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BULLETIN OF THE ROBERT MCDOUGALL ART GALLERY **winter** june 2002 – august 2002



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

Introduction



As I welcome you to this Winter issue of the Bulletin, we are preparing to close the doors of the Robert McDougall Art Gallery. This handsome, but increasingly impractical, building will close to the public on 16 June, 2002 – seventy years to the day since it opened (see “The Way it Was” for a special feature by Neil Roberts on that memorable occasion). During that time, the Gallery has become a vibrant and vital element in the national cultural arena. It is a proud tradition we will continue – and extend – in the new Christchurch Art Gallery Te Puna o Waiwhetu.

I would like to take this opportunity to thank all supporters of the Gallery, past and present, and we hope to see you at the inauguration of the new building during the weekend of 26 and 27 April, next year!

A spectacular painting by Alan Pearson is the subject of this issue’s My Favourite feature, which has been written by local collector, Chris Marshall. Following that, we continue our series on the Gallery’s Collections, with a focus on our drawings and watercolours. Senior Curator, Neil Roberts, and Curatorial Assistant, Jennifer Hay, provide insight into these holdings, which include works by artists such as Nicholas Chevalier, Frances Hodgkins, William Sutton, Rita Angus, Michael Dell, Pauline Rhodes and Philip Trusttum.

We have been fortunate to persuade the busy Chair of Creative New Zealand, Peter Biggs, to contribute his view on current issues in art. His article, entitled “Competitive on the edge of the world” can be found in the Art/Speak section. The Olivia Spencer Bower Award recipients for 2002 and 2003 will be announced in mid-September, and this issue includes an article on the history of this long-running and significant Award. It also records a recent agreement between the Foundation and the Gallery, which will see a work from each Awardee retained to form a unique and historically important collection within the Gallery’s holdings.

One of the Gallery’s newest staff members, Exhibitions Assistant Chris Pole, is profiled in our Photo feature, while progress on the new Gallery site can be viewed on page 17. For those of you who are curious about all that we will be doing once the doors of the present Gallery close, we have arranged a special display, which will be presented in the Print Room and Centre Court over the final weekend of 15 & 16 June. I hope that many of you will be able to come and farewell the McDougall building.

Although we will miss our regular visitors over the coming months, we will be working unceasingly behind the scenes for the relocation in November, and the opening in April, 2003.

We can assure you all that it will be worth the wait!

P. Anthony Preston
DIRECTOR



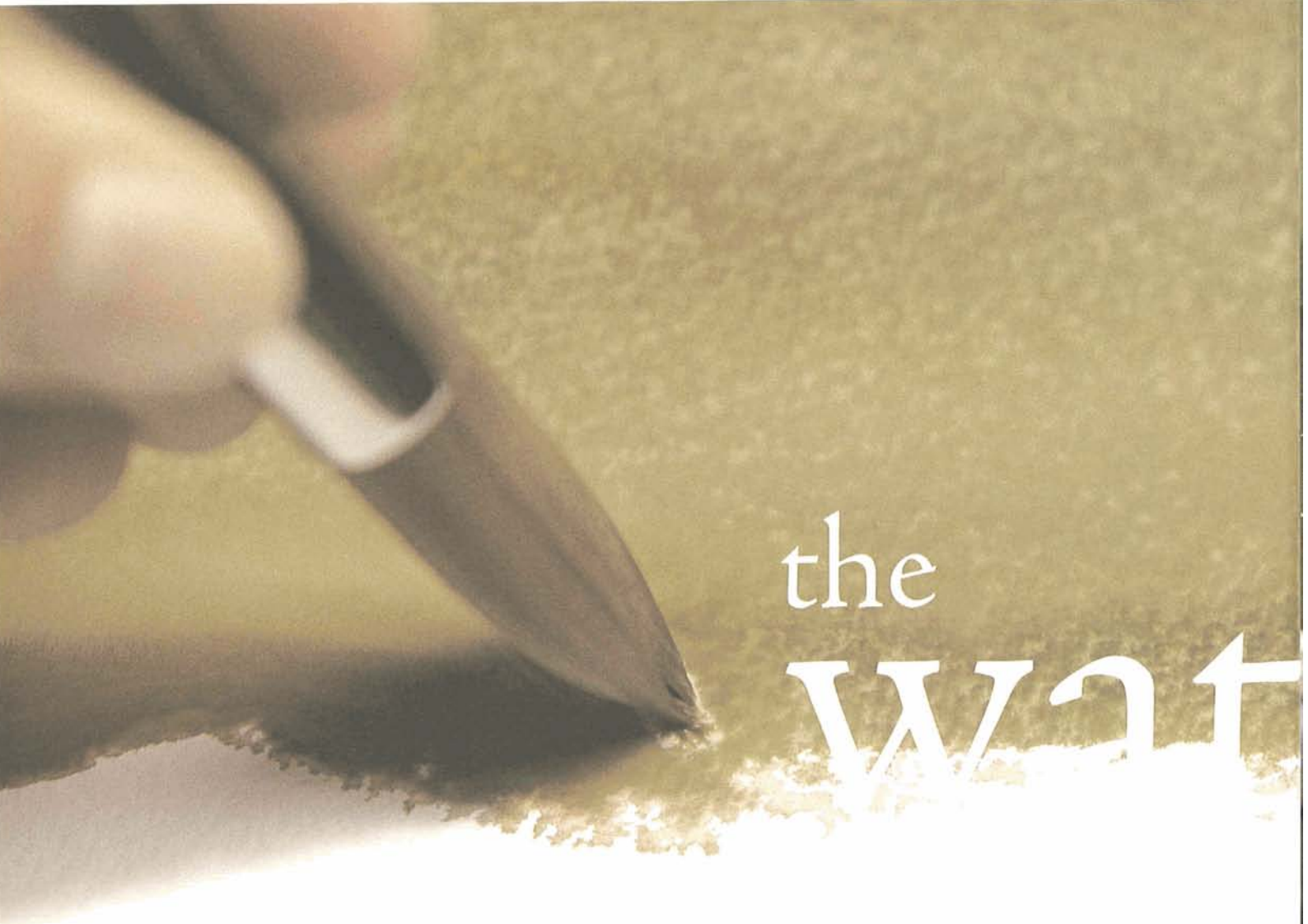
Visitation And The Arrival Of Man Over The Waimakariri, Canterbury. 1989, Alan Pearson.
Oil on canvas. Purchased 1991, Collection of the Robert McDougall Art Gallery.

This glorious painting is a favourite, although I would not want to be tied down to a single painting. Many other artists' works would be on my list and works by Frances Hodgkins, Roger Hickin, Ralph Hotere, Richard Killeen, Terry Stringer, Petrus van der Velden and Lois White were considered. But for this occasion, I felt it had to be a glory of a vision. *Visitation And The Arrival Of Man Over The Waimakariri, Canterbury* for me, elucidates the currently often-neglected energetic spiritual necessities of our human experience. Just as Michel Parmenter released spiritual energy in his dance creation *Jerusalem*, so does Alan Pearson, who sets the text and sings the song with paint, mark and line. In this painting he gives substance to the insubstantial, offering up visions of the invisible. The representations of the natural and man-made are surely allegoric, but placed within a surreal sense of time. Pearson's use of colour and freedom with his paint and brush allow me to read and rejoice in these visions.

The exhibition *Heaven and Blood*, organised by the Robert McDougall Art Gallery in 1999, was, I felt, fitting and very necessary. I was able to get to know this painting better than my acquaintance from illustration in Denis Trussell's book *Alan Pearson: His Life and Art*, where it was on the front of the dust jacket (another favourite, *Addio*, a self-portrait, was on the rear). *Heaven and Blood* demonstrated that Pearson is a painter who, although not readily accepted by all in the art world in New Zealand, has drawn and painted works of art of more than sufficient calibre to allow him a premier position here or abroad. What glory might he produce if he had a commission for an altar triptych from a beckoning archbishop or cathedral? His angels would surely sing to a more heavenly host.

Was Alan born at the right time, I sometimes ask myself. For it seems his ambient society does not revel in his gifts – his spiritual, theatrical and musical awareness, his artistic clairvoyance. Alan, should I send for the Tardis?

 CHRISTOPHER MARSHALL
COLLECTOR



the water

The Gallery's Watercolour Collection had modest beginnings, but over the past 70 years it has grown steadily by gift and purchase and, of all the Collections, still maintains a largely traditional emphasis. When the Gallery opened in June 1932, just 28 of the 128 paintings on display were

...of all the Collections, the Gallery's Watercolour Collection still maintains a largely traditional emphasis.

watercolours and, of these, 11 were by British artists and 17 by New Zealanders. Among the mostly nineteenth century British watercolours were those by Helen Allingham, Edgar Bundy, Matthew Hale, Laura Knight, William Lee Hankey and Ernest Waterlow. In contrast, the New Zealand watercolours were by mostly contemporary or early twentieth century artists and included works by James Cook, Olivia Spencer Bower, Margaret Stoddart, Maude Sherwood, Eleanor Hughes and Alfred Walsh. The foundation Watercolour Collection included two paintings of larger than usual dimensions. William Lee Hankey's *We've been in the Meadows all day* (1184 x 878mm) and Charles N. Worsley's *Mount Sefton* (996 x 1105mm) are still greater in scale than any other work in the Watercolour Collection.

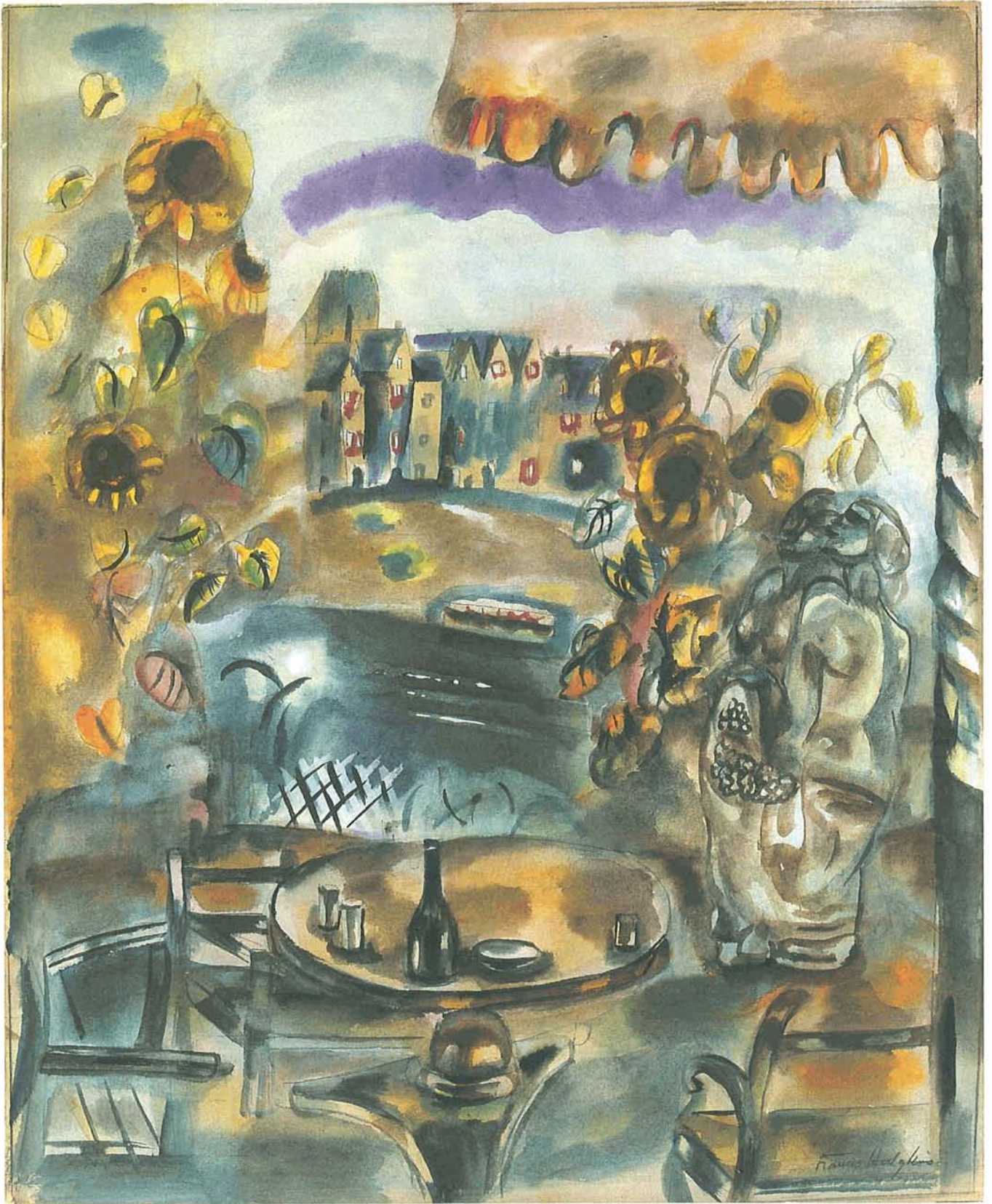
Watercolour collection

Later in 1932, a further seven watercolours were added as part of the James Jamieson Bequest, which included a work by Australian artist Hans Heysen and expatriate Owen Merton. Throughout the 1930s and 40s no purchases were made and the growth of the Watercolour Collection depended on gifts and bequests, such as the Robert Bell Bequest of 1943, which gave the Gallery a work by Henry S. Tuke and *Sunlit Estuary* (1897) by James Nairn. However in 1949, with a Picture Purchase fund having been established, there was the greater opportunity to begin to structure the Collection. The first watercolours purchased through this fund were *West Coast Wellington* by Nugent Welch and *Wellington Coast* by Thomas A. McCormack. These purchases were made at a time when the acquisition of the most celebrated watercolour in the Gallery's history, Frances Hodgkins' *Pleasure Garden*, was being hotly debated. It was not until 1951 that the work would be accepted into the Collection.

In that year, the Gallery purchased two watercolours by Eric Lee-Johnson and through the remainder of the 1950s and most of the 1960s, watercolours by other New Zealand artists were added, including works by Juliet Peter, Esther Hope and Russell Clark, whose work *The Gathering* was an important purchase in 1958. Gifts and



We've been in the Meadows all day, 1902, William Lee Hankey.
Watercolour. Collection of the Robert McDougall Art Gallery. Presented by the Canterbury Society of Arts, 1932.



bequests of watercolours were also accepted during the 1950s and 1960s. Most of these were by British artists, among them George Cattermole, Charles Dixon, Samuel Prout and John Nash. Perhaps the most important gift of that period was the gouache *Farmyard* by Frances Hodgkins, which was presented in 1964 by the Contemporary Art Society of London.

With the implementation of a collection policy in the 1970s, attempts were made to fill gaps in the Watercolour Collection and works by a number of colonial artists including William Fox, John Kinder, John Barr Clarke Hoyte and John Gully, as well as contemporary practitioners in the watercolour medium such as W. A. Sutton. Olivia Spencer Bower, Gretchen Albrecht and Rosemary Campbell were sought and acquired. From the 1980s until the present this policy has continued and attempts have been made to strengthen the representation of artists already featured in the Watercolour Collection and to introduce others who have hitherto been unrepresented. Works by artists such as Nicholas Chevalier, John Kinder, M. T. Woollaston, James Fitzgerald, R. A. Oliver and Rita Angus are just six of a large number that have been added in recent years.

In 1998, the Gallery was given the opportunity to purchase 20 watercolours by Olivia Spencer Bower from the Olivia Spencer Bower Foundation and, since then, the Foundation has generously archived several hundred further watercolours for the future benefit of researchers on this artist. Similarly, with the W. A. Sutton bequest in 2000, the Gallery received a number of watercolours by other artists that had been in Sutton's private collection. This gift was the culmination of ongoing generosity by an artist who stands as one of Canterbury's foremost watercolourists. Other gifts by Sutton included 116 works from his magnum opus in the watercolour medium, made in Italy during 1973 and 1974. In 2002, although the Watercolour Collection is still not large in comparison to other collection areas and traditional practitioners of the medium are still collected, there is now a resolve to focus also on works by contemporary New Zealand watercolour artists.



Above: **St Peters and Castel di S. Angelo, Rome 29 December 1973, 1973 – 1974.** W. A. Sutton. Watercolour. Collection of the Robert McDougall Art Gallery. Gift of the Artist, 1989.

Left: **Pleasure Garden. 1933.** Frances Hodgkins. Watercolour. Collection of the Robert McDougall Art Gallery. Presented by a group of subscribers, 1951.



NEIL ROBERTS



drawn out

the drawing collection



Above: 'A Timely Warning' Drawing for *Punch*. 1896.
George Du Maurier. Drawing.
Collection of the Robert McDougall Art Gallery.
Presented by Trustees of the artist. 1934.

The Robert McDougall Art Gallery's Drawing Collection significantly expanded in the late 1970s, when a conscious effort was made to purchase works on paper from the varied disciplines of drawing. Prior to this, drawings came into the Gallery Collection via gifts or bequests, such as three illustrations by British/French artist George Du Maurier, gifted in 1934 by the Trustees of the artist.

Du Maurier (Grandfather of novelist Daphne Du Maurier), was born in Paris in 1834 and studied art in France and Germany before moving to London where he established himself as an illustrator and novelist. In 1864 he joined the staff of *Punch*, where he became known as a gentle satirist of middle and upper-class society. *Punch*, a weekly publication of humour, quickly developed a reputation as a "defender of the oppressed and a radical scourge of all authority". Early targets of the magazine included the monarchy, leading politicians of the day and the Pre-Raphaelite aesthetic movement. Many of Du Maurier's illustrations of socio-political satire that poked fun at aristocratic pretentiousness, as portrayed in *A Timely Warning*, were executed in pen and ink and revealed much about the artist's observations of Victorian issues of the time.

The earliest drawings depicting Canterbury in the Collection are by the British artists William Holmes (1825 - 1885) and Edmund Norman (1820 - 1875). Holmes' pencil and ink images of Akaroa and Lyttelton were drawn in 1852 and were purchased in 1987 with assistance from the Olive Stirrat Bequest. Holmes, a schoolmaster, arrived in Lyttelton in 1851 and quickly produced many sketches of the region, some of which were issued as single line engravings printed in London. Norman, originally a surveyor, was a skilled draughtsman who later settled in Canterbury. He taught art and



Left: **Olivia Spencer Bower**, W.A. Sutton, Pencil. Collection of the Robert McDougall Art Gallery. Gift of the Artist, 1978.

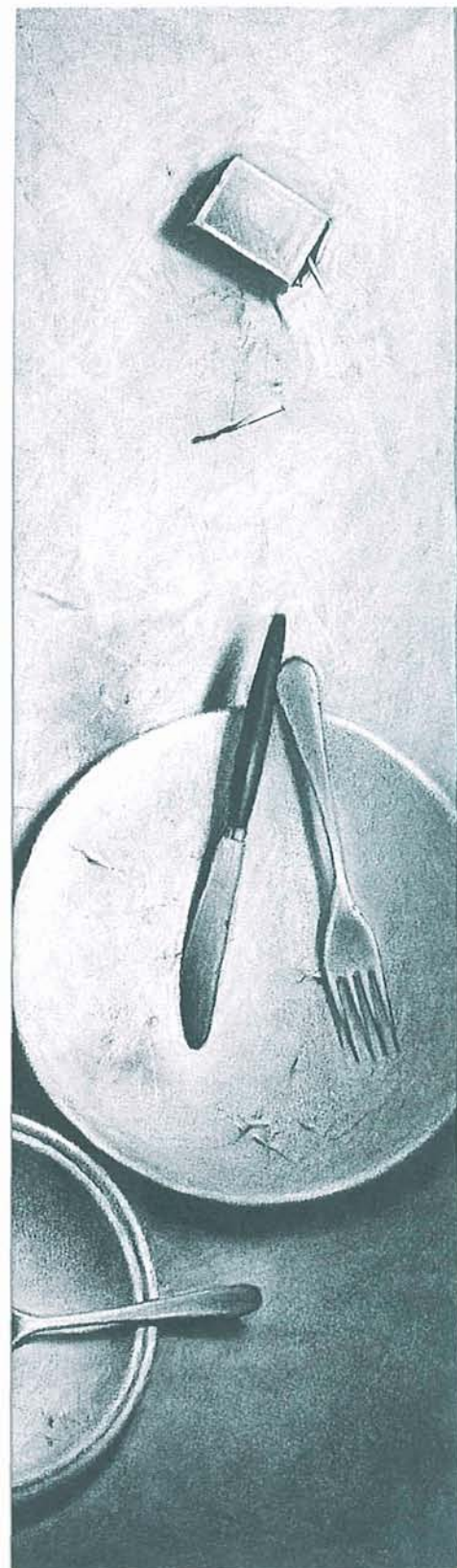
several of his drawings of the region were engraved or lithographed and illustrated publications such as *New Zealand or Zealandia – The Britain of the South*.

A number of Christchurch artists and Trusts began to gift work in support of the Gallery in the 1970s. A significant collection of Petrus van der Velden drawings, primarily from sketch books depicting portraits and atmospheric studies of Canterbury and Holland, were gifted in 1969 by the family of Archibald Nicoll. A large series of pen and ink, wash and pencil illustrations for the *Listener* by Russell Clark were presented in 1975 by Rosalie Archer, the artist's widow. William Sutton regularly gifted works by his own hand and other artists to the Gallery. His first gift, in 1978, comprised a collection of preparatory drawings made for his now-destroyed painting *Homage to Frances Hodgkins*. One of these drawings, *Compositional Study for Homage to Frances*

Hodgkins, depicts a study drawn from life of the artist Olivia Spencer Bower.

Drawings such as this offer an 'inside' perspective of the creative process, for they record the way in which ideas are conceived and developed. Philip Truettum's *Millennium Tapestry Drawing* (2000) is a 'finished' work in felt pen and pencil, yet it also serves as a notational device for his larger design the *Millennium Tapestry* installed in the Christchurch Town Hall. Drawings initiate, refine and extend the artist's repertoire of ideas. However, a dislocation of drawing from art historical canons rendered the discipline as subservient to the 'nobler' pursuits of painting and sculpture. Michael Dell's *Spoerri's Table* (1993), though, upholds the tradition of drawing. A bird's eye view of a table top with everyday objects such as cutlery, plates, ashtrays and cigarettes are rendered in charcoal with great control.





Above: **Spoerri's Table**, 1993. Michael Dell. Charcoal. Collection of the Robert McDougall Art Gallery. Purchased, 1993.

Dell has taken his inspiration from the Swiss artist Daniel Spoerri (b. 1930) who was a member of the Nouveau Realisme movement founded in 1960. This group of artists rejected the free abstraction of the period in order to make use of existing objects, particularly found material from the urban environment. *Spoerri's Table* won the inaugural 1993 Cranleigh Barton Drawing Award, a biennial competition jointly presented by the Gallery and the Canterbury Museum and made possible through the bequest of Cranleigh Harper Barton (1890 - 1975), a well known Canterbury painter and Sumner identity. In 2000 the artist Alan Pearson gifted a significant collection of drawings to the Gallery, including *Canterbury Madonna*, an ink drawing on paper.

A panorama of styles from minimalism to neo expressionism characterise drawing in the last decades of the 20th century and drawing has since been relocated within mixed media practices. New Zealand artists such as Pauline Rhodes and Andrew Drummond have tested the limits of the

medium through a transformative use of materials. *Flux* (1995), Rhodes' ink drawing on rusted paper for instance, conveys a process whereby paper has been stained over time with rusted metal. Rhodes' has added a white ink wash, augmenting an evolving sense of movement suggested by the 'contamination' of the paper. *Imperfect Atmosphere No. 9* (1995) a 'drawing' that combines schlagmetal and a chemical reaction on paper by sculptor Andrew Drummond, is an extension of a larger sculptural vision. *For Beating and Breathing* (1995), a major commission for the Robert McDougall Art Gallery, provocatively alludes to the close integration of technology and the body. *Imperfect Atmospheres*, part of this installation, are 'breaths' - experiments that record a moment of beauty and perfection isolated in their own environment. The gallery's extensive collection of graphic works, representing a myriad of stylistic developments, are testimony to the fact that drawings have always been, and remain the life force of the artist.



JENNIFER HAY



Above: **Coral & Alan as Canterbury Madonna**, 1970. Collection of the Robert McDougall Art Gallery. Gifted to the Gallery by Alan Pearson, 2000.

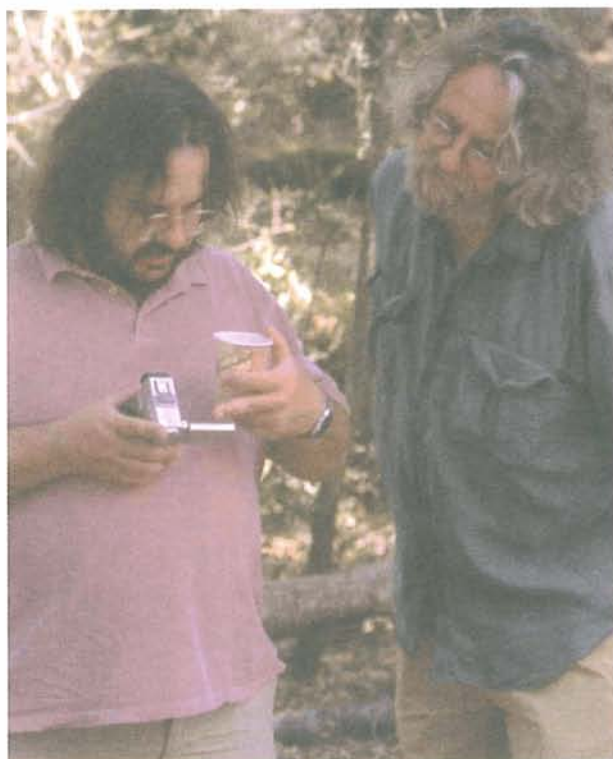
Left: **Flux**, 1995. Pauline Rhodes. Ink and rust stains. Collection of the Robert McDougall Art Gallery. Presented by the Artist, 1995. Reproduced courtesy of the Artist.

THE ART OF LORD OF THE RINGS

The Carter Group Art Lecture Series 2002

Wingnut Films' Fellowship of the Ring, directed by Peter Jackson, has taken the movie-going world by storm. Central to the success of the film are the special effects, costume, make-up and the spectacular New Zealand-based sets. This year's Carter Group Limited Art Lecture will feature Oscar nominee Dan Hennah, who will talk about 'The Art of Lord of the Rings'. Dan was supervising art director on Peter Jackson's Lord of the Rings project.

Dan studied architecture at the Wellington Polytechnic School of Architecture and has since worked on nearly 20 big productions, including art direction or production designer credits on the following films: The Lord of the Rings: The Fellowship of the Ring, 2001, The Frighteners, 1996, The Rainbow Warrior, 1992, Nate and Hayes (aka Savage Islands), 1983, Return to Treasure Island, 1996, (TV), Adrift, 1993, (TV), Mesmerized (aka Shocked), 1986 and White Water Summer, 1987.



Dan Hennah represents that cutting edge of film technology and artistry which is bringing New Zealand to the forefront of international film-making, currently exemplified in Peter Jackson's blockbuster Fellowship of the Ring, the first of Tolkien's Lord of the Rings trilogy to be released. On a personal note I remember thinking in 1971, when I read the trilogy as a 21 year old, that they'd never be able to make a movie that did justice to the fantastic, evocative imagery of the book – it took 30 years, but Peter Jackson and his creative team proved me wrong!

The Carter Group Limited Art Lecture Series is an annual event opened last year with the Versace lecture by Sue Thomas, Senior Lecturer in Fashion Design at Massey University. This inaugural lecture was attended by 350 people, drawn by the charismatic designer's reputation and lifestyle. The Series is intended to bring art-related subjects to a wider audience, as well as providing unique lecture experiences for the art aficionado. This lecture takes place soon after the closure of the Robert McDougall Art Gallery, in preparation for the opening of the new Christchurch Art Gallery in April 2003. It is planned that the Carter Group Limited Art Lecture Series will provide one of the annual highlights of the new Gallery's programme, marrying high-profile topics with guest speakers rarely accessible to South Island audiences.

This year's Carter Group Limited Art Lecture will take place at 8pm on June 27th at the Centra Hotel. Admission is by ticket only. Tickets can be collected from the Christchurch Art Gallery Information Pavilion in the Botanic Gardens. Thanks to the generous sponsorship of Philip Carter at the Carter Group, admission is FREE!



RONNIE KELLY

Left: Peter Jackson and Dan Hennah look at a shot on a digital camera.



Painting (City Within), 1959, Edward Bracey. Oil on board.
Collection of the Robert McDougall Art Gallery. Purchased 2002.

One of the Gallery's most recent acquisitions has been accepted into the collection 42 years after its purchase was first proposed. The abstract work *Painting* by Edward (Ted) Bracey was one of two identified by the Art Advisory Committee for purchase by the Christchurch City Council prior to the opening of the 1959 Group exhibition. The other work, titled *Painting No 5*, was by Julian Royds. However, at a meeting of the Council on 21 December 1959, both paintings were rejected by City Councillors, who considered them unsuitable acquisitions for the Robert McDougall Art Gallery.

The following day, W.A. Sutton wrote a letter on behalf of the Art Advisory Committee in protest. He stated that: "This action of the City Council has set a precedent which must now have unfortunate results. Throughout many years that an Art Advisory Committee has functioned freely, willingly and, at times at considerable inconvenience to its members, the City Council has always been guided by this panel of experts elected by the Council of the Canterbury Society of Arts". Sutton contended that if the Committee, whose other members were his fellow artists Olivia Spencer Bower and Eric Doudney and the architect Heathcote Helmore, was considered competent to judge, then their decisions should not be scrutinised by City Councillors. Sutton went on to call for a report on the running of the Robert McDougall Art Gallery to be made by the then-Director of the Auckland City Art Gallery, Peter Tomory.

Not all Councillors had been in favour of over-ruling the Art Advisory Committee's decision to acquire the paintings. Councillor G.D. Griffiths supported the Committee, stating that "Councillors should not set themselves up as art critics. Both pictures would be an acquisition for our Art Gallery. We want to encourage people to go to this Gallery to see things modern, whether we like them or not". Councillor W.S. McGibbon supported Griffiths, saying "whatever we think of the pictures they are a phase of art", but the motion to have the decision reconsidered was rejected.

Letters to the editors of both daily newspapers followed soon after and over the next month views for and against the Council's action were strongly worded. Whilst *Painting* had not been accepted for the Gallery Collection, the issue had served to cast a spotlight on the Council's control over the administration of the Gallery. In an article in *The Press* on 7 January 1960, the Art Advisory Committee was quoted as saying: "We feel that the time has come that the whole system of buying works of art for the city should be revised and that a competent Director with full power should be appointed". This appeal may have had some influence upon Council, as within a matter of months a full-time Director was appointed. However, the rather conservative 68 year old W.S. Baverstock was not quite the kind of Director that the Art Advisory Committee had in mind to carry the Gallery forward into the future and there was a feeling that little had changed. They were proven right and a new round of controversy over the operation of the Gallery emerged in 1961, giving rise to the proposal that it should be run by an independent board of management. It was to be more than a decade before Gallery administration received greater empowerment, but perhaps this would have been much later had the 1959 controversy not arisen. The purchase of Bracey's *Painting* for the Collection is a redress, in part, of an inappropriate decision made on behalf of the citizens of Christchurch. We are thankful that Ted Bracey has retained the work over the years and has been willing to make it available for the Gallery to acquire.

For ten years, Bracey was Head of the University of Canterbury School of Fine Arts and he is currently Senior Lecturer in Fine Arts at the School. For more than two decades he has focused on art education rather than practice, but during the 1960s and 70s he was an active and prominent artist who exhibited in numerous solo and group exhibitions both throughout New Zealand and in Australia, the United States of America and France. Examples of his work are held in most major public collections in New Zealand.



NEIL ROBERTS

Competitive on the edge of the world

New Zealand can be one of the hottest and most sought-after brands of the twenty-first century.

In a world jaded by sameness, we can – and do – stand apart: vibrant, Pacific, creative, brave, original, fresh and excellent.

Distance is no longer a thing of tyranny and disadvantage. In the 1920s, R.A.K. Mason in his poem *Sonnet of Brother Hood* described New Zealand as “this solitary hard-assaulted spot/fixed at the friendless outer edge of space”.

Now, rather, our distance from the rest of the world enables us to be – and appear to be – exotic and fresh. As the Split Enz song goes: “Aotearoa, rugged individual, glistening like a pearl at the bottom of the world.”

And so, we have – now more than at any other time in our history – the opportunity to grab the attention of all the world; to position our country as a place not simply of beauty and integrity but also as a nation of intelligent and creative innovators, thinkers and entrepreneurs. People who develop, produce and sell ideas, products and services of extraordinary imagination, quality and value to a world hungry for innovation and transformation.

The arts and artists of New Zealand play a pivotal role in defining our point of difference and communicating our special values to the world. They are constantly putting this country on the world stage. Take, for instance, New Zealand’s presence at the 49th Venice Biennale of Art from July to November 2001, which Prime Minister Helen Clark described as “an extraordinary opportunity for cultural diplomacy”. This was an extremely positive model of how New Zealand can position itself as a sophisticated, creative and innovative Pacific nation,



Right: **Matua**, 2001, Filipe Tohi. Courtesy of Creative New Zealand and the SCA Gallery Sydney, College of the Arts, The University of Sydney.

Far Right: **Poly wants a cracker**, 2002, John Joane. Courtesy of Creative New Zealand and the SCA Gallery Sydney, College of the Arts, The University of Sydney.

and Creative New Zealand will be building on that initial success by ensuring a presence at the next Biennale in 2003, in partnership with other government agencies and the private sector.

International media coverage of the New Zealand exhibition, *Bi-polar*, was outstanding. The two New Zealand artists whose work featured in *Bi-polar* were Jacqueline Fraser and Peter Robinson (both of Ngai Tahu descent) and K.P. Hall of *Art Monthly Australia* (November 2001) wrote of the exhibition: "The impact of this dynamic combination of artists has created a strong statement, resolutely placing New Zealand on the international arts map."

Cultural diplomacy is a major focus of our work at Creative New Zealand. Taking the lead from Prime Minister Helen Clark, who has frequently voiced her commitment to using culture as a diplomatic tool, a co-ordinating group representing 19 organisations was set up in 2000. As a member of this group, Creative New Zealand compiles an extensive list of artists and arts events travelling internationally. This list provides dates, venues and contact details, and is constantly updated and circulated to all New Zealand diplomatic posts and to the media. It's also on our website (www.creativenz.govt.nz).

A recent and exciting cultural diplomacy initiative was the development of a video showcasing the unique nature of New Zealand's creative talent. Co-ordinated by Creative New Zealand working with other government agencies, this was one of the initiatives supported by the Government to capitalise on the huge success of the first part of the *Lord of the Rings* trilogy. The video will be used at events such as launches and trade fairs, both in New Zealand and internationally.

As well as Creative New Zealand's investment in the Venice Biennale of Art, we also support international residencies for visual artists and projects that profile New Zealand arts in an international context.

Cultural exchange with Australia is vital to build audiences and develop markets for New Zealand work. Our list of artists and arts events travelling internationally highlights a number of events in Australia this year that profile New Zealand's visual arts. For instance, five New Zealand dealer galleries will attend the 2002 Melbourne Contemporary Art Fair in October with Creative New Zealand support. The selected galleries are Bartley Nees Gallery, Gow Langsford Gallery, Jenson Gallery, Peter McLeavey Gallery and the Sue Crockford Gallery. We also

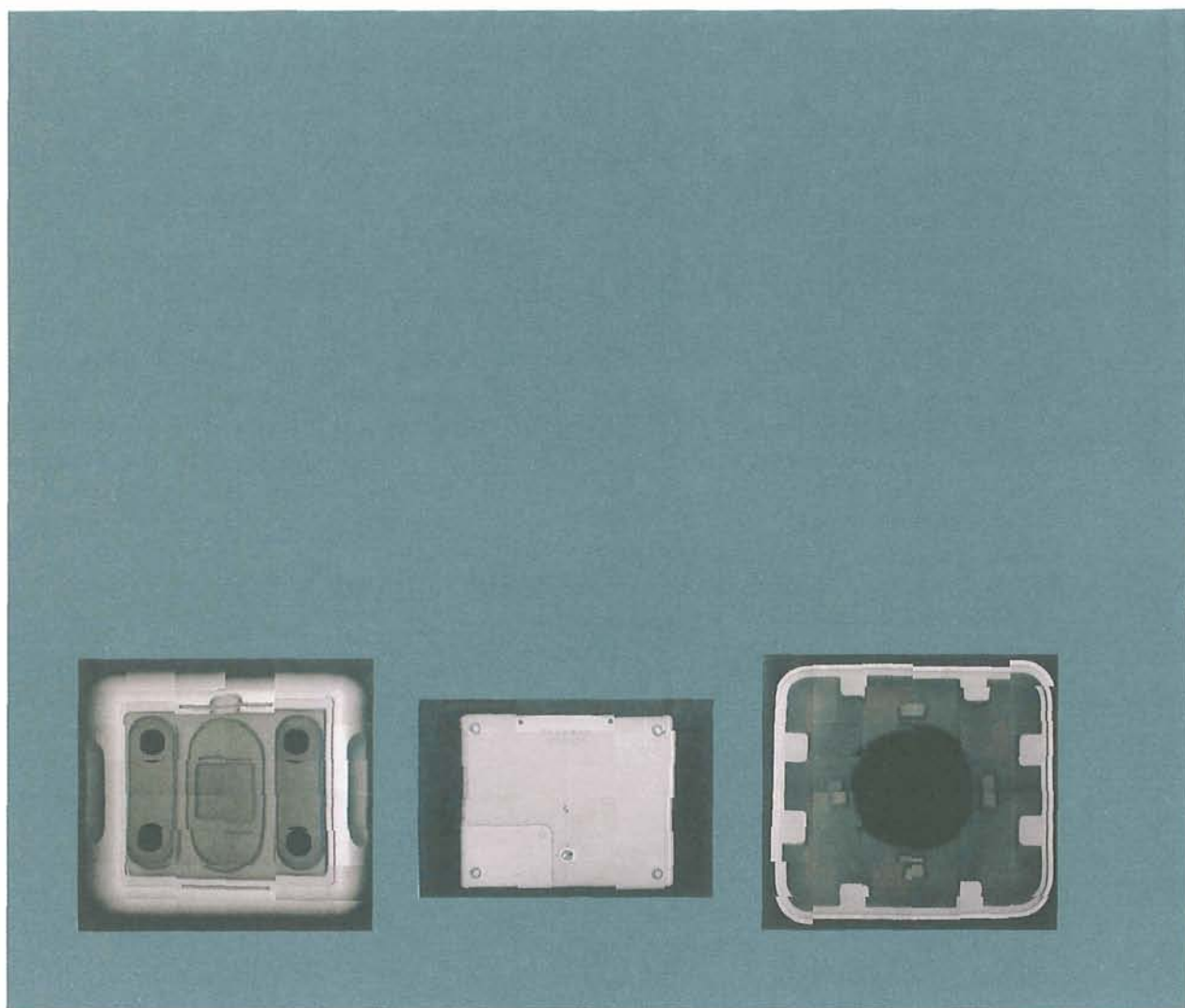
supported the 2000 Melbourne Contemporary Art Fair where a significant number of sales of New Zealand work were made. More importantly, the Fair promoted New Zealand work to an influential international audience, built audiences and established new markets.

In May, the work of two New Zealand artists – Michael Stevenson and Michael Parekowhai – was showcased at the prestigious Sydney Biennale, which

...creative, brave, original, fresh



Creativity comes from an attitude...



Above: **ibook triptych**, 2002. Stella Brennan, Courtesy of Stella Brennan and Creative New Zealand. Photograph: Brenton McGreachie.

Creative New Zealand supported with a \$60,000 grant. The exhibition concept, (*The World May Be Fantastic*), focuses on practices that use fantasy and fictional influences to generate work.

Another recent exhibition in Sydney, supported by Creative New Zealand, was *Pacific Notion*. A two-page spread in the April issue of *Time* magazine described *Pacific Notion* as “an altogether eye-opening exhibition”. Images of work by Pacific artists John Ioane, Andy Leleisi’uao, Lily Aitiu Laita and Filipe Tohi were featured.

Creative New Zealand supports more than 40 residencies a year through our project funding and in partnership with other organisations. Several of these are international residencies for visual artists. Auckland artist Stella Brennan has returned recently from a three-month residency at Artspace, a contemporary art gallery in Woolloomooloo in Sydney. Other international residencies include the biennial, 12-month Künstlerhaus Bethanien (held by Michael Stevenson in 2002), the four-month New York residency at the International Studio and Curatorial Program (held by Lisa Crowley in 2002) and the three-month Cooks Islands Artist’s Residency (held by Veronica Vaevae in 2001).

Artists have always responded to their environment and the New Zealand landscape has inspired some of New Zealand’s best-known work. Early this year, Creative New Zealand formed a partnership with the Department of Conservation, which will result in three artist residencies in a national park or conservancy next summer. The successful Artists to Antarctica scheme, a partnership with the Christchurch research institute Antarctica New Zealand, also provides artists with an opportunity to respond to a very special environment. Several visual artists and craft artists have benefited from time spent on the ice, creating work on their return.

Let us, then, support, nurture and celebrate our amazing artists and performers – and all of our creative people. I’d like to conclude with a wonderful quote from Michael Parekowhai, which typifies our entrepreneurial Kiwi can-do spirit: “Creativity comes from an attitude. An attitude that says ‘I can do that.’”



PETER BIGGS, CHAIR, CREATIVE NEW ZEALAND

New Christchurch Art Gallery:

Update on the fundraising campaign

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

In the category of Foundation Donor:

Felicity Aitken & Rosemary Linterman
Ashburton Society of Arts
Philippa Bates
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Rosemary Walmisley
Lesley Weston
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New Friends of the Gallery:

Bruce Banbury
Alexis & Worth Brown
Rebecca Brown-Thompson
Bridget Buckenham
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Karen Lowe
Corallyn Newman
Mrs M. Nicholas
Mrs Y. Penman
Mr J. J. Steel
Liz Swallow
William Templeton
Sally Timms
Jenni Vartha



Right: Various images from the construction site of the new Christchurch Art Gallery. Photography: Brendan Lee

19th CENTURY



MASTERPIECES

A spectacular exhibition of 19th century masterpieces from the National Gallery of Victoria will grace the opening of the Christchurch Art Gallery in April 2003. The sixteen works, from the National Gallery of Victoria's permanent collection, include internationally significant paintings by Cézanne, Manet, Monet, Pissarro, Signac, Sisley, Turner, Constable, Corot and Courbet.

The National Gallery of Victoria's extensive collection is widely regarded as the best collection of international art in the southern hemisphere, and one of the finest in the world. Many of the works in the loan have recently returned to Australia from the United States, having been part of the National Gallery of Victoria's *European Masterpieces* touring exhibition, which attracted more than 500,000 visitors.

Director of the present Robert McDougall Art Gallery, Tony Preston, has described the generous trans-Tasman loan as a public affirmation of the fellowship between major Australian and New Zealand cultural institutions: "Without doubt, the new Christchurch Art Gallery will become a key venue in Australasian touring programmes."



Below: Claude Monet 1840 – 1926 French

Vétheuil 1879

Oil on canvas

60.0 x 81.0 cm

Felton Bequest, 1937

National Gallery of Victoria, Melbourne

Left: Joseph Mallord William Turner 1775 – 1851 British

Dunstanborough Castle, North-east Coast of Northumberland, sunrise after a squally night 1798

Oil on canvas

92.2 x 123.2 cm

Presented by the Duke of Westminster, 1888

National Gallery of Victoria, Melbourne





McDougall After Dark

Although the Robert McDougall Art Gallery will close on June 16, After Dark will continue to offer a great line up of evening visits, lectures and tours.

Art Event 2002

7.30pm Friday 7th June

Once again the Gallery will host the Art Event silent auction to raise money for the purchase of a major artwork for the new Gallery. This year's auction takes on even greater significance as one of the last events held at the McDougall before moving to the new Christchurch Art Gallery. Twenty-nine significant New Zealand artists are contributing work this year, many which have been specially commissioned for the event. Artists include Don Binney, Virginia King, Gary Nash and Marilyn Webb.

As is customary, guests bid for their favoured works by entering their names in a draw, which if successful, entitles them to purchase the work for just \$500.

Tickets (\$50) are available from committee members, the Friends' office or the Gallery Shop. This evening is generously sponsored by Montana Wines and Lizzie's Cuisine.

Talk About Art Divine Comedy, Peter Robinson

6pm Wednesday July 31st 2002

Jonathan Mane-Wheoki discusses this touring exhibition from the Govett-Brewster featuring work from Robinson's Venice Biennale series. Please meet at SoFA Gallery in the Arts Centre.

\$5 entry, includes wine and nibbles.

Talk About Art Lincoln College Art Tour

6pm Wednesday, August 28th, 2002

Tour of Lincoln College's Art Collection

Drinks and nibbles will be served in The Lodge at 6pm followed by a guided tour of the art collection by Dick Lucas. Dick will discuss the evolution of the Lincoln University Art Collection and institutional art collections in New Zealand using slides.

Directions from city to Lincoln College:

Turn left off Main South Road after the entrance to Wigram Airforce Museum onto Springs Road. Drive through Prebbleton and carry on for approximately 5 minutes until reaching the roundabout at the University's corner. Make a right hand turn. Continue for 200 metres and turn left into the campus at Gate 1. Park your car in the Visitors' Carpark opposite the bus stop. A pictorial map by the bus stop will show the location of The Lodge – about 200 m to the south. Entrance Donation \$5, includes wine and nibbles.





ROBERT McDOUGALL ART GALLERY

Coming Events

- | | | |
|----------|----|--|
| 10.30 am | 1 | Saturday Club – Art appreciation club meeting. |
| 10.30 am | 3 | Monday Club – Art appreciation club meeting. |
| 10.30 am | 4 | Tuesday Club – Art appreciation club meeting. |
| 10.30 am | 5 | Wednesday 1 Club – Art appreciation club meeting. |
| 10.30 am | 5 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir. Sponsored by Luisetti Seeds & Co Ltd – Session 6. The 19th century Realists and Impressionists. A limited number of individual tickets may be available at the Gallery Reception desk. Individual sessions \$8. |
| 1.00 pm | 5 | Wednesday 2 Club – Art appreciation club meeting. |
| 10.30 am | 6 | Mac Club – Art appreciation club for disabled visitors. New members welcome. |
| 6.00 pm | 6 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir. Sponsored by Luisetti Seeds & Co Ltd – Session 5. Rococco and Neoclassicism. |
| 10.30 am | 7 | Friday Club – Art appreciation club meeting. |
| 7.30 pm | 7 | The Art Event 2002 – The Gallery's most popular black-tie function. 29 artists including Euan MacLeod, Marian Maguire and Kazu Nakagawa will contribute work this year. Tickets (\$50) include wine and continuous supper. All proceeds go towards the purchase of art work for the new Gallery. Tickets available at the Gallery Reception Desk. |
| 10.30 am | 8 | Saturday 2 Club – Art appreciation club meeting. |
| 6.00pm | 13 | Luisetti Seeds Art Appreciation Course: From Rembrandt to Renoir. Sponsored by Luisetti Seeds & Co Ltd – Session 6. The 19th century Realists and Impressionists. A limited number of individual tickets may be available at the Gallery Reception desk. Individual sessions \$8. |
| 6.00 pm | 13 | Tasting, Collecting, Cellaring. At this evening of tasting, Pippa McKay speaks on the different varieties of wine, their longevity and the passion that has enabled her to build a collection for herself. Please phone the Friends' Office 379 4055 and leave a message to book for the visit. Meet at VINO Fino 188 Durham Street at 6pm. |
| 10.30 am | 19 | Speaker of the Month – Jan Chaffey will speak on 'Travelling with Your Paints'. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. Meet at the Hurst Seager Room, Arts Centre. |
| 8.00 pm | 27 | The Carter Group Art Lecture Series – 'The Art of the Fellowship of the Ring' with Dan Hennah, Oscar nominee and Supervising Art Director. At the Ballroom, Centra Cashel Street. Free tickets available from Reception at Centra Hotel. |
| June | | |
| 10.30 am | 10 | LocArt Visit – Visit the home and studio of Cameron Foggo. Limit of 15 people. To book a place please phone the Friends' office on 379 4055 and leave a message. Meet Rebecca Garside outside 9 Peacock Street at 10.20 am. |
| 10.30 am | 17 | Speaker of the Month – Gavin Bishop will speak on 'Work in Progress'. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. Meet at the Hurst Seager Room, Arts Centre. |
| 6.00 pm | 31 | After Dark Gallery Visit – <i>Divine Comedy</i> , Peter Robinson. Jonathan Mane-Wheoki discusses the touring exhibition from the Govett-Brewster. Meet at the SoFA Gallery, Arts Centre at 6pm. |
| July | | |
| 6.00 pm | 15 | Antiques Collecting – 'Survival of the Fittest'. Barry Holliday an antique dealer and restorer speaks on his experiences. Please meet at the premises of W. Holliday and Sons, 20 Papanui Road, at 5.50 pm. To book a place please phone the Friends' office on 379 4055 and leave a message. |
| 10.30 am | 21 | Speaker of the Month – Sir Miles Warren. Topic to be a surprise. \$2.00 Friends, \$5.00 Public. Tea and coffee is served. Meet at the Hurst Seager Room, Arts Centre. |
| 9.35 am | 28 | LocArt Visit – To the collection of Alan and Jenny Shadwell. Please meet Val Wisely at the foot of Balmoral Lane, McCormacks Bay at 9.35 am. Limit of 12 people. To book or cancel please phone 379 4055 and leave a message. |
| 6.00 pm | 28 | After Dark Gallery Visit – The Lincoln College Art Collection. Drinks and nibbles served in The Lodge followed by a guided tour with Dick Lucas. Meet at The Lodge, Lincoln College at 6pm. |
| August | | |



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

Left: Niche, Robert McDougall Art Gallery (detail). Photograph: Brendan Lee.



Friends of the Gallery

Event RMAG AGM



Above: Marianne Hargreaves, Sarah Farrah, Melinda Johnston, and Peter Biggs (Left to Right).

Friends Autumn Trip Saturday 6 April

The Friends of the Robert McDougall Art Gallery AGM was held at the Gallery on Tuesday 26 March. The following members were elected to the Executive Committee: Marianne Hargreaves (President), Helen Peate (Vice-President), Peter Gregg (Treasurer), Anne Watt (Secretary), Will Cumming, Maureen Downes, Rebecca Garside, John Jones, Dick Lucas, Margaret Luisetti, Robyn Peers, Mark Stocker and Val Wisely. Our guest speaker Peter Biggs, the Chair of Creative New Zealand, gave an enthusiastic and enlightening talk about the New Zealand presence at the Venice Biennale and the responses to our artists' works in the global arena. Scholarships were awarded to four students this year: Melinda Johnston and Sarah Farrar from the University of Canterbury Art History department and Rebecca Hamilton and Joanne Schaab from the Christchurch Polytechnic Institute of Technology Bachelor of Design course. Our congratulations go to these students and we will look forward to hearing of their future progress.

On a wet Saturday in Christchurch a bus load of 28 Friends set south on the Autumn Art Trip. Our first visit was to the Ashburton home of painter Kath von Tunzelman. She and three of her friends showed us her charming villa and studio and talked about the paintings which covered all the walls including those of bathroom and kitchen. The house glowed with colour and warmth. Her own landscape and flower watercolours were tucked in among paintings of many other New Zealand artists. The Aigantighe Art Gallery, the third largest public art gallery in the South Island, was our next port of call. Wandering through the charming 1908 Edwardian house opened as a gallery in 1956, the modern wing and the sculpture garden on the vast sloping lawn gave an hour of pleasure and intense interest. Michael Armstrong's studio on the top floor of the Tekapo building in the centre of town was a series of rooms packed with his work in progress. Michael showed us how he made his brightly coloured three-dimensional aluminium wall sculptures and talked in an entertaining way about his philosophy. As we settled into our bus seats for the drive home we agreed that we had been privileged to be guests in the homes of two Canterbury artists producing such different work. It was a good day out.

Crazy about Collecting

The first in our series 'Crazy About Collecting' was held on Saturday 13 April at College House. Alec Baird, sub-warden of the College, showed us around the various buildings housing the collection of 82 works of contemporary New Zealand artists. He explained the philosophy of the collection and the aim to expose the students to works that they may not have the opportunity to see under their normal home conditions. It was an interesting visit, enhanced by the anecdotes from Alec about the process of purchasing the works.

Crazy about Collecting Tasting, Collecting, Cellaring

Thursday 13 June 6pm

Pippa McKay is a GP with a long interest in wine and has been a collector herself for many years. Since stepping down as President of the NZ Medical Association she has become wine writer for The Press. In this evening of tasting, Pippa will talk about the different varieties of wine, their longevity and the passion that has enabled her to build a collection for herself.

Tickets \$25, please meet at Vino Fino, 188 Durham St at 6pm. Please phone the Friends' office (379 4055) to book for the visit, and order your ticket. Limited door sales will be available.

Wanted for Help

The Versatile Information Pavilion (beside the Gallery in the Botanic Gardens) opened again to the public on April 20th with a new display on the Christchurch Art Gallery. As a result we are looking for volunteers to help man the pavilion and provide information on the new Gallery. Shifts will be no more than 2 hours, 11.00 am – 1.00 pm, 1.00 pm – 3.00 pm or 3.00 pm – 4.30 pm. We are particularly interested in those able to help over the weekend period but shifts are also available on Wednesdays and Fridays. If you are interested please contact Amy Dann at the Gallery on 941 7988.



Friends of the Gallery

Antiques Collecting 'Survival of the Fittest'



Above: Barry Holliday.

Speaker of the Month

Jan Chaffey Travelling With Your Paints

Gavin Bishop Work in Progress

Sir Miles Warren

LocArt – Cameron Foggo

LocArt Alan & Jenny Shadwell's Art Collection

Thursday 15th August at 6:00 pm

Barry Holliday has over 40 years experience as an antique dealer, having trained with his grandfather in his restoration workshop. W. Holliday and Sons Limited is a Christchurch-based family firm originally established in the U.K. in 1848 by the present owner's great, great grandfather. Barry has travelled overseas extensively spending time studying at the Uffizi Gallery in Florence and in London with keeper of the Queen's Pictures – Sir Anthony Blunt. Barry's passion is 18th Century furniture, particularly that of the Regency period. He will talk to the Friends about his experiences as an antique dealer. Please meet outside the premises of W. Holliday and Sons, 20 Papanui Road at 5:50 pm. Please call the Friends' office (379 4055) to provide an indication of numbers attending.

10.30 am every third Wednesday of the month. Meetings from June on will be in the Hurst Seager Room in the Arts Centre. Please join us for tea, coffee and biscuits first at 10.15 am. Friends: \$2.00, Public: \$5.00

Wednesday 19 June 10.30 am, Hurst Seager Room

Friends who enjoyed the LocArt visit to her home and garden in November, will especially look forward to hearing Canterbury artist Jan Chaffey speaking to us about her travels and her art.

Wednesday 17 July 10.30 am, Hurst Seager Room

Gavin Bishop, well-known local author, illustrator and artist, is another who has entertained Friends on LocArt visits. He will talk about his latest work and plans and show his books.

Wednesday 21 August 10.30 am, Hurst Seager Room

After our wonderful LocArt visit to his view his art collection, we are delighted that Sir Miles is coming to speak to us this month. His topic will be a surprise.

Wednesday 10 July 10.30am

Christchurch painter Cameron Foggo studied illustration at the Auckland Society of Arts and Wellington Design School before embarking on a career specialising in large format art works and murals in commercial situations. For the past eight years he has been working as a full time artist, enjoying a diverse range of commissions, including work for the Sultan of Brunei, and tromp l'oeil mural decorations for an entire French Chateau. Friends are invited to a morning at the Foggo's inner city home where Cameron will show and discuss a selection of his works. Limit 15 people. Please meet Rebecca Garside outside 9 Peacock St at 10.20am on the day.

Wednesday 28 August 9.45 AM

Friends are invited to the home of Alan and Jenny Shadwell to view their eclectic collection of contemporary paintings, sculpture, pottery and glass. After coffee, Jenny will talk to us about items in their collection, built up over the years and displayed on three levels of their attractive house on Balmoral Hill. Limit of 12 people. Please meet Val Wisely at the foot of Balmoral Lane, McCormacks Bay, at 9.35 am on the day.

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





CHRIS POLE

Recently appointed as the Gallery's new Exhibitions Assistant,
Chris is also a practising artist (seen here in his studio).

PHOTOGRAPHY – JOHANNES VAN KAN





Left: **The Verandah**, Olivia Spencer Bower. Watercolour. Collection of the Robert McDougall Art Gallery. Anonymous bequest, 1968.

The Olivia Spencer Bower Award

Entries for one of New Zealand's most prestigious visual arts Awards will close in late June. Established through the generous bequest of artist Olivia Spencer Bower in 1982, this significant Award is designed to encourage and promote promising painters and sculptors in New Zealand and places a particular emphasis on future artistic potential.

Born in St Noets, England in 1905, Spencer Bower followed in the footsteps of her mother, the painter Rosa Spencer Bower, by studying at the Canterbury School of Art, where she was taught by Richard Wallwork and Archibald Nicoll. Spencer Bower travelled to London in 1929, where she attended classes at both the Slade School of Art and the Grosvenor School of Modern Art. She was well known for her drawings and acrylic and watercolour paintings, which featured a variety of subjects, including New Zealand and European landscapes, portraits and mother and child scenes. Spencer Bower died in 1982, leaving all of her art works to a Foundation established in her name. Five years later, Christchurch-based artist Pauline Rhodes became the first ever recipient of the Olivia Spencer Bower Award.

In subsequent years, the Award has been presented to Grant Banbury, Linda James, Joanna Braithwaite, Ruth Watson, Sandra Thomson, Séraphine Pick, Chris Heaphy, Esther Leigh, Saskia Leek, Jim Speers, Kirsty Gregg and James Cousins. The latest recipients (for 2002 and 2003) were Kristy Gorman and Marcus Moore.

Worth \$30,000, the Olivia Spencer Bower Award is designed to offer an artist of promise a year free from the

necessity of seeking outside employment. With the support of the Christchurch Arts Centre, the Olivia Spencer Bower Foundation is able to provide a studio and living accommodation during the tenure of the Award. Recently, an arrangement was made with the Robert McDougall Art Gallery that a work from each recipient will be retained by the Foundation to form a special Collection within the Gallery's holdings.

Two consecutive Award winners are decided by an assessment panel every two years. Entries for the 2003 and 2004 Awards close on 30 June 2002 and the successful recipients will be announced in mid-September. Entry forms for the Award are available from the Trustees of the Olivia Spencer Bower Foundation. Applicants should write, care of the Guardian Trust, to P.O. Box 9, Christchurch, or by email to fcattermole@nzgt.nz. Additional information may be found on the Foundation's website at www.oliviaspencerbower.org.nz.



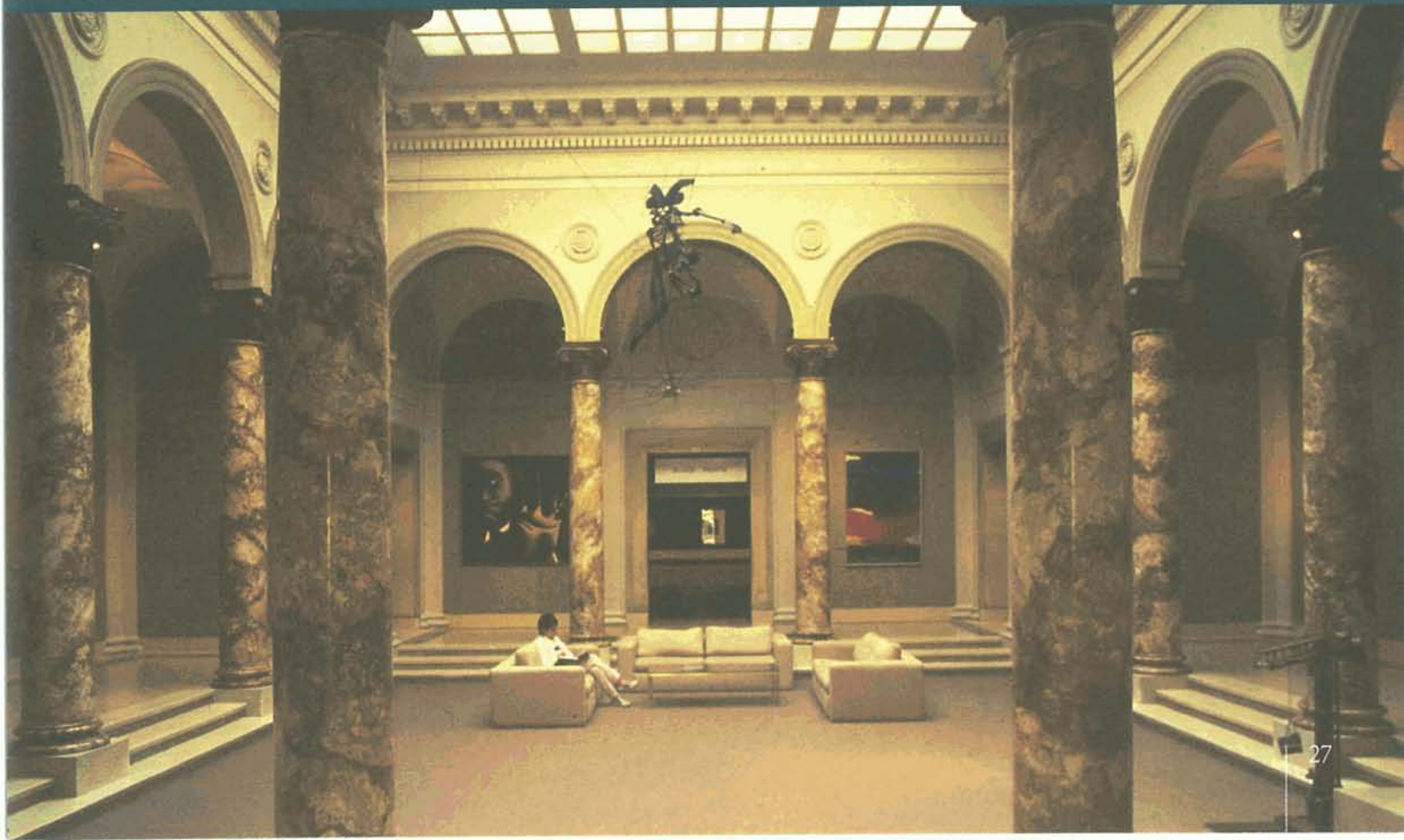
FELICITY MILBURN



Left: **Towards the Museum**, Olivia Spencer Bower. Watercolour. Collection of the Robert McDougall Art Gallery. Purchased 1972.

A Final Farewell:

ROBERT MCDUGALL ART GALLERY 1932-2002



The Way it Was



Above: Crowd that gathered to hear speeches at the opening of the Robert McDougall Art Gallery, 16 June 1932

Soon the Robert McDougall Art Gallery will close its doors after decades as Christchurch's Art Museum. The occasion will be a rather low-key event, similar to the one 70 years earlier when, at 3.30pm on Thursday 16 June, 1932, more than 500 people and official dignitaries gathered in front of the steps to the new Gallery to give public recognition to Robert Ewing McDougall for his magnificent gift to the citizens of Christchurch. After 82 years, Christchurch finally had its first permanent Art Gallery, designed and built for the purpose at a cost of £31,745. 12. 9.

Among the dignitaries gathered on the steps of the Gallery with McDougall were the Mayor, D. G. Sullivan, Dr G. L. M. Lester, the President of the Canterbury Society of Arts, Samuel Hurst Seager, the supervising architect, A.G. Jamieson and Wellington art dealer Edwin Murray Fuller. The proceedings opened with a speech by the Mayor, who expressed his thanks to Robert McDougall on behalf of the City for his generosity: "Mr McDougall's generosity has not stopped at giving the building. He gave the prize money for the competitive design. He has presented a picture and helped in many other ways". Sullivan went on to express how significant the gift was, not only for Christchurch but for the whole country: "the McDougall Gallery is one of the most beautiful of its kind in the whole of New Zealand and Australia". 1

At the end of the Mayor's speech, Robert McDougall rose to give his address and was immediately greeted with loud applause from the assembled crowd. His opening remarks outlined the gallery project after which he said: "I would like to tell you how we got the Gallery. When I

entered the Bank at 14 my parents, who were Scots, taught me thrift, regular thrift. That thrift, with the aid of my parents, enabled me to go into the business I have now. That, with the aid of the loyal men that I have had all these years got us the Gallery. I believe the new gallery is going to give you a great deal of pleasure. It will spur on local artists and you will all be very proud of it. I shall always remember this as a red-letter day in my life". 2

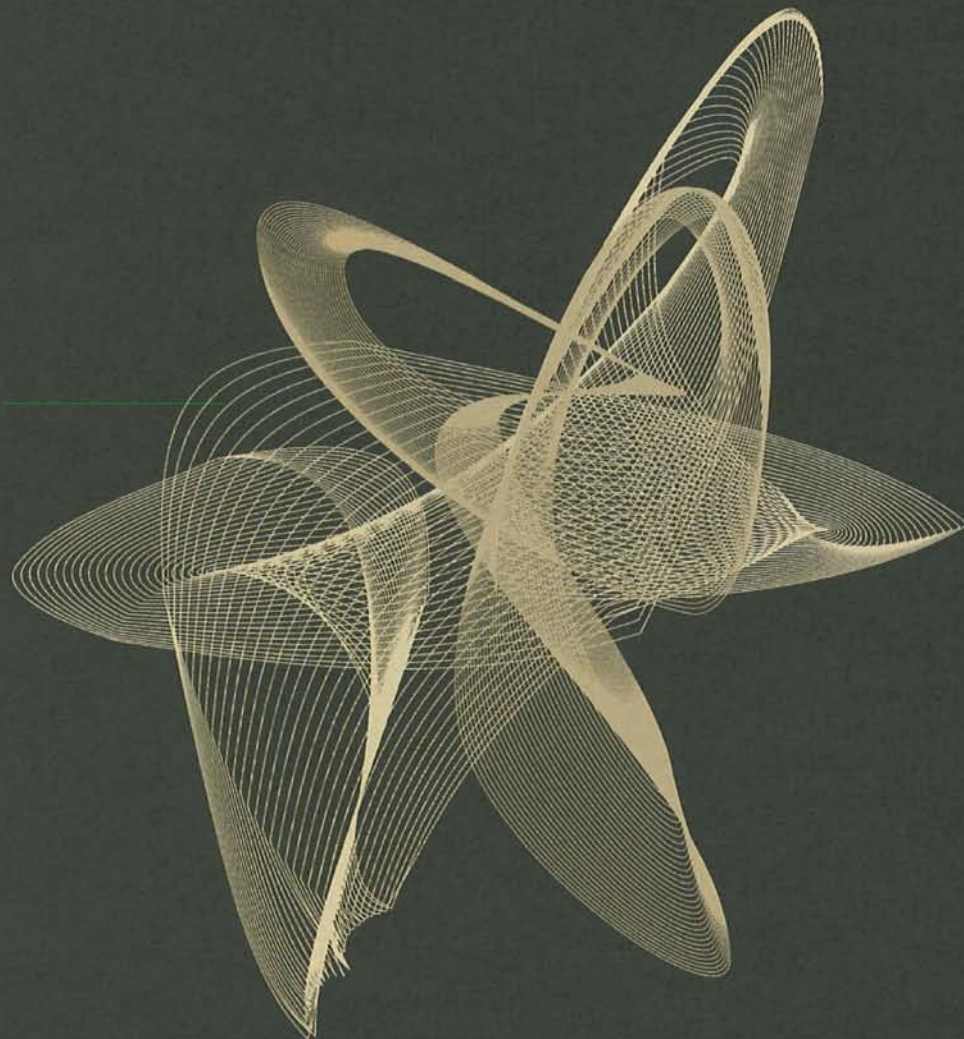
McDougall concluded by thanking the Mayor for his appreciation of the gift before the third and final speaker at the opening, Dr G. L. M. Lester, President of the Canterbury Society of Arts, spoke at some length, paying tribute to the role the Society had played over the previous 50 years and the significance of the collection it was now giving to the new Gallery. At the end of Dr Lester's address, Mr A.G. Jamieson, representing the contracting firm of J.& W. Jamieson who built the gallery, presented a gold-plated key to the Mayor with which he proceeded to unlock the doors, inviting the gathered public to enter the Gallery for the first time. Meanwhile, various invited dignitaries, artists, politicians and prominent citizens retired to a marquee on the Archery Lawn in front of the Gallery, where they were served an afternoon tea hosted by Robert McDougall, his wife and daughters. The occasion, though simple and formal, had been a great success and had in no way been marred by the cold wintry wind and threat of rain.



NEIL ROBERTS

1. Christchurch Times 17 June 1932 Pg 9

2. *ibid*



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Robert McDougall Art Gallery (detail) by Brendan Lee



ROBERT MCDUGALL ART GALLERY

Botanic Gardens, Rolleston Avenue,
PO Box 2626, Christchurch, New Zealand.
Phone (+64 3) 941 7970, Fax (+64 3) 941 7987

GALLERY HOURS

10am until 4.30pm – until 16 June.
Admission by donation. Free guided tours available.

www.mcdougall.org.nz



\$4.00