

THE QUEST FOR ARCADIA

ROBERT McDOUGALL
ART GALLERY
CHRISTCHURCH



SURVEY

Number Ten

January 1974

THE CHRISTCHURCH CITY COUNCIL
ROBERT McDOUGALL ART GALLERY CHRISTCHURCH

In association with the Christchurch Arts Festival and the Tenth British Commonwealth Games.

The Quest for Arcadia

*An introductory survey of painting
in New Zealand from the age of discovery
to the present day*

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Foreword

THIS is not intended to be a survey in depth or of a highly scholarly nature but instead a general coverage and introduction to the past two hundred years of painting in New Zealand.

The artists and the works have been selected from the point of view of quality, historical importance and to give also the best possible pictorial insight into the life and times of New Zealanders from the period that began with adventurous

explorers seeking an earthly paradise, an Arcadia. In the course of this exhibition we see at least glimpses of how man and nature have combined to produce this land as we see and know it today.

Most grateful thanks are extended to institutions and private individuals who have loaned paintings for this exhibition which has been prepared to coincide with the Tenth British Commonwealth Games being held in Christchurch.

The Age of Discovery

As far as recorded history is concerned, the art of painting in its European form was brought to New Zealand by the first explorers and discoverers.

In 1642 a Dutchman, Abel Tasman, is credited with first sighting the long cloud-like land its Maori inhabitants called Aotearoa. His was not a well received visit. After some of his men were attacked at what is now Golden Bay at the north-west corner of Wai Poenamou the present South Island, Tasman set sail again for the Dutch East Indies from whence his ships had set out to discover the imagined great continent lying to the South. Indeed, in the form of Australia a large continent did exist, but not of the imagined extent.

Tasman charted the West Coast and part of the strait between the North and South Islands. He sailed off with his chart and a drawing or two done by himself, showing a jagged shore with giant-sized inhabitants striding among the peaks. He named this land New Zealand, in honour of his homeland.

British explorers were the next to sail the South Pacific in search of 'terra Australis incognita', the still largely uncharted, and certainly unexplored southern continent. James Cook sighted the eastern shores of Aotearoa in 1769, circumnavigated the country, discovering that it comprised two main islands, and made numerous contacts with its inhabitants.

Like Tasman, Cook also preserved details of the land and its people in drawings of his own, but more importantly, travelling with Cook on the Endeavour was a professional artist, Sidney Parkinson.

By a twist of fate Parkinson was to produce the first recorded paintings of New Zealand. He at first was merely an assistant artist, but when his superior, Alexander Buchan, died at Tahiti, the whole effort was left to Parkinson, whose wash drawing of a perforated rock at Tolaga Bay (British Museum) is a good example of the rococo period of European art. This style of delicate drawing, soft curved forms and soft colours is well handled in the delicate treatment of an immense, holed rock form, much in the manner of the great French exponents of Rococo—Boucher and Fragonard.

On Cook's second voyage to the Pacific and New Zealand came another professional artist—William Hodges. He was more interested in the grand, classical Italian style of painting which he had studied under Richard Wilson, an English painter of the eighteenth century who had previously been to Italy to study the 'romantic' manner of the period.

The style of Hodges, drama, grand opera-like, is evident in 'A View in Dusky Bay, New Zealand, 1773'. Here in a romantic golden sunset, Man

and nature harmonise in classical allusion. This is 'Arcadia', the great southern paradise they had come to seek. It was not an unknown land any more but an untouched piece of paradise suffused with tranquil, pure light. Idealised people in idealized settings were the subjects for the atmospheric paintings Hodges returned with to Europe.

John Webber travelled with Cook's 1772-73 voyage, the third and final. He had another function to fill. He was a follower of the 'picturesque' approach in painting. His 'Cook's Cove 1788' was compiled from sketches done in New Zealand and

is less staged and contrived than Hodges. It is an attempt for European training and conventions to come to terms with the unique quality and atmosphere of this new land.

Like Webber, Louis Le Breton, an artist visiting New Zealand with a party of French explorers also recorded scenes he saw in the picturesque manner, but they are more closely observed and with harmoniously balanced colours and forms. He too, still saw New Zealand largely through European eyes but portrayed well the exotic, untouched, romantic landscape.

Romanticism and its Opponents

THE beginning of European colonization in the first half of the nineteenth century also brought with it people who recorded, or interpreted the new land. Along with all kinds of adventurers, whalers, sealers and missionaries came a handful of painters. The exploitation of 'Arcadia' had begun. European diseases and weapons of war were to have disastrous results on the native inhabitants, but painters like Augustus Earle (1793-1838) George French Angus (1822-1886) and William Strutt (1825-1916) painted the land and its people in dramatic, dream-like beauty, a glowing beauty found also in the work of John Alexander Gilfillan (1793-1864). Here, still, is untouched Arcadia. But already there are hints of changes taking place especially in Earle's masterpiece 'The Meeting of the Artist and the wounded Chief Hongi at the Bay of Islands, 1827'.

Even more poignant and dramatic is Charles Meryon's drawing 'La Morte de Marion Du Fresne, La Baie Des Isles, Nouvelle Zelande'.

In the work of these adventurous professionals, man rather than nature, is more significant, but for others only the appearance of the land itself, held any great interest. These topographical painters were often most concerned with portraying to those back home what this land looked like, and in the case of William Fox, some indication of the sort of uses to which it could be put.

Painters of the mid nineteenth century, like

Charles Heaphy, William Fox, S. C. Brees, John Buchanan and John Kinder were all people with other motives in coming here to settle. Often they were explorers, surveyors, draughtsmen or in the case of Kinder, a clergyman. Topographical painting aimed at a faithful representation of a scene, most often without conscious composition and conventions, though many of these painters had studied painting—especially the use of water colour—before coming to New Zealand. Their work, however, tended towards simplicity, and stylisation, of which Heaphy's 'Kauri Forest, Wairoa River, Kaipara 1839' and 'Mount Egmont from the Southward, 1838', are excellent examples.

Towards the end of the nineteenth century came a cluster, once more, of professional painters, more interested again in capturing atmosphere, but even more importantly, a romanticised and even emotional approach.

Watercolour was the most popular medium for painters during the nineteenth century—a period when this media reached perfection in Britain. Not only was it a popular and the dominant medium, but it was also much easier to transport in that age of colonization and empire building. It lent itself well to the capturing of atmosphere and soft delicate treatment where this sentimental softness, combined with the emotional use of blue, as in J. C. Hoyte's 'Dillon Bell Falls, Egmont National

Park', and John Gully's 'Golden Bay', is used to great advantage. These painters, known as romantic realists for their soft, cool, misty, picturesque studies mostly of an unpopulated land of natural beauty form a striking contrast with a movement which appeared in Europe early in the later part of the century, but not in New Zealand until around the turn of the century—'impressionism'.

Nostalgia and sentiment marked the close of the nineteenth century as far as popular paintings were concerned. Much of this reflected a nostalgia on the part of an urbanised society for the idyllic setting of unspoiled nature. The arts, and especially the art of painting reflected this social change. It was an age of 'picture-making' of story-telling, about how lovely and how dramatic nature's moods could be.

The social changes of last century saw not only the colonization and settlement of the land, but economic depressions and wars as well. Amateur art societies began to be established throughout the country as more people began to rest from the pioneering period and began to develop interests in other fields. At this time too the first art schools were established which in time were to produce the first generation of New Zealand born artists.

The arts began to flourish first in Otago, probably due in the main to the wealth produced by the Gold Rushes. William Mathew Hodgkins (1833-1898) a Dunedin lawyer, founded the Otago Art Society. He was a talented amateur painter with a deep interest and enthusiasm for Turner, whose work he had seen before emigrating. Hodgkins tended to idolize the New Zealand landscape, and to bathe it in hues of blue and gold.

A painter who was to have probably as much effect as anyone on the development of painting here was a Dutchman, Petrus van der Velden (1837-1913) who came to settle in Christchurch in 1890. It was the majesty and awesome effects of nature in the mountains that most captured his imagination and resulted in most powerful expressions and images of natural phenomenon. It was Van der Velden, too, who achieved for the professional artist, a respected role in the community. He, too, was one of the romantic realists, but one whose vigorous style came close to the emerging style of impressionism. Van der Velden's work though, is more than just an expression of current style or convention, for he succeeded in capturing and portraying the essential qualities of natural effects and forms, so much so that he lifted the status of painting in New Zealand from picture-making imitations of wild and beautiful scenery to

a level of poetic and most powerful visual images. It was a peak for painting in this country with effects which could be traced through succeeding generations of Canterbury painters.

Impressionism as a style was another way of looking and seeing, as well as painting. It meant that painters now worked mostly out-of-doors rather than in a studio, and it was therefore opposed to the picture-making approach. Impressionism has been described as a direct approach to nature, painted in rapid, broad and generalised brushwork intended to give unity and harmony to the picture in which the visual effects of light and colour values themselves become the essence of a painting rather than closely observed detail and realistic imagery associated with the more conservative and academic painting.

James Nairn, Claude Edward Fristrom and Girolamo Nerli—a Scotsman, a Swede and an Italian—were the leaders of impressionist painting in New Zealand. Nairn settled in Wellington where he was to become a figure of importance similar to that of Hodgkins in Dunedin and Van der Velden in Christchurch. Nerli went to Dunedin where he was instructor at the art school. One of his pupils was Frances Hodgkins, daughter of W. M. Hodgkins, who was to make a name for herself in Europe as the most accomplished of a generation of expatriot painters. Nerli's style reflects both late nineteenth century romantic-realism with elements of impressionism in which form merges into lively patterns of colour—something glimpsed and felt rather than closely studied. Fristrom painted in Australia before coming to New Zealand, and some of the paintings he did in New Zealand have much the same colour values as those done in Australia—another example of how style and conventions once learnt and mastered, moved easily from one place to another with little modification. For Fristrom as for Nairn the New Zealand landscape provided a vehicle for visual essays in the atmospheric effects of light and more especially, colour.

The early years of the twentieth century saw not only the importation of impressionism, but also, for more traditional and conservative painters, an interest in the history of this land. Louis John Steele (1843-1918), Frank Wright (1860-1923), his brother, Walter Wright (1866-1933), Charles Blomfield (1848-1926) Charles Frederick Goldie (1870-1947), and Gottfried Lindauer (1839-1926) were the major figures.

In his 'Spoils of the Victor', Steele expressed a sentimental view of the vanishing Maori way of life. Goldie and Steele collaborated to portray the

coming of the Maori to Aotearoa, and both Goldie and Lindauer were to concern themselves with the portrayal of the Maori and his way of life at a time when it was undergoing rapid change and seemed to be heading for extinction.

Walter Wright's 'Burning of the *Boyd* in Whangaroa Harbour' was another attempt to record historical incidents of the clash of the two cultures, Maori and European.

Gustavus Ferdinand von Tempsky (1828-1868), Horatio Gordon Robley (1840-1930), Henry James Warre (1819-1898) and a number of others recorded the land, its inhabitants and their activities during the period of the wars which developed between the two races in the mid nineteenth century. These events were portrayed by talented painters who were involved in the incidents at the time. The history painters of the early twentieth century had not been involved. They were concerned with depicting important events in the history of the country. Charles Blomfield caught some of the grandeur of the famous Pink and White Terraces at Rotomahana which were destroyed by volcanic eruption in 1886. The nostalgia in evidence here is not for destruction by human action, but by nature itself.

While painters like these were preoccupied with recording something of the past for posterity and impressionism was old in Europe, a new generation was already emerging for whom academic conventions and formulas were very much a thing of the past. Frances Hodgkins (1869-1947) in a free and already bold style of watercolour also caught some of the nostalgia for the dying Maori race before leaving for Britain and Europe where her work was to develop well beyond acceptance in her homeland.

For the same reasons—to study and create freely in an atmosphere of change and acceptance, some of the finest and most promising painters of the generation of Frances Hodgkins went abroad and were lost to New Zealand. Among those who left were Owen Merton (1887-1931) a Christchurch born painter, Grace Joel (1865-1924) from Dunedin, Maud Sherwood (1880-1936), Raymond McIntyre (1879-1933), Francis McCracken (1879-1939), Eleanor Hughes (1882-?), Rhona Haszard (1901-1931), James Cook (1904-1961), John Weeks (1888-1965), and Sydney L. Thompson (1877-1973). The last two were to return to New Zealand on occasions, and John Weeks was to remain as a teacher and painter at the art school in Auckland.

Of those who remained at home Alfred W. Walsh (1839-1916) and Margaret Stoddart, both

from Canterbury, were among the most talented, painting in an assured and confident impressionistic style. Margaret Stoddart and her friend and associate from Wellington, Dorothy Kate Richmond (1861-1935) both studied in France with Frances Hodgkins and Owen Merton, but returned to remain in New Zealand to establish firmly entrenched reputations for themselves.

Thompson and Weeks were to vacillate between Europe and New Zealand enriching the latter through their contact with current trends and developments abroad.

New Zealand artists of this period sought fresh visions and directions in the wider world. It was a period of new awareness, and of a realisation of the need to identify more closely with the home environment. From this period arose attempts to form a national school of painting, but with little success. However, it was a period of creativity and of the expressive use to which painting could be put. This vigour was probably seen best in the work of Mina Arndt (1885-1926) who came back to New Zealand just at the outbreak of World War I after a period of study in Germany with Lovis Corinth (1858-1925). Mina Arndt's expressive use of paint forms a comparison with the work of Archibald Nicoll (1886-1953) who was better known for his academic portraiture and landscape, which in turn has echoes in Grace Butler's painting. All of these owe something to the influence of Van der Velden in their self-assured use of the medium.

The years between the wars were years of economic depression again, but little of the human suffering of the 1930s is seen in paintings of the period. It was, too, the period in which the amateur art societies throughout the country were at their greatest strength, and provided an assured climate for paintings imitative of academic European trends and conventions. Landscape and idyllic scenery was the predominant feature of New Zealand paintings of the time which provoked a response to new creativity and expression in the work of M. T. Woollaston, Colin McCahon and Rita Angus.

Under the La Trobe Scheme came a number of teachers from Britain such as R. N. Field (1899-), who encouraged a *creative* approach to painting. It was this new spirit that proved to be a deciding factor in helping at least some New Zealanders to look differently and more critically at their surroundings. Field has been credited with liberating art in New Zealand from techniques and attitudes which were no longer necessary or appropriate.

Field's encouragement is to be seen in the work

of both McCahon and Woollaston who have portrayed a raw land in a state of evolution.

Christopher Perkins (1891-1968) was to support the changing emphasis and it was he who aimed at establishing a national identity in painting based on popular interest and appreciation. He was shocked to find in the 1930s that New Zealand was not 'Arcadia', the romantic Pacific paradise, but instead a firmly entrenched British way of life strongly influenced by the Victorian era.

In 'Taranaki, 1931', and other paintings he drew attention once more to the peculiar sharpness of the New Zealand atmosphere. It was this same quality that it was hoped would be the basis for a national school of painting.

There has been considerable debate and disagreement on the theory of light in the New Zealand atmosphere, in spite of which, it seems some painters at least—and some of the more radical and creative ones have sought to isolate and identify to the present day. An example is the work of Don Binney. This approach is very much concerned with how the individual artist responds to his environment and to his perception of it. The period of so-called expressionism in New Zealand art has been characterised by a more rigorous vision both on the part of artists and the public. Paintings of this period tend to be more individualistic than before, confronting the viewer with a

personal observation, expression, or image as a fresh, visual experience to be perceived, adapted to, and assessed. No longer could it be said of the more creative elements of New Zealand art that it was a mirror held up to nature or picture making as its main role and incentive. The will and ability to create as well as to perceive phenomena in the environment surrounding the artist was to gain momentum during the nineteen fifties, and to consolidate in the sixties and seventies.

Painting in New Zealand during the past decade or so has shown the widest possible cross section of media, and styles ranging from academic realist landscape and portrait paintings, through impressionistic or post impressionistic, to again the widest possible spectrum of expressive, creative art. It has been a period when man has not only challenged nature in an agonising and alarming manner, but he has also challenged himself, indeed everyone by provocative and stimulating experiences of vision and contact with his environment either real or imaginative. The quest now is no longer for that great mythical continent of 'Arcadia' in the South Pacific seas in the physical sense, but perhaps some of that blighted optimism is still evident in the minds of creative artists in New Zealand today.

B. D. MUIR.

Catalogue

All dimensions are given in inches, height before width. Unless otherwise stated all works are in the permanent collection of the Robert McDougall Art Gallery.

WILLIAM HODGES R. A. (1744-1797)

- 1 A view in Dusky Bay, New Zealand, 1773
Oils 25½ diameter
Auckland City Art Gallery

JOHN WEBBER (1752-1798)

- 2 Cooks Cove, 1788
Oil 23 x 30
The Bishop Suter Gallery, Nelson

CHARLES MERYON (1821-1868)

- 3 La Morte de Marion Du Fresne, La Baie Des Isles, Nouvelle Zélande
Crayon, pencil and chalk 39½ x 79
The Alexander Turnbull Library, Wellington, New Zealand

LOUIS LE BRETON (d. 1866)

- 4 Port Otago, 1840
Watercolour 13½ x 18½
The Hocken Library, Dunedin

AUGUSTUS EARLE (1793-1838)

- 5 The Meeting of the Artist with the wounded Chief Hongi, in the Bay of Islands, November 1827
Oil 23½ x 35½
The Alexander Turnbull Library, Wellington, New Zealand
- 6 Te Rangitike, Chief of Kawakawa, at Korarareka, 1828, Bay of Islands, with his wife and son
30½ x 23½
The Alexander Turnbull Library, Wellington, New Zealand

WILLIAM STRUTT (1825-1916)

- 7 The Beach, New Plymouth, c 1856
Oil 15½ x 30½
The Alexander Turnbull Library, Wellington, New Zealand

CHARLES HEAPHY (1822-1881)

- 8 Mount Egmont from the Southward, September 1840
Watercolour 13½ x 24½
The Alexander Turnbull Library, Wellington, New Zealand
- 9 Sawyers in Kauri Forest, on the Wairoa River, Kaipara, 1839
Watercolour 18½ x 13
The Alexander Turnbull Library, Wellington, New Zealand
- 10 Astrolabe Roads, Tasman's Gulf, October 1841
Watercolour 11.3 x 16.8
The Alexander Turnbull Library, Wellington, New Zealand

WILLIAM FOX (1812-1893)

- 11 Ocean Bay, Port Underwood, Marlborough, October 1848
Watercolour 13½ x 28½
The Alexander Turnbull Library, Wellington, New Zealand
- 12 Tiraumea or the Mangles Valley, 1846
Watercolour 7 x 9
The Hocken Library, Dunedin
- 13 Mount Cook and Franz Josef Glacier from Freshwater Creek
Watercolour 9½ x 13½

SIR HENRY JAMES WARRE (1819-1898)

- 14 Mount Egmont, Taranaki
Watercolour 8½ x 12½

JOHN BUCHANAN (1819-1898)

- 15 Milford Sound, Looking North-west from Freshwater Creek, 1863
Watercolour 8½ x 20
The Hocken Library, Dunedin

JOHN GULLY (1819-1888)

- 16 Lake Te Wharau
Watercolour 14 x 24
- 17 Golden Bay, Nelson
Watercolour 17½ x 27½

JOHN KINDER (1819-1903)

- 18 Tarawera from the Landing Place near Rotomahana, 1866
Watercolour 18 x 10
- 19 Keri Keri Falls, 1839
Watercolour 10 x 7½
Auckland City Art Gallery

GEORGE O'BRIEN (1821-1888)

- 20 View of Otago Heads, Port Chalmers and Mount Cargill, Blueskin from Portobello Road, 1866
Watercolour 11 x 25
The Hocken Library, Dunedin

MAJOR GUSTAVUS FERDINAND VON TEMPSKY (1828-1868)

- 21 British Camp surprised by Maoris who were driven off with heavy losses, 1865
Watercolour 8½ x 11½
Auckland Institute and Museum
- 22 Ambuscade in Taranaki, 1866
Watercolour 8½ x 11
Auckland Institute and Museum

CHARLES DECIMUS BARRAUD (1822-1897)

- 23 Lake Horowhenua, 1864
Watercolour 13 x 19½

JAMES CROWE RICHMOND (1822-1898)

- 24 Takaka Valley from Clifton
Watercolour 14 x 20



2 JOHN WEBBER. Cook's Cove, 1788.

5 AUGUSTUS EARLE. The meeting of the artist with the wounded chief Honghi in the Bay of Islands, November 1827.





8 CHARLES HEAPHY. Mount Egmont from the Southward, September, 1840.



11 WILLIAM FOX. Ocean Bay, Port Underwood, Marlborough, October 1848.

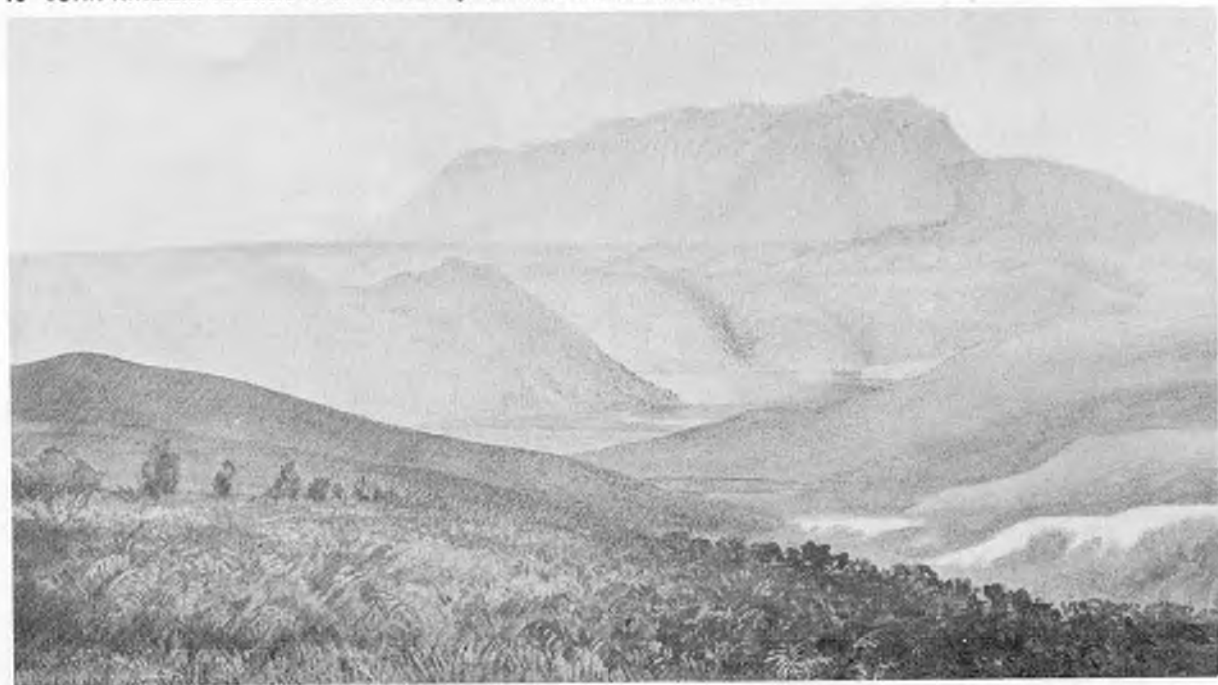
15 JOHN BUCHANAN. Milford Sound, looking north-east from Freshwater Creek, 1863.





16 JOHN GULLY. Golden Bay, Nelson.

18 JOHN KINDER. Tarawera from the Landing Place near Rotomahana, 1866.





24 J. C. RICHMOND. Takaka Valley from Clifton.



29 JOHN GIBB. Clearing up after rain, foot of Otira Gorge.



37 GOTTFRIED LINDAUER. King Potatau Tawhiao, 1882.

33 J. B. C. HOYTE. Dillon Bell's Falls, Taranaki, 1875.



36 PETRUS VAN DER VELDEN. The Otira River, 1893.





39 MAJOR GENERAL HORATIO GORDON ROBLEY. Scene in the pits, Gate Pa, 1864.



48 JAMES M. NAIRN. A summer idyll.



55 ALFRED W. WALSH. Stream with boulders.

66 MARGARET STODDART. In the
Mackenzie Country.



73 FRANCES HODGKINS.
Portrait, 1900.



76 CHARLES FREDERICK GOLDIE. A Maori chieftan (Wiremu Rawiri).



90 ROBERT PROCTER. Sunny hours.



82 SYDNEY L. THOMPSON. Lyttelton from the Bridle Path, 1937.



104 JOHN WEEKS. An early settler's homestead near Auckland.

92 NUGENT WELCH. Clearing after rain.



115 CEDRIC SAVAGE. Summer, Kowai.





121 RUSSELL CLARK. The gathering.

124 RITA ANGUS. A Goddess of Mercy.

131 M. T. WOOLLASTON. Motueka landscape.

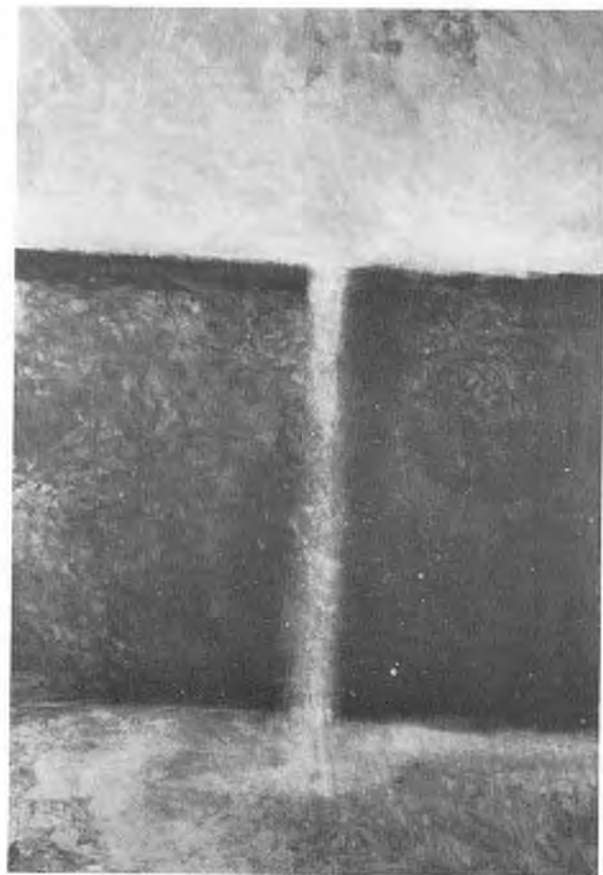




136 RUDOLF GOPAS. The trawlers.

143 W. A. SUTTON. Dry September.





147 COLIN McCAHON. Light falling through a dark landscape.



170 PHILIP TRUSTTUM. Still life.



172 BRENT WONG. Recession.

- 25 Te Reinga Falls, on the Wairoa, Hawkes Bay, 1867
Watercolour 13½ x 9½
National Art Gallery, Wellington

H. IMPEY (?)

- 26 Coastal Scene, New Brighton
Watercolour 7½ x 12½

NICHOLAS CHEVALIER (1828-1902)

- 27 Sandfly Bay, Otago 1879
Oil 23½ x 35½
Auckland City Art Gallery

THOMAS CANE (1830-1905)

- 28 Little River, 1883
Watercolour 14½ x 20½

JOHN GIBB (1831-1909)

- 29 Clearing up after rain, foot of Otira Gorge
Oil 32½ x 49½
30 Shades of Evening, the Estuary
Oil 21½ x 39½

WILLIAM MATTHEW HODGKINS (1833-1898)

- 31 Lake Wakatipu, 1882
Watercolour 12 x 18½
32 Mitre Peak Milford Sound
Watercolour 15 x 23½
National Art Gallery, Wellington

JOHN BARR CLARK HOYTE (1835-1913)

- 33 Dillon Bell's Falls, Taranaki, 1875
Watercolour 34 x 21½
34 Mount Tarawera and Lake, 1870
Watercolour 16½ x 29
Auckland City Art Gallery

PETRUS VAN DER VELDEN (1837-1913)

- 35 The Old Fisherman
Oil 23 x 19½
36 The Otira River, 1893
Oil 39 x 66

GOTTFRIED LINDAUER (1839-1926)

- 37 King Potatau Tawhiao, 1882
Oil 22½ x 19½
38 Ana Rupene with child Huria
Oil 32½ x 27

MAJOR GENERAL HORATIO GORDON ROBLEY (1840-1930)

- 39 Scene in the Pits, Gate Pa, 1864
Watercolour 7 x 10
National Museum, Wellington

JENNY WIMPERIS (c 1842-1927)

- 40 Old Dutch Galliot
Watercolour 14 x 21

L. W. WILSON (?)

- 41 West Coast Road near the Bealey, 1903
Oil 21 x 29

DAVID CON HUTTON (1843-1910)

- 42 David Edward Hutton, eldest son of the artist, 1873
Watercolour 33½ x 26
The Hocken Library, Dunedin

C. N. WORSLEY (?-1923)

- 43 Mount Sefton
Watercolour 39½ x 59

SAMUEL H. MORETON (1844-1922)

- 44 Lake Heron, 1912
Watercolour 10 x 14½

J. M. MADDEN (1856-1923)

- 45 Trout Fishing, Valley of the Dart
Watercolour 14½ x 21½

ALFRED H. O'KEEFE (1858-1941)

- 46 Portrait of a Woman
Oil 17½ x 13½
47 Roses
Oil 12½ x 15½

JAMES M. NAIRN (1859-1904)

- 48 Sunlit Estuary
Watercolour 10 x 14
49 A Summer Idyll
Oil 13½ x 17½
50 Wellington Harbour, 1894
Oil 9 x 13½
National Art Gallery, Wellington

W. MENZIES GIBB (1859-1931)

- 51 On the Road to Peel Forest
Oil 20 x 35½
52 Edge of the Bush, Pigeon Bay, 1886
Watercolour 19½ x 13½
53 Landscape with Water
Watercolour 9½ x 17½

ALFRED W. WALSH (1859-1916)

- 54 In the Otira, 1905
Watercolour 15½ x 11
55 Stream with Boulders
Watercolour 12 x 24½
University of Canterbury School of Fine Arts

G. H. ELLIOTT (b 1860-?)

- 56 Mount Spenser Range (The Faerie Queen)
Watercolour 13½ x 20½

EDWARD FRISTROM (c 1860-c 1942)

- 57 Lake Wakatipu
Oil 10 x 14½
58 Mangere Hills c 1912
Oil 15½ x 17½
Dunedin Public Art Gallery

FRANK WRIGHT (1860-1923)

- 59 The Close of Day, 1909
Oil 43 x 73
City of Auckland Art Gallery

DOROTHY KATE RICHMOND (1861-1935)

- 60 Mount Sefton
Watercolour 19½ x 27½

G. P. NERLI (1863-1926)

- 61 At Rotorua, c 1897
Oil 11½ x 7
National Art Gallery, Wellington

W. K. SPROTT (1864-1893)

- 62 Sunset on Port Hills
Oil 49½ x 33½

THOMAS RYAN (1854-1927)

- 62 Champagne Falls, Wairakei, Geyser Valley, 1891
Oil 45½ x 35½
City of Auckland Art Gallery

W. E. CHAPMAN (?)

- 64 Autumn
Oil 18 x 13

MARGARET OLROG STODDART (1865-1934)

- 65 Bush Fire, Paraparaumu
Watercolour 15 x 19
66 In the Mackenzie Country
Watercolour 18 x 23½
67 Narcissi, 1901
Watercolour 22 x 15
68 Akaroa Harbour
Watercolour 24 x 25

GRACE JOEL (1865-1924)

- 69 Study—A Girl with Poppies
Oil 23½ x 19½

WALTER WRIGHT (1866-1933)

- 70 The Burning of the 'Boyd' in Whangaroa Harbour,
1908
Oil 42½ x 63½
Auckland City Art Gallery

DAVID EDWARD HUTTON (1866-1946)

- 71 Franz Josef Glacier, 1931 (?)
Watercolour 10½ x 15

CHARLES KIDSON (1867-1907)

- 72 Luke Adams, potter, 1896
Oil 40½ x 29

FRANCES HODGKINS (1869-1947)

- 73 Portrait, 1900
Watercolour 16½ x 11½
74 Maori Woman with Daisies
Watercolour
J. R. Cleminson, Dunedin

CHARLES FREDERICK GOLDIE (1870-1947)

- 75 Rakapa, an Arawa Chieftainess
Oil 10½ x 8½
76 A Maori Chieftain (Wirewu Rawiri)
Oil 26 x 21½
77 Ena Te Papatahi
Oil 19½ x 23½

GRACE BUTLER (1870-1962)

- 78 Evening Glow
Oil 33½ x 43½

SYDNEY L. THOMPSON (1877-1973)

- 79 Maori Mother with Child
Oil 29½ x 23½
80 Mr Fisher Snr., 1935
Oil 17½ x 20½

- 81 Morning Coffee, 1942
Oil 29 x 30
82 Lyttelton From the Bridle Path, 1937
Oil 37½ x 50½

A. ELIZABETH KELLY (1877-1946)

- 83 Margaret
Oil 35½ x 27½

H. LINLEY RICHARDSON (1878-1947)

- 84 Cynthia's Birthday
Oil 25½ x 49½
85 Portrait of a Maori Boy
Oil 1 x 18½

RAYMOND McINTYRE (1879-1933)

- 86 Ruth
Oil 10½ x 7
87 Study
Oil 13 x 9½

CECIL F. KELLY (1879-1954)

- 88 Towards Governors Bay
Oil 23½ x 29½

FRANCIS McCRACKEN (1879-1953)

- 89 Still Life With Tulips
Oil 32½ x 24½

ROBERT PROCTER (1879-1935)

- 90 Sunny Hours
Oil 15 x 10½

MAUD SHERWOOD (1880-1956)

- 91 The White Horse
Oil 17½ x 21

NUGENT WELCH (1881-1969)

- 92 Clearing After Rain
Oil 26½ x 39½

RICHARD WALLWORK (1882-1955)

- 93 The Marble Shrine
Oil 23½ x 22½

ELIZABETH WALLWORK (-d 1969)

- 94 Fortune
Oil 23½ x 19½

T. A. McCORMACK (1883-1972)

- 95 Landscape, Eastbourne
Watercolour 13 x 22½

MINA ARNDT (1885-1926)

- 96 Portrait of A Man
Oil 19½ x 16½
97 Landscape, Motueka
Oil 10½ x 16½
Auckland City Art Gallery

ARCHIBALD F. NICOLL (1886-1953)

- 98 Dr. J. C. Bradshaw
Oil 31 x 25½
99 Pastoral
Watercolour 9½ x 13
100 Brooklands
Oil 8½ x 11½

JOHN WEEKS (1888-1955)

- 101 Mountain Stream
Oil 20 x 16
- 102 White Roses
Oil 19½ x 13½
- 103 Clearing After Rain
Oil 24½ x 33½
- 104 An Early Settler's Homestead near Auckland
Oil 15½ x 19½

ROBERT JOHNSON (1890-1964)

- 105 Auckland Dock
Oil 14½ x 11½

CHRISTOPHER PERKINS (1891-1958)

- 106 Taranaki, 1931
Oil 20 x 36
Auckland City Art Gallery
- 107 Maori Meeting, 1932-34
Oil 36 x 72
Auckland City Art Gallery

HERBERT HORRIDGE (1892-1947)

- 108 Early Morning, Jackson's
Oil 18½ x 22

ROLAND HIPKINS (1894-1951)

- 109 Ohinekuku
Oil
Hawkes Bay Museum and Art Gallery

COLIN LOVELL-SMITH (1894-1960)

- 110 A Mountain Gully
Oil 13½ x 17½

ROBERT N. FIELD (b 1899)

- 111 Portrait of Lavinia Kelsey, 1931
Oil 19½ x 15½
The Hocken Library, Dunedin

EVELYN PAGE (b 1899)

- 112 Objects In Shade
Oil

RATA LOVELL-SMITH (1900-1959)

- 113 On Top of the Pass
Oil 21½ x 23½
Canterbury Society of Arts

IDA CAREY

- 114 Nasturtiums
Oil 29½ x 23½

CEDRIC SAVAGE (b 1901)

- 115 Summer, Kowai
Oil 13½ x 17½

STEWART MacLENNAN (1903-1973)

- 116 Pioneer's Cottage near Morrinsville
Watercolour 13½ x 20½

JAMES COOK (1904-1961)

- 117 Still Life
Oil 9½ x 12½

OLIVIA SPENCER-BOWER

- 118 The Remarkables
Watercolour 14½ x 20½
- 119 Camping, Piha, Auckland, 1946
Watercolour 11½ x 15½

RUSSELL CLARK (1905-1966)

- 120 Cabbage Tree
Oil 49½ x 30½
- 121 The Gathering
Watercolour 18½ x 30

E. MERVYN TAYLOR (1906-1964)

- 122 Davies Bay, Queen Charlotte Sound
Watercolour 17 x 23½

RITA ANGUS (1908-1970)

- 123 Cape Kidnappers
Watercolour 11½ x 21½
- 124 A Goddess of Mercy
Oil 33½ x 23½
- 125 Cass
Oil 14½ x 18½

JOHN OAKLEY

- 126 Lake Tekapo
Oil 24½ x 29½

RHONA FLEMING

- 127 Snowing at Cass
Oil 22½ x 30½

IVY G. FIFE

- 128 Sunflowers
Oil 26 x 23½

ERIC LEE-JOHNSON (b 1908)

- 129 Whiria Pa Hill
Watercolour 11½ x 11½

M. T. WOOLLASTON (b 1910)

- 130 Sunset, Grey River
Oil 22½ x 32½
- 131 Motueka Landscape
Oil 35½ x 47½
- 132 Waiuta
Watercolour 14½ x 19½

PETER McINTYRE (b 1910)

- 133 Blitz, Crete
Oil
War Collection, National Art Gallery

JOHN N. KNIGHT

- 134 Summertime
Oil 34 x 26½

LEO BENSEMANN (b 1912)

- 135 Canterbury Spring, 1961
Oil 20 x 21½

RUDOLF GOPAS (b 1913)

- 136 The Trawlers
Oil 35 x 47½
- 137 Circle of Warmth, 1971
P.V.A. and Oil 41 x 35½

LOUISE HENDERSON (b 1914)

- 138 Portrait of Betty Curnow
Oil 34 x 26
139 Thorn Bush
Oil 70 x 52

AUSTEN A. DEANS (b 1915)

- 140 Camp in the Kowai
Oil 31½ x 33½

DORIS LUSK (b 1916)

- 141 Overlooking Kaitawa, Waikaremoana
Oil 22 x 26½

W. A. SUTTON (b 1917)

- 142 Portrait of Allan Franks
Oil 17½ x 17½
143 Norwester in the Cemetery
Oil 59½ x 71½
Auckland City Art Gallery
144 Dry September
Oil 29 x 24½
145 Private Lodgings, 1954
Oil 24½ x 30½
146 Dry Pastures Near Wakatipu
Watercolour 14½ x 19½

COLIN McCAHON (b. 1919)

- 147 Tomorrow Will Be the Same But Not As This Is
Dulux 71 x 47½
148 Light Falling Through A Dark Landscape
Watercolour 42½ x 28

HELEN BROWN (b. 1917)

- 149 Night Race to Kawan
Oil 20 x 24

COLIN V. WHEELER

- 150 Lake Tekapo
Oil 23½ x 29½

AVIS HIGGS

- 151 Early Spring
Watercolour 19 x 24

ESTHER HOPE

- 152 Mackenzie Country
Watercolour 21½ x 29½

ALAN H. LEARY (b 1925)

- 153 Dead Thistle
Oil 34½ x 23½

DAVID WILLIAM CHEER

- 154 Mount Williams in Arthur's Pass National Park
Pencil and Charcoal Drawing 20½ x 30½

JULIET PETER

- 155 Tomatoes
Pastel and Watercolour 22½ x 19

DON PEEBLES (b 1922)

- 156 Relief Construction No. 3
Construction in Wood 36 x 36

DAVID GRAHAM (1928-1972)

- 157 Untitled, 1969
P.V.A. Emulsion on Canvas 35½ x 30

DON DRIVER (b 1930)

- 158 Painted Relief No. 11, 1972
A.C. Vynol 59 x 72

RALPH HOTERE (b 1931)

- 159 Black Painting
Acrylic 44 x 36

PATRICK HANLY (b 1932)

- 160 Do It
Oil 48 x 48

JOHN COLEY (b 1932)

- 161 Colour Grid Abacus III
Oil 48 x 48

MICHAEL EATON (b 1937)

- 162 3 Unit Continuum
Liquitex and P.V.A.
3 irregular shaped canvasses

DON BINNEY (b 1939)

- 163 Canterbury Garden Bird
Oil 72 x 48

MICHAEL SMITHER (b 1939)

- 164 Still Life with Sunflower
Oil 48 x 30

GRAHAM BARTON

- 165 Portrait of John Turner
Watercolour 31½ x 25½

BASHIR BARAKI

- 166 Triptych Landscape, Canterbury
Collage and Acrylic 29½ x 24½

TREVOR MOFFITT

- 167 Line Up
Oil 35 x 47½

QUENTIN MACFARLANE

- 168 Southerly Stormclouds
Oil 45 x 36½

ALAN PEARSON

- 169 Portrait of Carl Sydow
Oil 32 x 43

RAY THORBURN

- 170 Painting Modular 3, Series 2
Acrylic 27 x 108

PHILIP TRUSTUM

- 171 Still Life
Oil 60½ x 41½

WONG SING TAI

- 172 Suddenly It Dawned On Me
Watercolour 22½ x 17½

BRENT WONG

- 173 Recession
Acrylic 35½ x 53½

ROSEMARY CAMPBELL

- 174 Portrait of Trevor Moffitt
Watercolour 14½ x 33½

TONY FOMISON

- 175 No!
Oil 69 x 69

TONY GEDDES

- 176 Untitled
Acrylic 35½ x 45½

IAN HUTSON

- 177 Race 10
Oil 26½ x 35½

BARRY READ

- 178 The Tomb
Lacquer 72 x 48

PHILLIP CLAIRMONT

- 179 Large Fireplace
P.V.A. 70 x 144

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Location: Botanic Gardens, Rolleston Avenue,
Christchurch.

Telephone: 40-754.

Postal Address: P.O. Box 237, Christchurch.

Gallery hours:

Monday to Saturday (inclusive)
10.00 a.m. - 4.30 p.m.

Public Holidays
10.00 a.m. - 4.30 p.m.

Sunday
2.00 - 4.30 p.m.

The Robert McDougall Art Gallery *Survey* is published by the Christchurch City Council Parks, Recreation and Cultural Committee and is concerned primarily with presenting information about the activities of the Gallery and works of art acquired by the Gallery.

Editor: B. D. Muir