



Christchurch City Council



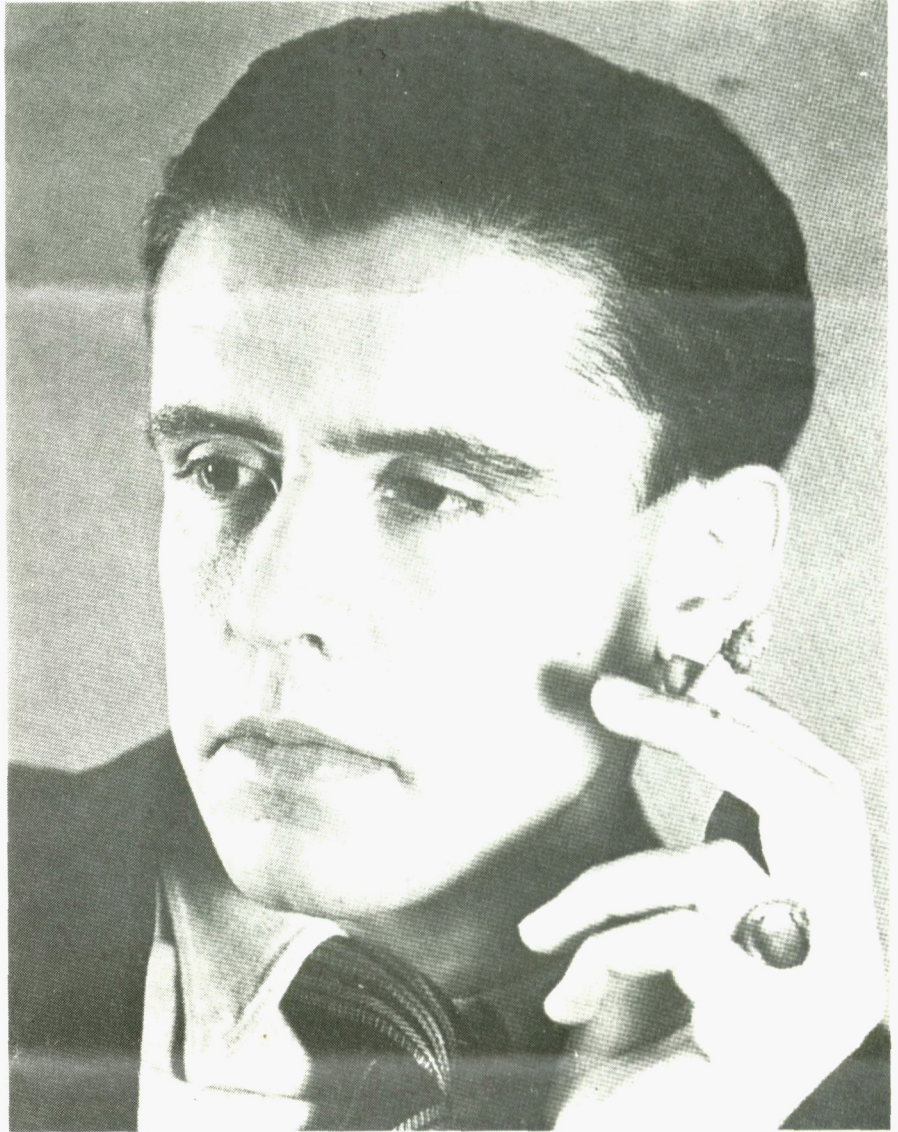
The Robert McDougall Art Gallery

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Robert McDougall Art Gallery
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Herbert List



Herbert List Photographed by Andreas Feininger, 1930

Herbert List Photographs 1930-1970

August 23-October 6 1991

This comprehensive exhibition of ninety-nine works surveys the career of the West German photographer, Herbert List, from 1930 to 1970.

The works represent the photographer's diverse output. There are images taken all over Europe, some in cities, such as Milan, Munich, Paris, Rome and London, some at lakes, and some in the Greek Islands and Crete, and all are most interesting and compelling. There are also portraits of well-known figures such as Picasso, de Chirico, Braque, Cocteau, Chagall, Stravinsky, Somerset Maugham, and W. H. Auden, which are his most widely recognised works. List is a master of effi-

cient composition, even his most abstracted images maintain a strict sense of order.

The photographs of this exhibition demonstrate List's keen ability to discover and create heightened moments of unreality. One of List's recurrent themes is the disguising of self, and one image shows a man wearing a mask leaning on a table with a plate and two eggs in front of him.

This exhibition has been brought to New Zealand with the assistance of the Goethe Institute, Wellington, and the national tour has been organised by the New Zealand Art Gallery Directors' Council.



The Wounded at Cassino Peter McIntyre OBE (b. 1910)
National Archives, Wellington

Images of War August 29–October 13

Images from New Zealand's war experiences can be seen by New Zealanders of all ages when a major art exhibition opens at the Robert McDougall Art Gallery.

This exhibition brings together over 60 images from the 1845 Northland Wars, the 1860s New Zealand Wars, the Boer War, World Wars One and Two as well as war imagery found in society today.

Manawatu Art Gallery curator, Tony Martin, who researched and assembled the exhibition, said it was not intended as a "chronological survey of male war heroes", or as a documentation of New Zealand's military conflicts. Instead, the images have been arranged according to

specific themes, including propaganda, environmental devastation, wounded, women in war, male heroism and artists against war.

Tony Martin added that warfare has been a recurrent feature throughout New Zealand's history and in recent years some historians had advanced new accounts that challenge some of the old myths. He said that **Images of War** was also conceived against the background of widespread public pressure against the nuclear arms race.

The Manawatu Art Gallery curated and organised **Images of War** with the help of the New Zealand 1990 Commission, Queen Elizabeth II Arts Council, Massey Television Production Centre, and Exhibitour MDF.

McDougall Loans Paintings for "Pacific Parallels"

The visit to New Zealand in 1983 of Dr Charles Eldredge, then director of the Museum of American Art, one of the Smithsonian Group in Washington DC, impressed him with the similarities shared by American and New Zealand art histories.

Now Distinguished Professor of Art History at the University of Kansas, Dr Eldredge, with the assistance of Wellingtonians Jim and Mary Barr has created an exhibition called **Pacific Parallels** which sets out to show to American audiences how New Zealand art, like that of the United States, adopted the visual arts from a shared British Colonial background.

Pacific Parallels opened last May at the Dixon Gallery in Memphis in conjunction with the Memphis in May celebrations at which New Zealand was the featured country. The exhibition, organised by the New Zealand United States Arts Foundation, will tour seven USA cities over the next two years and is the most significant presence of New Zealand art in America since **Te Maori**.

Included in the exhibition are five paintings loaned by the Robert McDougall Art Gallery. They are **Cass** by Rita Angus, **Tomorrow will be the same but not as this is**, and **As there is a constant flow of light we are born into the pure land**, by Colin McCahon, Doris Lusk's **Canterbury Plains from the Cashmere Hills** and **Overlooking Kaitawa, Waikaremoana**.

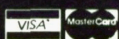


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With Fingers Weary and Worn

A Bulletin Supplement
Written by
Dr Pamela Gerrish Nunn

Charles Eastlake's painting "With Fingers Weary and Worn", though a gem of the Robert McDougall Art Gallery collection, seems to have excited little interest when it was first exhibited, at the London Royal Academy in 1892. None of the major papers reviewed it, and it remained unsold at the exhibition's close. While the artist was not well-known—this was only his first showing at the Academy—this was a large painting on a familiar theme not difficult for the average gallery-goer to discern. Why then did it pass unnoticed?

It was perhaps its very familiarity which condemned it with critics and public. For "With Fingers Weary and Worn" is, in fact, a curious anomaly. It belongs to an issue—the exploitation of women in the garment industry—and a theme—"The Song of the Shirt"—which had captured the middle-class conscience quite half a century earlier. It may then have seemed passé for viewers in 1892, who associated it with a social and artistic question of a previous generation—but it is precisely this genealogy which makes this 100 year old painting so interesting for a present day audience.

Eastlake's title is a quotation from Thomas Hood's verse "The Song of the Shirt", lamenting the position of poor women caught in the vicious complicity of capitalism's division of labour and the dictates of femininity:

"With fingers weary and worn/
With eyelids heavy and red/ A
woman sat, in unwomanly rage./
Plying her needle and thread./
Stitch, stitch, stitch!/ In poverty,
hunger and dirt,/ And still with a
voice of a dolourous pitch/ She
sang the 'Song of the Shirt'."

The poem appeared in the new illustrated paper *Punch* in December 1843. Its several verses



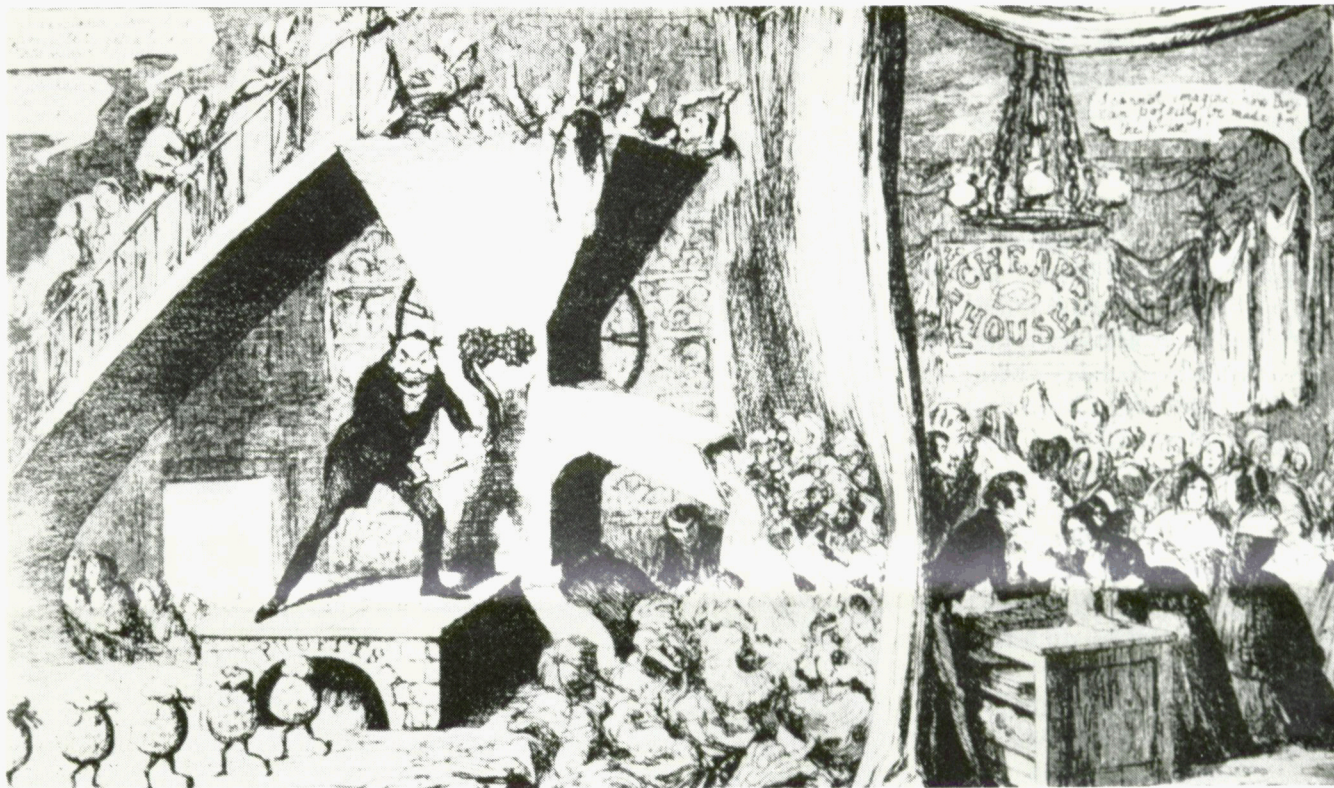
With Fingers Weary and Worn 1892, Charles Eastlake, oil on canvas, Robert McDougall Art Gallery collection.

decry the wretched condition of these women workers, sewing long hours under miserable conditions for derisory wages and, in a climate of widespread anxiety about the effects of industrialisation and urbanisation on modern British society, and about the role and position of women in the modern day, Hood had struck a raw nerve. Almost overnight, this particular issue was catapulted into the limelight. As American researcher Teri Edelstein has written.

"Quoted by nearly every paper (beginning with the *Times*) printed as catchpennies, set to music, dramatised by Mark Lemon (the

editor of *Punch*), even printed on handkerchiefs, "The Song of the Shirt" soon echoed from the ranks of every social class ... Shirt-makers, milliners, dressmakers—often accompanied by lines from "The Song of the Shirt"—stitched away in pictures on the walls of the Royal Academy, British Institution, and Society of British Artists, while their sisters plied their trade on the pages of countless periodicals. The visual profusion of this subject, moreover, was matched by the literary output on the theme, both in fiction and non-fiction."

The painterly trend, of which



Women's Cheap Clothing c. 1840s, George Cruikshank (1792–1878).

Eastlake's picture is a late flowering, can be traced back to Richard Redgrave's "The Sempstress", appearing at the Royal Academy only six months after *Punch* had run Hood's poem. Enormously successful, this painting established the seamstress as a kind of modern icon, a classic victim of modern society's trends. A medium-sized, horizontal canvas depicting its heroine working late into the small hours alone in a garret, Redgrave's topical work inspired varied imitations. These included G. F. Watts' "The Seamstress" 1848, Mrs Hurlstone's "Women of England in the Nineteenth Century" (1852), Anna Blunden's "For One Short Hour" (1854), George Hicks's "Old Associations" (1858), and Charles Cope's "Home Dreams" (1869). While Redgrave had declared that his painting "aimed at calling attention to the trials and struggles of the poor and the oppressed", the message implicit in these images varied, determined by the artist's own politics, the arena for which the work was destined, the painter's expected audience and stylistic affiliations. Even so, they looked remarkably consistent with each

other, and with Eastlake's much later painting.

Generally speaking, an isolated woman would sit wearily in a garret or similarly impoverished interior, stitching or momentarily resting from her needlework, exhibiting all the signs of the exhaustion that this kind of labour notoriously brought, yet still conforming to mid-Victorian notions of attractiveness in her face and figure. It was always clear from her distress that the sewing was enforced labour, not ladylike pastime, and her evident poverty as well as the lateness of the hour (all these paintings showed a clock, candle or night sky as proof of the heroine's long hours of work) were calculated to elicit the audience's sympathy. Blunden, Hicks and Cope added a biographical element to their treatments of the theme drawn from a more detailed reading of Hood's poem. This was the idea that the needlewoman was a country girl fallen victim to the hard graft of city life. Blunden, by her title quoted from the lines, "Oh but to breathe the breath/ Of the cowslip and primrose sweet— / With the sky above my head,/ And the grass beneath my feet./

For only one short hour/ To feel as I used to feel,/ Before I knew the woes of want/ and the walk that costs a meal!", and Hicks and Cope by their use of flowers as reminders and symbols of the rural life, put their viewers in mind of the rustic idyll. Their heroines' lot was that much worse, the susceptible viewer would feel, because the supposed simplicity and stability of a life led amidst nature had been sacrificed for the squalid rat-race of modern urban existence. No wonder that Blunden's seamstress seemed to look to heaven for a solution to her troubles. Hicks's protagonist appeared decidedly dewy-eyed and Cope's needlewoman took refuge in sleep!

The Seamstress 1846, Richard Redgrave, R. A., Forbes Magazine collection.



Cope's version of the subject is a sign that by the end of the 'sixties, the seamstress had become a figure of sentimental rather than radical appeal. His dreaming woman is dozing in a reasonably well-appointed, though plain, interior, and presents a somewhat languorous figure compared with her anxious older sisters.

Her sleeping body, open to the viewer, belongs to a long line of sensual, not to say erotic, imagery. Despite such a containment of the original theme's power to disturb—a corruption of its intent, even—the motif continued to appear through the early seventies, notably in Louise Jopling's "Song of the Shirt" (1870), Edward Radford's "Weary" (1873), and Frank Holl's "Song of the Shirt" (1875). Holl, a member of the next generation of artists after Redgrave and an exponent of what is now called Social Realism, added to the authenticity of the subject by showing, not a dramat-

ically lonely figure, but a group of young women sewing. This was truer to life insofar as this kind of work tended to be organised into a "sweat-shop" with numbers of women working under a supervisor, or taken on by a woman as a family enterprise or a way of earning which she could share with female neighbours. None of these many treatments of the seamstress, however, whether made when the issue was new or when it had become familiar, rendered the subject with such bite, sardonic wit or political edge as graphic artists' cartoons displayed. Oil painting had its etiquette, and fine art its pretensions, which governed even the most reforming of artists in Victorian Britain.

Eastlake's painting appearing nearly at the end of the century, is not more militant or provocative in its treatment of this erstwhile controversial topic than any before it, and is even somewhat understated, given what had gone before. His is

a modest, naturalistic scene, the seated woman peering over her sewing in a room the details of which are scarcely illuminated by the candle on the plain table under the attic window. She has her back to us, as if the viewer may be entering the sparsely furnished little room. The painter has abjured some of his predecessors' details which would have been out of tune with the 1890s, such as Redgrave's likening of his heroine to the Madonna, and he disdains the sensuality of Cope's needlewoman and the obvious prettiness of Hicks's and Jopling's seamstresses. But precisely this understatement probably played a large part in Eastlake's exhibit's failure to attract attention, since such a well-known theme needed, by 1892, to offer some original aspect to the public if it was to renew their interest in Hood's victim.

Ironically, there was by the early 1890s another painterly trend, not only new but still controversial to

Lingering Leaves 1901, Charles Eastlake, oil on canvas, Robert McDougall Art Gallery collection.



the gallery-going public in Britain, within which Eastlake could have positioned his seamstress. Were it not for his use of Hood's poem for the painting's title, and the image's irresistible reminder in its basic elements of Redgrave's prototypical needlewoman, Eastlake's work could have been associated with the open-air, modern-life painting that some British painters were producing in emulation of Impressionism. The woman sewing is a frequent motif in the pictures of the French Impressionists and their immediate associates—e.g. Berthe Morisot's "Paisie sewing in the Garden at Bougival" (1881), Paul Gauguin's "Nursemaid" (1880), P. A. Renoir's "Woman sewing" (1879), and Mary Cassatt's "Young Woman sewing" (1884–6)—and had already been taken into the repertoire of those artists in Britain who sought to follow modern French exemplars in preference to what they saw as a stale British tradition. Tellingly, the seamstress turns up in a 1910 painting by the self-styled leader of British Impressionism, Stanhope Forbes ("The Harbour Window"), who worked in the artistic colony of Newlyn, in the south-west of England. As Eastlake's painting has its roots firmly in the 19th century, so Forbes's work is resolutely un-Victorian.

Eastlake must have realised that there was little promise in pursuing such a path, for nearly all his later work is landscape and by 1895, he had joined the ranks of those painters whom Forbes headed, in the colony next-door to Newlyn, St Ives. By a curious set of circumstances, the Robert McDougall Art Gallery also owns a prime example of this later work, for which Eastlake eventually became modestly well known. This is the lovely landscape "Lingering Leaves", painted in 1901. This is the kind of painting which Eastlake practised for the rest of his career. It, like "With Fingers Weary and Worn" and a small pastoral water-colour, came into the collection via the CSA in 1932, while other New Zealand collections hold fur-

ther landscapes, oil and water-colour, by the artist.

The key to Eastlake's high profile in the public collections of this country is the woman he married, in about 1896, Canadian painter Mary Alexandra Bell. Born in 1864 (Eastlake's date of birth remains uncertain), she appears to have met her eventual husband in St Ives around 1895, having studied and painted in New York, Paris and Britain after leaving Canada in the mid-1880s. While they both exhibited regularly through the 'nineties, Bell later wrote that "for some years, I went in for designing and making jewellery and enamels with my husband as we could not make a living by painting alone". When, then, the husband-and-wife team had seven items accepted for the New Zealand International Exhibition of 1906, it was perhaps with the hope of opening a new market for themselves that the two artists decided to visit this country, where Bell's brother James Mackintosh Bell had been appointed director of the New Zealand Geological Survey a year before.

Thanks to the alertness of the Robert McDougall Art Gallery's Education Officer, Penelope Jackson, it is now clear that the year before, perhaps through the International Exhibition's officer's trawl through the London studios, "With Fingers Weary and Worn" had found a New Zealand purchaser, and when Mrs Storey offered it to the CSA, it entered into Canterbury's cultural patrimony (for the sum of £75). Capitalising on this success and his appearance in the Exhibition, Eastlake was able to arrange a solo exhibition with the CSA for 1909, when "Lingering Leaves" was purchased by the host body. (The location of this autumnal scene could be any of several artistic colonies which the two artists had visited between 1900 and 1905 in France, Belgium and Holland, although the architecture of the houses could equally well indicate an English setting. This painting was,

however, featured in a *Studio* article by Jane Quigley on the village of Volendam, in northern Holland, which by 1906 had become a regular haunt for artists of several nationalities, including Bell and Eastlake).

Other New Zealand sales, too, are indicated by the fact that the Robert McDougall Art Gallery's third example of the artist's work, known as "Chalk Cliffs", was presented, in 1932, by the Jamieson family. Further, when James Mackintosh Bell published his book *Wilds of Maori Land* in 1914, it was illustrated with eight New Zealand Landscapes by Eastlake. (Beyond Canterbury, there is evidence of Eastlake's success with the New Zealand public in the Academy's purchase of a water-colour, "St Paul's", in 1910—along with a pastel, "Boy and Child", by Mary Bell—and the presentation of a painting, "A Flemish Canal", to the Dunedin Art Gallery in 1929).

Subsequent visits to this country by Charles Eastlake, or his wife, are not recorded, and it seems that they returned to Britain until their emigration in 1939 to Canada. Eastlake is generally recorded as a minor landscapist, and is one of the many turn-of-the-century artists whose names are now obscure and whose works are now seldom seen. "With Fingers Weary and Worn" has more than curiosity value, however. Set beside "Lingering Leaves", it serves as a reminder of what an important era in the history of painting the turn of the century was, between Victorianism and the modern age; and how, despite the much-vaunted revolution of abstraction, a painter's attempts to move on from the moralistic, story-telling art that was the 19th century norm and yet still make pictures from material appearances, can continue to intrigue and please us.

Friends of the Robert McDougall Art Gallery Inc.

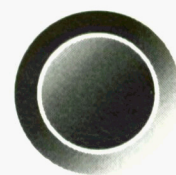
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Speaker of the Month

May

Discussing New Zealand's contribution to the hangings for the reconstituted Globe Theatre, Pippa Davies began by showing a video which explained the whole project. Members of the New Zealand Embroiders' Guild are contributing 120 square metres of embroidery for the materials to be used as hanging for the stage when the restoration is completed.

There are enormous problems of co-ordinating this work and in selecting subject matter, such as the choice of figures from Greek mythology and deciding how to embellish them appropriately. Questions of method also arise: the Elizabethans created huge hangings by making dozens of small pieces (slips) and putting them on to large backgrounds.

Pippa explained how embroiderers in Canterbury were contributing—trees and border patterns for the figure of Adonis, and the pond for Venus. She showed tracings that were to be used, and shots of embroiderers actually working on the hangings enlivened her explanations. Some work is done by machine, and a variety of materials is used as well—wool, mohair, silks, cottons, and also some metallic threads. Care is taken to use acid-free materials and to store the finished products properly. The materials are to be used in actual performances, and that means inevitably that there will be wear and tear.

The size of New Zealand's contribution—embroidery covering approximately 11 metres by 11 metres—and the practical problems of co-ordinating design, colour and overall pattern all made a deep impression on the audience.

Speaker of the Month

June

Lara Strongman recently made a special study of Tony Fomison's work, and in introducing her Rosemary Craven congratulated her on its high quality. This talented artist, born and educated in Christchurch, died in Waitangi last year, aged just fifty.

Fomison's early interests in archeology and ethnology led to his recording Maori rock art, but those experiences seems to conflict with what was required in life drawing. As a result he developed a vigorous impressionistic style. Lara then discussed the influences on Fomison's work from local fellow artists such as Gopas

and his contacts with Cora Wilding and the young Philip Clairmont.

While living in England, France and Spain from 1964 to 1967 Fomison painted directly from historical master works and then from reproductions of them. Back in New Zealand his work followed two themes; focussing on ideas gained from studying old master works. He also explored aspects of human tragedy.

Close associations with Maori and Polynesian culture in Auckland seemed to satisfy something in Fomison, and it also led to greater involvement in political issues, concerns that are clearly evident in the paintings from this period.

"Fomison is a difficult painter to categorise in an art historical context," Lara said. "His technique is drawn from his personal experience and is as idiosyncratic as his life".

Speaker of the Month

August

On August 14, Mr Robert Erwin, Reference Librarian, University of Canterbury, will give a talk on the art galleries he visited during a recent tour in Europe. Mr Erwin is known to the Friends as an informative and popular speaker. Coffee and tea will be served at 10.30 a.m. at the McDougall Art Annex. \$1.50 members, \$2.50 non-members.

Speaker of the Month

September

On September 18, the subject will be "Working with Glass". In two parts Rena Jarosewitsch will present slides showing her recent developments. Graeme Stewart's video on work to date on the restoration of the window "The Risen Christ" will be shown—presenter to be confirmed.

Coffee and tea will be served at 10.30 a.m. at the McDougall Art Annex. \$1.50 members, \$2.50 non-members.

New Members

Kate Bridges

Pippa Davies

Mrs Bernice Hewitt

Lew Johnson

Mrs V. M. Johnson

Ms P. R. O'Rourke

Prof. and Mrs L. F. Phillips

Mr and Mrs Ruscoe

J. A. Tasman

R. Tomkins

Doreen F. Turner

Villa Maria Convent

Anna Ward

Art Annex

Ralph Hotere

Until August 20

The McDougall Art Annex will be exhibiting work in mixed media by distinguished New Zealand artist Ralph Hotere.

Half of the exhibition is compiled of a series of panel paintings produced in collaboration with poet Cilla McQueen entitled "Song of Solomon".

The exhibition also includes additional collaborative works, a suite of thirteen lithographs drawn by Hotere and expatriate New Zealand artist Bill Culbert. These prints were drawn and printed at Christchurch's Limeworks Lithographic Workshop earlier this year, following a collaborative installation by the two artists at the Auckland City Art Gallery, "Aramoana Pathway to the Sea". The lithographs represent a major recent acquisition for the McDougall's Contemporary New Zealand Graphics Collection.

Friends of the Robert McDougall Art Gallery are most welcome to attend the Preview of the exhibition, which will be held on Thursday July 18 at 5.00 p.m.

John Hurrell

August 29–September 24

During September the Annex will exhibit recent paintings by New Zealand artist John Hurrell, who is currently resident in Avize, France.

John Hurrell was educated in Christchurch and graduated from the School of Fine Arts at the University of Canterbury in 1975. He has exhibited widely in group and solo shows throughout New Zealand, and was the Otago Polytechnic's Artist-in-Residence in 1988.

The exhibition at the Annex will provide visitors with an opportunity to assess new developments in the work of this intriguing and complex artist. The Preview to this exhibition is at 5.00 p.m. on August 28, and Friends of the Robert McDougall Art Gallery are most welcome to attend.

Sunday Lecture

On Sunday August 18 Gavin Bishop will talk about his work in the exhibition "A Picturebook Artist—Gavin Bishop".

Admission is free and the talk will begin at 2.30 p.m. at the McDougall Art Gallery.

Coming Events

- August**
- 3 Saturday Club, 10.30 a.m.
 - 7 Wednesday Club, 10.30 a.m.
 - 9 Volunteers Club, 10.30 a.m.
 - 10 Continuing Club, 10.30 a.m.
 - 15 Kilmarnock Club, 10.30 a.m.
 - 18 **Gavin Bishop's** Sunday Lecture, 2.30 p.m.
 - 18 **Encounter with Eden** closes
 - 20 **Ralph Hotere** closes
 - 21 Speaker of the Month, 10.30 a.m. Art Annex
 - 22 **Postal Impressions** closes
 - 23 **Herbert List** opens to the public
 - 29 **Images of War** opens to the public
 - 29 **John Hurrell** opens at the Annex
- September**
- 4 Wednesday Club, 10.30 a.m.
 - 7 Saturday Club, 10.30 a.m.
 - 8 **Kidzart** closes
 - 8 **Gavin Bishop** closes
 - 12 **Legacy of Japanese Printmaking** opens to the public
 - 13 Volunteers Club, 10.30 a.m.
 - 14 Continuing Club, 10.30 a.m.
 - 18 Speaker of the Month, 10.30 a.m. Art Annex
 - 19 Kilmarnock Club, 10.30 a.m.

Recent Acquisitions

The following works have been acquired for the collection:

Fatu Feu'u

Taputapu I

Lithograph 10/10

Alexis Hunter

Grondin à Otautahi

Lithograph 19/20

Les Moules d'Aotearoa III

Lithograph 19/21

Les Moules d'Aotearoa I

Lithograph 19/21

Max Hailstone

Treaty Signatures

Portfolio of nine prints

Silkscreen

Ruth Watson

Untitled

Cibachrome/Photograph

Shane Cotton

Departures and Entombment

Oil on Canvas

Kim Pieters

the Neutral city

Mixed Media on board

Peter Robinson

Whenua Speaking Triptych

Mixed Media

S raphine Pick

Homemaker

Mixed Media

The following works have been generously gifted to the gallery.

Graham Bennett

40° 15.4S/173° 15.9E

Lithograph 14/20

Presented by The Limeworks

Garf

Portrait of Mrs Eugene Boer, 1921

Oil on Canvas

Presented by Mrs E. M. Boer

Jeffrey Harris

Figures in Landscape, 1973

Etching

Presented by Mr Marshall Seifert