CHARLES FREDERICK GOLDIE (1870--1947). Presented by Mr R. G. Bell, 1969.

SURVEY

JULY 1971

CHRISTCHURCH CITY COUNCIL : ROBERT McDOUGALL ART GALLERY

Getting to know the Gallery

THIS is the second appearance of the McDougall Art Gallery's own publication 'Survey'.

In this edition, some recent additions to the Collection are featured, along with a complete summary of acquisitions either purchased or donated since the publication of Volume One.

On this occasion, we are featuring the work of C. F. Goldie, since the Gallery was fortunate to receive recently, another of his oils. Entitled 'Rapaka, an Arawa Chieftainess', this particular painting has been donated by Mr and Mrs Geoffrey Wood of Christchurch. This now brings the total number of Goldies in the Collection to five, all of which are currently on exhibition in the section devoted to New Zealand oils. The presentation of this painting has provided an opportune moment for us to try to make a more objective assessment of Goldie's work than seems so often to have been the case in recent years, and we have attempted to do this regardless of the commercial value placed upon his work and evidenced by prices which his paintings have been bringing at recent auctions throughout the country.

It is important, however, to remember that the ideas expressed through these pages are those of the writers themselves, based upon their study and thoughts on the particular topic, and aimed not at providing a ready-made or positive solution to a question or problem, but at stimulating an interest in the subject for the reader.

There is no easy way to gain an understanding or an appreciation of art. Like all other subjects it can be approached from a number of avenues. There are those who (often instinctively but more often with at least some additional training or assistance) produce it. There are those who (though they may not always produce it), study it. There are those who follow it as an interest and, of course, there are those who have no interest in it at all. Yet all have the opportunity to become acquainted or better acquainted with art and the portion of our way of life which it occupies or represents. These opportunities are presented to the public largely by means of the public library and the public art gallery. These two institutions seem not only to be allied, but indispensable for the fullest possible understanding of art at all levels and for all periods of history.

For most people it is simply not enough to visit the entirely artificial environment of an art gallery and for them to expect to be able to appreciate, on the spot, all—or even part—of what they are looking at. Such a statement is not meant as any reflection upon such people. As individuals in the society of the late twentieth century, everyone is faced with an apparently incomprehensible and impenetrable tangle of subjects and sciences, made ever-increasingly confusing by the mass news media which exists supposedly to enlighten us.

How else, though, can one really come to terms with examples of particular periods and art movements, in a gallery, unless one is prepared firstly, either to be totally unbiased and non-critical, or at least to attempt to study the subject?

A visit to the gallery, a question posed by a particular painting or sculpture, a visit to the library, followed by a return visit to the gallery, forms a much more enlightened approach, and one which should result in a much greater appreciation and understanding.

The word 'like' or 'love' of art, or of a particular work of art, has not so far been used because this is a much more individual and personal thing, and is usually quite unobjective.

A full appreciation and enjoyment of a work of art must include objectivity. Unfortunately it is without this essential quality or basis for appreciation, that so many people approach art and the public gallery.

This Gallery, however, is constantly aiming at trying to assist people with this problem.

Firstly, the collections have been hung (and are frequently re-organised and re-hung) so that they are in a chronological order. In this way, it is hoped that the visitor will — even unconsciously — get the feeling of progressing through time. For example, the oldest painting in the European Collection is by a Dutch painter, Jan van Goyen (1596-1659) and since it is the oldest, it is the first painting hung in the European Collection. It is followed by those. including examples from other countries, which came after it in time, right up to recent times.

The same thing will be disoovered in the section devoted to British watercolour paintings, and also with the New Zealand Collection. Because watercolour painting in Britain was at its peak during the last century and because it (naturally) had such an impact on all paintings done in New Zealand at that time, separate sections of the Gallery have been devoted to these. As a result, one first enters

the New Zealand section through the collection of New Zealand nineteenth century watercolours. These begin, once again, with the earliest and end with the most recent. The oils are hung in the same way. While not everything the Gallery owns is hanging, or is ever likely to be hanging, at one time, what is aimed at is a representation of periods. art movements, or particular artists' work.

A second feature to look for in the Gallery is development, or rather change of style, which is also shown by this method of presentation. It is interesting for the visitor to be able to compare, for example, paintings of the romantic movement done in Europe with those done in New Zealand at or about the same time.

Nu suggestion is implied that this is the only method, or even the most successful method of exhibition in a gallery, but it is the one which at the moment anyway seems to suit most of the functions and requirements of the Gallery and its audience. It is especially useful for lessons with groups of school children, and it is important since this is one aspect of the Gallery's function which is being given a considerable degree of attention.

As well as having the collections hanging in chronological sequence and thus trying to make them more meaningful, a start has been made recently on providing *a* greater amount of information apart from individual labels. This is being done in the form of text and diagrams provided with the art works. No attempt is made to explain or to interpret individual art works themselves. The aim is to give the visitor an insight into the period in which it was produced, the way in which it was produced and its relative importance in history and to the Collection as a whole.

In addition to these methods of presentation, there is this publication itself, which, it is hoped, will also assist in introducing the Gallery or in inducing one to embark upon an appreciative study of the subject. Finally, there is the educational programme for schools which the Gallery, in association with the Secondary Division of the Christchurch Teachers' Training College. started last year for school parties visiting the Gallery.

None of these methods is claimed to be fully effective, or even more than experimental in some cases. What is being attempted is the provision of insight into this very important part of our lives. For too long the place, the function and in fact the meaning and enjoyment of what are often called the fine arts, in society as a whole, has been misunderstood or misapplied and consequently removed, isolated and neglected by all but a small group of connoisseurs or specialists.

The Gallery staff hope that it it possible for those who devote their whole time to the subject to make these things called art more meaningful and enjoyable lo more and more people.

To hope to achieve such an aim requires, on the part of everyone, an interest, and an ability to look, think and learn. Above all, it requires patience. But perhaps that is the essence of a culture as a way of life, and of civilisation, which is composed of the most highly-developed aspects of a people's culture.

It is for that reason that efforts are being made, not only to bring children into contact with their artistic and cultural background, but also to make it more meaningful to them in terms of their everyday life, development and even their entertainment.

Mrs J. Goldstein, one of the student-teachers recently assigned to the Gallery for a few weeks' study and teaching practice, has provided same of her thoughts on the scheme in practice, and her contribution makes up the other major part of this edition.

It is hoped that these facilities will assist many people to became mare familiar not only with their art gallery but also with particular aspects of our culture which it represents — the paintings, sculptures and other unique creations, which are the product of a certain high degree of the combination of skilful eyes, hands and intellect of mankind.

BRIAN MUIR

Charles Frederick Goldie 1870-1947

THE Gallery was most fortunate recently to receive a fine little oil by C. F. Goldie. The portrait of Rakapa, an Arawa Chieftainess, was donated by Mr and Mrs Geoffrey Wood of Christchurch.

The addition of this painting brings the Gallery's collection of Goldies to five, and these, along with two Lindauers, an early Sydney Thompson and several Van der Veldens, form an impressive collection of Romantic portraiture.

Perhaps at this point a note of qualification should be added. 'Romantic' has lately become a very loose term. It no longer defines just a distinct historical movement in painting, literature and music, but can also be seen as an aspect — be it philosophical, social or cultural — of the art of almost any period of time, including that of the present.

The portraits in question are romantic in feeling and mood and a certain nostalgia is undoubtedly present. The subjects, especially of the Goldies and Lindauers, are proud and arrogant, but destined to be quickly overcome by the twentieth century. Although Goldie's work relates la an early period of painting in NEW Zealand, it does seem pertinent at this time to examine it a little mare closely, especially since it seems to have found a new popularity and is bringing increasing prices on the auction market.

Charles Frederick Goldie, O.B.E. was born in Auckland in 1870. He was the son of a Mayor of Auckland and the grandson of a little-known English artist called Partington. The young Goldie soon displayed considerable talent at drawing and after a brief period in his father's timber business was sent, in 1892, to Paris lo further his studies. Goldie studied at L'Académie Julian with Bouguereau, who was the most revered academic painter of the lime. Goldie quickly confirmed his early talent, excelling at portraiture and the antique.' He completed a traditional training by executing many copies of the old masters at the Louvre and travelling throughout Europe, visiting museums and art galleries.

Goldie returned to Auckland in 1898 and established his studio in Shortland St. For some time he found it difficult to make a living but soon attracted enough pupils to support himself. In 1899 he combined his talents with those of his former teacher, Louis John Steele, to produce 'The arrival of the Maoris in New Zealand", now in the Auckland City Art Gallery. This is a version of Géricault's heroic masterpiece of romantic painting 'The Raft of the Medusa' which now hangs in the Louvre, and which Goldie must have seen during his time in Paris.

In 1901 Goldie made his first sketching trip to the Rotorua district. He was so intrigued that it is reported that he decided to devote his time to producing portraits of the Maoris as he realised that the traditional Maori type was quickly becoming something of the past.

It seems, from all accounts, that Goldie was almost single-minded in his attempt tn preserve the 'noble savage' for posterity, in spite of criticism from the outset that his work lacked variety.

Because of this very restriction, Goldie has become somewhat of an enigma in terms of New Zealand art history. He did not descend to pastiche.' He could probably be described most accurately as a one-man academy, far no academy such as that upon which Goldie had modelled himself existed in New Zealand at the time.

It is revealing to look at the lime Goldie spent in Paris between 1892-1898, for these were years of intense artistic activity in France. Impressionism was an accepted fact. It was not merely a hollow revolution any more. Seurat, Van Gogh and Cézanne had all exhibited, yet Goldie seems to to have been blissfully unconcerned with all this activity.

The first impressionist exhibition was as early as 1874, and while academic painters in France such as Bouguereau, Cormon, Cabanel, and Regnault were still highly esteemed, their positions and very existence had been seriously questioned by the new thoughts and directions that were apparent in painting.

It must be remembered however, that at this Lime, there were two distinct 'movements within the art world. The impressionists an one hand and the academic painters on the other. were both functioning. The fact that the impressionists were ultimately the more important movement is apparent today, yet to Goldie at the time. their discoveries may not have seemed so important.

Goldie was the product of a highly conservative background, and by the time ha reached

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'The study, particularly by drawing, of the classical works of art, i.e. those of Greece and Rome.

'A work of art made up from several styles or in the style of another artist but presented as an independent and original creation.

'Rapaka, An Arawa Chieftainess.' Oil on Canvas, 10½ x 8½. Presented by Mr and Mrs Geoffrey Wood, 1970.

WHITENING SNOWS OF VENERABLE AGE. Oil on canvas, $8\frac{3}{4}$ x $6\frac{1}{2}$. Robert Bell Bequest, 1943.

France many of his ideas about art may have been formed. Louis John Steele had already taught him lor some time.

His training at L'Académie Julian reinforced these traditional values and consequently he never broke away from them.

As Goldie seems to have been unconcerned with the important impressionist developments, perhaps to his detriment, it remains to examine his work within the field in which it was produced.

Goldie certainly left behind him a fine and accurate record of the Maori of his time, but little else. However, just as Goldie's paintings appeal to popular taste now, they served a similar role in his own day. Because of this very popularity and New Zealand's isolation from the mainstream of painting at the time. Goldie was probably justifiably satisfied that his work was relevant.

Everyone can superficially idcntfy with a Goldie It is plainly obvious 'what it is', but to lavish praise on them for lhis reason is wrong. Similarly, it would be rash to label Goldie a great painter because of a technical facility for portraying such features as wrinkles and hair — his specialities. One often hears exclamations of amazement at how 'life-like' Goldie's paintings are. Life-like perhaps, but more importantly, life-less. Painstaking observation and the rendering of exact detail alone, are not criteria on which to judge the quality of a painting. Furthermore they can never be satisfactory substitutes for expressiveness. Some pertinent questions to ask instead are what do Goldie's portraits tell us about the sitters? Do they contain an obvious sympathy for the subject? Is there any warmth or human feeling? Does the painter identify with his subject or are the paintings no more than clinical records of an era?

Again it would be incorrect to say that Goldie's paintings are good because they are realistic. Art can never be reality. The simple fact that the artist translates his view, by hand. onto canvas with a brush, renders every painting a different version of what we regard as visual reality.

Finally it becomes a matter of expectation. Should we expect Goldie to have done more than record his subjects? Within his comparatively 'modest aims, however, Goldie succeeded admirably. Technically his paintings are superb and show undeniable skill and achievement. Historically they fulfill their function of recording a dying era in the history of the Maori. Finally they provide New Zealand portrait painting with sound, traditional, academic principles and standards as substantial as those of the British and French Academies.

One of the most important criticisms that can justly bc levelled at Goldie's painting, as has already been indicated, is that even though superficially his portraits are realistic, they are essentially lifeless. They do not contain enough ,feeling lo convince one that these were living people. They do not vibrate with life, there is no 'presence' about them. so that they become rather sad records of a former time.

Perhaps this very quality. is what denies Goldie a rank amongst the major portrait painters. His portraits do not capture that essential spark of life and consequently do little but record.

It is interesting to compare Goldie's painting with the paintings of the American West by Frederic Remington which have been touring New Zealand this year. Remington enjoys a popularity that is similar to that of Goldie and again like Goldie, he pursued the theme of painting and illustrating life in the pioneering period of American history.

ROSS MARWICK

Further reading: For further information, the following books are suggested:

'New Zealand Art, A Centennial Exhibition' — catalogue, National Centennial Exhibition. (Wellington, 1940).

'Paintings of Old New Zealand' — James Cowan (Auckland, 1930).

'New Zealand Painling — A" Introduction' — Gordon H. Brown and Hamish Keith. (Auckland, 1969.)

Other examples of Goldie's woik in the McDougall Gallery:
(All are oils on canvas. Measurements are in inches, height before width.)

Title	*Size*	*Provenance*
A Hot Day	16½ x 13½	Purchased 1902 by Canterbury Society of Arts. Presented 1932.
A Maori Chieftain Wiremu Rawiri	26 x 21½	Purchased 1902 by Canterbury Society of Arts. Presented 1932.
Whitening Snows of Venerable Ago	8¾ x 6½	Robert Bell Bequest 1943.
Ena Te Papatahi	19½ x 23½	Jamieson Collection. Presented 1932.

Other places in New Zealand where Goldie's work may be seen:

Auckland: City Art Gallery
War Memorial Museum
Wanganui: Sarjeant Art Gallery
Masterton: Wairarapa Arts Centre
Wellington: National Art Gallery
Nelson: Bishop Surer Art Gallery
Timaru: Aigantighe Art Gallery
Dunedin: Public Art Gallery

'CORSICAN GYPSY'. Etching, 8½ x 5). Ernest Heber Thompson, R.E. Purchased 1971.

Until the recent acquisition of an excellent example of his etching work, Heber Thompson was previously unrepresented in the Collection. He was born and educated in Dunedin and after serving in World War I he went to London, where he studied at the Slade School of Art. He was tutored there by Wilson Steer, Sir Walter Russell and Sir Frank Short. (The Gallery has examples of the latter's work). His work was exhibited at the Royal Academy, the New English Art Club, the Royal Society of Painter-Etchers, the Royal Portrait Society and in exhibitions organised by the British Council. Until retirement, he taught at Hornsey College of Art and was from 1951 - 1966, the representative of the National Art Gallery of New Zealand in London.

Other works by Heber Thompson may be seen in the Chicago Institute of Fine Arts, The Ashmolean Museum, Oxford, Bradford and Harrogate Art Galleries in Britain, as well as in collections in New Zealand.

Wellington: National Art Gallery.
Dunedin: Public Art Gallery.

Canterbury Regional Arts Federation

In September 1969 a widely-representative gathering of painters, musicians, potters, composers, sculptors and artists met to discuss the establishment of a national organisation which would represent the views, and defend the causes, of the practising artist in New Zealand. Thus came into existence the National Arts Federation, a body separate from the Queen Elizabeth II Arts Council (a grant-giving national institution) and the N.Z.B.C. (an employing and commissioning agency so far as artists are concerned) but capable of complementing these bodies' activities.

Auckland and Wellington Regional Arts Federations were set up at the beginning of 1970, and in June of the same year a meeting was held in Christchurch to find out whether the artistic community was in favour of establishing a regional arts federation for the Canterbury area.

The idea met with approval and a provisional executive was elected which has spent the time since then drawing up a constitution and informing all local arts organisations of the Federation's existence and explaining its objectives, the main one of which is to act as a clearing house for the aspirations, problems, and grievances of the artists and organisations involved in the arts in its community. It is hoped that the Federation will have direct contact with Councils and businesses in the area with a view to their greater participation in the arts.

There is most assuredly a need for co-operation, co-ordination and strength-one voice to be representative of the arts as a whole, and of the individuals concerned with the arts. The Canterbury Federation is already trying to draw up details concerning future events in the area, and local organisations have been requested to supply information which will be collated and published in the Canterbury Public Relations Office's booklet.

In June of this year, the first Annual General Meeting was held, and 'membership of the Federation will soon be called for.

It is hoped that the Canterbury Regional Arts Federation will have the active support of interested individuals working together for greater developments in the arts in. the years ahead.

P. A. CLEASE
Secretary,
P.O. Box 157, Christchurch.

The Studenc-teacher Scheme in Practice

In the last issue of 'Survey' Mr Brian Muir outlined the scheme whereby a student-teacher from the Christchurch Teachers' College Secondary Division would periodically be in attendance at the Gallery, mainly to organize and assist visiting school parties.

As the student-teacher recently seconded la the Gallery, Mr Muir has invited me to give my impressions.

It seems to me that the aims are as follows.

Mr Muir intends the Gallery to be 'used' in the fullest sense and not allowed lo become simply a static museum piece. To further this aim, the walls are kept fresh and pristine: 'painting labels are checked frequently for necessary replacement; temporary exhibitions are changed at regular intervals and the whole gallery is brightly illuminated. He is also keen that people, not only children, should be aware that works, including prints, shown in the Gallery are original works of artists. and this is often not understood. An effort is made also to show why original works are more valid than reproductions, for whilst art books have their place, colour rarely reproduces accurately and the rapport between the original art work and the spectator can never be achieved in the same way.

Art history has recently become a subject for the University Entrance Examination and art teachers are requested to see lhat pupils have good acquaintance with the works in the Gallery. New Zealand painting occupies part of the syllabus and, at Mr Muir's suggestion, I made that area 'my own' with a view to supplementing the set tent book. The pupil's prime interest, unless already acquainted with the Gallery, is to pass the coming examination, I. as a student-teacher. wish to help achieve this result; as an artist my concern is the understanding of painting and finally as a mother and citizen my long-term aim is to foster the development of the visual arts by helping to create a critical, but well-informed, public.

The hope is that the interweaving of various community activities will bring tolerance of others and a more stable cultural climate. As the scheme operating in the Gallery is in its infancy, there is a need to feel the way.

During the few weeks I spent at the Gallery it was visited by a steady stream of school parties, numbers ranging from five lo fifty. In the main these were fifth or sixth formers but included more senior students from the Christchurch Technical College and a few younger pupils of the Form I and II levels.

After consulting the class teacher regarding previous knowledge of pupils and any specific requirement, I was usually left to decide procedure. I would spend approximately one hour taking pupils through the New Zealand Collection attempting to relate paintings to similar mouements in Europe and America, to try and show how an art form, indigenous to the country, has evolved (in spite of a national versus international battle) and how to look at the many facets of art individually as well as collectively and from differing viewpoints. These points are namely, personal response to works of art, how requirements of good work are fulfilled and whether it has a story or message and how the artist has responded to artistic and environmental influences. More important, I hoped to encourage pupils to form their own opinions.

Towards the end of my 'section' I found it was necessary to present the European Collection before showing works of New Zealand artists as pupils seemed to have little or no knowledge of main movements or of major artists of any period. While in principle I felt this lo be right, in practise it proved to be loo much to fit into the time available.

Perhaps the most refreshing classes are the younger ones. Forms I to III. Their response is less inhibited. Art is primarily a visual experience and it was only in these classes that I could get a genuine response to questions. More often than not. the senior pupils would show that they had listened to my words, but had failed to look. This is no doubt due to the impending State examinations. The fifth formers were often 'pupils in the art class because they had 'nothing better' to do. Not a very flattering or satisfactory situation lor the art-teacher concerned. It could only be hoped that a visit to the Gallery might encourage any latent creativity in such students. I was astonished that so many pupils were attempting University Entrance Art History without ever having made a previous visit to the Gallery to see examples of original art works.

As a prospective teacher, I fell into the trap of trying to present too much at once. On the other hand, I was painfully aware just how much has to be achieved in one short year.

On reflection, certain changes would seem desirable. Firstly, visits to the Gallery and thereby preparation for University Entrance Art History

should start in the lower classes for all streams.

These visits should be at a general level and any specific points should be answered as they arise. Subsequent visits should be more frequent. Temporary exhibitions, in particular, may assist School Certificate pupils. Up to thirty pupils would be satisfactory and the numbers should decrease progressively, keeping in mind a more detailed programme. As the number of pupils decreases, there should be a corresponding increase in the number of visits during a school year. Sixth forms should have a maximum of fifteen pupils and the art teacher could prearrange a progressive programme with the Director or the student-teacher. This could, (perhaps, be a series of classes, time being allowed for discussion. No doubt this happens back at school, but could be held in *a* small room at the Gallery where opportunity to return and refer directly to a specific work is possible.

English and History students may also benefit by studying painting and seeing how ideologies of a specific period tend to run parallel. For example, the genre painting of the Dutch middle-classes, the British reaction to Industrialism by the 'nature' painters and poets, and spray-painting in an age of technology.

My short period working at the Gallery reinforced my opinion that it is important to show at an early age that art, like life and as an essential part of life, is a continuum, and that one must constantly go on learning.

JUNE GOLDSTEIN

Recent student-on-section at the Gallery.

RECENT ADDITIONS TO THE COLLECTION

Donations (since 1st Jan. 1971)

CHARLES BICKERTON, Cornish Scene. ***Pastel.*** Donated by Mrs M. Trail, Christchurch.

ASTON GREATHEAD, Kitchen, Quail Flat Cookhouse, Kaikoura. ***Oil.*** Donated by Mr P. J. Skellerup, Christchurch.

BEATRICE PARTRIDGE, Taramakau River. ***Oil.*** Donated by family of the late Mr A. Moorhouse, Christchurch.

CORA WILDING, Taormina, Sicily, 1923. ***Oil.*** Donated by Mr E. A. F. Wilding, Parnassus.

Purchases (since 1st Jan. 1971)

NOLA BARRON, Sculptural Form, ***Ceramic;*** Candlestick. ***Ceramic.***

RUDOLF GOPAS, (b. 1913) Movement in Space. ***Acrylic.***

DORIS LUSK, (b. 1916) Bettina. ***Watercolour.***

DOUGLAS McDIARMID, (b. 1922) Still Life. ***Watercolour;*** Landscape in Landes. ***Watercolour.***

CHARLES MERYON, (1821-1868) La Rue de Mauvais Garçons. ***Etching.***

E. HEBER THOMPSON, Corsican Gypsy. ***Etching.***

Loans

(a) from the School of Fine Arts, University of Canterbury:—

ALFRED WALSH, Stream with Boulders. ***Watercolour.***

PETRUS VAN DER VELDEN, Estuary with Windmills, ***Oil;*** Nude Male Standing, ***Oil;*** Prow of Sailing Ship, ***Watercolour;*** Boys at Table with Waiter, ***Charcoal and Watercolour;*** Trees at Otira, ***Pencil;*** City from Canal, ***Pencil,*** Coffin on Sledge—study for 'Dutch Funeral', ***Oil.***

ARCHIBALD F. NICOLL. Pastoral. ***Watercolour.***

G. K. WEBBER, Trees and path. ***Watercolour.***

M. O. STODDART, Primroses and Apple Blossom. ***Watercolour.***

(b) from the artist: —

RUDOLF GOPAS, Interstellar, ***PVA and oil;*** Periphery of Time, ***PVA and oil;*** Core Element 1971, ***PVA and oil;*** Circle of Warmth, ***PVA and oil;*** Cyclic Events (A tribute to Himalayan Art) ***PVA*** and ***oil.***

(c) from Miss Maureen Raymond:—

SIR JACOB EPSTEIN. Air Marshal Viscount Portal. ***Bronze.***

EXHIBITIONS

Art from Canada's West Coast. July 27 - Aug. 10.
30 ***plus.*** Aug. 25 - Sept 13.

Contemporary French Tapestries. Sept 15 - Oct 15.

Location: Botanic Gardens, Rolleston Avenue, Christchurch.

Telephone: 40-754.

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

Gallery hours:

Monday to Saturday (inclusive)
10.00 a.m. - 4.30 p.m.
Sunday
2.00 - 4.30 p.m.
Public Holidays
10.00 a.m. - 4.30 p.m.

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

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