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ABSTRACT

Patricia Bosshard was a highly influential figure in the New Zealand art world. The purpose of this thesis is to highlight the work of an important art dealer in New Zealand, focusing particularly on her contribution to the art in Akaroa and Dunedin. In her sixteen years as a prominent art dealer, Bosshard worked determinedly and tirelessly on behalf of the modernist New Zealand artists she represented. These included Ralph Hotere, Milan Mrkusich, Jeffrey Harris and Joanna Paul. The development of modern New Zealand art in the late twentieth century provided for a new opportunity within the art market, resulting in the creation of the contemporary New Zealand art dealer. It was in this climate that Bosshard’s relationships and interactions with artists, collectors and clients, as well as the wider arts community, demonstrate a unique perspective of the role of the art dealer in New Zealand’s art history.
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INTRODUCTION

Patricia Bosshard is a name only some within New Zealand’s art world recall; her role as an art dealer and advocate of modern and postmodern art during the 1970s and 1980s has yet to be examined in either a popular or academic context. The focus of studies on New Zealand art has been on artists, critics and curators. Only recently has there been some research into the contemporary art dealers that also contributed to the New Zealand art scene in the late twentieth century. This thesis aims to situate Patricia Bosshard and her Dunedin-based Bosshard Gallery in current discourse regarding New Zealand contemporary art. Her role as an art dealer in Dunedin will be discussed, examining the premise of the dealer and what impact this had on the contemporary art scene in Dunedin and in New Zealand. Further, collectors who patronised the gallery, as well as artists, also played a vital role in the development of contemporary art in New Zealand. Dealing and collecting art is important as a factor to explain modern society anthropologically and psychologically. Patricia Bosshard, her gallery and her collectors provide a snapshot of this in contemporary New Zealand art. These key players, the dealer and the collector, have yet to be widely discussed in New Zealand-based literature. Their relationships with artists and the art community will be examined in this thesis, looking to key themes of art dealing, collecting, gender, and the art market.

Jill Trevelyan’s recent research on the Peter McLeavey Gallery in Wellington, and the resulting book Peter McLeavey: the life and times of a New Zealand art dealer, provided the impetus for this thesis. It is the first major research on a New Zealand art dealer, providing a biographical chronicle of McLeavey and his gallery, with an overarching discussion of his contribution to New Zealand art as a champion of contemporary artists. Peter McLeavey was a pioneer in the development of contemporary art in New Zealand from the late 1960s; the original ethos of his gallery remains unchanged today. This thesis aims to reveal the impact of another important dealer of the time, Patricia Bosshard (Figure 1). Bosshard was an early champion of the modern art that was marginalised in the New Zealand art

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1 Jill Trevelyan, Peter McLeavey: the life and times of a New Zealand art dealer (Wellington: Te Papa Press, 2013).
market until the 1970s. The thesis will situate Bosshard and her gallery in both a local and international context. It will employ sociological and economic theories to assist in the discussion of the major relationships that took place within the dealer gallery, especially focusing on her personal approach to the exhibition and sale of art in Dunedin.

**Early biography**

Patricia Bosshard, born Browne, was one of four sisters, born in Te Atatu, Auckland in 1942. Despite growing up in a time of post-war austerity, Browne recalls having “a wonderful childhood.” The Browne family lived near the Corbans Estate in Henderson. The area at the time was characterised by vineyards, orchards, market gardens and tobacco farms, described by Browne as “a very natural sort of environment.” The Crown Lynn Pottery factory at New Lynn was also close to Browne’s childhood home. Her mother came from a family of nine and grandparents lived close by; a furniture maker grandfather was at the end of the street and a grandmother lived in the more urban location of Mount Eden. As part of a large family, Browne was exposed to different ideas and environments within a familial setting.

Browne was aware from a young age of the diversity of people’s lives and vocations. Her home life was focused on the outdoors; Browne’s father was a builder, and mother a nurse, who also tended a small poultry farm and quince orchard. The family property comprised a large lawn area with the property surrounded by bush. Conversely, a distinct memory of her paternal grandmother’s Mount Eden home is centred on her large collection of books. Furthermore, Browne’s paternal grandfather was an architect and surveyor who had worked on the mines in Waihi. These varying environments that shaped Browne’s childhood resulted in a realisation that: “I wanted to do something quite important for myself,

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2 Patricia Bosshard (née Browne) will be referred to by her maiden name in terms of biographic information, until discussions of her marriage to Kobi Bosshard ensue.
3 Patricia Bosshard (former owner, Bosshard Galleries), in interview with the author, Middlemarch, 26 June 2014.
but I had no idea what.” These very early influences on Browne gave rise to her sense that she was not restricted to a prescribed path in life.

Browne worked for the World Record Club (then run by EMI Records) in the central city during the early 1960s. She recalls the club pressing records on site, which gave her access to a multitude of music styles, and she especially appreciated classical music. Browne was working and saving in order to fulfill her plans to travel the world; exposure to music and literature early in her life gave Browne an international context in which to situate herself and her future plans. Unfortunately, these plans were halted when her father fell ill. Still wanting to travel outside of her home city, Browne decided to travel instead to the South Island so as to remain close to her family.

Browne settled for a time at the Mount Cook settlement where she met a young Swiss man, Kobi Bosshard. Bosshard was born in 1939, and trained as a jeweller at the Zurich School of Applied Arts. He was also a keen mountaineer and emigrated to New Zealand in order to experience mountaineering in the Southern Hemisphere. It was in Mount Cook that Browne became a “confirmed South Islander,” which still remains her home base. During the couple’s time in Mount Cook, Kobi was a mountain guide for the Mount Cook National Park Board as well as working for the Hermitage Hotel as a porter, where Patricia worked as a housemaid. Browne recalls this as, “a fantastic time, there were people from all over the world. We had wonderful accommodation; it was run by the Government and was a really quality place.” This small introduction to international culture, from Kobi Bosshard as well as international visitors and fellow workers, provided new experiences and a new outlook for Browne.

Patricia Browne and Kobi Bosshard married in Auckland during Easter 1963. The Bosshards lived in Auckland and had their first child Andrea soon before travelling to Europe in 1964. Based in Switzerland with Kobi’s family, Patricia was

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4 Bosshard, in interview, 26 June 2014.
6 Bosshard, in interview, 26 June 2014.
7 Bosshard, in interview, 26 June 2014.
exposed to a culture distinctly different that of her home country. New Zealand, as Bosshard knew it, was established in 1840; Switzerland was an historically and culturally rich European nation. The Bosshards lived in Switzerland for two years while Kobi worked for his father as a jeweller and Patricia raised Andrea. Patricia Bosshard studied German in high school which “wasn’t very helpful” in Switzerland. Rather than succumbing to the isolation of living in a foreign country with few communication skills, Bosshard embraced the culture of her adopted home. She was enthralled with the historical European culture that was so different to New Zealand. Bosshard was exposed to art galleries that boasted major historic European collections, as well as art dealer galleries in Zurich. In the early 1960s in New Zealand, such dealer galleries did not exist, or were short-lived in the major centres of Auckland, Wellington and Christchurch. Aside from visiting art galleries, Bosshard also attended major European museums exhibitions, concerts and operas. Through her experiences, she became increasingly aware that there were great opportunities within the cultural sphere. This was even more relevant in New Zealand where, as a relatively new country, there was still the opportunity to create and shape the culture of a colonial outpost.

The Bosshard family returned to the South Island of New Zealand, via Auckland, in 1966. They settled in Christchurch, house sitting for people that were overseas for six months. When the house owners returned after six months of living in Christchurch, Patricia and Kobi searched for an affordable home in which to raise their family. They settled in Akaroa, a small town on the Banks Peninsula, seventy-five kilometers from Christchurch. Bosshard remembers, “It wasn’t trendy in those days to go to the country, and we didn’t know what we were going to at any rate.” Looking after a three year old and a new baby (Sam, born in 1967), occupied Patricia for a period, while Kobi set up a jewellery studio and began to make the family a living from his work. It was during this time that Patricia thought of her life in Switzerland and the possibilities she had been exposed to there. The lack of cultural stimulation in Akaroa amongst Bosshard’s circle in the small town,

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8 Patricia Bosshard will now be referred to by her married name.
10 Bosshard, in interview, 26 June 2014.
11 Bosshard, in interview, 26 June 2014.
ultimately led her to thoughts of opening a creative art space akin to the dealer
galleries that she had experienced in Europe. This resulted in the emergence of the
multi-disciplinary gallery on Rue Pompallier in Akaroa, later known as Bosshard
Galleries. Thus, the career of one of New Zealand’s most successful and driven art
dealers began.

**Participants and relationships examined within the thesis**

The discussion of Bosshard as an art dealer can be separated into interactions
with three distinct participants or groups within the art world that are central to the
success of the dealer gallery. That is, the Dealer; the Collector; and the Artist and
Art Community. The tripartite relationship that exists within the dealer gallery is
central to discussions about Bosshard Galleries and its place in Dunedin and New
Zealand’s art history.

The development of the contemporary art dealer has been well documented
from the time of pioneering French dealers such as Paul Durand-Ruel and Henri
Kahnweiler, through to New York dealers such as Leo Castelli and Mary Boone,
who have gained celebrity-like status in the increasingly fashionable and popular art
world. The history of the modern and contemporary art dealer in Europe and the
United States of America is important to examine in order to provide an
international precedent for the emergence of professional art dealers and their
galleries in New Zealand, including Patricia Bosshard. Until the publication of Jill
Trevelyan’s biography of art dealer Peter McLeavey in 2013, the emergence of the
contemporary art dealer was a phenomenon largely overlooked in New Zealand art
histories. It is the aim of this thesis to examine the role of Patricia Bosshard as an art
dealer in the South Island. The discussion of her methods and personal values as a
dealer will highlight the formation of the basis for a dealer gallery that was of great
importance to modern and contemporary art in New Zealand.

The collector is an important figure to examine in terms of a discussion about
contemporary art dealer galleries. Collectors and clients were essential to the
success of Bosshard Galleries. The practice of collecting provides an insight into a
distinct sector of luxury consumption in everyday life, and the rise of the modern art market helps to outline the reasons for the emergence of the modern art collector. This forms a basis for the relationship between the collector and the dealer.

This relationship is especially relevant to the discussion of Bosshard Galleries in terms of the art market in New Zealand. Collectors and collecting form a large part of this thesis; a history of art collecting and varying social, economic and geographical reasons for collecting must be examined in order to provide historic and cultural framework for a discussion of the art collectors that patronised Bosshard Galleries. Furthermore, a discussion of Patricia Bosshard as both dealer and collector provides a rare insight into the multi-faceted role she occupied within the art world as a staunch supporter and admirer of the art she exhibited and sold, as well as collected over the years. Art museums and other institutions that purchased work from the Dunedin-based gallery are also discussed, highlighting the extent of influence Bosshard Galleries had in terms of New Zealand modern and contemporary art.

The artist and the art community are intertwined. Artists that create artworks provide the reason for the existence of the art community and further relationships are generated from this. Just as the artist and the arts community cannot be separated, the relationship between the artist and the art dealer is essential in the existence of the dealer gallery. The third chapter of this thesis focuses on the artists and the arts community in Dunedin and New Zealand in the second half of the twentieth century. The artists and the arts community in which they were working in New Zealand provided an impetus for the establishment of Bosshard Galleries in order to create a space for fellow creative minds to exhibit and sell their craft.

The strength of the relationships between Patricia Bosshard and her artists within the tight-knit arts communities of both Akaroa and Dunedin contributed to the success of Bosshard Galleries. Equally, the strength of these relationships too contributed to the advancement and awareness of the arts communities in which Bosshard operated. Arguments presented in this chapter provide an insight into the development of modern and contemporary art within the Dunedin arts community as well as New Zealand art in general. Furthermore, the social aims of Patricia
Bosshard as a dealer are examined in terms of the exhibitions and events she organised both in her gallery space as well as other institutions in Dunedin, throughout New Zealand, and internationally.

**Literature**

New Zealand-based literature on early twentieth-century artists, as well as general critical texts on New Zealand art history, provide a background to the art world just prior to the development of a dealer gallery culture in New Zealand. Such insights into the struggles of New Zealand artists regarding the exhibition and sale of their work in order to make a living depict the climate in which Bosshard Galleries emerged. This thesis aims to explain how Patricia Bosshard and her gallery helped to fill the void that grew between practising artists and institutions such as public galleries and art societies. As modern artists began to gain status in New Zealand, an intermediary facilitator became a possibility and indeed necessity in the art market, supporting the notion that Patricia Bosshard and her dealer gallery had an impact on the existence and development of contemporary art in New Zealand, as we know it today.

Scholarship directly related to the emergence of art dealers is largely focused on major contemporary art centres such as Paris and New York. Although geographically removed from New Zealand, similarities can be drawn between different Western nations and the local context in which Bosshard is based. Furthermore, underlying social, political and theoretical arguments can be situated in New Zealand, providing a distinctly Antipodean view of the emergence of art dealers such as Patricia Bosshard. Research further afield has provided precedents for discussions regarding the premise of dealing contemporary art on an international scale, and most of this literature is chronologically relevant to this thesis as it is based in the 1960s - 1980s. Laura De Coppet and Alan Jones’ seminal study on art dealers in New York provides a platform for discussion surrounding the emergence of this “intermediary role between the contemporary artist and the public” in an apprehensive yet optimistic post war environment.12 The emergence of

art dealer galleries in New York has been documented in this study through interviews with major art dealers and their experiences as key players within this framework. A sense of immediacy in terms of the removal of a barrier between the artist and the institution echoes throughout De Coppe\-et and Jones’ discussions with art dealers, pointing to the discussion of an innovative gallery space that bridged existing gaps between the artist, the public, and the museum. The dealer was the facilitator of these relationships between contemporary art participants.

Contemporary literature regarding major participants in the art world—artists, dealers, collectors and curators—provides first hand recollections of art dealing from the late twentieth century and into the twenty first, highlighting various perspectives on the impact of art dealers and their role in this small, structured market. Well known art dealers from larger cities such as New York and London, as well as smaller regional centres, discuss their personal practice as dealer in the anthology Collecting Contemporary.\textsuperscript{13} This leads to ideas and discussions about collecting art from the perspective of the dealers, and how they see their role in the contemporary art market. Issues in curating contemporary art are raised; with the emergence of the dealer too came a new style of curating. There was a commercial as well as an aesthetic purpose to the exhibitions, forming an important theme in the history of Bosshard Galleries, where there was no real precedent to follow in New Zealand.

The rise of the modern art market provides a framework for the emergence of these art dealers in the second half of the twentieth century. Lee Caplin’s study, The Business of Art can be described as handbook for artists, with contributors ranging from art dealers to lawyers, providing essays that succinctly explain the workings of the art market and how various arts participants fit into this world.\textsuperscript{14} The legal relationships between artist and dealer are outlined, explaining the intricacies of the business side of art production and art dealing that are confronted by the dealer gallery construct. A more recent study of international art markets and management, edited by Iain Robertson, focuses on economic and sociological aspects of art

\textsuperscript{13} Adam Lindemann, Collecting Contemporary (New York: Taschen, 2006).
dealing and collecting.\textsuperscript{15} The idea of art as a commodity and how artists, dealers, collectors and museum professionals deal with this commodity is widely argued. This informs discussions around the commercial aspect of Bosshard Galleries’ existence and how this related to the idealistic aspirations of Patricia Bosshard and her gallery, as well as how the gallery interacted with and related to other participants in the New Zealand art market.

The post-1960s period of contemporary art calls into question the legitimacy of new styles of art, highlighting implications for the art world and therefore the art market. The nature of the art that dealers were exhibiting and selling at this time was not like any before it, forcing dealers and collectors to reassess the way in which the art market was structured. This is discussed in literature on avant-garde art and the New York art world in the 1970s and 1980s. Diana Crane discusses various avant-garde styles that emerged in this time period and how this had an impact on the art galleries and the art market. Her writing focuses on cultural economics by way of selling art, describing it as “dealing in myths”, a seemingly precarious model for the sale of a commodity, where the commodity was expected to sell itself.\textsuperscript{16} This informs the discussion of this thesis in terms of the workings of the art market on a dealer gallery level; how within the somewhat bizarre art world, the intrinsic nature of the dealer gallery was a showroom where commodities were sold.

Although the majority of studies regarding the emergence of dealers and gallerists in the art world is based in metropolises greater than that of Dunedin, one of the southernmost cities in the world, the basic elements of art dealing remain the same throughout Western society. Anthropologist Stuart Plattner constructs an ethnographic study of the New York art market versus the local art market in St Louis, Missouri in \textit{High Art Down Home: An Economic Ethnography of a Local Art Market}.\textsuperscript{17} Plattner discusses economic differences between a central and regional art market, principles that can be applied to the smaller New Zealand economy and art

market in terms of Bosshard Galleries. This situates Bosshard Galleries in terms of the size of the economy in which it was selling art, and how this had an effect on the role of the dealer and the gallery in Dunedin’s contemporary art market. It is not the aim of this thesis to align Patricia Bosshard and Bosshard Galleries with Leo Castelli, Mary Boone, or other ‘big name’ dealer galleries in New York. Rather, existing research provides a platform for discussions around how Bosshard Galleries operated within an internationally prescribed art market yet on a much smaller scale in New Zealand.

Studies of collecting and collectors have been well documented. Arguments by sociologists and anthropologists including Pierre Bourdieu and James Clifford and Raymonde Moulin outline possible motivations for collecting fine art in terms of taste, value and culture. Susan Pearce, a leading scholar in museum studies and collecting, further discusses philosophical and psychological reasons for collecting. Research on collecting situates the collectors that patronised Bosshard Galleries in an established sociological, economical and psychological context. This further supports the importance of the role that collectors played within Bosshard Galleries, enhancing the significance of the tripartite relationship between dealer, collector, and artist and community.

Archives

The Bosshard Galleries archive spans a 30 year period; from its first iteration, the Rue Pompallier Gallery in Akaroa in the late 1960s, to Bosshard Galleries in Princes Street and Dowling Street from the late 1970s-1980s, and finally the Patricia Bosshard Gallery in Stuart Street in the early 1990s. For the purpose of this thesis, the focus will be on the emergence and development of Bosshard Galleries and its social and art historical implications for Dunedin and New Zealand contemporary art. The framework for this will focus on the major relationships within the dealer gallery concept.

Bosshard’s archive was important to this study. The physical archive can be separated into six groups: exhibition posters, work lists and catalogues; gallery
correspondence; stock cards and records of artists and artworks that came through the gallery, including invoices; photographic documentation of artworks, exhibitions and events; newspaper and art magazine reviews of Bosshard exhibitions; and the client database. It provides tangible evidence to support arguments proposed in this thesis regarding all aspects of the dealer gallery’s operation and relevance to the support and development of modern and contemporary art in New Zealand.

Patricia Bosshard was a pioneering dealer of modern and contemporary art in twentieth-century New Zealand. By examining Bosshard Galleries through the various participants and ensuing relationships that contribute to the success of the dealer gallery model, this thesis argues for the importance of Patricia Bosshard and her gallery to New Zealand’s art history.
CHAPTER ONE: THE DEALER

The rise of the contemporary art dealer is well documented in international art histories, yet this important phenomenon has been largely overlooked in New Zealand literature. This thesis aims to provide an insight into the role of the art dealer and how professionalisation within the arts community had an impact on contemporary art in New Zealand. Patricia Bosshard was an early female art dealer in the South Island, and New Zealand as a whole. The trajectory of Bosshard’s career as director of Bosshard Galleries in Akaroa and then Dunedin provides framework for a discussion around the dealer and the dealer’s relationships with other, more familiar figures in the art world; the collector, the artist, and the community.

Historical and international context of dealer galleries and the role of the dealer

Before analysing a case study of Patricia Bosshard as an art dealer, it is important to provide a context to the climate in which she was active. The development of modern art in international centres such as London, Paris and New York gave rise to a new outlook on the art world. This facilitated an increase in the popularity of art collecting—new and intriguing contemporary art styles were of interest to existing collectors and drew in a new generation of art enthusiasts. The rise of the modern art market created a new focus in the art world. The contemporary art dealer was created as an “intermediary role between the contemporary artist and the public,”¹ ultimately facilitating the sale of contemporary art to a discerning public audience.

The advent of modern art in Europe at the turn of the twentieth century saw the creation of the modern art dealer, beginning specifically within the Parisian art market. Raymonde Moulin, French sociologist, explains of modern art dealers such as Daniel-Henri Kahnweiler and Paul Durand-Ruel that, “Like the publisher, this new type of dealer enters into contracts with producers of works which he then turns

A new type of art dealer emerged in early twentieth-century Paris: a departure from professionals in other industries such as bankers who would buy and sell art alongside state-sanctioned art dealing through Salons and similar exhibitions. The late nineteenth-century Parisian art dealer provided the model for modern and contemporary art dealers first in Europe, then the United States, and following this, much of the Western art world, including Patricia Bosshard and her contemporaries in New Zealand. These innovative Parisian dealers subverted the official sales channels as dictated by the State, which was largely the Royal Academy of Painting and Sculpture, and their Salon exhibitions. New methods of exhibiting artworks and selling them privately, as well as exhibiting the works of unknown artists, created this new, commercially-minded art dealer profession which is still the dominant model for dealers today.

The dealer gallery produced a platform for closer interaction between the artists and their audience, creating a sense of immediacy that had not been experienced often in the art world. Although historically, there were close relationships between artists and patrons who directly commissioned works, in terms of art and institutions such as academies and salons, the advent of the dealer and the dealer gallery lessened barriers between the audience and the artist. The gallery space was unique in the way that it operated in a semi-private and semi-public sphere; it was reminiscent of the public institutional art gallery or museum by way of hanging art on the walls, yet the white cube was even more pared back than many traditional buildings. It was a privately owned gallery that was open to all, yet fiscally accessible to few; a showroom of art objects without being a retail outlet where one could walk in and purchase on a whim.

The art dealer had a very public role in the art world. Museum professionals worked largely out of the public eye, whereas the primary role of the dealer was to directly engage with their public. They were the intermediary figures that had contact with the art world and the outside world. The dealer provided the knowledge

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3 Moulin, 13.
4 De Coppet and Jones, 14.
and expertise of the artists, critics, galleries and museums to the collector and the general public. Art dealers worked for themselves. There were no overarching committees or regulations that restricted public spaces, yet with this lack of structure came a set of risks that were entirely the dealers’ own.\(^5\) The emergence of such a profession in the art world meant that there were no formal parameters for the running of a dealer space. Therefore, each dealer gallery was unique in the way it conducted its business, from its curatorial methods to the commissions taken from the sale of works.

Mary Boone, a dealer who established her dealer gallery in New York City in 1977, saw the profession as divided into two sections. The first was the dealer who discovered new artists and nurtured their practice in order to support and sell emerging art. The second was the dealer who would take on established artists or artist estates.\(^6\) This divide illustrates the various reasons why art dealers would open a gallery; to support and foster artistic endeavour or to create a ‘mini-institution’ guaranteed to make money. One cannot definitively argue that one is better or nobler than the other. There is a necessity in art dealing that galleries must ultimately exhibit work that will sell to the public. If no sales are made, the effect is not only on the gallery and the dealer, but also on the artist. The dealer controls the gallery, the walls and the art, and “succeeds or fails on his judgement as to what is good and what will sell – a very subjective matter.”\(^7\) Ultimately, the dealers must make a decision as to what best represents their own artistic and altruistic ideals.

The career of the dealer is both a profession and a business. One needs to have strength in both sides of this regardless of one’s reasons for opening a dealer gallery. The goals of the dealer are therefore both aesthetic and financial, whereby the aesthetic points to the beliefs and values of the dealer and can compromise the financial goal, which is to stay open and keep showing these artists that the dealer believes in and wants to be seen and appreciated, and being able to sell their work. Bosshard Gallerie was distinguished by its community ideals in terms of supporting artists and providing a space for engaging and challenging contemporary

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\(^5\) De Coppet and Jones, 14.
\(^6\) Mary Boone, quoted in de Coppet and Jones, 273.
art in a small New Zealand city. However, the dealer gallery is first a business. Money was always needed to keep the doors to the gallery open. For all the glamour that dealer galleries can project, behind the façade is often the desperate need to survive.\textsuperscript{8} Therefore committing to the support of relatively unknown artists was not taken lightly, and sometimes did not work out.

**Dealer galleries in New Zealand**

For the first time since the nineteenth century, painters in New Zealand were beginning to flourish in the contemporary art market in the latter decades of the twentieth century.\textsuperscript{9} This began slowly in the late 1950s, and gained momentum to reach a peak in the mid-1980s. The first true contemporary art gallery in New Zealand is accepted as the space in Wellington opened by artist Edwin Murray Fuller in 1920.\textsuperscript{10} Fuller primarily imported British art, but on occasion exhibited the work of New Zealand artists such as Frances Hodgkins and Sydney Lough Thompson. This was followed by a gallery in a spacious warehouse space on Bond Street in Wellington, opened by Helen Hitchings in 1949. The gallery was dedicated to the exhibition and sale of modern painting, ceramics, textiles and furniture. Hitchings’ gallery was open for two years, and was closest to European galleries that provided a model for dealer galleries that followed in New Zealand.\textsuperscript{11} However, it was not until 1958, when Peter Webb opened the Argus House Gallery in Auckland, that dealer galleries as we know them today were established, exclusively exhibiting fine art. Further galleries such as Barry Lett Galleries and New Vision Gallery in Auckland; Peter McLeavey Gallery and Elva Bett Gallery in Wellington; Gallery 91 and Brooke Gifford in Christchurch; and Bosshard Galleries in Dunedin, were able to open and exist due to an increasingly committed arts audience that grew from a new economic optimism in the late 1960s and 1970s.

\textsuperscript{8} Patricia Bosshard (former owner, Bosshard Galleries), in interview with the author, Middlemarch, 26 June 2014.
Dealer galleries are now considered to be a core component of the art market in New Zealand, alongside auction houses. However, this was only apparent from the 1970s onwards, and therefore the art market in New Zealand was very young when Patricia Bosshard and her contemporaries opened their galleries. The lack of suitable galleries from which to sell contemporary fine art was apparent in early twentieth-century New Zealand. In 1940, Dick Singleton, owner of the French Maid Coffee House in Wellington, hosted the café’s first art exhibition and continued to show and sell the work of artists such as Theo Schoon, Colin McCahon and Gordon Walters until it closed in 1951. The French Maid was seen as the artistic hub in New Zealand for the arts, literary and musical communities.12

Bosshard Galleries’ first iteration opened in Akaroa in 1970, in a disused powerhouse. Akaroa was a formative period for Patricia Bosshard and her gallery. It was in European centres such as Zurich that she was first exposed to what we now know as art dealer galleries, alongside public galleries, museums, opera houses, and theatres.13 This created an awareness of a number of creative endeavours that were only beginning to be experimented with in New Zealand to which Bosshard could contribute.

Although many studies surrounding the role of the dealer and dealer galleries are centred in the United States, particularly New York, it was Bosshard’s time in Europe that sparked her interest in the creative sector. The European tradition in art itself informed the development of artistic tradition in the United States. Eminent New York art dealer Leo Castelli came to the United States from Europe as the threat of a second World War emerged. His first wife, Ileana, was apprehensive of the culture, or lack of, that she was moving to; the rich culture of European museums and galleries set a high standard worldwide. On their arrival to New York, Castelli described the art gallery scene as, “very provincial”, while his wife, in a harsher manner, saw it as “a desert.”14 This experience can be likened to Bosshard’s reasons for opening a contemporary dealer gallery in New Zealand, borrowing from the older European tradition in art culture and commerce in order to create a similar

12 Trevelyan, 45.
13 Bosshard, in interview, 26 June 2014.
14 Annie Cohen-Solal, Leo and His Circle: the Life of Leo Castelli (New York: Knopf, 2010), 149-50.
artistic climate in a newer Western country. The artists were here and the work was being created; there was now a need for the infrastructure to support the burgeoning talent and culture, such as a dealer gallery.

Bosshard returned to New Zealand and undertook her initial creative venture of enamelling. Bosshard enjoyed the process, yet sharing a studio with Kobi was a counterproductive process and Bosshard wished to create something independently of her jeweller husband. Despite the shared studio not working out, Kobi Bosshard certainly had an influence on Patricia in a cultural sense. Growing up in Switzerland amongst a rich artistic and cultural history gave Kobi a different world view than a young woman from rural Auckland. Kobi Bosshard came from a family of goldsmiths; it was a prescribed path for him to follow, which he initially shunned in favour of mountaineering in remote countries such as New Zealand. However, the creative and cultural context of Kobi’s upbringing had an impact on his general outlook on life, which saw him return to his goldsmith instruction. He has since forged a career as an eminent contemporary jeweller in New Zealand.

The cultural influence of Kobi’s international experiences, coupled with Patricia’s desire for creative output, saw the couple take on a mortgage to purchase a house in Akaroa, but first defaulting in order to purchase a Trevor Moffitt painting from Several Arts in Christchurch, a short-lived gallery space. This anecdote provides an accurate description of the Bosshards’ values in terms of fostering a creatively and culturally rich environment and life in New Zealand. There was an opportunity for a contemporary art gallery in the general Christchurch area, and with Akaroa as their home, Bosshard was “aware of the need for a gallery here and also the importance of having a sympathetic venue for painters, potters and artists in general to show their work.” The limitations of opening a contemporary gallery in Akaroa that was to run on the premise of selling art was the fifty mile distance from the largest audience base—Christchurch. A high calibre group of artists would draw buyers from the city. It was difficult to attract artists to exhibit in largely rural Akaroa, however, when the main audiences and buyers were in Auckland and

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15 Bosshard, in interview, 26 June 2014.
Wellington. South Island-based artists were initially resistant to the idea of exhibiting with Bosshard Galleries; Patricia Bosshard had to convince them that there was an audience in the South Island and that they should not overlook their home ground.17

Bosshard’s first gallery space was a decommissioned power generator house in Akaroa. Built in 1911 in the French colonial style, the large, high-walled powerhouse had potential as a gallery space (Figures 2 and 3). Bosshard, “didn’t imagine anything like the craft shops of the sixties; I imagined a gallery, probably from the influence of being in Europe. So I started.”18 The gallery began by exhibiting artists the couple knew, such as ceramist Michael Trumic, and the Bosshards supplemented their income by hosting New Zealand Film Society screenings and monthly music concerts from both Christchurch-based and national musicians. The gallery could house 80 people. She carefully curated the gallery space depending on the event and the people she expected to attend, ensuring the display of a broad spectrum of artworks that might elicit a response from the audience. Bosshard did not expect many sales; it was more a time of educating not only the patrons, but also herself, in this very new profession.

Something was happening in this small gallery space in Akaroa that piqued the interest of other creative people; the gallery began to grow through word of mouth. Bosshard reasons that the gallery in Akaroa succeeded in such a way, as “people were hungry for something. And if it was good, as well, then that was an extra bonus.”19 Although a gallery primarily dedicated to the display and sale of visual arts, Bosshard Galleries welcomed a variety of creative people to use their space. This saw early support for the gallery’s operations from the Queen Elizabeth II Arts Council. The gallery’s day-to-day exhibitions, as well as various cultural endeavours such as the New Zealand Music Federation performances, theatre productions, and film society screenings, were all housed in the one gallery space, something one does not expect from a dealer gallery in the true sense of the term.

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17 Bosshard, in interview, 26 June 2014.
18 Bosshard, in interview, 26 June 2014.
19 Patricia Bosshard in interview with the author, Melville Street, Dunedin, 18 December 2014.
As Bosshard describes, “Everyone was eager for a platform,” and the gallery provided this multidisciplinary cultural space where a broad spectrum of artists, musicians and actors would converge. Akaroa provided Bosshard an opportunity in this respect; the gallery created an all-encompassing cultural hub that creative people travelled to be involved with.

Although this can be viewed as a risky venture, Bosshard does not agree with this sentiment. She believed that provided she felt an affinity with the work, on any platform, then she could stand behind her decision to show it. This was echoed throughout her career as a dealer. When the gallery shifted to Dunedin, the focus was more on contemporary art, as she was no longer able to maintain the multidisciplinary nature of her original space. Underlying the reasons for running the gallery as she did in Akaroa, Bosshard explains, “We just loved it… That’s why we did a lot of things. We didn’t necessarily do it for other people; we did it for ourselves. So we chose what we wanted.”

Artists such as Laurence Aberhart, Jeffrey Harris, and Bill Hammond, who had familial ties to Banks Peninsula, became involved with the gallery in the early 1970s (Figure 4). Both Aberhart and Harris continued their support of Bosshard Galleries when it moved to Dunedin. In those early days at Akaroa, Bosshard realised she had a responsibility, to the artists, and to the region, to create a gallery that would attract nationwide attention.

Bosshard Galleries showed the first solo exhibition of Leo Bensemann, providing a pivotal moment in New Zealand’s consciousness of the gallery and the ambitions of the woman who ran it. At the time, Bensemann was a hugely influential artist in New Zealand modern art, painting alongside contemporaries such as Rita Angus and Doris Lusk. The exhibition of Bensemann’s work signaled Bosshard’s acumen and drive as an art dealer, securing an exhibition of a foremost modern artist in New Zealand. Following the success of this exhibition, Bosshard attracted contemporary artists such as Ralph Hotere, Tony Fomison, Joanna Paul and Philip Trusttum to join her stable. By 1974, Bosshard had narrowed the number

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20 Bosshard, in interview, 18 December 2014.
21 Bosshard, in interview, 18 December 2014.
of artists she represented in order to focus on a smaller group of artists. She ultimately boasted a stable that rivaled similar galleries in the North Island. They were all there, exhibiting in Akaroa, for a common cause. It was the collective nature of artists and their audience that gave Bosshard Galleries the strong foundation that allowed for its continuing success in Dunedin, now embedded in the psyche of Dunedin’s art history.

At this point in time, there was nowhere else in the region for these contemporary artists to show and sell art. The Canterbury Society of Arts existed in the mid-twentieth century as a public institution and a dealer gallery that exhibited the works of a select group of New Zealand artists such as Rita Angus, W.A. Sutton and later Colin McCahon.\(^{22}\) Under the management of André Brooke in 1960, the CSA, however, afforded more promotion to the dealer aspect of the gallery, and began to exhibit solo shows of contemporary artists. Brooke undertook the position as CSA secretary after opening what is considered Christchurch’s first contemporary dealer gallery, Gallery 91, only the year prior. Brooke transferred the gallery’s 250 subscribers to the society’s membership when it closed in December 1959.\(^{23}\) This opened the society’s audience up to a younger, contemporary-minded crowd.

Despite Brooke’s great contribution to the CSA and contemporary art in the region, he was primarily the secretary of an arts society. This arts society could not yet offer contemporary artists the same attention and service that a dealer gallery was able to provide, nor was it able to promote or sell their work to a nationwide audience on a regular basis. Bosshard recognised this gap in the art market, believing she could provide this service to contemporary artists struggling to effectively market and sell their work.

**The arts climate in New Zealand**


\(^{23}\) Feeney, 107.
Dealers like Patricia Bosshard in New Zealand played an important role in the latter half of the twentieth century. Well-known pioneers of modern art in New Zealand, such as Toss Woollaston and Colin McCahon, often struggled to survive as painters, having to take on secondary jobs to supplement their incomes. They were largely responsible for the sale of their own work, travelling around the country, and overseas when funds permitted, in order to exhibit and sell their works in coffee shops and tearooms. Sales from such trips were made reasonably frequently, and assistance was sometimes given by art societies based in main centres around the country. It was still, however, at the cost of the artist.

Further, the art societies throughout the country were notoriously conservative. Although the CSA flourished after the appointment of André Brooke in 1960 and the Otago Art Society exhibited the work of important modern artists in the latter years of the twentieth century, historically, committee members that assisted in the administration of art societies and the acquisition of artworks created a conservative stronghold in arts communities throughout New Zealand. Modern art was not readily accepted by this older generation of arts professionals, who ultimately held the power as to what was good and worthy of exhibition or funding. While the primary market for fine art is now accepted as private dealer galleries, until the 1960s and 1970s, the primary market lay in the studio of the artist or these art societies.

In May 1966, Toss Woollaston visited Wellington on one of his trips away and met with Peter McLeavey, a young man interested in selling Woollaston’s art in his small Cuba Street gallery space. McLeavey is now one of New Zealand’s best-known art dealers, with an impressive career spanning nearly five decades. When McLeavey opened his gallery in 1965, an audience for contemporary art was slowly gaining ground in New Zealand, and a contemporary art market was beginning to emerge. After the austere economic climate in New Zealand in the 1950s characterised by Arnold Nordmeyer’s Black Budget of 1958, the economic

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24 Keith, 252.
25 Keith, 252.
26 Henderson, 17.
optimism of the 1960s and 1970s afforded a sympathetic climate for the arts to flourish.\textsuperscript{28} The professional art sector began to develop in New Zealand at this time, which opened up the market for positions such as the art dealer.

After living in London and travelling throughout Europe for two years, McLeavey returned to Wellington in 1961. He remembers, “Really, it was not until I got to Europe, that I discovered I was a New Zealander.”\textsuperscript{29} It was this realisation of the cultural merits of his home country that thrust McLeavey into the arts scene in New Zealand. As Jill Trevelyan, McLeavey’s biographer, explains:

[McLeavey was] divided between two cultures, trying to get a foothold in New Zealand and recover a sense of belonging, but missing the vitality of life in London… New Zealand seemed very much on the edge of the civilised world, far from new developments in contemporary culture.\textsuperscript{30}

Artists such as Colin McCahon and Toss Woollaston, whom Peter McLeavey came to represent through his dealer gallery, provided New Zealanders wishing for a true contemporary arts culture with the possibility of a national identity through their art practice.\textsuperscript{31} There was a desire for this quality of art from a growing national audience, which gave McLeavey confidence in his endeavours as an art dealer. This resulted in the establishment of Peter McLeavey Gallery in 1967.

McLeavey was contributory in shaping Patricia Bosshard’s role as a contemporary art dealer. After opening his gallery, McLeavey struggled to keep the doors open for the first three years, supplementing the gallery’s income with a part-time factory job.\textsuperscript{32} McLeavey worked to build up an audience and a strong stable of contemporary modern artists. When Bosshard opened her gallery in 1970, McLeavey visited the space at Akaroa and told her, not unkindly, that she was an amateur.\textsuperscript{33} Rather than seeing it as an insult, Bosshard took this as a compliment. If she was an amateur she could create her own path and conduct business in her own

\textsuperscript{29} Peter McLeavey, quoted in Peter McLeavey: the life and times of a New Zealand art dealer, Jill Trevelyan (Wellington: Te Papa Press, 2013), 39.
\textsuperscript{30} Trevelyan, Peter McLeavey: the life and times of a New Zealand art dealer, 42.
\textsuperscript{31} Trevelyan, Peter McLeavey: the life and times of a New Zealand art dealer, 43.
\textsuperscript{32} Trevelyan, Peter McLeavey: the life and times of a New Zealand art dealer, 2.
\textsuperscript{33} Bosshard, in interview, 26 June 2014.
manner. Coming from a banking background, McLeavey knew about money and business. Money generated from sales kept his galley alive. However, this notion of a traditional business model can also be seen as constraining. Unencumbered by prescribed values for running a business, Bosshard was able to expand her gallery in a manner that made sense for herself, her artists, and her clients.

**The role of the dealer within the art market**

The art market is structured in a unique manner whereby secondary and tertiary markets exist alongside the primary market facilitated by the art dealer. Bosshard Galleries fit in to the primary structure by exhibiting and selling art directly on behalf of the artist, whereas the secondary auction market sold on behalf of the owner, and the tertiary market consisted of galleries or shops selling mostly prints and posters of well known art works. The art market in Dunedin is smaller than other New Zealand centres. Bosshard Galleries was considered to be a key player in the primary New Zealand market, especially in terms of the broad audiences it attracted. Alongside paintings, sculptures and photography, the gallery was committed to selling more affordable artworks such as sketches and drawings. These types of works were, and still are, considered the ‘bread and butter’ for galleries such as Bosshard’s. As the bridge between the artist and the buyer, the dealer knew what would sell and how to best go about conducting these transactions.

The business of art is very intricate; dealer galleries are the participants in the art world forced to confront this intricacy by putting together exhibitions, fielding inquiries, facilitating artist and client needs, as well as organising the gallery as a business. Sociologist Howard S. Becker’s canonical study on the world of art provides a succinct definition of the ‘art world’ in terms of its correlation with the commodification and ultimate value of art:

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34 Trevelyan, *Peter McLeavey: the life and times of a New Zealand art dealer*, 22.
35 Bosshard, in interview, 26 June 2014.
…the term ‘art world’ includes all those involved in activities—from the inception of an idea to the public reception thereof—carried out according to a certain pattern of rules and practices—mutually attuned to the production, distribution and reception of works of art.36

The art dealer controls this interrelationship of the participants within the art world and the ensuing value placed upon artworks. The role of the art dealer in this art world is the “interpreter and mediator” regarding the transformation of the artwork into a commodity.37 The dealer therefore contributes to determining the path of art history in terms of which artists and artworks become a part of the art historical canon, along with factors such as art patronage, art criticism and public exhibitions.38 It is the complicated nature of the art world and the art market that it controls that created the necessity for the role of the art dealer in order to successfully trade artworks as unique commodity objects within the art world as a whole.

The art market is therefore a very unusual business where the dealer makes every effort within the gallery space to distance the practice from regular business, such as selling cars. It is often described as “dealing in myths,”39 as art objects, as commodities, are expected to sell themselves. Any attempts to sell art beyond simply displaying it in a gallery casts suspicion over the dealer. The gallery is no more than a showroom, akin to a high-end car salesroom. Every attempt is made to lull the audience into believing they have entered a sacred house of art, rather than a well-disguised retail establishment. The industrial economy model of production—distribution—consumption can help to explain the complexities of the art market; participants within this model include the artist, the dealer and the client or audience who must all cooperate in order for the market to work.40

Other intermediary stakeholders such as critics, museums and curators can unbalance these relationships, and it is the role of the dealer as facilitator of the

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40 Derrick Chong, “Stakeholder relationships in the market for contemporary art” in Caplin, 84-86.
central relationship to keep the model intact. A successful way of differentiating oneself as a dealer, and the art one was selling, was to foster artistic innovation. This created a sense excitement in the gallery space, especially appealing to buyers as this created an opportunity to own something truly unique. The perceived uniqueness of the innovative art object that the dealer was selling obscured the economic reasons for the art object’s place in the gallery and in the market. Through the artists she championed, Patricia Bosshard certainly fostered artistic innovation through her gallery, making it the ‘hub’ of contemporary art in Dunedin and indeed the South Island at the height of Bosshard Galleries’ success.

**Bosshard Galleries in Dunedin**

It was within this complex business of art that Bosshard moved her gallery to Dunedin, truly taking the shape of a dealer gallery in a metropolitan centre, akin to Peter McLeavey’s space and others such as the newly opened Brooke Gifford in Christchurch and Barry Lett Galleries in Auckland. The gallery at Akaroa was a successful business, but the continuing popularity of the space for extra events coupled with the demand of running a household of five made it unmanageable for Bosshard. She looked to alternative places in New Zealand where she could set up a space purely as a dealer gallery. Michael and Maureen Hitchings, a well-known couple in the Dunedin art community, had visited Bosshard at the Akaroa gallery over the years. When they announced that their long running Dawson’s Gallery was to close, it was in Dunedin that Patricia saw her opportunity. As in Akaroa, Patricia identified a gap that she and her gallery could fill. In Dunedin she could not only fill the gap but also challenge said gap and the market that it had left open. Bosshard did not see herself as following a commercial tradition with her gallery. Her experience in Akaroa exposed the fragility of the art market, demonstrating the notion that the commodification of art was not as simple as the trade of goods. “The art dealer succeeds or fails on their judgement as to what is good and what will sell,”41 which is a very subjective matter.

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41 Tennyson Schad, “Selling art under contract” in Caplin, 230.
The Bosshard family had visited Dunedin on occasion and enjoyed their time in the city. Kobi Bosshard saw the community as similar to Akaroa, only larger. The organisation of community events within the gallery at Akaroa was culturally invigorating, yet it was also exhausting and expensive for the family to run a gallery as well as produce concerts, theatre performances and film society screenings. Therefore the Bosshard family moved to Dunedin. Patricia Bosshard was able to open a gallery dedicated to the exhibition and sale of contemporary art, in an established city where there was existing framework for these additional cultural activities that the gallery had been responsible for in Akaroa. Thus began Bosshard Galleries in Dunedin.

The first premises were located at 176 Princes Street, near the Century Theatre and Plumley’s Auction House, in 1976. There was a lot of interest surrounding the opening of the space, the Otago Daily Times hailing it as the first of its kind in Dunedin, “dealing in the work of avant-garde painters and printmakers.” Artist Mary McFarlane, who was employed as a gallery assistant at Bosshard Galleries in 1986, remembers Dawson’s Gallery as an interesting space for contemporary and applied art:

That primed people to be looking. But when Patricia opened, certainly the whole aesthetic of the gallery hadn’t been seen before in Dunedin. It was the perfect combination of the quality of the people running it and the quality of the artwork. And people wanted to buy.

It was seen as meeting a need in Dunedin’s art community that would foster both established and emerging artists “in the way a discriminating dealer can do.” The gallery opened with a non-commercial exhibition of Patricia and Kobi Bosshard’s private collection of artworks, which indicated the style of the gallery and where Bosshard’s preferences as an art dealer lay (Figure 5). Artists whose work the Bosshards had begun to collect included Ralph Hotere, Phillip Trusttum and Jeffrey

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44 Mary McFarlane (former gallery assistant, Bosshard Galleries), in interview with the author, Carey’s Bay, Dunedin, 12 January 2015.
Harris, all of whom were shown at this inaugural exhibition. This was the first public show of commitment to the contemporary artists Patricia Bosshard supported in Dunedin, which set a precedent for the quality of contemporary art she wished to foster.

The launch of the gallery and subsequent opening receptions were successful. This was especially evident at the opening of Ralph Hotere’s Song Cycle exhibition in 1976, alongside a selection of Barry Brickell’s pottery work (Figure 6). However, aside from the first night of an exhibition, Bosshard was lucky to greet five visitors a week. Naively, she believed that if people had come fifty miles to see an exhibition at Akaroa, surely they would make the five hundred metres from the Octagon to her gallery. This was her first real introduction to becoming an art dealer. Spending vast quantities of time alone in the gallery forced Bosshard to form principles as a dealer that she followed throughout her career.

My expectation of myself was to succeed. And the more time I spent with work, the more I realised that, like with a book or music, you can’t just take something off the shelf and know it. So the big thing was, to try and keep people in front of a painting. And if they didn’t come, you couldn’t get them to stay.

The Princes Street gallery closed for a few months in 1977. It was during this brief hiatus that Michael Hitchings of Dawson’s Gallery found an old shipping office for sale at the bottom of Dowling Street. In order to remove the walls of cubbyholes and turn the place into a gallery for Bosshard, manual labour was employed in the shape of Kobi Bosshard, Ralph Hotere, Jeffrey Harris and Russell Moses (Figure 7). The gallery came into being, and the space in which Brett McDowell Gallery currently resides in Dunedin is largely unchanged from 1978. White walls, polished wooden floors and large, street front windows gave Bosshard Galleries an identity in Dunedin and, in turn, Bosshard Galleries gave Dunedin an identity in the contemporary art world. After having a gallery upstairs with no street frontage in


Bosshard, in interview, 26 June 2014.

Princes Street, Bosshard believed that if people were not going to come into the gallery, at least if they could see through the window it would give them some idea of what the gallery had to offer. Looking inside something unknown such as a dealer gallery before entering can give people a sense of security, knowing what they may experience inside. The art world can come across as pretentious and overly intellectual, so breaking those barriers were essential to the success of her business. The windows may have enticed people over the threshold, but it was the dealer that kept them in the gallery and, in some cases, kept them coming back. Bosshard worked hard on creating a sense of rapport with people she greeted at the gallery and slowly built up a loyal following and a national mailing list.

The gallery, especially at Dowling Street, had a distinct style that was new to Dunedin and indeed New Zealand. During the time the gallery occupied the space, Bosshard and her family lived in a private apartment upstairs. An internal staircase was built, leading to a large, airy room that echoed the gallery space below. This was used as a secondary gallery space where larger works from the Bosshard stock were hung and stored on a more permanent basis. This additional room contributed to the expansion of gallery’s clientele, as the overall space was conducive to selling works from the downstairs exhibition and the print cabinet, as well as the stock works hanging upstairs. Gallery assistant Mary McFarlane remembers that the majority of sales came from exhibitions as well as the smaller works in the print cabinet, as there was “a lovely sense of discovery” looking through the drawers, while the larger stock works were usually viewed and sold to collectors by appointment.49

On a day-to-day basis, it was necessary to keep the gallery clean and tidy, and the print cabinet adequately stocked. Bosshard, and various gallery assistants that were employed throughout the gallery’s existence, updated the accounts on a regular basis; invoices recording the payment of insurance on artworks, to wine purchases for opening events, were filed. The gallery kept meticulous stock records, including the name of the artwork and artist; the medium and date of the work; and

49 McFarlane, in interview.
whether the work was sold and to whom, or if it was returned to the artist. For each exhibition round, artworks that failed to sell and were not part of the gallery stock were packaged and returned to the sender. New artworks were received, unpacked and hung on freshly painted white walls above the polished wooden floor. The distinctive brightly blocked colour posters were designed, often depicting only the signature of the artist as the central image, as well as text regarding the exhibition dates and hours. John McIndoe Ltd., a publishing company with a reputation for their creative and artistic work, printed the posters. The poster designs echoed the minimalist aesthetic approach of Bosshard and the look of her gallery (Figures 8 and 9). The cohesive gallery operations, as well as the strong business foundation, contributed to Bosshard’s success for almost twenty years in the New Zealand art market.

There were very few contemporary art dealers in New Zealand when Patricia Bosshard set up her gallery in Dunedin. The profession grew in the later 1980s and a wealth of private galleries has emerged even in the last decade. However, in the late 1970s and early 1980s, it was a small, tight-knit community. This created a certain pattern in New Zealand’s art history. Dealers such as Denis Cohn in Auckland, McLeavey in Wellington, and Judith Gifford in Christchurch were major names in the art community and Patricia Bosshard was part of this elite group. At this time, Dunedin was still considered to be New Zealand’s fourth city, and therefore geographically, Bosshard Galleries was deserving of its place in the art community, which may not have been the case had it remained at rural Akaroa. Bosshard was focused on the art, and keeping contemporary art alive and important in Dunedin, which was geographically removed from the major centres of contemporary art at the time such as Auckland and Wellington.

The artists represented by Bosshard Galleries provided another commonality with other dealers at the forefront of contemporary art in New Zealand; Bosshard Galleries represented the best, yet Bosshard’s peers also represented the same group of elite contemporary New Zealand artists. It was clear, from this, which artists one should represent; the top galleries would represent the top artists of the time. Peter

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50 Stock records, Bosshard Galleries archive, courtesy Patricia Bosshard.
51 McFarlane, in interview.
McLeavey, in a letter to artist Richard Killeen, whom he and Patricia jointly represented, said of his peer, “I regard her highly. And I like that hard nosed competitive streak she has. Which I have, too. It helps us both work better. This is why I welcome the competition and why any dealer should. It makes the whole damned business tick. It gives it muscle.”52 The small size of the art market in New Zealand, especially in terms of contemporary art dealers in the 1970s, saw a need for competition within the community of dealers. The art market was forced to respond to new styles as the number of dealer galleries grew in New Zealand. This resulted in greater competition between the dealer galleries. This allowed for a greater geographical spread of contemporary art and therefore a greater awareness of the work that contemporary artists were creating, eventually leading to an increase in the popularity of modern and postmodern art in New Zealand. This would arguably have been much slower to achieve in the absence of these contemporary art dealers who helped to stimulate the art market throughout the country.

**Patricia Bosshard as an art dealer**

Bosshard knew her gallery space, working with every show to create a distinct style that reflected her values as a dealer. Bosshard developed a routine whereby she would always visit artists at their studio prior to taking on a new artist or exhibiting a new body of work. The element of the unknown was disconcerting and studio visits became rather challenging and exhausting. However, one of her underlying values as a dealer was that she could not show something she had never seen; unless she could respond to the work it would be very difficult to sell it.53 She realised what a ‘stable’ was, and that a stable could in fact be full. This created a further set of issues; Bosshard had to find a way to provide a variety of work that presented artistic quality that could be recognised. Works could come through the door, yet if Bosshard did not have an affinity with the work it was difficult to recognise that quality and to open up a dialogue with the work in order to talk with potential clients and collectors to sell it.

52 Letter from Peter McLeavey to Richard Killeen, in Jill Trevelyan, *Peter McLeavey: the life and times of a New Zealand art dealer*, 238.

53 Bosshard, in interview, 26 June 2014.
A successful gallery is considered to be one with a coherent stable of artists, conforming to one or two particular styles or schools. Patricia Bosshard adhered to this model to a certain extent. Rather than restricting the gallery to exhibiting one or two particular styles, Bosshard exhibited what she considered to be ‘good’ art; art she could stand behind and confidently sell. Although not the expected model, Bosshard was able to create a strong and consistent gallery vision precisely through her exhibition of varied artists and artistic style. It was this vision that revitalised the exhibition of contemporary New Zealand art, which was in line with the individual art community in Dunedin that came from its relative isolation in a further isolated nation. Bosshard was insistent on having no hierarchy in her gallery in terms of medium or style, whereby each artist and art form was given equal opportunity. The resulting diversity of artworks and exhibitions created a sense of excitement for both the dealer in terms of curating, and for the audience in terms of their varied gallery experience month to month.

Bosshard saw the gallery as a triangle with the role of the dealer being a point in that triangle, with the artist and the audience forming the other two points. Within the walls of the gallery, the dealer has control of the triangle, which can lead to the triangle bending out of shape. The dealer’s role in the triangle is perhaps the most complex; one must be trustworthy and open with the client to sell things, while at the same time maintaining a good relationship with the artist. A fine balance existed to keep the triangle equal and in shape. Bosshard put her integrity on the line as a dealer with the aim of maintaining these often-tenuous relationships that existed within and around the gallery.

On a basic level, the concept and vision of the dealer gallery ultimately comes from the eye of the dealer and what he or she likes and can believe in. However, care must be taken ensuring the dealer does not project his or her personal taste onto the audience. Each piece that is exhibited should be represented fairly in order to facilitate the subjective nature of art appreciation, as viewers or collectors will most certainly have their own aesthetic ideals. Bosshard would allow each work

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sufficient wall space in order for the work to stand on its own, as well as being a cohesive element of an exhibition (Figures 10 and 11). She would also be careful to judge each work on its individual elements when hanging an exhibition, rather than evaluating it in terms of the artist who created it, or by a hierarchy of medium. These values were also echoed in Bosshard’s interactions with visitors to the gallery. Mary McFarlane described Bosshard as a great dealer as she used her position as an educative role. Rather than telling clients what to buy, Bosshard encouraged them to look at the artworks and form their own visual relationships with them, giving information but not direction as to what to buy. This forced people to engage with the new contemporary art styles that Bosshard Galleries brought to Dunedin’s consciousness. The concept of equal opportunities within the walls of the gallery is akin to the altruistic ideals of Bosshard Galleries in terms of making a social contribution through art and to foster a sympathetic climate for art in Dunedin. This was not only for artists, but also for the art community as a whole.

**Curatorial methods and critical reception of the gallery**

Curatorially, Bosshard was minimalist, hanging no more than 5 large artworks in her gallery space. This clean, clear curatorial method allowed for each work to stand on its own, whether it was part of a group show or works of a solo artist. Bosshard Galleries is remembered for its distinct and constant style that matched the calibre of artists it showed, setting an example for contemporary art dealers based in Dunedin; nothing quite like it had preceded it.

Curatorial practice has been increasingly re-analysed in recent art histories. Experimentation in curatorship has led to the popularity of group exhibitions as an important mode of presentation, navigated and manoeuvred by the curator. Bosshard Galleries had individual shows as the dominant mode of exhibition as this was more conducive to selling the art of individual artists. However, Bosshard would from time to time engage in this idea of exhibiting artworks from a range of artists in a single show as thematic exhibitions. In Bosshard’s experience, artists

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55 Bosshard, in interview, 26 June 2014.
56 McFarlane, in interview.
were not so enthusiastic about these exhibitions; there was a belief that she should show only one artist, or at least one particular style of art. However, as a dealer, she believed it was her right to make these curatorial decisions, stating, “I had to have thematic shows if I could, so I could show the same work in a different context. Because, if you take a [Milan] Mrkusich and you take a [Jeffrey] Harris, on the surface they appear essentially different paintings. But really, if the dialogue is about the essence of the activity, it’s the same.”58 This would allow for both the artworks and the artists to be analysed in a different context and open up new dialogues between the artworks, the dealer-curator, and the viewer. This ultimately provided a further dimension to the gallery that was parallel to its commercial aims—a subversion of traditional exhibition methods that was only possible in a privately owned space such as a dealer gallery at that time. This also provided a model for exhibitions that Bosshard curated outside of the dealer gallery space that were more community focused, and will be discussed in greater depth later in this thesis.

Bosshard Galleries was a dealer gallery. However, it was seen as more critical than similar galleries of the time, as the exhibitions were carefully curated. In the 1980s when the gallery was an established space known nationwide, artists from around the country began to approach Bosshard to show with her. This was also a result of the vibrant art community in Dunedin at the time; it was known for its creative output especially because of the work of nationally renowned artist Ralph Hotere, whom Bosshard represented. Peter Leech, a respected arts writer and critic, was based in Dunedin. Writing art reviews for the Otago Daily Times and Art New Zealand, Leech had a focus on Bosshard exhibitions and artists. Artists realised that by showing at Bosshard Galleries, they could generate a critical response to their works that was not as forthcoming in other main centres. They were not simply exhibiting their work in a showroom; it was an art gallery in the true sense of the term critically, art historically and commercially.

Towards the end of her career as an art dealer in Dunedin, Bosshard increasingly felt a responsibility to the community in creating a public gallery space

58 Bosshard, in interview, 26 June 2014.
that was concurrent with her financial aims as a dealer. Part of this responsibility was the ability to form a visual conversation between the artist’s work, herself as the dealer, and the person who walked through the doors that might warm to a particular work in the exhibition. This in turn would foster the beginnings of a new conversation between the viewer and the work, hopefully leading to a situation where they could not do without the work, which was the ultimate aim of Bosshard’s role as a dealer. For her, the commercial side of the gallery was “only the byproduct of what I set out to do,” even though it was soon realised that sales kept the gallery doors open. This philanthropic business model made it difficult to run the gallery as a business, but Bosshard made it work.

In staying true to her original ideals as a gallery owner, over the years Bosshard personally met a range of “wonderful people,” that was only possible being on the floor at all times: she was the true face of the gallery. As Brett McDowell, a current Dunedin dealer, believes, putting one’s name on the door of a dealer gallery is a positive move as it suggests what the state of play in the gallery is; it is the dealer’s selection of artists and artworks that are exhibited. It is something that the dealer can stand behind and put his or her name to, which essentially is what the dealer owes the audience. There is a sense of integrity in this practice; although selling artworks and making money to keep the gallery open is the goal of the business, at least by staying true to one’s values, dealers can project a sense of integrity by supporting artists they truly believe in and have an affinity with.

Bosshard’s staunch support of her artists and their practice can be compared with another Dunedin arts patron, Charles Brasch. Brasch was a major public benefactor and his support greatly benefited New Zealand artists and writers. Brasch’s bequest to the Hocken Pictorial Collection after his death in 1973 makes up a substantial portion of the collection’s mid-century New Zealand modernist paintings. It was considered to be a turning point for the Hocken Collection in

59 Bosshard, in interview, 26 June 2014.
60 Bosshard, in interview, 26 June 2014.
61 Bosshard, in interview, 26 June 2014.
62 Brett McDowell (owner, Brett McDowell Gallery), in interview with the author, Dunedin, 3 July 2014.
terms of illustrating the development of New Zealand painting during the twentieth century. Until 1973 the collection largely consisted of historical and documentary focused New Zealand art. Having studied at Oxford University and lived in England for a time, Brasch was concerned with the development of European abstraction in New Zealand art, supporting modernist artists such as Colin McCahon, Toss Woollaston and Doris Lusk who were overlooked and misunderstood by the established art community in the earlier years of their career. Brasch advocated for a distinct New Zealand identity in painting, encouraging artists to interact with European modernism in order to avoid insularity, which was easy to succumb to in New Zealand at the time. This would allow for a more worldly appreciation of art in New Zealand that would assist in bridging the gap between this isolated colony and the Empire. Brasch paved the way for future art professionals in Dunedin such as Patricia Bosshard.

Within the walls of Bosshard Galleries, she was able to continue to foster the development of this distinct Dunedin variant of New Zealand modernism with the following generation of artists including Ralph Hotere and Jeffrey Harris. This can be seen as a continuation of Brasch’s hand in the development of New Zealand modernism by moving it into the commercial sphere. Prior to dealer galleries such as Bosshard’s, the main institution where artists were able to exhibit their work was the Otago Art Society. However, like other art societies in New Zealand, the OAS was limited in its ability to act as an art dealer on behalf of artists, compared with the level of support demonstrated later by dedicated dealer galleries. Brasch’s patronage allowed for the creation of this modernist art, while Bosshard Galleries saw an opportunity to continue this support in both a commercial and altruistic sense. The artists Bosshard represented reflected her intellectual and cultural interests, as well as assisting with her financial goals, just as Brasch’s large collection of New Zealand art spoke to his personal interests and agendas for the development of New Zealand arts.

It is the reputation of Bosshard and her gallery that has remained in the collective consciousness of Dunedin’s art community. At the time, the gallery was

65 Tyler, 52.
known as one of the best and most critically acclaimed in the country.\textsuperscript{56} The gallery operated at a time where there was a select group of respected and popular artists who all exhibited in similar galleries throughout the country, with Bosshard Galleries being the Dunedin counterpart. Therefore, people in Dunedin and further afield remember Bosshard Galleries as representing that elite group of practitioners and associate ideas of success with the gallery regardless of the financial and commercial side of the business.

As a patron of the arts and a dealer together, Bosshard saw no hierarchy in terms of buyers. If someone really loved an artwork and had a genuine response to it, she would make sure that they had a chance at owning it by allowing payment plans and such financial assistance. Bosshard once sold a Kobi Bosshard bracelet to an unemployed man with an agreement that he would pay it off at five dollars a month. Bosshard cites this as a major point in her career where she realised that being able to do something like that was her real reason for being a dealer. However, by her own admission, Bosshard lacked commercial and financial knowledge, which would have been useful when dealing with the younger wave of buyers that were up and coming in the wake of the 1987 economic crash. The superficial nature of these young professionals led Bosshard to become disillusioned with the premise of art dealing. These young (usually) men would respond to a work and arrange for Bosshard to hang the work in their houses and to set up a payment plan. Month to month, excuses would flow as to why the payment could not be made, be it a family skiing holiday or something of the like. The difficulty of this was, once a work was in a home, it would be very hard to get it back out. It was this violation of trust on which many dealer galleries are founded that Bosshard saw as a turning point in her career. However, this was counterbalanced by the true warmth and genuineness of the majority of people with whom she dealt.

\textbf{Conclusion}

As Warwick Henderson, a New Zealand dealer, collector and authority on the New Zealand art market, has attested, “many dealer galleries that set up in the 1970s

\textsuperscript{56} Various interviewees have all attested this notion.
and 1980s are still in business, a point that proves the strength and growth of the market and possibly the savvy of the dealer."67 To an extent, the art market is responsible for the continuation of contemporary art in New Zealand. However, the market would not exist as it does today without the ‘savvy’ of the dealer, who has responded to new styles, new artists and new competition along the way. Patricia Bosshard, although no longer in business as a dealer, has remained true to her values on which she built her gallery. Once a dealer, still a collector, she is active participant in the New Zealand art community to this day.

67 Henderson, 11.
CHAPTER TWO: THE MARKET AND COLLECTOR

The rise of the modern art market was aided by the emergence of the modern art collector, and was essential for the changing relationship between the collector and the dealer. This relationship is especially relevant to Bosshard Galleries because of the small size of the art market in New Zealand. Bosshard Galleries, especially in the earliest years of its existence in Dowling Street, was the sole contemporary dealer gallery in Dunedin through which both one-off buyers and serious collectors were able to gain access to a calibre of contemporary New Zealand art that was worthy of investment. The term ‘investment’ here does not solely relate to economics. The returns from such purchases encompass a range of societal, psychological and economic outcomes that point to the practice of art collecting, on various scales, as a unique form of consumption that satisfies multiple aspects of an individual’s experience.

In this chapter I will discuss the various types of art buyers and collectors that patronised Bosshard Galleries and their personal art collections that resulted from this; art museums in New Zealand also benefited from such private benefactors. I will also examine Patricia Bosshard herself as a collector. Looking to the practice and international precedent of art collecting, this chapter will contextualize economic, psychological and cultural reasons for collecting in relation to contemporary New Zealand art in the latter decades of the twentieth century.

Theoretical discussions of Taste, Value and Culture

The postwar period in New Zealand saw a shift in consumer culture, and contemporary art collecting can be described as a part of this shift. Guy Debord’s *Society of the Spectacle* analysed these developments in consumer culture in the 1960s and the future of consumption in contemporary culture. Debord saw human society changing as a result of mass media and its “monopolisation of social perception … Getting and owning became the dominant concerns of a generation.”¹ People strove to project a certain image of themselves ultimately created by their

consumerism. Through their collecting activities, collectors build a sense of reality. As Debord states:

The spectacular obliterates the boundaries between self and world by crushing the self besieged by the presence-absence of the world and it obliterates the boundaries between true and false by driving all lived truth below the real presence of falsehood ensured by the organisation of appearance.²

Collecting, therefore, creates a false reality. The collector believes they are collecting purely for aesthetic pleasure, but subconsciously there are further elements that contribute to the reasons for collecting. Collections ground collectors in a state of denial; they assist in providing collectors with familiarity in their surroundings, allowing them to exert control over a situation in an ever-changing consumer culture. In the age of mass culture, collecting allows the collector to believe they are unique in their aesthetic judgement, creating a cultural identity.

Anthropologist and historian James Clifford further discusses collecting in terms of culture and value in *The Predicament of Culture* (1988). Clifford argues that the creation of a material world by way of accumulating a series of objects or possessions “embody hierarchies of value, exclusions, [and] rule-governed territories of the self.”³ This form of collecting private goods as the accumulation of wealth is a long-standing Western tradition that speaks to the creation of the self and authentic culture. Clifford explains that the hierarchies that govern collection and the selection of objects are created by the societal need to have, masked as a desire. This creates what can be described as a ‘good’ collection.⁴ In terms of the collection of art, this is informed by wider cultural judgements of aesthetics.

Clifford states that: “Cultural or artistic ‘authenticity’ has as much to do with an inventive present as with a past, its objectification, preservation or revival.”⁵ Therefore, in terms of looking specifically at Bosshard Galleries, the collecting of contemporary New Zealand art as championed by Patricia Bosshard assisted in the creation of its present, or its status as a commodity, that was worthy of purchase and

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² Debord, 219.
⁴ Clifford, 218.
⁵ Clifford, 222.
collection, while still being accessible to many. This advanced the art market in New Zealand, compelling the artist to create work in order to satisfy demand for the dealer to continue to sell these artworks. The collection of important modern and contemporary New Zealand art through Bosshard Galleries ascribed an aesthetic and cultural value to its existence and therefore has cemented its place in the art historical canon of New Zealand art and culture.

**The Modern Art Market and the Consumption of Art**

Objects of fine art are a luxury commodity. However, the status of art objects as a commodity alone can be challenged when looking at art in the context of the gallery or museum. Within this sphere, these objects are seen as, “unique and unexchangeable or irreplaceable.” The cultural significance that is placed upon these art objects points to the notion that a price cannot be affixed to these unique goods, yet the commodification of art suggests otherwise. The cultural significance of art can be measured economically in order for the exchange of goods to satisfy the art market, giving art objects the status of a luxury commodity.

The international art market can be explained by examining the industrial economic model of production leading to distribution leading to consumption. In order for artworks to exist, stakeholders within this economic model must cooperate. The two major stakeholders are the maker or the artist, and the consumer or the art buyer. However, the model would not work without intermediary stakeholders such as art dealers, curators, critics and institutions. These stakeholders facilitate the relationship between the artist and their audience. Therefore, numerous relationships operate within the contemporary art market.

In the United States, there was a remarkable increase in prices for contemporary artworks of living artists during the 1970s and 1980s. Due to the increasingly global nature of the art world, this effect was seen in most Western art

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7 Derrick Chong, “Stakeholder relationships in the market for contemporary art”, in Robertson, 84.
communities during this time. Prominent dealer galleries such as Bosshard Galleries in Dunedin were catalysts in this phenomenon in New Zealand, facilitating the popularity of living and working artists that had never been experienced before. There was a confidence in the strength and strengthening of the art market both locally and internationally which allowed New Zealand artists to support themselves purely from selling their artworks. Much of the strength of the art market at this time came from aspirational collectors and their loyalty to particular galleries and artists, as well as an overall increase in disposable income in the middle-class.

Specific information on collectors and their buying habits is not readily available. Galleries do not advertise their mailing lists or sales and some collectors prefer to remain anonymous or inconspicuous. This is especially relevant in a relatively modest New Zealand society. However, word of mouth is a powerful phenomenon, especially in the smaller art community of New Zealand, and smaller still, Dunedin.

**Reasons for collecting**

Collections and how they are perceived inform ideas surrounding value and knowledge in human life. The Medici family in Renaissance Italy exemplifies the collection and patronage of art. These wealthy figures in society created the modern ‘master’ artist as a creator in his own right, as opposed to a medieval worker.\(^9\) Artists began to see themselves as part of the social elite, alongside humanists and poets of the time. The notion of art as a liberal and legitimate profession spread throughout Europe, and indeed the Western world, and it is how we view the art profession today. The conventions of collecting are derived from this, whereby collectors align themselves with the source of perceived cultural and social status, as “the ultimate justification of the activity of collecting is metaphysical. Art is supposed to transcend the human condition.”\(^10\) Collectors, in buying such transcendental objects, are fundamentally in pursuit of the eternal, the absolute.


\(^10\) Moulin, 83.
In terms of collecting fine art, there are varying reasons as to how individual collections are created, as well as how they are managed. An art collector can be defined as an individual involved in an art community who buys works of art in the present day or the past.\textsuperscript{11} Within the overarching group of art collectors, there are differing reasons and impulses for collecting contemporary art. These reasons can be separated into three main groups: passion, investment and ego.

The passionate collector is the most idealistic category of art collector. This type of collector may or may not be wealthy in the monetary sense, but has a certain affinity with particular artworks that when they see something that they love, they cannot live without it. Passion is an important trait in collecting, as passion will lead to one’s own discoveries in art. This also makes for a more interesting collector; one who has his or her own personal parameters for a collection, whether that is a particular artist, style, or obscure subject. Current Dunedin art dealer Brett McDowell describes one of his most loyal collectors as:

Kind of like the gallery mascot; he goes to everything and has been since the Bosshard days really. He’s never had money…. and you know his house is like this room. Wallpapered with things. He would just get money together somehow. He used to have this stamp collection, so he’d sell a stamp and buy an artwork and it has become his life. That’s a good collector, someone who has made it their life. He can point to artworks and say, well I met that artist and that person, and I spoke to that person then. He can chart a whole life, and his sociable life is linked with coming to the gallery I suppose. Meeting artists, and being on that circuit. So that’s a good collector.\textsuperscript{12}

Patricia Bosshard herself had similar experiences with passionate collectors. One particular woman would visit the gallery on occasion, just to view the artworks. Bosshard did not know her personally, or why she may have first entered the gallery. Bosshard engaged the woman in conversations during her visits, and it was through these conversations that Bosshard learned of the woman’s domestic problems. Bosshard began to write to the woman reasonably regularly. After a period of a few years, the woman returned to the gallery as she had inherited a sum

\textsuperscript{11} Plattner, 166.
\textsuperscript{12} Brett McDowell (owner, Brett McDowell Gallery), in interview with the author, Dunedin, 3 July 2014.
of money. She quietly purchased eight paintings that were eventually donated to the
Hocken Library. Of buyers such as this woman, Bosshard enthused:

You don’t know what has done it, something has triggered something, and I think that is what
looking is about. So there were people like that. And those people, they’re wonderful. And they
might only buy, over a lifetime, a few paintings, but they’ve got choice things. And that means their
families get a chance to be exposed, and that value system is there, and they can come into galleries
of the next generation.13

The lack of hierarchy in all aspects of Bosshard Galleries made it a very welcoming
place for visitors such as this woman who initially was not in a financial position to
purchase artworks.

Mary McFarlane developed a professional and friendly relationship with
Patricia Bosshard during her visits to Dunedin, resulting in the offer of a job as an
assistant at Bosshard Galleries. McFarlane accepted the offer and worked at the
gallery in Dunedin between 1986-87.14 McFarlane too remembers Patricia
Bosshard’s generosity with visitors. By encouraging people to pay artworks off over
a period of time, often up to a year, Bosshard “definitely encouraged people to be
collectors…I remember being quite impressed by that.”15 A prominent Bosshard
collector, albeit financially able to purchase on a reasonably regular basis, was
similar to this woman in the way that she would often visit the gallery just to look.
The collector worked in an office in central Dunedin and would visit the gallery
during her lunch break simply to spend time with the artworks.16 The patience and
genuine engagement of Bosshard with visitors to the gallery, whether they were
likely to purchase or not, is testament to her success as an art dealer on a personal
level. Everyone who entered the gallery was treated with respect; it was a bonus
when a sale was made or a collector was formed.

Collecting for investment has became increasingly popular especially in the art
boom of the 1970s and 1980s. In New Zealand, economist Geoff McDonnell

13 Patricia Bosshard in interview with the author, Melville Street, Dunedin, 20 October 2014.
14 Mary McFarlane (former gallery assistant, Bosshard Galleries), in interview with the author, Carey’s
Bay, Dunedin, 12 January 2015.
15 McFarlane, in interview.
16 McFarlane, in interview.
suggested collecting fine art as a safe investment, stating, “It goes without saying
that paintings can act as a great store of non-taxable wealth and as a means of hiding
wealth.” From the point of view of the art dealer, collectors who buy art for
investment provide necessary income in order for the gallery to survive as a
business. Patricia Bosshard believes there is a place for investment in art, despite the
less than idealistic reasons for this. In order to preserve some form of dignity in
collecting for investment, Bosshard suggests:

Financially, you don’t buy a work when the artist is mature. That’s the only thing. If you buy a work
from the first exhibition, if your eye is good and you have commitment, you’re going to make money
on that if that is the aim. But if you buy a work when somebody is already established, don’t bother.
It is as simple as that really. Those people that change hands of a Hammond, a McCahon, a Hotere
and the like, well some of those artists have died; they’ve never seen a price like that.

The huge inflation of prices for artworks that sell through auction houses can be
encouraging for emerging artists, but in reality it is unlikely that they will live to see
their artworks sell for such figures, or indeed benefit from auction prices in their
lifetime. Collecting for investment rarely affects the collectors in a negative way, as
they are usually those who have decent financial means to invest to begin with. A
French art observer blamed the emergence of speculative collectors in the art market
for the unprecedented increase in prices as early as the late 1960s, with buyers
“willing to gamble on almost anything as a likely investment, often paying
considerable sums with little discrimination,” while appearing to be, “vulgar and
poorly schooled.” These new collectors saw collecting as fashionable, and were
indiscriminate in their purchases of contemporary art. Until then, collectors of fine
art came from a wide range of social and occupational backgrounds—from
financiers to industrialists to café owners. Their only commonality was their support
of progressive art and artists, and “were looked on after the fact as heroic pioneers,
shrewd amateurs and fortunate speculators.”

18 Bosshard, in interview, 20 October 2014.
19 Alice Goldfarb Marquis, The Art Biz: The covert world of collectors, dealers, auction houses,
20 Moulin, 15.
In terms of investment in art, it is common practice for many dealers to sign resale agreements with their buyers, whereby if the owner of the artwork wishes to sell it in the future, the dealer or the artist will be offered the first right of refusal before it is sold at auction or privately. Resale agreements can be a very divisive subject, and Patricia Bosshard did not agree with the premise. This can be attributed to Bosshard’s reliance on trusting relationships with both her artists and clients as the basis of her business model. Bosshard saw the client as the voluntary figure in the tripartite relationship, and if the client’s original aim was to buy for investment, her commitment was ultimately to the artist in order to sell the work. Once the work left the gallery space, the dynamics of the relationship would alter, and as the legal owner of the artwork, the client had full legal control over the commodity.

The notion of collecting for investment in closely linked to collecting to satisfy one’s ego. Contemporary paintings on the wall of one’s home are visible evidence of the owners’ social position; they herald the owner as a person of both advanced taste and wealth. It can be argued that collectors have become ubiquitous due to the nature of consumption in a capitalist society. Anyone can purchase art and call oneself a collector; anyone can amass a collection and open a gallery.

Egotistic collecting can transform into philanthropic collecting. An example of this is The Menil Collection, formerly a private collection owned by Dominique and John de Menil. The collection has been open for public viewing since 1987 in a purpose-built museum in Houston, Texas. The Menil Collection ranges from antiques, to Byzantine frescoes and icons, Oceanic and African art, and contemporary American art. Dominique de Menil did not claim, as many collectors do, to have always had an appreciation for art, but was taught to ‘see’ by the couple’s friend and mentor, Dominican Father Couturier. The de Menil’s did not collect systematically; rather they were informed by instinct and passion. At a talk at the University of St Thomas in 1964 titled Delight and Dilemma of Collecting, Dominique de Menil claimed, “Well man does not live by bread alone and there is redeeming value in art. Look at great artists. They can be difficult, dissolute but they are never base and in their quest for perfection they come closer to eternal truths

21 Pamela G. Smart, Sacred Modern: Faith, activism and aesthetics in the Menil Collection (Austin: University of Texas Press, 2010), 70.
than pious goody goodies. So we are collectors without remorse.”22 As devout Catholics, by alluding to art as the ultimate physical representation of “eternal truths” their alignment with this claim as collectors and caretakers of such art certainly satisfies an element of socialised narcissism. With their establishment of the Menil Foundation, philanthropic work and the opening of their collection to the public, however, this social narcissism can be argued to have positive intentions and outcomes.

Similar narcissistic reasons for collecting art can manifest in a negative way, and did so at times during Bosshard Galleries’ existence. Leading up to the crash of the sharemarket in 1987, Bosshard notes that “people started to realise they had status if they had a collection.”23 This lead to a confidence that bordered on arrogance of a number of Bosshard’s clients, which ultimately sparked a sense of disillusionment in terms of her values as an art dealer in Dunedin.

French sociologist Raymonde Moulin, who specialised in the sociology of art, believes that there is an underlying motivation for all collectors of fine art:

Part of the pleasure of collecting lies in risk and competition. Collectors gamble on paintings and artists the way racing enthusiasts gamble on horses or market enthusiasts on stocks… But collecting is usually held to be different from ordinary amusement because of its cultural implications. It is an elite recreation, a game in which the losers are presumably those without culture or artistic flair.24

Art has traditionally been collected by the middle and upper classes for cultural, social and educational purposes. This began to shift with the rise of contemporary art in the twentieth century whereby the investment in art became an attractive possibility for speculators.

Art objects can be described as a ‘consumption good’, which is defined as “a good that is used to provide direct satisfaction of the needs or wants of the individual or collective community.”25 Dr. Iain Robertson, head of Art Business

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22 Dominique de Menil, quoted in Smart, 73.
23 Bosshard, in interview, 20 October 2014.
24 Moulin, 82.
25 Robertson, 3.
Studies at Sotheby’s Institute of Art, concludes that \textit{social capital + consumption good} = \textit{positive addiction}.\textsuperscript{26} Therefore, the acquisition of art is addictive in the sense that the more art that is consumed by the individual, the more art is desired.

In terms of the consumption of art as collecting, cultural economists use the term ‘addiction’ whereas cultural sociologists use the term ‘cultivation of taste’.\textsuperscript{27} In order to cultivate one’s taste through the practice of art collecting, an element of addiction is usually present, as one continues to satisfy one’s social capital. Cultural economist David Throsby argues that the collection of art is “addictive in a sense that an increase in an individual’s present consumption of the arts will increase future consumption.”\textsuperscript{28} Therefore, a self-reinforcing system is present in art collecting, as the more one is aware in the knowledge of fine art, the more one will appreciate it. This supports the notion that collecting art is both addictive and cultivating of taste.

Susan Pearce, a leading scholar in museum studies and collecting, discusses various philosophical and psychological reasons why people collect objects. Pearce defines collecting as “the gathering together and setting aside of selected objects.”\textsuperscript{29} In the discussion the collection of contemporary art, it is prudent to extend this definition in terms of the domestic collector whereby the objects (of fine art) are usually collected for display, whether in the private home or in the gallery or museum to which the objects have been loaned or donated. Pearce discusses early attempts to explain the phenomenon of collecting that focused on Freudian notions of the biological drive model with reductionist terminology and arguments centering on ideas of eroticism and anal retention as impulses for collecting. Dutch anthropologist Paul van der Grijp further argues that research on collectors and collecting often promotes reductionism, especially when comparing the motives of collectors to childish behaviours.\textsuperscript{30} This depicted a very limited view of the social phenomenon of collecting, yet it “forced us to come to terms with the undoubted

\textsuperscript{26} Robertson, 3.
\textsuperscript{27} Chong, in Robertson, 87.
\textsuperscript{28} David Throsby, \textit{Economics and Culture} (Cambridge: Cambridge University Press, 2001), 114.
\textsuperscript{30} Paul van der Grijp, \textit{Passion and Profit: Towards an anthropology of collecting} (Berlin: Lit Verlag, 2006), 17.
fact that our feelings and actions have an interior or underside quite different from that presented to the world.”

Despite all the superior reasons that collectors may give for their habits, the underlying compulsion may not be so grand.

However, the collecting of fine art, as opposed to collecting general objects, can be described as more of an elite preoccupation, as demonstrated by previously mentioned sociologists such as Bourdieu. Serious collectors view their practice as a form of cultivated leisure, whereby their material wealth can be translated to social status or symbolic capital. This conspicuous consumption points to leisure as “not only a mental but also a social reality,” whereby collectors of fine art satisfy both internal and external aspects of their cultivated lifestyle.

These scholars provide a theoretical background from which to situate the New Zealand-based art collectors that will be discussed later in this chapter, including Patricia Bosshard herself. This gives an insight into the impact these collectors had on the life of Bosshard Galleries as a commercial space, as well as on the artists, the art that was created, and the benefit to the community that continues through private and public collections today.

Collecting in New Zealand

In twentieth-century New Zealand, private collections were increasing in number throughout the country, especially from the 1970s onwards. This also saw the establishment of major corporate collections, of which many slowed after the economic downturn of 1987. However, certain collections continue today, and personal involvement with such corporate collections led to the establishment of further private collections in New Zealand in the latter decades of the twentieth century.

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31 Pearce, 8.
32 van der Grijp, 31.
There was a Victorian belief that philanthropy was beneficial to one’s soul and therefore collecting fine art with the view to loan or donate pieces from one’s collection was seen as a progressive activity.\textsuperscript{34} This personal philanthropy would lead to general benefits to society by way of public art galleries and exhibitions. This Nineteenth-century thinking continues with many collectors of fine art in New Zealand today and is exemplified by people such as Patricia Bosshard in terms of the loan of her personal collection to institutions such as the Dunedin Public Art Gallery and the Eastern Southland Gallery. Collector and dealer Brett McDowell echoes this notion with regard to his personal collection of Japanese woodblock prints:

I collect; it’s kind of habitual. I collect an obscure subsection of Japanese prints from Osaka. My theory is, I’ll collect them up and when I’m done with them, I’ll give them to the [Dunedin Public] art gallery… that will be one of their resources. It will be a wonderful, weird thing that Dunedin…has this great collection of this particular branch of something. And it will be odd; it will be useful for someone. Just like when I go to the art gallery and I see something that famous people like the De Beers or Charles Brasch have collected that informs our city. I always feel like…we own them. It’s Dunedin, it’s our heritage and it’s our bunch of stuff, and I know those artworks well, so I consider them mine.\textsuperscript{35}

Historically in New Zealand, it has been common practice to amass a collection of fine art in order to donate various pieces, if not the entire collection, to a museum or gallery with which the collector has a particular affinity.\textsuperscript{36} This may occur on the death of the collector whereby a will or equivalent deed details the wishes of the late collector. It is not unusual, however, for collectors to loan or donate their collections during their lifetime, for both philanthropic and logistic reasons. The karmic benefits of gifting one’s collection to serve the general public can be encouraged by the lack of domestic or storage space to house an increasing personal collection, as demonstrated by Patricia Bosshard’s current art collection, of which the majority is housed now in the Eastern Southland Gallery in Gore. This has resulted in the regular exhibition of works from Bosshard’s collection, including a recent retrospective of Jeffrey Harris’ work at the gallery from 22 February – 19 April 2015 (Figure 12).

\textsuperscript{34} Johnston, 8.
\textsuperscript{35} McDowell, in interview.
\textsuperscript{36} Johnston, 9.
Prior to the advent of contemporary art dealers, coffee houses, bookstores, libraries, local art societies and framers shops were the main outlets from which artists could sell and collectors could acquire works of contemporary modern artists. As New Zealand art writer Jill Trevelyan explains, “throughout the country the situation was the same: sales were modest, prices low and there was little market for contemporary art, let alone modern art.” This sentiment is echoed by artist Don Binney who remembered of early exhibitions and sales of contemporary art in New Zealand, “As often as not, a painting would be bought by another teacher, artist or writer in a gesture of collegial support.” This lack of stimulation within the art market as well as the absence of suitable spaces from which to sell art was not only a limitation for artists, but also for the small number of buyers and collectors at this time.

Australian artist Sir William Dargie visited New Zealand in the early 1950s and was surprised at the lack of commercial dealer galleries, stating: “The chief disability under which artists labored appeared to be a lack of reputable, commercial art galleries, in which paintings could be displayed for sale in a proper, dignified atmosphere.” Further to this, Peter Tomory, director of the Auckland Art Gallery, wrote in 1961 an essay lamenting the isolation of New Zealand as a Western country, and the impact of this on the local arts community. In the intervening years, however, the remoteness of New Zealand diminished, and “one of the biggest influences on the rapid development and progression of New Zealand since has been the vast improvements in communication and international travel.” These improvements directly impacted on the art market in New Zealand, as the development of new art styles were translated to a New Zealand sensibility, and the availability of these new styles of art became both more affordable and readily accessible to a local public who were willing to invest their discretionary income on cultural purchases such as fine art. This has culminated in the statistics revealed by a 2002 survey on ‘Cultural Experiences’. 93% of the population had ‘participated in

37 Trevelyan, 45.
38 Don Binney, quoted in Trevelyan, 45.
40 Henderson, 9.
culture’ in the period of one year, with 10% of this number having purchased art. Furthermore, over 50% of the adult population of New Zealand had visited a museum or art gallery in that same year.\textsuperscript{41}

Economic-based guidelines for investment promoted contemporary art as a viable investment opportunity in New Zealand in the 1980s and 1990s, alongside popular collectibles such as ceramics, English sterling silver, gold bullion and antique furniture. Geoff McDonnell, a New Zealand economist, suggested various New Zealand contemporary artists such as Ralph Hotere, Colin McCahon, Philip Trusttum and Milan Mrkusich as worthy of investment.\textsuperscript{42} It was at this time in Dunedin that the Bosshard Galleries were representing Hotere, Trusttum and Mrkusich, among many others. This acceptance of contemporary New Zealand art as a reliable form of investment highlights the increasing mainstream support of the visual arts in New Zealand during times of economic strength, which was not restricted to the existing arts community.

**Clients and collectors at Bosshard Galleries**

In both Akaroa and Dunedin, Bosshard Galleries was the foremost dealer gallery in the South Island for collectors of contemporary New Zealand art. Over the years that the gallery was in existence, Patricia Bosshard amassed a comprehensive national mailing list, attracting occasional clients and serious collectors from throughout New Zealand. This list included over 650 individuals, families, businesses and groups that were in some way affiliated with the small Dunedin gallery.\textsuperscript{43} Bosshard would visit craft shops that had the occasional contemporary New Zealand artwork for sale, meeting people and forming relationships in these locations to advertise her gallery. She travelled throughout New Zealand visiting artists, and through these visits also widened her contact base of fellow art dealers and potential clients throughout the country. Once Bosshard identified somebody as a potential buyer, she would write a personal letter to introduce herself. Another letter mentioning her work in the gallery and the type of

\textsuperscript{42} Geoff McDonnell, *Investment and You in the 90s* (Christchurch: Business Bureau Ltd., 1990), 75.
\textsuperscript{43} Number taken from the mailing list in the Bosshard Galleries archive, courtesy Patricia Bosshard.
artists she represented, in order to gauge their possible interest, would follow this. Depending on the positivity of the replies Bosshard received from various contacts and acquaintances, she would send photographs of particular artworks along with a letter outlining the fact that these works were exclusive to Bosshard Galleries and exhibited only in Dunedin.\textsuperscript{44} With those who were based in Dunedin, Bosshard would make a time to meet with them in the gallery. She would greet them with a cup of coffee, and then leave them alone in the gallery space for as much time as they needed to see and absorb the works they were interested in. It was this patient and trusting manner that secured Bosshard some of her most loyal collectors that trusted her implicitly.

Patricia Bosshard prefers to refer to her collectors and clients simply as viewers. These viewers are the captive audience within the dealer gallery space that have been drawn into the gallery for varying reasons. There is a tendency in galleries, especially at opening receptions, for viewers to turn their back on the walls showcasing the art and focus on conversations with other patrons. Dunedin art dealer Brett McDowell welcomes the large crowds, yet notes “sometimes you see a show and no one is actually looking at the walls. So it’s become a sociable thing, a fashion-based thing.”\textsuperscript{45} This reluctance to engage with the artworks is the major obstacle that the dealer must overcome in order to sell artworks.

Rather than make speeches to engage the audience, Patricia Bosshard would circulate through the gallery space, endeavouring to greet each group of viewers that had come to her gallery in order to speak to them about the show and encourage them to visit again. As Bosshard states, “obviously [the viewers] couldn’t spend a long time in this crowd seeing it and knowing what they were looking at”, which she conveyed to the viewers in the hope that they would return to the gallery, acknowledging that “it is the hardest thing to get people back in.”\textsuperscript{46} It was through these personal interactions that Bosshard believes many of her sales were generated. She made a point to converse about the exhibitions and the artworks, never pressuring a viewer to buy. Buying is, “like listening to music; like reading a book.

\textsuperscript{44} Bosshard, in interview, 20 October 2014.
\textsuperscript{45} McDowell, in interview.
\textsuperscript{46} Bosshard, in interview, 20 October 2014.
You simply don’t know it until you’ve been there and experienced it.” On occasion, viewers would respond positively to the personal contact, resulting in sales and sometimes generating new collectors.

One of these collectors, Erik Olssen, became acquainted with Patricia Bosshard in this way. After living and teaching in the United States of America for five years, Olssen returned to Dunedin to teach New Zealand history in 1969. He became interested in New Zealand art, and, having previously purchased art prints and the like, in the 1970s Olssen was only concerned with buying New Zealand art. The first piece of contemporary New Zealand art Olssen purchased was a work from Colin McCahon’s *Kaipara Flat* series from 1971. After living in Washington and New York for a period of time, Olssen had experienced twentieth-century modern artwork first hand in various galleries, and this particular landscape was a New Zealand variant of this international style. The McCahon was purchased from Dawson’s Gallery, prior to the Bosshard’s move to Dunedin. Although Olssen’s initial purchase was not from Bosshard herself, this example points to the fact that there was a need for contemporary art dealers in Dunedin, especially after Dawson’s Gallery (that was not solely dedicated to contemporary fine art) closed. Following this initial purchase, Olssen continued to purchase contemporary paintings and sculptures, mostly from the Bosshard Galleries in both the Princes Street and Dowling Street premises.

It was through these increasingly frequent visits to the gallery, and reasonably frequent purchases of art that ensued, that Olssen “got to know [the Bosshards] quite well.” Olssen would accompany Michael Hitchings of Dawson’s Gallery, to the Bosshards’ for dinner once a week. They became friends “through the buying,” of works by Ralph Hotere, Milan Mrkusich, Philip Trusttum and Jeffrey Harris. For a period of time when Olssen was most active as a collector, he considered Patricia Bosshard his friend and dealer. As a client, Olssen visited the gallery because of an interest in contemporary New Zealand art, whether he was interested in buying at any particular time or not. However, when he was interested

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47 Bosshard, in interview, 20 October 2014.
48 Erik Olssen (Emeritus Professor, University of Otago), in interview with the author, Dunedin, 11 November 2014.
49 Olssen, in interview.
in buying, the calibre of artists and their artworks in the Bosshard Galleries’ stockroom encouraged Olssen’s collecting sensibilities. Olssen did not buy for investment, although the sale of a Hotere (originally from Bosshard Galleries) did go towards the purchase of a house. Primarily, however, Olssen collected modern, minimalist New Zealand works from the gallery because they both challenged and interested him, which has resulted in a collection of approximately 40 pieces.\textsuperscript{50}

Bosshard Galleries attracted a wide range of collectors. The demographic of clients and collectors encompassed a variety of ages, financial positions and professional standings. Jan Warburton is now considered a prominent patron of New Zealand art. Based in Dunedin, Warburton’s impressive collection of New Zealand modern and contemporary art originated with purchases made through Bosshard Galleries. Warburton admits that initially, “I didn’t know anything about collecting art; I wasn’t even collecting art then.”\textsuperscript{51} However, she knew she liked art, and wanted to buy it; her current collection of over 350 artworks is testament to this early interest that developed into a serious passion. Warburton began with no parameters to her collecting habits, but with time and experience with dealers such as Patricia Bosshard, has come to limit herself to collecting predominantly New Zealand artists, whether they live locally or overseas.\textsuperscript{52}

As with Patricia Bosshard’s caveat when taking on the work of new artists, Warburton would only buy work if she liked or felt an affinity with it. Investment was always considered, but it was not a decisive factor. This method of collecting continues today. Warburton would often visit Bosshard Galleries as a central source of contemporary New Zealand art in Dunedin, citing Patricia Bosshard as, “Fantastic… she was very good at helping you understand [the works]…she guided you to the right pieces and gave you information about them.”\textsuperscript{53} Warburton had a young family in the early days of her collecting, which could have been isolating in the art world. However, a comfortable environment welcomed emerging collectors such as Jan Warburton. This resulted in the purchase of paintings by prominent New Zealand artists.

\textsuperscript{50} Olssen, in interview.
\textsuperscript{51} Jan Warburton (New Zealand art collector and patron), in interview with the author, St Clair, Dunedin, 16 December 2014.
\textsuperscript{52} Warburton, in interview.
\textsuperscript{53} Warburton, in interview.
Zealand contemporary artists of the time such as Ralph Hotere, Gretchen Albrecht and Philip Trusttum. Warburton did not attend openings, and at that time did not see herself as being part of the ‘art scene’ that was largely centred around Bosshard Galleries in Dunedin. However, Patricia Bosshard herself did not necessarily subscribe to this purported glamour of the ‘scene’. She engaged with it in her role as gallery director, but preferred to conduct her role as dealer within the gallery space outside of these events, or via letters and telephone calls in order to provide a more personal service to her clients. It was in these quieter moments in the gallery that serious buyers such as Jan Warburton would come into the gallery, and generally when the majority of important sales were made. Warburton credits Patricia Bosshard with creating her standing as a collector in New Zealand today, stating: “I really feel that…she set up the basis for my collecting [and] my appreciation of artists and good art.”

Collectors and audiences who had an existing affinity with Dunedin were aware of the city’s rich cultural and artistic history, as the birthplace or adopted hometown of luminaries such as Charles Brasch, Rodney Kennedy and Frances Hodgkins. The new generations of these celebrated figures such as Ralph Hotere were aligned with Bosshard Galleries at this time, attracting a unique client base. Bosshard made a point to show artists that came to Dunedin through the Frances Hodgkins Fellowship, and these emerging artists too attracted a certain type of collector. Bosshard credits these collectors that had some form of pre-existing affinity with Dunedin as some of her most supportive clients and collectors.

People from within the arts community were also very supportive as collectors. These included poets and people from the literary community, as well as larger local institutions such as the Dunedin Public Art Gallery and the Hospital Arts Advisory Board. Jeffrey Harris’ large-scale oil on linen, Family (1981) (Figure 13) is one of the Dunedin Public Art Gallery’s most important contemporary Dunedin artworks from that period. It reflects Harris’ consolidation of European modern painting and distinctly New Zealand experience. The gallery purchased the work from Bosshard

54 Warburton, in interview.
55 Bosshard, in interview, 20 October 2014.
56 Warburton, in interview.
Galleries with funds from the Dunedin Public Art Gallery Society in 1982. The consistent exhibition of contemporary art at Bosshard Galleries and the ensuing popularity of this new modern style of art gave rise to the collection of such art by important public institutions, which in turn had a positive effect on both the artist and the dealer.

This too led to the advent of corporate art collections in New Zealand which brought the practice of collecting art into the private professional sphere. Various foundations, law firms and organisations would purchase contemporary artworks from Bosshard Galleries with the dual purpose of investment and premises decoration. This was essentially a larger scale of the practice of many private collectors, and indeed continues to be a dominant mode of collecting today. The art is seen as a commodity worthy of investment, but the intention of the owner is primarily to display and enjoy their investment in accordance with its purpose as visual stimulus.

**The dealer as collector**

Patricia and Kobi Bosshard’s collection is a reflection of their commitment to New Zealand art and the fostering of the avant-garde in contemporary painting in particular. Their homes in Middlemarch and Dunedin boast paintings of household names such as Milan Mrkusich, Ralph Hotere, Jeffrey Harris and Philip Trusttum, displayed in a humble and unassuming manner. The artworks are a seamless addition to the interior décor, pointing to their manner of collecting itself—unpretentious yet disarming. Erik Olssen remembers their residence above the Dowling Street gallery as “like an art gallery, really. It was a privilege to be there.”57 Today, the majority of their collection, however, resides not in their private homes, but in the Eastern Southland Gallery in Gore. As they own “between sixty and seventy” pieces of art, the lack of sufficient storage and space in which to display their private collection required the Bosshards to seek an outside stakeholder with which to entrust their collection.58 This was originally the Dunedin Public Art Gallery, with which Patricia Bosshard had an existing relationship, having not only

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57 Olssen, in interview.
58 Bosshard, in interview, 20 October 2014.
sold notable works from her gallery to the public institution, but also curated offsite exhibitions at the gallery, which will be further discussed later in this thesis. Changes in the gallery’s directorship, and ultimately what Bosshard believes was a change in the gallery’s core values as a centre for regional and national art, led to the withdrawal of her collection from the Dunedin Public Art Gallery in 2010. After taking an inventory of her collection, Bosshard decided to loan her collection to the Eastern Southland Gallery under the leadership of Jim Geddes whom she admired for his success in revitalizing the isolated museum.

As both a dealer and a collector, Bosshard’s commitment was primarily to New Zealand art as, “we are in New Zealand and we can be proud of what we do.” Bosshard does own a selection of Japanese prints, but her commitment to artists as a dealer was identical to her commitment to artists as a collector. This recalls Bosshard’s core values as an art dealer, and the implicit trust in the relationships she formed within her gallery. Bosshard does not consider herself a collector today. She was once a collector, and her collection was formed over the time that she ran the gallery. Bosshard shies away from the term collector when describing herself, as she believes that is has selfish and narcissistic connotations. For Bosshard, collecting was not a self-conscious activity; it merely came out of her role as an art dealer, and her place in the art community.

Bosshard’s collecting sensibilities ultimately arose from the exhibitions she displayed in her gallery as, “the reason you run a gallery is because you respond to these things and they enrich your life.” Exhibitions at Bosshard Galleries would run for six weeks, during which time Bosshard would get to know the work and form connections with particular pieces. Her response to works would assist her role as the dealer, as she was able to speak passionately about many of the pieces she admired to others who would engage with particular works. At the end of the show, if there was a particular artwork that had not sold that Bosshard had been admiring, she would work out a payment plan with the artist in order to purchase the work for her collection, with clients having the same option.

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59 Bosshard, in interview, 20 October 2014.
60 Bosshard, in interview, 20 October 2014.
61 Bosshard, in interview, 20 October 2014.
Bosshard’s mode of collecting was unique in terms of the popular reasons for collecting discussed earlier in this chapter. Indeed, she would collect for passion. However, her relationships with the artists would sometimes cause her to collect out of obligation or pity, especially when an artist had sold few pieces from an exhibition. Regardless of the reasons for collecting, Bosshard would only commit to purchasing works she had a vital connection with. It was through this process of sustained response to certain characteristics or elements within artworks that Bosshard’s confidence in what she liked, and what worked within her sensibilities and her collection as a whole, strengthened. Over a period of thirty years, Bosshard’s permanent collection in her private residences and in the Eastern Southland Gallery, has represented a significant time and place in New Zealand art history, as well as representing her unwavering commitment to her artists and the thriving, vital community they shared.

Conclusion

Dialogues surrounding the premise of collecting fine art are imperative in the discussion of the dealer gallery and its relevance in the art community and the art market. Bosshard Galleries, especially in its Dunedin iteration, played an extremely important role in the support, development and success of modern artists in New Zealand. By analysing the artwork as a commodity as well as a unique piece of visual stimulus, one can gain insight into various reasons for collecting art and how this can have an impact on the art market and the relationships between the art dealer, collector, artist and community. International precedents for collecting art help to inform discussions about the importance of collecting in a more localised manner, focusing on New Zealand sensibilities centred in Dunedin’s Bosshard Galleries.
CHAPTER THREE: THE ARTISTS AND ARTS COMMUNITY

The artists and arts community play a vital role in the presence of the dealer gallery. The relationship between the dealer and the artist is an essential factor in the success of the dealer gallery, as well as the support of the arts community, which enables this relationship, as well as the gallery itself, to exist. Through the operation of Bosshard Galleries, Patricia Bosshard was able to promote her social and political aims within the arts community, as a respected female figure in New Zealand art. This resulted in a contribution to a new form of art exhibition in New Zealand, fostering an equally pioneering modernist style of art in the country that was led by Dunedin-based and Bosshard-represented artists.

The rise of modernism in the late 1970s and 1980s too contributed to the advancement of art criticism and writing in New Zealand. Renowned art critics and writers such as Peter Leech provided enrichment and gravitas to the arts community and in turn the artists and the galleries on which they wrote. This led to an increasing national and international exposure of Bosshard Galleries and the artists it represented, contributing to the creation of offsite exhibitions throughout New Zealand and the inclusion of Bosshard artists in the prestigious Carnegie International exhibition in Pittsburgh, 1982.

The Artist-Dealer Relationship

The relationship between the artist and the gallery dealer is of great importance in the existence of both the dealer gallery and the arts community. The relationship is not a simple one, as ultimately it does not just involve the exchange and sale of a commodity, the art piece. There is an emotional element to the relationship between the dealer and each artist he or she represents, as both parties work together in order to achieve the end result of selling an artwork. The relationship can be tenuous, challenged by conflicting opinions between the dealer and the artist as to how to best promote and sell the work. In terms of keeping the relationship strong and enduring, “a lasting and good relationship depends on the basic philosophy and
All relationships within the dealer gallery sphere, and especially that between the dealer and the artists, need to be maintained in a positive manner in order for the dealer to gain access to artworks they wish to sell, as well as for artists to retain a dealer that has the ability to sell their work. An art dealer is not simply a retailer; the status of the contemporary artist relies on their representation by a reputable art dealer.

Patricia Bosshard was a woman of integrity with regard to the operation of her gallery, sacrificing personally and financially in order to keep the gallery doors open and honour her artists. Bosshard’s commission remained at the standard 33.3% during the entirety of Bosshard Galleries’ existence, despite the financial crisis of the late 1980s. The commission taken by the dealer can be seen by the artist as a necessity, or as a “well-deserved cut,” depending on the state of the relationship between the artist and the dealer. As the artist becomes better known in the art world and there is increasing demand for his or her work, the value placed on the artist’s work can threaten the stability of the artist-dealer relationship. Regardless of the raw talent of the artist, their purported celebrity would arguably not exist without the contribution of the gallery dealer. Previous efforts of both artist and dealer will have established the name of the artist within the art market and community.

The professional basis of Bosshard’s relationships with her artists, coupled with the tight-knit arts community in Dunedin, often led to trusting friendships, both within and outside of the day-to-day gallery operations. Bosshard’s fierce sense of loyalty to her artists cultivated an atmosphere of trust and reliability in her gallery. It was this trust between Bosshard and her artists that enabled the continuation of the gallery in times of financial struggle, whereby artists would agree to being paid in installments, just as Bosshard would agree to such terms with her clients. It was this fluidity in the business side of the gallery that contributed to its success,

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3 *Invoice*. Bosshard Galleries archive, courtesy Patricia Bosshard.
4 de Nagy, 234.
5 Patricia Bosshard, in interview with the author, Middlemarch, 26 June 2014.
whereby each point in the triangular gallery relationship was satisfied without extensive compromise.

In order to gain maximum exposure for his or her work, the artist ultimately must be represented by a dealer gallery.\textsuperscript{6} This was especially evident for New Zealand artists in the late twentieth century during a time of resurgence of contemporary art in the country. The early stages of this resurgence prompted Bosshard to first open her gallery in Akaroa. Her move to Dunedin solidified Bosshard’s status as an important figure in the New Zealand art at a time when the contemporary art dealer was gaining acceptance and vitality in the art community. Bosshard Galleries’ existence was instrumental in the emergence of contemporary art dealer galleries throughout New Zealand, providing a base example of the relationship between artist, dealer and audience.

When choosing to enter into a professional relationship, the dealer and the artist must agree on core factors. These include the gallery’s understanding of and commitment to the artist’s work, while ensuring that the artwork fits into the gallery’s existing ethos. Ideally, this allows for the mutually beneficial enhancement of the artist, artist’s work, and the gallery. These ideas for a successful relationship between the artist and the dealer can be used to describe the basis of the relationships that Patricia Bosshard fostered with her artists. Bosshard could not take on an artist as part of her stable unless she felt an affinity primarily with their work as well as with the artist on a personal level.\textsuperscript{7} Bosshard’s values were such that if she could not connect with and speak to the artwork hanging in her gallery, she morally and physically could not sell the work to her clients. This is a further comment on the interrelation of the three major relationships that contribute to the success of the dealer gallery, and the trust that must be maintained between the artist, dealer and client.

The extent of the relationship between the artist and the dealer in twentieth-century New Zealand art was restricted in terms of geography. With the emergence of the contemporary art dealer gallery in New Zealand, relationships were formed

\textsuperscript{6} Tennyson Schad, “Selling Art Under Contract,” in Caplin, 218.
\textsuperscript{7} Bosshard, in interview, 26 June 2014.
between artists and dealers independently throughout the major centres. It is still not uncommon for an artist to be represented by multiple dealer galleries in New Zealand. This is due to the population size and the relative spread of clients throughout the country in comparison with the number of elite and in demand artists. Patricia Bosshard ‘shared’ many of her artists with other dealers throughout the country, necessitating good working relationships between fellow contemporary art dealers in New Zealand. At the time that Bosshard was representing Milan Mrkusich in the South Island, Petar/James Gallery in Auckland also exhibited and sold his work. This was also the arrangement for a period of time regarding Jeffrey Harris whose North Island representation was directed by Peter McLeavey.

With the addition of a second art dealer into the artist-dealer relationship came another personality and set of values that were associated with one’s gallery. Jeffrey Harris decided to appoint Patricia Bosshard as his sole dealer in September 1979, due to McLeavey’s ‘antique dealer’ approach as opposed to Bosshard’s more open, relaxed style as an art dealer. He believed that major gallery directors in New Zealand would be more likely to acquire his work through Bosshard Galleries due to this more informal and fluid style. In his reply to Harris on accepting the artist’s wishes, McLeavey wrote:

[Regarding] Patricia Bosshard. Here, I must say I think she is doing an outstanding job. And, yes, if she is moving things and has [Jim] Barr, [Lou] Bieringa and [Bill] Milbank lined up, she must be given (by you) carte blanche.

McLeavey’s comments to Harris demonstrate a generosity of spirit on his part. The situation as a whole, however, illustrates the fragility of the relationships between an artist and multiple art dealers. The ultimate responsibility of decisions regarding the relationship between the artist and dealer is with the artist—if the artist is unhappy with his or her representation, then the relationship and trust will break down, and the gallery will not succeed with that particular work. After Harris exhibited with McLeavey once more in 1981, he again decided that Bosshard was to be his sole dealer in New Zealand. McLeavey congratulated Bosshard on securing

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9 Trevelyan, 237.
Harris exclusively, stating, “It seems very natural and proper, for you have done an outstanding job in showing and promoting his work.”\textsuperscript{10} Despite geographical distance, the two dealers were operating in very close proximity in terms of the small pool of professional artists in New Zealand. However, their rivalry was put aside in order to best serve the artists and the arts communities in which they were working.

The development of New Zealand modernism

In the earlier stages of the twentieth century, New Zealand was isolated from major art centres such as New York, Paris and London both in a geographic and a cultural sense. As critic Hamish Keith states, “Isolation and neglect were the conditions of artistic life in New Zealand.”\textsuperscript{11} A sense of national identity was increasingly difficult to form in the arts when efforts by public galleries were concentrated on acquiring Old Masters and traditional New Zealand landscapes.

British colonialism as the basis for New Zealand culture in the twentieth century was becoming less relevant as the country began to move forward as a nation in its own right. The lack of contemporary art dealer galleries hindered the progress of modernism in New Zealand; art societies and coffee houses were important for the exhibition of new work but insufficient with regard to the promotion of the avant-garde.

The relative isolation of New Zealand contributed to the late arrival and variation of art styles from Europe and America. The roots of modernism can be dated to late nineteenth-century Parisian Impressionists, yet it was not until the 1930s and 1940s that modernist art styles were experimented with in New Zealand art, and indeed not widely accepted for decades after that. Twentieth-century New Zealand artists operated in a cultural vacuum. Art museums were dedicated to purchasing and exhibiting Old Masters and early New Zealand art; reproductions of modern art masterpieces were only available in marginally-coloured art books delivered sporadically to the Antipodes. New Zealand’s main sources of information

\textsuperscript{10} Trevelyan, 238.
about art from Britain were *The Royal Academy Illustrated* and *The Studio*. These publications gave New Zealand artists an insight into the art of the ‘mother country’, but were outdated on their arrival in New Zealand. Although *The Studio* included articles and colour illustrations on avant-garde on occasion, these publications largely aligned with the more traditional Royal Academy rather than the British and European avant-garde. Only later in the 1950s did American publications such as New York-based *Art News* gain popularity within the arts community as the main source of knowledge of overseas movements and style.

International modernism in New Zealand relied on these arbitrarily chosen reproductions. The tyranny of distance reigned in the antipodean nation for much of the twentieth century in terms of exposure to cultural and art historical movements. Both public and private collections in New Zealand lacked major European or American modernist works, due to a shortsighted focus on Old Masters and New Zealand landscapes, a colonial outpost hangover. Although there was a lack of modernism in New Zealand, this does not suggest that there was no desire for it. Although overseas travel was popular among some artists, it was available only to those with sufficient financial means or through residencies and scholarships, which was difficult for many usually struggling to make a living from their practice. Therefore, New Zealand in the mid-twentieth century was lacking a “radical, critical tradition” that came from the modern avant-garde overseas.

The absence of an avant-garde was not limited to visual artists. Eventually, the post-colonial nature of New Zealand culture saw New Zealand artists, musicians and writers as having a different aim than European and American modernist traditions and avant-garde aims. This was largely due to the differences in time and location. Modernism and the avant-garde originated in the late nineteenth- and early twentieth-centuries in Europe. Modernism developed during the twentieth century with and popular movements such as Abstract Expressionism in post-World

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14 Pound, 237.
15 Green, 148.
16 Green, 147.
War Two America. The New Zealand variant of modernism was at its peak in the relatively prosperous 1970s and 1980s. The experience of overseas modernism, in both original and reproduced forms, saw the creation of a distinctly New Zealand variant that began with New Zealand Regionalism. As Francis Pound poses, “This response…may be a means of at once accepting that culture and of asserting one’s difference from it—or of asserting New Zealand’s difference.”

The aim of modern art in New Zealand was to create artistic evidence of an independent culture in order to differentiate New Zealand from its British colonial origins.

In the nineteenth and early twentieth century, Dunedin was considered to be the commercial and intellectual hub of New Zealand. The product of wealth in the city created a continuity of aesthetic and intellectual culture in Dunedin, even as it was surpassed by other New Zealand cities in a commercial sense. There was, and continues to be, a long history of an ‘arts scene’ in Dunedin, from the advent of the University of Otago in 1869, the School of Art’s establishment in 1870, the Dunedin Public Art Gallery’s origins in 1884, The Globe Theatre that opened in 1961, and Dunedin Sound that was cultivated in the 1980s. The South Island and Dunedin in particular were exposed to international influences by way of the La Trobe scheme, which was introduced in the 1920s to attract qualified art teachers to New Zealand in order to invigorate and develop modernism in New Zealand art. Young British artists including Robert Nettleton Field settled into teaching positions in New Zealand. Field was employed by the King Edward VII Technical College in Dunedin. R.N. Field’s modernist sculptural practice utilised ‘direct sculpture’ methods derived from renowned artists Barbara Hepworth and Henry Moore with whom he had studied at the Royal College of Art in London, as well as contemporary sculptors Jacob Epstein and Henri Gaudier-Brzeska. Although sculpture was his primary medium, Field was also an accomplished painter, employing a variation of post-Impressionism largely influenced by the work of Cézanne. Field’s students in Dunedin included Doris Lusk, Colin McCahon and Toss Woollaston who are celebrated for their development of a distinct New Zealand modern style in painting.

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17 Pound, 241.
19 Fraser, 22.
Field and his wife were known to regularly host a group of young friends at their home on the Otago Peninsula. The group named themselves the ‘Six and Four Art Club’, originally consisting of six female and four male members. This group included Toss Woollaston and Rodney Kennedy, an artist himself but better remembered as a pioneering critic of modern New Zealand art. Members of the club eventually began to organise their own exhibitions in Dunedin because of the initial reticence of the Otago Art Society in promoting and exhibiting this modern painting style.

Despite the reservations of the Otago Art Society in the early stages of New Zealand modernism, Dunedin was a culturally-minded centre for artists, musicians and literary figures. As a university town, Dunedin nurtures the liberal arts. The University of Otago provided, and continues to provide, the basis for a small yet strong and convivial arts community in the South Island. Landfall, a quarterly literary and arts review publication is based in Dunedin. Arts patron Charles Brasch founded the journal in 1947. Landfall and Brasch were central to the initiation of a “new cultural movement” in New Zealand, with an aim to “clear a space in which they could develop independent and specifically New Zealand cultural models from their own resources.” The creation of Landfall was a search for a distinct New Zealand identity in the arts. With Dunedin as the centre of this publication, the existence and development of Landfall too provided support to the burgeoning arts community in post-war Dunedin, continuing to the present day.

Charles Brasch was a major proponent of modern painting in New Zealand. Brasch advocated for a New Zealand identity in painting. At the same time, he encouraged artists to interact with European trends in order to avoid insularity, which was easy to succumb to in New Zealand at the time. Brasch saw this as allowing for a more sophisticated appreciation of art in New Zealand, assisting in bridging the cultural and geographical gap between the isolated colony and Europe.

20 Fraser, 22.
21 Fraser, 22.
22 Green, 150.
Closely aligned with the ideals of Charles Brasch and, in some cases, as beneficiaries of his patronage as a collector, artists began to travel to Europe, Britain and the United States in the 1950s and 1960s. This overseas travel can also be attributed to increasingly available funding by the Queen Elizabeth II Arts Council, established in 1963 (now known as Creative New Zealand) and art scholarships awarded by various establishments such as art societies and trusts. The post-war modern culture overseas focused on post-painterly abstraction, minimalism, conceptual art, and the “newly sought independence of artists from museums,” helped to inform a second phase of modernism in New Zealand. This provided for a radical change in art and cultural values in the country as during the 1970s and 1980s there was a rising demand for art as a luxury commodity. The ease of international travel for young, urban and fashionable New Zealanders created demand and desire for local equivalents of luxury that were experienced overseas.

European and American post-war painters largely influenced the move towards abstraction in this second wave of New Zealand modernism. Artists such as Mark Rothko and Ad Reinhardt’s reductive painting presented a form of pure abstraction that aligned with the criticism of writers Clement Greenberg and Michael Fried. In New Zealand, this is perhaps epitomised by Bosshard-represented artists Ralph Hotere and Milan Mrkusich. The popularity of the critical discourse and theory of Roland Barthes and Michel Foucault saw the rise of the politicised artist with the aim of affecting change in social discourse, which was certainly in alignment with the aims of Bosshard Galleries and their politically motivated artists including Tony Fomison and Hotere.

During the 1970s there was a rise in the acceptance of modern and contemporary art in New Zealand public institutions. This extended to Dunedin, especially due to the advent of Bosshard Galleries in 1976. The Dunedin Public Art Gallery acquired important modern and post-modern New Zealand paintings and sculptures during the time that Bosshard Galleries were the most prominent

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25 Green, 153.
26 Green, 156.
contemporary dealer gallery in Dunedin. Jeffrey Harris’ provocative and complex self-portrait, *Family* (1981) was exhibited at Bosshard Galleries in 1982 as one of six works of oil on canvas, and was purchased by the Dunedin Public Art Gallery from that exhibition for $2,500.27 Further notable works owned by the Dunedin Public Art Gallery that were purchased through Bosshard Galleries include Ralph Hotere’s black and red acrylic on loose canvas, *Rosemary* (1984), which was part of a series of works that were in protest of the proposed aluminium smelter at Aramoana, near Hotere’s home in Port Chalmers; *Cardinal* (1981), Gretchen Albrecht’s first acrylic on canvas ‘hemisphere’ work; and Don Driver’s iconic *Yellow Tentacle Pram* (1980) which was purchased from the dealer gallery in 1983.28 These artworks contribute to the strength of the modernist New Zealand art in the country’s oldest public art collection.

**Artists represented by the Bosshard Galleries**

Bosshard Galleries represented and exhibited artworks of many prominent names in New Zealand modernist art. Patricia Bosshard had strong professional relationships with the artists she represented, and remembers: “We became friends because we were together all of the time.”29 There was a group of core Bosshard artists who lived or had studios in central Dunedin, who would regularly visit the gallery. Gallery assistant Mary McFarlane echoes this notion, commenting that, “all the local artists would just pop in you know. It still happens…the comings and goings. Marilynn Webb lived across the road, and Ralph [Hotere] always used to pop in.”30 Bosshard liked to have personal contact with her artists, whether they came into the gallery, she visited them in their studios, or telephoned them to check in. It was important that, “one always talked to people. If you are in a hurry and you just write a brief note to somebody, then it is brief…People who are in their studios all day, every day, they need more than that.”31 The downside to this practice was that few letters between Bosshard and her local artists exist, as she did not document her role as an art dealer with the view that her work with Dunedin artists would be

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27 *Invoice*, Bosshard Galleries archive, courtesy Patricia Bosshard.
28 *Invoice*, Bosshard Galleries archive, courtesy Patricia Bosshard.
29 Patricia Bosshard in interview with the author, Melville Street, Dunedin, 18 December 2014.
30 Mary McFarlane, in interview with the author, Carey’s Bay, Dunedin, 12 January 2015.
31 Bosshard, in interview, 18 December 2014.
of such importance in later years. Throughout this thesis, these names have been mentioned and here I wish to provide a brief overview of a selection of particularly relevant artists, their work and their association with Bosshard Galleries during its existence.

**Ralph Hotere** is perhaps best remembered for his prominent use of the colour black in his works that were, at a certain point, almost synonymous with Bosshard Galleries. Descending from the Te Aupouri and Te Rarawa tribes in Northland, Hotere moved to Dunedin in 1952 to study at the Dunedin School of Art. In 1961, Hotere gained a scholarship from the New Zealand Art Societies, travelling to England in order to study for a year at the Central School of Art and Design in London. For the next three years, Hotere travelled throughout Europe, namely France and Italy. Returning to Dunedin in 1965 and continuing to create and exhibit work, in 1969 Hotere was awarded the Frances Hodgkins Fellowship at the University of Otago. Following the fellowship, he made Dunedin his home until his death in 2013.\(^{32}\) Hotere’s association with Bosshard Galleries was as longstanding as the gallery itself, forming a strong professional relationship with Patricia Bosshard as his sole dealer in the South Island.

Ralph Hotere’s overseas travels early in his career generated political elements in his work. In the South of France, he learned of the brutal experiences of French colonialism by way of Algerian artists he met. Hotere also visited Sangro, Italy, where his brother was killed and subsequently buried whilst serving as part of the Maori Battalion in World War II. These experiences resulted in the development of Hotere’s *Algérie* and *Sangro* series, forming the basis of his poetically and politically motivated career as an artist.\(^{33}\) This extended to later work in his *Requiem* and *Black Light* series’ that passed through Bosshard Galleries, also employing religious motifs and literary references.

Hotere’s modernist origins can be traced to artists such as Kazimir Malevich, Piet Mondrian and Ad Reinhardt, whose work Hotere encountered on his travels

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throughout Europe and the United States. Reinhardt and Malevich’s use of black in their works is echoed in Hotere’s abstraction, yet only in terms of colour. Malevich’s geometric paintings focused on the non-objective origins of the avant-garde Suprematism movement, while Reinhardt removed any trace of metaphoric meaning from his purely abstract works. Conversely, Hotere used the colour as a vehicle for both abstraction as well as a politically charged statement throughout his career.\(^3^4\) This supports the notion that New Zealand modern artists held different cultural ideals, utilising European and American influence in order to create their own variant of modernism, which Bosshard Galleries nurtured and capitalised on.

Hotere was instrumental in the success of Bosshard Galleries in Dunedin not only as a prominent artist but also as a friend of Patricia and Kobi Bosshard. The gallery’s move to Dunedin was partly due to Hotere’s suggestion.\(^3^5\) Thus, his preferred dealer would be working within the same art community he was committed to. Hotere would also provide assistance in terms of physical labour in the gallery, especially when Bosshard Galleries transformed the old shipping office at 5 Dowling Street into the dealer gallery that remains there today, albeit under a different name.

A pioneer of abstract art in New Zealand, Milan Mrkusich lived and worked as an artist in Auckland, eventually entrusting his South Island representation to Bosshard Galleries. Bosshard admired Mrkusich as a largely self-taught painter who continued his abstract work throughout his career under the threat of the purported death of painting.\(^3^6\) Mrkusich’s work threatened the Greenbergian argument that modern painting relied on the notion of the artwork as a flat surface. His mono- and dichromatic acrylic paintings highlighted the third dimension in painting as central to autonomous abstraction. Mrkusich’s work showed that the autonomy of painting could be found within the colour itself on the flat surface, rather than the “flatness of the coloured surface” that Greenberg argued.\(^3^7\) From the 1960s, Mrkusich was painting in a style that was unique to New Zealand modernism. It has been argued

\(^3^4\) Pound, 243.
\(^3^5\) McFarlane, in interview.
\(^3^6\) Bosshard, in interview, 18 December 2014.
critically that due to a Nationalist prejudice informing the New Zealand art canon, the lack of appreciation of Mrkusich’s work academically and critically was a serious oversight.38

Mrkusich was based in Auckland and was represented by Petar Vuletic, a strong advocate for modernism in New Zealand. Vuletic’s Petar/James Gallery closed in the late 1970s due to the “lukewarm” reception of the colour-field and minimalist art he championed.39 Bosshard secured Mrkusich after she moved to Dunedin, having similar aims to Vuletic in the promotion of exceptional modern art throughout the country. University lecturer and art critic Peter Leech was a major proponent of Mrkusich’s modern art in New Zealand. Mrkusich’s exhibitions in Dunedin created greater exposure for Bosshard Galleries in major art magazines such as Art New Zealand as well as newspaper reviews both locally and nationally, authored by Leech.40

Jeffrey Harris employed an expressionist style in his painting. His autobiographic and symbolic narratives that epitomised his work resonated with Patricia Bosshard. She was able to confidently relate and speak to his work and Harris was one of the first artists she took on at the Akaroa iteration of Bosshard Galleries.41 Harris’ expert synthesis of national and personal histories certainly fits with the ethos of Bosshard Galleries, resulting in his increasing popularity as an artist both in Dunedin and throughout New Zealand. Harris was awarded the Frances Hodgkins Fellowship in 1977, moving to Dunedin with his artist and poet wife Joanna Paul the year after the Bosshards had relocated to the city. Harris continues to live and work in Dunedin with a studio space on Vogel Street in the city.

Harris was able to travel extensively throughout the 1980s to the United States of America, Europe, Japan and Australia. He was the 1986 artist-in-residence at Victoria College in Melbourne, which sparked a long-term association with the

38 Pound, 359.
40 Peter Leech, various reviews and articles. Bosshard Galleries archive, courtesy Patricia Bosshard.
41 Bosshard, in interview, 26 June 2014.
culturally minded city. Harris’ first trip to the United States was largely due to the savvy of Patricia Bosshard, when an opportunity arose for work in her gallery to be shown at the prestigious Carnegie International, which will be discussed later in this chapter.

Elements of British artist Francis Bacon’s work are evident in both the use of colour and expressionist style that Harris is known for. David Eggleton describes Harris as having “always been an uninhibited, rather manic colourist, employing amped-up, acidulous hues.” Harris created a unique art style that can now be seen as distinctively ‘Dunedin’, yet resonates with diverse audiences throughout New Zealand and Australia, due to the initial support from and success with Bosshard Galleries.

Joanna Paul was an artist and poet who first met Patricia and Kobi Bosshard when they were living in Akaroa. Paul lived with her husband Jeffrey Harris on the Banks Peninsula when Bosshard Galleries was at its strength in the Akaroa premises in the mid-1970s. When Harris was awarded the Hodgkins Fellowship, Paul too moved to Dunedin in 1977, continuing her representation with Bosshard Galleries. Paul was educated in the modernist movement at Elam School of Fine Arts under Colin McCahon and Greer Twiss, but practised largely in the time of post-modernism in New Zealand. Her distinct use of watercolour paint with a focus on still lifes and landscapes was reminiscent of Frances Hodgkins’ early modernist work. However, it was narrative elements of the margins of society that attracted Bosshard to her work. Her work embodied language, feminism and environmental issues, and she was largely overlooked in terms of important contemporary artists at the time. Bosshard saw a quality in Paul’s work that she believed in, organising periodic exhibitions of her drawings and watercolours in both Akaroa and Dunedin. In 1983, Paul was awarded the Frances Hodgkins Fellowship, an appropriate recognition of her work as an independent artist in New Zealand contemporary art;

42 Dunn, 144.
recognition that came from her exposure as an artist through Bosshard Galleries’ representation.

**Tony Fomison’s** art practice was largely protest-based. Protest as a social force became increasingly prevalent in the 1970s in New Zealand, which saw artists utilising their medium and their social status as artists as a form of protest in the public arena. Fomison’s dark hued sketches and paintings were often politically charged statements as he explored his personal anxieties and consolidated them with important social and political issues of the time through his allegorical works with darkly complex undertones. Protest imagery from Fomison’s oeuvre comments on nuclear activity in the South Pacific, the Vietnam War and apartheid in South Africa and the infamous Springbok Tour of New Zealand in 1981.

Patricia Bosshard first showed an exhibition of Fomison’s work at the Akaroa gallery. One of the gallery’s first shows, it consisted of an intense series of portraits of prison inmates. During his travels in Europe with the assistance of an Arts Advisory Board grant in 1963, Fomison was inspired by photographs he had seen in a British newspaper, as well as his three-week incarceration at La Sante prison in Paris after being arrested for vagrancy. Bosshard saw this exhibition as “a very important show, because people weren’t used to seeing the narrative of those sorts of paintings. Whereas people like Leo Bensemann and Doris Lusk, while their work wasn’t necessarily as accepted, the audience wasn’t shocked. They had to deal with the painterly statement of that show.” Fomison’s expressively grim caricature portraits were challenging to Bosshard Galleries’ audience. Patricia Bosshard appreciated and supported Fomison’s work, with the aim that her gallery would provide the impetus for the discussion and contemplation of contemporary art in New Zealand, by New Zealand artists.

Conceptual artist **Billy Apple** was associated with Bosshard Galleries on a more casual basis, visiting the gallery and the Bosshards on his travels to Dunedin. Apple

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45 Dunn, 140.
47 Bosshard, in interview, 18 December 2014.
was “intent on exposing the logic of late twentieth-century capitalism which reduces everything—and by extension everyone—to units of value. In the consumer economy, considered coolly and rationally, art is no more than an advertising campaign on behalf of the artist.” Interested in advertising as the business side of art, Apple was a student at the Royal College of Arts in London while interning at an advertising firm, which had a great impact on his art practice. For three consecutive years from 1960 Apple exhibited alongside artists such as David Hockney and Allen Jones at the Young Contemporaries exhibition in London, cementing his status as a leading figure in contemporary Pop Art in London.

As a conceptual artist, Apple challenged the construct of the traditional art gallery and the belief that the gallery space supported the artist and their work. Returning to New Zealand in 1979, Billy Apple introduced new conceptual possibilities in art to New Zealand audiences, performing architectural and artistic interventions into existing gallery spaces, pointing to the inadequacies of historic and current gallery design for contemporary art. One such installation was performed at Bosshard Galleries in Dunedin. Patricia Bosshard remembers, “He scraped out all the packing between the floorboards, which were really needed—the place was never the same!” As many dealer galleries in New Zealand at that time were minimal, white spaces, Apple’s interventions included taking down light fittings and sockets, and changing doors and painted architectural elements. There were unfortunate incidents during Apple’s intervention at Bosshard Galleries whereby the ‘Zip’ hot water dispenser was left on, which caused water damage to the gallery’s print cabinet. The print cabinet was further damaged by a spill of the red paint that was used by Ralph Hotere (while helping Apple install the exhibition) to highlight the cumbersome yet vital pillar that is situated in the middle of the gallery space.

Patricia Bosshard recalls the installation and exhibition as an occurrence between the dealer and the artist that regular gallery visitors could not fully engage.

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48 Eggleton, 212.
49 Eggleton, 213.
50 Bosshard, in interview, 18 December 2014.
with. As it was not a commercial exhibition from which the gallery could profit, it comments on the strength of the relationship between the dealer and the artist.\textsuperscript{52} The direct nature of the intervention into a private gallery space was a statement on the politics of culture in art galleries nationwide. The show at Bosshard Galleries employed reductive techniques, removing superfluous items in a gallery space to best suit an artist’s exhibition of work, and was part of an ongoing series of such installations called \textit{The Given as an Art-Political Statement} (1979-80) (Figures 14 and 15). The conceptual nature of the installation as well as the political and cultural motivations of Apple as an artist was in alignment with Patricia Bosshard and the socio-political aims of Bosshard Galleries. Bosshard describes Apple’s installation as, “a bit like the forerunner of a lot of work that is seen today…I’m sure the intention of younger artists is quite serious, but he is a very good role model and he’s the best. And a lot of people have realised that.”\textsuperscript{53} Although Billy Apple did not exhibit regularly at Bosshard Galleries, his association with the gallery and the art community was an important factor in the development of contemporary and conceptual art in Dunedin.

\textbf{Social aims of Patricia Bosshard through Bosshard Galleries}

Patricia Bosshard’s aim as an art dealer ultimately was to sell artworks. However, she held largely altruistic values as the director of a small yet highly influential gallery, believing that her role was to provide a social and cultural space for a New Zealand audience to experience New Zealand contemporary art. The focus of public museums and galleries on acquiring Old Masters and early New Zealand landscapes was valiant and indeed important, but the seemingly ignorant dismissal of contemporary New Zealand art in these spaces created the necessity of further platforms such as contemporary dealer galleries.

Having settled with her family in the South Island, Bosshard was committed to audiences from the art communities in which she operated. Her goal was “to make sure that New Zealanders were exposed to the things they hear about. And dismiss

\textsuperscript{52} Bosshard, in interview, 18 December 2014.
\textsuperscript{53} Bosshard, in interview, 18 December 2014.
or embrace, whichever they do, as long they have actually seen it to know.”

In the post-war period of the 1950s, the centre for art in New Zealand was concentrated in Auckland largely due to an increase in population and therefore a better economic climate. It was this shift to Auckland that Bosshard wanted to counteract, especially due to the fact that many of her artists were living and working in the South Island, yet rarely exhibited outside of the North Island.

Patricia Bosshard began to associate herself and her gallery with existing spaces in the South Island such as the Dunedin Public Art Gallery, the Eastern Southland Gallery under Mary McFarlane and Jim Geddes, and Anderson’s Park Gallery in Invercargill. There was a collegial aspect to the relationships between these galleries in terms of their mutual reaction to this shift north, when the centre of contemporary art in New Zealand had been more evenly spread, if not based in Christchurch and Dunedin during the reign of New Zealand regionalism and modern painting.

Bosshard Galleries was primarily concerned with art audiences in the South Island, but in order to promote her stable of artists and sell their work on a regular basis, it was necessary to engage a wider national audience. Therefore, Bosshard was committed to exhibiting artists from Dunedin, alongside those from elsewhere in New Zealand. Bosshard represented Dunedin-based artists, “some of them before they were sought after names” such as Ralph Hotere, Jeffrey Harris and Joanna Paul, in order to “show that work wasn’t only made and shown in Auckland. Just as there was a national audience, not just an Auckland audience.” Collector and arts patron Jan Warburton credits Patricia Bosshard as the first art dealer she encountered with a depth of knowledge about contemporary New Zealand art as a whole. Bosshard had a national focus and knowledge that was not restricted to the works in her gallery. Warburton describes Bosshard as having a great impact on the arts community in Dunedin as, “the best contemporary art dealer.” McFarlane supports this notion in terms of the gallery fostering a creative arts community in Dunedin, along with existing institutions such as the Dunedin Public Art Gallery,

54 Bosshard, in interview, 18 December 2014.
55 Green, 151.
56 Bosshard, in interview, 18 December 2014.
57 Jan Warburton (New Zealand art collector and patron) in interview with the author, St Clair, Dunedin, 16 December 2015.
58 Warburton, in interview.
the University of Otago’s Frances Hodgkins Fellowship and the Hocken Library. These elements of Bosshard’s operations within the arts community on a local and national basis point to her importance for New Zealand’s art history.

Bosshard Galleries is largely remembered for the social and political nature of the artwork it exhibited. Bosshard did not solely seek these elements out, although she was undoubtedly drawn to works that had underlying social or political commentaries. Bosshard describes the process:

These were beautiful paintings, fantastic paintings. That criteria was first, they were paintings, then if there was a narrative behind it that is available to people through the work, well of course it has more for the general audience. I mean you just did it; as a dealer you did it in isolation. You’re between the artist and the audience and you’ve got to do the best you can between them both. And so at the time of accepting or seeking out an exhibition, you don’t necessarily think about those sorts of things. It is only once you’ve seen the work that you think about it.

Although Bosshard claims to first judge artworks on a purely aesthetic basis, it can be argued that she would not have made initial connections entirely in this way. Prior knowledge of the artist’s work and intentions, as well as the style of or message conveyed in particular artworks would have sparked such a connection, even if on a subconscious level.

An exhibition Bosshard organised that particularly spoke to her social and political aims in the arts community was Patterns of Change, which in her view was a response to the iconic Maori cultural renaissance exhibition Te Maori that toured the United States and New Zealand between 1984 and 1987. Traditional taonga Maori were displayed as part of the exhibition, which aided in the perception of Maori art as part of New Zealand’s art historical canon in the later stages of the twentieth century, both locally and internationally.

The impetus for Bosshard’s exhibition was the fact that the taonga Maori were all attributed to male artists and craftsmen, while women largely crafted the decorative elements in the exhibition such as weaving mats that were used to

59 McFarlane, in interview.
60 Bosshard, in interview, 18 December 2014.
display taonga, yet were not recognised as part of the exhibition as a whole. Bosshard saw this as an oversight and wished to create an exhibition solely celebrating the craft of female Maori artists. Bosshard approached the Early Settlers Museum and the Otago Museum who agreed to collaborate with her on *Patterns of Change*, elements of which where shown at all three spaces in 1986 (Figure 16). Bosshard Galleries exhibited a selection of drawings by Mick Pendergrast, who was interested in the documentation and preservation of traditional Maori plaiting patterns from weavings held in various museum collections throughout New Zealand. The Early Settlers Museum assisted in obtaining a grant in order to create the exhibition catalogue and exhibited their collection of kakahu (Maori cloaks), while the Otago Museum showed traditional Maori fibre work such as weaving baskets and mats. The success of the exhibition highlights Patricia Bosshard’s value of exceptional craft as well as her ideals of equality in the arts community in New Zealand, especially Dunedin.

**Gallery visitors and arts community proponents**

Bosshard Galleries was the centre of the contemporary art community in Dunedin, especially during its reign at the Dowling Street premises. After struggling to retain visitors at the gallery upstairs in Princes Street, the expansive white-walled space with floor to ceiling windows at Dowling Street created a welcoming gallery that attracted a steady stream of new and regular visitors alike (Figure 17). This also led to the emergence of similar dealer galleries on Dowling Street such as Red Metro in the early 1980s, Marshall Seifert Gallery (now Brett McDowell Gallery) in 1981, and Milford Galleries in 1989.

Bosshard Galleries was at the centre of this burgeoning arts precinct, and this culminated in the monthly exhibition openings at the gallery. Openings were reserved for the celebration of the work of the artists, whether they were in attendance or not. Bosshard preferred not to make speeches or talk about the work in a significant capacity during the openings, unless a visitor specifically engaged

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61 Bosshard, in interview, 18 December 2014.
her. Bosshard explains, “The serious work went on before and after.” She did not want to create an elitist or uncomfortable atmosphere that not all attendees would relate to or engage with. It was this welcoming atmosphere within the gallery that attracted large crowds to the opening receptions monthly. Visitors that would attend from around the country, often travelling with the exhibiting artists from outside of Dunedin bolstered the collegial aspect of the openings, as well as the convoy of artists and gallery affiliates from Invercargill including artist and educator John Scott and Jim Geddes of the Eastern Southland Gallery, as well as staff from the Anderson’s Park Gallery. The group would drive north to Dunedin for the monthly events. This created a sense of excitement at the opening receptions as well as generating sales from those outside Dunedin.

The welcoming atmosphere created by the gallery opening events was ultimately generated by Bosshard’s lack of pretension, both in terms of the breadth of art styles she would exhibit was well as her engagement with every visitor that came into the gallery. This produced a group of ‘regulars’ who would visit the gallery on a regular basis primarily in order to engage with the artworks, but also with the gallery staff in a collegial manner. This did not always result in sales; yet Bosshard would remember the interests of her regular visitors in order to merely engage them in conversation. She did not ‘hard sell’ to anyone who came into the gallery; sales were generated through conversation about the artworks and often over a period of time involving multiple visits. Bosshard credits this as a major reason for the success of Bosshard Galleries; first focus on the people and the community and sales would follow.63

During the 1970s and into the 1980s, public institutions such as the Dunedin Public Art Gallery increasingly turned their attention to the exhibition of local contemporary art. However, this was not the sole aim of such institutions, and it was smaller dealer galleries such as Bosshard Galleries that were committed to showcasing art that was currently being produced. The strength of the working relationship between Bosshard and staff at the Dunedin Public Art Gallery, and the exhibitions that were generated as a result of this relationship in both galleries,

62 Bosshard, in interview, 18 December 2014.
63 Bosshard, in interview, 18 December 2014.
enhanced the scope of the art exhibited to the Dunedin public, bolstering the art community as a whole.\textsuperscript{64} Bosshard’s relationship with the public institution also resulted in the sale of artworks considered to be a central part of the Dunedin Public Art Gallery’s permanent collection of contemporary art, including previously mentioned works by Gretchen Albrecht, Jeffrey Harris, Ralph Hotere and Don Driver.\textsuperscript{65}

Mary McFarlane describes the impact of Bosshard Galleries in a positive manner in terms of fostering a creative community in Dunedin by creating a space where like-minded creative people could congregate. This often centred the Dunedin art community on Bosshard Galleries, and McFarlane thinks it “fascinating that all those people are still here, because they’ve made Dunedin their home. That is the collectors and indeed a lot of the artists.”\textsuperscript{66} Kobi Bosshard further explains the collegial atmosphere within the Dunedin art community:

I think the whole thing was genuine, wasn’t it. I think the scene is a new invention. It was much more generous, friendlier and more respectful all around. And nobody thought they knew it all. And I think it was when the directors were often amateurs who came in. It was a rich time. And we were lucky we could be part of it. \textsuperscript{67}

The lack of professionalism in the arts at the time was not a disadvantage. Rather, the amateur nature of people engaging in the art world out of passion, rather than education, resulted in an organic growth of contemporary art in New Zealand that was not dictated by professional ideals or standards. For example, due to the small size of the art market in New Zealand, contemporary art dealers such as Patricia Bosshard weren’t confined to the representation of one particular art form or style, whereas in larger markets overseas, it would be standard practice to focus on artists of a small range of styles or schools. New Zealand dealers were forced to diversify their exhibitions in order to sustain their businesses in the small art market.

Furthermore, Patricia Bosshard had no formal training in the arts, let alone experience working within the business of art, before she opened her own gallery.

\textsuperscript{64} These exhibitions are discussed later in this chapter.
\textsuperscript{65} \textit{Beloved: Works from the Dunedin Public Art Gallery} (Dunedin: Dunedin Public Art Gallery, 2009), 202, 204, 208, 218.
\textsuperscript{66} McFarlane, in interview.
\textsuperscript{67} Kobi Bosshard, in interview with the author, Melville Street, Dunedin, 18 December 2014.
Historical and professional experience dictated the practice of established art markets in places such as New York or London, yet there was little historical or professional precedent in New Zealand. This allowed for New Zealand art dealers to conduct and grow their business instinctively, suiting an Antipodean market.

The dealer gallery that Bosshard created was instrumental in prescribing the model for New Zealand dealer galleries in the present day. Without a set prescription herself, Bosshard was able to create a model that was suitable for the time and the climate in the art world, resulting in the gallery’s perception as a business but also as a social space for the art community. To an extent, this continues today, but there is a stronger focus on the business as opposed to a central community hub, which is more often generated by smaller project spaces or community-based galleries. At the time of Bosshard Galleries in the 1970s and 1980s, there were indefinite opportunities with regard to the creation of this new type of gallery space within the arts community. This resulted in a central space that attracted a broad spectrum of people and artists looking for such a platform that Bosshard Galleries provided. This gave Bosshard confidence in her role as a dealer as well as an advocate of the art community in both Akaroa and Dunedin. Bosshard explains:

I had no reason to fight for what I wanted to put on, because it was available. And it needed to be shown…and we just loved it, ourselves…I think long term, right through, if you do it for yourself at the time then you can always stand for it.68

The focus and personality of the gallery came from exhibiting and supporting artworks and performances that Bosshard had an affinity with, and wanted to promote within New Zealand.

**Offsite and international exhibitions**

Bosshard Galleries had a significant involvement in the Dunedin arts community by way of offsite exhibitions in both curatorial and coordination capacities. Major offsite exhibitions that Patricia Bosshard organised include the

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68 Bosshard, in interview, 18 December 2014.
previously discussed *Patterns of Change* in conjunction with the Early Settlers Museum; Hotere’s Hoteres, a survey of Ralph Hotere’s work curated by Bosshard at the Dunedin Public Art Gallery, and *Sculpture in Dunedin*, which was exhibited at various sites throughout the city. Bosshard was also involved in New Zealand’s contribution of works to the *Carnegie International* exhibition.

*Hotere’s Hoteres* was an exhibition of Ralph Hotere’s personal collection of his work, rendering the often-overlooked apostrophe in the title vital to the understanding of the exhibition (Figure 18). Bosshard explains that, “the apostrophe was done for a reason; it was keeping his own work safe, basically.”\(^69\) After Hotere was selected as a New Zealand artist at the 1984 Sydney Biennale, Bosshard and Hotere thought it timely to have a survey exhibition of his work since the 1960s. Bosshard Galleries lacked sufficient space for a survey exhibition of this calibre and therefore the Dunedin Public Art Gallery was approached in order to exhibit the works of a highly successful local contemporary artist. This led to the exhibition travelling to the Hamilton Arts Centre with the assistance of the Chartwell Trust’s Rob Gardiner, deeming the exhibition as one that, “no student or gallery goer should miss. An understanding of Hotere is clearly vital to an understanding of New Zealand art.”\(^70\) Hotere was not known for his effusive explanations and discussions of his work.\(^71\) Therefore, the work of Patricia Bosshard as his dealer was arguably of greater importance in terms of widening the exposure of Hotere’s work, helping to cement his status as a leading contemporary New Zealand artist.

Patricia Bosshard was also instrumental in the coordination of the 1979 exhibition *Sculpture in Dunedin*. Known for primarily working with paintings, not long after Bosshard Galleries moved to the Dowling Street premises, Patricia Bosshard organised *Sculpture in Dunedin* (Figure 19). Bosshard Galleries exhibited Neil Dawson’s *Order—Chaos*, which was followed by Christine Hellyar’s *Sculptures*, while further works by Dunedin sculptors were shown in exhibitions at

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\(^69\) Bosshard, in interview, 18 December 2014.


the Otago Art Society, Hocken Library, Otago Museum and Dunedin Public Art Gallery.

Two of the major exhibitions, *Memorial Exhibition Carl Sydow 1940-1975* and *New Zealand Sculptors at Mildura* at the Hocken Library and Dunedin Public Art Gallery respectively, were both coordinated by Patricia Bosshard with assistance from the Queen Elizabeth II Arts Council. The *New Zealand Sculpture* exhibition at the prestigious Mildura Triennial in Victoria, Australia 1978 is now seen as a landmark exhibition for New Zealand sculptors. The exhibition’s tour of New Zealand the following year was hugely important in terms of allowing New Zealanders to directly experience the work of New Zealand artists that was already critically acclaimed overseas. Chairman of the Arts Council at the time, Hamish Keith, stated the exhibition “represents the avant-garde, in the very best sense of that much abused expression, in performance and situational works, in conceptual pieces and even in conventionally static forms, New Zealand sculpture extends our sensibility and experience to an extent no other medium has before.”72 The inclusion of important New Zealand artists, including those associated with Dunedin and Bosshard Galleries such as Jacqueline Fraser, Neil Dawson, Don Driver and Peter Nicholls, motivated Patricia Bosshard to organise *Sculpture in Dunedin* in order to attract and coincide with the Mildura exhibition in Dunedin, providing a multifaceted platform on which each of these sculpture exhibitions could interact.

Bosshard Galleries had a strong local and national focus but also contributed to New Zealand’s consciousness overseas. This was largely due to the gallery’s involvement in the *Carnegie International* 1982 exhibition. The prestigious exhibition is the longest-running exhibition of international contemporary art in North America, established in Pittsburgh in 1895 and run every three to five years.73 Gene Baro, Adjunct Curator of Contemporary Art at the Carnegie Museum of Art, travelled around major art centres in the world for two years viewing and selecting

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pieces of contemporary art to show.\textsuperscript{74} Hosted by the Queen Elizabeth II Arts Council in New Zealand, Baro visited Auckland, Wellington and Dunedin. The exhibition pamphlet states:

Mr Baro thinks of an exhibition as an ensemble rather than a series of isolated objects. In attempting to create that effect in the \textit{International}, he avoided what he considers to be trendy works and overworked ideas, and concentrated on works that he feels engage and hold the viewer’s interest. He emphasizes that the \textit{International} is now one of several international exhibitions, and it should function by “providing the basis for an ongoing dialogue about the quality that exists in art.”\textsuperscript{75}

Baro visited Dunedin last. Bosshard remembers him as, “a cranky old fellow”, who was ill with cancer at the time.\textsuperscript{76} He had not encountered any artworks of the quality and engagement that is described above, until he was hosted by Bosshard at her gallery. A series of Gretchen Albrecht’s ‘Construction’ works, created during her Frances Hodgkins Fellowship, were on display at the time. Baro was not interested in Albrecht’s work. He told Bosshard that he had seen what New Zealand had to offer in his previous visits to Auckland and Wellington, and evidently did not believe he would find anything in Dunedin. Bosshard was rather shocked at his dismissal of the gallery and the unpleasant nature of his visit. She gave him the keys to the gallery, advised him to settle at his hotel room to rest, and to return to in the morning on his own terms. Baro came to the gallery the following morning and looked through the works in stock. Prior to the Albrecht exhibition, Bosshard Galleries exhibited a series of Milan Mrkusich’s ‘Area’ works, which were still in the stock room. Baro took time to look through Mrkusich’s pieces as well as the work of Jeffrey Harris and Greer Twiss that gallery had in stock at the time. He left the gallery again, and returned the next morning, explaining that his visit had been positive. Bosshard remembers, “he didn’t say who or what, and we didn’t ask. We weren’t going to give him the satisfaction although we really wanted to know.”\textsuperscript{77}

\textsuperscript{74} \textit{Carnegie International 1982}, exhibition pamphlet. Bosshard Galleries archive, courtesy Patricia Bosshard.
\textsuperscript{75} \textit{Carnegie International 1982}, exhibition pamphlet. Bosshard Galleries archive, courtesy Patricia Bosshard.
\textsuperscript{76} Bosshard, in interview, 18 December 2014.
\textsuperscript{77} Bosshard, in interview, 18 December 2014.
Bosshard received a letter on Baro’s return to Pittsburgh, Baro having chosen three Milan Mrkusich and three Jeffrey Harris works from the gallery stock. He had also chosen to exhibit the work of Greer Twiss, whom he contacted independently, as Twiss was living in London at the time. The Carnegie International requested that Bosshard Galleries take logistical responsibility for New Zealand’s contribution to the Carnegie International in terms of organising insurance and freight. Bosshard replied affirmatively, also stating that the works would be exhibited in New Zealand prior to their exhibition in the United States. Due to the auspicious nature of the exhibition for New Zealand, Bosshard believed that these works should first be shown in the context of their home country, on a scale that Bosshard Galleries could not accommodate. Bosshard approached Frank Dickinson, then Director of the Dunedin Public Art Gallery at Logan Park, to host an exhibition of Mrkusich and Harris, with the six selected works as the centerpiece of the show, before they travelled to Pittsburgh for a period of three months. Dickinson agreed to host the exhibition and create a catalogue with colour reproductions of the artworks. New Zealand Paintings: Carnegie International 1982 was shown at the Dunedin Public Art Gallery from 23 April to 16 May 1982, with Bosshard Galleries credited as arranging the exhibition. From there, the six works were transported to the Carnegie International and were viewed by 54,915 visitors to the exhibition in Pittsburgh and 22,853 visitors to the exhibition’s Seattle iteration.

The artists, along with Patricia and Kobi Bosshard, were invited to the opening reception of the Carnegie International. The Bosshards were unable to attend, but both Mrkusich and Harris travelled to Pittsburgh where they were exhibited alongside 63 other artists such as David Hockney, from every continent in the world. This international exposure cemented the artists’ status in New Zealand art, confirming Mrkusich’s already successful career and advancing the awareness of Jeffrey Harris as an important emerging New Zealand artist. Bosshard believes, “it did both of the artists good. And it did me good.”

81 Bosshard, in interview, 18 December 2014.
Conclusion

In a local, national and international sense, Patricia Bosshard used her position as an art dealer in order to better serve the arts community in which she was active and extremely passionate about. The Dunedin arts community benefited from Bosshard’s drive to promote contemporary New Zealand art in the South Island and further afield, providing indispensable support to the artists she represented and admired. Her social and political aims as an art dealer were realised in the artworks she championed as well as through exhibitions she arranged and curated, both in her gallery and at offsite locations throughout New Zealand. Bosshard needed to earn a living through Bosshard Galleries regardless of her altruistic aims, but her passion lay in the promotion of artworks in her gallery, and the interactions with artists and audience. Ultimately, “If you survive doing what you want to do, then that’s good.”82

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82 Bosshard, in interview, 18 December 2014.
CONCLUSION

Pioneering New Zealand art dealer Patricia Bosshard ran a successful dealer gallery, Bosshard Galleries, from 1971 – 1992 in Akaroa and Dunedin. Bosshard’s tireless work in the arts community during this time has cemented her status as one of the most important and influential figures in New Zealand’s art history. Bosshard was an important female figure in the New Zealand art world at a time when the main participants and commentators were male. Bosshard’s role as an art dealer was of great importance in the promotion of local artists and the value of their work for New Zealand art.

Existing studies on artists, art movements and general histories of art in New Zealand have largely overlooked the role of the art dealer within the art world. Names of art dealers are mentioned only in relation to the artists and art produced. Until art writer Jill Trevelyan’s biography of Wellington dealer Peter McLeavey, published in 2013, there had been no particular focus on the art dealer’s importance for New Zealand art. This lack of research into a vital arts profession leaves much to be discovered and examined. The purpose of this project was to highlight the work of another art dealer that emerged in the same period as McLeavey, Patricia Bosshard, with a particular focus on her contribution to art in Dunedin.

Little literature exists on Bosshard Galleries and the woman who championed modern and postmodern art in New Zealand; the majority of information focused on the gallery exists only in personal archival material. Therefore an analysis of the gallery and the dealer behind it was necessary in order to further document the importance of the contemporary art dealer for New Zealand art history. In terms of this project, it was important to discuss aspects of the gallery through the major participants within that model. Discussions surrounding her role as the dealer, collectors that patronised her gallery, and the artists and art community, advanced the central argument of the importance of Patricia Bosshard and Bosshard Galleries for Dunedin and New Zealand’s art history.
This thesis provides a case study of Bosshard Galleries as central to the promotion and continuing success of modern and postmodern art in New Zealand, specifically Dunedin. The impact of Patricia Bosshard’s work was examined within an existing local, national and international context. Similarities can also be drawn from international precedents set from the emergence of the modern art dealer and collector in alignment with the emergence of modern art in Europe and the United States of America. This was further contextualised by examining differences in geography and time in which Bosshard was working in New Zealand, focusing on the local arts climate.

The tripartite structure of the thesis followed the tripartite nature of relationships within the dealer gallery model. The importance of these relationships is central to the argument of this thesis. The success of the dealer gallery structure relied equally on the central participants, the dealer, the collector, and the artists and arts community. Thus, evidence of Bosshard Galleries’ impact on art in New Zealand was discussed and argued in light of these participants and the relationships between them that exist in the modern or contemporary dealer gallery.

Bosshard Galleries’ Dunedin iteration allowed for the gallery to focus solely on the exhibition of modern and contemporary art. This purpose narrowed the focus of Bosshard’s ideals and values in her direction of a dealer gallery, and it was in Dunedin that Bosshard’s importance for contemporary art was enhanced. This was during an exciting time of social and cultural change in New Zealand, with an increased interest in the new. Bosshard Galleries fulfilled this interest with the promotion and exhibition of modernist art. It was at this time that there was a rejection of older, and often more conservative, institutions such as public art galleries and art societies. Arts patrons such as Charles Brasch, and the development of the Frances Hodgkins Fellowship sparked an influx of new artists to Dunedin in the mid to late twentieth century. Bosshard was central to the development of this art, and assisted in the accessibility of their art to the wider New Zealand public, as part of the emergence of a new generation of dealer galleries.

Although Bosshard Galleries occupied physical space in the South Island, the impact of the gallery and Patricia Bosshard as dealer in a national context was also
important. Due to the size of the art market in a country of three million people, as well as the small number of contemporary art dealers existing in the 1970s and 1980s, it was essential for Bosshard Galleries and the artists it represented to be promoted on a nationwide scale. Bosshard created a nationwide mailing list, which grew when the gallery shifted to Dunedin. The competition between fellow art dealers throughout the country was unusual in an international context, as many dealers shared the representation of the small pool of successful contemporary artists. This meant that the artists Bosshard Galleries represented in the South Island gained exposure in other areas of New Zealand. Furthermore, serious buyers or collectors would have the option of approaching Bosshard Galleries regarding artworks in the gallery’s stockroom that were unavailable in other dealer galleries throughout the country. Conversely, this worked against Bosshard and her gallery due to the sharing of artists within a geographically small art market. However, the competition between Bosshard’s contemporaries ultimately increased the exposure of modern and contemporary art in New Zealand, benefitting the galleries and the artists they represented overall.

Patricia Bosshard, in alignment with her personal values and ideals, dictated the daily operations that contributed to the running of Bosshard Galleries. Her relaxed style of dealing art was focused on personal conversations and relationships with both collectors and artists. Although money generated from sales contributed to the economic success of the gallery during the 1970s and 1980s, it was the unassuming and relaxed atmosphere created by Bosshard that forms the basis of this Dunedin establishment’s legacy. This was supported by the passion Bosshard had for the artists and the artworks she exhibited, as well as her thorough knowledge and expertise regarding the stock she maintained.

Patricia Bosshard was first loyal to her artists. The promotion of artworks in their own right was Bosshard’s priority, as the gallery would not exist in the absence of artwork to sell. The initial success of Bosshard’s artists and the sale of their work in turn enhanced the reputation of Bosshard Galleries and Bosshard as an art dealer. Bosshard’s curatorial methods celebrated the artworks and the artists first. This commitment was also evident in the design of posters that were used to advertise exhibitions. It was the simple, minimalist approach to promotion and exhibition that
greatly contributed to the reputation of the artists she represented, enhancing the reception of modern and contemporary art at the time.

The ongoing success of popular modern and contemporary artists in New Zealand is largely a result of their inclusion in both private and public collections. The collector, whether as an individual or as part of a larger institution, is an essential participant within the art market and the success of the dealer gallery. Bosshard Galleries boasted a mailing list of over 650 individuals, families and institutions nationwide. It was the ongoing patronage and support of clients and collectors that contributed to the success of Bosshard Galleries in both an economic and art historical sense. Various reasons for collecting provided a sociological and psychological context for collecting fine art that was applied to the case study of Bosshard Galleries and the collectors that patronised the space.

The analysis of Bosshard collectors reveals a passion for collecting New Zealand art that was fostered by Bosshard as a dealer as well as a friend. Although there was an element of collecting as a form of investment among Bosshard collectors, the underlying reason for collecting was passion and support for New Zealand artists. Therefore, the ideals and values of the collectors that patronised Bosshard Galleries were in alignment with Patricia Bosshard herself. This also provided for an interesting discussion regarding the prevalent, yet often overlooked phenomenon of the dealer as collector. Bosshard’s commitment to New Zealand art and artists within her gallery continued in her collecting habits. This commitment was further cemented with her long-term loan of works first to the Dunedin Public Art Gallery and then to the Eastern Southland Gallery. Bosshard’s passion and support for artists, particularly those based within the Dunedin arts community, resulted in her aim for the works she owned to be given back to the communities that had supported her artists, her gallery, and her career as a whole.

The existence of Bosshard Galleries provided a great contribution to the artists and arts community of Dunedin and New Zealand as a whole. Bosshard recognised a quality in the work of creative friends and acquaintances. Bosshard Galleries initially existed in order to provide a space to exhibit and sell their work. After the gallery shifted to Dunedin and its reputation grew, the recognition of quality
continued, attracting increasingly successful New Zealand artists that in turn became friends. Bosshard’s drive to support local artists that were contributing to the creation of a local modern identity in art provided weight to their cause within the art market that was initially reluctant to open up to new art styles in New Zealand. Bosshard Galleries held great influence over the development of modern and contemporary art in Dunedin. The early and continuing national and international success and recognition of artists such as Ralph Hotere, Milan Mrkusich and Jeffrey Harris has resulted in their prominence in New Zealand’s art historical canon. This was ultimately due to the early recognition of the quality of their practice by Patricia Bosshard, and her ongoing support and promotion of their work.

Furthermore, Bosshard’s relationships with external arts professionals within the Dunedin and New Zealand art community, including institutions and fellow dealers, resulted in additional nationwide promotion of her artists that Bosshard Galleries alone could not provide. Exhibitions curated by Bosshard such as *Hotere’s Hoteres* and *Patterns of Change* not only satisfied the social aims of Bosshard Galleries, but also promoted Bosshard’s artists and the art they were creating, on a larger national scale that the small gallery space could not physically achieve. This national awareness and success culminated in two Bosshard artists, Mrkusich and Harris, exhibiting work at the prestigious *Carnegie International* exhibition in 1982. Testament to Bosshard’s shrewdness and passion for her artists, she coordinated and engineered the entire process, making an invaluable contribution to the careers of both artists: Harris as an emerging practitioner that continued to have commercial and conceptual success in both New Zealand and Australia, and Mrkusich as a mid-career artist who is now regarded as an eminent New Zealand abstract painter.

Patricia Bosshard had a lasting impact on New Zealand art. The operations of Bosshard Galleries were central to the success of modern and contemporary art within the New Zealand art market. It was the dealer as the intermediary figure that initially exposed these artworks to collectors of fine art, both individual and institutional. This resulted in the inclusion of Bosshard’s artists and their pioneering artworks in major New Zealand art collections, strengthening the existing arts
community in Dunedin as well as the reputations of artists that are today considered to be of great importance in New Zealand’s art history.

Bosshard and her gallery occupied an important place in the wider arts community, locally, nationally and internationally. Patricia Bosshard’s career provides for a central case study that opens up discussions surrounding the success of modern and contemporary art within the complex art market. The importance of each participant within the market and the dealer gallery model is also discussed. Ultimately, the thesis demonstrates the importance of Bosshard Galleries’ existence and the fact that the art world, as well as the art historical canon in New Zealand, was shaped by art dealers such as Patricia Bosshard at this vital time during the 1970s and 1980s in terms of the acceptance and ensuing popularity of modern and contemporary art.

Patricia Bosshard and her directorship of Bosshard Galleries provided for an in depth discussion and analysis of the impact of the art dealer as a central figure in New Zealand’s art history. The discussion was structured with respect to the key relationships that contribute to the dealer gallery’s success. Through the analysis of the dealer, the collector and the artists and arts community, the impact of Bosshard Galleries for modern and contemporary art in New Zealand is evident. The operations of Bosshard and her gallery contributed to a new style of art dealing that contributed to the successes of some of New Zealand’s most celebrated modern and contemporary artists. Patricia Bosshard and Bosshard Galleries, although no longer in operation, had a lasting impact on the face of New Zealand art as we know it today.
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