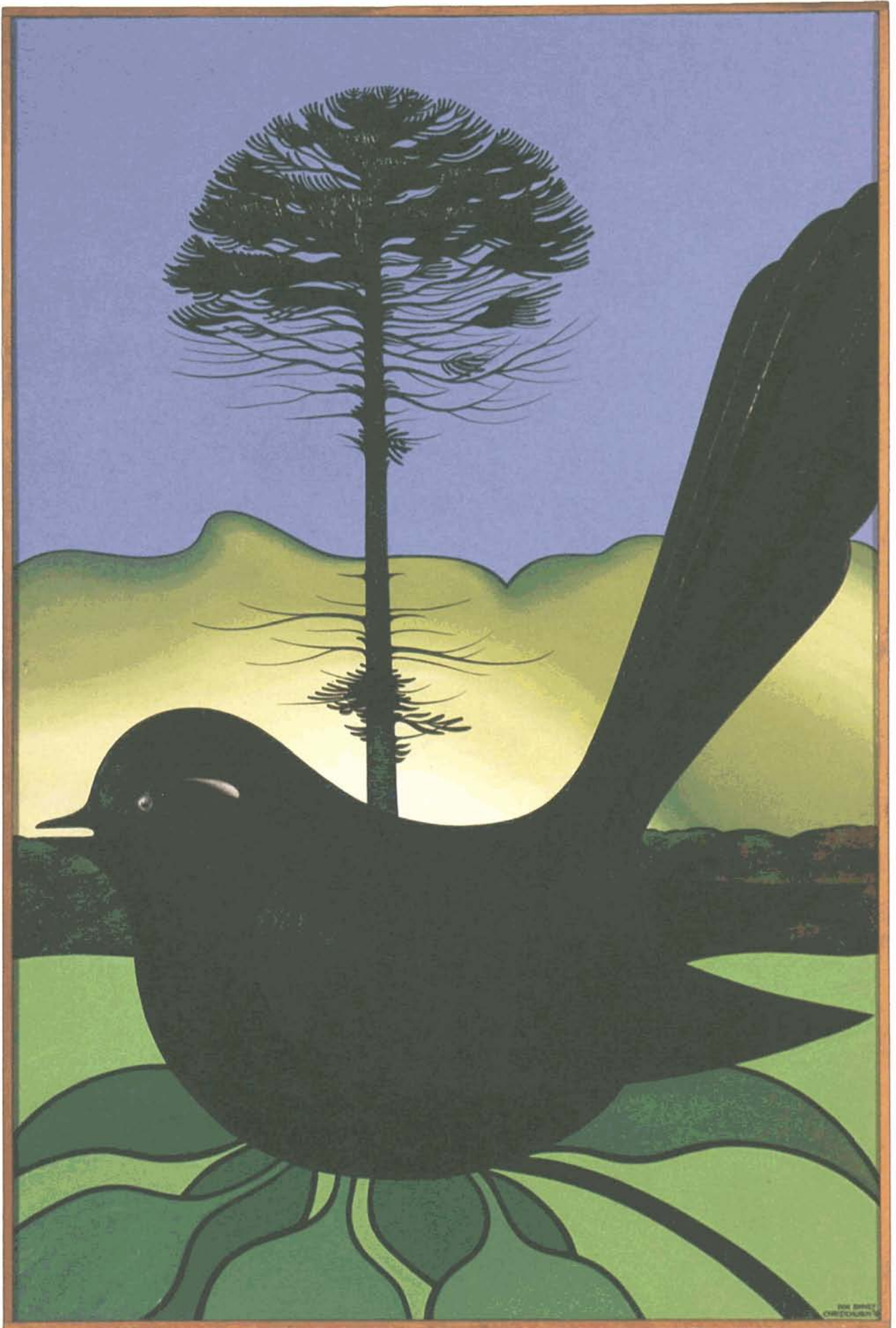
Top: **Hermes**. 1985. Julia Morison. Mixed Media. Collection of The Robert McDougall Art Gallery. Purchased 1990.

Middle: **Chimpanzee**. 1981. Peter Peryer. Photograph. Collection of The Robert McDougall Art Gallery. Purchased 1982. Courtesy of the artist.

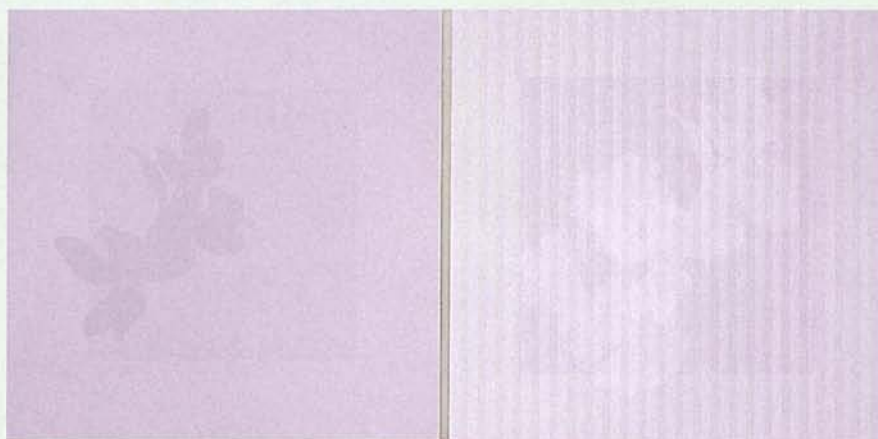
Right: **Just one of a number of allegations flying around a room**. 1988. Barry Cleavin. Etching. Collection of The Robert McDougall Art Gallery.

Far Right: **Canterbury Garden Bird**. 1970. Don Binney. Oil on board. Collection of The Robert McDougall Art Gallery. Purchased 1970. Courtesy of Don Binney.





Recent Acquisitions:



Green Gray Painting, 2001, Kristy Gorman. Oil on board. Purchased 2002.
Collection of the Robert McDougall Art Gallery.

Entitled simply *Green Grey Painting*, this work by Kristy Gorman was recently acquired for the Gallery's Permanent Collection. It was made in 2001, during Gorman's year in Christchurch as Olivia Spencer Bower Fellow. An abstract work across two panels, *Green Grey Painting* explores formal elements of tone, pattern and structure using a meticulous, almost seamless, masking/painting technique. It was part of an exhibition entitled *tint*, a name referring to the practice of altering colours by adding measures of white. Here, Gorman navigates the illusory potential of subtle transitions between colours, tones and also a receding and re-appearing pattern, which alters as the viewer moves past. These explorations continue the artist's ongoing interest in memory (both mental and optical), surface, texture and shadow.

Gorman was born in 1969 in Tapanui, Southland, and graduated from the University of Canterbury with a Bachelor of Fine Arts in 1992. She has exhibited regularly in individual and group exhibitions throughout New Zealand and in 2000 worked as Painting Tutor at the Elam School of Fine Arts in Auckland. She is currently the Rangi Ruru Artist in Residence.

FELICITY MILBURN



Other recent acquisitions to the Collections:

Roger Hickin, **Lathwood Reredos I**, 2000
Salvaged, weathered lathwood, Purchased, 2001

Ida Lough, **Feast of the Holy Innocents**, 1978
Tapestry, Purchased, 2001

28 works on paper by Eleanor Hughes
Purchased, 2001

Archibald F. Nicoll, **Portrait of Mrs J.D. Farnham**, 1931
Oil on canvas
Bequeathed by Ernestine Patricia Glenie, 2001

Fiona Pardington, **Mauria mai, tono ano**, 2001
Seven black and white silver gelatin prints
Purchased, 2001

Shane Cotton, **The Rhythm: One Lord's Prayer...To**, 2001
Oil on canvas, Purchased, 2001

Peter Ireland, **Landscape Sampler (detail: after John Buchanan)**, 2001
Oil on paper, Purchased, 2001

Joanna Braithwaite, **Menagerie 4**, 2001
Oil on canvas, Purchased, 2001

Simon Edwards, **Gateway**, 2001
Oil on canvas, Purchased, 2002

John Kingston, **Portrait bust of Norman Barrett**, c. 1955
Plaster, Gifted by Norman Barrett, 2002

Roberta Cameron Smith, **Norman Barrett**, 1940
Oil on canvas on a backing board, Gifted by Norman Barrett, 2002

W. A. Sutton, **Portrait of Norman Barrett**, 1992
Oil on canvas, Gifted by Norman Barrett, 2002

New Christchurch Art Gallery:

Update on the fundraising campaign



Below: Maynard Noordeloos (Manager/Chef of the Backstage Café) presents a cheque for the new Gallery project to the Director, Tony Preston – proceeds from the "duivekater" sales.

Left: The currently proposed chairs which will fill the new auditorium.

The Community Gifts Fundraising Committee is planning a raft of exciting fundraising events in this new year which we know you will enjoy, and trust you will support!

The first is The Chair Project, organised by the Friends' Executive Committee, and is an opportunity for Friends and supporters to 'buy' one of the stylish new seats in the Phillip Carter Family Auditorium. In gratitude for your generosity, your name will be engraved permanently on a plaque on 'your' chair. Featuring lectures, performance art, film, multi-media events, and a myriad of public programmes seven days a week, this purpose-built facility will be one of the Gallery's most vibrant spaces. Not only will it be used for the many activities of the Friends of the Gallery, but this exciting new venue will also be available for hire by other community organisations.

If you are a Friend, you should find a leaflet about The Chair Project enclosed with this copy of your Bulletin. More leaflets are available from the Gallery shop, or please call Alex Davis, our Fundraising Coordinator, on 365 0915 for further details.

Our fundraising endeavours have always been creative, and one of the most imaginative was proposed by Maynard Noordeloos (manager/chef of the Backstage Café) just prior to last Christmas! Maynard recreated the delicious 'duivekater' festive bread in Jan Steen's painting "The Leiden baker, Arend Oosterwaert and his wife, Catherina Keyzerswaert" c.1658, and all the proceeds from the sale of over 150 of these recreated 17th century treats went to our fundraising appeal.



New Christchurch Art Gallery:

Update on the fundraising campaign



Above: Various images from the construction site of the new Gallery.
Photograph: Brendan Lee



Sales of Artists' Plates have raised over \$38,000 – a wonderful testimony to the calibre of the ceramic art works and their desirability amongst discerning collectors. A limited number of sets are still available: they can be viewed in the Centre North Workspace, while further details and brochures are available from the Gallery, and on the web-site.

Funds raised in 2002 are contributing towards equipment for the Gallery, such as an asset-tracking system, that will be an invaluable aid in the secure monitoring of the collections, or towards commissioned works of art such as "Reasons for Voyaging", the monumental 'gateway' sculpture by Graham Bennett.

In closing, may I record with great pleasure that the remarkable efforts of our two Fundraising Committees, and particularly their indefatigable Chairs, have been acknowledged by recent Civic Awards to Mrs Ros Burdon and Mrs Hilary Langer – our congratulations, and again, our special thanks!

TONY PRESTON

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

In the category of Gold Foundation Donor:
V. Luisetti & Co. Ltd.

In the category of Foundation Donor:
John Boardman
The Griffen Press Ltd.
The Japanese Society of Canterbury
Le Café
Edith Tripp
U3A





ROBERT McDUGALL ART GALLERY

Coming Events

- | | | |
|----------|-------|---|
| 10.30 am | 1 | Friday Club - Art appreciation club meeting. |
| 10.30 am | 2 | Saturday 1 Club - Art appreciation club meeting. |
| 3.00 pm | 3 | Montana Sunday Event - Collection Insight - Cassandra Fusco, art historian, speaks out on Sandra Thompson and her use of drawing. |
| 10.30 am | 4 | Monday Club - Art appreciation club meeting. |
| 10.30 am | 5 | Tuesday Club - Art appreciation club meeting. |
| 10.30 am | 6 | Wednesday 1 Club - Art appreciation club meeting. |
| 1.00 pm | 6 | Wednesday 2 Club - Art appreciation club meeting. |
| 10.30 am | 7 | Mac Club - Art appreciation club for disabled visitors. |
| 10.30 am | 9 | Saturday 2 Club - Art appreciation club meeting. |
| 3.00 pm | 10 | Montana Sunday Event - On Exhibition Elsewhere 'Look at these walls'. Artist in Residence at the Christchurch Arts Centre, Adam Hayward, will give a presentation on the ways he has explored it's architecture. |
| 10.30 am | 13 | Luisetti Seeds Art appreciation Course: From Medieval Icon to Renaissance Masterpiece - Sponsored by Luisetti Seeds & Co Ltd. Session 4, The High Renaissance. Individual sessions \$8. At Gallery reception. |
| 9.00 pm | 13 | Projections in Public - Screening of images from the McDougall Contemporary Collection at the Dux De Lux, Christchurch Arts Centre. |
| 10.30 am | 16 | Saturday 3 Club - Art appreciation club meeting. |
| 3.00 pm | 17 | Montana Sunday Event - Sculpture - Bing Dawe discusses his recent RiverWorks series. |
| 10.30 am | 20 | Speaker of the Month - Art Auctions at the Coal Face. Barry Watson, art lover and art auctioneer, will share with us his 30 years of practical experience in selling works of art. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. |
| 10.00 am | 24 | After Dark - Champagne Breakfast viewing Transition and Change - Three new sculptures in the Botanic Gardens - \$7.00. Meet outside Gallery Main Entrance. |
| 3.00 pm | 24 | Montana Sunday Event - Youth Songs - A programme presented by the students of Shirley Boys' High School. |
| 12.15 pm | 26 | The Art of the City - Ted Pryor discusses W.T. Trethewey's Citizens' War Memorial in Cathedral Square. Please meet at the site. |
| 10.30 am | 27 | Luisetti Seeds Art Appreciation Course: From Medieval Icon to Renaissance Masterpiece - Sponsored by Luisetti Seeds & Co Ltd. Session 5, The Renaissance in Venice. Individual sessions \$8 at Gallery Reception. |
| 10.00 am | 30-14 | 30th March - 14th April Children's Holiday Programme - Saying Goodbye - A new search and discovery quiz. Free. No bookings required and a small prize for each participant. |
| 3.00 pm | 31 | Montana Sunday Event - Video Programme - 'Crucifixion and Resurrection' from The Development of Christian Symbolism series, directed by Preston Jones. (Duration 58 minutes.) |
| 10.00 am | 1-14 | Children's Holiday Programmes - Saying Goodbye - A new search and discovery quiz for younger visitors and family groups focusing on features of the McDougall Art Gallery building. Free. No bookings required and a small prize for each participant. |
| 10.30 am | 1 | Monday Club - Art appreciation club meeting. |
| 10.30 am | 2 | Tuesday Club - Art appreciation club meeting. |
| 10.30 am | 3 | Wednesday 1 Club - Art appreciation club meeting. |
| 1.00 pm | 3 | Wednesday 2 Club - Art appreciation club meeting. |
| 10.30 am | 4 | Mac Club - Art appreciation club for disabled visitors. |
| 10.30 am | 5 | Friday Club - Art appreciation club meeting. |
| 10.30 am | 6 | Saturday 1 Club - Art Appreciation club meeting. |
| 3.00 pm | 7 | Montana Sunday Event - Performance - A Kapa Haka performance from Nga Hau E Wha. |
| 10.30 am | 8-9 | Children's Holiday Programme - Working Together . A hands on art activity for family groups. Free. No bookings required. |
| 10.30 am | 10 | Luisetti Seeds Art appreciation Course: From Medieval Icon to Renaissance Masterpiece - Sponsored by Luisetti Seeds & Co Ltd. Session 6, Renaissance Paintings outside Italy. Individual sessions \$8 at Gallery Reception. |
| 10.20 am | 10 | LocArt Visit - To the PaperGraphica Studio of the print artist Marian Maguire. Please meet Val Wisely at the studio entrance 192 Bealey Avenue at 10.20 am. Limit of 15 people. To book or cancel please phone 379 4055 and leave a message. |
| 10.30 am | 11-12 | Children's Holiday Programme - Working Together . A hands-on art activity for family groups. Free. No bookings required. |
| 10.30 am | 13 | Saturday 2 Club - Art appreciation club meeting. |
| 3.00 pm | 14 | Montana Sunday Event - Lecture - Felicity Milburn, Curator of Contemporary Art, discusses the Sculpture in the Gardens exhibition series. |
| 10.30 am | 17 | Speaker of the Month - Modern Architecture with Thom Craig, well-known architect of much discussed buildings will give us an insight into modern design. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. |
| 10.30 am | 20 | Saturday 3 Club - Art Appreciation club meeting. |
| 3.00 pm | 21 | Montana Sunday Event - Poetry - Poems about Art and Love from Rosie Belton of the Christchurch Drama Centre. |

Left: Construction site (detail). Photograph: Brendan Lee.



ROBERT McDOUGALL ART GALLERY

Coming Events

- | | | |
|----------|----|---|
| 10.30 am | 24 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. – Session 1, Rubens and the Baroque. Individual sessions \$8 at Gallery Reception. |
| 6.00 pm | 24 | After Dark - Talk About Art – A walk through the current Menagerie exhibition with Felicity Milburn, Curator of Contemporary Art. \$5.00 donation covers wine and cheese. Please use the Night Entrance from Rolleston Avenue. |
| 3.00 pm | 28 | Montana Sunday Event – Writing – Award winning writer, Sue McCauley, speaks on 'The Working Writer'. |
| 12.15 pm | 30 | The Art of the City – "Design with beauty, build with truth" – Jessica Halliday discusses the features of the Hurst Seagar building, cnr Worcester Bvd and Oxford Terrace. Please meet at the site. |

- | | | |
|----------|---------|---|
| 10.30 am | 1 | Wednesday 1 Club – Art appreciation club meeting. |
| 10.30 am | 1 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 2, 17th & 18th Century Portraiture. Individual sessions \$8 at Gallery Reception. |
| 1.00 pm | 1 | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 2 | Mac Club – Art appreciation club for disabled visitors. |
| 6.00 pm | 2 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 1, Rubens and the Baroque. Individual sessions \$8 at Gallery Reception. Please use the Night Entrance from Rolleston Avenue. |
| 10.30 am | 3 | Friday Club – Art appreciation club meeting. |
| 10.30 am | 4 | Saturday 1 Club – Art appreciation club meeting. |
| 3.00 pm | 5 | Montana Sunday Event – Poetry – 'Rat Tickling', new and recent poetry from James Norcliffe. |
| 10.30 am | 6 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 7 | Tuesday Club – Art appreciation club meeting. |
| 10.30 am | 8 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 3, The Genre Paintings of Everyday Life. Individual sessions \$8 at Gallery Reception. |
| 6.00 pm. | 9 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 2, 17th & 18th Century Portraiture. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue. |
| | 11 – 12 | Tour to Wellington. Moore & More – Visit the Henry Moore: journey through form exhibition, Ned Kelly Paintings from Sidney Nolan's Ned Kelly Series and the Tracey Moffatt exhibition in Wellington, with Ann Betts, Public Programmes Officer. For further information phone 372 2973. |
| 10.30 am | 11 | Saturday 2 Club – Art appreciation club meeting. |
| 3.00 pm | 12 | Montana Sunday Event – Youth Songs – A musical programme presented by students from a Christchurch school. Group to be advised. Please check the Gallery advertisements. |
| 10.30 am | 15 | Speaker of the Month – Getting There. John Turner, sculptor, cartoonist and humorist will entertain us by describing where his career has taken him. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. |
| 1.00 pm | 18 | Saturday 3 Club – Art appreciation club meeting. |
| 3.00 pm | 19 | Montana Sunday Event – Writing – Frankie McMillan performs and discusses her latest book, 'The Bag Lady's Picnic and Other Stories'. |
| 10.30 am | 22 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 4, Landscape Paintings of the 17th and 18th Centuries. Individual sessions \$8 at Gallery Reception. |
| 6.00 pm | 23 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 3, Genre Paintings of Everyday Life. Individual sessions \$8. Please use the Night Entrance from Rolleston Avenue. |
| 3.00 pm | 26 | Montana Sunday Event – Forum – 'The Role of Art in Society.' A panel discussion with a number of art specialists and members of the audience. |
| 12.15 pm | 28 | The Art of the City – Felicity Milburn discusses the Chris Booth sculpture on the riverside between Manchester and Colombo Streets. Please meet on site. |
| 10.30 am | 29 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 5, Rococo and Neoclassicism. Individual sessions \$8 at Gallery Reception. |
| 6.00 pm | 29 | After Dark – Talk About Art – Retrospective of the McDougall – A Celebration. Neil Roberts, Manager of Collections and Senior Curator will talk on the memories, people and events of the Robert McDougall Art Gallery. \$5.00 donation covers wine and cheese. Please use the Night Entrance from Rolleston Avenue. |
| 10.20 am | 30 | LocArt Visit – To the studio of Rebecca Brown-Thompson, botanical illustrator and contemporary bead artist. Please meet Rebecca Garside outside at 35 Harry Ell Drive, Cashmere Hill at 10.20 am. Limit of 10 people. To book or cancel please phone 379 4055 and leave a message. |
| 6.00 pm | 30 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir – Sponsored by Luisetti Seeds & Co Ltd. Session 4, Landscape Paintings of the 17th & 18th Centuries. Individual sessions \$8 at Gallery Reception. Please use the Night Entrance from Rolleston Avenue. |

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

Left: Construction site (detail). Photograph: Brendan Lee.



May



Friends of the Gallery

2002 will be the last year of the 'Friends of the Robert McDougall Art Gallery'. The organisation will have a new name in 2003 as the move into the Christchurch Art Gallery takes place. Although the Gallery will close in June, the Friends organisation will continue to offer talks and trips for its members. The AGM will be held at the Gallery on 26 March at 7pm. The speaker will be Peter Gibbs, Chair of Creative New Zealand, talking about the New Zealand experience at the Venice Biennale and the role of the arts in New Zealand. Come and attend the last AGM in the Robert McDougall Art Gallery, a significant occasion.

With the new Gallery building so visible from the outside, there are a lot of features in the interior furnishing that need financial support and this is a way the Friends can again contribute to support the Gallery. Throughout the year we will be advising you of different ways and different levels of support we can offer the new Gallery. The first objective is the Chair Project. Information on this appears under the Fundraising article in this Bulletin. There are 160 chairs and the Friends are being given the first option on these. We urge you to consider this lifetime opportunity to support the Gallery, a legacy for you and your family. In this new series this year we will visit different people and places with a variety of collections and passions.

Crazy about Collecting

Saturday 13 April 2.00 pm

Contemporary Collecting - College House

College House, a residential school from the University of Canterbury, has a significant collection of New Zealand art. Alec Baird, the curator of the collection will take us on a tour of the works and offer a background talk into the intention behind the buying of the works. Afternoon tea will be served after the tour.

Please meet in the foyer of College House, 100 Waimairi Rd at 2.00 pm.

Please phone the Friends Office (379 4055) to provide an indication of numbers attending.

Autumn Trip

An Autumn Trip will be held on Saturday 6 April and will visit places of interest in the Ashburton and Timaru areas. The trip will include a visit to the home of artist Kath von Tunzelman, Michael Armstrong and the Aigantighe Art Museum in Timaru. An application form is included with this bulletin. For more information call 379-4055.

Speaker of the Month

At 10.30 am every third Wednesday of the month.

Meetings for March and April will be in the Robert McDougall Art Gallery in the Workspace off the Centre Court. From May on they will be in the Hurst Seager Room in the Arts Centre. Join us for tea or coffee first at 10.15 am. Friends: \$2.00, Public: \$5.00.

Barry Watson
Speaker of the Month

Wednesday 20 March 10.30 am, Robert McDougall Art Gallery

Art Auctions at the Coal Face

Barry Watson, art lover and art auctioneer, will share with us his 30 years of practical experience in selling works of art.

Thom Craig
Speaker of the Month

Wednesday 17 April at 10.30 am, Robert McDougall Art Gallery

Modern Architecture

Thom Craig, well-known architect of much discussed buildings, will give us an insight into modern design.

John Turner
Speaker of the Month

Wednesday 15 May at 10.30 am, Hurst Seager Room in the Arts Centre

Getting There

John Turner, sculptor, cartoonist and humorist will entertain us by describing where his career has taken him.



Friends of the Gallery

LocArt

PaperGraphica Studio



Above: **Three Amphora**, 2000, Marian Maguire.
Lithograph. Courtesy of Paper Graphica.

**Rebecca Brown-Thompson -
Botanical Illustrator and
Contemporary Bead Artist**

Wednesday 10 April 10.30 am

Friends are invited to visit the print making studio PaperGraphica. The studio was set up in 1996 by master printer Marian Maguire who studied at the Tamarind Institute of Lithography in Albuquerque USA. Marian has established herself as the foremost lithographer in the country producing work with the leading figures of contemporary NZ art. These include Ralph Hotere, Richard Killeen, John Pule, Graham Sydney, Bill Hammond and Fatu Feu'u.

We will view a selection of these original lithographs, woodcuts and etchings in the studio and visit the workshop where we will have the opportunity to watch works in progress. Limit of 15 people. Please meet Val Wisely at the studio entrance 192 Bealey Avenue at 10.20 am on the day.

Thursday 30 May 10.30 am

Rebecca Brown-Thompson is an accomplished botanical illustrator and contemporary bead artist who moved to New Zealand from the USA two years ago. Using a mix of coloured pencil and watercolour, and drawing only from live plants, Rebecca's illustrations are unique in the way they capture the true scientific essence of the plant, but in a style enjoyed by both botanists and the general public.

Rebecca's careful attention to detail carries over into her bead work, where the creative and fun side of her art is on a par with her attention to quality, making truly unique bead jewellery.

Friends are invited to meet Rebecca at her studio and view some of her stunning bead work and botanical illustrations. Limit of 10 people.

Please meet Rebecca Garside outside 35 Harry Ell Drive, just above the Sign of the Takahe on Cashmere Hills, at 10.20 am on the day.

To book for LocArt visits (or cancel your booking) please phone the Friends office on 379 4055. Acceptance is automatic upon hearing your message, unless you are contacted to the contrary. LocArt is for members of the Friends only.

New members

Kate Coleman
Dena Cowen
Jane Darling
Rosie Davidson
Mrs H B Egglestone
Grant & Micaela Hallam
Annette Mann
Megan Neil
Dan Rivers
Esther Venning



Above: **Man-o-war**, 2001, Rebecca Brown-Thompson.
Bead embroidery necklace. Courtesy of Rebecca Brown-Thompson.



McDougall After Dark

After Dark continues to present a good line up of events for those who prefer to visit the Gallery after hours. Please watch out for the following up and coming events until the end of May.

Right: 'dreams', dreams. 2001. Kazu Nakagawa. Photo: Brendan Lee.



Sunday 24th March 2002 at 10.00 am

Champagne Breakfast Viewing

Sculpture in the Gardens - Transition and Change

A scrumptious champagne breakfast will be served on a leisurely and informative stroll around the gardens to view this year's sculptures, personally escorted by artists Enid Eiriksson and Bing Dawe and Curator of Contemporary Art, Felicity Milburn. Entry by \$7 donation. Please meet outside the Gallery's Main Entrance.

Talk About Art
Menagerie - Animal Art

24th April 2002 at 6.00 pm

A walk through of the current Menagerie exhibition with Felicity Milburn, Curator of Contemporary Art.

Entry by \$5 donation, which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.

Talk About Art
Retrospective of the
McDougall - A Celebration

29th May 2002 at 6.00 pm

As the curtain closes on the Gallery, Neil Roberts will deliver an interesting talk on the memories, people and events of the Robert McDougall Art Gallery.

Entry by \$5 donation, which includes wine and cheese. Please use the Night Entrance from Rolleston Avenue.



Left: Crowds at the front of the Gallery on its opening day in 1932.

The Art Event

7th June 2002

The Art Event this year will present a line up of twenty six artists' work for purchase by ballot on the night. The largest list of participating artists ever includes - Peter Cleverley, James Cousins, Charlotte Fisher, Garry Nash and Marilyn Webb plus many more.

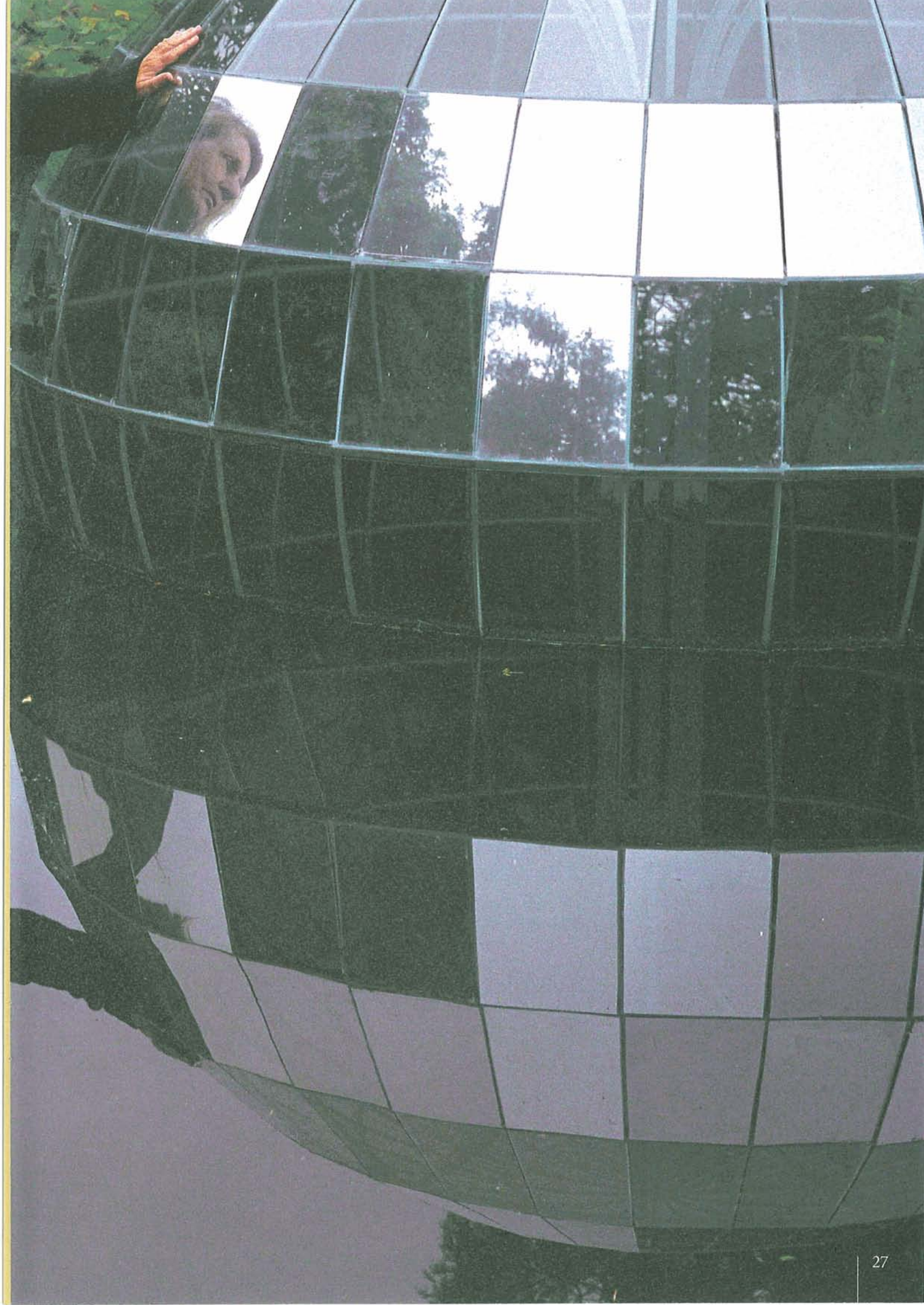
Tickets normally sell out quickly so please register your interest at the Gallery.





Enid **Eiriksson:**

Participating artist in Sculpture in the Gardens 2001/2.



A Controversial Purchase

On 6 July 1982, the art dealer Peter Webb in Auckland sent by special courier to the then Director of the Gallery a letter and folder. The folder contained colour photographs of 14 works from two private collections that were being offered for immediate sale. Among the collection were 10 works by Colin McCahon dating from 1951 onwards including 'Bridges June 1951' arguably one of the artist's first abstract paintings made at a time when McCahon lived in Christchurch. The prices for the McCahon paintings ranged from \$550 to \$12,000. There were also important works by Fomison, Hanly and Killeen. Peter Webb had sent the offer to purchase work to several selected clients throughout New Zealand and time to respond was limited. This meant that a decision had to be made quickly and John Coley and I took no time in deciding our preferences.

My first choice was 'Bridges June 1951' because of the Canterbury connection but John favoured '*as there is a constant flow of light we are born into the PURE LAND*' painted in February 1965, which I also favoured. An enquiry to Peter Webb about the availability of either of the works confirmed that 'Bridges June 1951' had sold but the alternative was still available at \$10,000, a price that was not negotiable. An agreement was immediately made to purchase subject to the work being sent for us to examine its condition. When it arrived there was no doubt that the choice had been a good one – the work more than measured up to expectation and would add greatly to the Gallery's representation of McCahon. That we thought would be the end of the matter. But this could not have been further from the truth.

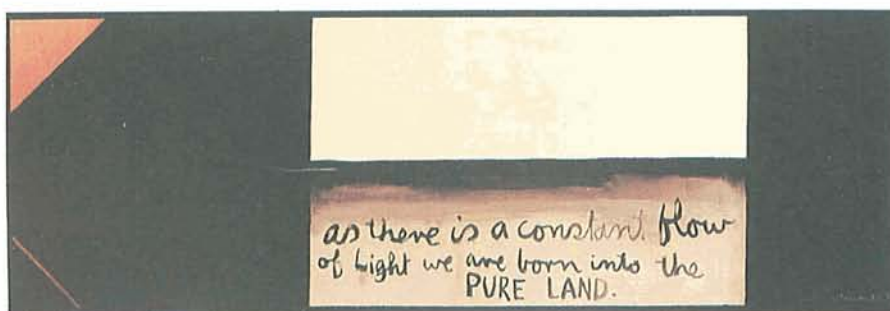
At the 30 August meeting of the City Council's Cultural Committee when the purchase of the painting was notified it was immediately reported by the media. The following day when the front page of The Press ran the headline "Gallery pays \$10,000 for McCahon work" we suspected that

another McCahon controversy might be looming but as it was nearly 20 years since the last one it was thought that the Canterbury public might have become more accepting. Not so. In the days that followed it was a major topic of conversation in all kinds of work places and talkback radio ran hot with calls about the painting. One host lampooned the purchase inviting listeners to see if they could make a McCahon as good as the new acquisition. For almost a month the correspondence columns of both daily papers ran letters of opinion for and against the purchase.

As there is a constant flow of light..... had become for the Gallery a constant flow of abuse and criticism. At the nub of much of it was the price of \$10,000 paid which was almost a quarter of the then annual acquisition budget of \$47,000. If the purchase was attempted today it would consume not a quarter, but at least the entire current budget of \$187,000, and very likely much more.



NEIL ROBERTS



Above: *As there is a constant flow of light we are born into the PURE LAND.* 2001. Colin McCahon. Oil on board. Purchased 1982. Collection of the Robert McDougall Art Gallery. Reproduced courtesy of the McCahon Research and Publication Trust.



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Christchurch Art Gallery construction site (detail) by Brendan Lee



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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.

Closed Christmas Day and Good Friday

www.mcdougall.org.nz