



Bulletin

The Robert McDougall Art Gallery

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

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The installation of the *Artfull* exhibition is now under way and over the month of November the Gallery spaces will gradually fill up with works from the collection.

Among the first works to be installed will be those from the water colour collection, one of the smaller but by no means least significant collections, having just 250 items.

It is anticipated that as many works as possible from this collection will be hung but, as many watercolour works are awaiting conservation treatment and as hanging space is limited, quite a number will not be on view.

The Gallery's watercolour collection had its beginnings as did much of the foundation collection with the Canterbury Society of Arts. In 1932 the Gallery was presented with a total of 28 watercolours from the Society, many of them acquired as far back as the 1880s. The watercolour *Lake Te Wharau* by John Gully was included among them and was in fact the second acquisition to be made by

the Society in 1882. Another work was *Lake Wakatipu* by William Mathew Hodgkins acquired in 1883. Most of the other watercolours presented provide a reasonable representation of both British and New Zealand watercolourists then prominent but the emphasis was undoubtedly towards British artists.

There were a few further additions during the 1930s and to a lesser extent in the 1940s highlighted by acquisitions from the Sir Joseph Kinsey bequest 1936 and Robert Bell bequest 1943. By 1948 when the 'Pleasure Garden Incident' erupted, there were still only 43 watercolours in the collection.

The Pleasure Garden by Frances Hodgkins was the most controversial watercolour ever to be acquired by the Gallery.

The following year with the approval of an acquisition fund of £100 the first purchases for the collection were made. Only two works were purchased, one of them *West Coast Wellington* by Nugent Welch, a watercolour.

During the 1950s-60s, the watercolours purchased were from the New Zealand School, although some bequests enabled further British works to be added as occurred through the Sir Leonard Woolley, Heaton Rhodes and Heathcote Helmore bequests. The most notable watercolour from the latter was *The Porch Regensburg Cathedral* by Samuel Prout.

Many of the watercolour acquisitions made in the 1970s were made to improve both the British and New Zealand collections. However more recently the Gallery has focussed on building up the New Zealand watercolour collection as much as possible. Today the watercolour collection contains works by notable British and New Zealand watercolourists. In the British collection artists such as Cox, Crome, Nash, Tuke, Laura Knight are included and among the New Zealand watercolourists who have representation Stoddart, Spencer Bower, Walsh, Angus, Von Tempsky, Nairn, Sutton, Hodgkins and Van der Velden figure prominently.

New Walls for the Centre South Gallery

For a period in October, Gallery visitors may well have wondered what was going on in the centre south gallery, off the centre court. Council carpenters were installing false walls which radically alter the character and function of this section of the Gallery.

Why? The reason is that the waist high dado rail which underlines the presentation areas of the walls has become a barrier to the display of larger contemporary works.

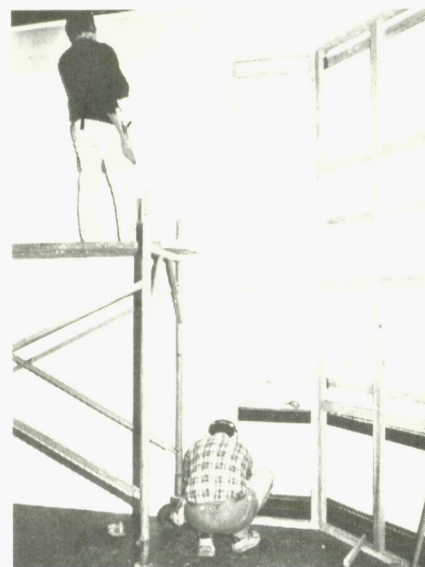
The Gallery must have a suitable space in which to show the styles of painting which have arisen since the McDougall was originally designed. In 1932 when Edward Armstrong's elegant building was first opened, the dado rails beautifully set off the traditional works of the Gallery's early collection. The elaborate gilt frames and generally domestic scale of the works sat well in the two metres high space between the dado rail and the hanging rail. Indeed the

works in the recent Paul Klee exhibition were very comfortably contained in the gallery.

Hanging works of the recent past however have presented the exhibitions staff with considerable difficulties because of the limited space above the rail. Two bays of the south loop had been re-walled providing some area where large works could be hung, but that did not allow for the adequate presentation of larger groups of paintings. The answer was to build floor to ceiling walls in the centre south gallery.

The refurbished space will enable us to present works which involve the viewer's eye far beyond the confines of the picture frame which windowed traditional images. Works may now be hung with their lower edges below knee level. A work such as Ross Ritchie's 'River Horse' which requires some free standing elements to be placed on the floor, can be accommodated as will many recently acquired large loose canvases. The walls will be constructed in front of the existing dado rail, leaving the

original walls intact. One day when we vacate our charming but now sorely over-extended building, the false wall can be removed and the centre south gallery restored to its original condition.



Relining the Centre South Gallery Wall.

Fair Share for Artists Too

This article by Patrick Cosgrave was first printed in The Times August 8, 1984 and is reprinted here by kind permission of The Times and The Star Christchurch.

The institution and successful practice of Public Lending Right has been an important victory for writers, all the more gratifying for being won after so hard and long an effort. To be sure, many writers feel that there is far from enough money in the kitty and many agree, too, that the bureaucratic procedures involved before they can get their cash (like all bureaucratic procedures) are tedious and complicated beyond belief.

But the battle of principle has been won and that is the great thing. Indeed, (and this is not pitching the matter too high by any means) there are a large number of writers who will now be able to eat meat occasionally, solely because of PLR. There is, of course, more to be done, and the doughty champions of the original campaign are doing it.

I want, however, to draw attention to the financial injustice inflicted daily on two groups of our fellow artists – painters and sculptors. It must be stated roundly, and understood fully, how miserable is their position, even compared to writers and composers. Let me illustrate by comparing the legal and financial positions.

When a writer writes a book he is paid royalties (and he may even have had an advance). He enjoys control over the reproduction of his book during his lifetime, and his heirs similarly control reproduction for 50 years after his death. A composer has similar access to income from the fruits of his labour – including income of a recurring kind for every time a piece is played the Performing Rights Society will step in to see that he gets his whack.

The novelist may sell only 500 copies when the book first appears, but if he becomes fashionable 20 or 30 years hence, he can still take a chunk of sales. It is a dream which permits every author to live in hope, and the dream often comes true in spectacular fashion, as with Jean Rhys and *Wide Sargasso Sea*. Meanwhile, a writer or composer may well be able to dispose – to financial advantage – of an original manuscript or score.

Compare that to the financial life of the wretched painter or sculptor. Let us suppose that a young man, his quality unrecognised by either art dealers or buyers, paints a masterpiece. He disposes of it for a trifling sum. As the years go by the reputation of the picture or the painter (or both) increases, and the artefact changes hands, perhaps many times, for increasing sums. Its

creator does not receive an extra penny. That seems to me to be plain injustice.

To understand more deeply the full nature of the injustice we must understand the technical difference in kind between the works of the writer and the composer on the one hand, and the artist and the sculptor on the other. The former's creation consists of the arrangement of words or notes. It matters, of course, to the composer whether his work is performed well or ill, and a writer may care (probably to a lesser degree) whether the work is bound and printed well or ill. But the matter is strategically marginal; the fruit of the inspiration remains whole, entire and reproduceable.

The painter or sculptor, however, has to dispose of the thing over which he has laboured once and for all, in one deadly go. That is not to say that he cannot become rich (like writers and composers he hopes to do so) but the prospect of wealth depends on productivity – he must go on and on, turning out more and different creations, until he reaches the dizzy heights of being fashionable enough to be paid a million for a single work. If an earlier creation which first fetched a tenner is later disposed of for a million, then too bad.

I therefore propose that all writers who supported the PLR fight should join in another. This is the fight to give a painter or a sculptor rights over his work – the single artefact – similar to those enjoyed by writers and composers. There should thus be, in my view, a levy on the purchase price each time the artefact changes during the creator's life, and for 50 years after death.

That levy, less administrative costs, should be paid to the artist or his heirs.

I have suggested this idea in many conversations. Art dealers in particular raise objections. It has been pointed out, for example, that if I as a writer sell my manuscripts to a dealer and he subsequently resells them I get nothing. It is said further that if, say, a signed first edition of a book of mine changes hands for an immoderate sum (chance would be a fine thing) I would not be a penny better off. And, of course, artists not infrequently arrange to benefit from reproductions, prints and the like.

Such arguments miss the whole point. What a writer or composer gains a recurring income from is the work itself. What the painter or sculptor may gain a recurring income from is not the work itself, but copies and by-products of that work. Every printed reproduction of a book is the book, every printed reproduction of a score is the score.

No reproduction of a picture or statue can be the picture or statue. Painters and sculptors are, therefore, in the same primitive position that writers were before copyright legislation.

There is, also one significant and final consideration. We are all familiar with the phenomenon of the best-selling writer going into tax exile, at least for a time. There are, no doubt, many reasons why a writer should do this, but the most fundamental is insecurity. Such a person is seeking to provide for a future in which he may not be able to meet the same success and such provision is made possible by a recurring income.

The muse can depart from the painter or sculptor as readily as she can from the writer or composer. But if a young painter executes half a dozen masterpieces, sells them for what the market will bear, and then enters a dreadful period of psychic incapacity which writers call a "dry", no number of resales, no astronomic leap in the value of his early output, will put bread on his table. Now that we writers have won at least the principle of our battle, it is time to help our fellows.

Christmas Gift Ideas at the Gallery Shop

A new unit has been installed in the Gallery foyer to store and display the extensive range of postcards which are so popular with visitors.

But of special interest to readers at this time will be the new 1985 art calendars now available at the Gallery shop.

Twelve New Zealand Artists 1985
\$12.95:

Features work by Michael Smither, Robin White, Gordon Crook, Claudia Pond Eyley, Nigel Brown, Mervyn Williams, Colin McCahon, Jan Nigro, Pauline Thompson, Patricia France, Chris Booth and Patrick Hanly.

Two Artists 1985 Jane Evans-Woollaston \$17.50:

Contains 14 reproductions, biographies and an explanation of each work.

1985 Art Diary City 1 Country \$19.50:

This year's National Art Gallery diary includes work by New Zealand and International artists. Its theme is City and Country.

Gallery hours

We have decided to alter the hours the Gallery is open at the weekends and to retain these hours through out the year rather than



Supplement

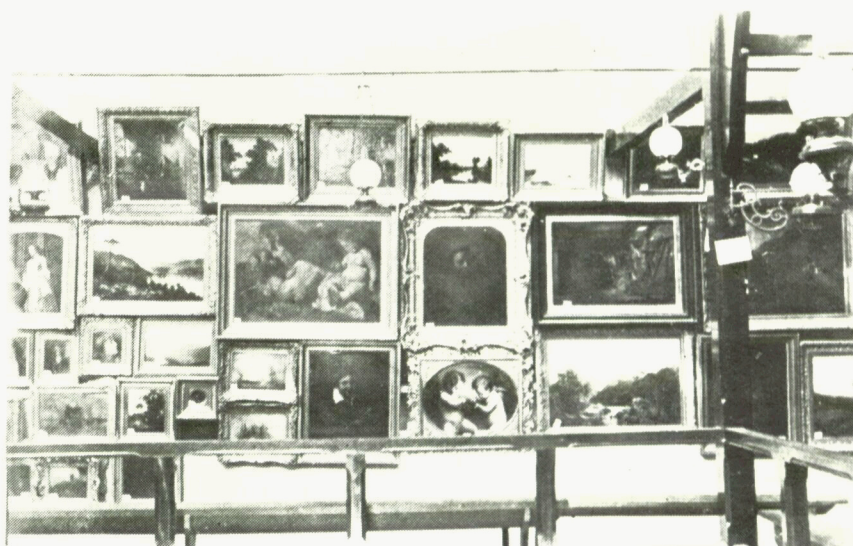
The Robert McDougall Art Gallery

November–December 1984

This supplement has been prepared and written by Nicola Walkey a project researcher recently employed by the gallery to research Art Activity in Canterbury 1850–1900.

Aspects of Art in Nineteenth Century Canterbury

Planned as a Church of England settlement and systematically colonised by the Canterbury Association, with all attention given to creating a 'slice' of rural English society, it is no surprise to find that Canterbury during the latter half of the last century was distinctively English and characteristically Victorian. Art activity in the region reflected this as much as commerce, politics and government. Those involved in the art scene were drawn almost exclusively from the prosperous and privileged. The individuals who initiated and supported the art institutions, who provided patronage for artists and who themselves sometimes painted, are typified by the General Committee for Canterbury's first Fine Arts exhibition in 1870, "a selection of gentlemen representing the classes likely to forward the undertaking."¹ Defending himself against harsh criticism from a writer for the *Lyttelton Times*, architect Samuel Farr would have spoken for the majority hobbyist-painters in asserting he painted in his own leisure to amuse himself. Professional artists were few. John Gibb, a notable exception, arrived in Christchurch 1876 already established as an artist of standing, having exhibited at 'Home' with the Royal Scottish Academy. James Peele was able to turn professional in 1889 when early retirement and a pension assured him of both the income and opportunity to paint for a living. Artists could employ their talents commercially but not lucratively — T.S. Cousins, art master at Canterbury College for some years, hand coloured photographs for several firms, and the Christmas of 1895 saw floral cards by Margaret Stoddart among those locally available. In opening the 1870 exhibition William Rolleston, (Superintendent of the Province and art patron), spoke of how the overcoming of material difficulties in founding a new colony



1870 Fine Arts Exhibition held in the Canterbury Museum (Photograph by courtesy of Canterbury Museum).

and the opening out of the country for settlement had provided previous occasions for self-congratulations. A preoccupation with material difficulties and progress perhaps explains in part why despite interest shown in visits to Canterbury by Barraud, Norman, Gully, Raworth and in particular Nicholas Chevalier, during the fifties and sixties, the 1870 exhibition was "the first time we are able to achieve any special effect in the promotion of the advancement of art."² Rolleston also drew attention to the fact that "now a generation is growing up among us who have not had the opportunity that we have had of cultivating their tastes by the contemplation of works of art, and we cannot too soon endeavour to supply this wanting element of culture in those who will have so great an influence in the future of our adopted country."³ Although it was another ten years before the establishment of the Art School and a Society of Arts, these institutions were to foster those cultural and educational ideals.

They also provided social occasions along the lines of the 'reunions' enjoyed at the 1870 exhibition: music, refreshments and entertainment which included for example Mrs Haast playing a duet with Mrs Robinson 'in excellent style' and Professor Julius Von Haast singing German songs. While of major importance as a venue for artists

wishing to exhibit and sell their work, the Canterbury Society of Arts' social role sometimes assumed prominence in its annual exhibitions. In 1887 the most notable improvement in the exhibition rooms on the previous year appears to have been the placing of matting along the sides of the gallery so that "persons can walk about and inspect the pictures without disturbing the singers."⁴

Within such a small Society there was inevitable conflict of interest and personality clashes. Under-sized venues and lack of exhibition space was a continuing problem in the nineteenth century and consequently gallery walls were well covered and extremely crowded, to the disadvantage of those painters whose works were hung above or below eye-level. The work of Hanging Committees and decisions made by the members were a perennial source of controversy. The rejection of works and favouritism shown in placing pictures 'on the line' often resulted in various letters to the paper by the aggrieved, (and usually anonymous), parties. In 1889 the rival Christchurch Palette Club was established as a protest against the C.S.A.'s Hanging Committee and by 1895 the Society of Arts' existence was threatened by the Club's success — they were to reunite the following year. Among the Palette Club members were Van der Velden,

J.M. Madden, W.M. Gibb, Dora Meeson and Margaret Stoddart, and its 1895 exhibition attracted work from artists outside Canterbury such as James Nairn. Apart from "promoting a closer study of nature and affording members the opportunity for mutual criticism"⁵ those in the Palette Club saw themselves as a body of professional artists with the right to manage their own affairs. The situation within the C.S.A. was described by President John Madden as being "dictated to by a body of men who however high on the social scale or clever in their own line of life have no artistic training or professional qualifications for the work they are carrying on."⁶

The Lyttelton Times reviewer of the 1888 C.S.A. annual exhibition observed that "in a young country like this, where painting is studied more as an accomplishment than as a means of gaining a livelihood, we naturally expect to find that a large proportion of the members of our Art Societies belong to the fair sex."⁷ The preferred subject matter of these woman artists, and contemporary

criticism, is in keeping with Victorian views on the sexes but it also reveals topical notions of the masculine and feminine in art. The C.S.A.'s female members were inevitably leisured women or those engaged in 'genteel' occupations and they quickly made a specialty of flowers and still-life, particularly on panels or plaques. Some surprise was expressed when William Menzies Gibb exhibited *Chrysanthemums* in 1889 "what prompted Mr Menzies Gibb to enter what appears to be the ladies' special province, in the panel pictures, we do not know."⁸ The writer went on to praise the work, the flowers being "softly and skilfully done."⁹ The scale, colour and technique most appreciated in this feminine genre is exemplified by a Mrs Ogston's *Spring Flowers* "a very pleasing little piece of composition and effective contrasts of colour ... gives a double artistic value to a painting which is otherwise simply accurate, natural and charming."¹⁰ Reviews of work by Rosa Budden (later Mrs Claude Sawtell) give an interesting description of Flower pieces not so little, simple and

charming. In 1884 her drawing is "done freely and vigorously with an almost masculine force and is a great contrast to the more delicate touch with which the others round it are worked."¹¹ Five years later this "strong masculine touch"¹² is acknowledged as still characteristic of her work. On the whole the numerous works executed on panel by women painters appear to have been of uneven quality and this must partially account for the lack of serious interest shown by reviewers. The "usual large and varied assortment"¹³ was often passed over in order to deal with exceptions such as *Marguerites*, a study by Isabel Hodgkins, (elder sister of Frances), "not only beyond comparison superior to any work of the kind (still-life) here, but it stands on an altogether higher plane of art."¹⁴

From its beginnings in 1882 women also accounted for a substantial numbers of the pupils attending the School of Art. The emphasis here however under G. Herbert Elliot was placed strongly on industrial and decorative design. In 1895 Elliot described the school's purpose as the furthering of local industries by the application to them of the principles of art.¹⁵ In the same year life classes for the study of the nude were introduced at the school for both men and women. It seems women did not take advantage of the opportunity and their class was closed by the Board because of low attendance. *The Press* received in 1897 several letters calling for the question to be reconsidered. One of the writers, an art student and member of a small group of women who had paid a model and held their own life class suggested "when students have more opportunities and are not discouraged from study of the figure, Art Societies will contain other offerings besides groups of withered looking flowers and decaying vegetables interspersed with weak caricatures of our beautiful scenery."¹⁶

Reviews and catalogues of Art Society and School of Art exhibitions reveal that artists painting the Canterbury landscape often chose to depict scenery which appealed to their sense of the picturesque or romantic. In 1884 a *Lyttelton Times* critic ridicules "something approaching a popular craze (which) seems to have possessed our young local artists on the subject of Shag Rock. That one picturesque 'bit' of scenery easily accessible from Christchurch appears to fall into the clutches of every beginner."¹⁷ Christchurch in the 1850s was exposed, utterly treeless and dusty,¹⁸ and the following decades saw artists preferring the region's seascapes, mountains, rivers and bushland. Otira Gorge on the West Coast, a few days from Christchurch by steamer, was particularly popular with painters and



Wild roses by Rosa Sawtell nee Budden 1895.



Otira Gorge by John Gibb.

became a well-known scene for exhibition patrons. Before Van der Velden's romantic treatment of the Gorge in the early 1890s numerous artists worked in the area. Nicholas Chevalier was followed by James Peele, John and William Menzies Gibb, John Gully, J.B.C. Hoyte and so many others of lesser talent that the theme became something of a cliché.

The West Coast and Fiordland provided inspiration not just for artists resident in Canterbury or other regions of New Zealand but from overseas. Several South Australians made sketching tours in Canterbury during the mid '90s and during the visit of William J. Wadham and his brother Alfred Wadham-Sinclair, the West Coast was described as "the Switzerland of the Colonies" on account of its "magnificent scenery."¹⁹ These artists found themselves well received in Christchurch and an auction of their work, showing views of New Zealand, Australia and England, fetched high prices. That Australians too had a taste for the exotic or different is indicated by James Peele's success there with works derived from his summer time sketching tours in the South Island. In 1891 he was awarded a hundred pound prize for the best landscape exhibited at the Victorian National Gallery. In purchasing the work the gallery

bestowed an honour "not conferred on a colonial production for seventeen years"²⁰ and the title? *Evening Shades, Otira Gorge New Zealand*. This success makes for interesting comparison with an auction of Peele's work held on his departure for Australia in 1889 when prices were more satisfactory to buyers than the artist.

Peele's departure was described by one writer as a "defection from the ranks of resident artists"²¹ and when discussing colonial art and artists a defensive and self-conscious tone was often adopted. That Richmond Beetham, C.S.A. president, should say in his opening address for the 1887 annual exhibition that it had "ceased to be the fashion now to say that no good could come out of the colonies"²² reflects contemporary feelings of inferiority in relation to British art. In Victorian Canterbury all things English set the standards which artists and art institutions aspired to. The loan collections of the C.S.A. show a predominant interest by art patrons in academic painting and English work in particular. Beetham continued his speech in 1887 to note how two hundred and fifty pounds was to be sent 'Home' by the Society and spent by President of the Royal Academy — Sir Frederick Leighton — who would select suitable works from the Royal

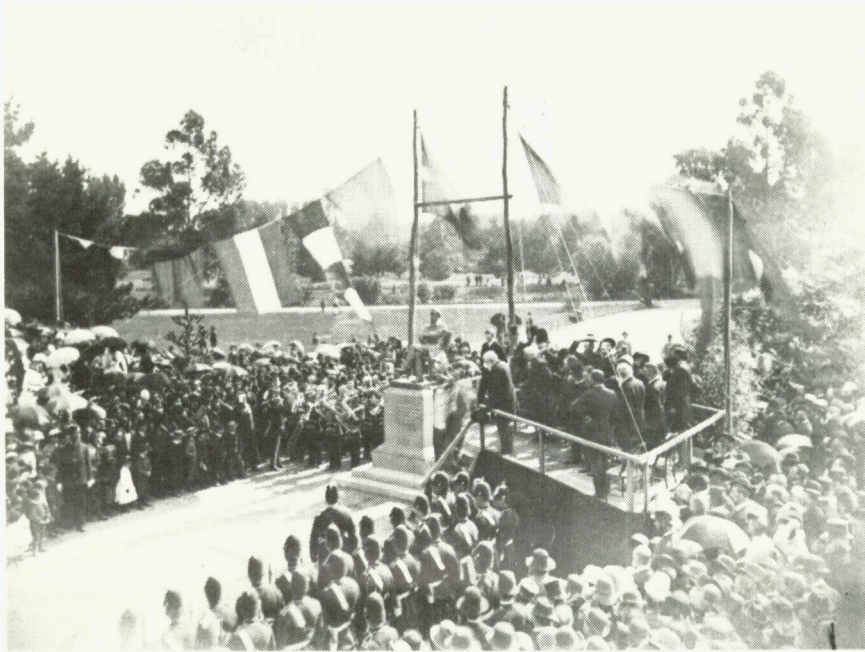
Academy exhibition of 1887. These acquisitions arriving in Christchurch in time for the 1888 annual exhibition were to be considered in some respects "the most important feature of the present exhibition."²³

Patronage received by Edmund Gouldsmith bears evidence of the admiration reserved for artists who made a reputation for themselves in England. Having spent three years in Adelaide, Gouldsmith arrived in Christchurch 1886 and on joining the Society of Arts as a working member, was acknowledged as an "artist of very considerable capacity and one spoken of in the highest terms for his powerful work."²⁴ He began exhibiting with the Royal Academy in 1891 after returning to his native England and his popularity here then is conspicuous in C.S.A. Loan collections. Notably in the 1897 annual exhibition when Henry Fisher alone contributed ten pictures of English scenery by Gouldsmith to the loan section.

Likewise with public sculpture, despite the delays and distance involved, there was a strong preference for English work by those funding statues and memorials. The subscribers to the Moorhouse statue fund were to discover further complications in having works executed in England. The sculptor George H. Lawson worked from a life-size drawing of William Sefton Moorhouse made from photographs, and when the finished statue arrived in Christchurch in August 1885 it was felt to be neither a reasonable likeness of the subject nor possessing artistic merit by those who had commissioned the work. There was a certain degree of awkwardness in the subsequent erection of the statue, (sited to give



The Reverie by George W. Joy selected by Lord Leighton from the Royal Academy Exhibition of 1887.



The unveiling of the Moorhouse Statue in 1885 (Photograph by courtesy of Canterbury Museum).

prominence to the profile view which bore the most truthful resemblance to Moorhouse), before the unveiling in December by Governor Jervois and description then by a *Press* editorial as a "noble work of art."²⁵ Nevertheless a decade later subscribers planning an alabaster memorial figure of Bishop Harper decided it should be executed by an Englishman. A sub-committee was appointed however "to communicate with sculptors at Home with the view to obtaining a competent man."²⁶

Thus the work of proven English painters and sculptors served as a model for critics, art institutions and resident artists, who were all the same encouraged and given credit for their talent. The theme of many opening speeches at annual C.S.A. exhibitions was the Society's progress in terms of the ever improving numbers and quality of works being exhibited. Obtaining a permanent collection more or less educational in character was stated as the primary objective of the C.S.A. in 1882 and seen as the best means of raising local artistic standards.

Nineteenth century journals have a great deal to say on the twin themes of progress and education. The reader senses a prevailing belief in the continuing technological advance of the 'civilised world' with particular reference to Britain and her colonies. An important concern for some in positions of power and influence was that this material progress be accompanied by the furthering of social and intellectual refinement. The ethnocentric thinking of Victorians who saw themselves as bettering the social, moral and intellectual condition of their fellow men by imposing their political, social and even artistic standards explains without excusing, their attitude to Maori and Polynesian art. A typical

example is the 1870 Fine Arts exhibition where Polynesian art was included as "articles illustrative of ethnology."²⁷ The display occupied an anteroom built especially for the occasion, and where refreshments were also served.

The theme of Rolleston's opening address at this exhibition was "the intimate relation existing between the art of a people and its character, intellectually and morally; the one acting and in turn being reacted upon by the other."²⁸ and it shows a characteristic emphasis on the educating role of art. A *Press* editorial of 1885 after commenting on the progress of the C.S.A., tells of current efforts in London's East End to bring the elevating influence of art to bear upon the "thronging masses"²⁹ of the metropolis. Associated with this concern for educating and cultivating the taste of the public was the use of photography and chromolithography in placing representations of famous art works within the reach of increasing numbers of people. The question of whether photography was an art in its own right was discussed by 'authorities' both in Britain and New Zealand, but certainly it gained popular acceptance as one of the fine arts. In earlier International exhibitions Canterbury was rather better represented by its photographic exhibits than by local painters' works. As a comparatively young art lacking traditions in style or method, photography was one field where new processes aside, the 'old' world held little advantage over the 'new'.

The Fine Arts exhibition of 1870 was the first of a series of art and industrial exhibitions held in Christchurch. Their scope and the range of exhibits was usually enormous and some articles included

in the art section suggest it was often a rather loose definition. Apart from offering awards to exhibitors these nineteenth century exhibitions were lavish affairs in decoration and novelty. The entrance fees also meant the artistic exhibits were more truly accessible to the general public. Much was said of the educational benefits of these exhibitions "a great instructor for all classes,"³⁰ and the same rapturous writer for *The Press* saw the New Zealand International Exhibition held in Christchurch 1882 as not only improving the tastes of people but "by social intercommunication it will bind all classes in a bond of friendly union."³¹ In terms of numbers the appeal of the large scale exhibitions is obvious. By 1895 four to five thousand people attended the opening ceremony of the Art and Industrial Exhibition, "one of the most successful and largest gatherings of the public ever seen in the city."³² The appeal of the departments devoted to the arts, and public response to them is a great deal more difficult to ascertain. However we can assume that many exhibition visitors did not attend to be instructed and improved so much as to be impressed and entertained.

1. *The Press* 9 February 1870, p2
2. *The Press* 9 February 1870, p3
3. *The Press* 9 February 1870, p3
4. *The Press* 3 March 1887, p2
5. *The Triad* 15 June 1893, p20
6. *The Press* 8 October 1895, p6
7. *The Lyttelton Times* 10 March 1888, p5
8. *Lyttelton Times* 18 April 1889, p6
9. *Lyttelton Times* 18 April 1889, p6
10. *Lyttelton Times* 23 April 1889, p5
11. *Lyttelton Times* 17 April 1884, p6
12. *Lyttelton Times* 23 April 1889, p5
13. *Lyttelton Times* 10 March 1888, p5
14. *Lyttelton Times* 10 March 1888, p5
15. *The Press* 7 February 1895, p5
16. *The Press* 18 June 1897, p3
17. *Lyttelton Times* 17 April 1884, p6
18. *A History of Canterbury* vol II, Whitcombe & Tombs CHCH 1971, p5
19. *The Press* 28 May 1895, p4
20. *Canterbury Times* supplement 10 December 1891, (vi)
21. *The Press* 28 January 1890, p6
22. *The Press* 2 March 1887, p2
23. *Lyttelton Times* 10 March 1888, p5
24. *The Press* 24 July 1886, p2
25. *The Press* 23 December 1885, p2
26. *The Press* 10 September 1895, p4
27. *The Press* 27 November 1869, p3
28. *The Press* 9 February 1870, p3
29. *The Press* 20 February 1885, p2
30. *The Press* supplement 27 May 1882, p1
31. *The Press* supplement 27 May 1882, p1
32. *The Press* 30 August 1895, p3

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

using the split times operating up until now.

The new weekend hours will be Saturday, Sunday and public holidays 12.30 to 5 p.m.

These hours are now operating.

The Changing Gallery

Changes are taking place in the Gallery. Excavation work has commenced below the North wing of the Gallery to provide space for additional art work storage. This project mirrors the development of the storage areas which took place in 1979 under the South wing. Despite the additional storage the Gallery now has, there is still considerable pressure on the space. The programme to develop the areas below the North wing will relieve our storage problems for a period.

Acquisitions

The following works have been recently purchased:

Bing Dawe

Two Men from 'The Cockfight Series'
Linoblock 2/10
Town with Circular Defence from 'The Cockfight Series'
Linoblock 2/10

Tom Field

'Where Then is There Room For Us' from The Lost Summer of Andrew Green
Woodblock
'Our Dog has No Life' from The Lost Summer of Andrew Green
Woodblock

Richard Killeen

About Drawing a Woman in the Centre
Watercolour

Michael Armstrong

My 1984
Ink on Paper

Robert McLeod

Yellow 1982
Oil on Canvas

The following works have been presented to the gallery:

Olivia Spencer-Bower

Untitled - Study Tahiti
Watercolour
Presented by Mrs A. Muling

Douglas J. McLeod

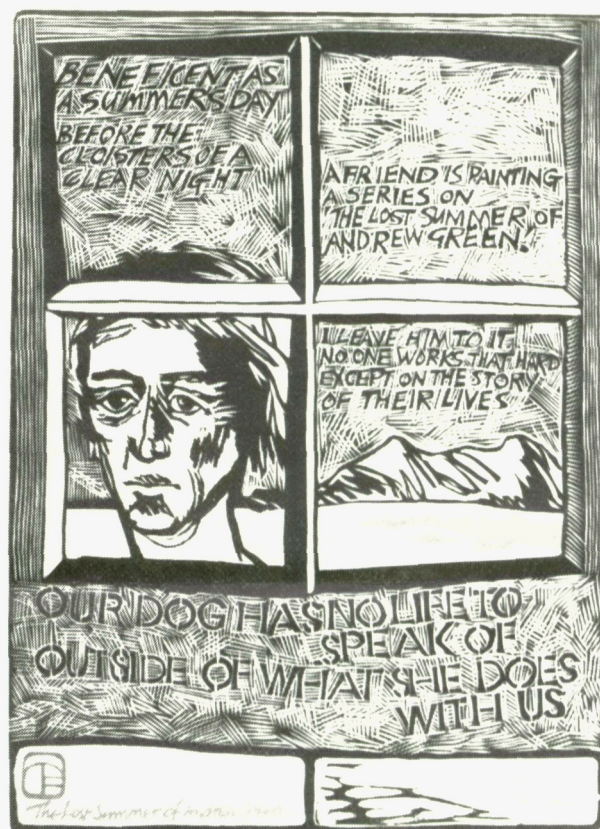
Self Portrait c1948
Oil on Canvas/Board
Portrait of the Artist's Wife c1946
Oil on Canvas/Board
Presented by Miss D. McLeod of Christchurch and Mrs V.J. Roberts of Alexandra.

Ronald McKenzie

Canterbury College Rolleston Avenue c1925
Etching
Presented by Mrs B. Lonsdale Christchurch



About Drawing a Woman in the Centre by Richard Killeen



Our Dog has No Life from the Lost Summer of Andrew Green by Tom Field.



Friends of the Robert McDougall Art Gallery Inc

Artfull Lunch

As mentioned in the previous Newsletter, the Friends are organising a special event to celebrate the hanging of the last work in the *Artfull* summer show. The date for this function has now been finalised as Sunday 18 November. Bruce Scott, the person responsible for devising the title of the show, has been asked to hang the last painting on this occasion. Pink champagne and a buffet lunch will be provided. Further details are being circulated to all Friends; and as the event has been designed for young and old and big and small (and any combination thereof) we are hoping for a good attendance. Please take this opportunity to support both the Friends and the Gallery on what is the last major event before Christmas.

Restoration Project

One of the Gallery's best-known paintings, Van der Velden's *The Dutch Funeral*, is currently in fairly urgent need of some restoration work. This is likely to cost about \$3,500, and the Friends have undertaken to try to raise the sum. To this end John Brandts-Giesen has offered his services, and he has been co-opted onto the Friends Committee to approach on our behalf prominent members of the local Dutch community. A donation box will be placed beside the painting during the forthcoming *Artfull* show. Anyone interested in contributing to the restoration fund should either place a donation in the box to be provided, or contact Mr Brandts-Giesen through the Friends.

Rita Angus Cottage Project

The Friends would like to draw your attention to another project not quite so close to home, but equally worthy of support – namely The Thorndon Trust's efforts to purchase, restore, and maintain as a temporary residence for artists and craftspeople visiting Wellington, Rita Angus's old cottage in Sydney Street, Thorndon. Donations are tax deductible; and in view of Rita Angus's local Canterbury connections, and of the help it will provide to the New Zealand artistic community more generally, you are urged to consider contributing to this very worthy cause. Further details are available from the front desk at the McDougall Gallery, or from the Rita Angus Cottage Committee, P.O. Box 5152, Wellington.

Coffee Mornings

Approximately forty people were treated to an entertaining and challenging talk by Frederika Ersten at the Friends September coffee morning.

Frederika illustrated her workmanship with one of her teapots, which fulfilled her criteria of good craftwork, aesthetically proportioned, functional – that is, a lid doesn't fall off when pouring, holes for straining leaves, a drip-free spout, and of course no leaks.

Electric and oil-fired kilns, earthenware, stoneware, waterproofing and lead in glazes were some aspects touched on, but her most provocative comments were directed towards the division between art and craft, and the inferior status of craft generally. Frederika quoted as evidence of this the poor examples of pottery in many public galleries in New Zealand. These often esoteric pieces are neither visually pleasing, well made, nor useful. Grants to craftspersons are few; and even the general public expect, after enrolling at a class, to be making dinner services in a week or two. This was a thought-provoking talk. (reported by Pat Unger)

On Wednesday 21 November at 10.30 a.m. Julie King, lecturer in the Fine Arts Department at Canterbury University, and Committee-member of the Friends, is the guest speaker at the coffee morning. The title of her address is "Women Artists in Artfull".

Contributions to the Newsletter

In the temporary absence of Robert Erwin, Rob Jackaman has taken over as editor of the Newsletter, and would be pleased to hear from any members who have items or projects which they think may be of interest to the Friends at large. He can be contacted at 487-945.

New Members

Norbet Hausberg
David H. Mason
A.J. McLean
Paul Spicer
Nancy Sutherland
Pauline & John Trengrove

P.O. Box 2626, Christchurch
Botanic Gardens, Rolleston Ave.,
President — Robert Erwin, 558-675
Secretary — Pat Unger, 487-482
Treasurer — Anne Crighton.

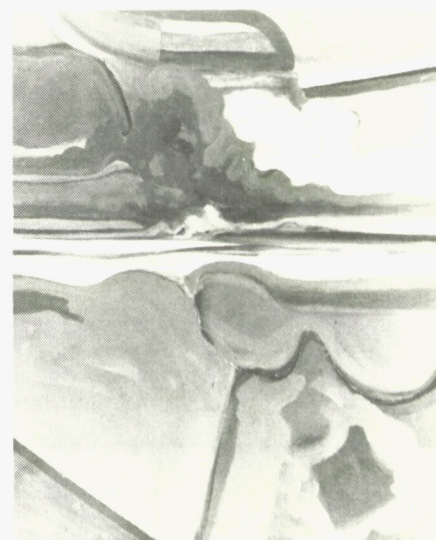
Greetings Cards 1984

The Committee decided to repeat a successful venture and bring out four new greetings cards. Last year's edition sold well and stocks of Margaret Stoddart's *Old Homestead*, *Diamond Harbour* have already sold out. This year, the cards feature illustrations of paintings by two women artists represented in the Gallery. They are Frances Hodgkins' painting of *Belgian Refugees* and Rata Lovell-Smith's *Hawkins*, 1934. This painting will be well known to many of you and the subject of the small station in the Plains as well as its strong design, make it a good example of the regionalist painting which developed around Canterbury from the 1930s onwards.

Two works by contemporaries make up our selection. They are Quentin Macfarlane's *Southerly Stormclouds*, which is a strong and characteristic example of work, and Michael Reed's *Concertina Imposition 2*. This was exhibited earlier in the year, liked and bought by the Gallery.

We naturally hope that the cards will appeal to a variety of the public and the Friends. The selection was difficult. We have spent weeks in the dubious and guilty practice of viewing all the paintings as potential cards. We believe in our choice and believe that by bringing out cards we help to promote the McDougall Art Gallery and provide another service to its Friends.

We would like to acknowledge the co-operation we have received from Mr



Quentin Macfarlane, *Southerly Stormclouds*. Acrylic on canvas, 113.0 x 91.4cm. Purchased 1969.

R. Lovell-Smith and from Mr Quentin Macfarlane and Mr Michael Reed for their permission to go ahead with our choice. We have also been lucky to have the professional expertise of Lloyd Park who agreed to photograph the works and Mr Low from Pegasus Press who has again overseen the project with his meticulous enthusiasm.

The cards will be ready for sale at the desk and at coffee mornings, well before time for Christmas posting.

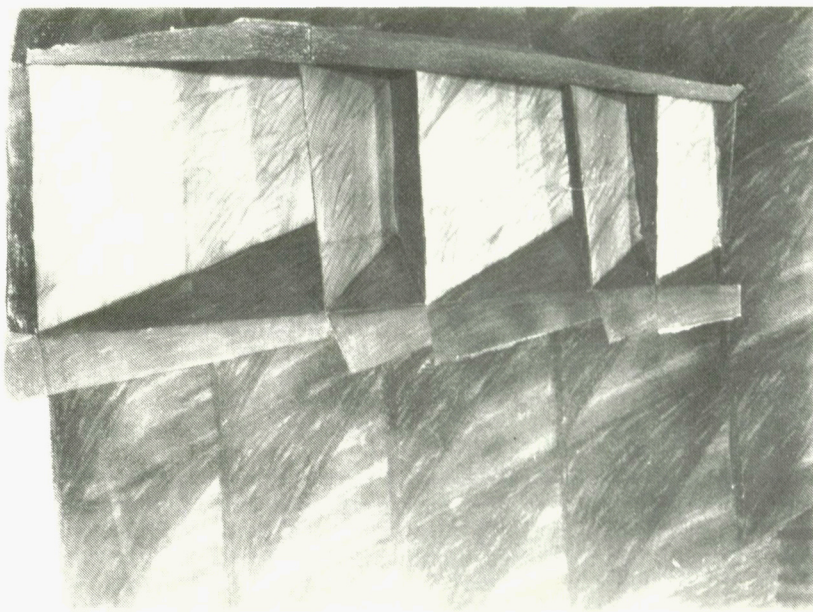
Frances Hodgkins, Belgian Refugees. Oil on canvas, 69.0 x 77.5cm. Purchased 1980.



Rata Lovell Smith, Hawkins, 1934. Oil on canvas/board, 34.5 x 46.0cm. Purchased 1981.



Michael Reed, Concertina Imposition 2. Pencil, pastel on rag paper, 575 x 760mm. Purchased 1984.



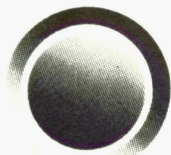


Coming Events

The Robert McDougall Art Gallery

November/December

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- November 11** **Gallery Concert** Early Music Society 3 p.m.
- 18** **Artfull Lunch** pink champagne and buffet lunch for Friends
- 18** **Artfull** exhibition open to the public
- 21** **Friends Coffee Morning** Julie King will speak on "Women Artists in Artfull"
10.30 a.m.
- December 1** **Artfull** until end of January.



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