



THE GROUP



1927 – 1977

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Foreword The Group comprising a number of Christchurch artists originally, decided to go its own way in the New Zealand Art scene and held its first exhibition fifty years ago. The accent has always been on individuality and informality. Consistent with the practices of The Group the exhibits in this retrospective have been nominated by the Artists themselves. Where this was not possible, in the case of those deceased, or those now living overseas, we have consulted relatives and friends.

It has been our intention to represent The Group over its 50 years, rather than any individual artist, for obvious reasons. To achieve this we have, subject to availability and the artist's nomination, exhibited one work from the artist's early exhibition with The Group. In the case of the longest established members we have selected two works, the second being more recent.

In this exhibition, as in any, having been selected to exhibit, the member faces the most severe of all critics, time itself. The visitor, therefore, must always remember on occasions such as this, that what is on view essentially remains a case of work in progress.

Acknowledgments We gratefully acknowledge the loan of works by private owners, the Auckland City Art Gallery, The National Art Gallery, The Dunedin Public Art Gallery, The Sarjeant Art Gallery, The Hocken Library, University of Otago, and the Canterbury Public Library.

A special word of thanks is due to the Canterbury Public Library for the loan of their collection of The Group catalogues. Photographs were supplied by W. A. Sutton, and Olivia Spencer-Bower.

We are most grateful to the members of The Group in particular the Sub-Committee, for its advice and co-operation, especially with locating artists and their works. A special thanks to Trevor Moffitt, and Leo Bensemann who made the records of The Group available.

The organising of this exhibition was made an infinite pleasure by the enthusiasm and response of all exhibiting Group members, their friends relatives.

Brian Muir, Bruce Robinson

Introduction

During the 1920's in New Zealand, the Art Societies consolidated their authority within the art community, assuming a respectability that was reasonably well accepted. Of all the Societies in the country, the Canterbury Society of Arts was the most alert and respected, guided along its rather rigid course by people like A. F. Nicoll. Whilst the Society appeared to equally represent the established and emerging artists, in fact it began to cater for popular taste and the vested interest of the older administering painters. It also appeared to exclude the individual accomplishments of the younger more adventurous artists. These people began to look elsewhere.

Various small groups formed up and down the country in an attempt to counteract the crowded, popular, banality of the Art Societies, and what were in the opinion of the artists, hatchet juries. Thinking more independently, with an eye towards less crowded hanging, and a way of satisfying the artists' demands to have some control over the work exhibited, seven former students from the Canterbury College School of Art held an exhibition in the studio they shared in Christchurch. The year was 1927. Speaking of their move against the restrictions of the Art Society they said '... one can be, of course, loyal to a big society but one cannot really know it; one cannot always comprehend the ruling of its collective mind; its exhibitions are, and must be, bazaar-like and bewildering, and it retains the coldness of an institution'.¹ However, they did continue to remain members of the Canterbury Society of Art; a characteristic of many Group members to the present day.

This modest beginning was followed in 1929 with an exhibition in the Society's Gallery in Durham Street. Those exhibiting were Ceridwen Thornton, W. H. Montgomery, Evelyn Polson, Margaret Anderson, Cora Wilding, Edith Collier, W. S. Baverstock, Stephanie Vincent, and Viola MacMillan-Brown. Encouraged by their independence, Professor James Shelly wrote '... that it was a valuable thing to have young people expressing something fresh in art, whose pictures would not possibly be hung at the more conventional annual exhibitions because their works were definitely experimental. The show is full of originality and new points of view'.²

The format of The Group Shows was quickly established, and has remained relatively unchanged until the present. Each member was permitted to select their own exhibits (as many as they chose) and to hang them on the allocated wall space as they saw fit. Invited 'guests' were nominated, and accepted, after mutual agreement amongst existing members, who in turn could invite them to full membership. This was the closest that any new member ever came to the traditional concept of a selecting jury.

When one talks of a group, the implication is that the bonding element is a code of conduct or doctrine. More often than not such a formation involves the drawing up of a manifesto or proclamation of revolutionary reaction against an intolerable force. This was not so with The Group that formed in Christchurch. Contrary to current claims they never made a declaration to, or set out, to demolish the Canterbury Society of Arts, or present exhibitions of a deliberately provocative nature. They said of

themselves '... we are a group flying no standard, we have no plank or platform, nor do we make one of having none. The work of each member is distinct, we are representative of no school, we are not afraid of the unusual and the new, nor do we attempt to reduce anything to a formula'.³ The cohesion within The Group was based on a shared concern for art.

The success of The Group shows encouraged some other Christchurch artists in 1933 to form the New Zealand Society of Artists. They openly condemned existing art societies, art schools and art galleries, proclaiming their aim was to establish a society controlled only by artists, with a constitution, the main object of which was '... to encourage definite development in artistic achievement among New Zealand artists; to interest the public in the living movement in art and foster the understanding and appreciation of original work'.⁴ In a burst of enthusiasm they were joined by The Group. However, the union never quite lived up to expectations, resulting in 1935 with The Group reforming to continue with their uncomplicated exhibition. With the exception of 1930, the years when the New Zealand Society of Artists replaced The Group (1933, 1934), 1937, the war years (when the Durham Street Art Gallery was commandeered for war use, and 1946 The Group has continued to hold its exhibitions annually in Christchurch.

Group shows were immense social events in the early days. Many hours were given to providing lavish suppers and decorating the ballroom of the gallery in Durham Street, '... with spring blossom, iceland poppies, and low bowls of primroses'.⁵ The Press confined their comments to describing the ladies' attractive dresses, and noting with care the name of every guest. Gentlemen were also in formal attire. No mention was made of artists or attempts at critical review until 1949.

Regard for The Group remained high during the first decades with comments such as '... nearly every work in the show suggests enthusiasm on the part of the painter or sculptor, where as in exhibitions by most other bodies one cannot escape the feeling that most of the exhibitors go on painting only through force of habit, or because they misguidedly went to art school in their youth'.⁶ Group Shows were seen as the most reliable, certainly most consistent, annual exhibition of New Zealand art, achieving the status of being outstandingly comprehensive, and providing a typical cross section of significant New Zealand art at the time.

However by the 1960's some disenchantment was creeping in. Comments such as '... The Group show fortunately no longer stands out in solitary eminence in the visual arts in Christchurch'.⁷ or, that the exhibitions show the artist's unwillingness '... to tackle big problems and therefore few made any progress' were not isolated.⁸

Such criticism was met in 1971 with a decision by The Group to exhibit the work of Honours Graduates from the School of Fine Art, University of Canterbury. Speaking of this, a spokesman said '... the object was to break out of the conservative image which had grown around The Group in recent years'.⁹ However, despite such attempts to re-vitalise

their exhibition The Group has continued to face harsh criticism of its lack of avant-gardeness, its failure to present the public and artists alike with anything that was new, or could not be seen elsewhere.

However, it was never a claim, or the intended function of The Group to sustain such a role. If in the past it did, that was simply a consequence of The Group being in existence at the time. Being able to attract the works of artists who had no where else to go, made a marked distinction between their work and that of the more conservative societies.

In recent years The Group has failed to startle. Diminishing isolation, the rise of dealer galleries and the opening up of public and art society galleries on a more liberal basis has now made the avant-garde, which The Group represented on its own, more acceptable. The Group had come dangerously close to becoming the Old Guard, or another 'also ran'.

It has now performed its last possible revolutionary act by putting itself out of existence.

Bruce Robinson

NOTES

- 1 *Art in New Zealand*, No. 5, September 1929, p.63
- 2 *Christchurch Times*, 10th September, 1929, p.14
- 3 *Art in New Zealand*, No. 5, September 1929, p.63
- 4 *Art in New Zealand*, No. 21, September 1933, p.24
- 5 *Christchurch Times*, 9th October, 1935
- 6 *Christchurch Press*, 14th October 1958, p.19
- 7 *Christchurch Press*, 10th October, 1961, p.17
- 8 *Christchurch Press*, 15th November, 1963, p.24
- 9 *Christchurch Press*, 9th November, 1971, p.12



Group Exhibition, 1956

The Group

The mementoes are before me, a pile of catalogues and a couple of photographs; and hoarded away in a box are most of the criticisms from fifty years of Group Shows. From those early shows, 'till now there's plenty to remember. The beginnings are coming back to me, so though my memories may be different to other people's here they are.

The first faint whisperings of a future Group were during the 'rest' periods at the School of Art in Hereford Street. When fine, we wandered into the Gardens, and sat beneath the statue of the First Superintendent of Canterbury. Rhona Haszard said, 'Wouldn't it be fun to have a meeting place of our own and have a model'. At the same time Viola MacMillan Brown had much the same idea. I did not join them then; I, being extra busy at the School and departed for Europe in 1929. As far as I remember there were two exhibitions in that 'Upper Room' before I went away.

Later came exhibitions in the Durham Street Art Gallery. Here is a photograph which I took while we were hanging one of these shows.



1936 Group members, from left: Rata Lovell-Smith, Phyllis Bethune, Mr Bethune, Ngaio Marsh, Dr Lester Billy Baverstock, Margaret Anderson, [holding, 'Figures from Life' M. T. Woollaston], Mr Henderson, Rosa Sawtell, Louise Henderson. photo: by Olivia Spencer-Bower.

I have no catalogue but it may have been in 1936. I returned to New Zealand in 1931. Seated in the centre is Ngaio Marsh, and there is Rata Lovell-Smith, Phyllis Bethune, Mr Bethune, Dr Lester, Bill Baverstock, Mr Henderson, Margaret Anderson, Mrs Rosa Sawtell and Louise Henderson. Bill Baverstock said 'Let me take one with you in it' and I wish I had let him, then I would know what I looked like at that time.

Then, along came Basil Honour with thoughts on a New Zealand-wide

society of Artists. So we changed to that. Many ideas were good but it was rather ponderous, with massive paper work and administrative chores taking the artists' time. The first exhibition was held in 1933.

However I think the one effort on which we prided ourselves was securing the Empire Loan Collection for Christchurch. Nobody else would risk the money so we, and many friends, became guarantors, to cover the risk. We unpacked and hung this ourselves. Never shall I forget the pleasure of peeling the protecting paper off the glass of famous paintings. It was like a treasure trove to discover, 'The Duchess de Gramont' by Augustus John, and that very controversial painting 'The Chess Players' by William Roberts. The people came and excited themselves over this picture. Full of joy, but mostly of horror, they wrote their letters to the papers. It was one of the first large overseas exhibitions seen in Christchurch, and it really had a very deep impact.

After that we returned to the Group situation, as our pleasure was in having our own smaller shows. Then came the war, and the Art Gallery was commandeered for war purposes. I was in Auckland and sent down work for Group shows, which were only held occasionally. The 1943 one was at Ballantynes. I was able to arrange for some of the Auckland Rutland Group members to exhibit with us. Thus, came Alison Pickmere, Helen Brown, and the potter Olive Jones as guests. The Group evolved slowly at this time for members were doing war work.

It is as well to remember how different were the Group Shows to anything else held at the time.: The C.S.A. exhibitions were chosen by a committee and hung in a sort of medley. But ours, had Groups within a Group. We chose our own work and hung them ourselves to form a unit. Apart from help to viewers it was of assistance to the artist himself to evaluate his or her own work.

When I had occasion to write to guest exhibitors, I always emphasized this point and told them it would do themselves the greatest good to make a small plan. There was always space between each artist's collection. So, while we each hung our own work, the members from other places, or the guest, knew just how their work would look. Incidentally we took great pleasure in selling one another's work.

Then the catalogues were a definite feature. These were, and still are, designed and printed by Leo Bensemman of the Caxton Press. These are collector's items in their own right. Always the same shape, very careful and accurate; they showed all the skill of the printer-artist. The lettering of 1954, 1956, and 1968 was particularly distinguished, and then there were the fun ones like those of 1949 and 1953.

It is time now to mention the 'Friends of the Group', which was started, I think by Brassington and Lonsdale, and later carried on by McArthur for a time. The names of the 'Friends' used to be printed on the back of the catalogues and we were proud to have them there.

Charles Brasch and Rodney Kennedy used to come up every year from Dunedin and nearly always bought some pictures. The friends helped in many ways. In those days we prided ourselves on a noble spread for our suppers. The women 'Friends' used to work with us all the morning

of the show, arranging our tray loads. Now they are lucky if they can get near a potato-chip! Then once we held a one-night exhibition especially for our 'Friends'. We gave them our usual drink of beer and cider, a fine party, and they had the chance to purchase sketches and such like from us. Paul Pascoe, our architect member for many years, organised the Roster of Helpers for attendance at the exhibitions, and especially regarded is Maisie Kilkelly, a perennial helper.

Nola Barron has said she knows of no exhibition which evolves with so few meetings, and with so little apparent organisation. This is probably because we now know what has to be done. We only meet about twice or thrice a year. First, to decide who we should have for guest exhibitors, and who was to write to them, and to our members living in other parts, to tell them of the dates.

After guests exhibited twice we often asked them to become members; but not always. Ida Lough tells me she exhibited three years before becoming a member. The next step was probably to write out the invitations, and the last one to settle the monetary affairs — a celebration for some. For two or three years, I, with much agony, did the accounts. Now it is in the more capable hands of Ida Lough who likes to see a good balance sheet. Thinking of money, as ours was a non-profit show we only kept enough money to start the next exhibition and occasionally to purchase a picture for the McDougall Gallery. Ron O'Reilly arranged for the purchase of McCahon's river picture, 'Not as always' but this was greatly assisted by others.

Most exhibitions developed a certain character of their own, either through arrangement, certain exhibits, or things we did. First to remember would be the Frances Hodgkins paintings which were not listed in our catalogues for some technical reason; importation or something. The City of Christchurch would be much richer if it had bought half a dozen instead of only 'The Pleasure Garden'. The young ones knew nothing of the furore caused by that purchase. The city fathers, the plebians, and above all the artists, were divided. Truly, a civil war was going on. I have cuttings to remind me. It is hard for those who look on the picture now to realise that when the picture was hung in Beath's corner window, crowds came to stare and peer.

Other exhibitions to be remembered were when Christopher Perkins sent in his massive Maori Figures, Colin McCahon his huge crucifixion and the time when McDiarmid sent a riot of colour from France which I had the fun of hanging. Then, the time when David Brokenshire made shelves and screens of bamboo, and put a mobile outside the portals of the Gallery. Then, the time when Doris Holland showed the visitors how to work on the wheel (this was a huge success and probably encouraged many towards a potting career). Then there was Ian Hutson with his 'Lazarus' series and his 'Jockeys' another year. Very memorable were Moffitt's 'Miners', 'Mackenzie', and 'Fishing', and of course, the terrifying 'Shooting of the Hare'.

Patrick Mulcahy's work was something very new to Christchurch, and now he has a great following. And so one could go on, Doris Lusk's Landscapes, Leo Bensemman's portraits, and Quentin MacFarlane's blues

and reds. This reminds me of a much slated exhibition I did called 'Some of Us'. Too hurriedly done; but the drawing, 'Toss', I still like, and perhaps the painting of Rudi Gopas.

One year Mrs Lough brought in as guest a spinner, Solvig Baes-Becking from Australia, and now Jenny Hunt sends in her sculptures in wool, and other yarns. Rosemary Johnson, and Ria Bancroft are our sculptures in very different media. It was sad to have a memorial exhibition of Rita Angus' work but a pleasure to see some old favourites from the borrowed collection. Then again there was the time when Yvonne Rust's collection for an altar, which I am happy to know is in our own family church.

Ngaio Marsh tells me, 'At no time, during my association with The Group was there a deliberate attitude towards the Arts of Christchurch. There were no politics. We were not a bunch of rebels, or angries; we were a group of friends, united simply by the desire to work from the model in appropriate surroundings.'

Olivia Spencer-Bower, 9 September, 1977.

In 1927 a small group of artists began meeting regularly (sometimes two or three times a week) in a studio in Whitcoulls building in Cashel Street. Their intention was to have a place to work together as a sort of Art Club — perhaps independent of the limiting conditions of Art Schools and Art Societies — and as a result they were able to hold an exhibition towards the end of 1927 which was rather different from the usual exhibitions of those times. The exhibition was held in their studio and was in fact the first Group Show and it is not surprising that the interest and enthusiasm it aroused inevitably led to a further effort in 1928, which was also held in their studio. The confidence gained through the success of these two shows persuaded the members to hold a public exhibition in 1929 and a small exhibition of 108 paintings and drawings was held from Tuesday 10th to Saturday 14th September of that year. The exhibitors were: Ceridwen Thornton, W. H. Montgomery, Evelyn Polson, Margaret Anderson, Cora Wilding, Edith Collier, W. S. Baverstock, Stephanie Vincent and Viola MacMillan Brown. Dame Ngaio Marsh, also a foundation member, was visiting England at the time of this exhibition.

By 1932 The Group had gathered considerable strength and the later 'character' of Group Shows was becoming apparent. The 1932 exhibition was broadened considerably both by new members and the nature of exhibits — which included, besides paintings and drawings, an impressive collection of sculpture, prints and silverware. Apart from the foundation members the new members included, James, Alfred and Rita Cook (shades of things to come), J. A. Johnstone, F. A. Shurrock, R. N. Field, Madeline Vyner and the explosive presence of Christopher Perkins as a guest member.

With the further inclusion of other important artists such as Olivia

Spencer-Bower, M. T. Woollaston, Louise Henderson, W. H. Allen, Phyllis Drummond Sharpe (Bethune), Rosa Sawtell, Rata Lovell-Smith and Leo Bensemman, the 1935, 1936 and 1938 shows gradually evolved the recognisable pattern of subsequent Group Shows. It needed only the 1943 Show, which included work by Colin McCahon, Doris Lusk and Molly Macalister, to firmly establish that pattern. The 1943 Show was held in Ballantynes and I believe it was an important one in the development of The Group although it was a relatively small exhibition. But something was beginning to happen in a New Zealand way, to a certain extent freed from the domination of English and French art schools and expert opinion. With Doris Lusk painting Central Otago landscapes, Rita Cook exquisite Canterbury watercolours, Rata Lovell-Smith the Bealey, Louise Henderson Lyttelton, Evelyn Page Queenstown and Oamaru, Colin McCahon Pangatotara, R. N. Field North Otago, M. T. Woollaston Upper Moutere and Mahana and Phyllis Bethune Geraldine, the 1943 show placed much less reliance on work done during overseas visits or under overseas influences. The native scene was definitely emerging with a force and impact of its own and many of our later more grandiose exhibitions were to emphasize this.

The Group could fairly claim one (perhaps unenviable) distinction — it was surely one of the most casually run organisation ever to deal with 50 years of successful art exhibitions. We had no elected officers, kept only scrappy records of meetings and exhibitions but somehow managed our affairs without any great disasters — although it meant a lot of hard work, often panic-stricken, for the local members. Finance, naturally, was always a major problem and for that we relied on commission on sales, admission charges and sale of catalogues — none of which amounted to a great deal, which often meant passing the hat around among members. I should mention that never at any time did we charge membership fees. But such as our finances were they were firmly controlled in early times by Margaret Anderson (Lady Frankel) and in later years by Ida Lough when affairs were infinitely more complicated. Collectors, private and public gallery directors would weep now to see the prices asked at many of our early exhibitions — at the 1943 show for instance, you could have bought a Rita Cook watercolour of a red rose for £1.10.6 (and three other more expensive landscapes at 5 gns each), a McCahon Pangatotara landscape for 10 gns (and any one of six other works at an average price of 3 gns), Doris Lusk's 'Tobacco Field' for 10 gns or a Woollaston for 6 gns to mention but a few works all of which would now bring very high prices indeed.

Some idea of the rise (or decline, some might say) of The Group can be gained by comparing two statements of our accounts — one for the year 1949, the other for 1975. The 1949 show was a typical example of the early Group exhibitions both from a financial point of view and the quality of the show itself, although the one tends to belie the other, as you will see. It is also worth mentioning that 1949 was the year in which The Group was much involved in the never to be forgotten affair of 'The Pleasure Garden' and two members — Russell Clark and Rona Fleming — resigned just before the exhibition because of the attitude taken by members to their part in the dispute.

But here are some figures:

Total sales (13 works) amounted to	£76.13.0
Payments (worth listing):	
Freight and Cartage	£ 4. 9.4
Hire of Gallery	10.10.2
Newspaper adverts	2. 5.0
Entwhistle (Poster)	1.10.0
Kitchen Labour	1.10.0
Beer and Cider	3. 9.3
Ernest Adams	1. 2.9
Bread	10.8
Minsons (crockery)	2.12.3
Stamps	2.10.0
Mrs Biggins	5. 0.0
Printing (Caxton)	9.12.0
	£45. 4.5

Besides the £5.0.0 she received for attending to the door during the day that charming and alert old lady, Mrs Biggins, was also paid half the commission on sales — on this occasion £3.16.7. So our receipts were

Entrance and catalogue sales	£33.12.6
Commission (half) on sales	3.16.7
	£37. 9.1

This meant a loss on the show of £7.15.4 which in turn meant a levy of 9/9 on the 16 members. When one considers the cost of present day exhibitions and the high prices now asked and paid for paintings the above figures may appear laughable. But a glance at the light-hearted catalogue (a rather splendid one, if I may say so — but it was always a favourite of mine) gives a more impressive image of what was, in fact a really superb exhibition. One hundred and twenty-two works were shown and the exhibitors were (in order of the catalogue): W. A. Sutton, Doris Lusk, Colin McCahon, M. T. Woollaston, Douglas MacDiarmid, Louise Henderson, Beth Zanders (guest), Helen Brown (guest), Juliet Peter, Mervyn Taylor (guest), J. A. Johnstone, Margaret Anderson, Rita Angus, Evelyn Page, Dorothy Manning, Chrystabel Aitken, Leo Bensemman, Olivia Spencer-Bower, Barc (guest) and R. N. Field. A grand thing, as old Joe Nollekins declared, don't depend on the size.

The 1972 show of 160 works was, by comparison with the 1949 show, a financial triumph. Prints, sculpture, pottery, jewellery and weaving made up exactly half the exhibition and incidentally the sales of these works amounted to half the total sales takings.

Briefly, our expenses were \$1115.53. Our total sales amounted to \$6175.00 of which \$5085.75 was paid to artists and we took \$1089.25 in commission. Door takings, catalogues amounted \$357.25 which brought our total income to \$1446.50 and so we made a handsome profit of \$330.67. But it would have been interesting to have seen the 49 and 75 shows running concurrently.

I joined The Group in 1936 — proposed as a member by Rita Cook. But

at no time during the course of the Group's activities can I remember any attempt being made to define aims and objects or to issue portentous manifestos to shake and reform the foundations of painting in New Zealand. Had any of us been foolish enough to try, it would have been impossible to achieve any uniformity of opinion or intention in view of the widely and wildly different personalities comprising The Group. So we were content to put up with one another (more or less) in our efforts to build lively exhibitions which, with our system of carefully choosing guest exhibitors, provided an opportunity for work to be seen that would never have been acceptable in more conservative exhibitions. So, I think, we created and stimulated a lively audience to an appreciation of modern New Zealand works and for many people and for many years the shows came as a refreshing relief after the rigid conservatism of the average Art Society exhibitions.

Although I mentioned the looseness of The Group organisation it should also be said that the actual mounting of an exhibition was carried out with an ease and efficiency that many gallery directors might well envy. Four or five days and evenings of broken time were usually sufficient to unpack, sort out, arrange, hang and catalogue the show (those catalogues! always the final nightmare to be pulled out of the bag), so it is not to be wondered that by the time the doors were flung open a rather heady, carnival atmosphere took over. One thing, of course, that greatly assisted and speeded up the handling of the shows in the early stages was due to the fact that we never subjected either members or guest exhibitors to the time-consuming, trouble-making condescension of a selection committee. What any member or guest exhibitor decided to show was his own concern and each exhibitor's work was hung together in a group. This in itself made for a great deal of good feeling and encouraged the belief that artists could at least expect a fair deal from The Group if nothing much else in the way of fame and fortune.

Curiously enough, in spite of The Group's efforts to break with establishment and a certain avant-garde reputation, the earlier Group Show openings were rather stiff social occasions almost in exact imitation of Art Society 'functions' with evening dresses, dinner jackets flowers and social editors very much in evidence — not to mention the inescapable Guest Speaker. It is a matter of some pride that I was responsible — in the face of some flinty-eyed oppositions — in ridding the openings of this star performer. From then on all our guests were guest speakers and with an increasing informality of dress and behaviour the openings became the wing-ding, legendary affairs that many a patron likes to remember (or prefers to forget) as a Group Opening.

I think we could claim — at least before the rise of the dealer-galleries — to have shown work by most of the significant artists in New Zealand either as members or guest members. As time went on it was inevitable that the high prices obtainable by promotion through the dealer-galleries and the glamour of one-man shows would weaken the effectiveness of The Group. We move on, I suppose, into the murky realms of the Art Historian — God help us.

Finally The Group was greatly indebted to the generosity and active interest of many aficionados, particularly the Friends of The Group whose moral and financial support from the early fifties onward often turned failure into success — a debt as difficult to forget as to repay. Without ever attempting to intrude in the running of The Group nevertheless we felt they shared our exhibitions because their support was more than just that — it was an approval.

It would be impossible, in the course of these brief notes, to examine and comment on every Group Show I took part in — nor have I any wish to do so. Some of the shows were outstanding, some not so good (and each of us has his or her own opinion about that), but my association with The Group and many of the members greatly enriched my own development in many ways and for that alone I am forever grateful. No doubt we could have survived without one another. But only just.

Leo Bensemann, 28 June, 1977.

I have discovered on browsing through my Group Catalogues, that in 1948, I was the second artist to exhibit pottery with The Group (R. N. Field exhibited pottery in 1935). I cannot now remember the individual pieces shown, they are not recorded, but they were catalogued 'Fired at Luke Adams, N.F.S.', and these lonely forgotten tokens were the only pots in the show. Two years later in 1950, Olive Jones showed 8 pieces presumably earthenware and these would certainly have shown some quality, as she was one of our pioneer professional potters. Of some interest is the 1951 show, when the exhibiting potters were Austen Deans and Patricia Perrin of Auckland who later became of high reputation through New Zealand, and who tutored one or two schools at Risingholme. Pottery from this thriving Community Centre was featured in 1952, on very interesting and well designed bamboo racks set up by David Brokenshire, I think his first appearance in the Christchurch galleries. This year also was Leonard Castle's first year of Group Membership. I have no doubt that these early pots (cheap!) inspired many local amateurs to venture to higher standards. I see that in 1953 Ivy Fife displayed several pots and it was this year that Margaret Frankel (an original artist member of The Group) first showed her pottery, presaging her future change-over from painting to the craft of pottery which she still enjoys in Canberra. I am most interested to see that Helen Mason first exhibited with The Group in 1956, whereas Juliet Peter and Roy Cowan who were already well known in painting and printmaking did not send pottery and ceramics till 1958. So the pattern was set, with the core of a few of the ever increasing number of professional potters showing annually, some guest exhibitors who became members — Warren Tippet, Yvonne Rust, Nola Barron, Anneke Borren, Michael Trumic, now household names in the potters scene.

In the light of our large and often world class pottery exhibitions now mounted annually, apart from individual shows, one can smile at the memory of a precious few items proudly shown on one stand at earlier Group shows, but I can mention here that Helen Mason told me not so

very long ago, that it was the invitation to her from the Group that gave her the confidence and encouragement to proceed on her dedicated path to the future high place in New Zealand Pottery. And this could be said of other potter members of The Group; we enjoyed showing their early work when opportunities did not nearly so readily avail themselves, as now is the case, and conversely the public, through The Group, cultivated a taste and acquisitiveness for pottery, which has never receded. One can remember too, the ceramic animals contributed over a long period by Christobel Aiken, unfashionable now, but done with expertise and loving sensitivity which will grace them always.

In 1967 several sculptural pieces were exhibited by Jean Angus, the equally talented sister of Rita but an expatriate now living in London.

As historical comment a few words could be said of the exhibitions in the Old Art Gallery in Armagh Street. Two large exhibition areas always available and if necessary a smaller room (the Board Room) for extra works, the rest of the floor space composed of rambling and somewhat ambiguous areas including a monstrous and unhygienic kitchen (old gas stove utilized as a money safe) cupboards left mainly to spacious accommodation for mice, and a sink bench that one used, having forcibly deleted from ones mind any scruples about modern health standards. However, in this dubious old kitchen many lavish suppers were prepared by the women of The Group, coffee and tea urns being hired for openings. But the light in the old gallery was excellent, owing to the glazed roof, which also had the disadvantages of conservatory heat in summer. (Mounted work very smartly curled up) and freezing cold in winter, draughts swooping through unchecked by the old doors, virtually negating the pallid warmth from ceiling-hung gas heaters. I really hesitate to say that the Old Art Gallery evokes nostalgic charms, its hey day was well before my time!

Doris Lusk, 25 June, 1977.

The Sandy Mount job was one I sent up late '30's or early '40's (catalogued as 'Otago Peninsula with sandy mount' oil. No. 13. 1940). I became a member in 1940 and went up to Christchurch to see this first showing. I was bowled over by the spaciousness and some hanging of the exhibition — you could see the paintings. My only memory of the paintings is of one huge work by Ngaio Marsh called 'Cactus' (catalogued 99 'Cactus and Money puzzle', 1940). Very bright and jolly with expanded cacti — hedgehog variety on a spacious window sill. A bloodthirsty collection of spikes in a calm environment. I loved it. I think my Otago Peninsula (now in the Hocken) was in that show. It was a simple and adequate exhibition — the jumble sale quality was in no way there — then

. . . from '47 to '52 I was at the various openings — cider and beer — plonk and beer — and this strange insurgence of the wealthy, and to be asked to a Group opening was to put you one step up the social ladder. The rot started. The elite's society of art — this move bred all sorts of

changes ending in a tragic marriage with the Art Society. The Group began as a worker orientated gathering of artists and became top heavy — a true art society. I've been sad about it for a long time; mostly I wasn't there and as the rot had started before I left Christchurch I had been a part of the corruption too. The Group wasn't made by a revolution, but it did become revolutionary; and died as respectability forced the doors. Heroes became slaves; they don't ask it — they are pushed down the plughole by kindness and charity. I know so little about all this since leaving Christchurch.

Colin McCahon, 2 June, 1977.

I suppose one of the most fascinating aspects of The Group exhibitions was the arrival, a few days before the opening, of parcels and crates from Christchurch members, and those further afield. To undo a package and find some new and splendid Rita Anguses; and one could never anticipate



W. A. Sutton, Rita Angus.

what Colin would bring forth — huge panels, small drawings, rolled canvases, all done with a single-minded and intense vision; Leo's vibrant green landscapes so curiously resolved and complete; Olivia and Doris, their clarity and seemingly effortless analysis and invention, freely painting. Newer members with the unexpected, infusing another dimension, leading painting off in other directions.

There was always the sense of an important occasion. We were present at the first showing of much of the best work produced in this country. The added richness that the other arts gave, weaving, sculpture, pottery, with new shapes and textures, and never a dull piece among them. The

ever-changing list of guest artists — anyone doing anything experimental or noteworthy anywhere in the country was invited to partake; and there was never a refusal.

The Frances Hodgkins Fellow for the year sent up a special display from the University of Otago.

To show with The Group was to join in something we sensed was a unique occasion. The tension of expectation and fulfilment was experienced by the large and enthusiastic following which Group Shows rapidly built up, and opening night was a celebration party — never formal, no speeches and plenty to eat and drink. The first jug of beer to be drawn from the keg was, I imagine, the nearest we ever got to a declaration that the show was open.

W. A. Sutton, 22 August, 1977.

To all students of my period at art school in Christchurch, The Group Show epitomised avant-garde art in New Zealand. Each year the exhibition appeared quite suddenly, without all the fuss of the more austere Canterbury Society of Arts, Annual Autumn. The Group members belonged in our minds to a kind of secret society which was not unlike the Bloomsbury Group, without the influence of Roger Fry or Clive Bell. No doubt, collectively, however the members could be as ruthless as Fry in defining critical and public taste.

The period of the middle fifties seems to have been a notable one for the rise of much younger painters like Colin McCahon, and the eventual recognition of the power of Toss Woollaston's tough landscapes. It was a period though, when many of the older members were electing to drop out of active membership. W. A. Sutton who regularly sponsored a younger guest exhibitor was in his late thirties and he was probably the youngest member while Rudi Gopas and Frank Gross were new recruits from Dunedin. It was inevitable that new and younger artists would have to be invited to join, so that a balance could be kept. As art students it was our ambition to show with The Group and apart from a few odd students being invited it was not until the late fifties that a sizeable number was asked. Gil Tavner, Pat Hanly and Bill Culbert showed their work while they were still studying at the Art School and later Murray Miller joined them. This was in a way a dramatic step for The Group, which had been able to mount shows without asking artists who were not yet established. All these younger painters were to travel overseas and the generation of students who had formed the Armagh Street Group, and organised the first 'Young New Zealand Painters' exhibition, and many other small informal showings, ceased to exist. The fact remains that The Group was somewhat reluctant to accept new members (Group membership has always been a jealously guarded privilege) and the subject could always spark off a heated debate between the members. Strength in The Group remained with the women members who also had the Canterbury Society of Arts managed.

In 1959 the 'Gallery 91' proved to be an important new addition to the art scene in New Zealand, and along with the 'Ikon Gallery' in Auckland

new space could be found for showing work. In 1960 John Coley, Ted Bracey and myself were invited to exhibit in The Group, by which time we had shown our work publicly for some time.

Our invitation to show was not without event, for one prominent member resigned, because we were asked to show, but our patrons, W. A. Sutton and Frank Gross with Andre Brooke, eased us in to the ritual of the 'Group Hangings'. This peculiar night event involved setting up your work, and having it not too discreetly moved to another location in the old Durham Street Gallery. If you were lucky you managed to stick to a reasonable place in the main gallery. When you consider that The Group had evolved into a series of small one-man shows it was a struggle to resolve many conflicting styles. The few guests took their chances.

Trevor Moffitt joined us later and we were to become the first of a new breed of young members, and for a while the balance of male painters to female artists changed. The Group Show grew in size, but with the establishment of Dealer Galleries and the chance to exhibit in one or two-man shows, its influence changed. The Auckland City Art Gallery began its yearly anthologies of New Zealand painting and many new artists were to show in national exhibitions. The middle and late sixties saw the blooming of New Zealand art. The Group Show had its heyday in this time and was able to show a greater variety of work in depth, which created difficulties in organisation. The wonder of The Group has been the way it organised itself each year with limited funds and was able to mount a broad sweeping show of works. Times have changed however and a new era of exhibition thinking has sadly made the Group an exhibition too difficult to continue.

Quentin MacFarlane, 15 September, 1977.

To someone living and painting in Invercargill in the early 1960's The Group Show meant, in the midst of the most depressing isolation and loneliness I have ever known, that someone cared about what you were doing. Cared to the extent that you were being invited to exhibit with many of the most outstanding artists in New Zealand. Not only were you being invited to exhibit but no selection was made of the work submitted which left you, as a result, feeling encouraged and somehow more professional.

At a later stage as a member of The Group and living in Christchurch, I enjoyed immensely the cut and thrust of meetings, and the opportunity to learn from the older and wiser heads amongst us. The value of the Christchurch Group Show will be most clearly seen when it ceases to exist and it is unlikely that Christchurch will ever see its like again, but by ceasing to exist it will allow the focus to fall elsewhere.

Trevor Moffitt, 17 September, 1977.

The following list comprises the names of known Group members and guests since 1929. It has never been a consistent policy of The Group to distinguish, in these catalogues, between guests and members. However, where they have done so, we have followed suit.

1929

C. Thornton, W. H. Montgomery, E. Polson, M. Anderson, C. Wilding, E. Collier, W. S. Baverstock, S. Vincent, V. MacMillan-Brown.

1931

F. A. Shurrock, J. Cook, N. Field, d'Auvergne Boxall, E. Polson, V. MacMillan-Brown, E. Collier, M. Anderson, W. S. Baverstock, W. H. Montgomery.

1932

M. Vyner, R. N. Field, F. A. Shurrock, M. Anderson, W. H. Montgomery, V. MacMillan-Brown, J. A. Johnstone, C. Perkins (guest), R. Cook, d'A. Boxall, J. Cook, A. H. Cook, E. Polson.

1935

W. H. Allen, P. D. Sharpe, V. MacMillan-Brown, E. R. Sawtell, R. Lovell-Smith, J. A. Johnston, C. Wilding, N. Marsh, E. Polson, M. Anderson, L. Henderson, W. S. Baverstock, S. Vincent, R. N. Field.

1936

M. Anderson, J. A. Johnstone, W. H. Montgomery, C. Wilding, P. D. Bethune, E. R. Sawtell, O. Spencer-Bower, R. Lovell-Smith, L. Henderson, W. H. Allen, R. N. Field, N. Marsh, M. T. Woollaston (guest), L. Greener (guest), W. S. Baverstock, C. Aitken.

1938

C. Wilding, J. A. Johnstone, M. Anderson, E. Page, M. T. Woollaston (guest), N. Marsh, L. Henderson, O. Spencer-Bower, R. Hipkins (guest), J. Campbell (guest), P. D. Bethune, R. Cook, L. Bensemann, R. N. Field.

1940

P. D. Bethune, J. A. Johnstone, C. McCahon, M. T. Woollaston, E. Page, M. Anderson, W. H. Allen, N. Marsh, R. Lovell-Smith, O. Spencer-Bower, L. Henderson, L. Bensemann, R. Cook, P. Pascoe, The Caxton Press.

1943

M. Anderson, D. Lusk, R. Cook, L. Bensemann, R. Lovell-Smith, L. Henderson, E. Page, C. McCahon, R. N. Field, C. Wilding, S. B. Maclewan, M. T. Woollaston, J. A. Johnstone, M. Macalister, P. Bethune.

1945

M. Anderson, L. Bensemann, O. Spencer-Bower, O. Binswanger, R. Cook, J. A. Johnstone, D. MacDiarmid, D. Manning, A. H. McLintock, E. Page, F. Shewell, S. Smith, C. Wilding, M. T. Woollaston.

1947

A. Deans, D. MacDiarmid, R. Angus, V. MacMillan-Brown, E. Wall, R. Fleming, O. Spencer-Bower, E. Page, W. H. Allen, R. Lovell-Smith, J. A. Johnstone, C. Thornton, W. S. Baverstock, W. J. Reed, J. Peter, J. Cook, L. Bensemann, C. Aitken, A. Cook, E. R. Sawtell, M. Anderson, S. Vincent, W. H. Montgomery, C. McCahon, M. Vyner, P. D. Bethune, N. Marsh, C. Wilding, M. T. Woollaston, D. Lusk, C. Aitken, L. Henderson.

1948

J. Peter, R. Fleming, L. Bensemann, J. A. Johnstone, C. Tole, J. Tole, N. A. Ritchie, J. Ritchie, W. J. Reed, E. Lee-Johnston, W. A. Sutton, R. Clark, D. Lusk, F. Shewell, C. Aitken, M. Anderson, H. Stewart, D. Manning, C. McCahon, E. C. Seelye, M. T. Woollaston, Weeks, S. B. Maclellan, H. Hall, P. Pascoe, F. Staub.

1949

W. A. Sutton, D. Lusk, C. McCahon, M. T. Woollaston, P. MacDiarmid, L. Henderson, B. Zanders, H. Brown, J. Peter, M. Taylor, J. A. Johnstone, M. Anderson, R. Angus, E. Page, D. Manning, C. Aitken, L. Bensemann, O. Spencer-Bower, Barc, R. N. Field.

1950

R. Lovell-Smith, J. A. Johnstone, S. Woolcott, O. Spencer-Bower, J. Oakley, D. Lusk, W. A. Sutton, M. Smith, D. Manning, B. Zanders, M. Anderson, L. Bensemann, M. T. Woollaston, C. McCahon, V. Steinert, R. Angus, D. MacDiarmid, A. Brooke, J. Peter, G. Woods, C. Milne, M. Macalister, R. N. Field, E. J. Doudney, C. Aitken, O. Jones, W. J. Reed, E. Murphy, A. Deans.

1951

A. Deans, M. Anderson, R. Lovell-Smith, W. A. Sutton, L. Bensemann, L. Henderson, M. T. Woollaston, D. Lusk, D. Manning, C. Aitken, D. MacDiarmid, C. McCahon, B. Zanders, O. Spencer-Bower, C. Milne, P. M. Mulcahy, P. Perrin.

Independent group, Dunedin: F. Shewell, R. Gopas, A. Howie, E. Murphy, W. J. Reed, F. Gross.

1952

C. O. Jansen, D. Manning, J. Drawbridge, W. A. Sutton, W. J. Reed, B. Miller, R. Angus, O. Spencer-Bower, C. McCahon, D. S. Brokenshire, D. Lusk, L. Bensemann, Plishke and Firth, S. Minson, M. T. Woollaston, J. Peter, B. Zanders, J. Oakley, C. Aitken, M. Garland, C. F. Milne, L. Castle, Risingholme Ceramics Group, cataloguing under 'various artists'.

1953

R. Gopas, G. E. Fairburn, A. T. Foster, A. S. Holcroft, O. Spencer-Bower, M. T. Woollaston, R. Lovell-Smith, D. Lusk, C. McCahon, D. MacDiarmid, J. A. Johnstone, G. S. R. Fenton, W. J. Reed, L. Bensemann, S. Kaner, R. Angus, R. Cowan, J. Peter, W. A. Sutton, L. A. Lipanovic, R. A. Hiseman, C. Aitken, L. R. Castle, D. Crumpton, M. Frankell, I. F. Fife, P. Mulcahy, I. Randow, D. Glover, J. B. Wright, D. Brokenshire.

1954

O. Spencer-Bower, J. A. Johnstone, D. Lusk, S. H. Sofield, J. Holmwood, M. T. Woollaston, R. Gopas, J. Peter, P. Hanly, R. Lovell-Smith, D. Manning, A. A. Deans, C. McCahon, F. Gross, W. A. Sutton, A. Leary, R. Angus, L. Bensemann, R. Brett, R. Hiseman, E. J. Doudney, P. Mulcahy, E. K. Rose, M. Anderson, L. Castle.

1955

C. McCahon, G. Hope, L. Henderson, M. Mirkusich, A. Simmonds, W. Culbert, R. Angus, G. Tavener, P. Hanly, A. A. Deans, D. Lusk, O. Spencer-Bower, W. A. Sutton, W. J. Reed, R. Cowan, J. Peter, J. Horsley, F. Gross, M. T. Woollaston, G. S. R. Fenton, P. Pascoe, K. Jackson, M. Nicholson, L. R. Castle, M. Frankel, P. Mulcahy, R. Hiseman, C. Aitken.

1956

F. Gross, R. Lovell-Smith, I. G. Fife, O. Spencer-Bower, P. Hanly, D. Lusk, L. Bensemann, R. Angus, M. T. Woollaston, R. Cowan, W. A. Sutton, D. Manning, M. Millar, J. Peter, J. Drawbridge, W. Culbert, A. Higgs, D. MacDiarmid, C. McCahon, G. Tavener, C. Aitken, H. Mason, M. Anderson, P. Mulcahy.

1957

W. A. Sutton, D. Lusk, L. Bensemann, O. Spencer-Bower, R. Cowan, D. Manning, C. McCahon, R. Angus, A. Leary, F. Gross, N. Manchester, W. J. Reed, W. Mason, R. Lovell-Smith, J. Fahey, F. Simmonds, A. Pickmere, J. Horsley, J. Peter, P. Pascoe, P. Mulcahy, R. Clark, C. Aitken, M. Anderson, A. Lehmann, H. Mason.

1958

W. A. Sutton, F. Gross, R. Angus, J. Oakley, D. Manning, R. Cowan, M. T. Woollaston, P. Hanly, R. Gopas, T. W. Coomber, D. Lusk, P. Olds, J. Y. Black, W. Jones, L. Bensemann, O. Spencer-Bower, D. B. Wilkie, R. N. Field, C. McCahon, R. Clark, C. Aitken, J. Peter, P. M. Mulcahy, H. Mason, L. Castle, T. Johnson, G. S. R. Fenton, P. Pascoe, K. Anderson, W. J. Reed.

1959

O. Spencer-Bower, B. Smith, R. Lovell-Smith, D. Lusk, C. McCahon, R. Angus, R. de B. Lovell-Smith, M. T. Woollaston, R. Clark, J. Peter, A. Brooke, E. N. Bracey, F. Gross, J. Royds, W. A. Sutton, R. Gopas, R. Cowan, R. Clark, C. Aitken, H. Mason, H. Henning-Hansen, P. Pascoe, P. M. Mulcahy, W. J. Reed, J. Cowan.

1960

L. Bensemann, R. Angus, J. Horsley, R. Clark, P. Hanly, J. Coley, C. McCahon, J. Peter, A. Lasenby, R. Gopas, J. Fahey, R. Cowan, M. T. Woollaston, D. Lusk, F. Gross, Q. MacFarlane, W. A. Sutton, M. N. Day, A. Brooke, P. Cotton, O. Spencer-Bower, D. B. Wilkie, R. Clark, P. Mulcahy, C. Aitken, I. M. Lough, P. Pascoe, P. Beaven.

1961

M. T. Woollaston, W. J. Reed, G. Mudge, R. Lovell-Smith, T. A. Field, R. Angus, G. T. Moffitt, J. Royds, W. A. Sutton, B. Dew, A. Oliver, J. Coley, P. Cotton, F. Gross, E. N. Bracey, L. Bensemann, J. Peter, Q. MacFarlane, D. Manning, O. Spencer-Bower, D. Lusk, C. McCahon, R. Gopas, S. Goldberg, A. Brooke, H. Keith, T. Garrity,

L. M. Lewis, P. M. Mulcahy, C. Aitken, D. B. Wilkie, L. Cappel, P. Beaven, R. Cowan, H. Mason, I. M. Lough, D.C. and L.B., P. Pascoe, A. Mitchener, D. Holland.

1962

E. A. Bullmore, L. Bensemann, P. Cotton, R. Lovell-Smith, D. Graham, J. Keogh, B. Black, G. H. Brown, R. Angus, D. Lusk, O. Spencer-Bower, J. Peter, R. Cowan, D. Manning, J. Trollope, F. Gross, L. Mclvor, G. T. Moffitt, C. McCahon, M. T. Woollaston, A. Pearson, W. A. Sutton, J. Coley, N. Manchester, P. M. Mulcahy, I. M. Lough, T. J. Taylor, P. Pascoe, J. Scott, C. Aitken.

1963

R. Angus, J. Peter, R. Cowan, E. N. Bracey, V. Robertson, W. A. Sutton, K. von Meier, F. Simmonds, W. J. Reed, D. Lusk, L. Bensemann, A. Oliver, T. A. Field, L. Henderson, A. Brooke, T. Fromison, J. Coley, K. Hos, F. M. Rutherford, M. T. Woollaston, C. McCahon, F. Gross, M. V. Askew, D. Graham, Q. MacFarlane, G. T. Moffitt, R. Gopas, D. MacDiarmid, D. J. Beaven, P. M. Mulcahy, R. Bancroft, T. Taylor, I. M. Lough, D. Holland, M. Trumic, H. Mason, J. Peter, R. Cowan, W. Tippet, Lawry and Sellars, D. Holland, P. Pascoe and Linton, P. Hanly, P. Cotton.

1964

J. Trollope, R. Lovell-Smith, L. Bensemann, F. Simmonds, M. Eaton, W. Jones, V. Dudgeon, C. McCahon, R. Angus, D. Lusk, R. Gopas, L. Henderson, M. T. Woollaston, D. Binney, P. Trusttrum, E. N. Bracey, P. Hanly, Q. MacFarlane, J. Macklin, R. Ritchie, D. Peebles, J. Coley, J. Peter, B. Curnow, C. Aitken, I. von Randow, R. Miller, R. Bancroft, L. Castle, W. Tippet, M. Trumic, I. M. Lough, F. Akins, P. M. Mulcahy, G. Twiss, E. J. McCoy, P. Pascoe and Linton, T. Taylor, D. Holland.

1965

M. Warr, J. Peter, J. Poulton, L. Bensemann, P. Hanly, C. McCahon, D. Lusk, P. Pascoe and Linton, Charles R. Thomas and Associate Architects, D. Peters, N. Scott, S. Watson, R. Lovell-Smith, R. Angus, C. Aitken, G. Brown, P. Cotton, D. Graham, M. Eaton, Q. MacFarlane, M. T. Woollaston, D. Peebles, R. Gopas, P. Trusttrum, F. Simmonds, J. Coley, T. A. Field, R. Bancroft, D. Holland, P. M. Mulcahy, P. J. Williams, T. Ashken, I. M. Lough, I. von Randow, L. Castle, H. Mason, D. Blumhardt, J. Peter, R. Cowan, W. Tippet.

1966

J. Poulton, M. Warr, L. Bensemann, G. F. Fuller, R. Bancroft, P. M. Mulcahy, O. Spencer-Bower, J. Peter, D. Lusk, R. Angus, C. Aitken, P. Pascoe and Linton, Y. Rust, Warren and Mahoney, R. Bancroft, P. M. Mulcahy, J. Drawbridge, Q. MacFarlane, E. N. Bracey, G. T. Moffitt, C. McCahon, P. Hanly, M. Illingworth, M. Kitson, R. Gopas, I. O'Neill, W. A. Sutton, D. Holland, A. Simmonds, D. Peebles, W. Tippet, H. Mason, N. Lemon, I. Lough, I. von Randow, T. Angus.

1967

M. T. Woollaston, G. Tapper, J. Peter, B. Cleavin, R. Killeen, F. Simmonds, O. Spencer-Bower, D. Lusk, E. Stevens, A. M. Steven, P. Janssen, R. Gopas, Trengrove-Trengrove and Marshall, P. Pascoe and Linton, R. Angus, C. McCahon, W. A. Sutton, E. N. Bracey, J. G. Blackman, P. Hanly, R. Campbell, P. Tennant, J. Coley, M. Smither, G. T. Moffitt, R. Bancroft, P. Mulcahy, J. Angus, T. Fromison, C. Sydow, N. Barron, W. Tippet, R. Cowan, J. Peter, P. Taylor, K. Wakely, D. Holland.

1968

J. Trollope, J. Drawbridge, R. Gopas, M. T. Woollaston, W. A. Sutton, E. N. Bracey, G. Bishop, L. Henderson, L. Bensemann, B. Baraki, J. Coley, Q. MacFarlane, G. T. Moffitt, I. Hutson, O. Spencer-Bower, C. McCahon, E. Mayo, L. Mclvor, E. Noordhof, F. Simmonds, A. Pickmere, J. Peter, D. Lusk, D. Waters, U. Bishop, D. Ball, M. D. Smither, M. Mrkusch, R. Killeen, I. Scott, B. Cleavin, B. Henry, R. Hotere, P. Hanly, A. Lysaght, T. Taylor, C. Sydow, R. Bancroft, J. Turner, P. Mulcahy, D. Ball, M. Macalister, A. Duff, L. Smith, M. Blackman, A. Loman, I. M. Lough, H. Mason, R. Cowan, W. Tippet, L. Castle, M. Trumic, N. Barron.

1969

J. Peter, O. Spencer-Bower, B. Cleavin, R. Angus, B. Wong, P. Hanly, G. T. Moffitt, R. Rudd, L. Bensemann, M. Angelo, R. Hotere, Q. MacFarlane, C. McCahon, D. Waters, A. Oliver, D. Lusk, F. Simmonds, D. Bass-Becking, S. Bass-Becking, M. Bartlett, M. Smither, I. Trickett, Z. Abbott, I. M. Lough, P. Beadle, R. Bancroft, C. R. Newton-Board, R. Mitchell, C. Sydow, B. Grouden, J. Turner, R. Cowan, P. Taylor, N. Barron, J. Peter, W. Tippet, D. Holland.

1970

R. Gopas, P. Trusttrum, D. Waters, L. Lewis, R. Hotere, D. Binney, F. Simmonds, T. Moffitt, P. Hanly, I. Hutson, B. Cleavin, D. Graham, J. Coley, G. Tricker, M. Webb, D. Mitchell, O. Spencer-Bower, L. Bensemann, J. Peter, M. T. Woollaston, D. Lusk, C. Taylor, M. Smither, C. McCahon, Q. MacFarlane, M. Eaton, R. Angus, P. Mulcahy, J. Turner, R. Johnson, C. Sydow, J. Middleditch, N. Barron, H. Mason, J. Fuller, W. Tippit, D. Staub, J. Calvert, K. Twiss, I. Lough, G. Storm, K. Bosshard, G. Taemmler.

1971

C. McCahon, I. Hutson, R. Hotere, G. T. Moffitt, E. Bullmore, R. Gopas, O. Spencer-Bower, T. Kreisler, Q. MacFarlane, F. Simmonds, R. Cowan, S. Skerman, D. Lusk, J. Peter, E. N. Bracey, J. Coley, R. Johnson, P. Mulcahy, C. Sydow, G. Twiss, M. Szirmay, A. Borren, Y. Rust, G. Moller, D. Fraser, I. Hughes-Sparrow, J. Macfarlane, P. Pease, S. Yeoman, I. M. Lough.

1972

H. Sutherland, A. Nisbet-Smith, O. Spencer-Bower, R. Gopas, J. Coley, R. White, P. Clairmont, G. Albrecht, I. Hutson, M. Eaton, R. Hotere, Q. MacFarlane, L. Bensemann, I. Richards, A. Nisbet-Smith, T. A. Field, J. Peter, R. Liley, T. Fromison, D. Holland, L. Castle, B. Cornish, A. Gandy, L. Narbey, H. Barnett, C. Sydow, P. Mulcahy, R. Johnson, N. Barron, I. M. Lough, I. Arcus, G. Cook, D. Holland.

1973

M. Eaton, J. Coley, T. Fomison, P. Clairmont, Q. MacFarlane, L. Bensemann, P. Trusttrum, G. T. Moffitt, H. Rockel, R. Gopas, M. T. Woollaston, B. Cleavin, F. Simmonds, D. Lusk, O. Spencer-Bower, R. Hotere, C. McCahon, I. Hutson, D. Cheer, P. Romanides, J. Gill, W. Rogers, J. Fahey, M. Trumic, A. Cotter, J. Greig, C. Sydow, R. Bancroft, R. Johnson, N. Barron, P. Mulcahy, J. Hunt, I. Spalding, M. Thompson, Mart Szirmay.

1974

I. Hutson, M. Thomas, O. Spencer-Bower, P. Trusttrum, T. McWilliam, B. Cleavin, P. Hanly, M. Webb, M. Hedwig, G. Busch, J. Coley, G. Albrecht, D. Lusk, C. Rands, F. Simmonds, J. Peter, G. T. Moffitt, T. Fomison, R. Hotere, C. McCahon, C. Sydow, R. Good, R. Cowan, C. Sydow, M. Mendelsberg, R. Bancroft, N. Barron, P. Mulcahy, J. Hunt, J. Patience, N. Mason, I. Lough, P. Stitchbury, B. Brickell, E. N. Bracey, D. Holland.

1975

C. McCahon, H. Rockel, A. Caselberg, C. Eyley, R. Hotere, J. Coley, T. Fomison, L. Bensemann, O. Spencer-Bower, Q. MacFarlane, V. Bishop, G. Bishop, D. Lusk, J. Hardy, S. Sheehan, G. T. Moffitt, P. Hanly, R. Campbell, B. Cleavin, J. Parker, M. Webb, M. Szirmay, T. Stringer, P. Mulcahy, L. Summers, D. Brokenshire, R. Bancroft, I. M. Lough, R. McFarlane, J. Hunt, G. Suiter, A. Simonin, M. Milne, B. Brickell.

1976

D. Lusk, O. Spencer-Bower, G. T. Moffitt, L. Bensemann, S. Sheehan, D. Driver, T. Fomison, P. Clairmont, Q. MacFarlane, J. Hardy, C. McCahon, R. Hotere, M. Eaton, J. Coley, M. Webb, R. Campbell, R. Thorburn, V. Bishop, G. Bishop, R. Gopas, O. Mapp, J. Turner, R. Johnson, P. Mulcahy, R. Bancroft, J. Hunt, S. Culy, L. Castle, N. Barron, W. Tippett.

1977

C. McCahon, F. Simmonds, Y. Rust, P. Hanly, L. Castle, W. Tippett, H. Mason, J. Drawbridge, E. N. Bracey, M. T. Woollaston, D. Lusk, R. Gopas, B. Cleavin, J. Coley, D. Holland, Q. MacFarlane, P. Trusttrum, W. A. Sutton, I. Lough, R. Johnson, L. Bensemann, P. Mulcahy, R. Bancroft, N. Barron, O. Spencer-Bower, G. T. Moffitt, R. Hotere, P. Clairmont, M. Zirmay, M. Trumic, M. Eaton, T. Fomison, J. Hunt, G. Bishop, V. Bishop, G. Albrecht.

CATALOGUE

Measurements in Centimetres, Height before Width.

ALFRED H. COOK

1 Rotten Tommy, near Mt Cook, The Hermitage
1926

Watercolour, 26.9 x 35.8
Collection: Mr B. Muir, Christchurch

STEPHANIE VINCENT

2 Wisteria
1926

Oil on Canvas, 61 x 77.4
Group: 1929 Cat No 92
Collection: Mrs P. Whyte, Auckland

EDITH COLLIER

3 Mrs Pohouui of Kawhia (originally catalogued as, An Old Inhabitant of Kawhia)
1927-28

Oil on Canvas, 92.1 x 61.8
Group: 1929, Cat No 65
Collection: Sarjeant Art Gallery, Wanganui

JAMES COOK

4 Rooftops of Gerona, Spain
1927-28

Watercolour, 29.6 x 38.1 sight
Collection: The Technical Institute, Memorial
Collection, on loan to Robert McDougall Art Gallery,
Christchurch

RATA LOVELL-SMITH

5 Back Country, Lake Self Area
1929

Oil on Canvas, 30.3 x 40.4
Collection: Robert McDougall Art Gallery, Christchurch

EVELYN POLSON

6 December Morn
1929

Oil on Canvas, 80.4 x 59.7
Group: 1929, Cat No 31
Collection: Robert McDougall Art Gallery, Christchurch

J. A. JOHNSTONE

7 Autumn Sunlight
1930

Watercolour, 37 x 26.7, sight
Group: 1932 Cat No 59
Collection: Mrs J. A. Johnstone, Miss N. Johnstone,
Christchurch

W. H. ALLEN

8 F. A. Shurrock carving the Massey Memorial
1930

Oil on Canvas, 66.2 x 51
Collection: Dunedin Public Art Gallery

VIOLA MacMILLAN BROWN

9 Pleasant Point
1930 circa

Oil on Prepared Canvas Board, 28 x 25.3
Collection: Miss D. Hight, Christchurch

R. N. FIELD

10 Miss Lavinia Kelsey
1930

Oil on Canvas, 51 x 40.7
Group: 1932 Cat No 25
Collection: The Hocken Library, University of Otago

FRANCIS SHURROCK

11 Relief Bronze of R. E. McDougall
1932

Bronze, 123 x 92
Group: 1932 Cat No 133 (plaster cast for original)
Collection: Robert McDougall Art Gallery, Christchurch,
permanently displayed, North Wall, Vestibule

MADALANE VYNER

12 Gasworks
1932

Oil on Canvas Board, 27.7 x 37.8
Group: 1932 Cat No 10
Collection: Mrs N. Sutherland, Christchurch

NGAIO MARSH

Relief Workers
1933

Oil on Canvas, 67.6 x 48
Group: 1947 Cat No 180
Collection: Dame Ngaio Marsh, Christchurch

W. S. BAVERSTOCK

14 D. G. Sullivan M.P.
1935

Indian Ink on Paper, 45.9 x 35.7
Collection: The Technical Institute, Memorial
Collection: On loan to Robert McDougall Art Gallery,
Christchurch

M. T. WOOLLASTON

15 Figures from Life
1936

Oil and Charcoal on Grey Paper, 62.5 x 47.6
Group: 1936 Cat No 91
Collection: Auckland City Art Gallery

OLIVIA SPENCER-BOWER

16 Olive Trees at Assisi
1931

Watercolour, 28.2 x 38.4
Group: 1936 Cat No 49
Collection: Artist

RITA COOK

17 Cass
1938 circa

Watercolour, 36.6 x 49.4, sight
Collection: Private Collection

RITA COOK

18 Brooklands
1938

Watercolour, 20.6 x 24.1, sight
Group: 1940 Cat No 94
Collection: Private Collection

LEO BENSEMANN

19 Portrait of my Father
1938

Oil on Canvas, 41 x 38.5
Collection: Artist

MARGARET ANDERSON

20 Lyttelton Harbour
1939

Oil on Paper, 44.7 x 37.2
Group: 1940 Cat No 36
Collection: Artist

COLIN McCAHON

21 Sketch for Landscape from Flagstaff
1942

Oil on Cardboard, 44.8 x 60.5
Collection: The Hocken Library, University of Otago,
John and Ethel McCahon bequest

JULIET PETER

22 Geraldine
1943

Watercolour, 56.3 x 70.9
Group: 1947 Cat No 103
Collection: Artist

LEO BENSEMANN

23 Portrait of Rita Cook
1937

Conte, 39.2 x 29.8
Group: 1943 Cat No 79
Collection: Mrs D. Holland, Christchurch

AUSTEN DEANS

24 P.O.W. in Stalag XXA
1943

Oil on Cardboard, 59.2 x 43.4
Collection: Artist

ROSA SAWTELL

25 Nor West Evening

Watercolour, 26.2 x 37, sight
Group: 1947 Jubilee Exhibition Cat No 133
Collection: Miss D. Hight, Christchurch

RONA FLEMING

26 Small's Corner, Governors Bay
1947

Oil on Hardboard, 39 x 52
Group: 1947 Cat No 38
Collection: Miss N. Thompson, Rangiora

CORA WILDING

27 In the Bealey
1947

Oil on Canvas, 69.2 x 49.5, sight
Group: 1947 Cat No 181
Collection: Mr and Mrs Wilding, North Canterbury

DOUGLAS MacDIARMID

28 Dunvegan, Skye
1947

Oil on Canvas, 23 x 18
Group: 1947 Cat No 14
Collection: Professor Douglas Lilburn

CHRYSTABEL AITKEN

29 The White Horse (originally catalogued as, O'ld Faithful) 1948

Oil on Canvas, 38 x 6.6
Group: 1948 Cat No 81
Collection: Artist

JULIET PETER

30 Merino Rams
1949

Watercolour, 44.4 x 55.5
Group: 1950 Cat No 103
Collection: Artist

W. A. SUTTON

31 Aurora at Arrowtown
1949

Oil on Canvas, 62.6 x 75.5
Group: 1949 Cat No 2
Collection: Artist

MARGARET ANDERSON

32 Coromandel
1950

Oil on Canvas, 46.8 x 59.7
Group: 1950 Cat No 46
Collection: Artist

LEN CASTLE

33 Salt Glazed, Stoneware Bowl
1952

Salt Glazed, 10.2 x 23
Collection: Artist

PAT MULCAHY

34 Man of Sorrows
1953

Plane wood, 27 x 17 x 18.5
Group: 1953 Cat No 112
Collection: Artist

RUSSELL CLARK

35 Cabbage Tree in Flower
1954

Oil on Canvas, 128.6 x 79.4
Collection: Robert McDougall Art Gallery, Christchurch

W. A. SUTTON

36 Portrait of Bill Culbert
1955

Oil on Hardboard, 106.9 x 56.4
Group: 1955 Cat No 61
Collection: Artist

PATRICK HANLY

37 Gothic Autumn
1956

Oil on Hardboard, 58.5 x 77
Group: 1956 Cat No 29
Collection: Professor and Mrs Montgomery, Auckland

FREDA SIMMONDS

38 Northland Landscape
1957-58

Oil on Canvas, 78.7 x 139.7
Collection: Auckland City Art Gallery

JULIAN ROYDS

39 Thorn Two (originally catalogued as Painting No 1)
1958

Oil on Pressed Board, 91.5 x 62.3
Group: 1959 Cat No 74
Collection: Artist

DORIS HOLLAND

40 Vase
1957

Earthen Slipware, 18 x 16
Group: 1957 Cat No 124
Collection: Artist

PAUL PASCOE

41 Air Terminal, Christchurch International Airport,
Elevations
1959

Pen and Watercolour, 29.7 x 71.6
Group: 1959 Cat No 106
Collection: Pascoe Linton and Partners, Christchurch

ROY COWAN

41 Ohakuri Hydro
1959

Oil on Hardboard, 63.5 x 86.2, sight
Group: 1960 Cat No 51
Collection: Artist

D. B. WILKIE

43 Shelter
1959

Oamaru Stone with Copper Figures, 29 x 24.5 x 15
Group: 1960 Cat No 101
Collection: Artist

DORIS LUSK

41 Botanical Gardens Hawera
1959

Oil on Hardboard, 57.8 x 87.6
Group: 1959 Cat No 22
Collection: Dr A. Buist, Hawera

M. T. WOOLLASTON

45 Taramakau, 3, (Butterfly)
1960

Oil on Hardboard, 122 x 91.5
Group: 1960 Cat No 52
Collection: Canterbury Society of Arts, Christchurch

JOHN COLEY

41 Cut-back Macrocarpa
1960

Oil on Canvas, 107 x 107
Group: 1960 Cat No 23
Collection: Artist

QUENTIN MacFARLANE

47 The Waterfall
1960

Duco, Oil on Hardboard, 121.6 x 88.8
Group: 1960 Cat No 67
Collection: The Hocken Library, University of Otago

TOM FIELD

48 Water Garden
1961

Oil on Hardboard, 107.3 x 122
Group: 1961 Cat No 18
Collection: Mrs Fathers, Christchurch

ANDRE BROOKE

49 Composition
1962

Oil on Hardboard, 61 x 91.5
Group: 1963 Cat No 51
Collection: Mrs B. Brooke, Christchurch

FRANK GROSS

50 The Old Hulk
1962

Oil on Hardboard, 70 x 90.5
Collection: Mrs F. Gross, Wellington

IDA LOUGH

51 Trees in Winter
1963

Tapestry Weaving, 32.5 x 33.5
Group: 1963 Cat No 120
Collection: Artist

RIA BANCROFT

52 Monster in Hagley (originally catalogued Hagley
Monster) 1963

Iron, Copper, Plastic, Steel, 47.5' x 15.5 x 80 including
base
Group: 1963 Cat No 114
Collection: Bishop Suter Art Gallery, Nelson

E. N. BRACEY

53 June No 2, 1964
1964

Acrylic on Hardboard, 134.3 x 112.6
Collection: Waikato Art Gallery

TOM TAYLOR

54 Moraine
1964

Steel, 140 x 80 x 125
Collection: Mr W. A. Sutton, Christchurch

MICHAEL EATON

55 Painting No 12
1965

Acrylic on Hardboard, 127.4 x 121.8
Group: 1965 Cat No 74
Collection: Artist

RUDI GOPAS

56 Oaro II
1965

Acrylic on Hessian, 104.3 x 91.7
Collection: Mr and Mrs J. Summers, Christchurch

DAVID GRAHAM

57 Set 41
1966

Acrylic on Hardboard, 122.5 x 122.1
Collection: Mrs D. Graham, Invercargill, on loan to,
Robert McDougall Art Gallery, Christchurch

G. T. MOFFITT

58 McKenzie the Sheep Stealer
1965

Oil on Hardboard, 77.6 x 123.5
Group: 1966 Cat No 76
Collection: The National Gallery, Wellington

CARL SYDOW

59 Partly Enclosed Figure, Aluminium
1967

Aluminium, 15 x 21 x 15.5
Group: 1967 Cat No 131
Collection: Mrs R. Sydow, Leeston

NOLA BARRON

60 Candle Stick
1967

White Dolomite, 30 x 10.9
Group: 1967 Cat No 137
Collection: Robert McDougall Art Gallery, Christchurch

BARRY CLEAVIN

61 Maligant L/S
1968

Etching/Aquatint, 52.1 x 35.5
Group: 1968 Cat No 97
Collection: Mr and Mrs J. D. A. Hercus, Christchurch

QUENTIN MacFARLANE

62 Storm Sketch
1967-68

Acrylic on Canvas, 89 x 120
Group: 1968 Cat No 22
Collection: Artist

IAN HUTSON

63 Lazarus
1968

Acrylic on Hardboard, 105 x 120.5
Group: 1968 Cat No 35
Collection: Mrs N. Barron, Christchurch

DORIS HOLLAND

64 Platter
1968

Earthenware, 23 x 18
Group: 1969 Cat No 124
Collection: Mr and Mrs J. O'Brien, Christchurch

E. N. BRACEY

65 Winter Land Signals 8, 1969
1969

Acrylic on Canvas, 121.5 x 121.5
Collection: Waikato Art Gallery

JULIET PETER

66 Branch Pot
1969

Slab Pottery, 35.6 x 47 x 16.4
Group: 1969 Cat No 107
Collection: Robert McDougall Art Gallery, Christchurch

HELEN MASON

67 Tree Fern, Growth
1970

Stoneware, Ash Glazed, 29 x 29
Collection: Artist

ROSEMARY JOHNSON

68 Landscape
1970

Bronze, a. 46.7 x 17.5 x 22.5 b. 24.5 x 19 c. 60 x 15 x 30
Group: 1970 Cat No 106
Collection: Artist

VIVIEN BISHOP

69 Window No. 4
1970

Acrylic and Collage on Cardboard, 91 x 91.5
Collection: Artist

LOUISE HENDERSON

70 Memory
1970

Acrylic on Paper, 36.7 x 54, sight
Collection: Canterbury Public Library

MARTÉ SZIRMAY

71 Sculpture 1971
1971

Cast Aluminium, 93.4 x 120.9
Collection: Robert McDougall Art Gallery, Christchurch

IDA LOUGH

72 Festival
1971

Tapestry Weaving, 89.8 x 72.3
Group: 1971 Cat No 119
Collection: Artist

TONY FOMISON

73 From a Mark Adams photo of an Institution Inmate
1972

Oil on Canvas, 104.6 x 72
Group: 1972 Cat No 75
Collection: Mr and Mrs J. S. Parker, Blenheim

PHILIP CLAIRMONT

74 Interior of Living Room
1972

Ink, Dye and Graphite on Paper, 55.6 x 76.6
Collection: Canterbury Public Library

DORIS LUSK

75 Kurow I, St Stephens Church
1973

Acrylic and Coloured Pencil on Canvas, 60.8 x 91.5
Group: 1973 Cat No 60
Collection: Mr and Mrs D. J. Hargraves, Christchurch

G. T. MOFFITT

76 Death of a Hare, No. 5, Dying
1973

Oil on Hardboard, 44.5 x 60
Group: 1973 Cat No 36
Collection: Artist

PHILIP TRUSTTRUM

77 Exterior
1973

Oil on Hardboard, 122.3 x 119.2
Group: 1973 Cat No 27 to 31
Collection: Artist

NOLA BARRON

78 Form 9/73 — Bronze
1973

Bronze, 20.5 dia
Group: 1973 Cat No 127
Collection: Artist

TONY FOMISON

79 Resurrection
1972-73

Oil on Hessian, 45.7 x 113.6
Group: 1973 Cat No 4
Collection: Mr T. Phipps, Christchurch

MICHAEL TRUMIC

80 Three Pots
1973

a 33.6 x 22 b 31.1 x 31 c 33.4 x 21.5
Group: 1973 Cat No 98
Collection: Mr and Mrs R. A. Young, Christchurch

CARL SYDOW

81 Double Construction
1973

Steel and Zinc, 183.3 x 91.2 x 45.4
Collection: Mrs R. Sydow C/o Brooke Gifford Gallery,
Christchurch

MARILYN WEBB

82 Cloud Landscape, Wakatipu 4
1974

Lino Engraving, 7/20, 55 x 31
Group: 1974 Cat No 32
Collection: Artist

GAVIN BISHOP

83 Mid-day
1974

Acrylic on Canvas, 62.6 x 67.5
Collection: Artist

ROSEMARY CAMPBELL

84 Girl Outside
1975

Mixed Media, 76.2 x 86.4
Group: 1975 Cat No 72
Collection: Artist

YVONNE RUST

85 Jug
1975

Pottery, 25 x 13 x 13
Collection: Olivia Spencer-Bower

YVONNE RUST

86 Spice Tree
1975

Pottery, 33 x 24 x 24
Collection: Olivia Spencer-Bower

PAT MULCAHY

87 Head in Teak
1975

Teak, 37 x 20 x 25.5
Group: 1975 Cat No 106
Collection: Artist

BARRY CLEAVIN

88 Dance Steps
1 The Whisk Position
2 The Walk
3 The Progressive Side Step
4 The Steps taken to finish up exactly the same place as you started
1968

Etching, 7.6 x 6.3 each
Group: 1975 Cat No 82-85
Collection: Mr and Mrs G. Hewson, Christchurch

RALPH HOTERE

89 Song Cycle 1
1975

Acrylic on unstretched Canvas, 289 x 88.5
Group: 1975 Cat No 1
Collection: The National Gallery, Wellington

OLIVIA SPENCER-BOWER

90 Lake Ohau
1976

Watercolour, 67.7 x 53.8
Collection: Artist

VIOLA MacMILLAN BROWN

91 Oil Sketch of Dame Ngaio Marsh
1976

Oil on Canvas Board, 29.5 x 39.4, sight
Collection: Dame Ngaio Marsh, Christchurch

PATRICK HANLY

92 Pacific Condition
1976

Enamels on Hardboard, 92.6 x 92.6
Collection: Artist

EDITH WALL

93 Eventide
1976

Acrylic on Hardboard, 71.8 x 90.5
Collection: Mrs E. Bayne, Australia

JENNY HUNT

94 Captured Tangle
1976

Perspex and Fibre, 51.4 x 39.2 x 39
Collection: Artist

RIA BANCROFT

95 I Am
1976

Iron, Wood, 68.5 x 40.4 x 19.4 including base
Group: 1976 Cat No 93
Collection: Cathedral of the Blessed Sacrament, Christchurch

PAM COTTON

96 Anzac Day
1976

Acrylic on Hardboard, 61 x 101.6
Collection: Artist

COLIN McCAHON

97 Angels and Bed No. 8 Hi-Fi
1977

Acrylic on Steinbach, 73.2 x 110
Collection: Artist

MARGARET ANDERSON

98 Wrapped Shape
1977

Stoneware, 27.1 x 6.1 x 8.5, excluding base
Collection: Artist

JOHN COLEY

99 Juggler
1977

Oil on Canvas, 106.7 x 137.2
Collection: Artist

Portraits of Group Members by Members of The Group

1 Self Portrait
Olivia Spencer-Bower
1949

Oil on Hardboard, 71 x 54.7
Collection: Artist

2 Portrait of Colin McCahon
Doris Lusk
1939

Oil on Plywood, 49 x 41.3
Collection: The Hocken Library, University of Otago

3 Portrait of Ngaio Marsh
Olivia Spencer-Bower
1954

Oil on Hardboard, 70.4 x 60.5
Group: 1954 Cat No 4
Collection: Artist

4 Portrait of E. N. Bracey
W. A. Sutton
1957

Oil on Gesso on Plywood, 66 x 53.5, sight
Group: 1957 Cat No 1
Collection: Mr and Mrs E. N. Bracey, Christchurch

5 David Graham Drawing
M. T. Woollaston
1959

Indian Ink, 25 x 33, sight
Collection: Robert McDougall Art Gallery, Christchurch

6 Portrait of Frank Gross
Olivia Spencer-Bower
1961

Oil on Hardboard, 54 x 38.2
Group: 1961 Cat No 82
Collection: Artist

7 Portrait of Tony Fomison
Doris Lusk
1969

Watercolour, 53.8 x 40.5
Collection: Mr and Mrs G. Hewson, Christchurch

8 Portrait of Rudi Gopas
Olivia Spencer-Bower
1961

Oil on Hardboard, 55 x 41.1
Group: 1961 Cat No 82
Collection: Artist

9 Portrait of Margaret Anderson
Olivia Spencer-Bower
1961

Oil on Hardboard, 48.9 x 38.4
Group: 1961 Cat No 82
Collection: Artist

10 Portrait of Russell Clark
Olivia Spencer-Bower
1961

Oil on Hardboard, 47 x 45.5
Group: 1961 Cat No 82
Collection: Artist

11 Portrait of Carl Sydow
Alan Pearson (not a Group Member)
1972

Oil on Canvas, 95 x 62.2, sight
Collection: Robert McDougall Art Gallery, Christchurch

12 Portrait of W. A. Sutton
Quentin MacFarlane
1973

Acrylic on Canvas, 66.5 x 53.5
Collection: Mr and Mrs Q. MacFarlane

13 Portrait of Doris Lusk
Philip Clairmont
1973

Acrylic on Hardboard, 83 x 60.5
Collection: Mrs D. Holland, Christchurch

14 Six Portraits of Philip Clairmont
Doris Lusk
1973

Oil on Gesso on Hardboard, 91.2 x 60.6
Collection: Mrs D. Holland, Christchurch

15 Portrait of Quentin MacFarlane
W. A. Sutton
1973

Pencil and Pen Wash
Collection: Canterbury Society of Arts, Christchurch

19 Portrait of G. T. Moffitt
Leo Bensemann
1975

Oil on Hardboard, 66.1 x 55.9, sight
Group: 1976 Cat No 17
Collection: Mr and Mrs G. T. Moffitt, Christchurch

18 Portrait of Ria Bancroft
Doris Lusk
1974

Watercolour, 53.3 x 39.4, sight
Group: 1974 Cat No 52
Collection: Private Collection

16 Portrait of John Coley
Leo Bensemann
1973

Oil on Hardboard, 78.5 x 59.2
Collection: Mr and Mrs L. Bensemann, Christchurch

17 Portrait of Leo Bensemann
Tony Fomison
1973

Pencil, 37 x 26.5
Collection: Mr and Mrs L. Bensemann, Christchurch

18 Portrait of Toss Woollaston
Olivia Spencer-Bower

Pencil, 70 x 54.5
Collection: The Queen Elizabeth II Arts Council

ROBERT McDOUGALL ART GALLERY

STAFF

B. D. Muir, B.A., Dip.Tchg. Director.

Miss Barbara J. de Lambert, Art T.C. Assistant-to-the Director.

Art Gallery Officers

Mrs Vena Henning, F.I.B.D. Dip.(Swed.) Secretarial Duties.

T. N. Gordon, Mrs J. Gordon Custodians.

A. D. Cameron, M. Yarrow Assisting Custodians.

B. M. Robinson, Dip.F.A.(Hons), J. Bowron Assisting Officers.

Location

Botanic Gardens

Rolleston Avenue

Christchurch.

Telephone 61-754.

Postal Address P.O. Box 237 Christchurch.

Gallery Hours

Monday to Saturday (inclusive)

10.00 a.m. – 4.30 p.m.

Sundays

2.00 p.m. – 4.30 p.m.

Closed: Christmas Day, Good Friday.

