



SURVEY

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CHRISTCHURCH CITY COUNCIL
ROBERT McDOUGALL ART GALLERY

Number Six

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BORN in 1931, at Wellington where his formative years were spent and where he later attended the Technical College Art School. He also studied at the Canterbury School of Art from which he graduated in 1956 with a Diploma of Fine Arts. After a visit to Fiji he returned to Wellington and began work with the School Library Service. During 1960 he attended the National Library School and after completing the course there, joined the staff of the Alexander Turnbull Library where his duties included looking after the picture collection. In 1964, he moved to Auckland to become Librarian-in-charge at the Elam School of Art, University of Auckland. He later joined the staff of the Auckland City Art Gallery. He is now Curator of Pictures at the Hocken Library, University of Otago.

As well as a writer (he is perhaps best known as co-author with Hamish Keith of *An Introduction to New Zealand Painting* [Collins, 1969]), he is also a painter and has held one-man exhibitions as well as being represented in a number of group exhibitions. He has also written essays and articles on art topics for a number of publications, as well as at one time being art critic for the *Auckland Star*. He has also been associated with the establishment of the Print Council of New Zealand. One of his most recent undertakings has been assisting with the preparations of the exhibition of *New Zealand Painting 1900-1920* for the Queen Elizabeth II Arts Council of New Zealand.

Contemporary Painting and Public Collections in New Zealand

This text has as its basis a lecture delivered on 18 February 1972 to the Society of Friends of the Robert McDougall Art Gallery. When inviting me to address the Friends, the Director requested that I 'talk on the development of public collections, particularly in relation to contemporary work'. The occasion marked the display, in the Gallery, of the Manawatu Art Gallery's Centennial Collection with which I had been associated as a member of the advisory panel assisting in selecting paintings for the collection.

CONTEMPORARY painting! In a broad sense it is painting produced at a certain period, and is usually considered in relation to other pictures painted at that time. For us this period can mean only the present time. Considered from an historic view-point, it is important to remember that for the inhabitants of 1900 the painting produced in 1900 was, to them, contemporary art. Within this general approach, a full range of styles can be encompassed, ranging from the most conservative type of painting to the latest way-out mode of expression. However, for most people the term has a more restricted sense. Contemporary painting is not just painting undertaken at the present time, but is painting created in a style relevant to the present situation. It is, therefore, the work painted by the more 'forward looking' artists of their day. Such an idea is strengthened by the assumption that only one style, or a limited range of styles, properly belong to a particular period, and this is limited to a specific cultural environment arising out of the general situation at a given time and place. Within the New Zealand situation, the serious 'forward looking' painter may have little in common with the avant-garde attitudes of European or American artists, so that while a painter like John Weeks may appear, to some extent, as a poor imitator of his European counterparts, he still represents the best of contemporary New Zealand painting in the 1930s.

To make matters plain, a further restriction is desirable, and this is to limit contemporary painting to that which has come into being during the past decade. In this way the form and attitudes contained in the paintings under scrutiny are likely to be still currently valid. To extend the claim by calling painting 'contemporary' beyond this time limit, as we are frequently inclined to do, partly denudes the idea of contemporary work in relation to our present time and situation. Beyond this

limited period we are better off using a term like modern painting or twentieth century painting, or qualifying ourselves by saying contemporary painting of the 1930s or 1940s and so on.

Viewed historically, we must go back a century to the 1870s and 1880s when the first groups concerned with promoting interest in the pictorial arts were formed. The earliest of these groups appeared in Auckland in 1870 as the Society of Artists, a name later changed to the Auckland Society of Arts. This organization was followed by the Otago Art Society formed in Dunedin in 1876, and at about the same time, some citizens banded together for the purpose of establishing an art gallery for the city. Then came the Canterbury Society of Arts, established at Christchurch in 1880, the Fine Arts Association of New Zealand, formed in Wellington in 1882, and later given the grand title of the New Zealand Academy of Fine Arts, and in 1888 the Nelson Suter Art Society came into being. Besides their basic function of encouraging local artists, and organizing exhibitions of their members' work, these art societies, particularly in Dunedin, Wellington and Christchurch, started acquiring paintings in order to form permanent collections. One practice, soon established, was purchases made from amongst the pictures submitted by local artists for inclusion in the annual art society exhibitions. Such purchases meant that the local content of these collections were, in essence, collections of contemporary paintings; that is, contemporary to their time. Such an attitude towards acquiring paintings in this way (a policy also to be followed by most other art societies), later played an important role in forming collections when public art galleries were established.

In Auckland the situation was slightly different. Early in 1888 an art gallery was opened to the public. This, the first public art gallery in New

Zealand, and for some time the only one directly administered by a local civic authority, was built largely to accommodate the collections of Sir George Grey and James Tannock Mackelvie. From these two collections, only the Mackelvie bequest included a few pictures that could possibly be described as contemporary, being mainly paintings by popular British artists. In the years following the opening of the Gallery the growth of the collection appears to have been slow. It relied heavily on gifts, and in the development of the New Zealand collection the Auckland Society of Arts played a useful part, especially in the years between 1908 and 1913. Originally the Society had intended to build up a permanent collection of its own, relying mainly on pictures from amongst its working members, but in 1907 Mr E. Earle Vaile, upon being elected president of the Art Society, suggested that the Society institute a picture purchase fund in order to subsidize the Auckland Art Gallery's modest collection of New Zealand paintings: a venture in which he found a willing ally in Mr E. W. Rathbone. This fund became known as the Auckland Picture Purchase Fund, and in 1908, with private donations, plus a sum of money gained from a government grant, the Society had £350 in hand. Concerning the initial purchase of three paintings, the critic for the *Auckland Star* (21 May 1908) reports Mr Vaile as saying that: 'These pictures were bought not only because of their intrinsic merit, but because of their local interest'. In 1911 the Government placed £2,000 on the Supplementary Estimates for the purchase of pictures for public art galleries; a sum shared between the four main centres, with Auckland receiving £500. At first it was suggested that the grant be devoted to buying British paintings, but the Society finally decided to retain its preference for New Zealand works, with purchases being spread over the next four years. Direct contributions to the Auckland Art Gallery via the Auckland Picture Purchase Fund included *Kiwi*, *Daughter of Te Wheoro*, a large, full-length portrait by H. M. Moore-Jones of a Maori woman wearing a feather cloak, *Otira Gorge* by C. N. Worsley, the well known painting by L. J. Steele, *The Spoils to the Victors*, two Maori portraits by C. F. Goldie, and landscapes by Frank Wright, C. H. Howorth, Charles Blomfield and E. W. Payton. Just as important were the paintings purchased from the Government Grants administered by the Auckland Society of Arts for the Auckland Art Gallery. These included Walter Wright's *A Native Gathering*, *A Noble Relic of a Noble Race* by C. F. Goldie, *Evening*,

Mahinapua Creek, Hokitika by Charles Blomfield, with other paintings by William Greene, Frank Wright and George E. Butler, all acquired in 1912, plus W. Menzies Gibb's *Mountain and Stream, Karekare*, presented in 1913. Along with these paintings, other private donations such as the *Arrival of the Maoris in New Zealand* by Goldie and Steele, *Tamehana* by C. F. Goldie or D. K. Richmond's *A Country Road*, and the joint Government Grant and City Council purchase of *The Otira Gorge* by van der Velden, together with the British painting acquisitions and the Grey and Mackelvie Collections, there were enough works in the Gallery by the beginning of 1914 to produce a sizable catalogue. In October of the same year, this catalogue was reviewed in the London magazine *The Connoisseur*. On the implications of the catalogue the writer commented: 'It shows that in art, as in politics, our kinsmen of the Southern Seas have consistently followed the ideals of the Old Country, so that while they are wisely giving every encouragement to the rising and already strong school of New Zealand artists, they are also buying large numbers of English works . . . [including] . . . a fine representation of modern British painting.' However, this fine selection of British paintings is conservative even by Royal Academy standards, so that today, with a revival of interest in this period, only a handful of these paintings are worth anything like serious consideration. In terms of real interest for us today, the acquisition of what was then contemporary New Zealand painting is far less insular in outlook, and includes several paintings that now have an established place in the development of painting in New Zealand. Compared with the expenditure on British painting, the money allocated for New Zealand works by the City Council amounted to little more than a token sum.

By the mid 1880s the Otago Art Society already had the nucleus of a permanent collection, but it required a place where it could be displayed. In response to this need, Professor Parker, Curator of the Museum, made available some wall space for a short period until the civic authorities provided the Society with a room in the Municipal Chambers building, soon to be called 'The Temporary Art Gallery', in which could be kept paintings such as John Irvine's *Still Life*, John Gully's *Lake Te Anau—An Afternoon Effect*, and the rest of the Art Society's collection.

As the 'New Zealand and South Seas Exhibition' drew to a close in 1890, a number of Dunedin citizens, growing alarmed that the city would lose all the British paintings imported for



WILLIAM LEE HANKEY (1869-1952) 'We've Been In The Meadows All Day' Watercolour, 46½ x 34½ inches. When this work was acquired for the Canterbury Society of Arts' Permanent Collection it was a contemporary work of that time.

the exhibition, proposed securing at least one painting for Dunedin, as well as voicing a desire to see a proper Public Art Gallery erected. Within a short time £565 6s was raised by public subscription, and four paintings were purchased by the artists R. W. Allan, W. D. McKay, E. A. Waterlow and Stanhope A. Forbes, and these, with others acquired by private persons, presented as the first items for the newly established collection. This act of public patronage set a precedent for the future when other overseas exhibitions were brought to New Zealand. Within a year after the resolution to erect a gallery, a wood and iron annex was added to the Museum, and this served as the Dunedin Public Art Gallery until 1900. In 1893 at least half the original works of art could be described as contemporary works, supplemented by a large number of 'autotypes' after the old masters. From amongst the then contemporary British and foreign paintings hardly an artist's name means anything to us today, with the excep-

tion of Mark Fisher, but the New Zealand paintings include works of some interest, including paintings by Miss J. Wimperis, E. A. Gifford, E. Gouldsmith and two oils by A. H. O'Keeffe, all lent by the Otago Art Society. With the annex to the Museum virtually out of commission after 1900, the city was without an art gallery for nearly seven years. This was remedied late in 1907 when a new, and quite substantial art gallery building was opened. Although the Public Art Gallery Society received Government and City Corporation grants, these were required to offset the expenses incurred in building the gallery, so that it was not until the 1911 Government Grant of £500, supplemented by £250 received from the City Council, that anything like a reasonably substantial sum was made available for purchasing pictures. At the time of the first world war the Gallery had purchased, either directly or through subscriptions, a number of contemporary paintings, including works by W. Lee Hankey, Claude Hayes, A. J. Hanson, *Old Jack* by van der Velden, *Portrait of Lady McLean* by S. L. Thompson, three watercolours by Frances Hodgkins, *Summer*, *Fishing Boats* and *Dordrecht*; had received by way of presentation paintings by A. H. O'Keeffe, E. W. Christmas and four oils by van der Velden, as well as a painting by Alfred East on loan to the Gallery. Amongst the paintings lent by the Otago Art Society were *Waterfall in the Otira Gorge* by van der Velden, *Mother and Child* by G. E. Butler, *Ayesha* by Frances Hodgkins and a landscape by J. F. Scott.

In Christchurch the Canterbury Society of Arts opened their own gallery in 1895. At first their collection appears to have been a very modest affair, but in 1902, with the clearance of all the debts incurred in securing the site and erecting the building, the situation began to change. Like other public, or semi-public collections throughout New Zealand, the Society purchased, or received as gifts, paintings of which a fair proportion were contemporary works at the time of their acquisition. Initially the collection was devoted primarily to New Zealand works, but with the 'New Zealand International Exhibition' of 1906-7, this situation changed, especially in view of the British Art Section of the Exhibition, and the enthusiasm with which it was greeted. From Australia came art gallery representatives to secure suitable works, while committees met in Auckland, Wellington, Christchurch and Dunedin in order to raise capital so that pictures could be acquired for public or art society collections in these cities. Robert Herdman-Smith, director of

the Canterbury College School of Art, wrote articles which appeared in several newspapers extolling the virtues of the exhibits. Christchurch was particularly active in raising money, but Dunedin, with a Public Art Gallery Society heavily committed to repaying the debt on its new Art Gallery, had little success, managing less than £100 for its two watercolours and one etching. Auckland spent £642 on its four paintings, the New Zealand Academy of Fine Arts £1,168 on six paintings, while the Canterbury Society of Arts expended £2,442 on its nineteen paintings and miniatures and two bronze sculptures. Today paintings like W. Lee Hankey's *We've been in the Meadows all Day*, even Lord Leighton's *Teresina*, hold some interest as paintings, but works like Solomon J. Solomon's *Psyche*, described by Herdman-Smith as 'one of the finest pictures in the collection' and 'certainly a picture that ought to remain in the colony, for it would be interesting to all, and for the student a fine example of the most difficult phase of painting [that of allegory] . . .' illustrates many of the qualities against which the more aware British painters were struggling. For all the apparent sophistication of the English works, it is the cruder qualities of the better local article that wins through. In the period up to 1920 the Canterbury Society of Arts acquired, usually from the walls of its own annual exhibitions, New Zealand paintings by John Gully, J. C. Richmond, W. M. Hodgkins, John Gibb, James Nairn, Alfred W. Walsh, van der Velden, C. N. Worsley, C. F. Goldie, D. K. Richmond, M. O. Stoddart, W. A. Bowring, W. Menzies Gibb, Robert Procter, A. H. O'Keeffe, H. Linley Richardson, Nugent Welch, Richard Wallwork, A. F. Nicoll, and lesser known painters like Jenny Wimperis, Mrs E. Hughes, K. M. Ballantyne, J. F. Scott, A. E. Baxter and others.

In Wellington during the early 1890s the New Zealand Academy of Fine Arts campaigned to raise funds in order to erect a gallery in Whitmore Street on land provided by the Government for that purpose. By 1892 the gallery was built and in use. Although this gave a place where the permanent collection could be displayed, its use in this direction was limited. A more far reaching policy was adopted by the Council of the Academy in 1907 when it decided to open its building as a free art gallery in order to show its collection of paintings to a wider audience. Included in the collection was *A Child's Head* by Raymond McIntyre, James Nairn's portrait of C. D. Barraud, *Summer Idyll* and *Tess*, and *My*

First Trial by van der Velden. From then on, until 1912, the Whitmore Street Gallery was open to the public, largely at the Academy's own expense, on certain days of the week. In 1911 the Government announced its intention of establishing a National Art Gallery in Wellington. With the possibility of a national collection in mind, and the Government Grant of £500 in hand, the Academy approached an expatriate living in London, Mr John Baillie, with the suggestion of gathering together a representative collection of some four hundred paintings by British artists. The proposal was accepted, the exhibition arranged, and when the Baillie Collection was shown in the Wellington Harbour Board building it was greeted as a successful venture. Previously the Academy had announced its intention of raising a purchasing fund of £5,000, and had approached the Wellington City Council in the hope that they would subsidise this fund. At first they were wary of the project, but when the City Council saw the way in which the exhibition had been received, a subsidy of £1,000 was handed over, and in 1913, with a total sum approaching £6,000, about sixty works were purchased for the National collection. Again the comment must be made that few of the artists whose works were acquired mean very much to us today, with the possible exception of Glyn Philpot, George Clausen, Charles Simms, P. Wilson Steer, Oswald Birley, Harold Knight and Frank Brangwyn. The Academy then offered to house these paintings with its own permanent collection, and the Government agreed to this proposal. It was also agreed to subsidise the running of the Whitmore Street



JAMES COOK (1904-1961) *Avignon from the Palace Gardens* Watercolour, 10 x 14½ inches. An example of a contemporary painting by a New Zealander purchased by the Canterbury Society of Arts and presented to the City in 1932.

Gallery if it were kept open daily to the public. As the years went by, the collection grew, so that by 1920, besides the British artists mentioned above, the combined collections also included *Hilltop* and *Maori Woman and Child* by Frances Hodgkins, *The Citadel, Cairo*, by A. F. Nicoll, Fred McCracken's *Portrait of a Lady* and other works by artists like W. A. Bowering, G. E. Butler, S. L. Thompson, H. Linley Richardson, and Mrs E. Hughes.

The Bishop Suter Art Gallery in Nelson was hardly less active in considering contemporary works for its collection, and when 1920 came, paintings acquired included two portraits by Gottfried Lindauer, landscapes by E. W. Christmas, William Greene, H. W. Kirkwood, C. N. Worsley, E. W. Payton, M. O. Stoddart, figure paintings by Richard Wallwork and W. Wright, an early portrait by M. E. R. Tripe, a Maori by C. F. Goldie and a flower piece by M. O. Stoddart.

This briefly outlines the general pattern for contemporary paintings collected up to 1920. For this period the New Zealand paintings assembled in these collections were, to a considerable extent, the result of an established practice of acquiring paintings from the art societies' exhibitions, either by direct purchase or presentation, at the time when they were first exhibited, or very shortly afterwards. Equally important was the fact that amongst the paintings gathered for these collections were works by a good proportion of painters whose contribution to the development of painting in this country, whether in a major or minor way, is now generally acknowledged. In this respect the majority of New Zealand's present public art galleries have considerably benefited from the collecting policies adopted by the art societies, for the general practice followed by the art society in the local situation has been to hand over, either as a complete unit, or in part, its own permanent collection to the newly established institution. Recent examples of this happening have occurred in relation to the Waikato Art Gallery in Hamilton and the Dowse Art Gallery in Lower Hutt. In this way, a new art gallery has more often than not started out with at least a reasonable collection of New Zealand paintings. This contribution, particularly from art societies active before 1920, has considerably helped our appreciation and understanding of New Zealand paintings as a whole. In this respect, we must also include the private donations made to the Auckland City Art Gallery in the decades up to 1920.

The situation is less happy when we come to

consider the collections of modern British and foreign works gathered-in during the same period. When considering the quantity collected at the time, even the better works are meagre in number, and, with a few exceptions, the artists are of minor importance. Included amongst them are such names as Arnesby Brown, Frank Bramley, George Clausen, Mark Fisher, Stanhope Forbes, William Lee Hankey, Henry Le Thangue, Robert Macgregor, Henry Moore (who bears no relation to the modern sculptor of that name), Alexander Roche and best known of them all, Frank Brangwyn. Although their paintings can still hold some genuine interest for some of us, it is hardly an impressive list. What remain, become a telling lesson in the failure of artistic insight and taste. It was a period when the dictates of the Royal Academy were paramount, as was so clearly shown in the large collections of British art brought to New Zealand in 1889, 1906, 1912 and 1913.

For a few years into the early 1920s the impetus to collect New Zealand works was carried over from the previous decade, but considered generally, by 1925 this desire had lost nearly all its momentum. It was a situation that lasted right through to the early 1950s, when very little of real significance happened in the field of reaping contemporary art for our public collections. Organisations formed largely of artists, such as the National Art Association or the New Zealand Society of Artists, who sought the encouragement of a national art as well as an interest in modern art, became entangled in ideas that were largely misdirected, and the influence they may have had in stimulating an interest in collecting contemporary art in the then established galleries was minimal. One problem confronting New Zealand painting as it existed between the two world wars, was that even the most modern of our painters, such as R. N. Field, W. H. Allen, Christopher Perkins, John Weeks, Flora Scales and T. A. McCormack, were, in fact, conservative painters when compared with what was happening in Europe and America. While others from amongst our better painters, like Archibald F. Nicoll, Cecil Kelly and Rata Lovell-Smith, worked in a style that at time came very close to being academic, and indeed, some of their work did cross this borderline. Exhibitions of 'modern' British paintings were still brought to New Zealand, but most of them, like *Contemporary British Art, 1934*, *20th Century British Art, 1940*, both arranged by the Empire Art Loan Collection Society, the collections from overseas assembled in Wellington, at

the opening of the National Art Gallery in 1936, and the New Zealand Centennial Exhibition of 1940, relied on works mainly drawn from existing collections and therefore not all were available for purchase. Even the more 'advanced' paintings in the touring exhibitions were inclined to be conservative, including, as they did, works by such artists as Augustus John, William Nicholson, William Rothenstein, Henry Lamb, Dame Laura Knight, Philip Connard, Stanley Spender and occasionally a Paul Nash, William Roberts, David Bomberg, Matthew Smith, Christopher Wood, or the more daring Henry Moore. The British paintings bought for, or donated to the art galleries at this time followed along similar, but less dangerous lines. However, as 1950 approached the situation began to loosen up and the Dunedin Art Gallery acquired *Mixed Roses in Two Jugs* by Matthew Smith, while in the early 1950s the Bishop Suter Art Gallery gained, mainly by gift, works by William Gear, Louis Le Brocqy, Adrian Stokes and Brian Wynter, who at the time, were well known British painters of the post war period.

Examples of New Zealand paintings entering collections between 1920 and 1950 reflect a similar conservatism. Several galleries acquired works by Sydney L. Thompson, Robert Johnson, Fred McCracken and A. F. Nicoll; less widely spread were paintings by Leonard Booth, M. E. R. Tripe, H. Linley Richardson, Robert Procter, Miss B. C. Dobie, Mabel Hill, Nugent Welch, J. D. Charlton Edgar, Marcus King, Esther Hope and Peter McIntyre. The gift to Nelson's gallery of *Mother and Child* by Mina Arndt was of greater significance, as were the paintings by Rhona Haszard given by the main art societies to the art galleries in Dunedin, Christchurch, Wellington and Auckland, and Dunedin's purchase in 1944 of a W. A. Sutton. From the three major art galleries to be erected between the wars, that is, the Dunedin Public Art Gallery in 1927, the Robert McDougall Art Gallery in 1932, and the National Art Gallery in 1936, the one institution to benefit most in terms of pictures painted during this period, and presented by the local art society, was the Robert McDougall Art Gallery. In the 1920s and the first years of the 1930s the Canterbury Society of Arts had acquired paintings by Sydney L. Thompson, Richard Wallwork, Elizabeth and Cecil F. Kelly, Grace Butler, Ida Carey, Maud Sherwood, John Weeks, A. F. Nicoll, James Cook, Cedric Savage and Olivia Spencer-Bower. Next in line stood the New Zealand Academy of Fine Arts' gift to the National Art Gallery of works by M. O. Stoddart,



HENRY H. LA THANGUE R.A. (1839-1929) 'Making Ligurian Lace' Oil on canvas, 41½ x 35 inches. This was also a contemporary painting when it was purchased by the Canterbury Society of Arts. It was presented to the City to coincide with the opening of the Robert McDougall Art Gallery in 1932.

M. E. R. Tripe, D. K. Richmond, A. F. Nicoll, Cecil F. Kelly, and Maude W. Sherwood. However, considered on the whole, the beneficial influence asserted by the art societies in the years prior to the first world war changed direction to slowly become an inhibiting force. This inhibiting process is seen in the collecting policy of the National Art Gallery, that is, until recently. Although the National Collection has continued to receive from the Academy of Fine Arts gifts of paintings, painted a short time prior to their acquisition, in the 1940s and 1950s they could not be called, in the strictest sense, truly contemporary paintings. As an institution, for years the National Gallery gave virtually no direct support to the contemporary New Zealand artist. The words, written by Roland Hipkins shortly after the Gallery opened, in a large measure, applied until very recently: 'A National Art Gallery which cannot permanently show a collection truly representative of the art of this Dominion is without the status its name implies.'

The most blatant example of the impediment placed on the growth of an art gallery through

the indirect influence of the local art society was to be seen in the Robert McDougall Art Gallery. In 1968 Peter Tomory, considering the art galleries in the four main cities in broad terms, described the McDougall Gallery as having 'the poorest collection in both senses of the word'. The implications of this unfortunate situation had reached a climax in 1948 with what is known as 'The *Pleasure Garden* incident', so called after the title of the painting by Frances Hodgkins that was rejected for the Gallery on the judgement of its advisory committee, Messrs A. F. Nicoll and C. F. Kelly, on the grounds that the painting was unworthy both of the artist and of the Gallery. While the picture was not, in the strict sense, a contemporary work, it was close enough to the real thing to high-light the situation of the contemporary artist in Christchurch. The incident raised questions of policy and finance in relation to the Gallery and it was revealed that since 1932, when the Gallery was opened, no painting had been purchased for the collection. This was immediately rectified in a modest way, but the real problem of the contemporary artist's work being accepted by the Gallery was only partly solved as late as 1962 with the dispute over Colin McCahon's painting *Tomorrow will be the same but not as this is*; a solution however that was an unresolved compromise. In recommending that the gift of this painting be accepted, the Director, Mr W. S. Baverstock, suggested: 'that the judgement of the subscribers be disregarded, together with my own contrary opinion, and that the painting be subjected rather to the test of time, which winnows out art directors, art critics, artists and works of art.' That this uncertain state existed late into the 1960s is reflected in Mr Baverstock's statement in 1967 on the exhibition 'Abstract American Watercolours' toured by the International Council of the Museum of Modern Art, New York, and displayed in the Gallery in May 1966, when he wrote: 'It was expensively mounted but was of little cultural value'.

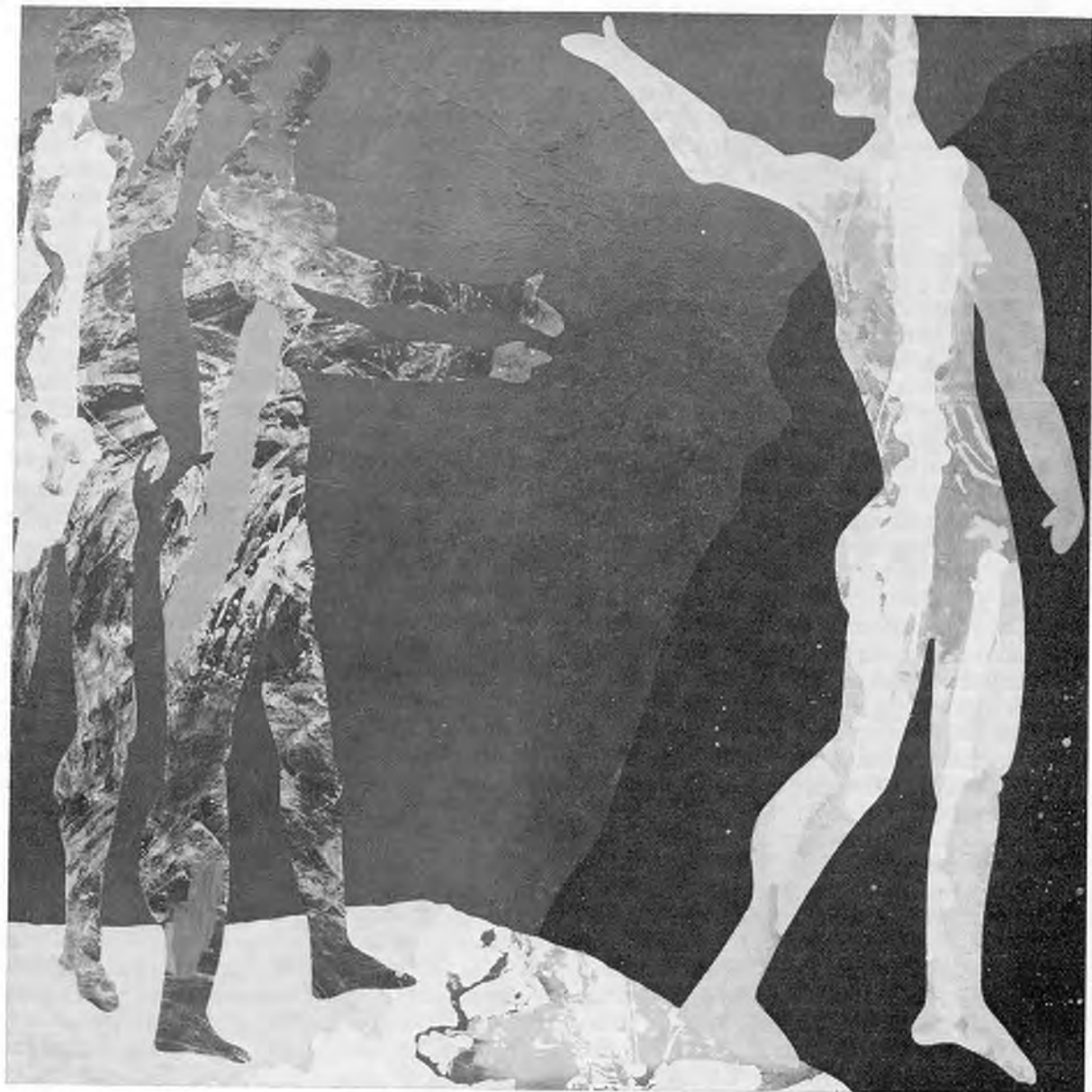
The situation for the period 1920 to 1950 can be fairly well summed-up in this statement, written in 1949, by A. R. D. Fairburn: 'One of the deplorable things about most New Zealand art galleries is their almost complete detachment from contemporary painting. They tend to be museums of 19th century art; one feels, indeed, looking at some of the pictures, that they ought to be in bottles of methylated spirits.'

The first real break in this stalemate occurred in 1952 with the appointment of Eric Westbrook as Director of the Auckland City Art Gallery.

In the following year, on the formation of a collecting policy for the Gallery, he wrote: 'Firstly there must be a concentration on the work of New Zealand artists. A sufficient time has now elapsed for New Zealand art to have something of a history if not a tradition, and this background must be filled in. But several of our sister institutions are rich in the work of local artists of the past, and we therefore feel that it is our duty to acquire examples of the best and most original artists working in this country today. This course must entail a certain degree of risk but this is felt to be fully justified both in encouraging our younger artists and in building up a group of works which in time will themselves form part of the background. A sub-section of the New Zealand collection, to which much attention is now being given, is the work of Frances Hodgkins, and it is hoped here to create a fully representative selection of her work which will be of interest beyond the shores of New Zealand.'

Good progress was made on the Frances Hodgkins' Collection and a start begun on purchasing contemporary works by New Zealand artists such as Ron Stenberg, John Holmwood, Milan Mrkusich and W. A. Sutton who was represented by *Norwester in the Cemetery*, as well as British artists like Henry Moore and Keith Vaughan. At this time the Auckland Society of Arts presented the Gallery with paintings by Jack Crippen, W. S. Wallis, Alice F. Whyte, Charles Tole and Eric Lee Johnson. A further boost also came from Rex Nan Kivell's gift of British prints. This gave the collecting of contemporary works by overseas artists a new twist, for by acquiring prints and drawings by such well known artists as Henry Moore, Paula Nash, Graham Sutherland and Eduardo Paolozzi, the Gallery's collection could be made more representative without too large a financial outlay.

When, in 1956, Peter Tomory was appointed Director of the Gallery, his acquisitions policy followed a similar line to that laid down by Eric Westbrook. He promised that the Gallery would buy young artists' work from time to time, but added that it was much better to put money into high professional work that could stimulate both local artists and the public. Although the growth of the contemporary New Zealand painting collection was modest, it was however steady, and brought into the collection paintings by T. M. Woollaston, Michael Nicholson, Kase Jackson, Freda Simmons, Colin McCahon's *Tryptich: On Building Bridges* and *Wellington VII* by Don Peebles. The Rutland Group also presented Colin McCahon's *Takaka, Night and Day* to the Gallery.



PATRICK HANLY 'Do It' oil, 48 x 48 inches. Purchased 1972, with assistance from the Queen Elizabeth II Arts Council.

At this period the Auckland Gallery Associates came into operation. Their purpose was to increase public interest in the Gallery and to raise funds for the purchase of works for the various collections housed in the Gallery. Amongst their first purchases was John Bratby's *Windows*. Quite a good proportion of their purchases were contemporary New Zealand paintings such as Alwyn Lasenby's *Mudflats II*, Colin McCahon's *Canterbury Landscape* and *Here I Give Thanks to Mondrian*, Robert Ellis's *City Spanning the Canal*

and *Figures in Light 17* by Patrick Hanly, which, with other gifts, aided considerably the contemporary section of the New Zealand collection. Since 1964 the Gallery has steadily increased its purchases of local works. From 1958 the overseas collections have also been added to by way of purchase and gift so that the Gallery now owns paintings by William Scott, Joseph Herman, Alan Davie, Henry Mundy, Karl Kasten, Deborah Remington, Helen Frankenthaler, Gernard Wind, Shiko Munakata, Arthur Boyd and others.

Although not directly related to the collecting of contemporary works, the programme begun by the Auckland City Art Gallery in 1958 of organizing exhibitions of works by contemporary New Zealand artists has been of tremendous benefit to New Zealand painting. Because most of these exhibitions were shown throughout New Zealand they not only created a public with a growing interest in contemporary art but the galleries exhibiting them were growing used to displaying such works. Allied to this has been the increasing number of dealer galleries that have opened since the late 1950s. The combination of the dealer gallery and the impact of the contemporary art exhibitions, produced a significant change in the buying public and in public patronage. Such a change in attitude was to have a decided effect on the collecting policies of some of the smaller art galleries established since then.

This was to be true with the Palmerston North Art Gallery (now the Manawatu Art Gallery) administered jointly by the City Council and the Manawatu Society of Arts and opened in 1959. In 1968, when under the directorship of James Mack, a clear acquisitions policy was adopted in which the collecting of contemporary works was to play a natural part. A somewhat similar policy was later to govern the works to be acquired by the Waikato Art Gallery. With the Manawatu Art Gallery, the ability to collect contemporary works has been considerably strengthened through the Manawatu Contemporary Art Prize, a competition that has attracted some of the best painters at present working in New Zealand. The winning entries in this prize become the property of the Gallery and have included works by painters such as Patrick Hanly and Milan Mrkusich. Perhaps the best example of how contemporary painting is now accepted in this country is reflected in the Manawatu Centennial Collection, the finance for which was largely raised by people with no more than a marginal interest in art. Twenty years ago this would have been impossible. But the most radical policy in relation to the collecting of contemporary works of art is that adopted by the Govett-Brewster Art Gallery in New Plymouth, officially opened in 1970. The first two sections of the Gallery's purchasing and acquisition policy read thus: 'That it be general policy to purchase works of art which are representative of current ideas and are significant in the development of contemporary forms in the plastic arts, from New Zealand, Australia, Japan, United States of America, Mexico and any other country in or around the Pacific Ocean where a

body of work of substantial artistic merit is to be found. That an emphasis be placed on the acquisition of contemporary works of art executed by New Zealand artists.' Although this policy has grown from several ideas that are now well established, such as the emphasis on collecting New Zealand paintings, and the extension from this to include the Pacific area, the building of a collection based solely on contemporary works of art is something quite new to this country. It does, however, point to a complete turn about in relation to public art gallery collections and the reason for their existence.

Such changing attitudes have also had effect on some of the older, more conservative institutions, who are now starting to accept contemporary painting in the real meaning of that term. This applies particularly to the National Art Gallery, the trustees of which, in the annual report for March 1966, found it necessary to draw attention, after years of outside criticism, to the fact that it too was now reconsidering its acquisitions policy. 'It will be noted from the schedule of acquisitions', reads the report, 'that the Committee has vigorously pursued its policy to include all aspects of New Zealand art in the collection and has purchased during the year a considerable number of paintings by younger New Zealand artists who are exploring current overseas trends in art.' Included in the list of purchases are paintings by Frank Dean, M. T. Woollaston, Selwyn Muru, Robert Ellis, Susan Goldberg and D. K. Turner. These were followed by other paintings by Rita Angus, Melvin Day, Susan Chaytor, Douglas McDiarmid, Doris Lusk, Michael Smither, James Boswell, and more recently, W. A. Sutton, Gordon Walters, Colin McCahon, Milan Mrkusich, John Drawbridge, Don Peebles, Ralph Hotere, Jan Nigro, Patrick Hanly, John Coley, Ray Thorburn, Michael Eaton and younger painters like Don Binney, Philip Trusttum, Vivien Bishop, David Armitage and Ian Scott. To a lesser extent this furore for contemporary works applies also to the Robert McDougall Art Gallery with its acquisition of works by Doris Lusk, Rudolf Gopas, Ralph Hotere, Ray Thorburn, Ted Bracey, Quentin Macfarlane, Michael Smither and Philip Trusttum; the Dunedin Public Art Gallery who have purchased, since 1965, paintings by M. T. Woollaston, Rudolf Gopas, Louise Henderson, William Sutton, Doris Lusk, Shona McFarlane, John Drawbridge, Ralph Hotere, Trevor Moffit, Melvin Day, Michael Smither and David Armitage, as well as some of the smaller art galleries like the Bishop Suter Art Gallery. It has also had an influence on other

institutions, which, while not being art galleries, do have collections of New Zealand paintings. Of these the two most important are the Christchurch Public Library Collection, built up mainly from the purchase of contemporary paintings (some of which have since been handed over to the Robert McDougall Art Gallery), and the Hocken Library Picture Collection. In 1948, when the Hocken Picture Collection was catalogued there was hardly a painting in the collection which belonged to this century. It was, very much, a collection of works gathered together for their usefulness as historic documents. Since that catalogue was compiled the situation has considerably changed largely due to the gift of the Mona Edgar Collection and the works donated by Charles Brasch and others. A good proportion of these gifts, as well as a number of recent purchases, have been contemporary works, including paintings by Colin McCahon, Rudolf Gopas, Doris Lusk, Milan Mrkusich, Ralph Hotere, Philip Trusttum, Michael Smither, Gretchen Albrecht, Brent Wong and Robin White. As a member of the Hocken Library Pictures Sub-Committee, Charles Brasch has written: 'The problem is to keep the picture collection up to date by acquiring representative work by living artists and at the same time strengthen its holdings of works of the past century and a-half.'

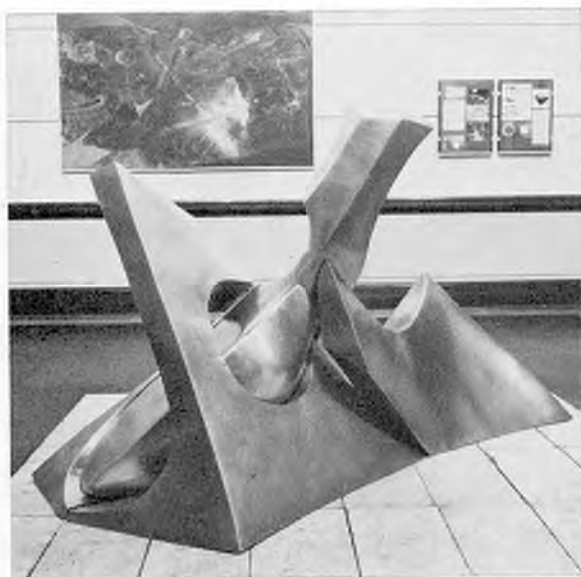
In a survey such as this, crammed with many rather mundane facts, it is too easy to over simplify, yet I hope a reasonable idea has been conveyed of how contemporary painting collections have developed within the New Zealand situation. It is revealing that in the period up to 1920 the art societies and galleries were able to put together such good collections of New Zealand paintings without being too conscious of the fact that they were primarily contemporary works, but were collected simply because the paintings acquired were on the whole all that were available. On the other hand it is sad to relate that in the years between the two world wars and into the 1950s the concept of collecting contemporary New Zealand paintings diminished as the 1920s proceeded, with the result that New Zealand painting has appeared to many as a waste-land over which forty years of drought passed: but while this period lacked the vitality of the 1890s and 1900s, it is not bereft of achievement. In our present situation attitudes to contemporary art have largely been determined by temporary and travelling exhibitions bringing what is new to our gaze, and, to a lesser extent, by the activities of the commercial dealer galleries, accompanied by a

more enlightened approach to seriously building contemporary art collections within our art galleries. In all this, one important factor to remember is, that what were contemporary paintings at the time of their acquisition, with the passage of time, become part of the general background against which we can see New Zealand painting as a whole and so appreciate its continuing development. It is also the background against which our present contemporary paintings are considered for a collection.

The development of a good collection of contemporary paintings requires a considerable amount of thought, planning and skill on the part of the director or curator of an art gallery. For this it is essential to have an acquisitions policy against which potential purchases and gifts can be judged, and to see just how they fit into the general context of the institution's collection as a complete entity. As a rule, it is better to build up a good collection within a restricted range of interest rather than casting the net too widely and ending up with an indifferent over-all section. This in turn must be related to satisfying the needs of serious students, artists and connoisseurs without losing sight of the collection's general appeal for the public at large. Above all, in pursuing his policy, the director must see that each item in his collection serves as a touchstone of artistic quality. It is his duty to see that within the bounds of human possibility all the paintings exhibited in his gallery are worthy of their place in the collection. In fulfilling his function the director must maintain good relations with the dealer galleries, with auction houses, with potential donors and with the authority's representatives under whom the gallery is controlled financially. If there is a group, such as the Friends of the Gallery, then it is essential that cordial relations be maintained between the director and the group's organizing committee. As it is usual for the friends to raise funds for the purchase of works of art for the gallery, then the choice of a work should be undertaken in close consultation with the director of the gallery who can guide them in this matter to the benefit of the gallery's collection.

If a gallery is going to embark seriously on compiling a collection of contemporary paintings then the director or curator responsible for carrying out the acquisitions policy must be aware of the problems that confront him. As Eric Westbrook has said: 'This course must entail a certain degree of risk.' What then, is this risk?

It is a twofold process; one aspect being related to the administrative side of purchasing works of



MARTE SZIRMAJ *Sculpture*, 1971 east aluminium. Purchased 1972, with assistance from *The Group* and other donors. The two illustrations including fragments of the interior of the Gallery include portions of paintings by Philip Truettum, Quentin MacFarlane, and W. A. Sutton.

art for a collection when laymen, such as a trustee, or a city councillor, may have the power to question, or even veto, the director's recommendation to purchase a work of art. By this, I mean when a councillor's prejudice over-rides his civic duty. A very good example of something like this happening was the affray in Auckland a decade ago over the purchase of Barbara Hepworth's sculpture *Torso II*, which councillor T. H. Pearce described as being 'like a cow's buttock'. At such times the director must stand firm but this is not always an easy thing to do. The other aspect of this risk is more fundamental, for it concerns the quality of the painting as a work of art and by implication, its lasting value as an integral part of the collection, not only today, but in the future. This is by far the most difficult problem facing anyone endeavouring to build-up a good collection of first-class contemporary art. Even the most assured and experienced collector makes occasional mistakes where his own sense of judgement concerning a painting's artistic value had badly let him down. This, of course, is a calculated risk which the director must accept along with a reasonable sense of discretion. A balance must be struck between the urge to acquire anything that looks interesting and the timidity that comes from the fear of making a wrong choice.

If a collection of contemporary art is going to succeed then the person most responsible for

compiling it must be aware of the current situation as it exists within the contemporary art world. Any attempt to comprehend the current scene is never easy. Each decade has to face its own problems and these are never as clear cut as one would wish them to be. The present situation appears as complex as any we have had to face in the past. Over the last few years a number of writers on art, and artists, have been challenging the art world with the statement, 'Painting is dead'. Several reasons lie behind this attitude. Some young artists have lost faith in the possibilities of paint as a valid media and so are seeking other means of expression. Others have simply grown disenchanted with the art scene and the arbitrary nature of much that is now being produced. Still others reject painting from a political or social viewpoint, arguing that painting has lost its traditional meaningfulness and as a means for communication it has become outmoded. Such statements are not new. Similar cries as these have been made in the past. It may seem to some that art cannot possibly go on, but it does. Even amongst those who proclaim that art is dead, many continue to write or paint, or in some way or other, create. The inner urge appears too strong for their own reasoning. The problem, however, is a real one even for those painters who do not subscribe to this negative view. Young painters in particular often find it difficult to come to terms with many ill-defined issues that face

paintings, neo-Dada non-paintings, computer paintings, cybernetic paintings, as well as the shaped canvas and hard to define categories such as earth art. From amongst this array the person assembling a collection must impose some sort of rational order, based on an attempted synthesis of all these individual styles, yet still with the quest for works of high artistic quality in mind. On the surface the qualitative value of a painting as a work of art may be obscure, but in the final analysis, whether or not the work negates the fact that it is a good or bad work of art, cannot be ignored. The primary problem, then, when approaching contemporary painting is a question of getting through superficial appearances. This can happen only if we are prepared to develop the ability to distinguish between good and bad, between better and worse, in the paintings being considered for a collection. It must also be undertaken with the setting of the art scene as a whole in mind, and in relation to the type of paintings produced in the immediate past. In such a way we are able to make a constructive use of tradition to assess the viability of a contemporary painting, and in so doing, become involved in the process of tradition in the making. This is the means whereby the selector for a collection of contemporary paintings can overcome the pitfalls of all

them in the present state of the visual arts. Their attempt to find their own terms of reference within this situation simply ends in frustration. What has so frequently confused them is the current vogue for near-Dada like attitudes which the young unquyning take so seriously without appreciating the nihilistic implications that lay behind these attitudes. This situation is further complicated through the pressure on the artist to always produce what is new, when this idea of newness is frequently unrelated to any genuine feeling for originality. Too often this idea of newness amounts to little more than novelty.

This is the situation in which the art gallery director or curator finds himself when it comes to acquiring works of contemporary art for his institution's collection. In many ways it is a situation that reflects a state of confusion, but where the confusion is greatest is where it touches on the question of artistic value or quality. The basic question still remains, as it always has, what is good painting? No one would pretend that there is an easy, or even straightforward answer. Today paintings appear under a rash of names: there are optical paintings, kinetic paintings, hard-edged paintings, colour field paintings, minimal paintings, light paintings, environmental and participatory paintings, assemblage paintings, conceptual

Philip CLAIRMONT *Large Fire-place* PVA and Fire-proof paint 1971-72, 70 x 144 inches. Purchased, 1972.



the fashions, vogues and fads of being with-it that beset any contemporary art scene, that is, until time sweeps them aside as irrelevant.

The guide-line for compiling any collection remains as always a matter strictly of experience, and not one of following a set of principles, when it comes to assessing quality in art. To a certain degree such value judgements are always relative. That is, different periods place a different emphasis on the things they look for in the paintings they most admire. Such an attitude should in no way adversely affect our attempts at discrimination when approaching contemporary painting so long as this is accompanied with a real effort

to develop our sensibility and judgement in these matters. The danger has always been one of attempting to establish an absolute value in evaluating a work of art rather than one of relative evaluation. For the director or curator engaged in acquiring works for a collection of contemporary paintings the challenge is a stimulating and demanding one, and if he is successful in meeting this challenge, the result can be of tremendous benefit to the community he serves.

Gordon H. Brown
Curator of Pictures, Hocken Library,
University of Otago, Dunedin

Acquisitions

The following list represents all those items which have entered the collections since the November 1971 edition of 'Survey'. The number alongside each item refers to that item's number in the Gallery's general accessions register.

- | | | |
|--------|--|--|
| 71/53 | Brent Wong Recession Acrylic, 35½ x 53½ inches Presented by the Peter Stuyvesant Trust, London, 1971 | Watercolour, 9½ x 13¼ inches purchased, 1971 |
| 71/54 | Robert Johnson (1890-1964) Auckland Dock oil, 14½ x 11½ Donated by John Brackenreg, 1971 | 71/63 Edward Fristrom (c. 1860-1942) Lake Wakatipu oil, 10 x 14½ inches purchased, 1971 |
| 71/55a | Godfrey Miller (1893-1964) Nude pencil drawing, 7 x 9½ inches | 71/64 Giovanni Battista Piranesi (1720-1778) View of the entrance to the Sepulchral Chamber of Arrunzio and his family Etching, 17½ x 23½ inches purchased, 1971 |
| 71/55b | Nude pencil drawing, 10 x 7 inches | 71/65 Warren Tippet Pottery Vase Height: 12 inches purchased, 1971 |
| 71/55c | Nude pencil drawing, 9¾ x 7½ inches | 71/66 Graeme Storm (b. 1936) Pottery Vase Height: 6 inches purchased, 1971 |
| 71/55d | Nude pencil drawing, 9¾ x 7¼ inches All Donated by John Brackenreg, 1971 | 71/67 Hugh Scott (1869-1944) Nelson Landscape watercolour, 9 x 7½ inches purchased, 1971 |
| 71/56 | Kenneth Jack (b. 1924) Farina, South Australia. From Ghost Towns of Australia Series, No. 1 Colour lithograph, 17 x 27 inches Donated by John Brackenreg, 1971 | 71/68 Stanley Palmer (b. 1936) Creek, Punga and Cloud—Karamatura Bamboo etching, 1970, 20½ x 16½ inches purchased, 1971 |
| 71/57 | Sulphide Street Station, Brokenhill, NSW watercolour Donated by John Brackenreg, 1971 | 71/69 Marilyn Webb Coastline 9 Intaglio, 19½ x 14¾ inches purchased, 1971 |
| 71/58 | Clunes, Victoria. From Ghost Towns of Australia Series, No. 2 Colour lithograph, 17 x 27 inches Donated by John Brackenreg, 1971 | 71/70 John Weeks (1888-1956) Abstract Composition—'Tidal Creek' Watercolour, 5¼ x 4½ inches Donated by Mr and Mrs G. T. Moffitt, 1971 |
| 71/59 | Tom Green (b. 1913) Hebrides Screenprint, 18½ x 24½ inches Donated by John Brackenreg, 1971 | 72/01 Marte Szirmay Sculpture, 1971 Cast Aluminium purchased, 1971 |
| 71/60 | North Sea Night Screenprint, 12½ x 17½ inches Donated by John Brackenreg, 1971 | |
| 71/61 | Ritual Dance Screenprint, 12 x 16½ inches Donated by John Brackenreg, 1971 | |
| 71/62 | Sir William Fox (1812-1893) Mount Cook and Franz Josef Glacier from Freshwater Creek | |

- 72/02 Sir James Guthrie (1859-1930)
Portrait of Marion Lorna Guthrie, 1895
oil, 32½ x 24½ inches
Marion Lorna Grant Bequest, 1972
- 72/03 John Gully (1819-1888)
Ruapehu and Tongariro Mountains
From Lake Taupo
Coloured lithograph, 12 x 15 inches
Donated by Mrs F. E. Brown, 1972
- 72/04 Vere Atmore
The Children of King George V and
Queen Mary
Miniature in oils on ivory, 5½ x 4¼ inches
Donated by the artist, 1972
- 72/05 Terry Frost
Red and Black
oil, 30 x 25 inches
Donated by the Contemporary Art Society,
London, 1972
- 72/06 Phillips Wouwerman (1619-1668)
attributed
The White Horse
oil, 11 x 14 inches
purchased, 1972
- 72/07 William Menzies Gibb (1859-1931)
Landscape With Water
watercolour, 9½ x 17½ inches
purchased, 1972
- 72/08 David Edward Hutton (1866-1946)
Franz Josef Glacier
watercolour, 10½ x 14¾ inches
purchased, 1972
- 72/09 Heber Thompson
Corsica
Etching, 9 x 13½ inches
purchased, 1972
- 72/10 Juliet Peter
Earthenware Bowl, Diameter 17¼ inches
purchased, 1972
- 72/11 Len Castle
Pottery Dish, Diameter 11¾ inches
purchased, 1972
- 72/12 Hanging pottery bottle, height 11 inches
purchased, 1972
- 72/13 Bruce Martin
Pottery Bottle, height 7½ inches
purchased, 1972
- 72/14 Pottery Vase, height 5¾ inches
purchased, 1972
- 72/15 Barry Brickell
Pottery Vase, height 6½ inches
purchased, 1972
- 72/16 Pottery Honey Pot, height 7½ inches
purchased, 1972
- 72/17 Adrian Cotter
Pottery Wine Bottle, height 9½ inches
purchased, 1972
- 72/18 Philp Clairmont
Large Fireplace
PVA and Fire-proof paint, 1971-72, 70 x
144 inches
purchased, 1972
- 72/19 James Cook (1904-1961)
Still Life
oils, 9½ x 12½ inches
purchased, 1972
- 72/20 Charles Meryon (1821-1868)
Akaroa 1845. 'Voyage du Rhin' Series.
1865
etching, 4½ x 6 inches
purchased, 1972
- 72/21 Natives and Houses, Akaroa, 1845
from 'Voyage du Rhin' Series, 1865
Etching, 6 x 12½ inches
purchased, 1972
- 72/22 Charcoal burners Point, Akaroa, 1845
Etching, 5¾ x 9½ inches, dated 1863
purchased, 1972
These three etchings were purchased with
assistance from the Queen Elizabeth II
Arts Council
- 72/23 Artist Unknown, Flemish, about 1650
Saint Catherine of Sienna
oil on copper, 7¼ x 5¼ inches
purchased, 1972
- 72/24 Jacobean, English, about 1660
The Paschal Lamb
Applique, 14½ x 20½ inches
purchased, 1972
- 72/25 Eileen Mayo
New Year
woodengraving, 6½ x 4½ inches
purchased, 1972
- 72/26 Mother and Son
woodengraving, 6½ x 4¾ inches
purchased, 1972
- 72/27 The Doves
woodengraving, 6¾ x 4¾ inches
purchased, 1972

- 72/28 Bread And Wine
woodengraving, 6 $\frac{3}{4}$ x 5 inches
purchased, 1972
Rosemary Campbell
- 72/29 Untitled
watercolour, 15 $\frac{1}{2}$ x 9 $\frac{1}{4}$ inches
purchased, 1972
Untitled
- 72/30 Pastel, 7 $\frac{1}{2}$ x 5 $\frac{1}{4}$ inches
purchased, 1972
Wade
- 72/31 Rangitoto Island, Auckland Harbour
etching, 5 x 8 $\frac{3}{4}$ inches
Donated, 1972
- 72/32 Tamati Waka Nene
etching, 11 $\frac{1}{2}$ x 8 inches
Donated, 1972
- 72/33 Manaia
etching, 10 x 8 inches
Donated, 1972
Adrian Cotter
- 72/34 Large Bowl
pottery, diameter 17 $\frac{1}{2}$ inches
purchased, 1972
Len Castle
- 72/35 Ash Pot
Earthenware, diameter 6 $\frac{3}{4}$ inches, height
2 $\frac{1}{4}$ inches
purchased, 1972
Graeme Storm
- 72/36 Porecelain Box, blue and white
porcelaine, diameter 3 $\frac{3}{4}$ inches, height 2 $\frac{1}{2}$
inches
purchased, 1972
- 72/37 Cylindrical Pot
Earthenware, diameter 3 $\frac{1}{4}$ inches, height
21 $\frac{1}{4}$ inches
purchased, 1972
- 72/38 Bowl, black and green
Earthenware, height 2 $\frac{1}{2}$ inches, diameter
7 $\frac{1}{2}$ inches
purchased, 1972
Peter Stitchbury
- 72/39 Bowl
Earthenware, height 3 $\frac{1}{4}$ inches, diameter
13 $\frac{3}{4}$ inches
purchased, 1972
Don Driver (b. 1930)
- 72/40 Painted Relief, No. 11, 1972
A.C. Vynel, 59 x 72 inches
purchased, 1972 with assistance from the
Queen Elizabeth II Arts Council
- Patrick Hanly (b. 1932)
- 72/41 Do It
oil, 48 x 48 inches
purchased, 1972 with assistance from the
Queen Elizabeth II Arts Council
Michael Eaton (b. 1937)
- 72/42 3 Unit Continuum
3 irregular shaped canvasses, Liquitex
and P.V.A.
purchased, 1972 with assistance from the
Queen Elizabeth II Arts Council
- Barry Read
- 72/43 The Tomb
Lacquer, 72 x 48 inches
purchased, 1972 with the assistance of the
Queen Elizabeth II Arts Council
Sylvia Riley
- 72/44 Untitled
oil
Donated by the artist, 1972
Alice Marion Wilks (1880-1949)
- 72/45 Saltwater Creek and Ashley River Estuary
about 1932
watercolour, 3 $\frac{1}{2}$ x 4 $\frac{3}{4}$ inches
Donated by Mr H. N. E. Wilks, 1972
- 72/46 Gum Trees, Amberley Beach Road,
1932-33
pencil drawing, 5 x 7 inches
Donated by Mr H. N. E. Wilks, 1972
- 72/47 Flowering Flax Bush
oil, 17 $\frac{1}{2}$ x 11 inches
Donated by Mr H. N. E. Wilks, 1972
Bath McAlister
- 72/48 Old Norwich
etching, 6 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
purchased, 1972
Nathaniel Sparks
- 72/49 Shakespeare's Church
etching, 6 $\frac{1}{4}$ x 10 $\frac{1}{4}$ inches
purchased, 1972
Sir Henry James Warre (1819-1898)
(Attributed)
- 72/50 Mount Egmont, Taranaki, 1862
watercolour, 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$ inches
Donated by Miss M. Woolley, 1972
David William Cheer
- 72/51 Mt Williams In Arthur's Pass National
Park
pencil drawing, 20 $\frac{1}{4}$ x 30 $\frac{1}{2}$ inches
purchased, 1972

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Location: Botanic Gardens, Rolleston Avenue,
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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.

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