

# SURVEY

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THE CHRISTCHURCH CITY COUNCIL  
ROBERT McDOUGALL ART GALLERY CHRISTCHURCH

# DAVID GRAHAM

## *A Retrospective Exhibition*

15 SEPTEMBER TO 14 OCTOBER 1973

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# David Graham (1928-1972)

BORN 1928 in Christchurch, one of three children. Five years later the family moved to Levin where David went to school. He later attended Horowhenua College where he began to paint.

After leaving school David entered the Department of Industries and Commerce in Wellington as a cadet. At the same time he studied part time at Victoria University. This was during 1946-47. Units taken towards a B.A. degree included English, Geography and Economics. He left the Department and with friends attended the Teachers College in Christchurch. There he acquired his teaching certificate.

His first teaching position was at Opotiki (one year) then to D'Urville Island in the Marlborough Sounds in sole charge. He married in 1951 and continued to teach on D'Urville Island.

The next move was into the Wairau Valley to an appointment at Wairau Pa School and not long after, owing to ill health, back to Christchurch and a number of relieving positions. That was followed by full-time positions at Kumara and later still as a sole charge at Kumara Junction where they remained for about four years.

It was at Kumara that he began painting again, as well as doing an intensive study of art. Through the Country Library Service it was possible (as he had done at D'Urville Island as well) to become immersed in the history of art and aesthetics. The impressionists particularly interested him along with the work of Mondrian, Kandinsky, and the whole field of 'abstraction'. In his spare time, he would return to the schoolroom to paint. David always remained an avid reader, and the free time he ever had apart from (and even during) helping to look after the children (there were seven) was taken up with reading or painting.

The Grahams spent a year in Greymouth between moving from Kumara to Kumara Junction. They were waiting for a school house to be built there, and the stay in Greymouth resulted in a most profitable friendship developing with Toss Woollaston. Toss was the first person to actively

encourage David's interest in painting as a serious involvement rather than a hobby. David and Toss were to become good and lasting friends and they spent time painting in each other's company.

Three years had been spent at Kumara. At Kumara Junction they remained for four years. By this time there were five children and a growing awareness of isolation. In 1961 they settled in Redcliffs, Christchurch, when David was appointed to Mt. Pleasant School.

On the West Coast David had worked in charcoal as well as with oils and palette knife. There was always difficulty, Enfy's remembers, in getting and affording materials. All the same David did produce enough work to take part in a show in Greymouth.

As part of his self-training he did studies from other painters, and showed an interest especially in the structure of the works for example of Piero della Francesca. He was not an emotional painter, but was interested in the mathematical and geometrical construction of paintings, as well as their intellectual content. During this period he worked in association with a group of painters which included Toss Woollaston and Alan Holcroft and although their approach to painting differed widely David's interest in painting gained momentum through their encouragement. The move to Christchurch brought him into contact with a group of younger painters and with diverse materials.

David taught at Mount Pleasant for six or seven years, high above the Estuary and overlooking the broad sweep of Pegasus Bay. Here was an environment that greatly impressed itself upon the artist's eye. Its atmospheric effects made a profound impact as the series of works in watercolour that were done about this time so amply show. (They were done spontaneously at night on the kitchen table, often with a baby under one arm and rows of nappies overhead). He never stopped reading or painting in spite of the great amount of help that he put in with rearing the children.

Later David was to concentrate again on geo-

metric structures—the essential construction of a work of art, which had started to develop in charcoal at Kumara Junction.

The Set Series of 1965-67, of which there were about 200 produced altogether, belongs to this period. There was still the problem of affording materials. Consequently many of the Set Series have been painted over. Others were destroyed. There was never any feeling of preciousness attached to his paintings. David simply went on working and the painting went on developing, as he said in his notes on the theory of art—the aestheticising of unpalatable material, the providing of a new direction by reorganising things seen so that they command attention as an aesthetic experience.

The Set Series was based on grid structures and their development. It was a painting from this series that won the Hays Prize in 1966, and also represented his work in surveys of contemporary New Zealand painting organised by the City of Auckland Art Gallery in 1965 and 1966.

The more organic Black and White series emerged from the Set Series. All the Black and White paintings such as 'Woman in Canterbury' were done in 1969.

Essentially David's work falls into seven broad divisions (each merging into the next), as follows:

1. West Coast paintings. These include some fairly conventional paintings of landscapes and buildings. Very few examples of this period now remain.
2. Mount Pleasant-Pegasus Bay series. Watercolours of atmospheric studies.
3. Canterbury Norwester Series. Watercolours growing out of No 2, but becoming more geometrical in structure.
4. Set Series, 1965-67. Based on geometric grid structures.
5. Black and White Series, 1969.
6. 'Hard Edge' Canterbury landforms Series, 1969-70.
7. Images of reality and imagined reality. Complex but ordered studies in visual perception, vision and invention.

There is a dream quality in many of the works of David Graham that somewhat contradicts his denial of romanticism. All of his work, however, reflects the high sensitivity of his nature, and his highly developed visual perception. He was intensely interested in how sight operates, and how we perceive the world around us. He studied

philosophy and music at Canterbury, as well as teaching himself to play the piano and clarinet. He also played in the Sumner Silver Band. While he tested himself and extended himself constantly he had a great dislike of exams and of being tested by other people. He liked to make his own challenges and to test himself. (He wrote poetry too, as well as all the other interests he found time to do).

David's formal training in art was a correspondence course of about eighteen months taken from Australia while in Kumara, in the essentials of drawing and watercolour painting. These he considered gave him the techniques he required. Everything he painted was carefully structured and planned, and grew out of the ordering acquired at that time.

In 1967 David was appointed to the staff of the Christchurch Teachers College. There he was able to advance the ideas he had been formulating as a teacher. He was a firm believer in the integration of art with all other subjects. To him education was a 'whole' thing, and he began to work towards more integrated studies in schools. He never stopped learning, reading, painting and exploring. He was intensely interested in science, but 'the value of the arts,' he said speaking at Anderson Park Art Gallery, Invercargill on October 7, 1970, when he was guest artist at the opening of an exhibition, 'lies in their ability to establish something which is beyond the arena of scientific doubt'.

'Creativity has been defined as the production of unique associations of ideas and materials relevant to the context. Relevance to context in this definition,' he said 'Eliminated the bizarre and the irrational. Scientists operate by generating doubt . . . . Doubting is the essence of science. The function of the arts is to establish a context of belief. The artist shows the world as he perceives it and he knows his perception to be true.

An artist is a person who is capable of perceiving things aesthetically—that is his distinctive gift. This certainty of perception applies to objective and non-objective art.

The Arts, he said, would become a stable force within our society because they embodied true statements of perception. They provided a way of establishing a touchstone for human beliefs. Their value in establishing something which could not be doubted made its own strong plea for the arts in an age of uncertainty . . . . \*

B.D.M.

\* *The Southland Times*, Thursday October 8, 1970.



# David Graham's Theories on Art

## *What is Art?*

An artist is not properly concerned with how to represent an object, how to express a point of view, how to be indigenous or international, how to produce saleable works, how to be *avant-garde*, or how to be bohemian and isolated. He is concerned solely and completely with restating in his own terms what he finds the area of independence from all other disciplines that makes art unique. This is the problem for which he must create, not make or find a solution, which by the very meaning of the word 'create' must be unique for this reason. Also it will have no precedent. What will be found necessary to establish the uniqueness cannot be predetermined by anyone.

## *On skills and learning*

All that teachers are able to do is provide for growth in the areas of aesthetics, creativity, and perception, for the development of skills and provision of information so that the artist reaches a level of maturation to create something that has never been created before.

## *Subject matter*

Obviously there is no provision for a domain of subject matter more appropriate to art than other forms of subject matter. The landscape is not to be preferred to the figure or the figure to the still-life or objective to non-objective. The subject matter is the nature of art. And what is that? A flat surface to which one applies substances that adhere to the surface . . . .

## *Arts as a language*

. . . . Art is a form of writing that suggests sentences . . . . A form of writing to make unpalatable ideas palatable by aesthetising (sic) them. This is the purpose of the kind of writing we call art. In all art that we call great works of art I think one can detect incongruous elements, i.e. things which do not seem beautiful. These things are normally

unpalatable material, that is we accept it because of the aesthetic sentences of the work . . . .

. . . . That talent that an artist needs is *no more* than the capacity to aesthetize disturbing experiences so that we can accommodate them. Such experiences vary in time and place . . . .

## *Aesthetics*

. . . . The work of art is deliberately created to present an *aesthetic* experience . . . .

. . . . A painting is a work of art to the extent that it attributes to some phenomena certain aesthetic properties and a painting is original to the extent that it does this for the first time . . . .

. . . . Aesthetics remain permanent through time and place but materials treated will vary from time (to time) and place (to place).

. . . . The artist is concerned to sense intuitively and express visually the ultimate unity of time, space, mass and energy, of which Man knows he is a conscious part.

## *Perception*

The artist is concerned with the perception of knowledge. This is different from an artist directly depicting a three dimensional object as he is asking questions, not about knowledge, but about the *perception of reality*, and much *abstract* art is simply concerned with invention and arrangement of shapes and cannot be recognised as a perception of a three dimensional object acting as knowledge of a three dimensional object . . . . Art is in evolution away from illustration, decoration, diagram.

Subject matter can really be forgotten because it can always be implied in the title but does not have to be recognisable . . . . Landscape is basically illustration. The basic difference between art and illustration (is that) audiences . . . . Think the subject as a subject is the chief purpose of the picture. Subject matter to a pure artist is only visual appear-

ance. The artist may be concerned with only a portion of a subject.

### *Art as communication*

... If it is true that art can be known visually merely by looking at it—then animals, primates particularly, should show some response to art—but they do not. Why?—because art is communication—it is learnt. Communication is man's predominant skill. Clear, precise communication of one's own thoughts and perception spells the end of Romanticism, symbolism and subjective self-expression... One assumption artists seem to make nowadays is that paintings are purely visual phenomena. That they are just something to be looked at with nothing intruding upon pure visual perception. Now on what grounds can this assumption be made? None. All visual experiences appear to be describable or denotable in some kind of words.

... A painting justifies itself visually, aesthetically... Art demonstrates the right to personal interpretation of a community in a way that is important to its development.

Its content however is also important because if the painting is visually successful then one feels that the content is valid... Each community needs a particular kind of content for its general progress at any time. The artist senses what his community particularly needs to know and feel as a course of action and in his painting makes this appear to be potentially successful. It only needs to be experienced as potentially successful by that small part of the community who will in fact make the changes.

The painting must provide a new direction for art yet its prime treatment of visual phenomena aesthetically must remain dominant.

### *Art as attention*

... Art (is) the deliberate utilization of the creative process to reorganise common visual phenomena so that it commands attention as an aesthetic experience.

... Art is attention—nothing else. But attention is good because it stimulates the brain to think.

Attention is the making of the unpalatable palatable. To do this the unpalatable must be aesthetised.

... The art of any community will differ from that of another community according to the extent that the things found unpalatable by the two communities differ.

... By making the picture inexplicable verbally in a usual way for pictures then attention is directed to aesthetics. Thus any verbally explicable picture is possibly art and (an) entirely verbally explicable picture not art, but illustrations etc., which are all verbally explicable.

I cannot explain my painting—it explains itself.

Let's get away from talk of aesthetic experiences because one cannot say very clearly what it is, and it is also confused with 'beauty' which is not always apparent in works of art.

Let us rather consider a painting as being a demonstration of the act of visual perception with regard to a particular context. The value of a painting to do this lies in the freezing of an instant of time for repeated examination without changing. The artist provides feedback of a negative kind if he is a good artist, and feedback of a positive kind if he is a poor artist. That is, the artist feeds back to the community information about perception of the environment that is not the same as that which the community thinks it is getting.

This requires the community to accommodate itself to different information, which is good for it biologically.

The artist's power lies in his capacity to supply negative feedback that really affects the perceptions of viewers of his works.

### *What is the problem of art?*

What does it mean to say an artist is a creative person? Sometimes it seems to mean no more than an artist is someone who makes pictures. One is often aware that many paintings in exhibitions are merely pictures to decorate a room. They have been made according to established formulae and are to be sold as necessary objects—like clocks. To create a painting implies much more. It implies a problem requiring a divergent solution, a person who employs his creative abilities naturally, an environment permitting creative potential to come into play, time to hypothesize, fool around and experiment until a unique solution, the creative product appears. Whether or not someone is going to like it, or buy it, or approve of it is irrelevant to the creator as his motivation to work exists independently of the fate of the product.

### *Art in New Zealand*

It is my opinion that New Zealand art may well be in a depressing state through an inability to separate an intrinsic urge on the part of an artist to create for its own sake and the efforts of no

doubt well meaning well wishers who want to see a certain type of painting identifying this country. Such a conflict between what the artist wants to do and what others think he ought to do is certainly not going to do much for art, and this is odd for it is what he does for art that constitutes the proper business of the artist.

... So the field of painting is completely open. The problem is specified in very general terms and the successful painting expresses its success by being surprising, true and generalizable about all painting.

Now do our painters approach their art in this way? Do they seek to find a unique way of restating successfully that which makes art, art? I doubt it. And I doubt that this country will produce great art until it can state the problem of painting explicitly. The goal should be nothing less than the most we can hope for—that New Zealand painting commands the respect of the World because it is art.

Although it has been, and still is popular for some critics to condemn certain painters for following international 'isms', such painters are no less guilty of evading the problem than those who paint a New Zealandism. The first are not creative painters because they seek only a local flavour to a solution which someone else has made unique. The second are not creative artists because they deliberately restrict the problem to a local issue and fail to treat the whole problem of art ... In both instances their creativity is less than good enough to warrant greatness.

Those who adopt internationalisms create variations on someone else's solution which is not as great as creating a theme. It is rather like writing new words with local references for a popular song. Those who paint New Zealand subjects may create themes but because the problem is less than art itself the solution is less than a unique solution to the problem.

A look into the history of art indicates that paintings are related to the society in which they were produced. They seem to reflect the society in which they were produced. They seem to reflect the particular intellectual and emotional orientation of that society. If this is true then it is not usual that New Zealand artists should have found themselves intellectually and emotionally orientated to the landscape. But despite the flavour of the society the problem of art remains the essential problem. But I feel convinced that the flavour of New Zealand has become more the subject of the painting than is good for this country's art.

The effect of this has been to force painters to choose between the possibility of some degree of national reputation by adhering to art values of an older pre-war generation of art dilettantes or risking excommunication from the art establishment as a consequence of questioning the validity of naturalism as a major component of painting.

The result is that undue prominence is given to weak but approved painters and strong painters are starved of recognition until they either give up or leave the country. It is not enough to say that there is a lack of support from the public for artists or that they cannot sell their work any way. The matter rests in the hands of those associated with the visual arts to concern themselves that art is served by stimulating curiosity and exploration of ideas and materials as a way of opening up the problem of art. What most of the public can read about is often ill-informed criticism of an exhibition given by an authoritative critic as the final word on someone's work. It seems that most critics simply do not know enough about the creative process to understand what is going on. Their school-masterish approach is frequently disclosed by the use of terms such as 'full marks must go to' or 'the prize work is'. It is in this respect that art critics are out of touch with the present age. Research into the very process that produces paintings is sufficiently extensive to need to be used by critics when estimating what an artist has done, or is doing. This would constitute contemporary criticism. In the same way there is no reason for artists to work by rule of thumb, they too can learn about the creative process they employ and so gain greater understanding of how to attain their objectives.

... There seems little doubt that it is preferences for complexity which lead to greater creativity because such problems are more demanding of solution. This is how modern society intellectually and emotionally influences the painter. It offers a complexity of human thought and activity from the zithering traces on an oscilloscope to the psychology of perception. A modern painter is a person steeped in all those aspects of modern man which characterise him most and differentiate his society from that of previous societies. Such a sensitivity to his age can be the only way a painter will know what will make his solution to the problem of art relevant to his time. The landscape is no longer a mystical religious experience but something awaiting modification to meet man's needs, people are no longer gods or savages but complexes of psychological and physical states. We must act differently because we see people and

things in ways quite different to what they have ever been seen before. So even art is to be seen differently to what the Impressionists, cubists, and abstract expressionists saw it. The problem is to know how it is to be seen in a manner relevant to the conclusion of the twentieth century and to make it clear to others by the creative process that we

artists have seen clearly the only way art continues to justify its existence at least in the immediate future.

Selected by B.D.M. from the artist's personal notes on the theory of art, 1971. (Original in the possession of Mrs Graham.)

## An appreciation by Nelson Kenny

*associate of David Graham and formerly art critic, Christchurch 'Press'.*

I HAVE not seen David Graham's paintings since I left New Zealand nine years ago, but I feel at no great disadvantage in writing this because I have such vivid memories of the man who made them. I am not sure exactly when I first met David, but I do remember clearly that he struck me as a man with unusual intelligence and mental energy and an enormous enthusiasm for discovering the essentials of painting.

Painting was almost a process of scientific discovery for David. His approach, however, was not that of an anatomist, coldly dissecting the subject of his interest, but rather that of a zoologist studying the behaviour of an animal with enthusiasm and curiosity.

David was a truly experimental painter. He was fascinated by what happened when the elements of painting were combined. He was aware that every combination of form and colour evoked a particular emotional response and he set about investigating this process. He put form and colour together without being guided by preconceptions about the nature of the result—he did not set out to make a 'work of art'. He was nevertheless well aware of the need for technical fluency and he would make many versions of a painting, trying to strengthen the structure and testing variations of detail.

Another remarkable quality of David Graham

was his unselfconsciously international outlook—and when I met him again after I had been in Europe for seven years this struck me no less forcibly than before. He neither performed what Australians call the 'cultural cringe', nor adopted the opposite stance of aggressive nationalism. Feeling that there was no reason for a New Zealand painter to be ignorant of current developments, he took a keen interest in what was happening in America and Europe. As a result, he could be impatient with works or attitudes he thought were old-fashioned, but he was no trendy follower of art fashions.

Nor was he at ease in the, to him, peripheral worlds of art politics and exhibitions—indeed I fancy that had he been told he would be commemorated by an exhibition in the Robert McDougall Art Gallery he would have emitted a characteristic sharp laugh. Not that he was a recluse, or even one who worked in solitude. He loved to talk with other painters, and he himself painted in circumstances that sometimes resembled a three-ring circus. The characteristic image of David Graham in my memory is a tousled, rumpled figure cheerfully brushing aside a horde of small children as he crouched on the floor eagerly trying out some new combination of colours.

*Sydney, July 1973*





David Graham, 1970



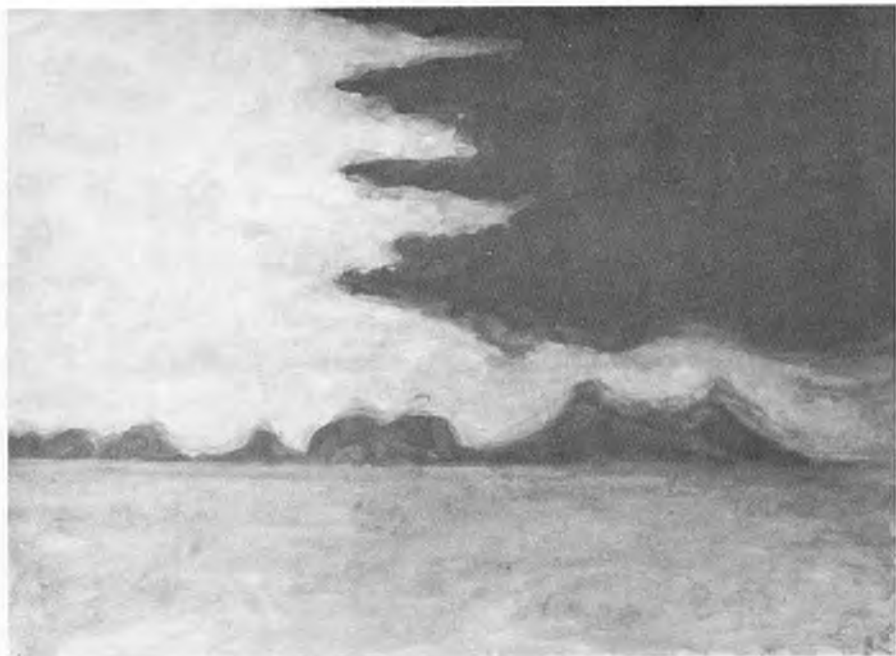


House at Dyers' Pass Road.  
Cat. No. 1

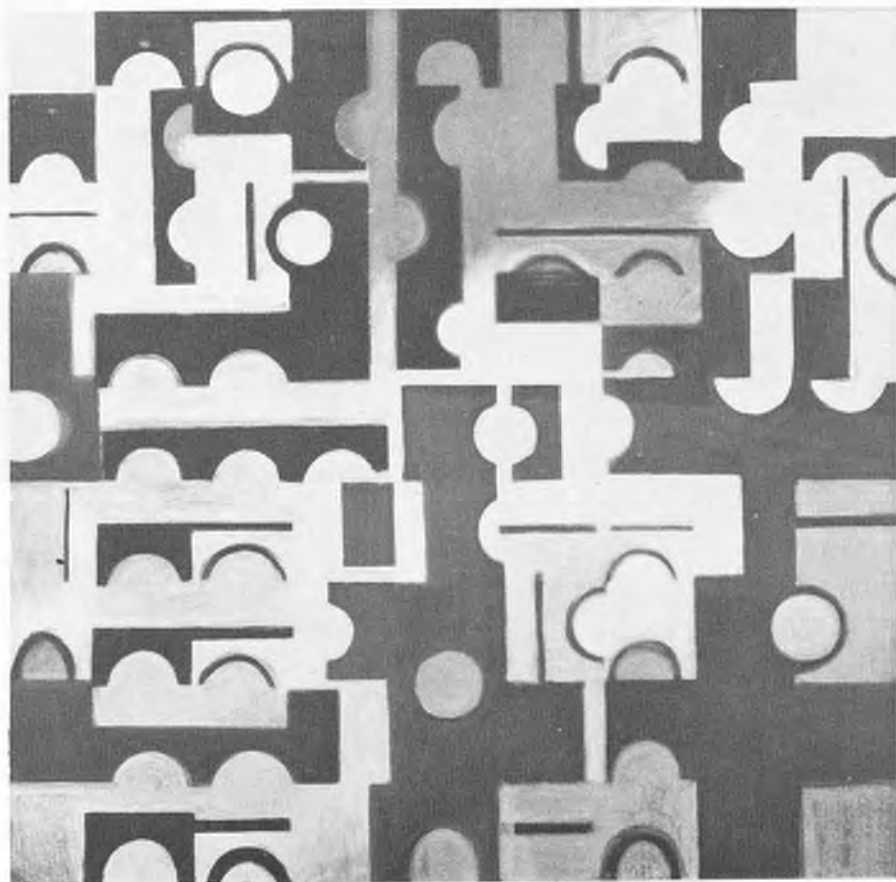


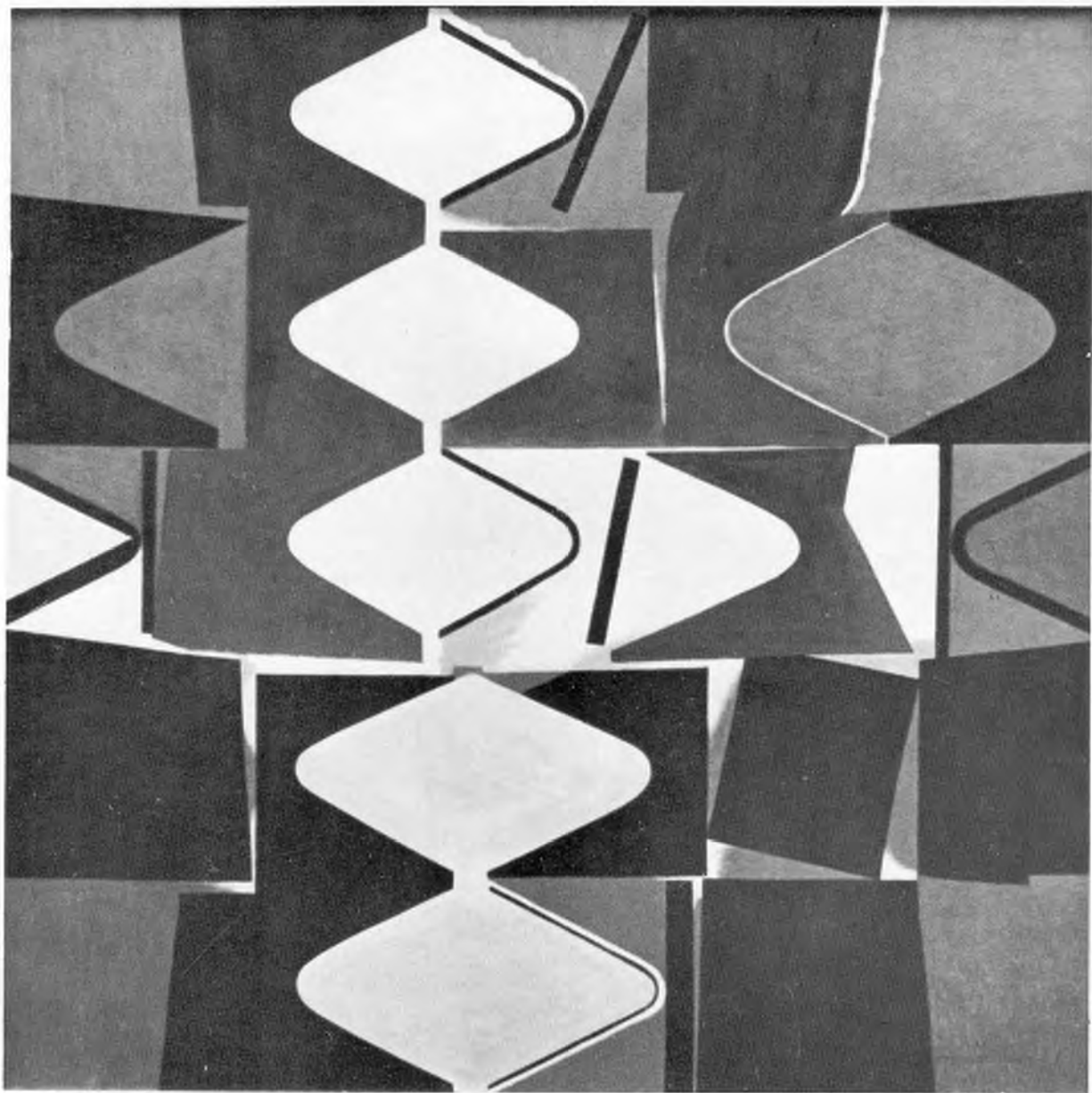
Untitled. Cat. No. 5

Watercolour from Nor'  
wester Series. Cat. No. 25

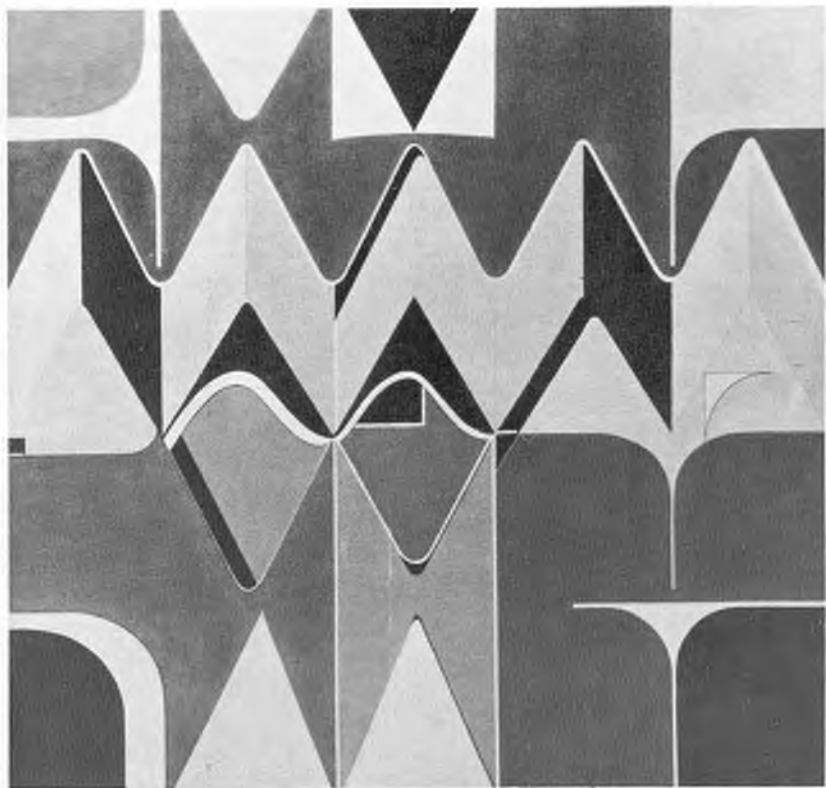


Set 1. Cat. No. 33

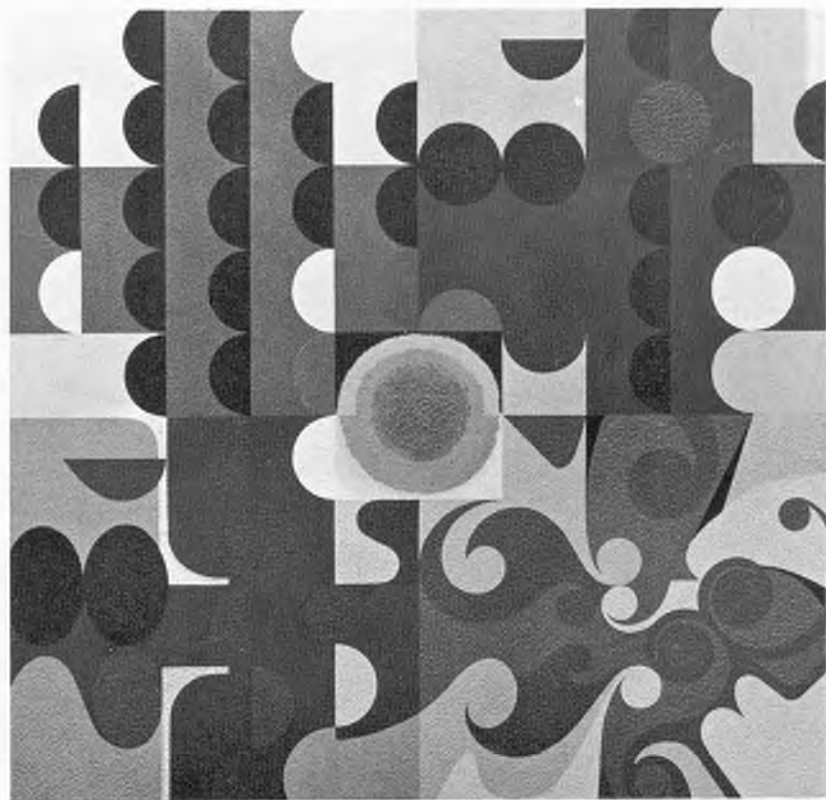




Set 55, Cat. No. 48



Evolution of Set 101, Cat. No. 53





Study for Black & White Series. Cat. No. 54



Untitled. Cat. No. 64







Untitled, Cat. No. 72

# Catalogue

*Measurements are given in inches, height before width and unless stated otherwise all works belong to Mrs Enfy's Graham; details in the catalogue which have been supplied by Mrs Graham are marked \*, and beneath each catalogue entry of a work known to have been shown previously a note of the exhibition and its date has been made, although this information is probably not complete for all works in the catalogue.*

- 1 House in Dyers Pass Road\*, c. 1956-7\*  
Pencil drawing  
8in x 12in (dimensions within mount)  
Unsigned (?)  
Collection: Mr & Mrs E. T. Beardsley, Christchurch.
- 2 Transformers, Kumara Junction\*, c. 1959\*  
Oil on board  
13½in x 20½in  
Unsigned
- 3 Untitled, c. 1959\*  
Watercolour  
14in x 10in  
Signed in pencil (by the artist's wife) on back, lower right: *D. Graham 1959*
- 4 Untitled, c. 1958-9\*  
Oil on mapping paper  
19½in x 21½in (approx.)  
Unsigned
- 5 Untitled, c. 1958-9\*  
Oil on mapping paper  
19½in x 22in (approx.)  
Unsigned
- 6 Untitled, c. 1959\*  
Oil on mapping paper  
12in x 16in  
Unsigned
- 7 Untitled, c. 1959\*  
Oil on mapping paper  
20in x 22½in (approx.)  
Unsigned
- 8 Untitled (Pegasus Bay Series, 1961)\*  
Watercolour  
10½in x 14½in  
Unsigned
- 9 Cloud over Canterbury, 1961  
Watercolour  
10½in x 14½in  
Signed in pencil lower right: *D G 61*  
Title inscribed on back.  
Held in stock Eric Schole's Gallery, Rotorua, 1963-72.
- 10 Pegasus Bay, 1961  
Watercolour  
10½in x 14½in (dimensions within mount)  
Unsigned  
Title and date on back of frame.  
Collection: Canterbury Public Library.
- 11 Untitled (Pegasus Bay 2nd Series\*), 1962  
Watercolour  
10½in x 14½in (dimensions within mount)  
Signed in pencil lower right: *D G 62*  
Collection: Mrs I. R. Powell, Auckland
- 12 Cold Front Over Pegasus Bay (2nd Series), 1962  
Watercolour  
10½in x 15in  
Signed in pencil lower right: *D G 62*  
Title inscribed on back.
- 13 Untitled, 1962  
Mixed media on paper  
27in x 20½in  
Signed lower right: *D G 62*  
Collection: Mr & Mrs E. T. Beardsley, Christchurch.
- 14 Black and Yellow, 1962\*  
Watercolour and ink  
15in x 11in  
Signed in pencil lower right: *Graham*  
Title inscribed on back.  
(?) Exhibited: 'New Zealand Painting and Sculpture, 1962'

- 15 Untitled (Pegasus Bay\*), 1963  
Watercolour  
21½in x 29in  
Signed in ink, lower right centre: *D G 63*
- 16 Port Hills from the Heathcote Valley,\* c. 1963\*  
Gouache  
21in x 29in (dimensions within mount)  
Signed in pencil lower right: *Graham*  
Collection: Miss H. C. Hughes, Christchurch.
- 17 Untitled (Estuary from Mt. Pleasant\*), c. 1963\*  
Gouache  
16½in x 25½in (dimensions within mount)  
Unsigned (?)  
Collection: Dr D. J. Simpson, Christchurch.
- 18 Pegasus Bay No. 2, (Oct.) 1963  
Gouache  
29½in x 21½in (within frame)  
Signed in pencil lower right: *Graham*  
Title and date on back of frame  
Collection: Canterbury Public Library.
- 19 Untitled (Pegasus Bay Series\*), 1963\*  
Gouache  
29½in x 21½in  
Unsigned
- 20 Untitled (Pegasus Bay Series\*), 1963\*  
Gouache  
16½in x 13½in (dimensions within frame)  
Unsigned (?)  
Collection: Mr & Mrs E. T. Beardsley, Christchurch.
- 21 (?) Mt. Grey from the Estuary, c. 1963\*  
Gouache  
21½in x 29in (dimensions within frame)  
Signed in pencil lower right: *Graham*  
Title on back of frame  
Collection: Mr & Mrs John Summers, Christchurch.  
Exhibited: The Group Show, 1963.
- 22 Nor'west Evening, c. 1963\*  
Gouache  
21½in x 29½in  
Signed in pencil lower right: *Graham*  
Title on back of frame  
Collection: Mr & Mrs E. T. Beardsley, Christchurch.  
Exhibited: '100 New Zealand Painters, 1965' (Christchurch Pan Pacific Arts Festival).
- 23 Untitled (Nor'wester Series\*), c. 1963-64\*  
Gouache  
18½in x 26½in  
Signed in pencil lower right: *Graham*  
Collection: Mr & Mrs J. Stanley, Christchurch.
- 24 Sketches for Nor'wester Series, c. 1963-4\*  
Oil pastel on paper  
10½in x 15in  
Unsigned
- 25 Untitled (Nor'wester Series\*), c. 1963-4\*  
Gouache  
21½in x 30in  
Signed in pencil lower right: *Graham*
- 26 Untitled (Nor'wester Series\*), c. 1963-4\*  
Gouache  
21½in x 29½in (dimensions within frame)  
Unsigned (?)  
Collection: Mt. Pleasant School.
- 27 Untitled (Nor'wester Series\*), c. 1963-4\*  
Gouache  
22in x 29½in  
Signed in pencil lower right: *Graham*
- 28 Untitled, c. 1963-4\*  
Gouache  
27in x 17in  
Unsigned
- 29 Untitled, c. 1964\*  
Gouache  
22in x 29½in  
Signed in pencil lower right: *Graham*
- 30 Untitled, c. 1963-4\*  
Oil on hardboard  
36in x 48in  
Unsigned  
Collection: Mr & Mrs A. Boyce, Christchurch.
- 31 Untitled, c. 1964\*  
Gouache  
30in x 22in  
Unsigned
- 32 Untitled, c. 1964\*  
Gouache  
29½in x 21½in  
Signed lower right: *D. H. Graham*  
Collection: Mr & Mrs R. Gandar, Wellington.
- 33 Set 1, 1965  
P.V.A. on hardboard  
30in x 30in  
Signed on back with brush: *David Graham*

- title and date inscribed.  
Collection: Mr A. Hesselin, Invercargill.  
Exhibited: 'New Zealand Painting, 1965.'  
(Auck.).
- 34 Set 2, c. 1965\*  
P.V.A. on hardboard  
36in x 30½in  
Signed on back with brush: *David Graham*;  
and title inscribed.  
Collection: Christchurch Teachers' College,  
Primary Division.
- 35 Set 3, 1965  
P.V.A. on hardboard  
30in x 29½in  
Signed on back with brush: *David Graham*;  
title and date inscribed.  
Collection: Christchurch Town Hall Board of  
Management.  
Exhibited: 'New Zealand Painting, 1965'  
(Auck.).
- 36 Set 5, 1965  
P.V.A. on hardboard  
30in x 30in  
Signed on back with brush: *David Graham*;  
title and date inscribed.  
Exhibited: 'New Zealand Painting, 1965'  
(Auck.).
- 37 Set 11, 1965  
P.V.A. on hardboard  
36in x 24in  
Signed on back with brush: *David Graham*;  
title and date inscribed.  
Collection: Mr & Mrs E. T. Beardsley,  
Christchurch.
- 38 Study for Set 20, 1965  
Ink and gouache  
22in x 22in (image size)  
Unsigned; title and date inscribed lower left.
- 39 Set 27, c. 1966\*  
Watercolour  
29½in x 21½in (within frame)  
Signed in pencil lower right: *Graham*  
Collection: University of Canterbury Staff  
Club.  
Exhibited: Hays' Art Competition, 1966.
- 40 Set 28, 1966\*  
Gouache  
30in x 22in  
Unsigned
- 41 Set 30, 1966  
P.V.A. on hardboard  
27½ x 21½ (within frame)  
Signed with brush on back: *David Graham*;  
title and date inscribed.
- 42 Set 33, 1966  
P.V.A. on hardboard  
48in x 48in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Collection: Haywrights Limited.  
Exhibited: Hays' Art Competition, 1966  
(winning entry).
- 43 Set 39, 1966  
P.V.A. on hardboard  
36in x 36in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Collection: Mrs I. R. Powell, Auckland.
- 44 Set 41, 1966  
P.V.A. on hardboard  
48in x 48in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Exhibited: 'New Zealand Painting, 1966'  
(Auck.); '10 Years of New Zealand Paint-  
ing in Auckland', 1968.
- 45 Set 42, 1966  
P.V.A. on hardboard  
47½in x 48in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Exhibited: 'New Zealand Painting, 1966'  
(Auck.).  
Collection: Auckland City Art Gallery.
- 46 Set 47, 1966  
P.V.A. on hardboard  
36in x 36in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Exhibited: 'Recent Paintings David Graham'  
(Barry Lett Galleries, Auck., 1967).
- 47 Set 53, (Dec) 1966  
Oil on canvas 26½in x 20in  
Signed lower right centre: *Graham*; and with  
brush on back: *David Graham*; title and date  
inscribed.  
Collection: Mrs I. R. Powell, Auckland.  
Exhibited: 'Recent Paintings David Graham'  
(Barry Lett Galleries, Auck., 1967).



- 48 Set 55, 1966  
Liquitex on canvas  
36in x 36in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Exhibited: 'Recent Paintings David Graham'  
(Barry Lett Galleries, Auck., 1967).
- 49 Set 61, 1967  
P.V.A. and Liquitex on canvas  
45in x 33in  
Signed with brush on back: *David Graham*;  
title and date inscribed.  
Collection: Mrs N. E. Young, Christchurch.  
Exhibited: 'Recent Paintings David Graham'  
(Barry Lett Galleries, Auck., 1967).
- 50 Set 71, 1967  
Oil on canvas  
29½in x 29½ (within frame);  
title and date on back of frame.
- 51 Set 54, Euclid in Canterbury; (Jan.) 1968  
Polymer on canvas  
36in x 36in  
Signed on back with brush: *David Graham*;  
title and date inscribed.  
Collection: Anderson Park Art Gallery,  
Invercargill.  
Exhibited in 1967 at Barry Lett Galleries as  
Set 54; later repainted and exhibited: '100  
New Zealand Painters' (1968 Pan Pacific  
Arts Festival, Christchurch).
- 52 Untitled, c. 1970  
Acrylic on hardboard  
36in x 36in  
Signed on back with brush: *David Graham*;  
title (Set 52) and date (1966) inscribed, but  
this was painted over.  
Collection: Mr & Mrs H. A. Binns, Christ-  
church.
- 53 The Evolution of Set 101, 1970  
Liquitex on hardboard  
48in x 48in  
Signed on back with brush: *David Graham*;  
title and date inscribed.
- 54 Study for Black and White Series\*, 1969\*  
Watercolour  
14½in x 10½in  
Unsigned
- 55 Woman in Canterbury, (Feb.) 1969  
P.V.A. emulsion on canvas  
24in x 17½in
- Signed on back with brush: *David Graham*;  
title and date inscribed.
- 56 Untitled, 1969  
P.V.A. emulsion on canvas  
36in x 30in  
Signed on back with brush: *David Graham*;  
date inscribed.  
Exhibited: Northlands Shopping Centre,  
Christchurch, 1969.
- 57 Untitled, 1969  
P.V.A. emulsion on canvas  
36in x 30½in  
Signed on back with brush: *David Graham*;  
date inscribed.  
Exhibited: Northlands Shopping Centre,  
Christchurch, 1969.
- 58 Mother Watches Telly on Monday, (April),  
1969  
P.V.A. emulsion on hardboard  
22in x 30½in  
Signed on back with brush: *David Graham*;  
title and date inscribed.  
Collection: Art Appreciation Scheme, Depart-  
ment of Education, Christchurch.
- 59 Untitled, 1969  
P.V.A. on canvas  
24in x 30in  
Unsigned
- 60 Why Garden on Saturday? (April) 1969  
Polymer on canvas  
24½in x 29½in  
Signed on back: *David Graham*; title and date  
inscribed.
- 61 Untitled, 1969  
Liquitex on canvas  
22in x 18in  
Signed on back: *David Graham*;  
date inscribed.  
Collection: Miss P. Jones, Christchurch.
- 62 Untitled, 1969\*  
P.V.A.-acrylic on canvas  
36in x 30in  
Unsigned  
Collection: Mr T. Graham, Christchurch.
- 63 Untitled, 1969\*  
P.V.A.-acrylic on canvas  
26½in x 23½in  
Unsigned

- 64 Untitled, 1969  
Liquitex on canvas  
42in x 42in  
Signed on back: *David Graham*; date inscribed.  
Collection: Mr & Mrs P. Hopkins, Christchurch.
- 65 Signal Winding, 1970  
Liquitex on canvas  
30in x 24in  
Signed on back: *David Graham*; title and date inscribed.  
Collection: Miss R. Graham, Christchurch.  
Exhibited: 1970 Annual Exhibition of Invercargill Public Art Gallery Society.
- 66 Untitled, 1970\*  
P.V.A.-acrylic on canvas  
36in x 29½in  
Unsigned
- 67 Sinusoidal, 1970  
Liquitex on canvas  
36in x 30in  
Signed on back: *David Graham*; title and date inscribed.  
Collection: Anderson Park Art Gallery, Invercargill.  
Exhibited: 1970 Annual Exhibition of Invercargill Public Art Gallery Society.
- 68 Broken Landscape, 1970  
P.V.A.-acrylic on canvas  
41in x 32in  
Signed on back: *David Graham*; title and date inscribed.
- 69 Untitled, 1970  
P.V.A.(?) on canvas  
25½in x 18in  
Signed on back: *David Graham*; date inscribed.  
Collection: Mr N. Beardsley, Christchurch.
- 70 Landscape, 1970 (?)  
P.V.A.(?) on canvas  
24in x 18in  
Unsigned  
Collection: Mrs M. Blain, Invercargill.
- 71 Interrupted Perception—August, 1970  
P.V.A.(?) on canvas  
30in x 24in  
Signed on back: *David Graham*; date inscribed.  
Collection: Mr & Mrs W. M. Graham, Wanganui.  
Exhibited: Group Show, 1970 (Christchurch).
- 72 Untitled, 1972\*  
acrylic on canvas  
48in x 36in  
Unsigned

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*Telephone:* 40-754.

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

*Gallery hours:*

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10.00 a.m. - 4.30 p.m.

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2.00 - 4.30 p.m.

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