

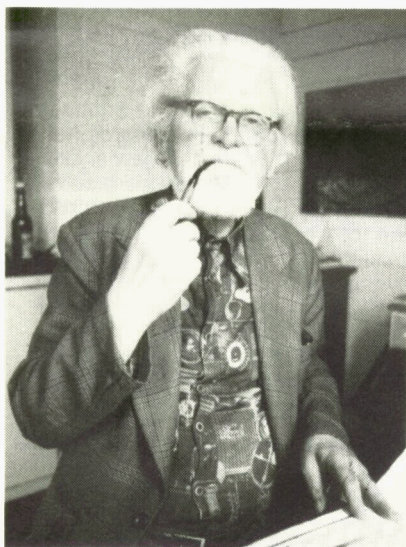


A bi-monthly publication containing news, views, and reviews of activities at the Robert McDougall Art Gallery.

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Rudolf Gopas, photograph by J. Barr

Rudolf Gopas 1913 — 1983

The death occurred at his home in Opawa on July 23 of Rudolf Gopas, the painter, two weeks before the opening of the artist's retrospective exhibition which he planned to attend.

It was clear to visitors who saw him shortly before his death that extended illness had left him severely weakened. "My vital energies are expended" he said, but he was never the less looking forward to seeing his paintings again.

His contribution to the visual arts in Canterbury and New Zealand was considerable.

He was an active artist from the time of his arrival in New Zealand as a refugee from European upheavals aged 36 in 1949. He commenced work as a photo-processor for Coull, Sommerville and Wilkie in Dunedin and began exhibiting with the Art Society and the Independent Group of Dunedin.

In 1953 he moved to Christchurch, earning his livelihood by painting portraits and employment with another photographic firm. He began his association with The Group which continued until the organisation's disbandment in 1977.

Gopas' influence upon the already vital Christchurch art community was marked. He brought European attitudes and experiences which were

distinct from the British traditions that characterised art training and scholarship in the region. He relished debate and as one brought up in a tradition of cafe conversation enjoyed arguing aesthetics with the extensive circle of friends he established. For him the ideas of art and artists were inseparable from the practice of painting. His constant self evaluation and the vigour with which he analysed paintings was a strong example to many younger practising artists.

While artists were certainly familiar with non-objective, abstract and expressionist modes of painting in the fifties, there nevertheless existed in the teaching of the time a degree of resistance to the concepts they represented. The frame work of ideas present in the Christchurch art community were conditioned by the tradition of British academism and while there were teachers such as W.A. Sutton able to breathe fresh life into what were becoming moribund values, the weight of tradition still pressed heavily on the activity of artists. There was the idea that new modes may be amusing but work of substance could only be possible with an underpinning of traditional art school study.

Rudolf Gopas brought a different viewpoint to that situation and he argued strongly for expressive gesture, for the importance of the reflexive act of painting, for the possibilities of invention and chance, with the separate parts of an image locked into a totality by an inner architecture and a work's integrity. His own work was divided into two kinds, commissioned portraits of children and citizens which he enjoyed making, but which were the bread and butter application of his talent, and his serious paintings, made to express his painterly ideas.

In 1959 he was appointed Lecturer in Painting at the School of Fine Arts, a post which not only brought him into contact with a generation of gifted younger artists but which also provided him with time to pursue his own work. Over the next four years he completed a series of works derived from the Lyttelton and Kaikoura Harbours. These paintings are notable for their authoritative composition, richness of colour and confident, expressive paint handling.

Gopas was uncomfortable with the New Zealand Landscape. He spoke of the raw, unfinished and threatening impression gained from his first sight of the country. It was very unlike the well inhabited, tamed though war ravaged countryside of his European experience. His harbour paintings retain the powerful central European flavour that was present in his conversation but the landforms failed to sustain his visual imagination. In the mid sixties he began to create works which were abstract, expressing the astronomical observations which had been a passion since his youth. It was as if he turned away from the country in which he still felt himself to be an outsider to the greater domain of the cosmos to which we may all claim equal citizenship.

The Galactic paintings with their heavily textured surfaces followed into the mid-seventies when his productivity decreased with the onset of an illness which was to cast a shadow over his last years.

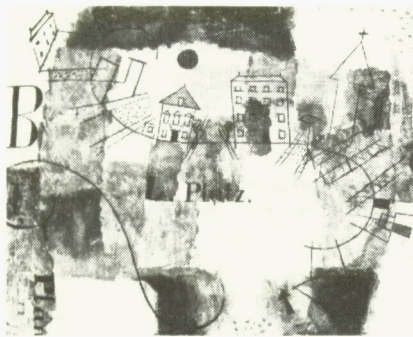
The Paintings for the Sun he created in 1975 were not readily accepted and the lack of recognition he experienced in this time led further to his sense of alienation. In 1977 he resigned from the School of Fine Arts and returned to the Austrian village of Ehrwald, where he had lived for a period as a refugee following the war. He presented twelve paintings and some drawings to the town.

Returning to Christchurch, he led a solitary life producing his "Nature Speaks" drawings in the form of hand coloured carbon prints, works which have a visionary intensity.

Rudolf Gopas' last eighteen months when his health deteriorated and it became necessary to have a leg amputated, were lightened by the care provided for him by his wife Airini and by the preparation of the Govett Brewster Art Gallery's retrospective exhibition curated by Paul Johnson. This timely survey of his contribution gave him the recognition he deserved. More than 150 people attended the McDougall Gallery opening of the exhibition. Rudolf Gopas, through the evidence of his life's work, was present too.

John Coley,
Director.

**Stop Press — Paul Klee at the
Robert McDougall Art Gallery
November 30 — January 22**



*The L-Square under Construction
1923, by Paul Klee*

We are delighted to be able to report that after negotiations with the Paul Klee exhibition's New Zealand organisers, the Auckland City Art Gallery and Nordrhein-Westfalen, the McDougall will be presenting 61 works by the modern master Paul Klee to the Canterbury public.

The \$17,000,000 exhibition's presentation in Christchurch is still dependent upon some local sponsorship. If suitable sponsorship is forthcoming, the exhibition will be

shown at the Robert McDougall Art Gallery from November 30th to January 23rd. The Government is being asked to indemnify the works for the Christchurch venue.

Paul Klee is acknowledged by art authorities as being, with Picasso and Kandinsky, one of the three founding figures of modern painting. His reputation has steadily increased since the second world war as has the general popularity of his work.

The exhibition is the first exposure of Klee's work in New Zealand. It covers a period from 1912 — 1939. Klee's paintings show his inventive genius in his very distinctive colourful, whimsical, witty and sometimes troubling images. His paintings with their striking original style, delightful colour and fantasy are now widely recognised as being among the most accessible and appealing of any major 20th century artist.

The Dusseldorf Klee collection was purchased as a block purchase in a sensational transaction of 1960 from the Pittsburgh industrialist G. David Thompson as part of a conscious desire to enhance the image of Dusseldorf as a state capital and as

part of the German "economic miracle".

The collection is available only in this period leading up to the completion of a new art museum in Dusseldorf. After that is completed the remarkable Klee collection will no longer be available for tour.

Paul Klee was born in Munchenbuchsee near Bern on December 18th 1879. He settled in Munich in 1906 and in 1912 came into contact with the "Blaue Reiter". A significant event was his meeting with Delaunay in Paris in 1912. Together with Macke he travelled to Kairouan in 1914. He served in the armed forces from 1916 to 1918, then participating in Walden's "Sturm" gallery. From 1920 until 1931 he was master at the Bauhaus in Weimer. From 1924 onwards he exhibited with Feininger, Jawlensky and Kandinsky under the nom de guerre "Die Blauen Vier". In 1931 Klee took over a painting class at the Dusseldorf Academy. As political developments prevented him from practising as a teacher, he returned to his native Bern in 1933. There he painted, suffering deeply in his final illness. He died in Muralto Locarno on June 29th, 1940.

The Canterbury Art Archive Unit

With the recent reorganisation of gallery space and the relocation of certain departments, it was decided to consolidate the gallery's growing archive and book collection within the Director's former office. This now means that all the gallery's archival resources are accessible within one area.

The building up of archival files at the McDougall dates from the late 1960s. However, it was only in 1979 that a conscious and considered attempt was begun to collect as many artists' documents and related papers as have survived. Although the collection as such is still relatively small it already contains original material concerning many notable Canterbury artists including Elizabeth and Cecil Kelly, Leonard Booth, Cora Wilding, Sydney L. Thompson, Raymond McIntyre, Petrus Van der Velden, Olivia Spencer Bower, Rose Zellar, Carl Sydow and Rosemary Johnson.

The emphasis of the collection is completely regional and the archive unit at this stage is only interested in acquiring material related to Canterbury artists and art activity.

In addition to letters and artists' papers, the gallery also hold a local news clip file from approximately 1900 — 1930 and 1976 to the present.

It has recently commenced an oral archive. Tapes include interviews with W.A. Sutton, G. Trevor Moffitt, Barry Cleavin, Neil Dawson, Doris Lusk, Quentin McFarlane and Ida Lough.

At present cataloguing of the resource is in progress and as further important material is added to the collection, its acquisition will be reported in future issues of Bulletin.

Monster McDougall Book Bring and Buy

From 10.00am to 4.30pm on Guy Fawkes day, Saturday November 5 the Gallery will hold a book bring and buy in support of the 1984 Christchurch Festival. We invite all readers to spring clean their book shelves and sort volumes no longer required for donation to the Festival cause. Bring your books into the gallery on Thursday 3, Friday 4 or on the morning of the bring and buy. Come with some funds to purchase summer reading at first rate value and do the Festival a favour. Mark the day in your diary.

If you could help us with a little extra labour to help us on that day at the Gallery we would be very pleased to hear from you.

Bequest from the Estate of Miss D.C. Bates

The gallery was most fortunate to receive recently, from the estate of the late Miss D.C. Bates, a charcoal Self Portrait by Petrus Van der Velden with an Otira background.

This work is an important addition to the Van der Velden collection as it is dated October 19, 1913 just three weeks prior to the artist's death on November 11 of that year and we are

extremely grateful to Miss Bates for her generosity.

Miss Bates will be remembered as a lively supporter of the gallery, regularly attending exhibition openings and other functions and always keen to assist. The drawing bequeathed to us was loaned on several occasions for installations of Van der Velden's work and we are delighted to receive it into the gallery's collection.

Acquisitions

The following works have been recently purchased.

Robert Wagoner,

Scarp,
Stoneware.

Marie Abbott,

Wall Hanging,
Wool, Soumac Weave.

W.A. Sutton,

Glenmore Brickyard 1942,
Oil on Canvas Board.
Nocturne London 1947,
Oil on Board.

Robin White,

Beginners Guide To The Gilbertese
Folio of 6 images, Wood block.

Murray Grimdsdale,

Untitled Screen 3 Units
Acrylic on Board.

These gifts have also been received into the Collection.

Petrus Van der Velden

Self Portrait With Otira Background
1913,

Charcoal,

Bequeathed by Miss D.C. Bates 1983.

Colette Rands,

Reconstruction 1966,
Artists proof Lithograph,
Gifted by the Artist.



Supplement

The Robert McDougall Art Gallery

September 1983

The following four articles have appeared recently in our regular Picture of the Month project.

Making Ligurian Lace by Henry La Thangue

This painting of two young Italian women making lace is by the British artist Henry La Thangue. It was painted between 1903 and 1911 when the artist was staying in Liguria, a province of northern Italy.

La Thangue was born in England in 1859. During the 1870's he trained at several art institutions in London, including the Royal Academy, and in 1879 he was awarded a scholarship to study under Jean Gerome at the National School of Fine Arts in Paris. On completing his studies he took a short trip down the coast of Brittany with another English artist Stanhope Forbes, before returning to England. It was on this trip that La Thangue began work on scenes of rural life — a subject that was to occupy him for the rest of his life. His favourite subjects were of country people at work in the fields and villages.

A source of inspiration for these paintings were the French Realist works of Jean Millet. His well-known painting *The Angelus*, 1859, which portrays workers in the fields, is an example of this type. An interesting feature of both artists' work is that they tended to romanticise the plight of the worker. For example, in *Making Ligurian Lace* the lacemakers are depicted out-of-doors in pleasant surroundings. The artist has focused on the attractive aspects of the task instead of revealing any harsh realities of peasant life.

Two dominant features of *Making Ligurian Lace* are the colour scheme and the impressionistic treatment of the surroundings. The lacemakers are dressed in pinks and creams and the lace is painted in dappled tawny shades. There is a hint of autumn in the air and the soft, glowing colours suggest that the day is warm and mild.

When La Thangue painted *Making Ligurian Lace* his reputation was beginning to wane as his art was considered to be out of touch with contemporary developments in



Making Ligurian Lace by Henry La Thangue

modern art. Today however his paintings survive as fine examples of the Victorian Realist genre.

Making Ligurian Lace was purchased in 1912 from the Royal Academy in London. It was given to the

McDougall Art Gallery in 1932 along with 109 other works from the C.S.A. collection. There are three more works by La Thangue in the McDougall's collection and holdings in other galleries throughout New Zealand.

Urban Memory 1982 by Peter Siddell

Urban Memory 1982 by Peter Siddell was inspired by the Auckland scene. At first glance the view may look familiar. In reality however it does not

exist. Rather the painting is an imaginary composition based on typical features of the city's architecture and landscape. For example, the pale grey weatherboard house with orange lead-light windows, the trees, the view of rounded hills and harbour and the puffy clouds are all characteristic of Auckland.

Peter Siddell was born in Auckland in 1935. His father was a 'wharfie' and the family lived in Grey Lynn. From childhood Siddell took an interest in art but this was not immediately developed. Indeed on leaving Mt. Albert Grammar he was apprenticed as an electrician. Ten years later he became a primary school teacher. It was not until he was thirty that he decided to paint.



Urban Memory 1982 by Peter Siddell

Apart from a term at night school art classes Siddell was self-taught. He recalls the works of Rita Angus as an early influence. Possibly her meticulous technique and her concentration on familiar and meaningful subjects inspired him. Certainly he developed a style which gives close attention to detail. His delicate rendering of the chimney moulding in *Urban Memory* is an example of this. Furthermore all his paintings deal with subjects he is close to whether it be the Auckland architecture he loved as a boy, or the mountains he climbed as a young man.

Siddell's main concern in *Urban Memory* was to create a still image. This is why he did not include people, cars, or even power poles in the composition. He explains, "I feel they give a narrative interest and I don't want that. They detract from the stillness of the work and I want to create a still image that lingers in the memory".

Urban Memory was purchased in 1982. It is the only painting by Siddell in the gallery's collection.

Cynthia's Birthday, c1927-8 by H. Linley Richardson

Cynthia's Birthday c1927-8 by H. Linley Richardson portrays the artist's children celebrating his youngest daughter, Cynthia's, birthday. The scene, which captures the magical moment when the birthday candles are lit, was one of many childhood scenes painted by Richardson in the 1920's. He explains this preoccupation in his "Reminiscences", "The coming of my own children brought before me forcibly the beauty of children and I drew, and painted, and etched, and lithographed, and modelled numbers of things from them." In this painting Richardson's desire to express the beauty of his daughter's birthday has resulted in a carefully arranged composition. For example, the pale green and blue hydrangeas have been placed on the table to balance with the flowers behind. The artist has also imposed a pastel colour scheme on the work and the children's clothes, the flowers, lace cloth and china plates have a mother-of-pearl glow to them.

H. Linley Richardson was born in London in 1878. His father was a commercial artist and from an early age Richardson was encouraged to pursue a career in graphic design.

After a short period at a School for Drawing for the Press, however, Richardson realized that his real interest lay in painting. He promptly enrolled at the Goldsmith School of Art in London and following that at the Westminster School of Art where he was awarded a Queens prize for life drawing. His training was completed at the Academie Julian in Paris whereupon he returned to London and established his own studio in Dorking. By this time Richardson had developed an artistic style based on the realist styles of artists such as Sir Edwin Landseer, Frank Holl and Sir John Millais. It seems likely in fact that a specific painting by Millais, his *Autumn Leaves* 1856 influenced Richardson's depiction of *Cynthia's Birthday*. The similarity in the pensive expression on the children's faces in the two paintings suggests this.

In 1905 Richardson was elected a member of the Royal Society of British Artists. Three years later he received an invitation from the New Zealand High Commissioner to teach life classes at the Wellington Technical College. For the next twenty years he taught in Wellington. During this time he developed a lifelong interest in portraying Maori life. He also worked on portrait



Cynthia's Birthday c1927-8 by H. Linley Richardson

commissions and landscapes. In 1928 the artist and his family moved to Palmerston North where he became Head of Art at the Technical College. Apart from one trip back to England in 1938 Richardson remained in Palmerston North until his death in 1947.

Cynthia's Birthday was exhibited at the Canterbury Society of Arts in 1928. The Christchurch City Council then bought it for £120. It appears that it was one of the Council's first purchases for the McDougall Gallery and as such it provoked some comment in the daily newspapers. One person claimed that the buyer 'ought not be let loose with "money to burn" for he has selected "*Cynthia's Birthday*" by H. Linley Richardson — a group of pudding-faced, expressionless children, all staring at a birthday cake — a greedy lot who find it difficult to keep their hands away from the cake

There are two other works by Richardson in the gallery's collection, *Bathing the Baby* c1920's and *Portrait of a Maori Boy*.

The Wizard's Garden c1900s by George Leslie

The Wizard's Garden by George Leslie, although painted at the beginning of the twentieth century, looks back to Victorian paintings of the 1850s and 1860s for inspiration. Its mixture of romantic and social realist subject matter, its use of symbolism and its "truth to nature" approach to depiction recalls the works of artists such as William Holman Hunt and John Millais.

It is an interesting painting because it uses symbols to tell its story. For instance, it shows a young woman

dressed in scarlet standing beside a tiny stream. Beyond stretches a wintery garden and at an open door

stands a man clothed in black. The symbolism of his masked face and black hat and cape suggests that he



The Wizard's Garden c1900 by George Leslie

is the wizard and represents evil. Furthermore the woman wearing scarlet and surrounded by fallen and dying leaves can be seen to symbolize the Victorian fallen woman. The fact that she is hitching her skirt up suggests that she is tempted to cross the stream and follow the wizard. On the far side of the stream a pair of cutting shears lie open and these symbolize treachery and disaster. The meaning is clear. The young woman is faced with the choice of entering the sinful world on the other side of the open door or remaining in the safe and virtuous world on our side of the stream.

George Leslie was born in London in 1935. His father, Charles Leslie, was a well-known Victorian painter and Professor of the Royal Academy of Arts, London, between 1847 and 1852. Leslie received an early art

training from his father and by the time he entered the Royal Academy in 1856 he was a reasonably accomplished artist.

In 1857, at the age of 22, Leslie's paintings were shown at the annual exhibition of the Academy and some of them were sold. It seems that by painting popular subjects such as *young women and children in romantic settings*, that Leslie was able to earn a living from his art.

Around about 1865, Leslie, his wife and six children moved to the fashionable artists suburb of St. John's Wood in London. There he became a member of the St. John's Wood Clique, a group of eight male artists who met regularly to draw and discuss art. This must have been an exciting period for Leslie because the group, modelling themselves on the

Pre-Raphaelite brotherhood, shared a passion for painting the romantic world of the past and they also led a bright social life. The artists were frequently involved with croquet afternoons or evening concerts. One summer they rented an enormous house in Kent, complete with large ponds and a moat and spent their time boating and fishing with their families.

In 1885 Leslie shifted to the country. There he continued painting and probably devoted time to his interests which were gardening and boating. He died in Sussex in 1921 aged 86.

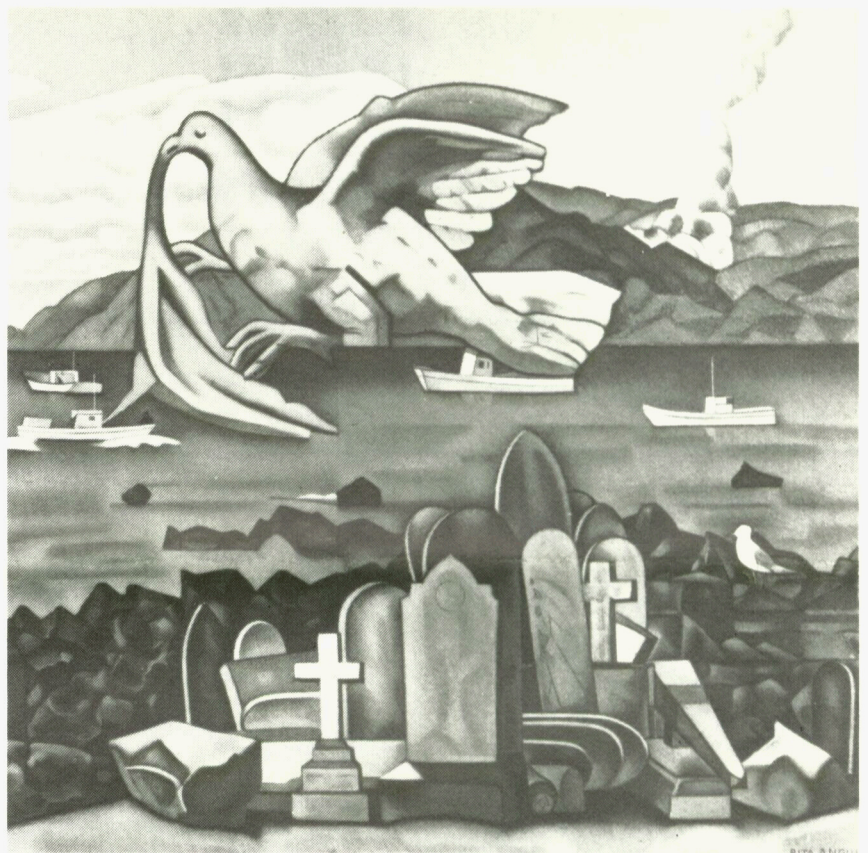
The Wizard's Garden was exhibited at the International Exhibition of 1906-7 in Christchurch. It was purchased in 1907 and became part of the McDougall Gallery's collection in 1932.

The Robert McDougall Art Gallery
P.O. Box 237 Christchurch,
Botanic Gardens, Rolleston Avenue,
Christchurch 1.
791-660 Extension 695

**Rita Angus —
October 21 — November 21**

This exhibition is the most important exhibition of New Zealand art in the 1983 exhibition calendar. Brought together by the National Gallery, this exhibition surveys the work of one of New Zealand's most significant painters. Rita Angus created an enormous range of fine work. She was an artist who developed her talent consistently within this country, travelling abroad only briefly at the end of the 1950's. Rita Angus' unique viewpoint, which sought remorselessly factual clarity of her subjects, imposed a vision on her countrymen which persists until this day. In view of her achievements and influence it has become imperative that her work be seen in comprehensive form so that further evaluations about her position in the development of New Zealand art may be made.

The National Gallery was particularly fortunate to receive from the artist's estate some six hundred and twenty works as well as sketchbooks. Access to this comprehensive body of paintings, watercolours and drawings has been the main impetus for the current selection of exhibits. Works from public and private collections are also included in the exhibition giving a total of over a hundred characteristic works which trace Rita Angus' development from her days as an art student (late 1920's until the end of the 1960's). These are arranged thematically



Flight 1969 by Rita Angus

under the subjects 'Self Portraits and the Goddess Portraits', 'Portraits', 'Plant Growth and Stilllife' and 'Landscapes'.

With the Paul Klee exhibition likely to

be shown in the gallery during December/January, we have rescheduled the Rita Angus exhibition and it will now be shown to the public between October 21st and November 20th.

**Hansells Sculpture Exhibition 1983
— September 20 — October 10**

This exhibition surveys the work by contemporary New Zealand sculptors. The Hansells Award has for a number of years acted as a forum for advanced sculptural ideas and as an introduction for new sculptors to the viewing public. The works are curated by the Wairarapa Arts Centre and will provide a stimulating insight into current developments in this medium. This exhibition which will be shown between September 20th and October 10th is toured with the assistance of the Queen Elizabeth II Arts Council.

about which actions take place. Visual evidence (marks) of facturing remain and function, as signifiers of process and intention.

agreed to loan them for display during Japan Week.

**John Hurrell — Canterbury Review
September 1 — October 2**

The artist has requested that no written material pertaining to his exhibition be published by the gallery, other than the title of the work, 'Diptych', and this accompanying statement. He views it as essential that the work be experienced first by the gallery visitor, before any discussion as to its content or format be considered at all. He will provide some supplementary information during the duration of the show

(*Diptych*.)

1. Anything folded so as to have two leaves.
2. An ancient writing tablet made up of a hinged pair of wooden or ivory pieces, folding to protect the inner waxed writing surfaces.
3. A picture painted or carved on two hinged tablets.

(*Webster's New World Dictionary*)

**Paul Cullen —
October 5 — November 20**

This is a further in our series of artists' projects. The artist will be showing new works in his Table Series *On Construction*. This series deals with the work process, the transition from idea to physical construction, utilising the table as a formal means of mediation in this process. A functional utilitarian structure becomes, as a result, an intrinsic part of an actual or implied sequence of events rather than acting merely as a platform on or

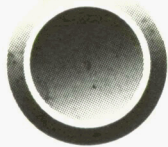


Table Series 1982 by Paul Cullen

**Japan Week —
October 17 — 23**

To celebrate this event the gallery will display a collection of Japanese kites in the Centre Court. The kites are the gift of Mr Kimiko Oga of the Japanese Rural Toy Museum, Kurashiki, to the Christchurch Teachers College which has kindly

The Robert McDougall Art Gallery
P.O. Box 237 Christchurch.
Botanic Gardens, Rolleston Avenue,
Christchurch 1.
791-660 Extension 484



Newsletter

Friends of the Robert McDougall Art Gallery Inc

Greeting Cards

We are pleased to be able to announce that four greeting cards will be ready for sale from the beginning of October, each card at the bargain price of 50 cents to Friends and at 75 cents to the public. We have deliberately tried to keep quality high and costs low, and with the enthusiastic and patient help from Mr Low at the Pegasus Press, we believe we have successfully achieved our aim. You will agree that in comparison with current prices of cards, 75 cents is more than competitive. We are, therefore, glad to be able to offer visitors and tourists to the gallery a selection of four cards which reproduce paintings in the McDougall which are by painters who have had strong links with Canterbury.

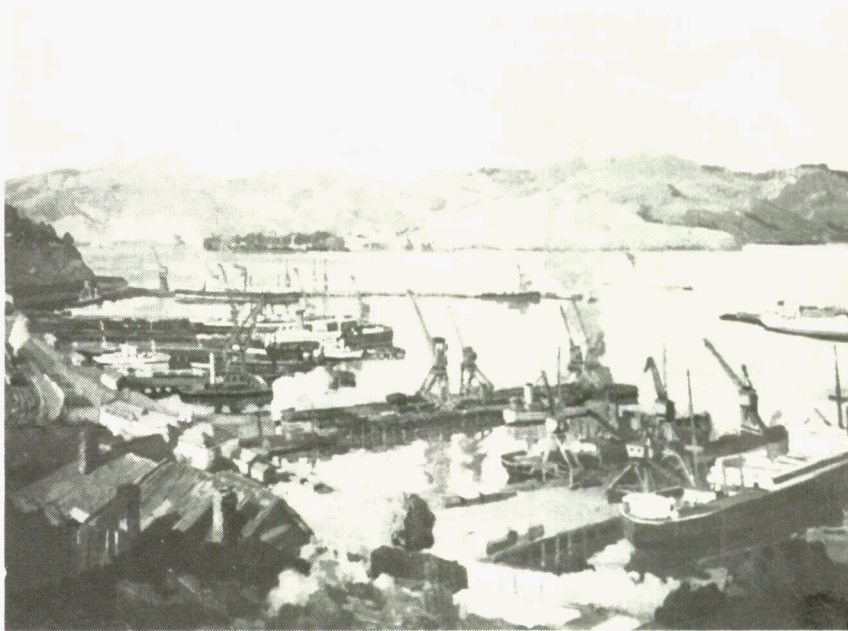
We wanted, also to be able to offer members a privilege and decided to go ahead with a substantial discount which supplies each card at 50 cents, or of course, four cards for \$2.00. In return we do ask quite shamelessly for our members' support. Sometimes, Friends do ask for ways in which they might be able to support the Society and Gallery. Let us suggest that now is the time for you to buy these cards for yourselves and to purchase some more and sell them. They will be ready for the beginning of October which means they will be ready to send with a Christmas greeting. We might add that all our overseas friends will be getting one for their mantel pieces!

For our first publishing venture we chose paintings by artists who are both well known and liked in the region, Margaret Stoddart is well represented at the McDougall as well as in private collections in many Canterbury homes. Her painting, *Old Homestead, Diamond Harbour*, conveys something of the excitement of response to nature for which she is well known in her landscape and flower painting. It was first shown at the C.S.A. in 1913 and must have had personal meaning for her since it depicts the old cottage which her father had built when he first came to live at Diamond Harbour. It is probably where Margaret, herself, was born in 1865. By the time of this painting, the pioneer's cottage looks empty of inhabitants and the strong colour and vigorous brushstrokes convey the rush and overgrowth of nature up to its very door.

Sydney Thompson's life and painting seems to have been divided between the picturesque fishing villages of Europe and the open landscape of Canterbury's spacious plains and



Old Homestead, Diamond Harbour by Margaret Olrog Stoddart



Lyttelton from the Bridle Path 1937 by Sydney Lough Thompson

mountains. He grew up on a farm at Oxford and had his first lessons in painting at the local art school, Canterbury College School of Art, before he left for training in London and France. He was subsequently to live many years in France, the country which had given him his personal means of expression, the impressionist technique. It was on one of his visits home before leaving again for Europe in September, 1937, that he was commissioned by the Lyttelton Harbour Board to paint the harbour. It is this painting of the working port and its quaysides which the Lyttelton Harbour Board

presented to the McDougall, it is an interesting example of his perception of a New Zealand harbour scene.

Evelyn Page is another painter who trained at the Canterbury College School of Art and made a stimulating contribution to the artistic life of the city. She showed in the early years of the Group, developing an individual style and being one of few New Zealanders to tackle the portrayal of the nude in a free, celebrative and sensitive way. In *December Morn*, French impressionism may have provided some inspiration for her choice of a high viewpoint and for the

free brushstrokes with which she captures the light reflecting the subtleties of colour changes on the water. She creates a colour-filled setting for the beauty of the human form. It is a painting which the Gallery is pleased to own from the Rosa Sawtell bequest.



December Morn by Evelyn Page

In 1975, Mrs M. Good donated *Suzette* by Raymond McIntyre. It is one of several of his paintings owned by the Gallery and is a characteristic example of the adept way in which his economical but sure line captures the essential forms of his subjects. McIntyre was born in Christchurch and trained at the Canterbury College School of Art from 1894 — 1906, before leaving for Europe and discovering the rhythmical and decorative linear sense of Matisse. At present, a show of McIntyre is overdue and eagerly anticipated in New Zealand, as an opportunity which will make possible a more informed understanding of the range of his achievement.

We are confident in asking for the Friends' support for our venture and welcome your suggestions for the next enterprise.

Cards will be for sale at the reception desk of the Gallery; on the presentation of membership cards, each greeting card will be available at the special low price of 50 cents to Friends. Cards will also be for sale to Friends at exhibition openings and at coffee mornings.



Suzette c1913 by Raymond McIntyre

Past Coffee Mornings

For the June Coffee Morning Jonathan Mane shared with us his interest in and enthusiasm for Victorian church architecture. In 1982 he spent the greater part of his sabbatical leave in London researching the origins of colonial church architecture and particularly those pertaining to New Zealand. Consequently, a large group of Friends were able to view slides of London churches not usually noticed or seen by most tourists which provide a background of understanding when we look at our own varied collection of 19th century churches.

In July Neil Dawson outlined to a fascinated audience the genesis of his Installation in Taranaki, a project conceived for New Plymouth's Govett Brewster Gallery. The combination of artistic inspiration, a total involvement with the landscape and a meticulous craftsmanship over many hours left a very deep impression of what it takes to be a sculptor in the 1980s. Everybody there hoped that one day this magnificent concept would be realised on its hill in Taranaki.

Future Coffee Mornings

On Wednesday 21 September at 10.30, Don Peebles will talk on his recent visit to New York and his encounters with art and artists there. Don, a Senior Lecturer at the School of Art, will be known to you all, both for his innovative work and as a provocative speaker.

On Wednesday 19 October, to coincide with the exhibition of her paintings, Robert Erwin will recall his friendship with Rita Angus in the 1950's and 60's and suggest some correspondences between the artist herself and certain elements in her works which give them their unique quality.

New Members

Mr and Mrs K. Morant,
J.G. Lewis,
Mrs B.M. Tweedie,
Paul Scott,
R.C. Webb,
Michie Ichimurra,
Mr and Mrs P.P. Burdon,
P.G. Rhode,
Robyn Ussher,
Mr J. Dennison,
Mrs Joy Holdsworth.

The Gallery Welcomes another Group of Volunteer Guides

During July and August a new group of volunteers went through the general training programme to become Gallery Guides. You may have seen them busy with the school parties who visit our Gallery in increasing numbers these days, and running a most efficient and worthwhile guiding service in conjunction with the recent Rudolf Gopas exhibition.

We have great pleasure in welcoming Ruth Burns, Philippa Davies, Cynthia Ebert, Maria Harper, Judy McDermott, Phyllis Mitchell, Jan Neuman, Cynthia Shand, Harvey Teulon and Cynthia Ward to our team and we hope they find a great deal of pleasure and reward in working with us in the Gallery in this way.

We will be interested in increasing this team still further with another basic training programme beginning in October. If Friends would like to join this next group or would like to know more about the work of the volunteer Gallery Guides they are asked to contact the Education Officer, Ann Betts at the Gallery.

P.O. Box 237, Christchurch
Botanic Gardens, Rolleston Ave.,
President — Robert Erwin, 558-675
Secretary — Pat Unger, 487-482
Treasurer — Anne Crighton,

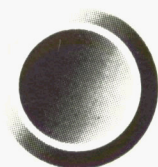


Coming Events

The Robert McDougall Art Gallery

September/October

- September**
- 1 **New Image** until 7 September
COBRA until 30 September
Canterbury Review, John Hurrell until 2 October
Rudolph Gopas until 18 September with free guided tours daily, weekdays 1.30 — 3 p.m., weekends 2 — 4 p.m.
 - 4 **Gallery Concert**, Ilam Wind Ensemble will present a programme of double reed music, 3 p.m.
 - 9 **Morning at the Gallery**, guided tour and tea 10.15 a.m. Groups please book. Individuals welcome.
 - 13 **Art Lecture**, visiting Australian Sculptor, Ken Unsworth, 2 p.m.
 - 20 **Hansells Sculpture Exhibition** opens until 10 October.
 - 21 **Friends Coffee Morning**, Don Peebles on A Visit to New York, 10.30 a.m.
 - 23 **Morning at the Gallery**, guided tour and tea 10.15 a.m. Groups please book. Individuals welcome.
- October**
- 1 **Hansells Sculpture Exhibition** until 10 October.
Canterbury Review, John Hurrell until 3 October.
 - 2 **Gallery Concert**, Ilam Wind Ensemble 3pm.
 - 5 **Paul Cullen Exhibition** opens until 20 November.
 - 14 **Morning at the Gallery**, guided tour, tea 10.15 a.m. Groups please book. Individuals welcome.
 - 16 **Art Lecture**, Robert Erwin will speak on Rita Angus, A Personal Reminiscence, 3 p.m.
 - 19 **Friends Coffee Morning**, Robert Erwin will speak on Rita Angus, A Personal Reminiscence, 10.30 a.m.
 - 20 **Opening of Rita Angus Exhibition.**
 - 28 **Morning at the Gallery**, guided tour and tea, 10.15 a.m. Groups please book. Individuals welcome.



**Friends of the Robert McDougall Art
Gallery Inc.**