

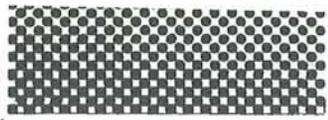
The Robert McDougall Art Gallery

A profile of the Art Gallery of the City of Christchurch

1932-1982







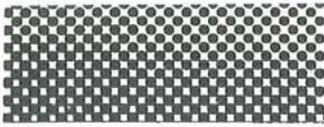
The Robert McDougall Art Gallery

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Christchurch City Council



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Design Max Hailstone
Photography Lloyd Park Vivienne Cuseel
Research L.R. Bercusson

Printed by Griffin Press Ltd Christchurch

Asked what it is they enjoy about an art gallery people mention a favourite painting, sometimes remembered fondly from childhood visits, the interest of changing exhibitions or the stimulus of new work by new artists. Always there is the experience of the private response to art, old, new, traditional or radical. Each of the 100,000 or so visitations made to the Robert McDougall Art Gallery each year results in that very personal confrontation between a viewer and a work of art. Singular though the response may be, each individual takes away from the encounter a sense of shared experience and collective cultural identity derived from the images of our past and our present.

Works of art allow us to share the artist's sensitivity to the spirit and forces that shape his time and the art gallery, with the library and museum, is one of the great tap roots of a community's sense of individuality, tradition and vitality. Robert McDougall understood that art could benefit the individual and the community when he gave Christchurch the Art Gallery that bears his name. From its beginnings in 1932 as a showplace for a small collection, it has grown to become an important national art museum. In recent years, successive City Council administrations have improved the gallery's facilities to international standards. Today it possesses a professionally curated collection, departments of education and conservation and presents a full schedule of travelling and self-initiated exhibitions. Its climate control and security systems are of internationally recognised standard allowing the Gallery to present exhibitions of major works from abroad.

The Gallery's wide ranging programme of exhibitions, lectures and events is designed to instruct and appeal to a broad audience without sacrificing quality to popularity.

The McDougall's boast is that it is a "People's Gallery" offering an involvement with the visual arts for all who visit, from the parties of school children beginning their association with the arts to the elderly who return to renew acquaintance with the collection.

This book researched and written by the Gallery's Curator, Neil Roberts, and curatorial assistant Linda Bercusson, is an account of the Robert McDougall Art Gallery's beginnings, growth, collection and explains the day to day work that goes on behind the calm of the exhibition areas.

I am sure readers will find the story of the gallery interesting, instructive and entertaining.

Welcome to the Robert McDougall Art Gallery.

John Coley
Director

The gallery has an incorporated society of friends with a membership of more than three hundred members.

The idea of forming a group of supporters for the gallery had been discussed for many years but it was not until 1971 that it was put into effect. The main aim of the first group of 'Friends' was to give financial support of the gallery through subscriptions and to provide an opportunity for those interested, to meet, discuss, and enjoy exhibitions.

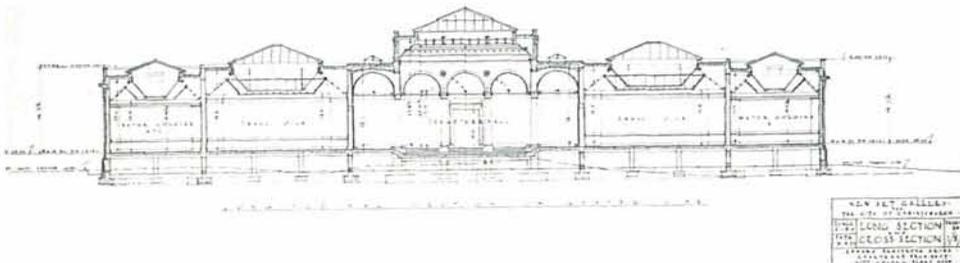
The first official function was held in February 1972 to coincide with the opening of the exhibition '*Contemporary New Zealand Painting*'.

In 1981 almost ten years after its inception, the 'Society of Friends' was re-formed to become the Friends of the Robert McDougall Art Gallery Incorporated. The objectives of the earlier body were continued but many new ones were developed. Today these include supporting and promoting the gallery in accordance with its policy and philosophy; encouraging acquisitions by purchase or other means, assisting the gallery in many practical ways such as catering for formal functions, promoting and encouraging the arts in such matters as appreciation, aiding the study and practice of the arts and establishing scholarships or other forms of financial support.

Membership of the society is either Single, Joint, Student or Corporate. This entitles the member to previews of Exhibitions, discounts on catalogues, slides, postcards, reproduction prints, publications, special trips and lectures.

The Robert McDougall Art Gallery was formally opened on Thursday June 16 1932 by Mr D.G. Sullivan M.P., Mayor of Christchurch, a little more than four years after the laying of the foundation stone by its benefactor, Mr Robert Ewing McDougall.

The founding of an art gallery in Christchurch had not been easy. For many years both the Canterbury Museum and Canterbury Society of Arts Gallery had shared the role of the city's visual arts centres. When in 1925 the Christchurch City Council recognised a pressing need for a better art gallery facility, a referendum was held to gauge public support for the raising of loan finance. The proposal was rejected. By 1927 there seemed no possibility of a new gallery being built. Then a Christchurch businessman, Mr R.E. McDougall, proposed that if the Christchurch City Council provided a site, he would place at the disposal of the city a gift sum of twenty five thousand pounds for the construction of a gallery to hold the city's collection, at that time housed by the Canterbury Society of Arts. This proposal was eventually agreed to and a competition was organised for a suitable design. After careful consideration the neoclassical perimetrical design of Edward W. Armstrong was chosen by the selection committee, which included the donor, as being the most appropriate of the many entries received from architects both in New Zealand and overseas. All problems seemed to have been overcome but one, the gallery site, no firm decision about which had been made. The proposal to place the Gallery on the lawn of the botanic gardens fronting Rolleston Avenue, though popular, also aroused public objection. Debate on the site issue continued well into 1930, until the contract for the building was let to J. & W. Jamieson. As a compromise it was finally decided to build in a rather obscure location at the rear of Canterbury Museum vested to the city in 1925 as an art gallery site.



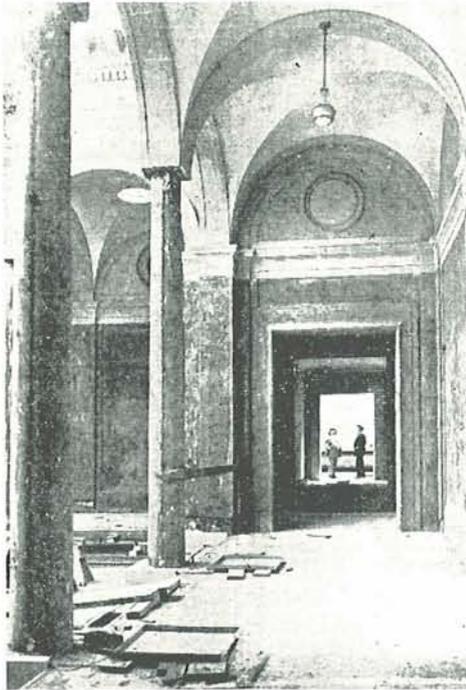
Architect's drawing 1930 showing the West Elevation.

Building commenced early in November 1930 and was all but complete by April 1932 when funds ran low because of escalating costs. However, Mr McDougall generously supplemented his original gift enabling the completion of the gallery which was taken over by the Christchurch City Council without liability at a total cost of £31,000.

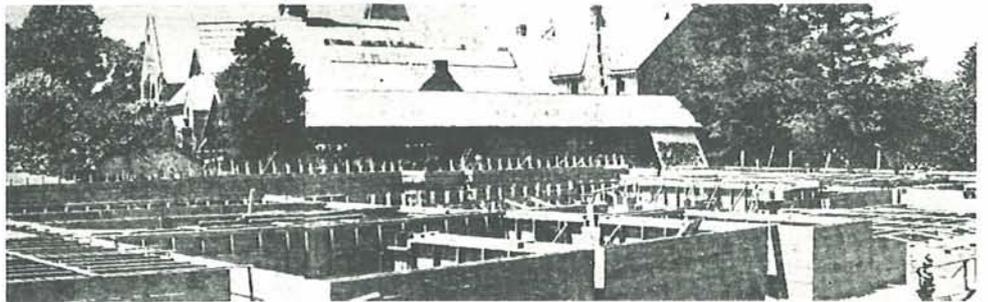
On opening day Christchurch received one of the most up to date art galleries in the southern hemisphere. Today it stands much as it did then with service additions made in the early 1960s and the late 1970s.

A portion of the gallery Interior
nears completion January 1932.

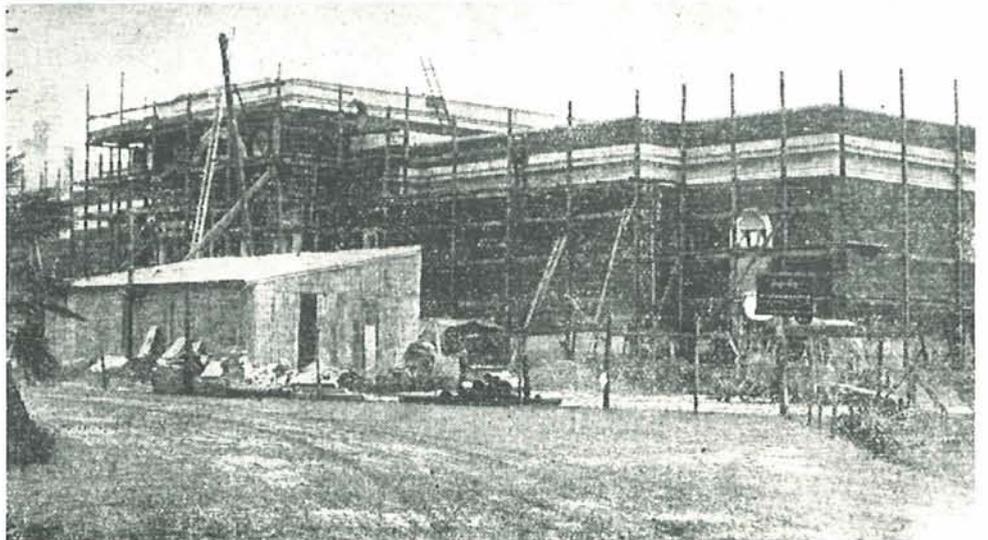
Mr R. E. McDougall laying the
foundation stone of the gallery on
28th May 1928.



The foundations of the gallery in
progress February 1931.



The exterior of the gallery taking
shape September 1931.





Portrait of R.E. McDougall
Archibald F. Nicoll
Presented by R.E. McDougall
1932

In April 1928 Robert McDougall generously gave twenty five thousand pounds to the city of Christchurch for the building of a Public Art Gallery.

Born in Melbourne of Scottish parentage in 1861 , Robert McDougall came to New Zealand as an infant in 1863. After leaving Christ's College in 1875 he joined the staff of the Colonial Bank in Christchurch, working as a clerk until 1882 when he formed a partnership with a confectioner and biscuit manufacturer, John Aulsebrook.

By 1892 McDougall had purchased the major share interest in the company and over the next two decades he developed the firm's operations to the point that by the 1920s Aulsebrook and Company was the largest and most modern biscuit factory in Australasia, covering over five acres, staffed by over six hundred employees. The excellent conditions he provided at Aulsebrooks Limited for his

workers, were unprecedented in New Zealand commercial enterprises at the time. Robert McDougall was renowned for his philanthropy giving generously to the city, its societies and many worthy causes.

As well as being an astute businessman he had keen sporting and cultural interests. It was through his interest in the visual arts that he decided to offer a gallery in which the city could present its growing collection of art works. This philanthropy was in keeping with his personal ideals of service to his community, for he was never in pursuit of public office and was rarely before the public eye.

On the opening of the gallery Robert McDougall was appointed an honorary member of the Art Gallery Committee, a position he retained until his death in 1942.

Opening Day June 16th 1932.
Some of the 600 persons who gathered to hear speeches.

Mr Brian Muir Director (1969–1978) shown conversing with two guests at the opening of the 'Olivia Spencer Bower Retrospective' exhibition 1977



Exhibition Opening 1969
From the left Mr Hamish G. Hay, Chairman of the Cultural Committee; Lady Porritt, Sir Arthur Porritt, Governor General; Mr William S. Baverstock, Gallery Director 1960-69.



Opening of 'A Century of Modern Masters' exhibition.
Dr T.L. Rodney Wilson (Director 1978-1981) and Mrs Wilson are shown with the Mayor and Mayoress of Christchurch, Mr & Mrs Hamish G. Hay, receiving The Duke and Duchess of Kent who officially opened the exhibition.



When the gallery opened it had a total collection of one hundred and fifty six paintings, three sculptures and two cases of miniatures. Of these, one hundred and ten works were presented by the Canterbury Society of Arts, many of them acquired by the society over the years with the assistance of Council grants. Another major contribution to the foundation collection came from the family of James Jamieson who presented twenty seven works in 1932. The balance consisted of works donated by prominent citizens.

Of the works in the early collection, only forty four were by New Zealand born artists, the majority British and European, mainly late Victorian academicians. There were few prints and drawings held at this time. It was not until 1936, when works from the Sir Joseph Kinsey collection were bequeathed to the gallery, that a good foundation for a print and drawing collection was laid. Additions were steadily made during the 30s and 40s and holdings were considerably boosted by the May Schlesinger Bequest of 1938 and the Robert Bell Bequest of 1943.



Canterbury Society of Arts
Permanent Collection Gallery
c1910 showing many of the
works presented in 1932.

The private gallery of Mr James
Jamieson, Hereford St,
Christchurch, with the Jamieson
collection which was bequeathed
to the city of Christchurch in
1924.

By 1949 the collection was still relatively small with just two hundred and fifty seven works in total. At that time the gallery only had one hundred pounds for picture purchase. Although acquisitions continued from gifts and bequests during the 1950s and 60s the collection stood at only six hundred and ten works by 1969. Changes in policy and funding in the 1970s brought about the collection's expansion and growth that has continued to the present time.

Although the collection is not large by international standards, today, after more than half a century a successful, comprehensive acquisition policy has ensured the formation of holdings of several thousand works. These include not only easel paintings, works on paper and sculptures but textiles, ceramics and miniatures. The collections are supplemented by several hundred works placed on indefinite loan.

The Dutch Funeral
Petrus van der Velden
 Oil on canvas.
 Presented by Mr H.C.D. Van
 Asch, 1932.



Doubt
Henrietta Rae
 Oil on canvas.
 Presented by the Canterbury
 Society of Arts.

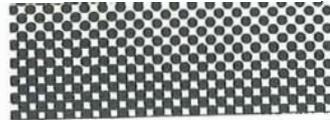
Teresina
Frederick Lord Leighton
 Oil on canvas.
 Presented by the Canterbury
 Society of Arts 1932.



La Lecture de la Bible
Henrietta Browne
 Oil on canvas.
 Presented by Mr R. E. McDougall,
 1932.

The Cornfield
Eugene J. Boudin
 Oil on panel.
 Presented by the family of James
 Jamieson, 1932.





Ena Te Papatahi
Charles F. Goldie
Oil on canvas.
Presented by the family of James
Jamieson, 1932.



The Wizards Garden
George D. Leslie
Oil on canvas.
Presented by the Canterbury
Society of Arts, 1932.



Lass of Dee
Charles L. Hartwell
Bronze.
Presented by the Canterbury
Society of Arts, 1932.

Painting

The present collection contains representative works in easel painting from many British and European schools of the seventeenth century on. The gallery has a particular strength in the collection of works by the nineteenth century Dutch artist Petrus van der Velden. Of special importance within this collection is the painting "The Dutch Funeral", a well known foundation work that has become almost a talisman for the Robert McDougall Gallery over the years.

More than fifty per cent of the painting collection is by artists of the New Zealand school from the colonial period forward. Artists such as John Gibb, Raymond McIntyre, Sydney Thompson, Frances Hodgkins, Archibald Nicoll, Elizabeth Kelly, John Weeks, Doris Lusk, William Sutton, Alan Pearson and Ralph Hotere are well represented in this collection.

The watercolour collection contains many works by British watercolourists of the eighteenth and nineteenth century, including works by Samuel Prout, Paul Sandby and David Cox.

The New Zealand watercolour collection contains a good representation of works by Alfred Walsh, Olivia Spencer-Bower and Margaret Stoddart.

Prints and Drawings

The British and European print and drawing collection has strengths in works from the seventeenth, eighteenth and nineteenth centuries, although many periods are well represented.

The Gallery holds works by van Leyden, Durer, Rembrandt, Callot, Piranesi, Hogarth, Whistler, Meryon and many printmakers of the seventeenth century Dutch school. The collection also contains drawings and prints by many modern masters including those by Chagall, Kokoschka, Henry Moore, Picasso, Barbara Hepworth, Goncharova and Larionov.

The New Zealand print and drawing holdings include a good representation of work by New Zealand artists from the turn of the century onwards. Contemporary New Zealand artists, Barry Cleavin, Robin White, Bryan James and Peter Ransom, are well represented.

Works on paper comprise the major part of the gallery's holding, being about seventy five per cent of the total collection.

Sculpture

The sculpture collection is one of the smaller gallery collections and consists mainly of work by New Zealand Sculptors, included are pieces by Carl Sydow, Neil Dawson, Russell Clark, Marte Szirmay and John Panting.

The collection of British and European sculpture includes work by Auguste Rodin, Marcello Mascherini and Alfred Drury. There is also a small collection of sculptures dating from antiquity.

Ceramics and Textiles

The ceramic collection includes works of many ceramic artists from various periods and countries, Japan, Thailand, Britain, Australia, Finland, as well as New Zealand. In addition there are a few pieces which date from antiquity. The textile collection consists principally of wall hangings by New Zealand weavers.

Miniature Collection

The Gallery holds a small but good representation of work by eighteenth and nineteenth century miniaturists, as well as a fine collection of Georgian and Regency pieces on indefinite loan.

Not all works are on exhibition at any one time. The gallery does attempt to maintain a good representation of works in the public spaces. The remainder of the collection is always accessible to interested persons on request.

On the following pages are illustrated a selection of works of painting, sculpture, drawing and printmaking representative of the growth of the collection from 1930s to the 1980s.



In Court
Jean L. Forain
Lithograph.
May Schlesinger Bequest, 1938.



Actors of a Sideshow
Lucien Simon
Oil on canvas.
May Schlesinger Bequest, 1938.



Study for a Ceiling
Luca Giordana
Bistre.
Sir Joseph Kinsey Bequest
1936.

Saint Mathew and the Angel
Guido Reni
 Chalk.
 Sir Joseph Kinsey Bequest
 1936.



Street Scene London
Raymond F. McIntyre
 Oil on Canvas.
 Presented by the McIntyre
 Family, 1938.



Ponds and Trees Wormingford
John Nash
 Presented by Miss Maureen
 Raymond 1938.

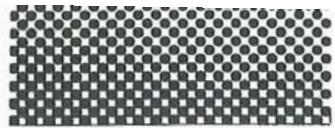


Ex Tenebris Lux
Ernest Gillick
 Bronze.
 Presented by Mr R. E. McDougall,
 1938.



In the Woods
Othon Friesz
 Oil on canvas.
 May Schlesinger Bequest 1938





The Robert McDougall Art Gallery, like many galleries has had its share of controversial works but few would be able to match the controversy which surrounded a watercolour that became the centre of a long, stormy debate before being finally accepted into the collection.

The controversy started early in 1948 when the Canterbury Society of Arts asked the British Council to select and send to New Zealand a selection of works by the expatriate artist, Frances Hodgkins. They also set aside a sum of £200, for the purchase of a suitable work. When eventually six paintings arrived the art society

The "Pleasure Garden"
Uproar



The Pleasure Garden
Frances Hodgkins

council decided on a majority vote not to buy any of the works offered. The secretary of the Society, Mr W.S. Baverstock, expressed the opinion 'we can use the funds more wisely'.

When the paintings eventually went on show in the public galleries of Dunedin and Nelson the reaction was the same as in Christchurch, they declined to buy. It was made known, however, that the galleries were willing to accept purchases made privately and then donated. Christchurch, with a more conservative viewpoint, differed. The Christchurch City Council rejected the gift of one of the paintings, "*The Pleasure Garden*" as unsuitable for the walls of the McDougall. In so doing they incited a round of controversy which was to divide the Canterbury artistic community. The fact that the painting had been purchased through public subscription had little effect. The Mayor, Sir Ernest Andrews, advised the donors that the gift had been declined as it was '*unacceptable on its merits*', an opinion which had the major support of the art advisory committee. Towards the middle of 1949 the painting was displayed in the window of a Christchurch department store arousing a new surge of public interest and discussion.

The controversy quickly reached a climax when at a Public Meeting the City Council heard the pleas of a deputation representing the donors. The deputation, led by Margaret Frankel, included Alan Brassington, Heathcote Helmore and Rene Lonsdale, prominent supporters of the arts in Christchurch. The matter then went into heated debate for nearly two hours, but this failed to alter the majority's strongly held opinions and at the end of the day the work was still officially considered unworthy of the City's gallery.

It was not until June 1951 with a change of council and a new arts advisory committee, that hopes for a change in attitude towards the issue became a possibility.

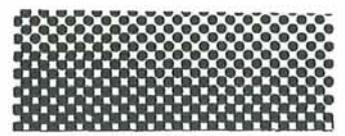
On September 3rd 1951 after another lengthy debate the Christchurch City Council endorsed the committee's recommendation to accept "*The Pleasure Garden*" into the public collection.

The "Psyche" Mystery

On the night of June 21st 1942 or the early morning of June 22nd a person or persons unknown broke into the gallery through a skylight window and removed from the walls the oil painting "*Psyche*" by the late Victorian artist Solomon J.

Psyche
Solomon J. Solomon





Solomon. The thieves took the painting by first removing the canvas stretcher from the frame and, then stripping the canvas from its stretcher.

The 90 x 153 cm painting was originally brought to New Zealand in 1907 as an exhibit in the British Section of the 1906–07 International Exhibition held in Christchurch.

During the time of the exhibition many works of art were purchased by the Canterbury Society of Arts including "*Psyche*" for which they paid £440. The painting was exhibited with the society's permanent collection in the Durham St Art Gallery until 1932 when it was presented to the Robert McDougall Art Gallery. The mystery of what happened to this painting still remains. It has never been recovered.

During the mid 1940s another work was removed from the gallery walls, this time legally. The painting by Evelyn Page, was an oil on canvas titled "*Summer Morn*", gifted through the Sawtell Bequest.

When she died early in 1940 Mrs E. Rosa Sawtell left two paintings to the gallery, one work by Sydney L. Thompson "*Almond Blossom*" and another "*Summer Morn*". Mrs Sawtell expressed in her will the wish that both works be exhibited in the gallery. Towards the middle of 1940 the paintings were examined by members of the Art Gallery Committee who agreed to their being accepted into the collection. In due course the works were placed on public display where they remained for several years. Then in 1943 a firm of solicitors received a letter from a client requesting the removal of "*Summer Morn*" from public display. It was a painting for which she had modelled some 15 years earlier but was now finding public exhibition of the work an embarrassment.

The Christchurch City Council was sympathetic and after gaining the approval of the artist, the trustees of the Sawtell estate and the art advisory committee it was decided to place the work in storage during the lifetime of the subject.

On April 18th, 1943 a directive was sent to the custodian of the gallery to remove the painting from public view. It was not until the late 1970s following the death of the model that "*Summer Morn*" was again shown publicly.

The Embarrassed Model



Summer Morn
Evelyn Page

The "Bather" Incident

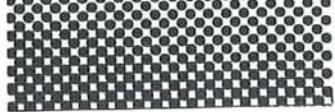
The problems which arose through the repeated rejection of contemporary works recommended for acquisition to the gallery's management body, Arts Advisory Committee, continued well into the 1960s. The rejection of work was not confined to painting; sculpture was also a source of controversy. The acquisition of a splendid bronze figure by a noted contemporary Italian sculptor was only achieved after protracted public argument in 1966.

On December 13, 1965 the Christchurch City Council was informed by the Director that certain pieces of sculpture then being exhibited at Canterbury Society of Arts Gallery as part of the Italian Contemporary Sculpture Exhibition were available for purchase.

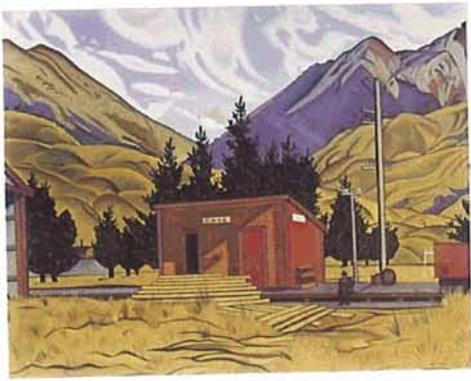
After much debate a decision was made to purchase "*The Bather*" a bronze fragment by Marcello Mascherini. This work had a purchase price of £2,035, with the Queen Elizabeth II Arts Council agreeing to grant a subsidy of £1,000.00 for the acquisition. However many of the city fathers were far from satisfied with the proposal to purchase and the Queen Elizabeth II Arts Council's substantial support. Militant attempts were made to stop the purchase at the council meeting held on March 14, 1966. The debate was lengthy, often heated and the decision to buy was eventually passed with the slimmest majority of one vote. This was expected. The press had carried many letters of protest in the weeks prior to the meeting. It was however, a victory over the parochial attitudes of the time. The gallery benefited by having its first work of sculpture acquired by purchase rather than through gift, a breakthrough after thirty four years.

Bather, a Fragment
Marcello Mascherini





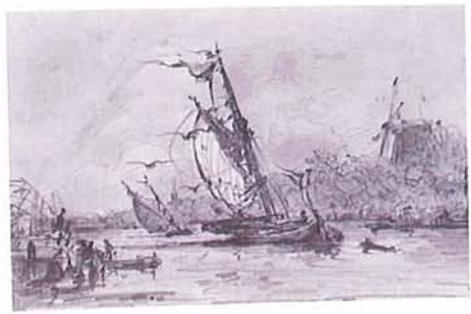
Trawlers
Rudolph Gopas
Oil on board.
Purchased 1959.



Cass
Rita Angus
Oil on canvas/board.
Purchased 1955.



Eternal Idol
Auguste Rodin
Bronze
Presented by the New Zealand
Government 1964.



Marine Study
Petrus van der Velden
Pencil.
Presented by Francis A.
Shurrock 1961.



Interior of St. Bavo Cathedral
Haarlem Holland
Cornelius Pronck
Watercolour.
Heathcote Helmore Bequest
1965.



Dillon Bell Falls
John B. Clarke Hoyte
 Watercolour.
 Purchased 1967.

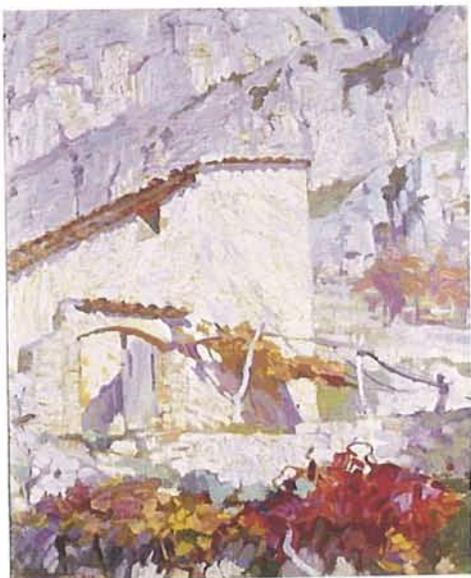
The Factory Widnes
Lionel S. Lowry
 Oil on canvas.
 Purchased 1957.



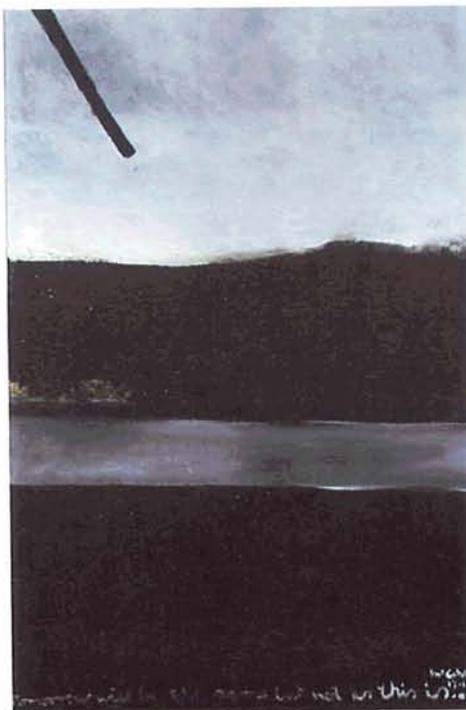
The Physician
Gerard Dou
 Oil on copper.
 Heathcote Helmore Bequest
 1965.

The Porch of Chartres Cathedral
Samuel Prout
 Watercolour.
 Heathcote Helmore Bequest
 1965.

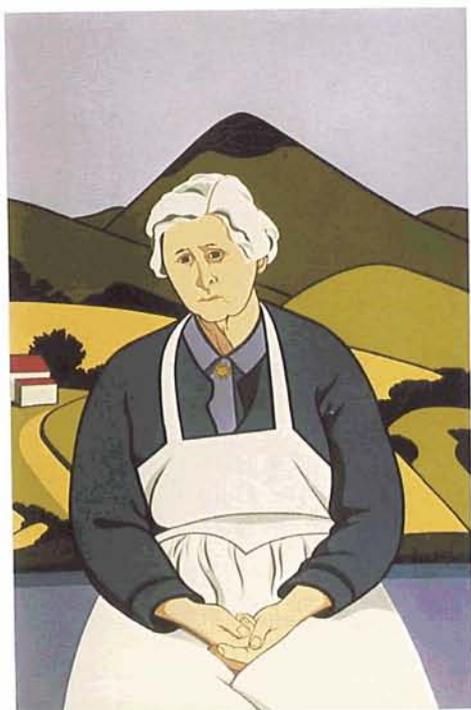




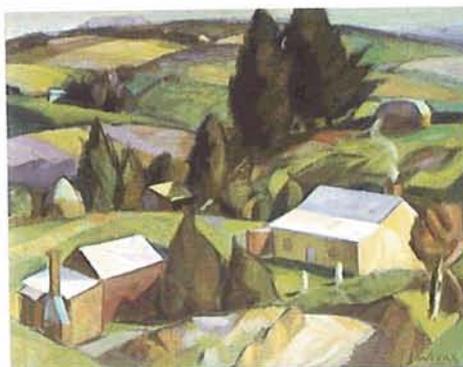
The Rock Le Baou de St Jeannet
Sydney Lough Thompson
 Oil on canvas.
 Purchased 1967.



Tomorrow Will Be The Same But Not As This Is
Colin McCahon
 Purchased by a group of subscribers 1959.



Florence and Harbour Cone
Robin White
 Oil on canvas.
 Purchased 1974.



An Early Settlers Homestead Near Auckland
John Weeks
 Oil on board.
 Purchased 1969 with assistance from QEII Arts Council.

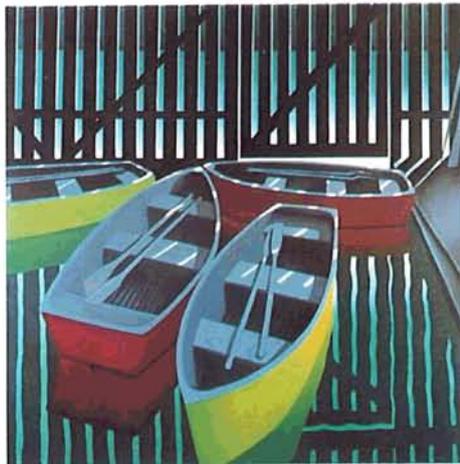


An Incident in the New Zealand Wars 1866
Gustavus Ferdinand von Tempsky
 Watercolour.
 Purchased 1974.

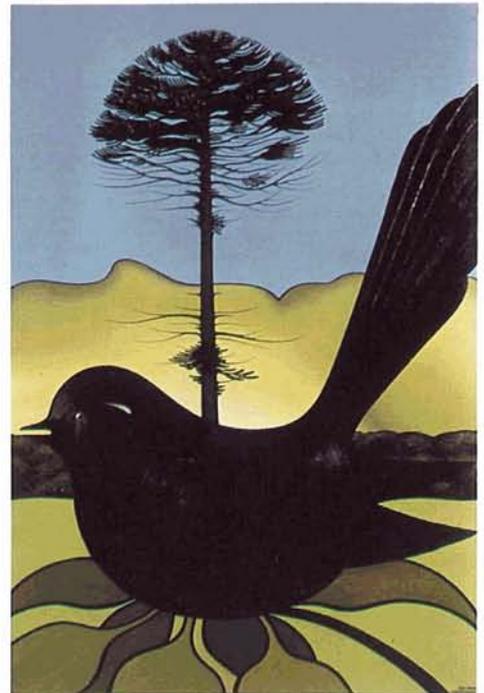
Recession
Brent Wong
 Purchased 1972.



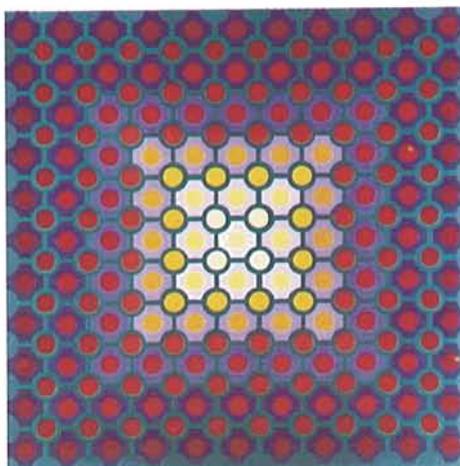
Boats at Pukekura Park New Plymouth
Michael Smither
 Oil on board.
 Purchased 1975.



Canterbury Garden Bird
Don Binney
 Oil on canvas.
 Purchased 1975.



Abacus III
John Coley
 Oil on canvas.
 Purchased 1969.

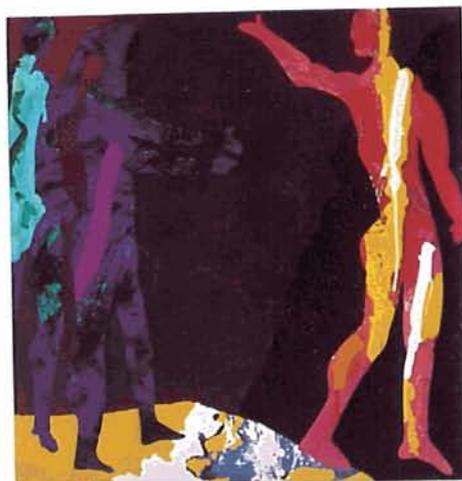




A Royal Hanging
Philip Trusttum
 Oil on board.
 Purchased 1970.



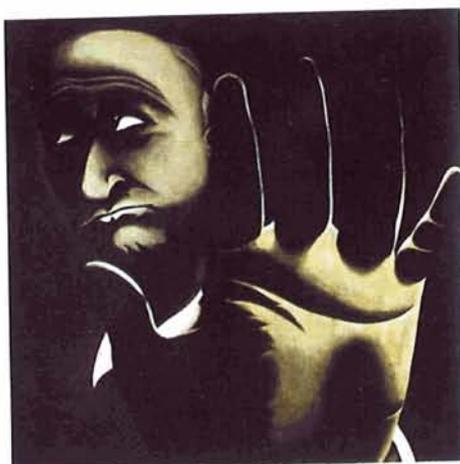
Southerly
Quentin Macfarlane
 Oil on canvas.
 Purchased 1975.



Do It
Patrick Hanly
 Oil on board.
 Purchased 1972.



Moteuka Foreshore Landscape
M.T. Woollaston
 Oil on board.
 Purchased 1972.



No!
Tony Fomison
 Oil on canvas.
 Purchased 1973.

Portrait of Mrs T. Fraser Grove
Thomas Musgrove Joy
 Oil on canvas.
 Purchased 1976.



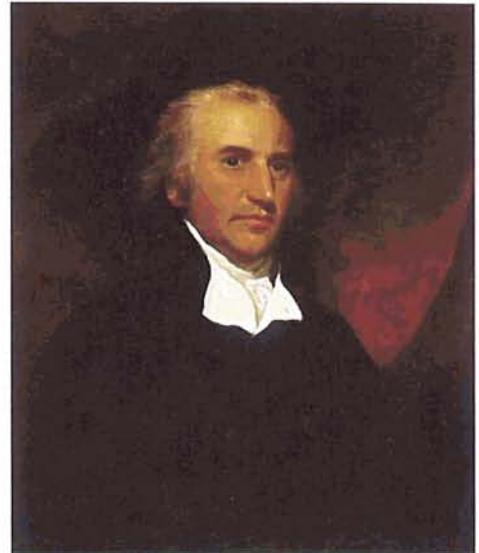
Roses Honeysuckle and Other Flowers in a Sculptured Vase
Jan van Son
 Oil on canvas.
 Purchased 1973.



The Healy Garden
G.P.A. Healy
 Oil on canvas.
 Purchased 1975.



Mr Drake
Sir Henry Raeburn
 Oil on canvas.
 Purchased 1976.

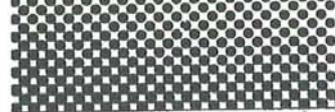


Still Life
Willem van Royen
 Oil on panel.
 Purchased 1976.

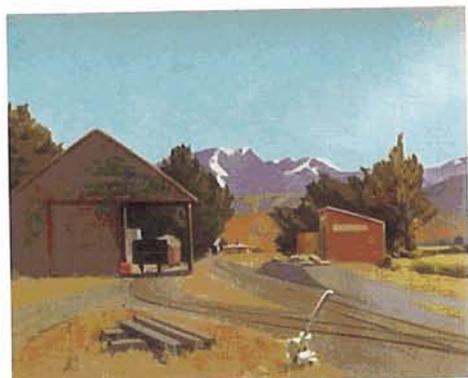


Goodrich Castle on the Wye
David Cox
 Watercolour.
 Purchased 1975.





Landscape Synthesis 8
William A. Sutton
Oil on canvas.
Purchased 1981.



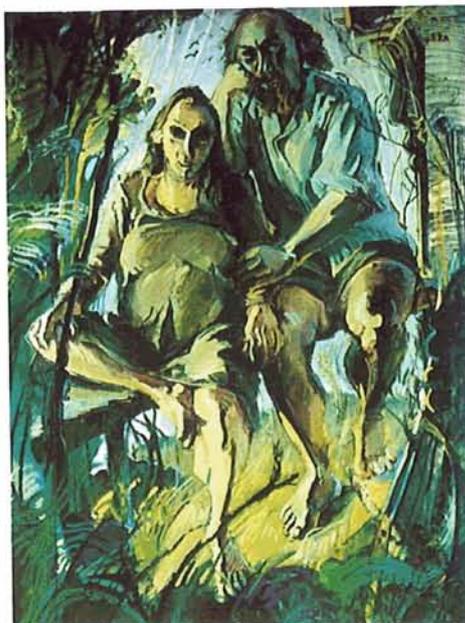
Hawkins
Rata Lovell Smith
Oil on board.
Purchased 1981.



Small Lattice 54
Ian Scott
Acrylic on canvas.
Purchased 1981.



Banded Orange
Gretchen Albrecht
Acrylic on canvas.
Purchased 1974.

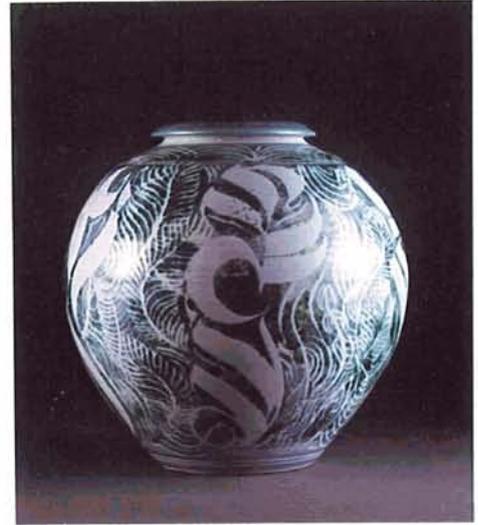
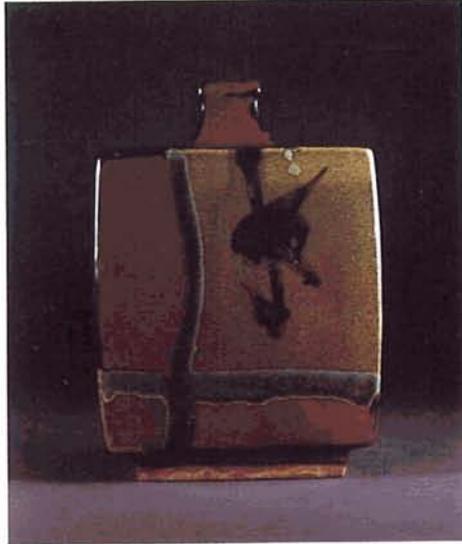


Huia Couple Linda and Leo
Alan Pearson
Oil on board.
Purchased 1981.



Bottle
Shoji Hamada
 Stoneware.
 Purchased 1971.

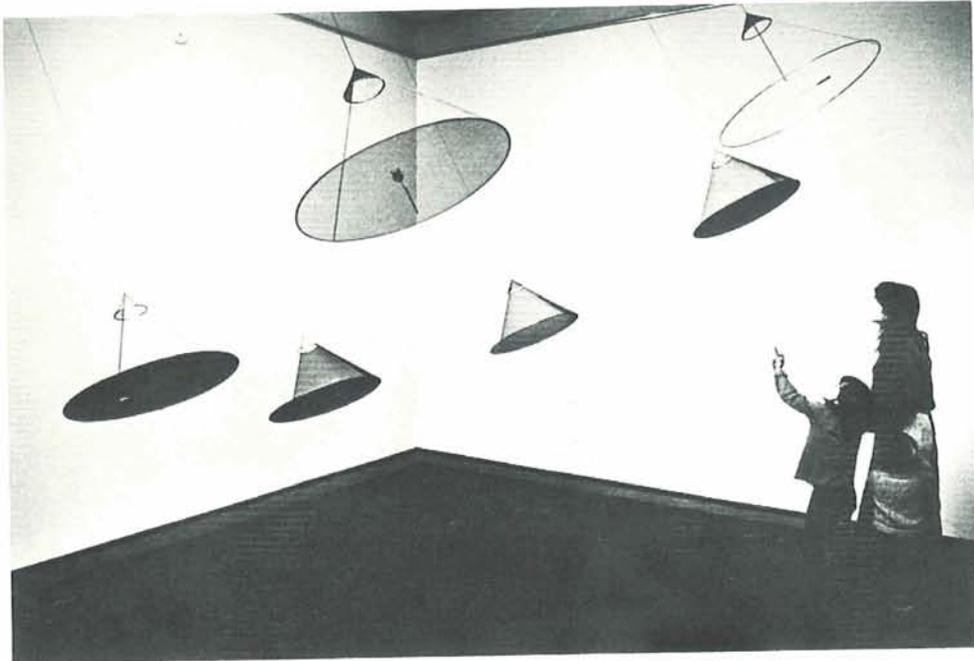
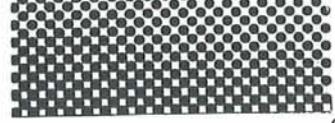
Vase
Alan Caiger-Smith
 Woodfired Earthenware.
 Purchased 1977.



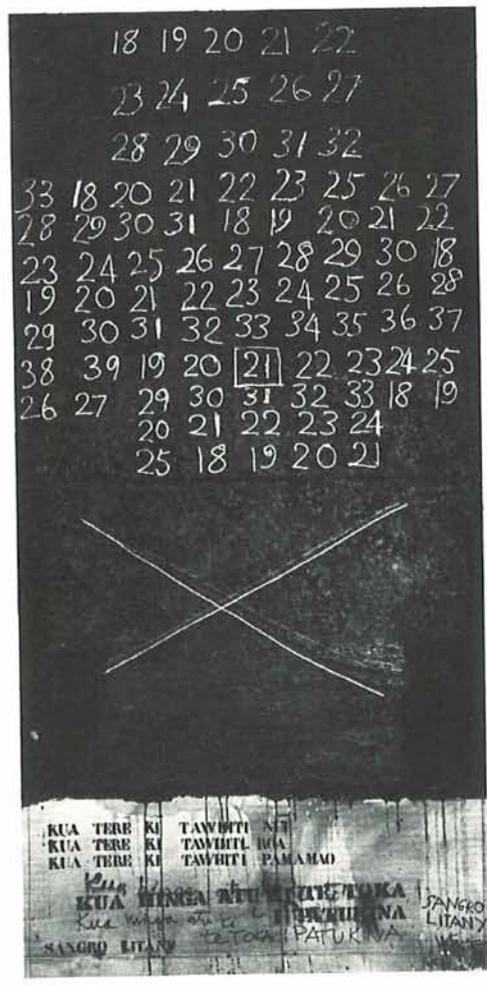
Bail Amphora
A.P.Z. Painter.
 Purchased 1972.

Water Grasses
Ida Lough
 Woven tapestry.
 Purchased 1974.

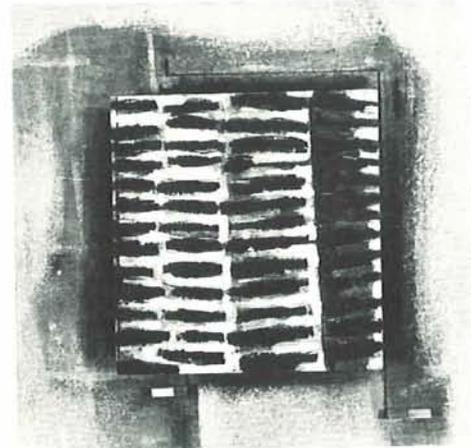




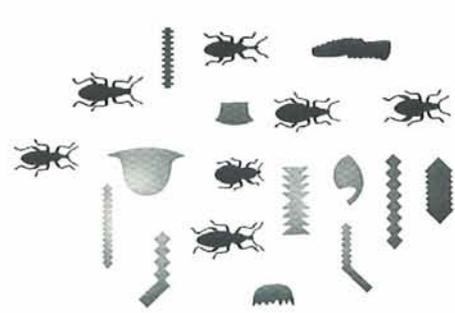
Seascape
Neil Dawson
Purchased 1980.



Sangro Litany
Ralph Hotere
Acrylic on canvas.



Relief Painting
Donald C. Peebles
Purchased 1981.



Black Insects and Red Primitives
Richard Killeen
Purchased 1981.

KUA TERE KI TAWHITI NEI
KUA TERE KI TAWHITI IUA
KUA TERE KI TAWHITI PAMAHAO
KUA HINGA KI TAWHITI
KUA HINGA KI TAWHITI
SANGRO LITANY
KUA HINGA KI TAWHITI
KUA HINGA KI TAWHITI
SANGRO LITANY

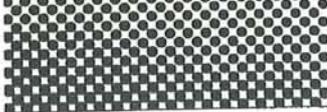
Belgian Refugees
Frances Hodgkins
 Oil on canvas.
 Purchased 1980 with assistance
 from the National Art Collection
 Fund.



Peacock
Mikhail Larionov
 Screenprint.
 Presented by Mrs A. Muling,
 1979.

Jeanette Looking
Barry Cleavin
 Etching.
 Purchased 1979.

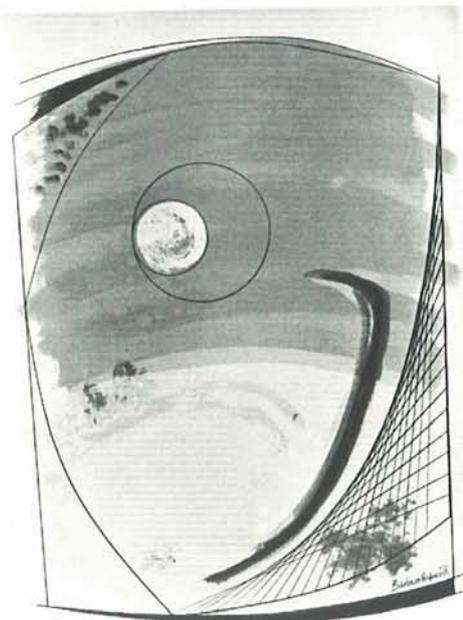




Tobit
Rembrandt van Rijn
Etching.
Miss Maureen C. Raymond
Bequest 1979.



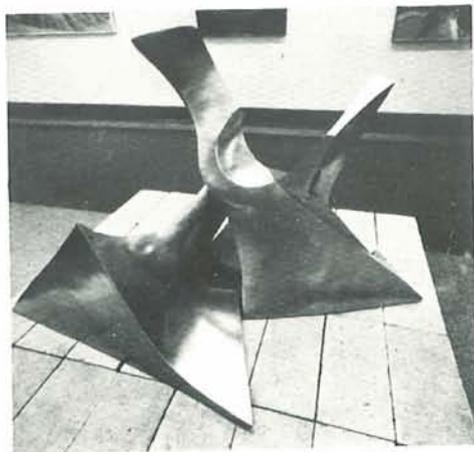
Two Astrologers and a Boy
Giovanni Battista Tiepolo
Etching.
Purchased 1979.



Winter Solstice
Barbara Hepworth
Lithograph.
Purchased 1971.



Portrait of Jacqueline
Pablo Picasso
Lithograph.
Miss Maureen C. Raymond
Bequest 1979.



Port of London
Oskar Kokoschka
Lithograph.
Purchased 1971.

Sculpture 1971
Marte Szirmay
Aluminium cast.
Purchased 1971 with the
assistance of a group of donors.

Portrait of a Gentleman
Richard Crosway
 On permanent loan from
 Mr P.J. Skellerup.



Portrait of a Lady
George Engleheart
 On permanent loan from
 Mr P.J. Skellerup.



Reverie
Lionel Heath
 Presented by the Canterbury
 Society of Arts 1932.



Ophelia
Elsie M. White
 Presented by the artist 1967.



Innocence
E. Cotton Haig
 Presented by the Canterbury
 Society of Arts 1932.



The Robert McDougall Art Gallery is financed and administered by the Christchurch City Council through a cultural sub-committee of seven councillors.

The gallery is staffed by a director, his secretary and seven full time officers, a conservator, curator, custodian, education, exhibition and information officers, and a technician.

From 1932 until 1949 when Mr W.S. Baverstock was appointed Honorary Curator, the day to day operation of the gallery was maintained by two custodians. All matters of policy were determined by an Art Advisory sub-committee of the Christchurch City Council.

In 1960 this committee waived some of its powers and appointed Mr Baverstock the gallery's first Director, a position he held until his retirement in 1969. Mr Baverstock was succeeded by Mr B.D. Muir who with staff of three permanent officers and several part-time assistants was able to bring a new style of management to the gallery expanding the museum aspects of the gallery's function, stressing the building of a comprehensive rather than a specialist collection catering for many aspects of the fine and applied arts. This policy greatly expanded the collection's base and laid foundations for the future.

During his directorship a variety of education programmes was presented and many successful exhibitions mounted. The period was one of undoubted growth with the gallery gaining greater acceptance and popularity in Canterbury. In 1978 Mr Muir was followed by Dr T.L. Rodney Wilson as director and with him the gallery's administration entered a new stage of development not only of maturity but one aimed at fostering the highest standards of professionalism. During his brief term as director all aspects of operations were reviewed and upgraded, bringing the Robert McDougall Art Gallery to internationally recognised gallery and museum standards.

Dr Wilson was succeeded in 1981 by Mr John Coley, the present director.



The Director is responsible for administering and co-ordinating all the day by day aspects of the gallery's activity.

The conservation laboratory was established in 1979 with the appointment of the gallery's first full time Conservator, Mr John Harper. In 1982, under the supervision of Ms Mary Wood Lee of the Pacific Region Conservation Center, this department was enlarged and became specialised for the treatment of works on paper only.

The conservator is responsible for the physical well-being of works in the gallery's collection and for the monitoring of climatic conditions both within the storage and exhibition spaces.

The various features of heating, ventilation and sound control were incorporated in the original building design to a basic standard acceptable at the time. In 1977 an air-conditioning plant was installed enabling climatic control of forty per cent of the exhibition area. An additional plant was added in 1981 ensuring that sixty per cent of the gallery was brought under control.

The air-conditioning plant maintains a temperature of $18^{\circ}\text{C} \pm 2^{\circ}$ with a relative humidity of fifty eight per cent all the year round. any sudden changes in temperature can cause damage to works on display. Of vital importance to the safety of art works is their lighting. Until the early 1970s all lighting was natural but since that time it has been converted to controlled artificial lighting. Light levels are monitored for all exhibitions with limits of 50 lux and below for works on paper and textiles. All other exhibits are displayed below the level of 150 lux.

The Conservation Laboratory is where art works are treated. The Laboratory is located at basement level and the conservator is available for consultation by appointment.



The Laboratory is equipped for the treatment of problems special to works on paper.

Much preparation has to be carried out before conservation problems can be dealt with.



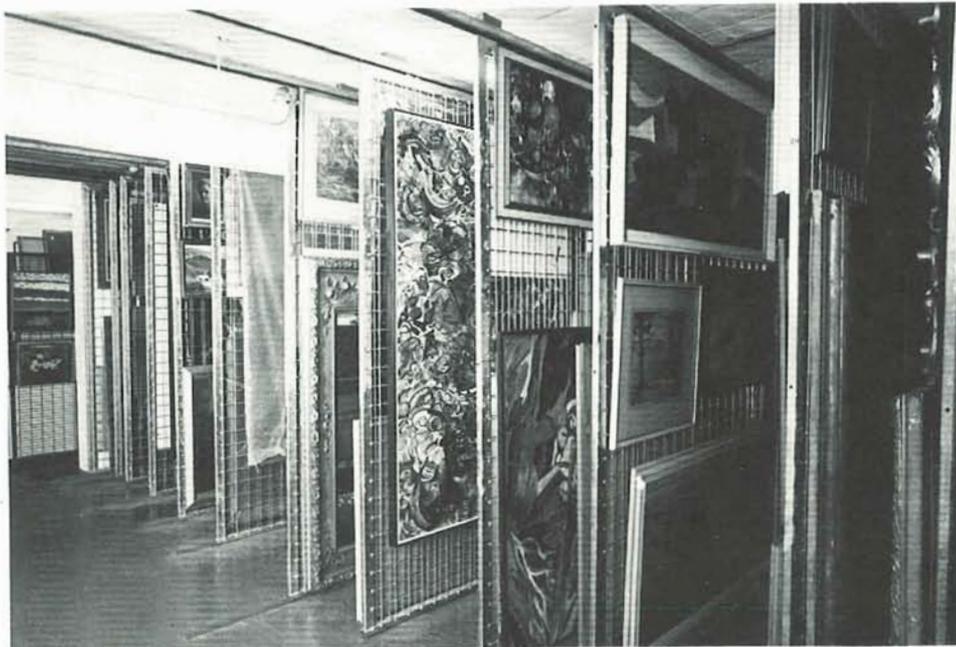
The curatorial department is staffed by a curator. In addition there are two honorary curatorial advisers.

The curator first appointed in 1979, is the gallery's art historian and is responsible for the care and growth of the permanent collections and all related aspects. Until 1979 all of the gallery's curatorial functions were maintained by the director and his assistant.



All Prints, Drawings and Watercolours are stored in Solander boxes.

The gallery has a small selection of archival material concerned with the collection and New Zealand art generally. It is used by gallery staff but is accessible to all scholars and members of the public by appointment.



Storage of the collection is at basement level and is not open to the public except by appointment.

The Painting Storage area for works not on exhibition.



The cataloguing and registration of art works is carried out in the curatorial area.

Education within the gallery has been a concern since the 1930s when regular lecture programmes were held and school parties were shown round the collections daily.

Later in the 1960s when the gallery gained a night entrance, evening film showings were presented, but education programmes remained limited.

It was not until the early 1970s that a positive, structured education programme was introduced to the gallery. Often works were installed with a specific educational purpose. An OutReach scheme was also commenced at this time including regular gallery concerts and readings. A gallery van was purchased which enabled staff members to travel to schools in remote areas of Canterbury. The gallery publication '*Survey*' of these years performed a strong educational role. Today explanatory notes accompany exhibitions, installations and displays, often augmented by audio-visual presentations. Booklets giving background information to exhibits, biographical details about artists or detailing techniques are available for the information desk.

Guided tours of the gallery are arranged by the Education officer who is also responsible for organising the volunteer gallery guides who provide assistance at weekends and for special exhibitions.

In 1979 the gallery's education activities were expanded following the appointment of the first full-time education officer, Mrs Ann Betts. Today the gallery pursues a policy of providing a range of information through pamphlets, guided tours, audio-visual presentations and a variety of lessons prepared especially for visiting primary & secondary school pupils.

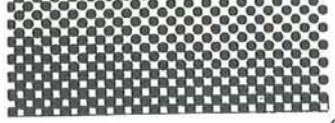
The gallery operates an OutReach programme designed to take the gallery to the community. Small exhibitions of works from the permanent collections are displayed within business and industrial situations around the city.

The programme is also intended as a vehicle for local artistic and creative talent providing an opportunity for younger artists to make contact with a wider audience.

As well as the usual exhibitions posters, information and invitations the gallery publishes a bi-monthly '*Bulletin*' containing news of gallery activities, exhibitions, acquisitions, lectures and demonstrations. This is posted directly to members of the gallery Friends organisation.

Audio-visual programmes are prepared regularly to introduce exhibitions and other gallery activities.





A gallery guide showing visitors around the gallery.



Regular *Gallery Concerts* are included as part of the Education OutReach programme.

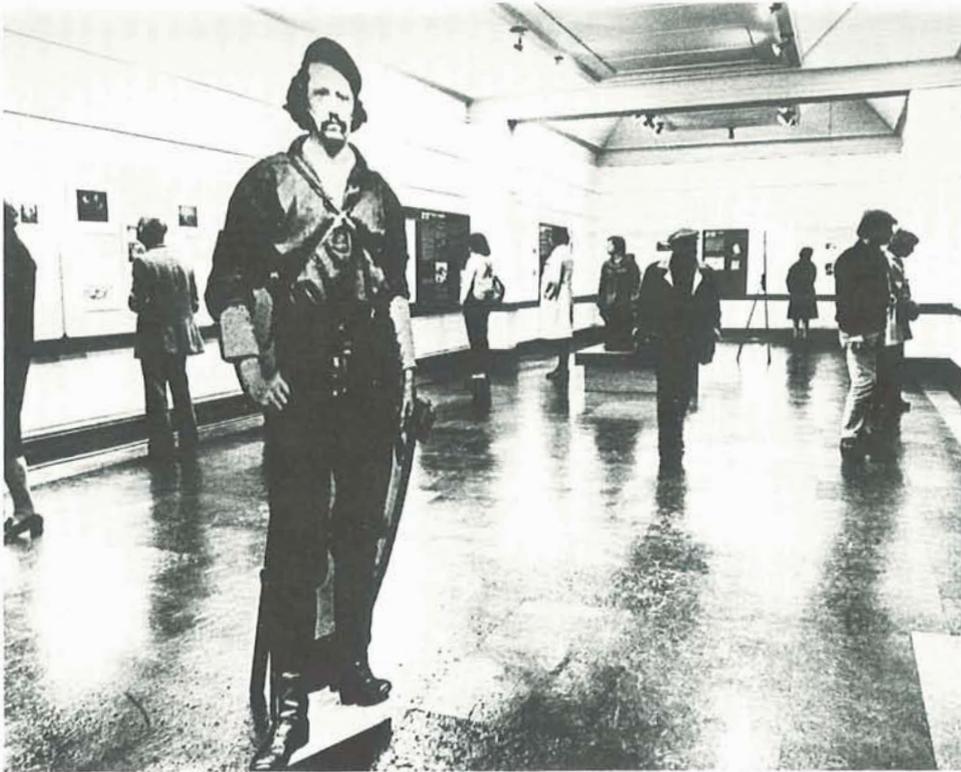
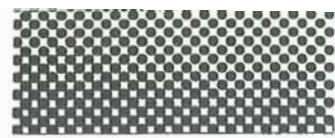
The gallery provides a full exhibition programme throughout the year and receives numerous touring exhibitions.

From 1932 until 1948 a few temporary exhibitions were shown, the gallery exhibiting almost exclusively works from its permanent collection. Once installed these remained unchanged for many years. During this time most temporary exhibitions were presented at the Canterbury Society of Arts gallery. In 1949, with the appointment of an honorary curator, the gallery's exhibition policy became less static. From that year to 1969 a total of eighty eight temporary exhibitions were shown, many of them from abroad, an average of five annually. Since 1970 this number has increased four fold. Since 1975, when the gallery curated and mounted its first national exhibition, it has been able to prepare at least one for tour annually. Until the appointment of the gallery's first full-time exhibitions officer in 1979, his duties were maintained by the director and his temporary staff.

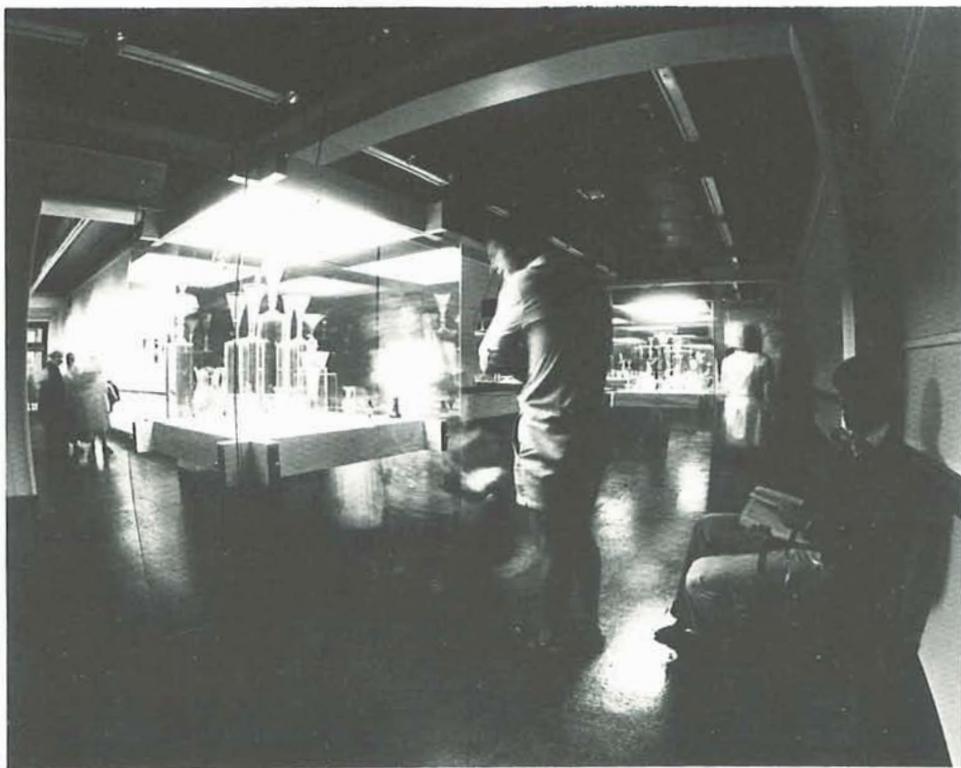
For many years the gallery had few temporary exhibitions and only showed its permanent collections.



Today the exhibitions programme is carefully planned on a twelve month cycle and seeks to satisfy the diversity of expectations the public bring to gallery visits. The gallery's policy is one of balance. Selected works from the permanent collection are presented throughout the year in at least half of exhibition space while a programme of specially curated local or travelling exhibitions succeed each other in the remaining gallery spaces. Familiar, favourite works often admired from childhood by many visitors are displayed while advanced works by leading contemporary artists show the important developments in today's art. The ceramic, fibre art and photography collections show the high quality achieved by New Zealand artists and craftsmen working in these media.



The gallery receives many temporary exhibitions each year organised by other New Zealand galleries.



Glass Exhibition 1980.

Much preparation goes into the installation of each exhibition.



The gallery also receives exhibitions from overseas.



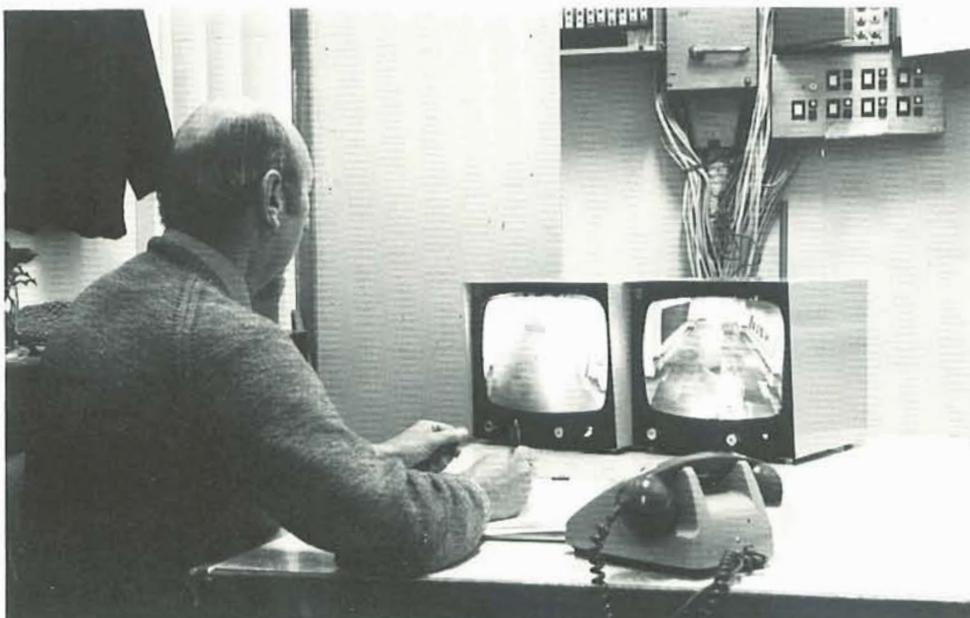
The gallery offers to the public a number of support services which are part of its own day to day operations.

It assists visitors at the Information Bureau and provides advice to enquirers. Both the Conservator and Curator are available for consultations one day per week by appointment.

The gallery also has a small bookshop located within the entrance foyer open Monday to Friday, 10.00am to 4.30pm, and at weekends during normal gallery hours. The shop is non commercial, selling to visitors reproduction prints, exhibition catalogues, periodicals, transparencies and post cards of works in the gallery's permanent collections.



The gallery has an Information Bureau and a shop located in the entrance foyer.



Security surveillance is maintained by the Custodian and closed circuit television monitors.

The technical department and workshop which was set up in 1978 provides vital support for every other gallery department. This includes the framing of the collection repair and maintenance, crating of temporary exhibitions in-gallery display appointments as well as a variety of other needs.

The technical department is staffed by a Technician and occasional temporary assistants.

The technical department is staffed by a technician and occasional temporary assistants.



The gallery has a regular photography programme for the recording of gallery activities, and new acquisitions.

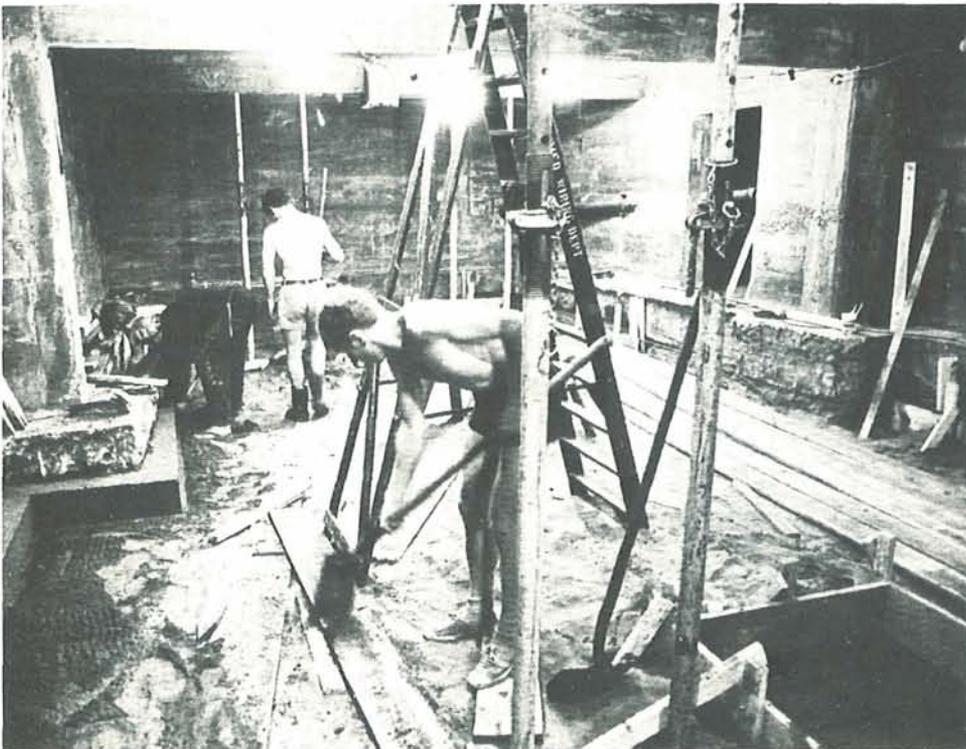


For many years the Robert McDougall Art Gallery has operated within the confined building design quite unsuited for present day needs.

The inadequacy of the building, particularly its exhibition space, first became apparent in the 1960s with changes in the exhibition policy.

The gallery's first Director, Mr W.S. Baverstock, appealed on many occasions during his term for extensions to be made. He was successful in having a night entrance and packing room added to the building but not with regard to extensions to the building area. In 1969 the Christchurch City Council invited Mr Eric Westbrook, as a consultant, to report on the gallery and its future needs. His advice included suggestions for major extensions to both exhibition space and service and storage areas.

During Mr B.D. Muir's term as Director positive attempts were made to carry out these proposals. In 1973 an architectural contest was held for designs to extend the gallery. By early 1975 it seemed likely that extensive developments would take place but a decision was finally made not to proceed and the project was eventually cancelled. Some developments have occurred, however, in recent years; between 1978 and 1982 major excavations took place at basement level enabling storage areas to be built as well as a Conservation Laboratory. This has been very much a first step to alleviate some of the gallery's space problems. The decision has yet to be made whether or not the present gallery should be extended or a new building should be constructed on another site.



Major extensions to storage, and to the conservation department were undertaken between 1978 and 1982.

*Nett Floor Area
distribution*

1163 sq mtrs Exhibition display space
568 sq mtrs Service space
Total 1731 sq mtrs

65% of the gallery is air conditioned to maintain a temperature of $18^{\circ}\text{C} \pm 2^{\circ}$ with a relative humidity of $58\% \pm 2^{\circ}$. Temperature and humidity control is by room mounted sensors and automatic thermostats. Heating is by oil fuel.

Lighting

Until 1970 all lighting was natural but since this time has been entirely converted to artificial lighting. Light levels are monitored for all exhibitions with 50 lux and below for works on paper and textiles. All other exhibits are kept below 150 lux.

Security

During the hours the Gallery is open surveillance is maintained by closed circuit television. Television cameras are mounted in each of the galleries and signals are monitored at the reception bureau.

After hours security is by Vigilant alarm systems. Fire detection sensors are located in all storage areas activation releases Halon gas.

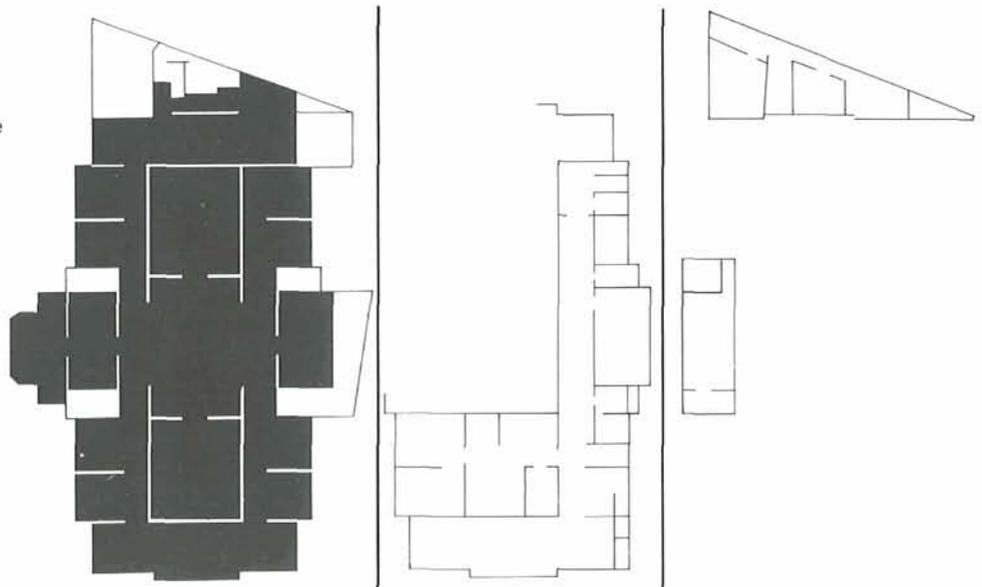
Attendance

The Gallery is open 363 days a year and has an annual attendance average of 80,000.

Ground Floor Level
Exhibition Galleries

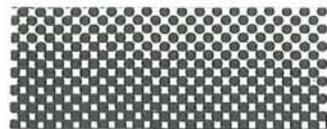
Basement Level
Conservation, Curatorial, Storage

First Floor Level
Administration



The Mayor was ex officio a member of all standing committees. Mr McDougall was made an honorary member.

- 1932-33 *Art Gallery*
Councillors Andrews, Archer, Beanland, Dr Lester, Messers Nicholl, Wallwork, McDougall.
- 1933-35 *Art Gallery*
Councillors Andrews, Archer, Beanland, Dr Lester, Miss Stoddart, Wallwork, McDougall.
- 1935-36 *Art Gallery*
Councillors Archer, Andrews, Beanland, Dr Lester, Wallwork, Thompson, McDougall.
- 1936-37 *Art Gallery*
Councillors Acland, Andrews, Manning, Dr Lester, Wallwork, Thompson, McDougall.
- 1937-38 *Art Gallery*
Councillors Acland, Andrews, Manning, Dr Lester, Wallwork, Kelly, McDougall.
- 1938-41 *Art Gallery*
Councillors Acland, Beanland, Manning, Dr Lester, Wallwork, Kelly, McDougall.
- 1941-44 *Baths and Entertainments*
Councillors Brown, Denton, Hurley, Kershaw, Lyons, Manning, McLean.
- 1944-47 *Baths and Entertainments*
Councillors, Brown, Amos, Griffiths, Guthrey, Hurley, Lyons, Manning.
- 1947-50 *Baths and Entertainments*
Councillors Brown, Butterfield, Cowles, Griffiths, Guthrey, MacFarlane, Manning, Turnbull.
- 1950-53 *Library and Art Gallery Sub-Committee*
Councillors Manning, Christie, J.L. Hay, Howard, Jones, Sheppard, Tait.
- 1951 *Art Advisory Committee*
Councillors Wallwork, Nicholl, Clark, Lovell-Smith, Helmore.
- 1953-56 *Baths, Entertainments, Library, Art Gallery*
Councillors Christie, Adams, Amos, Baldwin, Guthrey, Jones, Manning, McCombs, McLean.
- 1956-59 *Baths, Entertainment, Library, Art Gallery*
Councillors Brown, Burt, Christie, Connelly, McLean, Manning, Olds, Schumacher.
- 1959-62 *Baths, Entertainments, Library, Art Gallery*
Councillors Brown, Campbell, Griffiths, Hollander, McLean, Olds, Schumacher, Skellerup.
- 1960 *Reorganisation of Gallery:*
Appointment of Director,
Art Gallery no longer included in Baths and Entertainment, etc, Committee.
Set up new standing committee.
- 1962-65 *Art Gallery (same members as Baths and Library Committee)*
Councillors Schumacher, H.G. Hay, Brown, Christie, Griffiths, McLean, Pickering, Skellerup, Stillwell.
- 1965-68 *Parks and Recreation*
Councillors Skellerup, Britten, Cowles, Denton, Hay, Howard, Olds, Schumacher, Stillwell.
- 1968-71 *Cultural*
Councillors H.G. Hay, Smith, Skellerup, Garrett, Taylor, Blaxall, Dunbar, Stillwell, MacFarlane.
- 1971-74 *Parks, Recreation and Cultural*
Councillors Alderdice, Anderson, McGrade, Clark, Dunbar, Skellerup, Sutherland.
- 1974-77 *Cultural*
Councillors Garrett, Anderson, Brittenden, Dunbar, Sutherland, Blaxall, Arbuckle, Caygill, Skellerup.
- 1977-80 *Cultural*
Councillors Garrett, Anderson, Arbuckle, Blaxall, Caygill, Close, McCombs, Skellerup.
- 1980-83 *Cultural*
Councillors Crawley, Garrett, Glubb, Graham, McCombs, Stanley, Stone.



1932-39 H. Cowell <i>Custodian</i>	1972-73 Ms A. MacDougall <i>Secretary/Typist</i>	1979- P. Ireland <i>Technician</i>	Permanent Staff
Mrs K. Cowell <i>Custodian</i>	1973-74 M. Hamblett <i>Assistant to Director</i>	1981- R. Smith <i>Exhibitions</i>	
1939-69 H. Palmer <i>Custodian</i>	1973-79 Mrs V. Henning <i>Secretary</i>	1982 J. Coley <i>Director</i>	
1939-71 Miss M. O'Brien <i>Custodian</i>	1975-78 Miss B. de Lambert <i>Assistant to Director</i>	1982 Lesley Cobb <i>Conservation Assistant</i>	
1948-60 W.S. Baverstock <i>Honorary Curator</i>	1976-78 Ms A. Mitchell <i>Exhibitions (Part-time)</i>		
1960-69 W.S. Baverstock <i>Director</i>	1978-81 Dr T.L.R. Wilson <i>Director</i>		
1969-78 B.D. Muir <i>Director</i>	1979- G. Ducker <i>Custodian</i>		
1969-70 F. Fraser <i>Custodian</i>	1979-80 J. Harper <i>Conservator</i>		
1970-78 T.N. Gordon <i>Custodian</i>	1979- Mrs A. Betts <i>Education Officer</i>		
1970-72 Mrs P. Clease <i>Typist</i>	1979- N. Roberts <i>Curator</i>		
1970-71 R. Marwick <i>Assistant to Director</i>	1979-81 G. Snowden <i>Technician</i>		
1971-78 Mrs J. Gordon <i>Custodian</i>	1978-82 B. Robinson <i>Exhibitions</i>		
1971-72 J. Mane <i>Assistant to Director</i>	1980 Mrs D. Fischer <i>Secretary</i>		
1972-74 P. Lusk <i>Exhibitions (Part-time)</i>	1980- J. Callender <i>Secretary</i>		

L. Aberhart; G. Anderson; G. Andrea; M. Armstrong; B. Atkinson; G. Banbury; T. Barton; M. Bercusson; L. Bercusson; M. Beaufoy; J. Best; R. Boelee; J. Bowron; C. Browne; A. Buxton; A. Catanach; P. Cameron; N. Chatfield; B. Cherry; C. Cherry; A. Crighton; G. Collins; I. Cornelissen; V. Cusiel; M. Dalley; M. Dawson; P. Day; J. Dean; J. Donovan; K. Downer; J. Dowling; M. Draper; V. Easter; M. Evans; K. Ferigo; J. Findley; A. Fodie; S. Foster; G. Fraser; L. Gallagher; G. Ged; C. George; A. Gordon; I. Gracie; D. Greatorex; S. Greenwood; S. Griffiths; D. Hann; S. Harker; A. Helm; J. Hickmott; J. Hillier; R. Hlavac; F. Hodge; J. Holcroft; K. Holcroft; G. Ireland; J. Johnson; N. Jolliffe; G. Jowitt; S. Kennedy; S. King; S. Kitchen; M. Kuiti; I. Laughlin; R. Lawrence; D. Lloyd; L. van der Lingen; M. Lye; W. Lyon; K. McGavock; A. McKeich; S. McKeich; L. McRae; K. Manty-Worrall; D. Margetts; L. Martin; W. Mason; S. Maybury; A. Meek; B. Middleditch; S. Minty; D. Mitchell; A. Mulholland; D. Musgrave; A. Nicholson; A. O'Flaherty; L. Osborne; S. Page; A. Parker; G. Perrott; P. Pigou; P. Ransom; I. Read; J. Renaut; J. Richard; F. Ross; S. Rowse; M. Russell; P. Scott; B. Seager; D. Shepard; A. Silver; G. Sim; T. Sinclair; D. Sinclair; V. Smith; T. Smith; K. Stanney; P. Stephen; M. Stewart; S. Stopforth; N. Strong; K. Stuart; M. Tanielu; W. Taylor; B. Thomas; K. Thomas; H. Thompson; G. Thomson; L. Upton; P. Van Vignon; E. Walton; E. Waters; M. Whitworth; R. Whyte; L. Wielsma; A. Witbrock; J. Whittington; P. Winstanley; G. Wright.

**Temporary Staff
1978-1982**



