

THE
COLLECTIONS

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

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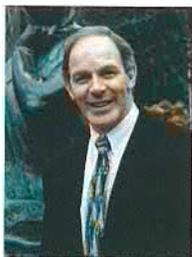
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Above: Henriette Browne *La Lecture de la Bible* (1857). Oil on canvas. The first work presented to the original Gallery by its greatest benefactor, Robert E. McDougall. This work was formerly in the collection of the Empress Eugénie, wife of Napoleon III.

Director's Foreword

Christchurch Art Gallery Te Puna o Waiwhetu



Presented to the people of Christchurch by Mr Robert E. McDougall, the charming Palladian Revival building – which bore his name as ongoing testimony to his philanthropy – opened on 16 June, 1932 with 160 British and Continental paintings

and sculptures, largely from the Jamieson Gift and the (then) Canterbury Society of Arts collection. Apart from other occasional gifts, it remained a static collection until 1952, when the Christchurch City Council allocated funds, allowing the purchase of works of art for the collection to commence.

Since then, through purchase, acquisitions and bequests, the collection has grown to over 5500 works, with prints and drawings, ceramics, textiles, glass, metalwork and photography, in addition to the original focus on paintings and sculpture.

Although the acquisitions policy now emphasises Canterbury art within its New Zealand context, early acquisitions are a fascinating record of Canterbury's changing tastes and increasing affluence – initially, a slavish deference to European artists, sources and styles, then gradually revealing home-grown art activities in a post-colonial society, though still influenced by the arrivals and departures of artists, both amateur and professional.

From the close of the 19th century to the mid-20th century, the collection illustrates the emergence of the first two generations of Canterbury-born artists, where the latter represent the first New Zealand Modernists. The significant change in the second half of the 20th century, with the impact of international

ideas increasingly accessible through exhibitions, publications and the new information technologies, is also well recorded. At the beginning of the 21st century, the Gallery now holds in trust many New Zealand icons, and unarguably possesses one of the four most significant national collections.

The first catalogue of the collection – in 1933 – surveyed the original installation, and two more were published in 1973, and 1983, respectively. However, *Christchurch Art Gallery Te Puna o Waiwhetu: The Collections* is the first fully illustrated publication on this subject, and was produced to celebrate the inauguration of the new Christchurch Art Gallery Te Puna o Waiwhetu in May 2003.

In his role as Senior Curator, Neil Roberts is to be thanked for his contribution, as is Felicity Milburn, Curator of Contemporary Art, and both Jennifer Hay and Peter Vangioni for their considerable curatorial research and entries.

Finally, this elegant catalogue is tribute to the remarkable creative flair of one of our key corporate sponsors, Strategy Advertising & Design, who in partnership with Spectrum Print and Digital Pre-Press have given us a series of national and international awardwinning publications, for which we are indebted!

My congratulations to all involved.

A handwritten signature in black ink, appearing to read 'Anthony Preston'.

P. Anthony Preston
Director

THE PAINTING
COLLECTION

The second largest of the Gallery's holdings, the painting collection includes major national representation of work by artists Petrus van der Velden and William A. Sutton. It is also one of the oldest collections: its foundations were laid 123 years ago by the Canterbury Society of Arts, which was the prime contributor to the Gallery when it opened as the Robert McDougall Art Gallery in 1932.

There is no question that many hoped the Gallery would develop a strong collection of Old Master works, and this goal was still prominent as late as the 1970s. The initial focus of the Canterbury Society of Art collection had been painting by British and New Zealand living artists acquired for educational purposes. The society never set out to form a museum collection, although it was conscious of improving the standard of work represented.

By the 1900s the society's painting collection had grown considerably with works acquired by purchase, gift and bequest. The 1906–07 New Zealand International Exhibition, held in Christchurch, offered a unique opportunity to purchase contemporary British works of a previously unmatched standard. Among the paintings purchased were paintings by Henrietta Rae, Charles D. Leslie, Richard Anning Bell, Frederic Leighton and others, most of which are now in the Gallery's painting collection.

Other British contemporary paintings were acquired in 1911 with the assistance of a government grant and between 1912 and 1928 a large number of contemporary New Zealand paintings were added with assistance from a Christchurch City Council grant. These included *Cynthia's Birthday* by Harry Linley Richardson.

Early on the Gallery received many private gifts, among them the well-known *Marken Fisherman's Funeral* by Petrus van der Velden and *La Lecture de la Bible* by Henrietta Browne. There were also major works from the former James Jamieson collection, including the painting *Ena Te Papatahi* by C.F. Goldie.

By the mid-1930s the development of the collection was frustrated as there was neither funding to acquire paintings nor staff to manage this aspect of the Gallery's operation. In 1935, however, the May Schlesinger Bequest, with the assistance of Sydney Thompson, enabled the purchase of four paintings by well-known early 20th-century French artists, including *Actors of a Sideshow* by Lucien Simon. Although these works complemented the collection, they were relatively conservative in approach.

In the 1940s there were several major gifts of works painted by both British and New Zealand artists. Among them was Evelyn Page's *Summer Morn*, bequeathed by the artist Rosa Sawtell. It was a notable acquisition, though controversial at the time.

After 1949 funds for picture purchase were made available and in the decade that followed, although there was an attempt to increase the painting collection, there were only occasional purchases of work by hitherto unrepresented New Zealand painters. One important purchase was Rita Angus's painting *Cass*, acquired in 1955. But there was real concern at the lack of contemporary New Zealand painting and by the late 1950s the Christchurch art community was criticising this gap in the Collection. There was also anxiety within the Gallery that good examples of work by the British and European painters were not being added to the Collection.

When L.S. Lowry accepted the offer to exhibit at the Canterbury Society of Arts he sent out two paintings for showing in the 1957 annual exhibition. One of these, *Factory at Widnes*, was purchased and now stands as a significant work in the international painting collection. But such opportunities were rare.

In 1959 criticism of the Gallery's collecting policy came to a head when an exhibition of recent work by Colin McCahon was held and several local artists opened a subscription to purchase a work. The painting chosen was prophetically titled *Tomorrow will be the same but not as this is*. Despite some criticism, the painting was accepted and stands today as the first painting of the Gallery's truly contemporary New Zealand collection. Although works by contemporary living artists had been acquired in the past, the McCahon purchase looked forward, not back.

During the 1960s some notable bequests added further important British and European works, including the earliest dated work now in the Gallery's international collection, *The Physician* by Gerard Dou, but it became increasingly clear that an old master European collection of any status was unlikely to be formed. This was despite a 1969 report on the Gallery by an international consultant who advised continued collecting of European historical painting. This recommendation became the basis of the Gallery's collecting policy in the 1970s and in 1974 the Christchurch City Council voted funds for the purchase of European paintings. Works such as *Roses, Honeysuckle and other Flowers in a Sculptured Vase* by Jan van Son and *Portrait of a Gentleman in a Blue Jacket and Embroidered Waistcoat* by Joseph Highmore were some notable acquisitions from this time.

In contrast, many of the contemporary New Zealand painters works acquired in that decade showed foresight and included major works by Pat Hanly, Tony Fomison, Brent Wong, Robin White and Philip Clairmont.

At the beginning of the 1980s the collection policy was changed to reflect the resources that were available for the Gallery's painting collection: the focus would be on purchasing Canterbury and New Zealand artists' works for both the historical and contemporary collections.

Although, since the 1980s, the emphasis has been on increasing the representation of major New Zealand contemporary painters, the purchase of historical paintings, by both New Zealand and overseas artists, has continued, often greatly assisted by the Olive Stirrat Bequest made in 1984. There have also been some notable gifts of non-New Zealand works in recent decades, including *Portrait of Helen Chalmers and her Mother* by Frank Bramley, a pair of portraits of *General and Mrs. Walker of Bowland* by Henry Raeburn and *Still life* by Henri Fantin-Latour.

Today the Gallery is on the threshold of a new era. The continued addition of New Zealand contemporary artists' work to the painting collection also means a commitment to the spirit of biculturalism and the inclusion of work by Māori artists, in particular Ngai Tahu, whose work adds another dimension and ensures a more representative collection for the future.

Neil Roberts

Gerrit Dou Dutch, 1613–1675

The Physician 1653

Regarded as a principal member of the Leiden School of 'fijnschilders' (fine painters) Gerrit Dou had a style characterised by minute detail and an immaculate finish. His ability in achieving such precision was assisted by his apprenticeships as an engraver under Bartholomeus Dolendo from 1622 to 1624 and, more importantly, as a painter on glass under Pieter Kouwenhoven in 1624: this work encouraged a steady hand. Dou favoured interior scenes and painted several other versions of *The Physician*. His paintings frequently included a window surround with pulled curtains and the frieze in the foreground also appears in many of his other works. This painting depicts a prosperous physician examining the contents of a flask thought to contain a urine sample, a test frequently used to diagnose pregnancy in the 17th century. *The Physician* is loaded with symbolism: putti playing with a goat in the frieze represent sinful pleasure, the birdcage in the background represents imprisoned love and the delicately painted medical text in the foreground is opened on a page depicting a skeleton leaning on a shovel, a reminder of human mortality.

Dou was born in Leiden and was encouraged by his father to become an artist. He initially trained as an engraver and glass painter before entering the studio of Rembrandt van Rijn in 1628. In 1631 he set up his own studio, initially concentrating on portraits. He quickly established an extremely successful practice and influenced many of his students. He was held in high regard throughout Europe during his lifetime and died in Leiden in 1675.



Oil on copper
48.9 x 36.8 cm
Heathcote Helmore Bequest 1965

Jan van Son Dutch, 1658–1718

Roses, Honeysuckle and other Flowers in a Sculptured Vase c1685

The demand for artists to paint flower subjects, particularly rare and exotic blooms, grew with the increased enthusiasm for the cultivation of flowers in Holland during the 16th century. By the 17th century flower painting had become a major category in Dutch still life painting. Jan van Son excelled in painting flowers in a highly realist manner that involved precision and a high degree of detail, particularly with the petals, which were delicately treated. In *Roses, Honeysuckle and other Flowers in a Sculptured Vase* he creates an effective contrast between the brightly lit flowers and dark background, which creates a strong focus on the blooms. Van Son did not usually work on his finished paintings directly before his subject but rather from earlier studies. He often brought together in his compositions flowers that bloomed at different times of the year.

Born in Antwerp, Van Son was the son of the Flemish artist Joris van Son who also excelled as a still life painter of flowers and fruit. He is thought to have studied under J.P. Gillemans, the elder, in Antwerp before moving to England early in his career. He married an English woman and established a successful career as a still life artist in London. In England Van Son frequently assembled his floral arrangements around the rose, a flower highly favoured by English growers at this time, and, as in this painting, often incorporated an Italianate garden vase placed upon a plinth. He died in London.

PV



Oil on canvas
52.5 x 47.0 cm

Purchased with assistance from the National
Art Collections Fund of Great Britain 1973

Joseph Highmore British, 1692–1780

Portrait of a Gentleman in a Blue Jacket and Embroidered Waistcoat c1730

Joseph Highmore, one of the most accomplished portrait painters of his age, established a very successful practice in London producing portraits of the English aristocracy. The identity of the sitter in this work is unknown but his status and wealth are conveyed through Highmore's highly realistic treatment of the rich blue velvet coat and the ornately embroidered gold brocade waistcoat beneath it. The subject's status is further enhanced by the commanding pose in which he confidently looks down on the viewer. Highmore is reputed to have been so adept at portraiture that he was able to paint many of his subjects' faces in a single session.

Highmore, born in London, originally trained as a lawyer around 1707 but gave this away in favour of a career as a painter. Around 1713 he began attending Sir Godfrey Kneller's Academy and by 1715 he had established himself as a professional portrait painter in London. His success grew rapidly. He married in 1716 and in 1723 settled in Lincoln's Inn Fields, a wealthy area on the outskirts of London. In 1732 he travelled to Antwerp and Düsseldorf where he studied the paintings of Rubens. Highmore also painted illustrations which were engraved for a number of novels by Samuel Richardson, including *Pamela* (1740–41). In 1761 Highmore retired as an artist and the following year settled with his daughter and son-in-law in Canterbury where he took up writing articles on a number of subjects.

PV



Oil on canvas
124.0 x 99.0 cm
Purchased 1977

Henry Raeburn

Scottish, 1756–1823

Mrs Barbara Walker of Bowland 1819

Henry Raeburn was Edinburgh's most celebrated painter of the late 18th and early 19th centuries and one of the first Scottish artists to develop a successful career both in Scotland and abroad. Painted towards the end of his career, *Mrs Barbara Walker of Bowland* displays Raeburn's lively individual style. His broad visible brushwork gives the work immediacy and captures a sense of the character of the subject. Barbara Walker, *née* Montgomery, was the second daughter of Sir James Montgomery and the wife of General Alexander Walker, whom she married in 1811 shortly after his return from India. The couple settled at the family estate at Bowland, near Galashiels in Scotland. Raeburn completed a companion portrait of Alexander Walker which is also in the Christchurch Art Gallery Collection.

Raeburn was born in Sockbridge, Edinburgh and in 1772 was apprenticed to the jeweller and goldsmith, James Gilliland, who also painted miniatures. He married a wealthy widow in about 1780 and moved to London in 1784, where he spent a short period studying in the studio of Sir Joshua Reynolds. He visited Rome and returned to Edinburgh about 1786. He established a successful portrait practice and, after the death of David Martin in 1797, became the leading portraitist in the city. Raeburn began exhibiting at the Royal Academy of Arts from 1792 to 1823. He received a knighthood in 1822 during George IV's state visit to Edinburgh, at which time he was also appointed His Majesty's First Limner and Painter for Scotland.

PV



Oil on canvas
88.0 x 68.0 cm
Presented by the Walker Family 1984

Thomas Musgrove Joy British, 1812–1866

Mrs T. Fraser Grove with a Favourite Dog

c1849

Thomas Musgrove Joy was a successful, well-respected British portrait and genre painter of the 19th century who painted in an academic manner. Joy's skill as a painter is evident in *Mrs T. Fraser Grove with a Favourite Dog*: the rich, translucent treatment of the subject's dress and shawl and the face painted with fine detail. A strong emphasis has been placed on the sumptuous white dress, which contrasts strongly with the dark background. The subject of this portrait is Mrs Katherine Grace Fraser Grove, née O'Grady (d.1879), who posed for this painting shortly after her marriage to Thomas Fraser Grove in 1847. The pair lived at Ferne House in Salisbury and Thomas was awarded a baronetage in 1874. Joy's reputation as a portraitist was no doubt enhanced by the commission he received from Queen Victoria in 1841 to paint the Prince and Princess of Wales. *Mrs T. Fraser Grove with a Favourite Dog* was exhibited at the Royal Academy of Arts in 1849.

Joy was born at Boughton Monchelsea in Kent and studied portraiture under Samuel Drummond. Based in London, he exhibited at the Royal Academy from 1831 to 1864 and was also a member of the Society of British Artists and the New Water-Colour Society. He was well patronised by the English upper class: his most important patron was Lord Panmure. During his early years he associated with 'The Clique', an informal group of artists formed in 1837 which included John Phillip, Joy's pupil, and William Powell Frith.



Oil on canvas
127.8 x 102.2 cm
Purchased 1976

Henriette Browne

French, 1829–1901

La Lecture de la Bible (also known as Les Puritanes) 1857

Henriette Browne painted in the French academic tradition which placed particular emphasis on a high degree of finish. Her accurate, realist style, seen in *La Lecture de la Bible*, displayed a high level of skill in achieving meticulous detail. The evidence of her brushwork is largely concealed, and features such as the youthful complexions of the subjects are developed through successive layers of thin oil glazes. Browne's use of black for the subject's clothing and dark sombre colours in the background creates a sense of austerity and effectively draws the viewer's attention to the faces of the women and the pages of the Bible. The small bunch of withering flowers on the table is a vanitas symbol alluding to the passage of time and the brevity of youth. *La Lecture de la Bible* was originally in the collection of the Empress Eugénie, wife of Napoleon III, and was sold at Christie's in London in 1922 before coming to New Zealand in 1925 where it was exhibited at the Dunedin South Seas Exhibition. It was the first painting to be presented to the Robert McDougall Art Gallery.

Browne was born Sophie Bouteiller in Paris and from 1849 received drawing lessons from Emile Perrin. She studied under Charles Chaplin from 1851 and in 1853 began exhibiting under the pseudonym Henriette Browne at the Paris Salon. In the same year she married Comte Jules de Saux. Browne was a founder member of the Société Nationale des Beaux Arts, Paris in 1862 and also exhibited at the Royal Academy of Arts from 1871. In 1894 she was made an honorary member of the Royal Institute of Painters in Watercolours. She died in Paris in 1901.

PV



Oil on canvas
87.5 x 115.0 cm

Presented by R.E. McDougall 1930

Richard Ansdell British, 1815–1885

Ewe with Lambs 1859

The genre of animal painting was popular with British artists throughout the 18th and 19th centuries and Richard Ansdell, whose style was largely influenced by Edwin Landseer, specialised in animal paintings such as *Ewe with Lambs*. He was so popular with Victorian audiences that he amassed a small fortune from sales not only of his paintings but also of the many prints of his work that were published. Ansdell catered to the demand for animal subjects by producing paintings related to both hunting and animal husbandry. In *Ewe with Lambs* he has paid particular attention to accurately recording the features of the livestock who dominate the composition. Ansdell also worked as a portraitist and collaborated with a number of artists, including William Powell Frith and John Phillip, who often employed him to paint animal subjects into their compositions.

Born in Liverpool, Ansdell began studying with the portraitist W.C. Smith in Chatham, Kent before attending the Liverpool Academy of Arts in 1835. He was elected a member of the Liverpool Academy in 1838 and served as the academy's president in 1845 and 1846. Ansdell also began exhibiting with the Royal Academy of Arts in 1840 and was made a member in 1870. He was based in London from 1847 and also had a house on Loch Laggan, Scotland, where he sourced much of his subject matter. He was awarded a gold medal at the Paris International Exhibition in 1855 and in 1856 he travelled to Spain with the artist John Phillip. He died at Collingwood Tower, Farnborough.

PV



Oil on canvas
59.5 x 92.5 cm
Presented by Mrs Laurie Wilson 1950

Nicholas Chevalier

Russian / Australian, 1828–1902

Tea-trees and Creepers, Cape Schanck, Victoria 1865

As a landscape artist Nicholas Chevalier worked in a precise naturalistic, picturesque manner, primarily concerned with harmonious composition and accurate representation of form. Chevalier's attention to detail can be seen in the meticulous treatment given to the foliage of the bush through which the viewer is given glimpses of the coastline. He achieved this effect by working from outdoor studies in his studio. There are romantic elements in his style similar to those of his contemporary, Eugene von Guérard. Chevalier and von Guérard went on many sketching trips throughout Victoria together and often sought out rugged unpopulated scenes such as the wild, unspoilt beauty of the coastline at Cape Schanck. Lying within easy reach to the south of Melbourne, the cape was a popular destination with artists from as early as the 1850s.

Born in St Petersburg, Russia, Chevalier moved to Lausanne, Switzerland in 1845 where he studied painting under J.S. Guignard at the Musée Arlaud. In 1851 he was in London studying lithography and first exhibited at the Royal Academy of Arts in 1852. Chevalier left for Melbourne in 1854 and worked as a cartoonist for the *Melbourne Punch* between 1855 and 1861. He was a founding member of the Victoria Society of Fine Arts in 1865 and towards the end of that year travelled to New Zealand where he was commissioned by the Otago and Canterbury Provincial Councils to record the 'scenic beauties' of the regions. Chevalier returned to England in 1870 and died in London.

PV



Oil on canvas
28.0 x 45.5 cm

Purchased 1967

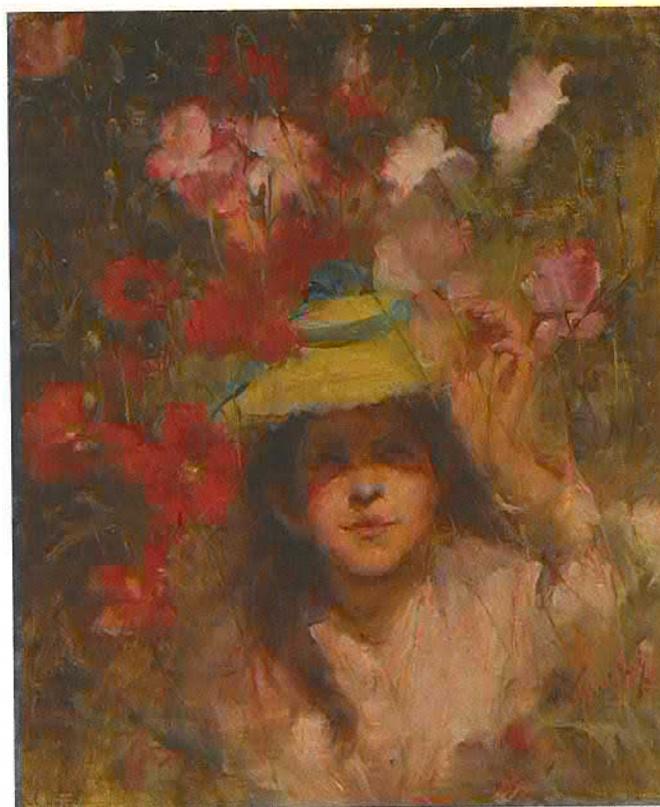
Grace Joel

New Zealander, 1865–1924

A Rose 'midst Poppies c1869

Grace Joel was a prominent member of Dunedin's art circles during the mid- to late-1890s and worked in an impressionist style largely influenced by her contact with contemporary developments in Australian art. She enrolled at the National Gallery School, Melbourne in 1891 where she studied under Frederick McCubbin and Lindsay Bernard Hall, who had a particular influence on her style. *A Rose 'midst Poppies* has an affinity with Impressionism in its emphasis on the atmospheric effects of sunlight on the scene. Joel's painterly approach, with the use of broad, rapid brushwork and bright vibrant colours, conveys the soft, hazy effect of summer sun which is further enhanced by the shadow created across the subject's face. Figure studies were a major component of Joel's output and in this painting she has effectively combined this aspect of her work with flower studies. *A Rose 'midst Poppies* was first exhibited at the Otago Art Society's annual exhibition in 1896.

Because her father, Maurice Joel, was the prosperous owner of the Red Lion Brewery in Dunedin, Grace Joel had financial security throughout her career as an artist. She became a working member of the Otago Art Society in 1886 and is thought to have studied under G.P. Nerli in Dunedin before moving to Melbourne where she attended the National Gallery School from 1891 to 1894. After returning to Dunedin she helped form the Easel Club but by around 1900 she had left for Europe where she studied at the Académie Julian in Paris. She exhibited at the Royal Academy of Arts, the Paris Salon and the Royal Scottish Academy. Apart from a return visit to New Zealand and Australia in 1906, she remained based in England and died in London.



Oil on canvas
60.0 x 49.0 cm
Purchased 1966

Petrus van der Velden

Dutch / New Zealander, 1837–1913

The Dutch Funeral 1872

The Dutch Funeral, painted by Petrus van der Velden in 1872, is a major work from his series of paintings based on the funeral of a fisherman at the island of Marken in the Zuyder Zee. His association with the Hague School painters is evident not only in his use of a subdued colour range but also in his grand and dramatic portrayal of the working-class villagers. In 1871 Van der Velden was awarded a King's pension which allowed him to study and paint scenes from the fishing villages at Marken. Between 1871 and 1873 he completed a large body of work centred around the island. *The Dutch Funeral* was exhibited at The Hague in 1872 and purchased by Gerrit van Asch who eventually sponsored Van der Velden and his family to Christchurch in 1890.

Van der Velden was born in Rotterdam and around 1851 began an apprenticeship as a lithographer. He co-founded the lithographic firm Zijderman/Van der Velden in Rotterdam in 1858 and when the business partnership ended in 1867 he turned to painting marine subjects. In 1868 he registered at the Rotterdam Academy of Fine Arts and the following year also registered with a Berlin academy. He moved to The Hague in 1875 where he became involved with the Hague School of painters. Van der Velden married in 1876 and remained in The Hague until 1888 when he and his family moved to Noordwijk. After a dispute with Josef Israëls and Hendrik Mesdag around 1889 Van der Velden emigrated with his family to New Zealand where he established himself as a professional artist in Christchurch.

PV



Oil on canvas
121.5 x 247.0 cm

Gifted by H. C. D. van Asch 1932

Frederic Leighton British, 1830–1896

Teresina c1874

Frederic Leighton was one of Britain's leading neoclassical artists of the 19th century, specialising in scenes of classical mythology and history. During the 1870s, however, he produced a series of portraits based on young Italian and Spanish female subjects depicted in an idealised, academic manner. The features of his Roman model, Teresina, have been softened through the use of subtle brushwork and tonal shading which is further enhanced with the subdued brown background that creates an emphasis on her white blouse and the luminous tones of her complexion. *Teresina* was first exhibited at the Royal Academy of Arts in 1876 and was purchased by the Canterbury Society of Arts when it was included in the 1906–07 New Zealand International Exhibition in Christchurch.

Born in Scarborough, Yorkshire, Leighton travelled to Europe at an early age and began taking art lessons from Francesco Meli in Rome in 1841. He also studied in Florence and Venice. He later worked in Brussels and Paris and in 1850 studied under the German Nazarene artist Johann Eduard Steinle in Frankfurt. He began exhibiting at the Royal Academy of Arts in 1855 where his reputation was secured when Queen Victoria purchased his first major work from the exhibition. In 1859 he settled in London where his success continued to grow: he was elected president of the Royal Academy of Arts in 1878 and was knighted in the same year. He received a baronetcy in 1886 and was the only artist to have been raised to the peerage when he became Lord Leighton of Stretton in 1896.

PV



Oil on canvas board
25.4 x 35.4 cm

Presented by the Canterbury
Society of Arts 1932

Samuel Butler

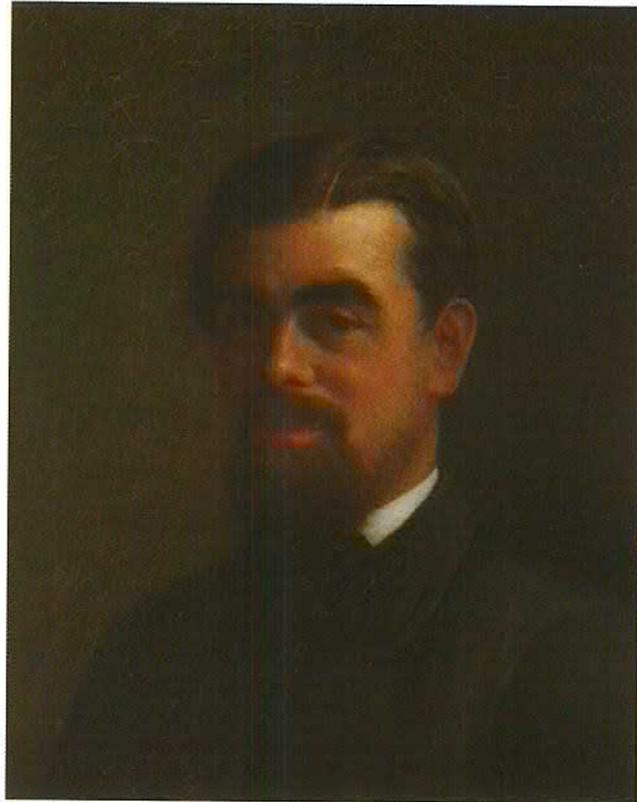
British, 1835–1902

Self Portrait 1873

Although Samuel Butler is better known as a Victorian author, he was also an accomplished artist who produced many portraits and landscapes. His style was at first influenced by the Italian primitives and had a naïve quality that he later developed into a more academic manner, largely as a result of attending Heatherley's School of Art from 1867. Butler painted several self-portraits; this work was completed while he was attempting to establish himself as an artist during the late 1860s and 1870s. He has depicted himself in a realistic manner, staring confidently out at the viewer. The dark sombre tones in the background emphasise the artist's head which has been carefully observed and painted in a detailed manner. This portrait hung for many years in the reference room of the Canterbury Public Library on Hereford Street before being presented to the Gallery.

Butler was born in Nottinghamshire, England and studied classics at St John's College, Cambridge between 1854 and 1858. He arrived in Lyttelton in January 1860 and by October had established a sheep station, which he named Mesopotamia, at the headwaters of the Rangitata River in South Canterbury. He returned to England in 1864 and settled in London, where he began studying at Heatherley's and started exhibiting with the Royal Academy of Arts in 1869. He became increasingly interested in writing and published the novel *Erewhon* in 1872. By 1877 painting had become a part-time activity for Butler as he pursued a career as a novelist. He died in London in 1902.

PV



Oil on canvas
51.0 x 41.0 cm

Presented by the Canterbury College
Board of Governors 1933

Gottfried Lindauer

Bohemian / New Zealander, 1839–1926

King Tāwhiao Pōtatau Te Wherowhero 1882

Gottfried Lindauer developed a successful career in New Zealand as a portraitist. He worked in a highly detailed and realist manner, often from photographs, and is best known for the many portraits of Māori he produced. The photographer Samuel Carnell often supplied Lindauer with photographic portraits of Māori. The subject of this work, King Tāwhiao Pōtatau Te Wherowhero (?–1894), was declared the second Māori king on the death of his father, Pōtatau Te Wherowhero, in 1860. Tāwhiao was a chief of considerable mana who fought in the Waikato Land Wars of the 1860s and after the subsequent government confiscations of huge areas of Māori land, he and his people were forced to retreat into the King Country until 1881. In 1884 Tāwhiao led a deputation to England to appeal to Queen Victoria about honouring the Treaty of Waitangi.

Lindauer was born at Pilsen in Bohemia and in 1855 began studying at the Academy in Vienna under Leopold Kupelwieser and Josef von Fuhrich. By 1864 he had returned to Pilsen where he established a studio and began work as a portraitist. He arrived in New Zealand in 1874 and soon established himself in Nelson before moving to Auckland in 1875. Auckland businessman Henry Partridge became an important patron for Lindauer through most of his career and amassed a large collection of his work. Lindauer was based in Christchurch from 1879 to 1880 and 12 of his paintings were included in the 1886 Colonial and Indian Exhibition held in London. In 1889 he settled in Woodville where he remained until his death.

PV



Oil on canvas
58.0 x 48.0 cm
Gift of H.G. and A.H. Anthony 1964

Adrian Stokes

British, 1854–1935

Among the Sandhills c1885

Although Adrian Stokes initially trained in an academic manner, by the late 1870s he had begun to develop a more naturalist style. After working at Pont Aven and Fontainebleau in France, to which he had moved in 1876, he began to focus on landscape painting. In *Among the Sandhills* he conveys his interest in the natural, atmospheric effects of light on the landscape through his use of a subdued tonal range. Scenes of rural labourers going about their daily routines, such as the shepherdess leading her flock in this work, were popular among naturalist artists. *Among the Sandhills* was completed in the artist's studio from plein air studies and is thought to have been based on a scene in the Netherlands. It was exhibited at the 1889–90 New Zealand and South Seas Exhibition in Dunedin.

Stokes was born in Southport and initially trained as a cotton broker in Liverpool before studying at the Royal Academy Schools in London from 1872 to 1875. He began exhibiting at the Royal Academy of Arts in 1876 and in the same year left for France where he was based for many years. In 1884 Stokes married the Austrian painter, Marianna Preindsberger, and he studied briefly in Paris before the pair travelled to the Low Countries and Denmark. In 1886 they settled at St Ives, Cornwall where a colony of landscape artists had formed. Stokes was elected a member of the Royal Academy of Arts in 1919 and served as vice-president for the Royal Watercolour Society in 1933. He remained committed to landscape painting throughout his career though his later work tended to be more decorative in its approach.

PV



Oil on canvas
84.5 x 127.5 cm
Presented by the Canterbury
Society of Arts 1932

Henrietta Rae

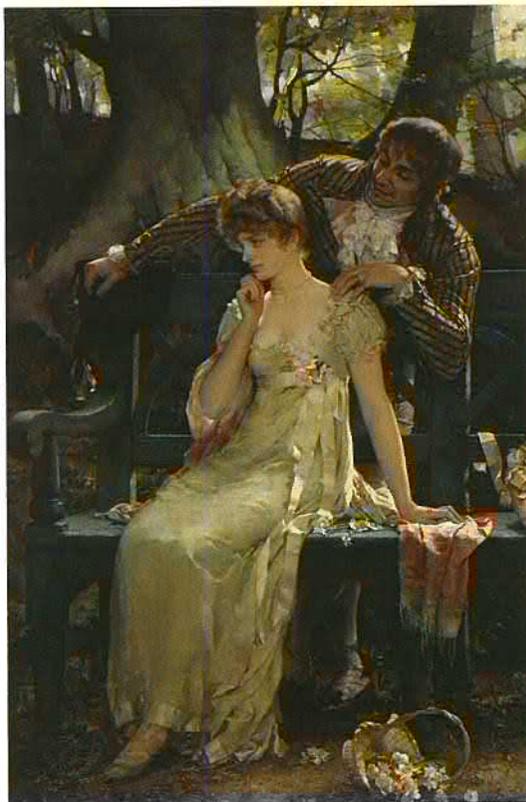
British, 1859–1928

Doubts c1886

Like many Victorian academic painters, Henrietta Rae focused primarily on classical and literary subjects, particularly of Greek mythology. She also, however, produced a number of narrative paintings such as *Doubts*. During the 19th century paintings depicting women seated out of doors were known as 'garden bench' works and Rae has included a number of ambiguous sexual references, particularly the spring blossoms which allude to youthfulness but are depicted spilling from the dropped basket. *Doubts* also has the subtitle: 'An ingénue hesitating to accept the proposal of a roué'. *Doubts* was exhibited at the Royal Academy of Arts in 1886 and at the New Zealand International Exhibition, Christchurch in 1906–07 where it was purchased by the Canterbury Society of Arts.

London-born Rae began studying art from an early age, entering the Queens School of Art when she was 13. She also studied at Heatherley's School of Art and spent time studying works in the British Museum. After several unsuccessful attempts Rae entered the Royal Academy Schools in 1877 and began exhibiting at the Royal Academy of Arts in 1881. Although she was an active and successful exhibitor with the academy throughout her career, she was unable to become a member since membership was denied to women artists until 1936. She married the painter Ernest Normand in 1884 but continued to sign her work with her maiden name. The couple shared a studio in Holland Park Road, London and associated with the artists G.F. Watts and Frederic Leighton.

PV



Oil on canvas
167.0 x 111.0 cm
Presented by the Canterbury
Society of Arts 1932

John Gibb

British / New Zealander, 1831–1909

Lyttelton Harbour, N.Z., Inside the Breakwater 1886

John Gibb, New Zealand's foremost marine artist during the 19th century, worked in a traditional picturesque manner learnt while studying in Scotland. Gibb's success and professional status as an artist were due to his popular, realist approach: his primary concern was to present an accurate and highly detailed representation of a scene. He was also interested in capturing the various atmospheric conditions of different times of the day, particularly sunrise and sunset effects. Lyttelton Harbour was a constant source of imagery in Gibb's painting and in this panoramic work his meticulous approach details the lively activities of the busy working port and town beyond. This painting was exhibited at the Colonial and Indian Exhibition, London, in 1886 along with a companion painting *Lyttelton Harbour, N.Z., Outside the Breakwater*.

Gibb was born in Cumbernauld, Scotland and trained under the artist John McKenzie at Greenock. He began exhibiting at the Royal Scottish Academy in 1861 and the Royal Glasgow Institute of Fine Arts in 1868. He emigrated to New Zealand with his family in 1876 and settled in Christchurch where he quickly established a studio and became involved in the city's art circle. Gibb was a founding member of the Canterbury Society of Arts in 1880 and continued to exhibit with the society throughout his career. He also exhibited regularly with the Otago and Auckland Art Societies and the New Zealand Academy of Fine Arts in Wellington. In 1881 Gibb began exhibiting with the Victorian Academy of Fine Arts in Melbourne.

PV



Oil on canvas
75.0 x 115.0 cm
Presented by the Lyttelton
Harbour Board 1989

Thomas Cooper Gotch British, 1854–1931

Consent c1887–88

Consent is a typical example of a Victorian narrative subject which Thomas Cooper Gotch has painted in a highly realist manner. Although it is a narrative painting, the subject remains obscure and the viewer is left wondering what the young woman is seeking consent for. The comfortable middle-class setting in *Consent* lacks the hard-edged realism Gotch used in his work based on scenes from the Cornish village of Newlyn. From the late 1880s and for the remainder of his career he explored a number of themes relating to womanhood and developed a more decorative, Pre-Raphaelite manner. *Consent* was exhibited at the Anglo-Australian Exhibition in Sydney in 1889 before being shown at the New Zealand and South Seas Exhibition, Dunedin, 1889–90. In 1892 Gotch exhibited *Consent* at the Canterbury Society of Arts Annual Exhibition where it was purchased and gifted to the society by a group of citizens.

Gotch was born in Kettering, Northamptonshire and initially studied in London at Heatherley's School of Art from 1876 and the Slade School of Fine Arts in 1879. In 1880 he began exhibiting at the Royal Academy of Arts and in the same year moved to Paris, where he studied at Lauren's Atelier. Here he met the artist Caroline Yates, whom he married in 1881, and in 1887 the pair settled in Newlyn where an artists' colony had formed. Gotch was a founding member of the Anglo-Australian Society of Artists which later became known as the Royal Colonial Society. During a trip to Florence in 1891 his style was influenced by Italian Renaissance painting and became highly decorative.

PV



Oil on canvas
87.0 x 116.0 cm

Presented by the Canterbury
Society of Arts 1932

William Kinloch Spratt

New Zealander, 1864–1893

Making a Chain 1892

Sentimental paintings depicting children were popular with Victorian audiences during the 1880s and 1890s. Against the natural surroundings of Sumner Beach, Christchurch, William Kinloch Spratt depicts two girls innocently intent on making a chain of flowers. The work was completed in Spratt's studio from studies made outdoors and has a rather contrived feel about it. Spratt painted several beach scenes, often centred on the activity of children, while he was living at Sumner between 1891 and 1892. *Making a Chain* was exhibited at the Canterbury Society of Arts Annual Exhibition in 1893, shortly after the artist's death, and was presented to the society by Peter Cunningham.

William Spratt was born in Dunedin and initially began working as an insurance clerk before developing an interest in art. He received lessons from L.J. Steele in Auckland and travelled to Britain in 1884, where he was influenced by the paintings of the Newlyn School. He returned to New Zealand in 1886 and settled in Christchurch, where he began studying at the Canterbury College School of Arts the following year. He made a second trip to Britain in 1888 and on his return to Christchurch was appointed to a teaching position at the Canterbury College School of Art in 1890. Spratt often painted outdoors and frequently worked with Alfred Walsh in the Kaikoura region. He exhibited with the Otago Art Society from 1882 to 1887, the Canterbury Society of Arts from 1890 to 1893 and was a member of the Palette Club during the early 1890s.



Oil on canvas
126.5 x 85.0 cm

Presented to the Canterbury Society of Arts
by Mr P. Cunningham in 1893 and gifted to
the Gallery in 1932

Petrus van der Velden

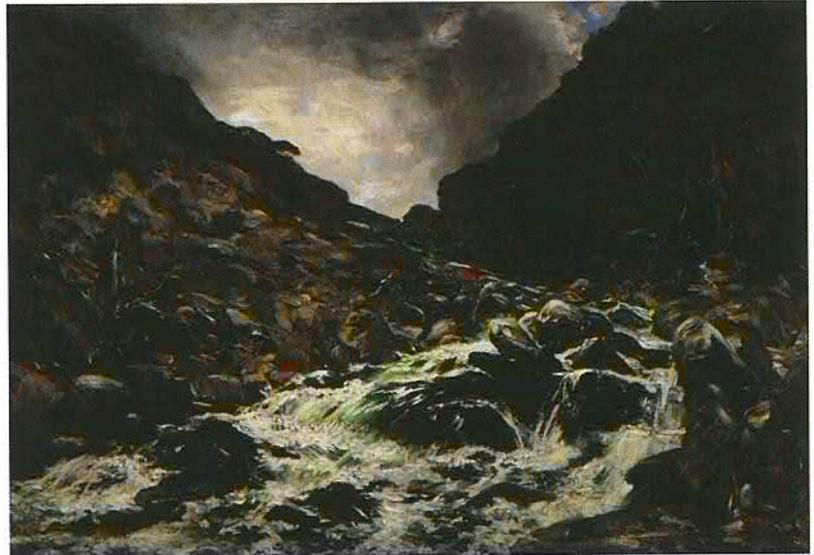
Dutch / New Zealander, 1837–1913

Mountain Stream, Otira Gorge 1893

Petrus van der Velden painted in a realist manner influenced by his association with members of the Dutch Hague School, including Josef Israëls and Jacob Maris. He first visited the Otira region in January 1891 after settling in Christchurch in 1890 and completed several large studio paintings based on the Otira Gorge which collectively form an important series in his oeuvre and in the wider context of New Zealand art. The influence of the Hague School is present particularly in Van der Velden's romantic, sublime approach in *Mountain Stream, Otira Gorge* where he uses strong tonal contrasts and expressive brushwork to capture the majesty of the natural elements. While based in Christchurch during the early 1890s Van der Velden experienced financial difficulties which occasionally led him to paint over existing paintings: *Mountain Stream, Otira Gorge* was painted over a canvas he had completed in Holland titled *The Convalescent*. The Otira series was a high point in Van der Velden's career and he produced several paintings on the Otira mountain stream subject in 1912 while living in Wellington.

Born in Rotterdam, Van der Velden initially practised as a marine artist but developed an interest in landscape painting when he began associating with the Hague School artists. In 1890 he emigrated to Christchurch where he established a studio and took private pupils, influencing a number of young Christchurch artists who studied under him. He remained in Christchurch but in 1898 his lack of success led him to move to Sydney. In early 1904 he returned to New Zealand and settled in Wellington. He died suddenly while visiting Auckland in 1913.

PV



Oil on canvas
136.2 x 194.3 cm
Collection Christchurch Art Gallery Trust

Henri Fantin-Latour

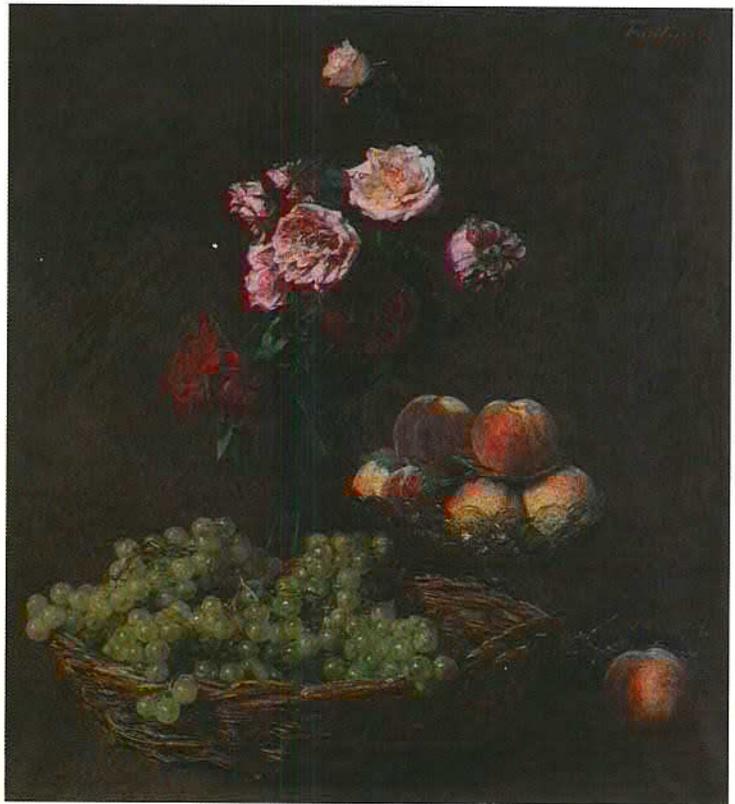
French, 1836–1904

Still Life 1893

Working in a traditional academic manner, Henri Fantin-Latour specialised in painting still life subjects of flowers and fruit but also completed many figure studies. In *Still Life* he has used subdued tones in the background to highlight the flowers and fruit. He preferred to paint inside where he had control over lighting conditions and the arrangement of his compositions. Although he was based in Paris, where he had a studio, many of his flower paintings were completed at his wife's small country cottage at Buré in Lower Normandy. It was here that the couple spent the summer months every June after the annual salon exhibitions had opened in Paris. The cottage garden provided a wide range of blooms for the artist, who particularly favoured painting roses.

Born in Grenoble, Fantin-Latour moved to Paris with his family at an early age. There he attended classes held by Horace Lecoq-de-Boisbaudran, who encouraged drawing from memory rather than from life. In 1854 he entered briefly the Ecole des Beaux-Arts but most of his skill was learnt from studying paintings at the Louvre. During the late 1850s Fantin-Latour associated with Édouard Manet and James Abbott McNeill Whistler in Paris and secured a number of commissions in England through his friendship with Frederic Leighton. He exhibited with the Paris Salon from 1861, the Salon des Refusés from 1863 and the Royal Academy of Arts from 1865. Manet brought him into contact with the Impressionists, though he refused to exhibit at the first Impressionist exhibition in 1874. He was awarded the Legion of Honour in 1879.

PV



Oil on canvas
63.3 x 57.0 cm
R.F. White Bequest 2002

James Guthrie

British, 1859–1930

Marion Lorna Guthrie 1895

The subject of this study is the artist's New Zealand niece, Marion Lorna Guthrie (1885–1972), the daughter of James Guthrie's elder brother, Dr John Guthrie, who had emigrated to New Zealand in 1874. Lorna travelled to Scotland with her family in 1894 and was 10 years old when this portrait was painted. This was one of a number of portraits of young children that James Guthrie completed in the 1890s. The influence of James McNeill Whistler on Guthrie's style is evident in the subdued, limited colour range. The use of rapid, broad brushwork in the background and on the subject's dress contrasts with the girl's face, which has been painted with more care to reveal an attentive expression. This painting hung for many years in the morning room of Aigantighe in Timaru, the home of Lorna Guthrie's parents-in-law, James and Helen Grant.

Guthrie was born in Greenock and after initially training under James Drummond he studied under John Pettie in London in 1878. By 1882 he had become influenced by the French naturalists Jean-Francois Millet and Jules Bastien Lepage and during the 1880s he became an influential member of the Glasgow School. By the mid-1890s his primary concern was portraiture, which he pursued for the remainder of his career. He began exhibiting at the Royal Scottish Academy in 1887 and was made a member in 1892. He served as the academy's president from 1902 to 1919 and was knighted for his services to art in 1903.

PV



Oil on canvas
82.0 x 62.0 cm
Marion Lorna Guthrie Grant Bequest 1972

James McLachlan Nairn

British / New Zealander, 1859–1904

A Summer Idyll 1897

James McLachlan Nairn was essentially an outdoor painter and is significant for introducing elements of the plein air style to a number of New Zealand artists. Originally from Scotland, Nairn was a member of a group of Scottish artists known as the Glasgow School who were influenced by French developments in painting during the 1870s and 1880s, particularly Impressionism. *A Summer Idyll* is a study of light and colour in which Nairn's free handling of brushwork and bright palette capture the atmospheric effects of the summer's day. The scene is the rural area surrounding Pumpkin Cottage at Silverstream in the Hutt Valley, Wellington. The cottage provided an ideal base for Nairn and fellow members of the Wellington Art Club, including M.E.R. Tripe and Frederick Sedgewick.

Nairn was born at Aberfoyle near Glasgow in 1859. He studied at the Glasgow Institute of Fine Arts under Robert Greenless in 1880 before beginning studies at the Académie Julian in Paris. He returned to Glasgow where he became involved with the Glasgow Art Club, led by W.Y. MacGregor. He exhibited with the Glasgow Institute of Fine Arts from 1880 and the Scottish Royal Academy from 1882. In 1890 ill health forced Nairn to emigrate to New Zealand where, in 1891, he was appointed a teacher at the Wellington School of Design. He formed the Wellington Art Club in 1892 with a number of artists interested in painting outdoors. In 1894 they began renting Pumpkin Cottage at Silverstream where they would often retreat to find suitable subjects. Nairn died suddenly in 1904.

PV



Oil on canvas
34.0 x 44.5 cm
Presented by the Canterbury
Society of Arts 1932

Charles H. Eastlake British, active 1889–1927

Lingering Leaves 1901

From the mid-1890s Charles H. Eastlake's output became primarily concerned with landscape painting and he abandoned his earlier genre subjects which were popular with Victorian audiences. Paintings such as *Lingering Leaves* display Eastlake's development in a naturalist manner and his interest in depicting the effects of natural light on the landscape. This large studio work, based on a scene at Normandy in France, would have been completed from outdoor studies and effectively captures the impression of the subdued autumn light. Eastlake and his wife Mary (*née* Bell), who was also a painter, travelled widely throughout Europe during the early 1900s. *Lingering Leaves* was exhibited at the Royal Academy of Arts in 1908 and was included in an exhibition of the couple's paintings that toured New Zealand in 1909, when it was purchased by the Canterbury Society of Arts.

The date and location of Eastlake's birth are uncertain but he is known to have studied art in Antwerp and Paris during the 1880s. He began exhibiting at the Royal Society of British Artists in 1889 and at the Royal Academy of Arts from 1892. Eastlake married the Canadian painter Mary Bell around 1900 and although the pair remained based in London they often travelled to Europe on sketching trips. In 1906 and again in 1909 the Eastlakes travelled to New Zealand where they held exhibitions and painted the New Zealand landscape. Eastlake also provided illustrations of New Zealand scenery for James Mackintosh Bell's book *Wilds of Maoriland* (1914). In 1939 the Eastlakes moved to Canada where they settled at Almonte.

PV



Oil on canvas
85.5 x 110.0 cm
Presented by the Canterbury
Society of Arts 1932

J. Terrick Williams

British, 1860–1936

Evening, Concarneau 1901

J. Terrick Williams worked in a naturalist manner popular with British artists by the turn of the 19th century. He paid particular attention to light, especially its effects at twilight and also on water. He worked outdoors directly before nature, often sketching his subjects with pencil and pastels. These sketches were later used to complete larger studio works. *Evening, Concarneau* displays Williams's naturalistic approach, particularly the bravura brushwork that helps him to render the effects of atmospheric light and lively reflections on the surface of the water. The fishing port of Concarneau, on the Brittany coast of France, was a popular destination for many artists by the beginning of the 20th century. Williams spent time there during 1901 and in 1902 exhibited this work and several others at the Royal Academy in London. This painting was one of six by British artists brought out to Christchurch in 1903 by the Canterbury Society of Arts who subsequently purchased it for their collection.

Williams was born in Liverpool and studied at the Antwerp Academy under Charles Verlat from 1885 to 1886 before moving to Paris, where he studied at the Académie Julian under Benjamin Constant and William Bouguereau between 1887 and 1889. He first exhibited with the Royal Academy of Arts in 1888 and was made a member of the Royal Institute of Painters in Water-colours in 1904. He was also a founding member of the Society of Twenty-Five English Painters in 1905 and was made a member of the Royal Academy in 1933.

PV



Oil on canvas
81.2 x 122.0 cm

Purchased by the Canterbury Society of Arts 1903 and presented to the City of Christchurch 1932

Charles Frederick Goldie New Zealander, 1870–1947

Ena te Papatahi, A Ngapuhi Chieftainess (*sic*) 1902 Ina Te Papatahi, Ngā Puhi

Charles Frederick Goldie, who worked in an academic manner, specialised in painting realistic portraits of Māori subjects which proved so successful during the early 1900s that his style changed little for the remainder of his career. *Ena te Papatahi, A Ngapuhi Chieftainess* shows his highly skilled brushwork, particularly in the rendering of the subject's face. Ina Te Papatahi, who was originally from the Hokianga, shifted to Auckland in 1866 where she looked after the chief Eruera Patuone in the Orakei Valley. After 1900 she lived at Waipapa, the Māori hostel at Mechanics Bay, and was first painted by Goldie in 1902. She was to become one of Goldie's favourite models and he completed over 18 portraits of her. *Ena te Papatahi, A Ngapuhi Chieftainess* was exhibited at the Canterbury Society of Arts Annual Exhibition in 1903 where it was purchased by the Christchurch art collector, James Jamieson.

Born in Auckland, Goldie excelled in art from an early age and first exhibited with the Auckland Society of Art in 1885. He received lessons from the Auckland artist L.J. Steele before travelling to Paris where he studied at the Académie Julian from 1893 to 1898 and was trained in the French academic manner by W.A. Bouguereau and G. Ferrier. On his return to New Zealand in 1898 he established a studio in Auckland and by 1900 had begun exhibiting portraits of both Māori and Pākehā. He quickly established a successful portrait practice and continued painting in a realistic, academic style until 1941. He was awarded an OBE in 1935 and died in Auckland.

PV



Oil on canvas
49.7 x 60.0 cm
Presented by the Family of
James Jamieson 1932

George Dunlop Leslie

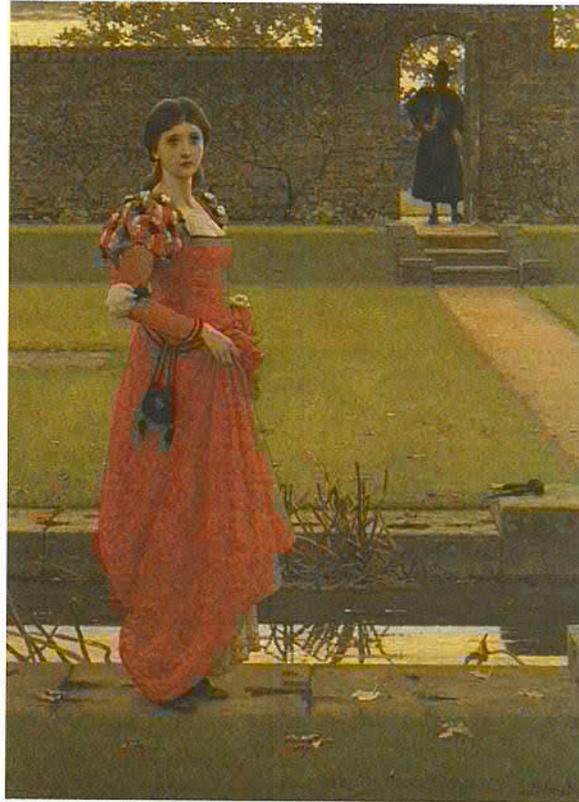
British, 1835–1921

In the Wizard's Garden c1904

Victorian narrative paintings such as George Dunlop Leslie's *In the Wizard's Garden* remained popular well into the 20th century. The work, which has a strong moralising tone, is loaded with symbolism relating to the young woman and the choice she faces of remaining virtuous or succumbing to the intentions of the sinister figure in the background. The notion of a 'fallen woman' is suggested by such details as the autumn leaves surrounding her and the scarlet dress, lifted slightly as if she is about to cross the small stream and join the figure at the entrance to the garden. The open shears also symbolise treachery and disaster. Leslie had a keen interest in gardening and often used formal gardens in dramatic compositions such as this. *In the Wizard's Garden* was exhibited at the Royal Academy of Arts in 1904 and was included in the 1906–07 New Zealand International Exhibition at Christchurch.

Born in London, Leslie was the son of the prominent academic artist Charles Leslie, by whom he was taught. He also studied at Cary's Art Academy in Bloomsbury before entering the Royal Academy Schools in 1856. In 1857 he began exhibiting at the Royal Academy of Arts and was elected a full member of the academy in 1876. Leslie was also a member of the St John's Wood Clique. He was based in London until 1884 when he moved to Wallingford on the Thames River with his family. In 1907 he moved to Lindfield in Sussex where he died some years later.

PV



Oil on canvas
110.5 x 80.7 cm

Presented to the Canterbury Society of Arts
by W. Harris 1907 and gifted to the Gallery
in 1932

Henry H. La Thangue British, 1859–1929

Making Ligurian Lace. c1905

Henry H. La Thangue's numerous paintings of rural labourers were influenced by the subjects of the Barbizon painters as well as those of Stanhope Forbes and the English painters based at Newlyn in Cornwall. La Thangue specialised in painting naturalistic scenes of rural life and in *Making Ligurian Lace* he has produced a sentimental view of two young lacemakers working outside in pleasant surroundings. His naturalist style is evident in his use of bright, vibrant colours and lively brushwork which effectively capture the effects of sunlight falling through the trees onto the lane. It is thought that this work was painted around 1905 when La Thangue was based in the Ligurian region in Northern Italy. *Making Ligurian Lace* was purchased in 1912 along with six other British paintings that had been selected in London on behalf of the Canterbury Society of Arts.

La Thangue was born in Croydon and attended Dulwich College with fellow student Stanhope Forbes before entering the Royal Academy Schools in 1875. He began exhibiting at the Royal Academy of Arts in 1878. In 1880 he was awarded a scholarship to study at the École de Beaux Arts under J.L. Gérôme and it was during this period that he became influenced by the Barbizon school. In 1886 La Thangue was a founding member of the New English Art Club which offered artists an alternative exhibition venue to the Royal Academy, with whom he had stopped exhibiting in 1880. By 1891, however, La Thangue began exhibiting successfully with the academy again and was made a member in 1912. He died in London in 1929.

PV



Oil on canvas
106.1 x 91.3 cm

Purchased by the Canterbury Society of Arts
1912 with the J.T. Peacock Bequest. Presented
to the city 1932

Frank Bramley

British, 1857–1915

Portrait of Helen Chalmers and her Mother 1908

In both technique and subject matter *Portrait of Helen Chalmers and her Mother* is typical of Frank Bramley's mature style. During the mid-1890s he developed a brighter, more colourful palette and broader, more accentuated brushwork, signalling a shift from his earlier, naturalist style influenced by contact with members of the Newlyn School. After Bramley and his wife left Newlyn in 1895 and settled at Grasmere, Westmorland, he began to concentrate on picturesque subjects, particularly figure studies and interior scenes, most often of the upper classes. As the title suggests, the infant Helen Chalmers, Bramley's niece, is the centre of attention in this work. Bramley often incorporated flowers in his paintings of the 1890s and 1900s to symbolise youth and beauty. Helen's mother, Lady Helen Graham Chalmers, was also an artist and exhibited in London during the 1920s. In 1908 *Portrait of Helen Chalmers and her Mother* was exhibited at the Royal Academy of Arts, where it was hung on the line, a prestigious position reserved for highly regarded paintings.

Bramley was born at Sisbey in Lincolnshire and initially studied at the Lincoln School of Art under E.R. Taylor. He attended the Antwerp Academy from 1879, where he received lessons from Emile Waters, and was based in Venice and Paris between 1882 and 1884. In 1884 Bramley settled at Newlyn, Cornwall, before moving to Windermere in 1895. He successfully exhibited with the Royal Academy from 1884 and was elected a member in 1911. From 1913, however, he suffered from a crippling illness and died at Chalford Hill, Gloucestershire in 1915.

PV



Oil on canvas
280.0 x 150.0 cm

Presented from the Estate of Mr D.M.R.
and Mrs H. Cameron 1990

John Alfred Arnesby Brown

British, 1866–1955

On the Uplands c1910

John Alfred Arnesby Brown was a popular British artist of the late Victorian and Edwardian period. His painterly style incorporated bright, vibrant colours applied in a rapid, broad manner with both brush and palette knife. He often worked out of doors, painting directly onto small wooden panels that were later used as reference points for larger studio paintings. In *On the Uplands* Brown's interest in the effects of light is demonstrated in his treatment of the varying tones of the cloud formations and also the sunlight on the backs of the cattle.

From 1896 Brown established a routine of sketching the Norfolk landscape during the summer months and working from these in his studio at St Ives, Cornwall during winter; in 1910 he moved his winter studio to London. Cattle were a recurring subject in Brown's oeuvre and it is likely that *On the Uplands* is based on the Norfolk landscape. Selected in Britain by Neils M. Lund, in 1912 the painting, along with several other works, was brought out to Christchurch by the Canterbury Society of Arts. Favourably received at the time, it was purchased for the society's permanent collection.

Brown was born in Nottingham and attended the Nottingham School of Art before studying under local painter, Andrew McCallum. Between 1889 and 1892 Brown studied at Herkomer's Art School at Bushey, Hertfordshire. He began exhibiting at the Royal Academy of Arts in 1890 and was made a member of the academy in 1915. In 1896 he married Mia Edwards, who specialised in painting children's portraits, and in 1938 he received a knighthood.

PV



Oil on canvas
71.0 x 91.5 cm

Purchased by the Canterbury Society of Arts
1912 with the J.T. Peacock Bequest. Presented
to the City of Christchurch 1932.

Raymond McIntyre

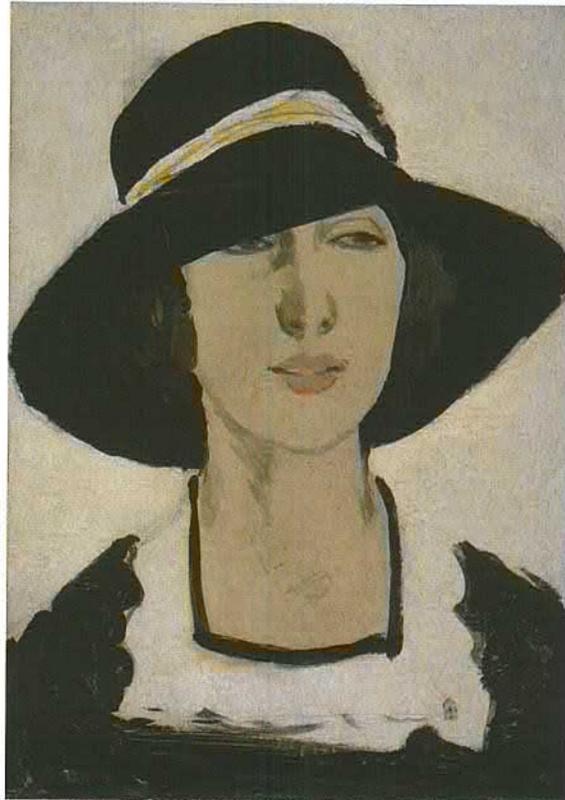
New Zealander / British, 1879–1933

Study (Woman in a wide black hat) c1913

Primarily a studio painter, Raymond McIntyre produced portrait studies throughout his career and between 1912 and 1915, while based in London, he developed a series of elegant paintings based on women's heads, including this work from around 1913. These highly decorative studies portrayed young, sophisticated women whose features McIntyre often modified for the sake of design. In *Study (Woman in a wide black hat)* he uses black and white to create striking contrasts and has limited his use of colour to accentuate the model's lips, hair, eyes and skin tone. McIntyre's style has similarities to the work of J.M. Whistler and its simplistic design is also akin to Japanese woodblock prints.

McIntyre was born in Christchurch and began studying at the Canterbury College School of Art in 1894. He took lessons from Petrus van der Velden during the mid-1890s and began exhibiting with the Canterbury Society of Arts in 1899. McIntyre moved to London in 1909 where he studied briefly at the Central School of Arts and Crafts and exhibited with the Thames Valley Art Club from 1910. He began exhibiting at the Goupil Gallery and the New English Art Club in 1911 and became influenced by contemporary developments in British art. He contributed art reviews to the *Architectural Review* from 1923 to 1930 and continued to exhibit his paintings in London until 1926. Towards the end of his career McIntyre painted less frequently and ceased completely in the years before his death in 1933.

PV



Oil on wood panel
33.0 x 23.5 cm

Presented by the McIntyre Family through
Miss F.M. McIntyre 1938

John McIntosh Madden

New Zealander, 1856–1923

A Mailboat in a Norwester, Wakatipu 1913

John McIntosh Madden worked in an academic tradition, basing his large, more finished paintings on sketches made directly before nature, a common practice with most Victorian and Edwardian landscape artists in New Zealand at this time.

Finely painted, *A Mailboat in a Norwester, Wakatipu* conveys a sense of the drama of the scene as the little steamer is buffeted by the nor'west winds on the choppy waves and its smoke is blown about. The chiaroscuro effects of the atmospheric golden light are juxtaposed with the dark brooding waters of the distant shores of the lake. Madden first travelled to the Southern Lakes region in the early 1890s and returned a number of times before 1920. The paddle-steamer depicted in this painting is likely to be the *Mountaineer*, launched in 1879, which was one of three vessels that plied Lake Wakatipu at this time and remained in service until 1932. The painting was first exhibited at the Canterbury Society of Arts Annual Exhibition in 1913.

Born in Wakefield, Yorkshire Madden studied at South Kensington School of Art between 1874 and 1875. He arrived in New Zealand in 1877 where he settled in Christchurch and became involved in the city's artistic circles. He was an early member of the Canterbury Society of Arts and in 1889 was appointed drawing master at Christ's College. Madden was a founding member of the Palette Club in 1890 and remained an active artist in Christchurch until 1920 when he shifted to Auckland.

PV



Oil on canvas
82.0 x 121.0 cm

Presented by Miss E.A. Fernandez 1980

John Weeks

New Zealander, 1886–1965

The Sun-bathed Clay Pit 1922

The Sun-bathed Clay Pit was painted early in John Weeks's career when he was studying at the Canterbury College School of Art and highlights his interest in depicting the effects of natural light. In this work Weeks has simplified forms slightly and kept the activity of the labourers to a minimum, concentrating instead on the contrasting impressions of bright, direct sunlight and shadows on the face of the clay pit. Teachers at the school of art often took their pupils on sketching trips to the Port Hills in Christchurch. The pit depicted in this painting was located along the Port Hills Road and was used as a source of clay for the nearby brick works. *The Sun-bathed Clay Pit* was first exhibited at the Canterbury Society of Arts Annual Exhibition in 1923 where it was purchased for the society's collection.

Born in Devonshire, Weeks emigrated to New Zealand in 1892 with his parents. He began studying at the Elam School of Art in Auckland in 1908. After visiting Britain in 1911 and 1912 he settled in Australia where he attended the Sydney Technical College from 1913 to 1915. He served with the New Zealand Medical Corps during the First World War and in 1921 had settled in Christchurch where he attended the Canterbury College School of Art. In 1923 Weeks left for Scotland where he studied at the Edinburgh College of Art and the Royal Scottish Academy. In 1925 he studied at André Lhôte's academy in Paris where he developed a cubist approach in his work. After travelling in Europe and Northern Africa, Weeks returned to New Zealand in 1929 where in 1930 he was appointed to a teaching position at Elam. He was awarded an OBE in 1958.

PV



Oil on canvas
94.2 x 132.3 cm
Presented by the Canterbury
Society of Arts 1932

Lucien Simon

French, 1861–1945

Actors of a Sideshow c1926

Painted towards the end of his career, the large studio painting *Actors of a Sideshow* displays Lucien Simon's expressive, colourful style, first developed during the late 1890s. His vigorous technique, impasto brushwork and brightly coloured palette combine to create a lively atmosphere in a scene bathed in broad sunlight. Throughout his career Simon found a constant source of imagery in the Breton countryside and often focused on crowd gatherings and festive occasions, including circuses which featured in a number of paintings. Sydney Lough Thompson, who had studied under Simon in 1911, selected *Actors of a Sideshow* on behalf of the Robert McDougall Art Gallery when he visited Paris in 1938.

Born in Paris, Simon became well known for his portraits and depictions of rural scenes in Brittany. He exhibited regularly with the Salon des Artistes Français and began exhibiting at the Société National des Beaux-Arts in 1893. During the mid-1890s he was a member of La Bande Noire, a group of artists, including Charles Cottet and André Dauchez, who favoured a realist approach using dark, sombre tones. During the late 1890s, however, Simon's palette lightened. In 1900 he was awarded the Legion of Honour, of which he was made an officer in 1911. He also received a gold medal at the Universal Exposition in Paris in 1900. Simon, who divided his time between Paris and Brittany, was elected a member of the Académie des Beaux-Arts in 1927. In 1937 he was awarded a Grand Prix at the Exposition Internationale in Paris where he died in 1945.

PV



Oil on canvas
184.8 x 140.0 cm

Purchased with assistance from the May
Schlesinger Bequest 1938
© Lucien Simon, ND/ADAGP.
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Mary Elizabeth Tripe

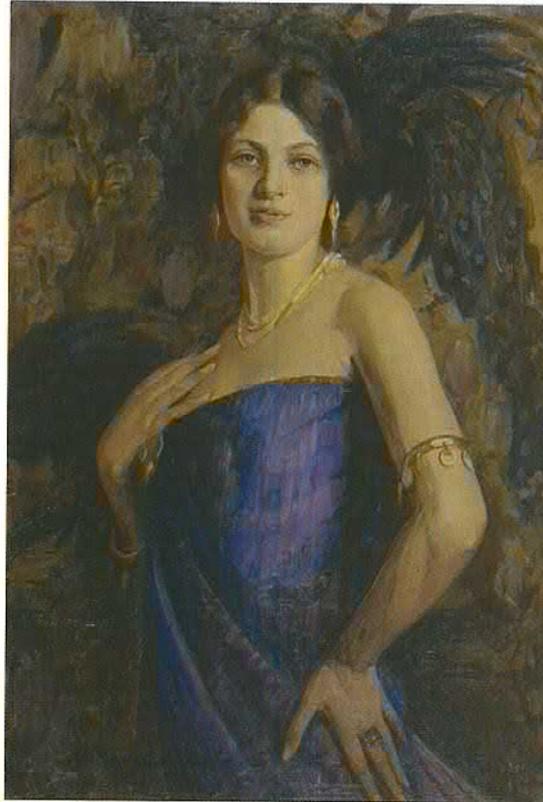
New Zealander, 1870–1939

Peacocks 1926

By the 1920s Mary Elizabeth Tripe (*née* Richardson) had established a successful practice in Wellington as a portraitist working in an academic style. Her traditional, realist approach was reinforced when she studied in England under the British academic portraitist, Fredric Whiting. To create an exotic quality, Tripe has emphasised decorative elements in the composition, particularly the unknown model's richly coloured costume and jewellery. This is further enhanced by the lively treatment of the background decoration and the inclusion of peacock feathers. *Peacocks* was exhibited at the Canterbury Society of Arts Annual Exhibition in 1927.

Tripe was born in Christchurch and moved to Wellington with her family around 1886. She began studying at the art department of the Wellington School of Design in the same year and graduated in 1890. In 1889 she was appointed to a teaching position at the school where James Nairn and Mabel Hill also taught. Although Tripe was a member of the Wellington Art Club, which encouraged plein air landscape painting, she developed as a portraitist, securing many commissions throughout her career. She was actively involved with the New Zealand Academy of Fine Arts and was the first woman to be elected to the academy's council in 1893. She travelled regularly to Europe with Joseph Tripe, whom she married in 1900, and exhibited with the Royal Society of Portrait Painters, the Royal Academy of Arts and the Paris Salon. Tripe was awarded the Coronation Medal in 1937 and died in Wellington two years later.

PV



Oil on canvas
81.0 x 55.0 cm
Presented by J.J. Thomson 1932

Harry Linley Richardson

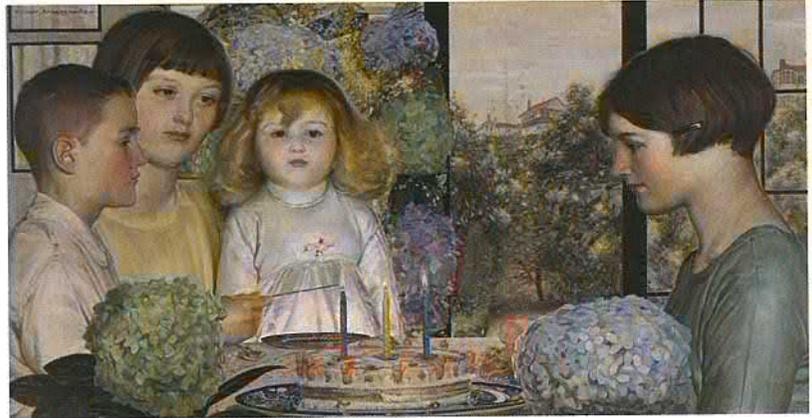
British / New Zealander, 1878–1947

Cynthia's Birthday 1926–27

Portraits and figure studies were a major component of Harry Linley Richardson's output and he received a number of formal commissions throughout his career. He also, however, frequently used his children as models and portrayed them in domestic family settings. In *Cynthia's Birthday* his realist style captures the birthday celebrations for his youngest daughter at the family home in the Wellington suburb of Kelburn. The composition is well balanced, with Cynthia as the central focus of the group, and the indoor/outdoor view creates a strong sense of recession. Tragically, both Cynthia and her elder sister, Joan, died in the early 1930s. *Cynthia's Birthday* was purchased by the Canterbury Society of Arts, with the assistance of a Christchurch City Council grant, when it was exhibited at the society's annual exhibition in 1928.

Born in Dulwich, near London, Richardson initially studied at Goldsmith's College School of Art before attending the Westminster School of Art from 1896 to 1899. He studied briefly at the Académie Julian in Paris during 1900 and in 1905 was elected a member of the Royal Society of British Artists. He married Constance Verrier Cooper in 1907 and in early 1908 took up an appointment as an art instructor at the Wellington Technical School, where he became the head of the art department in 1915. He began exhibiting with the Academy of Fine Arts in Wellington in 1908 and was elected a vice-president in 1911. He moved to Palmerston North with his family in 1928 after failing to be reappointed to the new position of art director at the Wellington Technical College. He became art instructor at the Palmerston North Boys' High School and remained in the city until his death.

PV



Oil on canvas
65.7 x 127.5 cm

Presented by the Canterbury
Society of Arts 1932

Rhona Haszard

New Zealander, 1901–1931

The Sea and the Bay 1927

The Sea and the Bay highlights Rhona Haszard's divisionist style: forms have become simplified and are defined by distinct, flat geometric shapes of colour rather than by tonal variations. The high viewpoint is one Haszard often used and the composition is framed by the angular rock formations in the foreground, which draw the viewer into the scene and the bay in the distance. This work was painted during the summer of 1927 when Haszard and her husband, Leslie Greener, travelled through Brittany and visited the coastal town of Camaret, where she completed a number of paintings. *The Sea and the Bay* was exhibited at the Canterbury Society of Arts Annual Exhibition in 1930 and was purchased for the society's collection the following year.

Although born in Thames, Haszard moved at an early age with her family to Hokitika where she studied art under Hugh Scott. The Haszards shifted to Invercargill in 1915 and in 1919 Rhona began studying at the Canterbury College School of Art. She married the artist Ronald McKenzie in 1922 but they divorced in 1925 and she then married Leslie Greener. Haszard and Greener travelled to Europe in 1926 where, after visiting Sark, they spent time in Brittany and Paris. Haszard continued to exhibit with the major art societies in New Zealand and also exhibited at a number of British venues, including the Society of Women Artists in 1927. In same year she moved to Alexandria, Egypt, where Greener had been appointed to a teaching position at Victoria College, and it was here that her life ended tragically early after a fall from the college's tower.

PV



Oil on canvas
45.7 x 55.7 cm
Presented by the Canterbury
Society of Arts 1932

Elizabeth Wallwork

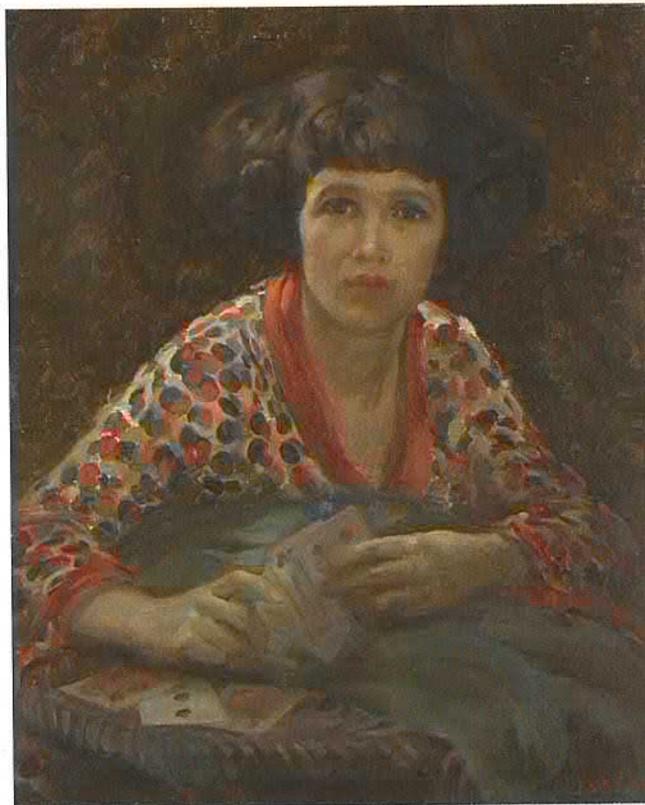
British / New Zealander, 1883–1969

Fortune? 1928

Elizabeth Wallwork specialised in portraits, working largely with oils and pastels. *Fortune?* was painted at the height of her popularity as a portraitist when, during the 1920s, she received many private commissions from Christchurch residents. Painted in a traditional realist manner, no doubt influenced by her academic training, *Fortune?* displays Wallwork's use of broad, visible brushwork and freely applied paint to create a lively rendering of the subject who is portrayed leaning forward, directly engaging the viewer. The model for this painting is Kitty Huie, the daughter of the artist's friends, Edward and Dagmar Huie. *Fortune?* was favourably received when exhibited at the Canterbury Society of Arts Annual Exhibition in 1929 and was subsequently purchased for the society's collection.

Born in Broughton, Manchester, Elizabeth Wallwork (née Donaldson) began attending the Manchester Municipal School of Art in 1900. She studied at the Slade School of Fine Arts from 1907 and returned to Manchester in 1909. In 1910 she married the artist Richard Wallwork and the following year the pair emigrated to New Zealand where Richard had been appointed to a teaching position at the Canterbury College School of Art. Elizabeth Wallwork began actively exhibiting with art societies throughout New Zealand and soon established a successful reputation as a portrait painter. In 1924 her work was included in the British Empire Exhibition at Wembley and she exhibited with the Australian Painters and Etchers Society in 1928. Wallwork travelled to England in 1938, spending time in Egypt, and was included in the New Zealand Centennial Exhibition of Art in 1939. She died in Christchurch.

PV



Oil on canvas
60.8 x 50.5 cm

Presented by the Canterbury
Society of Arts 1932
© Artist's Family

Evelyn Page

New Zealander, 1899–1988

Summer Morn 1929

Nudes were a consistent element in the oeuvre of Evelyn Page (*née* Polson) throughout her career. Her first nude studies were completed while she was studying at the Canterbury College School of Art between 1915 and 1922 and in *Summer Morn* she combines the nude figure with clothed figures in an outdoor setting bathed in bright sunlight. Page's impressionist style is evident in her use of bold colours and broad brush strokes which heighten the effects of light, particularly on the water's surface and also falling dappled through the tree. *Summer Morn* is based on a scene from an island in the Karamea River on the West Coast where she holidayed with her friends, including Ceridwen Thornton, during the summer of 1929. The painting was exhibited at The Group exhibition in Christchurch that year.

Page was born in Christchurch and attended the Canterbury College School of Art where she studied life drawing under Richard Wallwork and painting under Cecil Kelly. In 1922 she was elected a working member of the Canterbury Society of Arts and in 1927 she became a founding member of The Group in Christchurch. Page travelled to Britain in 1937 and on her return to New Zealand in 1938 married the pianist Frederick Page and settled at Governors Bay in Lyttelton Harbour. Evelyn Page and her family moved to Wellington in 1947 where she remained for the rest of her life. The Queen Elizabeth II Arts Council Grant she was awarded in 1966 enabled her to travel to Europe, where she attended the Kokoschka School in Salzburg.

PV



Oil on canvas
78.3 x 59.5 cm

E. Rosa Sawtell Bequest 1940
© Sebastian Page and Anna Wilson

Francis McCracken British / New Zealander, 1879–1959

Tulip Still Life 1931

Francis McCracken's interest in colour is evident in *Tulip Still Life* with its informal grouping of everyday objects including his paint box, brush and hat. Tulips often appear as a subject in McCracken's still life paintings, providing the artist with a range of bright, vibrant colours. In this work his use of a vivid pink cloth in the foreground creates a bold contrast to the dark stained table top. McCracken's restrained cubist manner is similar to that of a number of Scottish artists, most notably Samuel John Peploe, whose influence is evident in this painting. *Tulip Still Life* was exhibited at the 1932 Canterbury Society of Arts Annual Exhibition where it was acquired for a private collection from which the Gallery purchased it in 1950.

McCracken was born in Northern Ireland in 1879 and travelled to Australia with his family during the 1890s before settling in New Zealand in 1903, where he studied at the Elam School of Art in Auckland. Alongside fellow artist Archibald Nicoll, McCracken served as a gunner with the New Zealand Expeditionary Force in the First World War and during the early 1920s studied at the Royal Scottish Academy School in Edinburgh. He was awarded a travelling scholarship which enabled him to travel to Florence and Paris where he studied under the cubist painter André Lhôte. Based in Edinburgh throughout his career, McCracken exhibited with the Royal Scottish Academy from 1922 to 1957 and with the Glasgow Institute. He also continued to send paintings to various art societies in New Zealand. He died in Edinburgh.

PV



Oil on canvas
82.7 x 62.5 cm
Purchased 1950

Archibald Nicoll New Zealander, 1886–1953

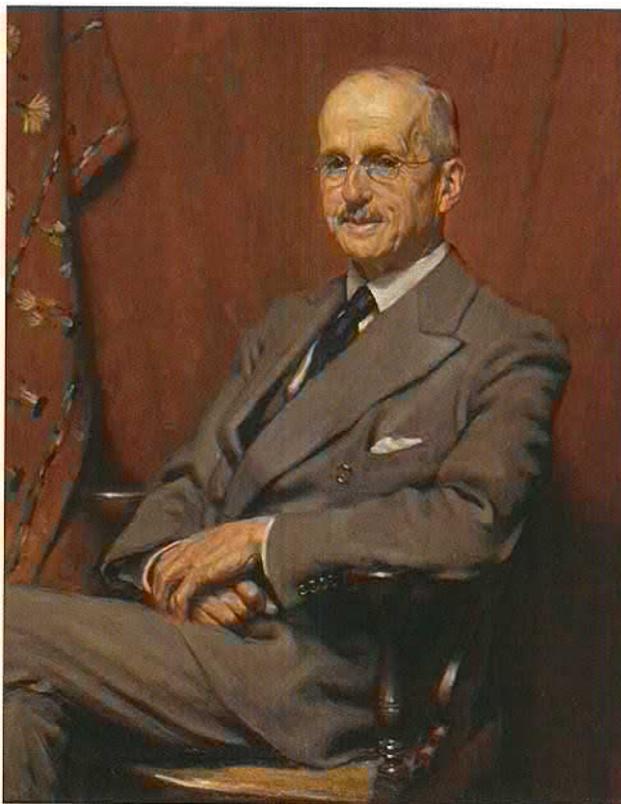
Portrait of R. E. McDougall 1932

Archibald Nicoll, one of New Zealand's leading portrait painters during the 1920s and 1930s, was often commissioned to paint portraits of prominent members of the community. His style, usually broad and vigorous, has been toned down in this formal, academic portrait, particularly in the painting of the subject's head.

Robert Ewing McDougall (1860–1942) was the managing director of the biscuit manufactory, Aulsebrook and Co., and his philanthropy extended to a number of community groups. It was his particular interest in art, however, that led to his becoming the benefactor of the Robert McDougall Art Gallery in 1932 with a gift of £25,000 towards its building. He also donated a number of paintings and a sculpture.

Nicoll was born at Lincoln, south of Christchurch, in 1886. He attended evening classes at the Canterbury College School of Art in 1905 and in 1908 was appointed assistant art master at the Elam School of Art and Design, Auckland. In 1911 he travelled to Britain where he studied at the Westminster School of Art and the Edinburgh School of Art. He began active service with the New Zealand Field Artillery in 1916 and was wounded in the Battle of the Somme. On his return to New Zealand in 1918 he joined the staff of the Wellington Technical College and was appointed director of the Canterbury College School of Art in 1919. He remained in Christchurch and in 1947 was awarded an OBE for his services to art.

PV



Oil on canvas
91.3 x 71.0 cm
Presented to the Gallery by
R.E. McDougall 1933
© Artist's Family

Rata Lovell-Smith

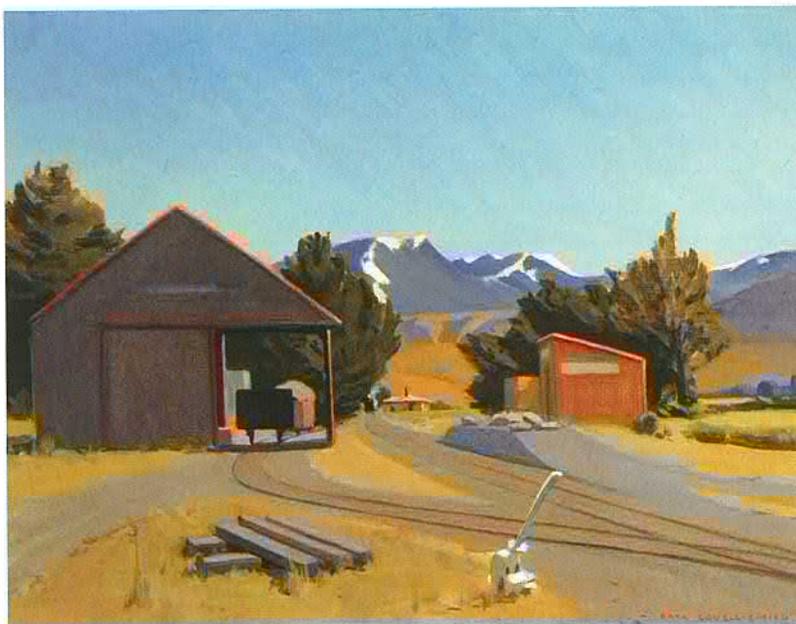
New Zealander, 1894–1969

Hawkins 1933

During the 1920s and 1930s Rata Lovell-Smith (*née* Bird) developed a sharp, clear style of painting with strong colour contrasts and an emphasis on bold forms. This style anticipated a similar approach favoured by other Canterbury artists throughout the 1930s, 1940s and 1950s, including Rita Angus, Colin Lovell-Smith, Ivy Fife, Rona Fleming and William Sutton. Forms such as the small red station and the pile of sleepers in the foreground have been simplified and clearly defined through the use of blocks of distinct unmodified colour. The small farming settlement of Hawkins lies on the Whitecliffs branch railway line 5 kilometres west of Darfield in Central Canterbury. Rata married fellow artist Colin Lovell-Smith in 1922 and the pair frequently travelled to the Canterbury foothills and mountains on sketching trips. Lovell-Smith discovered the railway station quite by accident and later returned to paint it. *Hawkins* was first exhibited at the Canterbury Society of Arts Annual Exhibition in 1934.

Rata Lovell-Smith was born in Christchurch in 1894 and initially trained as a teacher. She attended the Canterbury College School of Art part-time between 1917 and 1923 while holding a teaching position and in 1924 began teaching at the School of Art, where she remained until 1945. Lovell-Smith exhibited with the Canterbury Society of Arts between 1924 and 1966 and was a regular contributor to The Group exhibitions in Christchurch from 1935. In 1939 she was awarded the Bledisloe Medal for a New Zealand landscape painting. Lovell-Smith remained active until the end of her career and took private pupils at her home in Riccarton until her death in 1969.

PV



Oil on canvas / board
34.5 x 46.0 cm
Purchased 1981
© J.B. Lovell-Smith

Rita Angus

New Zealander, 1908–1970

Cass c1936

Cass displays Rita Angus's unique style of realism developed throughout the early 1930s. The structured, formal composition is combined with the use of defined shapes, blocks of strong colour and a clear pervading light. Forms have been simplified and manmade objects such as the station and timber stack and the mountains in the background are given equal emphasis. A sense of the solitary nature of the region – Cass is located in the Southern Alps, 116 kilometres north-west of Christchurch – is captured through the depiction of a single isolated figure waiting on the platform. Angus travelled to the area during October 1936 with the artist Louise Henderson. The pair stayed at the Canterbury College Biological Station and made daily outings into the surrounding countryside where they would sketch. *Cass* was completed in the artist's studio and exhibited at the Canterbury Society of Arts Annual Exhibition in 1937.

Born in Hastings in 1908, Rita Angus studied at the Canterbury College School of Art between 1927 and 1933. She married the Canterbury artist Alfred Cook in 1930 although they had separated by 1934. In the same year Angus supplemented her career as an artist by working as an illustrator for the *Christchurch Press Junior*. She first exhibited with The Group in Christchurch in 1932 and in 1937 moved into a studio on Cambridge Terrace where Leo Bensemann also had a studio. In 1955 Angus left Christchurch to settle in Thorndon, Wellington where she remained until her death. Angus was awarded an Association of New Zealand Art Societies Fellowship in 1958 which allowed her to travel and study in Britain and Europe.

PV



Oil on canvas on board
37.0 x 46.0 cm

Purchased 1955
© Rita Angus Estate

A. Elizabeth Kelly New Zealander, 1877–1946

Margaret c1936

A. Elizabeth Kelly became the pre-eminent New Zealand woman portrait painter of her generation: her works were exhibited overseas to considerable acclaim and recognition. Working in the academic British portrait manner that she found most satisfying, Kelly always handled her subjects sympathetically, giving them an air of refinement, elegance and grace, no matter what their station in life. Such an approach has rarely been seen in New Zealand traditional portraiture. The sitter for this portrait is Margaret Hatherley, who worked in the art studio of Beath's department store in Christchurch. She first attracted Kelly's interest in 1934 and became the subject of a number of other paintings in the 1930s. This portrait was exhibited at the Royal Society of Portrait Painters in 1939 and at the City of Hull Municipal Gallery before being included in several exhibitions in New Zealand. In 1951 it was purchased from Kelly's husband, the artist Cecil Kelly.

Born in Christchurch and trained at Canterbury College School of Art from 1893 to 1902, Kelly developed an early interest in portraiture. Throughout the 1930s her portraits were hung regularly at the Paris Salon and Royal Academy exhibitions in London where she received several medals, awards and honourable mentions. Kelly also exhibited elsewhere in England and Scotland. In 1938 she became the first New Zealand woman artist to receive the CBE for services to art.

NR



Oil on canvas
89.5 x 69.2 cm
Purchased 1951

Sydney Lough Thompson New Zealander, 1877–1973

Morning Coffee 1942

Sydney Lough Thompson was one of New Zealand's most celebrated expatriate artists, whose expressive brushwork and brightly coloured palette ensured him a popular following in his homeland. Although Thompson spent extended periods living in France, particularly at the town of Concarneau on the coast of Brittany, throughout his long painting career he also often returned to New Zealand. *Morning Coffee*, a simple interior study of a table laid for coffee at the artist's residence in Repton Street, Christchurch, was painted in 1942 while Thompson was in New Zealand from late 1938 to 1948. A mirror in the background extends the composition and enhances the effects of natural light on the scene. *Morning Coffee* was exhibited at the Canterbury Society of Arts Annual Exhibition in 1944.

Thompson was born at Oxford, Canterbury in 1877 and studied from 1895 at the Canterbury College School of Art. In 1895, too, he took lessons from Petrus van der Velden. He travelled to Europe in 1900 and studied at the Académie Julian in Paris and made his first trip to Concarneau in 1902, returning to Christchurch in 1905. He was a co-founder, along with William Menzies Gibb, of the Artists' Sketch Club, formed in Christchurch in 1906, and taught at the Canterbury College School of Art from 1906 to 1911. Thompson travelled extensively between Europe and New Zealand throughout his career but maintained a high profile in New Zealand by continuing to exhibit regularly with the major New Zealand art societies. He was awarded an OBE in 1937 and died at Concarneau in 1973.

PV



Oil on canvas
75.0 x 78.0 cm
Purchased 1967
© Thompson/Caldwell Families

Grace Butler

New Zealander, 1886–1962

Summertime, Arthur's Pass c1945

Grace Butler first encountered the alpine landscape around Arthur's Pass during the summer of 1916–17 when she and her husband, Guy Butler, travelled through the area, and the region figured prominently in her painting throughout her career. In *Summertime, Arthur's Pass* Grace Butler has worked directly before nature in a vibrant, lively manner with a light tonal range that captures the crisp light and natural colour of the region. The view is of Mount Rolleston near Jack's Hut, a roadman's dwelling near Arthur's Pass village, which the Butlers purchased in 1923. The hut gave Butler an ideal base from which to paint the local alpine scenery. *Summertime, Arthur's Pass* was first exhibited at the Canterbury Society of Arts Annual Exhibition in 1945.

Butler (*née* Cumming) was born in Invercargill and moved to Norsewood with her family in 1900. She studied at the Napier Art School from 1903. From 1910 to 1913 she attended the Canterbury College School of Art and married Guy Butler in 1911. She began exhibiting at the Auckland Art Society in 1914 and the Canterbury Society of Arts in 1915. Her paintings were included in the British Empire Exhibition, London in 1924 and the New Zealand Centennial Exhibition of National Art at the National Art Gallery, Wellington in 1939. Butler was also represented in the Women's International Art Club at the Royal Society of British Artists' Gallery, London, at the Festival of Britain in 1951. She remained in Christchurch throughout her career but moved to Wellington shortly before her death in 1962.

PV



Oil on canvas on board
49.5 x 59.0 cm
Presented by Mrs G. Hawick 1945
© Grace Adams

Douglas McLeod

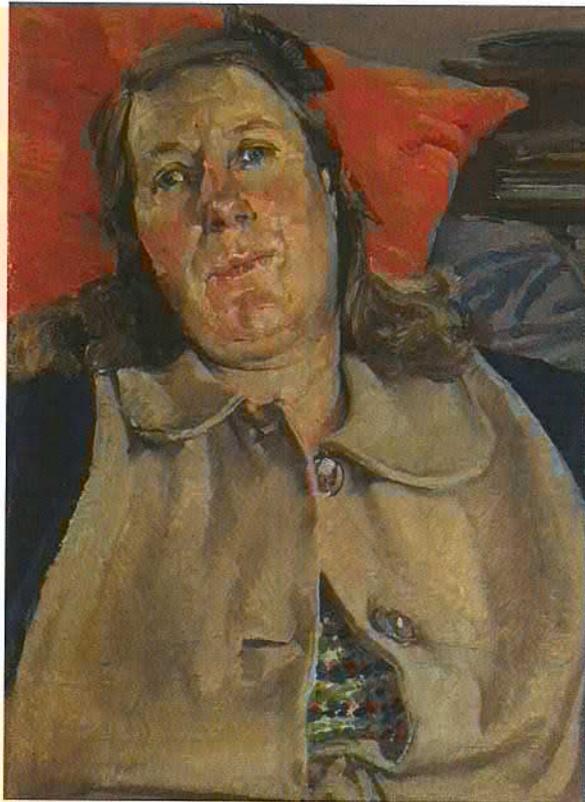
New Zealander, 1906–1983

Portrait of the Artist's Wife c1947

Like many young artists studying at the Canterbury College School of Art during the 1920s and 1930s, Douglas McLeod developed a realist style based on sound draughtsmanship. He was a successful student at the college, excelling in life drawing for which he won a number of awards including the Senior Life Prize for evening students in 1926. *Portrait of the Artist's Wife* is a later work: by this stage his brushwork has been freed up somewhat compared with the more precise approach of his earlier paintings. He supplemented his career as a painter by working as a commercial artist: many of his designs appeared on billboards throughout New Zealand during the 1930s, including a Creamoata ad in 1939 that featured his father as the main character. This intimate painting is a sympathetic portrait of McLeod's wife Elizabeth. Her death shortly after this work was completed greatly affected the artist: he ceased to paint from this time.

Born in Oamaru in 1906, McLeod settled in Christchurch with his family in 1912. He began studying at the Canterbury College School of Art in 1920 and in 1921 started an apprenticeship with the advertising firm, Chandler & Co. From 1922 he continued his studies at the School of Art as an evening student until he graduated in 1926. By 1927 he was working full-time as a commercial artist and began exhibiting with the Canterbury Society of Arts in 1933. After serving in the Pacific between 1941 and 1944 McLeod returned to Christchurch where he remained until his death in 1983.

PV



Oil on canvas on board
43.0 x 30.0 cm

Presented by Miss D. McLeod and
Mrs V.J. Roberts 1984

**Landscape, Overlooking Kaitawa,
Waikaremoana 1948**

During the late 1940s Doris Lusk painted several works based on the Lake Waikaremoana hydro development scheme inland from Wairoa in the North Island. The Kaitawa Station was commissioned in 1948 and in the same year Lusk visited the region, staying with her friends Adelaide and Ian McCubbin: he was employed as a construction engineer at the station. The high viewpoint Lusk often used in her compositions from this period creates a dramatic sense of the surrounding ranges, and the impact of the hydro development on the landscape. *Landscape, Overlooking Kaitawa, Waikaremoana* was first exhibited with The Group in 1948 and subsequently purchased for the Gallery's collection in 1955.

Lusk was born in Dunedin where she enrolled at the King Edward Technical College in 1933. From 1934 to 1939 she attended the college as a full-time student and held her first solo exhibition in her Dunedin studio in 1940. Lusk married Dermot Holland in 1942 and the following year they settled in Christchurch where Lusk started to exhibit with The Group. In 1947 Lusk began tutoring in pottery at the Risingholme Community Centre and became a founding member of the Canterbury Potters' Association in 1963. She was appointed a tutor at the University of Canterbury School of Fine Arts in 1966 and in 1970 was awarded the Canterbury Society of Arts Guthrey Travel Award which allowed her to travel and study in Australia. In 1974 she was awarded a Queen Elizabeth II Arts Council Travel Grant and made an extended trip to Europe, Canada and the United States. Lusk died in Christchurch in 1990 and was posthumously awarded the Governor General's Art Award in the same year.

PV



Oil on board
57.1 x 68.6 cm
Purchased 1955

Austen Deans

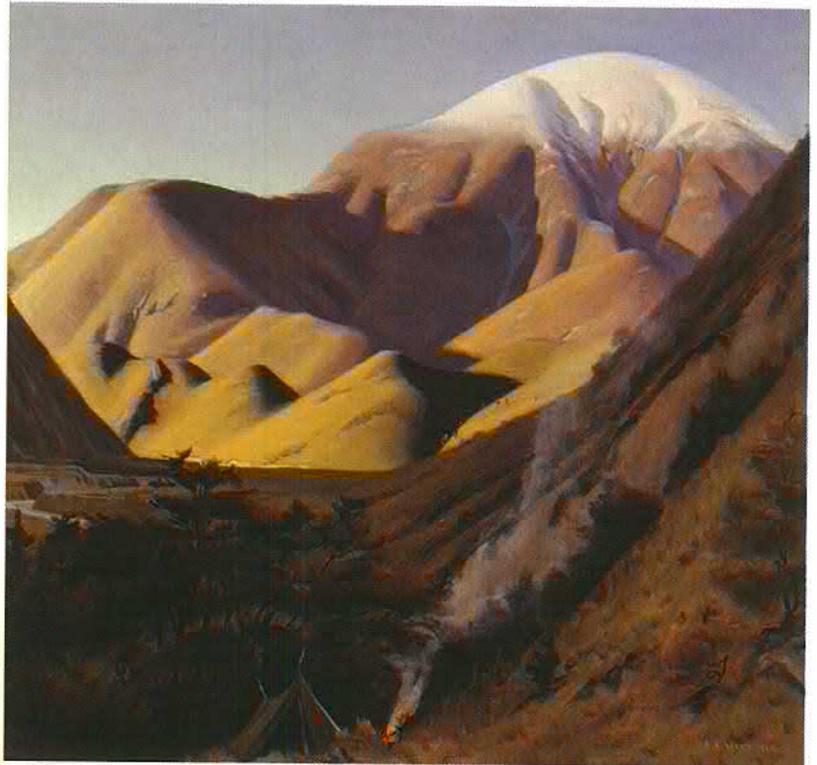
New Zealander, b.1915

Camp in the Kowai 1952

Austen Deans has focused on Canterbury landscapes throughout his career, working largely in a realist manner that emphasises accuracy and detail. *Camp in the Kowai* highlights Deans's methodical approach, realistically portraying the effects of light and shadows on the tussock-covered valleys. Working outdoors before the subject, Deans uses his plein air studies as the basis for more highly finished studio paintings. He has been interested in tramping from early childhood which was spent at the family farm, Morven, near Sheffield in Central Canterbury. The nearby foothills of the Southern Alps offered the artist many opportunities to indulge in tramping and painting. Kowai lies at the base of the Torlesse Range, close to Sheffield.

Deans grew up in Central Canterbury before training at the Canterbury University College School of Art between 1934 and 1938, studying painting under Cecil Kelly. During his period at the college he joined the Canterbury College Tramping Club and pursued his interest in the outdoors. He served with the New Zealand 20th Battalion during the Second World War and was appointed an official war artist just two days before being captured on Crete in 1941. Deans returned to New Zealand in 1946 and in 1947 went to England where he studied at the Sir John Cass Institute in London. By 1950 Deans had returned to New Zealand and settled at Peel Forest, South Canterbury where he has remained since. He was awarded the Kelliher Art Prize in 1962 and 1963.

PV



Oil on canvas
81.5 x 86.4 cm

Presented by the Christchurch City Council in
memory of former Town Clerk, Mr H.S. Feast
OBE 1961

© Artist

Louise Henderson New Zealander, 1902–1994

Portrait of Betty Curnow 1954

Louise Henderson's cubist style painting, *Portrait of Betty Curnow*, is toned down from the extreme analytical cubism of Picasso and Braque. The influence of Cubism is still apparent – forms have been flattened out into planes – but the subject has not been fractured and remains easily identifiable. Using bright colours applied in a careful manner, *Portrait of Betty Curnow* was painted after the artist studied under the French cubist painter Jean Metzinger in Paris during 1952. Because Betty Curnow reminded Henderson of a Spanish dancer, she has painted her with hair tied back and wearing a brightly coloured dress, a shawl and a rose.

Louise Etienne Sidonie Sauze was born in Paris in 1902. Between 1920 and 1921 she attended the School of Industrial Arts, Paris, studying embroidery, lace design and drawing. From 1921 to 1927 she was employed as a designer of embroidery and interior design for the weekly journal, *Madame*. She married Hubert Henderson and left Paris for Christchurch in 1925. She exhibited regularly with The Group and the Canterbury Society of Arts during the 1930s and moved to Auckland in 1950 where she attended classes at the Elam School of Fine Arts with Archibald Fisher. Henderson also began working in John Weeks's studio and took up painting full-time, building a studio at the family home in Epsom. After travel abroad, Henderson took up a full-time teaching position at Elam in 1959. Throughout the 1970s she often tutored in painting and design.



Oil on canvas
88.0 x 69.0 cm
Purchased 1972
© Diane McKegg Family

Tosswill Mountford Woollaston New Zealander, 1910–1998

Sunset, Grey River 1955

In this panoramic view of the West Coast town of Greymouth with the Tasman Sea in the background Tosswill Woollaston's expressive style, with rapid, gestural brushwork, gives the work immediacy, movement and energy. Woollaston often painted his landscapes from a high viewpoint working out of doors. He was indirectly influenced by the theories of the German painter Hans Hoffman, via the artist Flora Scales whom he met while both artists were living in the Nelson region during the mid-1930s. Scales had studied at the Hans Hoffman School in Munich, which placed an emphasis on overlapping and rotating planes built up and defined by differing colour values within a composition, a style largely derived from the work of Cézanne.

Woollaston was born at Huinga in Taranaki in 1910 and moved to Greymouth in 1950, remaining there with his family until 1968 when they moved to Riwaka, near Nelson. In 1958 he was awarded the New Zealand Art Societies Annual Fellowship which allowed him to travel to Australia where he exhibited in Melbourne and Sydney. In 1961 he was awarded a New Zealand Government Arts Council Award and in 1962 he travelled to Europe and the United States. He committed himself to painting full-time in 1966. A major retrospective of his work, organised by the Manawatu Art Gallery, toured the country in 1973. He visited Spain, England and the United States with Peter McLeavey in 1987. Toss Woollaston was knighted in 1979 for his services to the arts over many decades. Toss Woollaston was knighted in 1979 for his services to the arts over many decades. He died in Upper Moutere in 1998.

JH / PV



Oil on cardboard
56.5 x 82.5 cm
Purchased 1956
© *Courtesy of the Toss Woollaston Trust*

Laurence Stephen Lowry British, 1887–1976

Factory at Widnes 1956

It is thought that *Factory at Widnes* was inspired by a scene L.S. Lowry saw on a trip to this town near Liverpool, probably during a bank holiday. Lowry rarely painted before his subject: most of his paintings were composed in his home studio completely from memory. His highly personalised method of painting involved covering the canvas with a ground of many layers of white flake which he sometimes left to mature for several years before painting his carefully constructed compositions. The stark industrial landscape of Lancashire was Lowry's primary source of imagery. In strong contrast to his usually heavily peopled compositions, he has included only three figures in this painting, depicted walking towards the cathedral-like factory pile. Their suits and bowler hats single them out perhaps as managerial staff. This painting was one of two selected in London by Heathcote Helmore and sent out to Christchurch for the 77th Annual Exhibition of the Canterbury Society of Arts in 1957 where Lowry was listed as a guest exhibitor.

Born in Manchester in 1887, Lowry studied art at the Municipal College of Art, Manchester and Salford School of Art part-time between 1905 and 1925. He lived at Pendlebury, near Manchester, from 1909 to 1948 and then at Mottram-in-Longendale, Cheshire. He exhibited at the Royal Academy from 1932 to 1970 and was elected an associate of the Royal Academy in 1955. In 1939 Lowry began exhibiting at the Lefevre Gallery and it is from this period that his reputation began to grow.

JH / PV



Oil on canvas
61.0 x 49.5 cm
Purchased 1957
*Reproduced by permission of Ms Carol
A. Lowry, the copyright owner*

Rudolf Gopas

Lithuanian / New Zealander, 1913–1983

Boats at Kaikoura 1958

The large scale of *Boats at Kaikoura* shows Rudolf Gopas's growing confidence as a painter during the 1950s. During this period he also began developing expressionist tendencies in his painting, largely as a result of studying reference books on European Expressionism. Gopas worked on his large paintings from sketches and watercolour studies and often used a high viewpoint, as in *Boats at Kaikoura*. Gopas first began painting the Kaikoura coastline and the fishing fleet based there in 1955, finding many similarities with the Baltic coastline where he spent his childhood. Coastal landscapes, harbours and fishing fleets remained a constant source of imagery for him throughout the late 1950s and 1960s.

Gopas was born Rudolf Hopp in Silutė, which is located near the Baltic coast in Lithuania. He began studying at the School of Fine Arts in Kaunas in 1933, graduating in 1938. During the German occupation of Lithuania between 1941 and 1944 Gopas served with the German army and from 1945 to 1949 stayed in a refugee camp at Ehrwald in Austria with his wife and daughter. The family travelled to New Zealand as refugees in 1949 and settled in Dunedin where he worked as a photo-processor and began painting portraits and landscapes. He was a founding member of The Independent Group formed in Dunedin in 1951 and also began exhibiting with The Group in Christchurch in the same year. Gopas moved to Christchurch in 1953 and in 1959 began teaching painting at the University of Canterbury School of Art. He resigned from his position at the school in 1977 and died in Christchurch in 1983.

PV

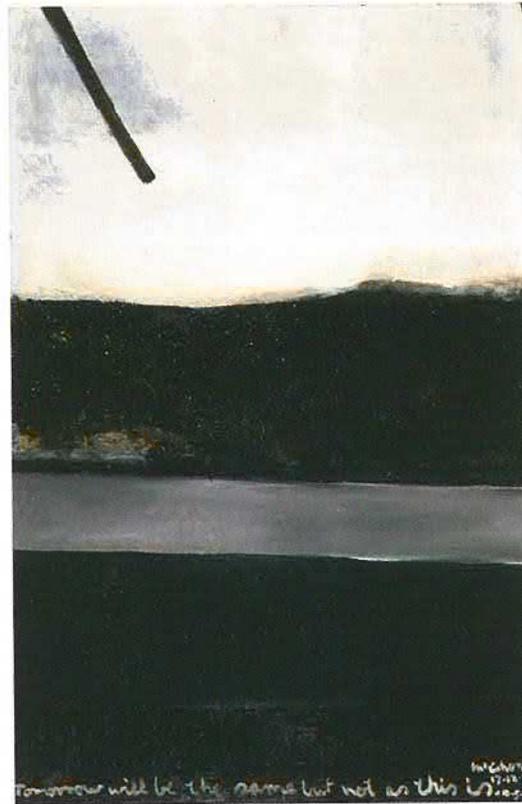


Oil on board
91.5 x 122.5 cm
Purchased 1985
© Courtesy of the artist's family

Tomorrow will be the same but not as this is
1958–59

Tomorrow will be the same but not as this is was painted soon after Colin McCahon's 1958 trip to the United States, where he had been impressed by the large evocative abstract expressionist works of Mark Rothko and Willem de Kooning. Light and dark, symbolising the oppositions of life and death, good and evil, ignorance and revelation, are fundamental to McCahon's art. Within the abstract colour fields of this painting is the suggestion of a New Zealand scene with a river or inlet between dark, scrub-covered banks. The handwritten comment contrasts the fleeting passage of time with the permanence of the land. The angled bar at the top has many possible interpretations, such as divine intervention or fate, and also acts as an important aesthetic element contributing to the unity of the composition. This painting was subscribed to by a number of Christchurch residents, over the period 1959–62. Despite being the centre of a public controversy, the work was received into the collection in 1962.

Although his work has proved influential on the development of modern art in Australasia, McCahon's unconventional abstract style was received with hostility by many in the art world and by the public throughout most of his career. McCahon was born in Timaru in 1919. He studied briefly at King Edward Technical College, Dunedin, but was largely self-taught as a painter. In 1948 he moved from Dunedin to Christchurch until 1953 when he shifted to Auckland and began working at the Auckland City Art Gallery, becoming keeper and deputy director there in 1956. From 1964 to 1971 McCahon was lecturer in painting at the University of Auckland School of Fine Arts (Elam). By 1983 he had ceased to paint. The 'I Will Need Words' exhibition opened at the Power Gallery of Contemporary Art, University of Sydney in 1984. McCahon died in Auckland in 1987.



Solpah and sand on board
182.4 x 121.7 cm

Presented by a Group of Subscribers 1962
*Reproduced courtesy of the Colin McCahon
Research and Publication Trust*

Rona Fleming

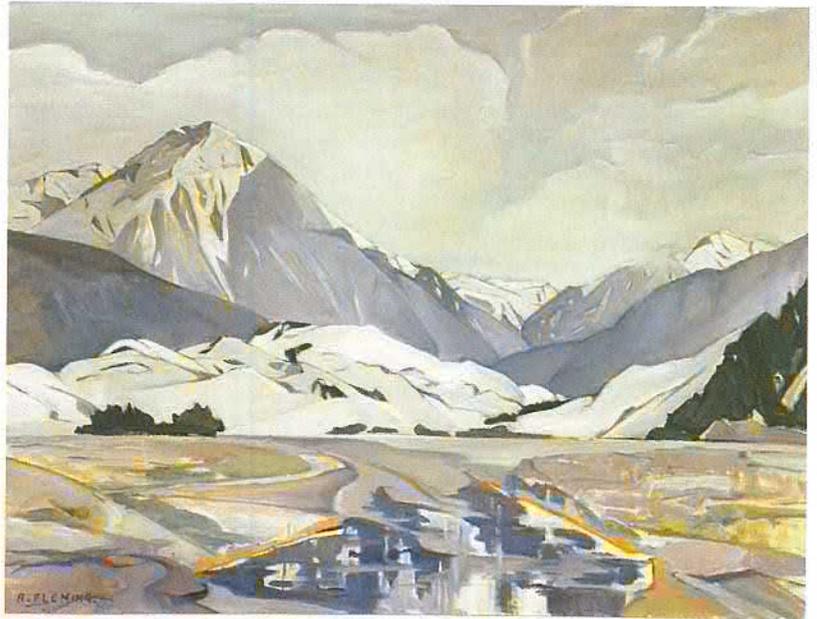
New Zealander, 1901–1976

Snowing at Cass c1962

The small farming locality of Cass near the Arthur's Pass region of the Southern Alps has long been a favoured painting ground for Canterbury artists. Rona Fleming often made sketching trips to the region with fellow Canterbury artist Ivy Fife. Working mainly with oils, by the 1950s Fleming had developed a firm stylistic direction that emphasised bold compositional structure organised through a system of simple tonal and colour relationships. Fleming's economic use of simplified form has similarities to the style of other Canterbury artists such as Ivy Fife, John Oakley and Rata Lovell-Smith. Fleming, however, had her own distinctive sense of colour which sets her work apart from that of other regional painters: she favoured muted tones such as her use of blues and greys in *Snowing at Cass*.

Born in Canterbury in 1901, Fleming remained in the region throughout her career. She attended the Canterbury College School of Art during the late 1920s and early 1930s where she studied painting under Cecil Kelly. Fleming enjoyed painting the Southern Alps, especially around Springfield, Cass and Arthur's Pass, and also produced many works based on Lyttelton Harbour. She was an active member of the Canterbury Society of Arts, becoming a working member in 1934 and serving on the society's council from 1947 to 1969. She exhibited regularly with the New Zealand Academy of Fine Arts and was also a founding member of the Town and Country Art Club, formed in Christchurch in 1962.

PV



Oil on hardboard
58.1 x 77.0 cm
Purchased 1962

Michael Eaton

New Zealander, b. 1937

Image I 1966

In *Image I* Michael Eaton reproduces a found image of the actor Sean Connery in his role as the 1960s James Bond, agent 007. The photograph has been enlarged and repeated in different coloured paint using the large benday dots of 1950s and 1960s commercial screenprinting techniques. The use of repetition and bold, vivid colours links this work to the Pop Art movement. Also repeated is the image of the bikini-clad woman, apparently based on the characters played in the Bond films by such actors as Ursula Andress. Glued to the image are two toy plastic guns of the type used by Bond. These found toy shop objects could also refer to the illusory world of film drama, the childishness of the game and possibly the seriousness of the action film genre. The images cross a huge circle in two opposing directions, horizontal and vertical, which perhaps suggests the revolving reel of 1960s cinema projection technique or the spinning wheels of 007's fast cars.



Acrylic on board
122.0 x 174.0 cm
Purchased 1993
© Artist

Eaton studied at the Canterbury School of Art from 1956 to 1958 and at Auckland Teachers' College in 1959. He exhibited during the 1960s and 1970s with 20/20 Vision, The Group and the Canterbury Society of Arts. He was awarded an Arts Council Travelling Fellowship to the United States, Britain and Europe in 1970. He lectured at Christchurch Teachers' College during the 1970s. Eaton continues to paint but with a focus on more traditional landscape subject matter.

JH / PV

Quentin MacFarlane

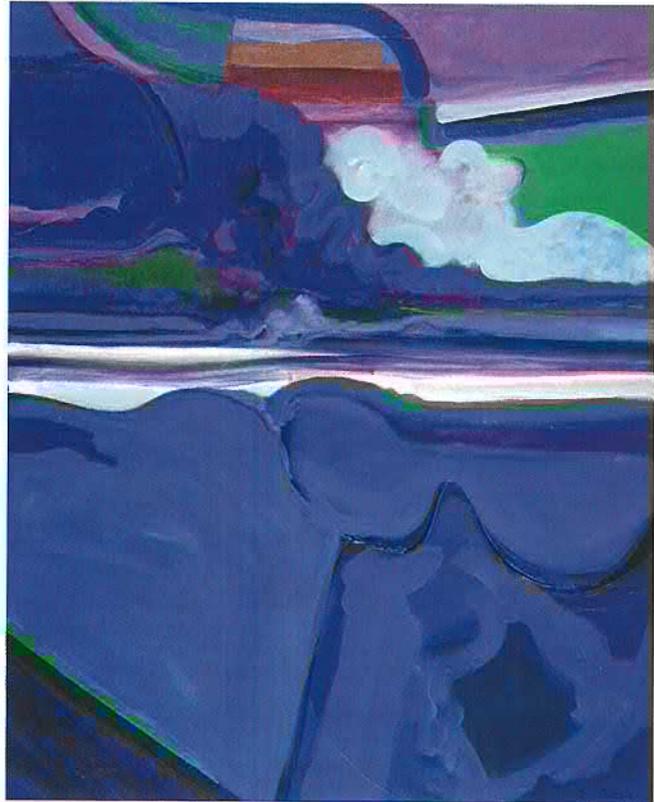
New Zealander, b. 1935

Southerly Stormclouds 1969

In the mid-1960s Quentin MacFarlane moved to Clifton Hill, overlooking the Christchurch seaside suburb of Sumner and the ocean. The influence of this environment, combined with an earlier interest in sailing and the sea, contributed to the emergence of a strong marine theme in his painting. The infinitely changing forms and colours of sea and sky in different lights became the source of energetic compositions that are a summation of many experiences rather than a literal reflection of nature. In *Southerly Stormclouds* sky, sea and land interact as points of reference within a largely abstract composition in which ultramarine and cobalt blue are the dominant, almost symbolic, colours.

MacFarlane was born in Dunedin and studied at the University of Canterbury College School of Art between 1956 and 1958. He held his first solo exhibition at Gallery 91 in 1960 and exhibited with The Group in Christchurch from 1960 to 1977. In 1966 MacFarlane was a founder member of the 20/20 Vision group in Christchurch. He was awarded a Queen Elizabeth II Arts Council Scholarship for Established Artists in 1974 and a Travelling Scholarship to Europe and the United States in 1988.

NR



Acrylic on canvas
113.0 x 91.4 cm

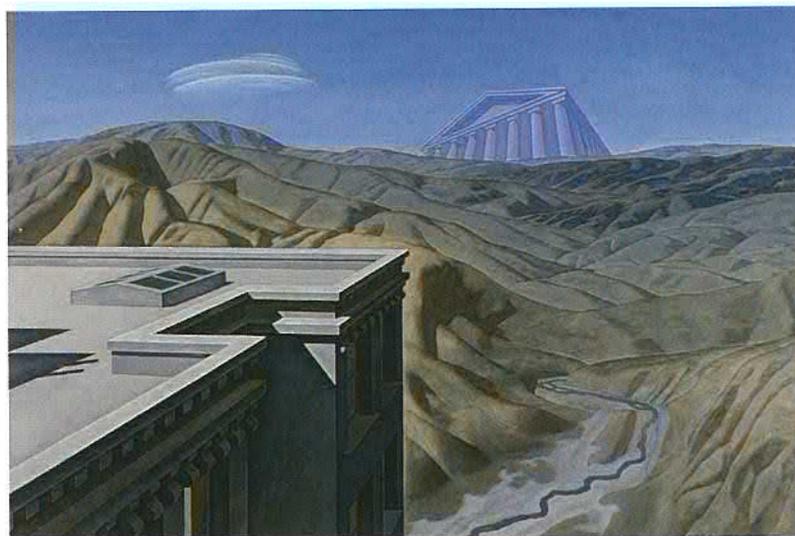
Purchased 1969

Recession 1969–70

Brent Wong's surrealist, austere landscape paintings entice the viewer with a vision of reality and unreality, presence and absence. Devoid of human life, *Recession's* sense of emptiness is heightened by a displaced architectural building in the centre of the composition. This work is part of a developmental period, begun in 1967, when both technique and imagery consolidated into a characteristic style. In essence this is a non-specific landscape where general features, such as hill formations, clouds and valleys, are painted from Wong's memory and imagination in his studio. Clouds are seen as tying the world together, and in later work, they have an uncanny permanence at odds with their true nature and contrasting with the shifting, eroding landscape.

The quick-drying property of acrylic is an advantage for the artist as many coats of paint can be over-painted in succession, allowing for changes and additions. Many layers make up the final work: the hills and sky are meticulously built up with stippling, cross-hatching and dry brush techniques. Shadows are a result of darker paint beneath the surface showing through the first two or three layers. Wong's work is often regarded as a study of his own interior life rather than of exterior reality. Although it is semi-autobiographical and symbolic, it nonetheless works on the viewer's imagination.

Brent Wong studied briefly at Wellington Polytechnic in 1963, but is largely self-taught. He has painted full-time since 1970 and has exhibited work widely throughout New Zealand.



Acrylic on hardboard
90.3 x 135.7 cm
Presented by the Peter Stuyvesant Trust,
London 1971
© Artist

Philip Clairmont

New Zealander, 1949–1984

Fireplace 1971

Philip Clairmont's style was a conflation of historical and contemporary sources including German Expressionism, traditional and contemporary tapestry design and the psychedelic culture of the 1970s. *Fireplace* was originally one part of a triptych entitled *Large Interior Triptych*, which was painted to decorate the 15 Jellies nightclub in Christchurch. The other panels in the triptych no longer exist: *Lampshade* was destroyed and *Couch, Chair and Ashtray* was painted over. The grate of the fire is presented anthropomorphically, doubling as a grotesquely grinning mouth. 'Eyes' can be found within the tear-shaped flames and sparks. Despite the frenetic and chaotic feeling of the work, the overall composition has been carefully devised and is balanced around the central star motif. This painting shows evidence of Clairmont's favoured stencil mask technique, which creates a sense of dimensionality by revealing previous layers of painting. *Fireplace* provides a strong example of the emotional intensity Clairmont's distinctive expressionist style gave to otherwise prosaic objects. He said, 'I think an object has a life of its own. It has its own essence. And it's that essence I'm trying to express by changing and transforming the shapes.'

Clairmont was born in Nelson in 1949. He moved to Christchurch in 1967 and studied at the University of Canterbury, graduating with honours in painting in 1970. He participated in individual and group exhibitions throughout New Zealand and also contributed to several underground magazines, including *Uncool* and *Ferret* (with Tony Fomison). Clairmont moved to Auckland in 1978. He died there in 1984.

JH / FM



Acrylic on hessian
183.5 x 362.3 cm
Purchased 1972
© Rachel Power

Tony Fomison

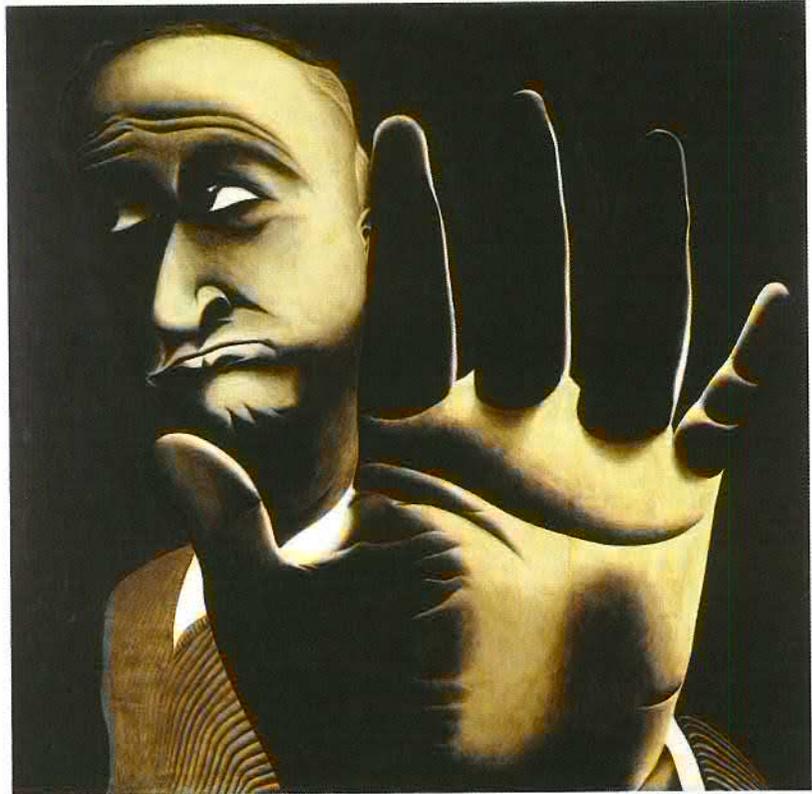
New Zealander, 1939–1990

No! 1971

Tony Fomison's paintings are characteristically dark, with simplified forms and dramatic compositions. This work was painted from a 1966 newspaper photograph of a village blacksmith pulling a face at the thought of an invasion of London 'townies'. The man's violent hand gesture and expression become a more general, but no less powerful, negative response to the viewer, and the hand's exaggerated size further underlines the strength of his reaction. Following time spent in institutions, Fomison became fascinated with painting prisoners and people with disfigurements or diseases. He often borrowed from the dramatic visual and emotional impact, and sometimes disturbing content, of Old Master paintings. Part of a series of portraits, many of prison inmates, *No!* is typical in its intensity and edgy mood. As he said, 'My paintings are brutal and lonely, and try to make the statement that the personal condition is more important, that self-knowledge is more important, than just painting flowers and landscapes.' The Robert McDougall Art Gallery's purchase of this work in 1973 was the first institutional acquisition of a Fomison painting.

Anthony Leslie Fomison was born in Christchurch in 1939 and attended the University of Canterbury between 1957 and 1960, studying sculpture. Travelling on an Arts Advisory Board grant, he studied in England and Europe and was influenced by the Old Masters. In 1973 he moved to Auckland where he continued his lifelong interest in Māori and Polynesian cultures, which he often incorporated into his work. Fomison was the first recipient of the Rita Angus Fellowship in 1985.

JH / FM



Oil on canvas
174.0 x 179.0 cm
Purchased 1973
© Fomison Estate

Milan Mrkusich

New Zealander, b. 1925

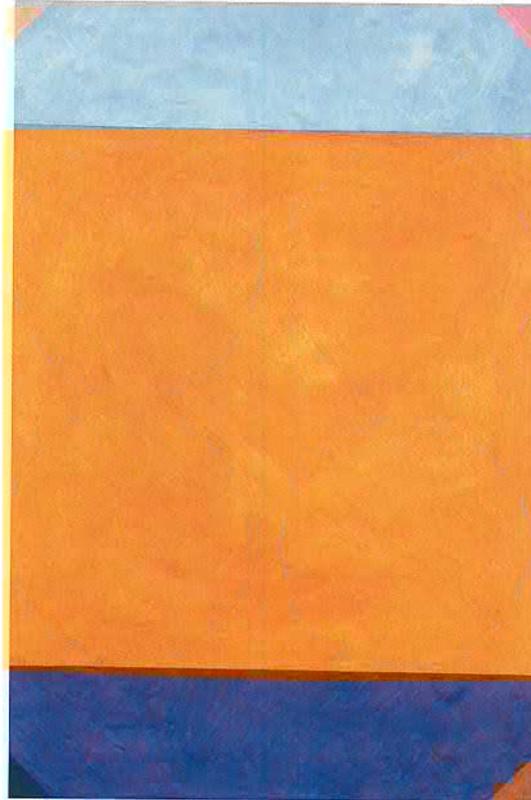
Painting (Four Circles) 1973

Milan Mrkusich is one of New Zealand's most accomplished formal abstractionists. In *Painting (Four Circles)* the tension between the minimalist colour and the geometric shapes gives the painting a physical and metaphorical presence. The orange colour-field contains the delicately hovering outlines of four circles which are offset by tense corners and blue bands. Carefully placed geometric forms and a sophisticated colour palette combine to create a painting that explores spatial nuances and an evocative response to colour.

This painting represents a shift in Mrkusich's work, melding expressionistic brushwork and geometric shapes of paintings from the 1960s with his more monochromatic colour-field experiments of the 1970s. Works like *Painting (Four Circles)* are often referred to as the *Corner Series* (from the end of the 1960s through to the mid-1970s), in which one hue dominates, pinned there by small triangles of different colours in each corner.

Milan Mrkusich was born in Dargaville in 1925. His parents had come to New Zealand from Podgora, Dalmatia. In 1927 the family moved to Auckland where Mrkusich attended school. He began painting in 1946 and held his first solo exhibition in 1949. During the 1950s he was a partner in the Auckland architectural and design firm Brenner Associates. His works have been included in numerous group exhibitions and in 1995, 'Milan Mrkusich: Six journeys' was shown at Auckland Art Gallery. Mrkusich was made a Member of the Order of New Zealand in 1997 for his services to painting.

JH

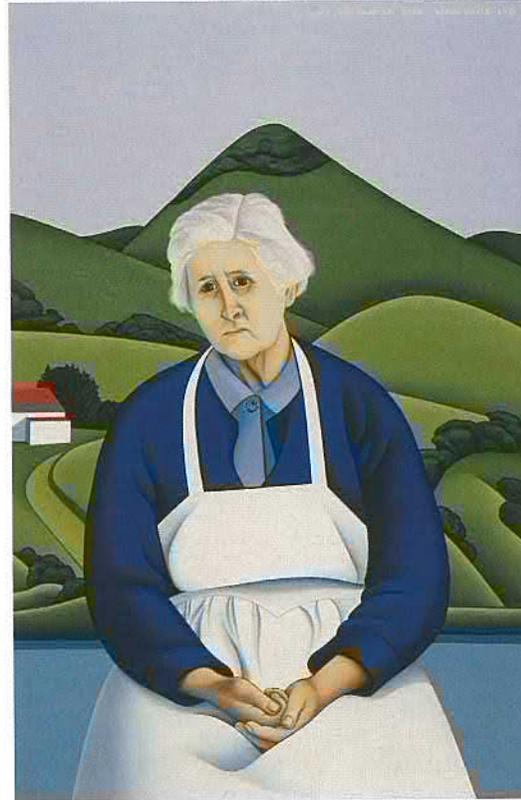


Acrylic on board
91.5 x 60.9 cm
Purchased 1974

Florence and Harbour Cone 1974

Florence and Harbour Cone is a portrait of Robin White's recently widowed mother. A pensive and slightly sad look pervades the subject, typical, according to the artist, of Florence in contemplative moments. The figurative details all carry their special symbolism – the clean white apron, the working hands that now rest on the lap, the well-tended farmlands visible in the accompanying landscape and the Baha'i faith badge. White's love of the natural environment is conveyed through an iconic depiction of Harbour Cone, Portobello on the Otago Peninsula, the subject of many paintings from this period. White has imbued the landmark with a spiritual significance, augmented by placing Florence in the centre of the composition. The work's sharp-edged realism recalls the style of such New Zealand artists as Rita Angus (1908–1970), Doris Lusk (1916–1990) and W.A. Sutton (1917–2000).

White studied at Auckland University's Elam School of Fine Arts – her painting tutor was Colin McCahon – graduating in 1967 with a Diploma in Fine Art. She spent a year at Auckland Teachers' College in 1968, the year she started exhibiting, and began working as a full-time artist in Dunedin in 1972. White has held regular solo exhibitions since 1970, and participated in numerous group exhibitions. A member of the Baha'i faith, in 1982 she went to live on the remote atoll of Tarawa, Kiribati as a volunteer to assist the Gilbertese people. This is still her principal home, although she returns to teach and work in New Zealand. White is represented in collections throughout New Zealand and Australia.



Oil on canvas
92.3 x 60.8 cm
Purchased 1975

Patrick Hanly New Zealander, b. 1932

Rainbow Event – Pure Painting 1976

Patrick Hanly's images are celebrations of light, colour and life: *Rainbow Event – Pure Painting* is painted in bright enamel colours. Spelling out the phrase 'rainbow event', using the drip technique, Hanly evokes a sense of freedom as dynamic effects occur when the board is tilted and the paints are allowed to run into each other.

Hanly's abstract expressionist paintings often represent the life forces in plants and people. The peculiarities of New Zealand light and colour, the intimacy of his garden and the sensual dynamism of the human figure are recurring themes in his work. Hanly has responded to Matisse and Picasso, to Expressionism and especially, in his unexpected juxtaposition of objects and people floating in richly coloured spaces, to the poetically inspired work of Marc Chagall.

Patrick Hanly gained a Diploma of Fine Art from the University of Canterbury School of Arts in 1956. In 1957 he travelled to London and studied at the Chelsea School of Art. From 1959 to 1960 Hanly worked as an assistant electrician for the Royal Court Theatre, London. In 1960 he received arts scholarships from the British Arts Council and the Italian government. He returned to New Zealand in 1962 and had a retrospective exhibition in Auckland. Hanly has completed several public commissions, including the 1971 Christchurch Town Hall mural. He has exhibited extensively throughout New Zealand and internationally and is represented in all the country's major art institutions.

JH



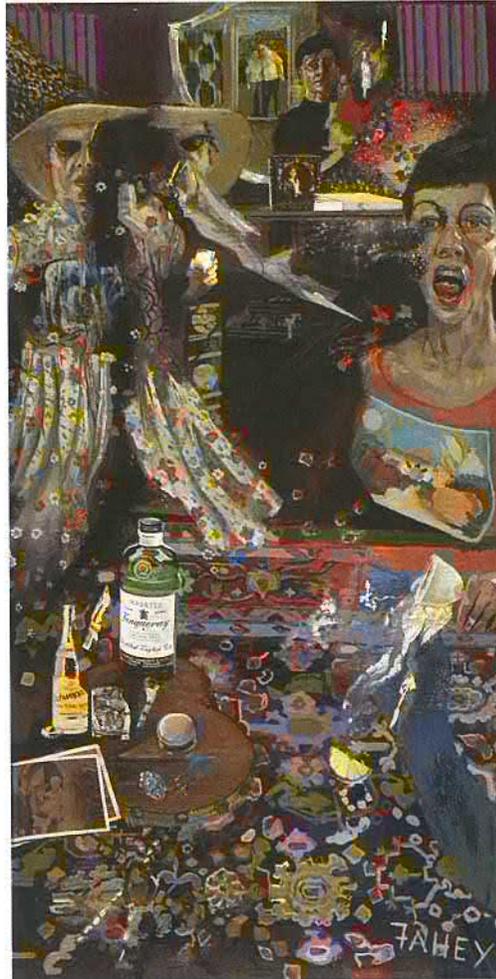
Enamel on hardboard
123.6 x 123.8 cm
Purchased 1978

Mother and Daughter Quarrelling 1977

Jacqueline Fahey's articulation of her immediate environment and her psychological approach to art and life are powerfully rendered in *Mother and Daughter Quarrelling*. This expressionist, figurative painting is set in a cluttered domestic environment painted thickly with strident colour that accentuates the claustrophobic and intense nature of a family argument. Using her life as a case study and her family as models, Fahey imbues this image with an autobiographical and feminist commentary. The forms are torn and interrupted while layered past and present moments and objects merge and fracture. During the 1970s, Fahey's paintings of domestic drama encapsulated the growing impetus of the women's movement. In a career spanning nearly four decades, Fahey has continued to question and uphold her socio-political beliefs, painting her own personal experiences and views to reveal the complexities of contemporary living.

Fahey attended the Canterbury School of Fine Arts from 1946 to 1950, and was awarded a Diploma in Fine Arts in 1951. She exhibited with The Group in 1952 and 1970. In 1964, along with Rita Angus, she curated, at the Centre Gallery, Wellington, a group show in which work by men and women was equally represented. She had her first solo exhibition in Auckland in 1974 and in 1980 was awarded an Arts Council Travel Grant to visit New York and London. Fahey has exhibited extensively throughout New Zealand since the 1950s and is represented in major public collections.

JH



Oil/collage on hardboard
122.0 x 61.2 cm
Purchased 1983
© Artist

Nigel Brown

New Zealander, b. 1949

Each Lost in a Separate Self 1978

Nigel Brown works with a number of media: oils and acrylics, woodcuts, lithography, monoprint and stained glass. His over-riding sense of social conscience, articulated by a symbolic language, portrays human frailty in the modern world. *Each Lost in a Separate Self* is an early significant example of Brown's growing vision of the New Zealand psyche. It depicts a mood of contemplation and potential loss and is a strongly provocative interpretation of the narrative and landscape themes prevalent in New Zealand art history at this time. The written border reinforces the notion that paintings are a form of social dialogue and gives the painting the appearance of a woodcut. Colin McCahon's influence is apparent, though Brown's colours are lighter and his figures more fully modelled. Brown describes himself as 'an expressive realist or symbolic expressionist'. His work also echoes Munch, Rouault and Beckmann. This painting is part of a series in which Brown reflected on his life, depicting his neighbourhood and its views. This was overlaid with a theoretical and philosophical narrative, such as the quest for paradise, redemption, faith and communication with others.

Brown graduated with a Bachelor of Fine Arts from Elam School of Fine Arts in 1972. His tutors were Colin McCahon, Garth Tapper and Robert Ellis. He began exhibiting both nationally and internationally in 1972. Brown has received numerous Arts Council grants and is represented in the collections of most major public institutions throughout New Zealand.

JH



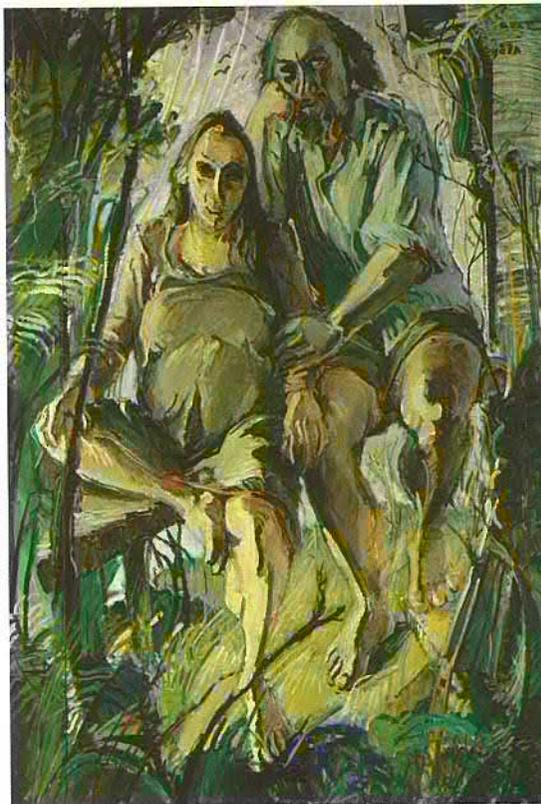
Oil on hardboard
82.5 x 118.0 cm
Purchased 1978
© Nigel Brown Susan McLaughlin Partnership

Huia Couple, Linda and Leo 1978–79

This expressionist portrait of Linda and Leo, who were living at Huia Bay at the head of the Manukau Harbour in Northland, reveals Alan Pearson's response to the couple's lifestyle and to the tree-clad slopes of this northern region. It is part of a series of compositions reflecting the artist's sensitivity to the lyricism of the area. Baroque flourishes, open distinctive brushwork and strong vibrant colours show that the man and woman, as well as living on the land, have become an essential part of it. *Huia Couple, Linda and Leo* is an energetic composition, depicting the subjects as an archetypal biblical couple framed within a lavish forest of light and movement. The exuberant fertility of the growth, echoed by Linda's pregnancy, is conveyed by the rich use of green. Pearson's expressionism evokes a musicality of spirit and life.

Alan Pearson was born in England and moved to New Zealand in 1956. He graduated with a Diploma in Fine Arts (Honours) from the School of Fine Arts, University of Canterbury in 1961. During 1965 and 1966, following the award of a Queen Elizabeth II Arts Council Scholarship, he studied at the Royal Academy Schools, London. Pearson has painted full-time since 1978 and has exhibited extensively nationally and internationally. Since 1976 he has made several extended working visits to Britain, Europe and Australia. He is represented in public and private collections in New Zealand, Australia, England and Italy.

JH



Oil on board
181.0 x 137.0 cm
Purchased 1981

Trevor Moffitt New Zealander, b. 1936

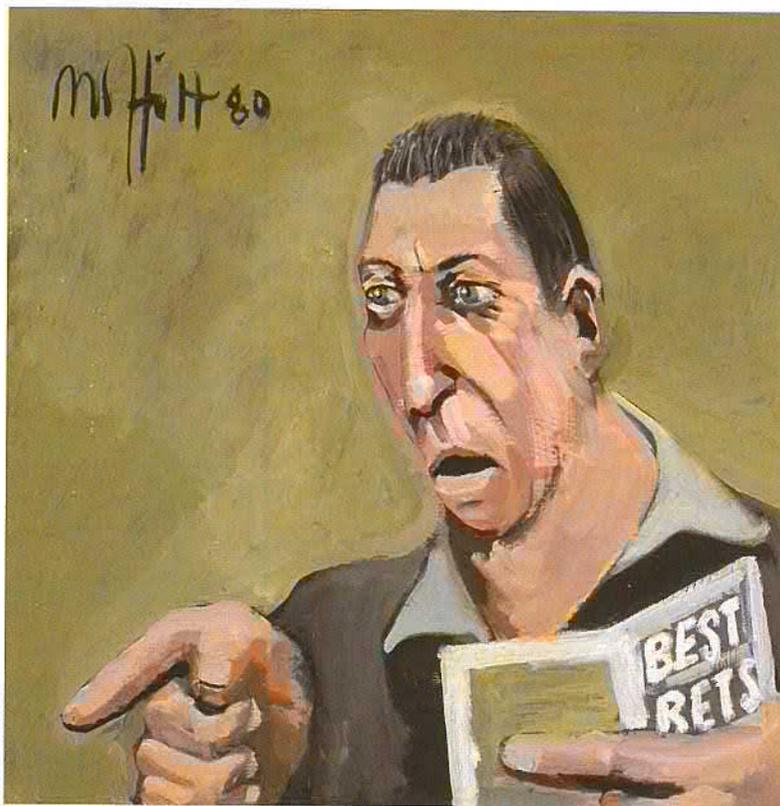
No son of mine goes to university 1980

Trevor Moffitt is one of New Zealand's most respected regional artists. His concern has always been the places, histories, legends and human conditions unique to this country. *No son of mine goes to university* focuses on the archetypal Kiwi father holding a betting paper and seemingly admonishing his unseen son who, as the title suggests, wishes to embark on his tertiary education. It describes the resistant, hide-bound attitudes of a generation of New Zealand men who lived in times of great hardship. Moffitt's father had served in the First World War when just a boy. On his return to New Zealand he worked as a shearer, a rabbit and mill worker.

The work's composition is confrontational: the figure is painted in the foreground, thus placing the viewer in the midst of the angry reaction. This work is part of series painted as if from Moffitt's father's perspective. The battle between Moffitt and his father was won, however, and the artist was taught by W. A. Sutton and Russell Clark.

Moffitt grew up in the old goldmining township of Waikaia in Southland. During the 1950s he attended the School of Fine Art, University of Canterbury, graduating with honours in painting in 1959. When Moffitt was a student, there was a search in painting for a particularly New Zealand style as seen in the work of Rita Angus, Eric Lee Johnson, Peter McIntyre and Sutton. Since 1960 Moffitt has exhibited extensively throughout New Zealand and is represented by major public institutions.

JH



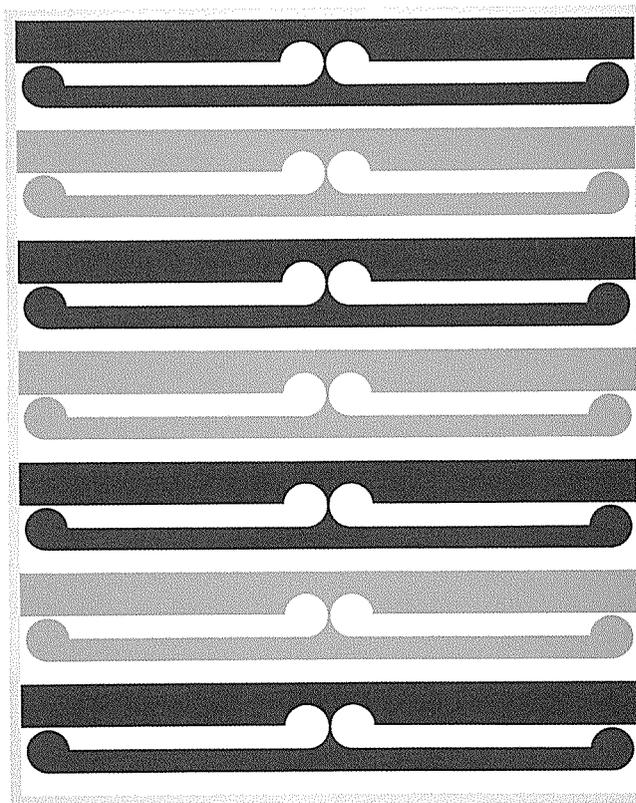
Oil on board
59.0 x 59.0 cm
Purchased 1982

Untitled (Koru Series) 1981

Despite his isolation from the international Modernist movement, Gordon Walters's approach to abstraction in New Zealand painting was consistent. His study of the koru motif, the spiral fern bud in Māori art, reveals an interplay between positive shapes and negative spaces. Here the hard-edged composition is enlivened by geometric relationships and subtle variations of tone. This painting is part of a series begun by Walters in the late 1950s. As the series evolved the organic koru became stylised into a simple horizontal bar with a circular end. The koru has been widely used in Māori art as an archetypal symbol of growth: Walters abstracted, stylised and reappropriated it for the modern cultural context. His main concern was to apply European effects of optical abstraction and a drawing together of opposites. With the assistance of Dutch Indonesian artist, Theo Schoon, Walters realised the potential of Māori designs as a basis for advanced abstraction.

Gordon Walters began studying art at Wellington Technical College in 1935 while he was working as a trainee commercial artist. In 1950 he travelled to Europe where he studied the paintings of Piet Mondrian as well as the work of French Geometric Abstractionists. He returned in 1955 and began painting full-time 10 years later. From 1971 he taught briefly at the School of Fine Arts, University of Auckland, then moved to Christchurch in 1976 where he lived until his death in 1995. Walters exhibited extensively nationally and internationally, and is represented in all New Zealand's major art institutions.

JH



Acrylic on canvas
102.0 x 82.0 cm
Purchased 1982
© *The Gordon Walters Estate*

Philippa Blair

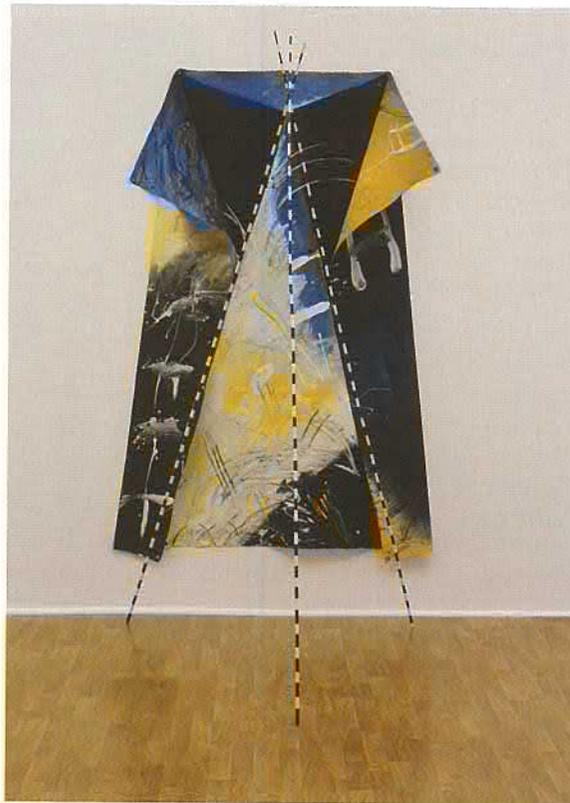
New Zealander, b.1945

South Island Mountain Cloak 1985

South Island Mountain Cloak reflects Philippa Blair's impression of the Southern Alps in a three-dimensional way. The shaped and sculptural canvas, stained and enlivened with colour, suggests cloak-like structures and relays, through personal motifs, Blair's concerns with the opposing forces of shelter/exposure, energy/repose, male/female, night/day. The work could allude to the mythologies inherent in South Island history and to its geographical backbone, the Southern Alps. Blair's investigation into Navajo culture at the American Indian Museum in New York, sketching and taking notes from the cloaks, tools and other artefacts on display, led to the development of the cloak paintings and has informed much of the artist's work. The acknowledgement of life cycles, transformation and the spiritual realm is apparent through the use of shape and symbol. Large black and white painted bamboo poles act as support structures for the painting, adding a sculptural quality, while Blair's application of paint recalls the techniques of Abstract Expressionism.

Blair graduated from Canterbury University with a Diploma of Arts in 1967. Since 1981 she has travelled extensively in the United States and Europe and has received numerous grants from the Arts Council. Blair was artist in residence at the Canberra School of Art, Australia in 1984. She has taught as visiting lecturer in painting at the University of Canterbury School of Fine Arts, the Auckland Society of Arts and Waikato Polytechnic, Hamilton. Blair has exhibited widely both nationally and internationally.

JH



Acrylic on canvas
197.0 x 178.0 cm
Purchased 1985

Don Peebles

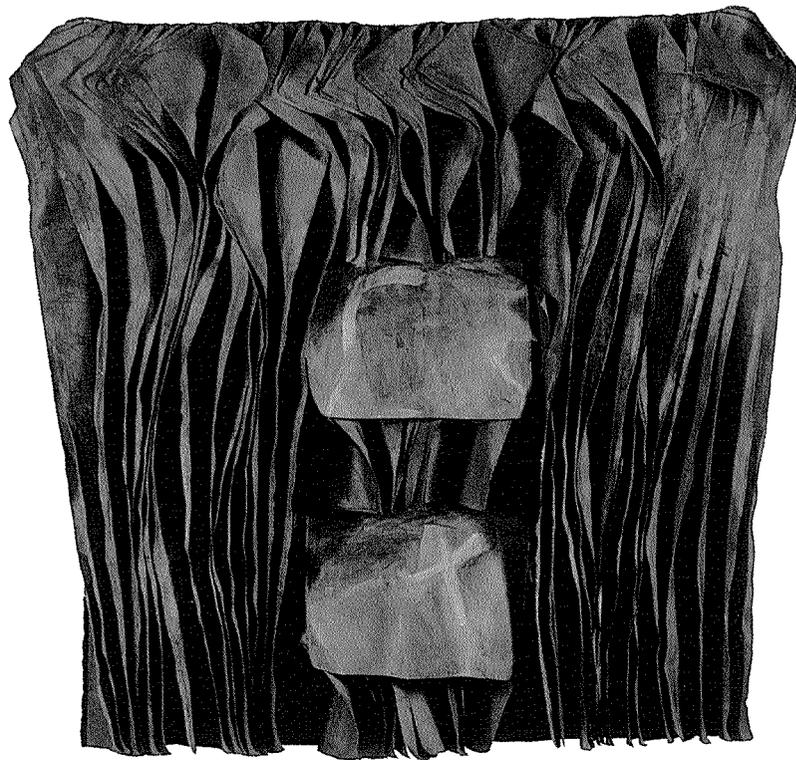
New Zealander, b. 1922

Untitled A4 1985

Untitled A4 demonstrates Don Peebles's aim to integrate the formalised elements of constructivism and the disorder of his painterly abstraction. Within the structure of a grid, vertical and horizontal fins of painted canvas sewn onto a backing create a work with a changing and flexible nature. After his painted wooden reliefs of the 1960s, Peebles, in the 1970s, turned to unstretched canvas as the prime material of his constructions, combining it with paint and layering and looping it to create rhythmic soft reliefs.

Peebles studied art in Florence following war service from 1939 to 1945. He attended classes at the Wellington Technical College School of Art between 1947 and 1950, and from 1951 to 1953 studied at the Julian Ashton School of Art in Sydney. In 1960, on an Association of New Zealand Art Society Fellowship, Peebles travelled to Britain where he worked with Victor Pasmore, the leader of the British constructivist revival. In 1965 he was appointed to the staff of the University of Canterbury, retiring as reader in fine arts in 1966 to paint full-time. He was awarded the New Zealand Order of Merit in 1999 for his services to art. His work is represented in many public and private collections both in New Zealand and overseas.

JH



Acrylic on loose canvas
200.0 x 195.0 cm
Purchased 1986

Ralph Hotere

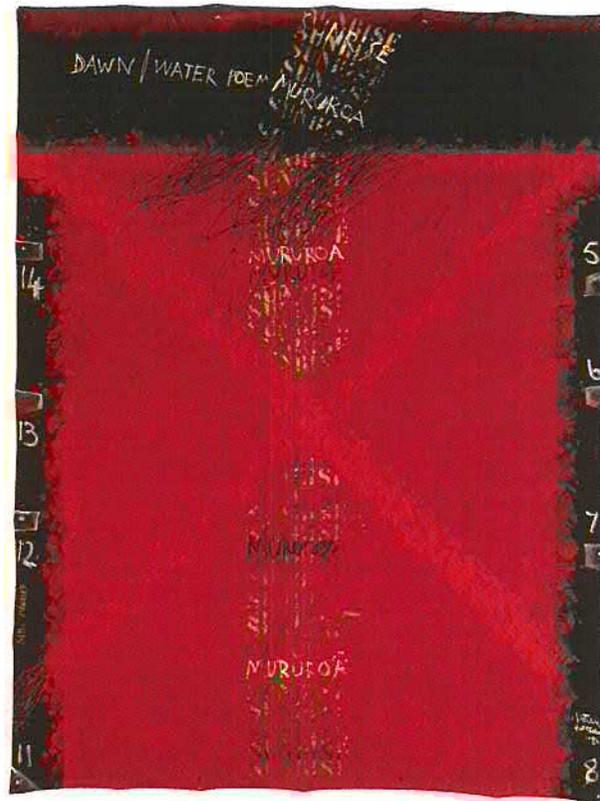
New Zealander, b. 1931

Dawn/Water Poem 1986

In *Dawn/Water Poem*, Hotere has taken a poem written by the New Zealand poet Bill Manhire and applied a political theme of protest against French nuclear testing at Moruroa Atoll in the South Pacific. 'Dawn' represents the atomic age, while 'Water' represents the ocean surrounding Moruroa and the 'Poem' becomes a flag of protest. The artist relays intensity of emotion through the use of colour: black suggests death, or repression; red evokes blood, sacrifice and anger. The cross, the black border, numerical sequence and use of words give a sense of balance as well as an ominous countdown toward impending disaster. Hotere has used the technique of combining painted and written expression, Manhire's poetry in particular, since the 1960s. The poet's lyrical expressions of loss and love have become an integral part of the artist's work.

Ralph Hotere studied art in Dunedin under Gordon Tovey in 1952. He travelled to Europe after receiving a New Zealand Art Societies' Fellowship in 1961 and studied painting and graphic design at the Central School of Art, London under Cecil Collins and William Turnbull. After returning to New Zealand in 1965, Hotere worked for the Education Department. He received a Frances Hodgkins Fellowship in 1969. In 1978, Hotere toured Spain, Italy, the South of France and London. The exhibition 'Out the Black Window' (1997) examined Hotere's work with New Zealand poets. His most recent major exhibition, 'Black Light', toured New Zealand in 2000.

JH



Acrylic on canvas
240.0 x 180.5 cm

Purchased with the assistance of the
Queen Elizabeth II Arts Council 1986
© Artist

William A. Sutton

New Zealander, 1917–2000

Plantation Series II 1986

In the early 1980s, after nearly two decades of often looking at the Canterbury landscape in a semi-abstract way, W.A. Sutton returned to a more representational treatment, deliberately exploring the human impact on this environment, including the patchwork of paddocks and shelter belts.

In 1986 Sutton began the first of the *Plantation* paintings. This was partly as a personal response to and protest against what he saw as the offensive invasion of the exotic *Pinus radiata* forests that were creating alien patterns on the natural forms of the Canterbury landscape. Sutton described this as being 'like the Huns and Vandals [who] take over indigenous populations and suppress them'. In composition these paintings reversed the treatment seen in the earlier *Land and Sky* series where shelter belts were just strips on the land. In the *Plantation* series, by contrast, the braided plantations are dominant, with little free land remaining.

Born in Christchurch in 1917, Sutton began full-time study at the Canterbury College School of Art in 1934. He was tutored by many well-known Canterbury artists, including Colin Lovell Smith, Archibald Nicoll and Cecil Wood, and gained a Diploma in Fine Arts in 1937. In 1947 he travelled to London where he studied for a time at the Anglo-French Art Centre in St John's Wood. On returning to New Zealand in 1949 he took up a teaching position at Canterbury University College School of Art and was appointed senior lecturer in 1959. He was promoted to reader in 1976 but retired from teaching in 1979. In 1980 he was awarded the CBE and continued to paint until 1993, when ill health forced him to give it up. Sutton died in Christchurch in 2000.



Oil on canvas
92.0 x 183.0 cm

Purchased 1986 with assistance from the
Olive Stirrat Bequest

Robyn Kahukiwa

New Zealander, b. 1940

Tena I Ruia 1987

In *Tena I Ruia* the combination of vibrant colours and layered brush strokes creates an active and expressive surface, giving a strong sense of the physicality and provocative nature of the Māori haka (dance). The subjects Robyn Kahukiwa chooses are often derived from the masculine domain of carving rather than the fibre arts traditionally practised by women in Māori culture. By using red, a colour associated with blood and therefore tapu (sacred), Kahukiwa increases the status of her subject. She shows Māori women as active forces in society. In most iwi (tribes), the haka may be performed only by men but in Kahukiwa's iwi, Ngāti Porou, the haka has, on occasion, provided women with a means of articulating their fight for social justice. This work was painted at the end of the 1980s, a period that heralded a new era in Māori art. Kahukiwa's work reflects this renaissance and also reveals the contemporary interest in culture and gender.

Robyn Kahukiwa was born in Sydney, Australia in 1940 and trained as a commercial artist with the *Adelaide News*. In 1959, she moved to New Zealand and began to paint for her own enjoyment. During the late 1970s, Kahukiwa taught at Mana College in Porirua and painted the Māori youth around her. Her investigations into the women of Māori mythology during the 1980s led to the publication of, *Wahine Toa* (Strong Women), with author Patricia Grace.

JH / FM



Acrylic on canvas
208.0 x 400.0 cm
Purchased 1989
© Artist

Richard McWhannell New Zealander, b. 1952

Holy Holy Holy 1987

Richard McWhannell strives to find illustrative metaphors for spiritual dilemmas. The painting's title, which refers to the hymn that begins 'Holy, Holy, Holy, Lord God Almighty', can be connected to the trinity, and to the triptych form. From left to right the artist links the images of Holy Death, Holy Life – and of the expression Holy Hell! It is also past, present and future, indicating a sense of ritual and cyclic life. The figures are depicted in landscapes with sombre atmospheric light and muted colours that evoke a psychological, contemplative mood. The paint, applied in a wash-like effect, enhances the dream quality and surrealist edge. Remembered and direct observation of the landscape and people is of great importance to McWhannell. This combination has led him to create a scene of narrative events that juxtaposes humour with the uncanny. As the artist has said, 'My preference is for the Gothic, the dark, the romantic and the mysterious.'

Richard McWhannell graduated with a Diploma of Fine Arts from the University of Canterbury in 1972. His tutor at art school was Rudolf Gopas and he later met Toss Woollaston, who introduced him to the philosophies and techniques of Cezanne. He has been awarded Queen Elizabeth II Arts Council grants, enabling him to travel to Europe to see the originals of his favourite masters, Goya, Caravaggio and Velasquez. This painting is part of a body of work, begun in the late 1980s, which explores symbolism and surrealism drawn from the subconscious.



Oil on canvas
Three panels:
59.0 x 89.5 cm
59.0 x 128.5 cm
59.0 x 89.5 cm
Purchased 1988

Jane Zusters New Zealander, b. 1951

I'd Rather Be Swimming I 1991

Jane Zusters, an artist with strong feminist beliefs, explores the tension between the figurative and abstract, positive and negative emotions of everyday life. *I'd Rather Be Swimming I* is an expressionist-influenced collage glowing with colour and texture. A tactile application of paint, combined with a photographic image, suggests a subconscious experience, evoking a dream-like quality of movement and memory. Zusters's personal and political views are included in her work through the use of such symbols as water and swimming, to celebrate life as a contemporary woman artist. The seeing female 'eye', conveyed through her use of the camera, represents the artist as an active viewer, rather than as a passive 'sight' or muse for the male artist. Expressionist (photo) feminist art has a precedent in the work of such international artists as Paula Modersohn-Becker and Kathe Kollwitz: Zusters, too, challenges the depiction of women in stereotypical roles.

Jane Zusters graduated from the University of Canterbury with a BA in English in 1972 and studied at the School of Fine Arts from 1974 to 1975. She was included in 'Six Women Artists' (1975) at the Robert McDougall Art Gallery. In 1984 she was awarded first prize in the Montana Art Award, which allowed her to live and work in Italy for six months. In 1991 Zusters visited Berlin on a Goethe Institute scholarship. She has exhibited in numerous group and solo exhibitions and her work is held in major New Zealand public collections.

JH



Mixed media
56.5 x 76.0 cm
Purchased 1991

Margaret Hudson-Ware New Zealander, b.1938

Let me see the Paralysed man walk 1991

This compelling work by Margaret Hudson-Ware considers the relationship between the powerful and the powerless, the faithful and the unbelievers, drawing upon the passage in the Gospel of St Mark that describes Jesus miraculously curing a paralysed man. As Jesus was healing the blind and disfigured, four men arrived carrying the man. They were unable to move through the crushing crowd, so passed the stretcher through the house's roof. Jesus then told the man his sins were forgiven. When the Pharisees doubted Jesus's ability to forgive sin without insulting God, he asked, 'Whether it is easier to say to the sick of the palsy, Thy sins be forgiven thee; or to say, Arise, and take up thy bed, and walk?' He then commanded the sick man to rise. Hudson-Ware has presented the subject in a contemporary setting, juxtaposing businessmen with beggars and suggesting the clamouring multitude through expressive blurred lines and distortions of shape and colour. Her use of heavy and fine black lines creates a sense of tension and movement.

Margaret Hudson-Ware received a Diploma in Teaching from the Christchurch Teachers' College in 1975 and a Diploma of Fine Arts (Honours) in Painting from the University of Canterbury in 1959. She has exhibited regularly both in New Zealand and internationally since the 1970s. In 1980, she travelled to Australia as the recipient of the Canterbury Society of Arts/Guthrey Art Travel Award and in 1996 was the inaugural winner of the CoCA Annual Art Award.

JH / FM



Oil on canvas
Three panels, each 198.0 x 92.0 cm
Purchased 1992
© Artist

Neil Frazer

New Zealander, b. 1961

Ruby Rose Black 1992

Spectacular, exuberant and seductive, this painting has been described as 'a ticker-tape parade'. Bold threads of red and yellow seem to dance over the canvas, revealing rich seams of jewel-like colour beneath. The monumental scale envelops the viewer with colour and rhythm, creating the visual arts equivalent of surround sound. In works like *Ruby Rose Black*, Neil Frazer celebrates the act of painting itself, presenting the intense physicality of the process within a luminous veil of flicked, poured and splattered canvas.

Frazer has described himself as a 'third generation Abstract Expressionist', separated by at least several degrees from the American masters of the movement, Jackson Pollock and Mark Rothko. His work of this period combines the spontaneous energy of Pollock's action paintings with Rothko's more reflective, poetic approach, resulting in works that provide both instant gratification and room for further contemplation. Unlike Pollock, who created his paintings by dripping and splattering paint over a canvas on the floor, Frazer works with his canvases attached to the wall, using brushes, rags and his hands to build up sculptural layers of colour.

Frazer was born in Canberra, Australia, in 1961. He received his Bachelor of Fine Arts from the University of Canterbury in 1985 and in the following year studied at the New York School of Drawing, Painting and Sculpture during a trip to the United States. His first solo exhibition took place in 1984 and since then he has exhibited regularly in individual and group shows in Australia and New Zealand.

FM



Oil on canvas
227.5 x 342.0 x 7.5 cm
Purchased 1994

Untitled 1993

Untitled combines traditional Māori and contemporary imagery to explore and satirise Peter Robinson's development as an artist of both Māori and Pākehā descent. It relates to the artist's 'percentage' of Māori blood. His own supposed measurement (3.125%) is contrasted with that then required to be officially considered Māori: 6.125%. These and other percentages are written in a curly koru-like script to poke fun at the idiocy of arbitrarily quantifying something as elusive as cultural identity. Robinson's career path as a Māori artist is symbolised by the stylised aeroplane, shown in profile to resemble a waka, or Māori canoe. The aeroplane navigates its way through the koru-like whorls, some of which appear to snag and entangle it, suggesting the difficulty of successfully negotiating a road between two cultures. The combination of earth and bitumen used for the background extends the idea of a journey. *Untitled* is part of the *Percentage Paintings* series begun in 1993. Although these works usually incorporate personal references to Robinson's life and career, they also consider more general issues, such as racism, Māori land settlements and political correctness.

Peter Robinson graduated from Canterbury University in 1989 with a Bachelor of Fine Arts. The following year, he received his teaching diploma from the Christchurch College of Education. He has received numerous awards and international residencies and in 2001 he represented New Zealand at the Venice Biennale, Italy. He exhibits regularly in New Zealand and Europe and is represented in public and private collections throughout New Zealand and overseas.

JH / FM



Mixed media
182.0 x 167.5 cm
Purchased 1994

Gretchen Albrecht

New Zealander, b.1943

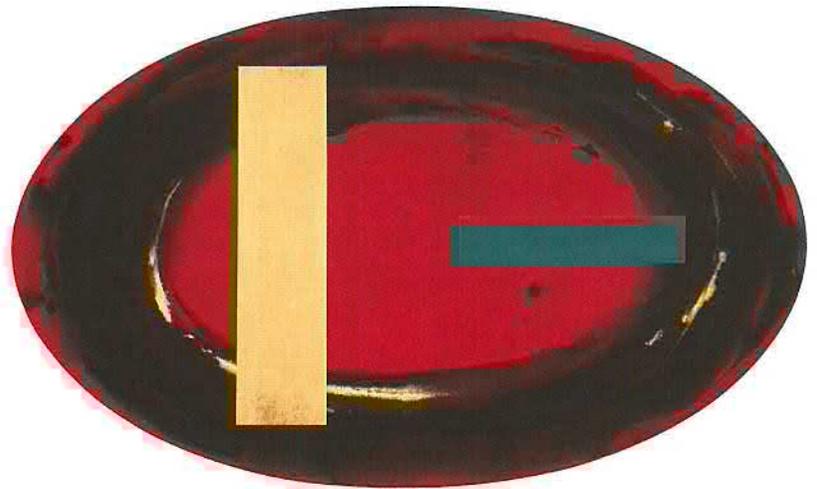
Emperor 2 1994

Gretchen Albrecht's oval painting, with its juxtaposed horizontal bars of blue and white, suggests both physicality and spirituality. An aura of intensity, expressive personal content and sensuality is conveyed within a balance of order, form, colour and technique. Swirling colour around the perimeter of the painting, contrasted with the interior space, is anchored by the two geometric forms. These, Albrecht says, are 'an acquiescence or an affirmation of the prescience of loss'. Equilibrium amid the chaos of such opposites as light/dark, good/evil, life/death is a device the artist often employs in her hemisphere and oval paintings. *Emperor 2*'s rich and dramatic elegance also alludes to notions of cosmic energy and universal themes of cyclic life.

The architecture of the Italian Renaissance, such as archways and tympanums, has provided Albrecht with ideas of form and structure, and the abstract nature of Italian frescoes has inspired her content. She has also responded to international modernist colour-field painters of the 1960s, such as Morris Louis and Helen Frankenthaler, who emphasised processes of creation and staining the canvas with layers of colour.

Gretchen Albrecht graduated from Auckland University School of Fine Arts in 1963 and in 1981 she was awarded the Frances Hodgkins Fellowship at the University of Otago, Dunedin. She travelled extensively in the United States and Europe during the 1970s where she absorbed contemporary Abstract Expressionism and early Italian Renaissance art and architecture. She has exhibited widely both nationally and internationally and is represented in major collections both in New Zealand and overseas.

JH



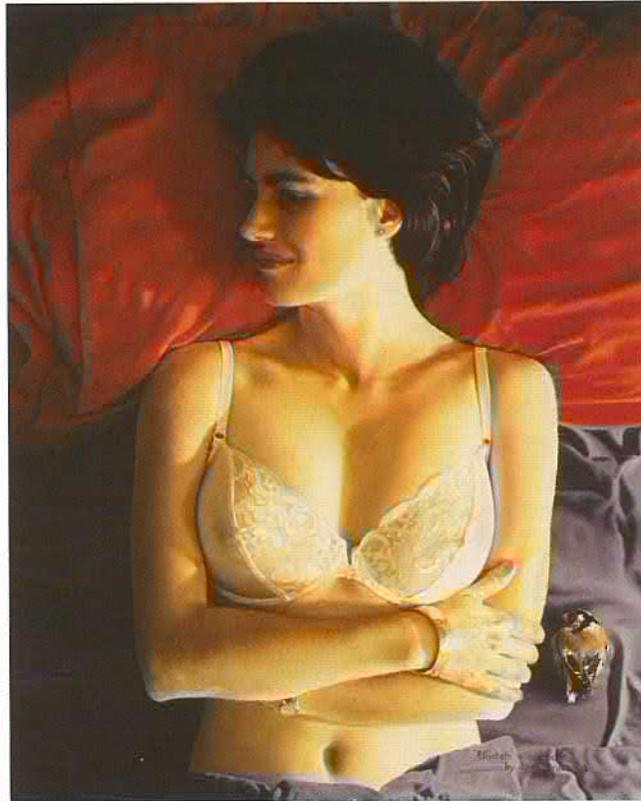
Oil on canvas
72.5 x 120.0 cm
Purchased 1996

Elizabeth & Goldfinch 1994

Kees Bruin uses a camera as the starting point for his paintings, which he describes as being in the style of 'visionary super-realism'. The meticulously detailed realism of *Elizabeth & Goldfinch* is combined with allusions to mortality. The subject of this painting is Bruin's fiancée, who died of cancer. Photographed by the artist while she was ill, she hugs herself and looks away from the viewer's gaze with a pained grimace. Nestled next to her on the sheets is a small goldfinch. In pagan mythology birds were associated with the flight of the soul from the body in death and this symbolism was retained in Christian paintings where the goldfinch was particularly associated with Christ. According to legend, the bird obtained its characteristic red spot when it was splashed with Christ's blood while drawing a thorn from His brow. The goldfinch here represents both the subject's impending death and a comforting spiritual presence. Bruin has said that the symbolism in his work is deliberately covert, 'as with the Kingdom of Heaven which is like buried treasure that one must search for in order to find'.

Kees Bruin graduated from the University of Canterbury School of Fine Arts in 1977 with honours in painting. In the same year he won the New Zealand Royal Commonwealth Overseas League Art Award. Bruin has participated in individual and group exhibitions throughout New Zealand since 1978 and his work is held in private collections throughout New Zealand and overseas.

JH / FM



Oil on canvas
50.0 x 40.0 cm
Purchased 1994
© Artist

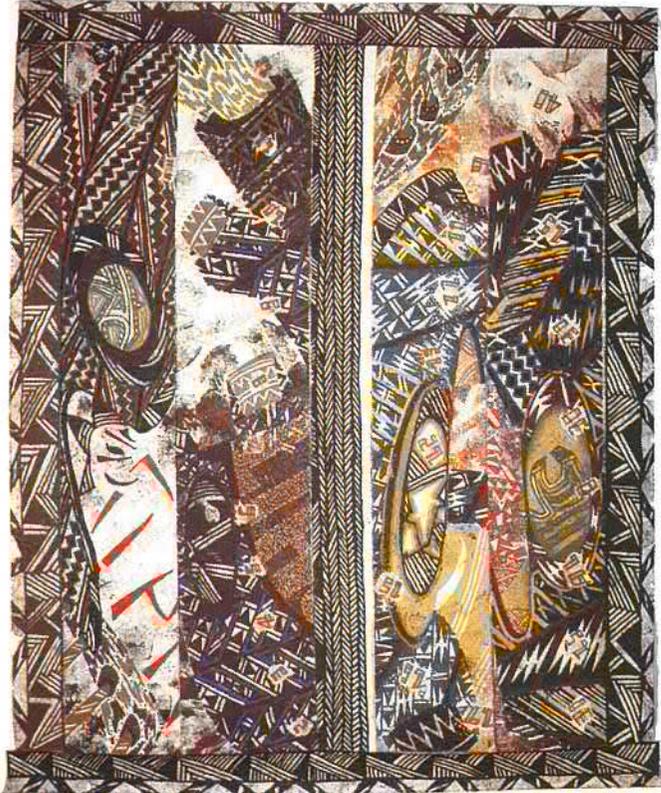
Philip Trusstum New Zealander, b. 1940

Hit 1994

In *Hit*, which is part of Philip Trusstum's *Tennis Series* (1991–95), the designs, shadows and patterns of tennis nets, shoes and logos combine to form a rich tapestry of design that reflects and indicates a certain South Pacific flavour, with references to weaving, painted rafter patterns and woven tukutuku panels. The collage-like application of the canvas gives the work a textured, interconnected aspect. Trusstum's use of dark, glowing colour harmonies, his manipulation of spatial tensions and a balancing of shapes and perspective together give an expression of intense energy. The canvas has been divided by a dramatic use of black and white and the broken lines of the border suggest glimpses of the surrounding netting. A major influence on Trusstum was the Lithuanian artist Rudolf Gopas who came to Christchurch in 1949 as a war refugee and taught at the Canterbury School of Art until 1977.

Trusstum trained at the University of Canterbury School of Fine Arts, alongside Philip Clairmont and Tony Fomison, graduating in 1964 with a Diploma in Fine Arts. He has represented New Zealand on a number of occasions, most notably in 1982 at the Sydney Biennale and in 1985 in the group exhibition 'NZNY' in New York. Trusstum has completed numerous public art commissions including *Passport to the New Millennium*, a year 2000 tapestry design. He is represented in all major New Zealand public collections and the National Gallery of Victoria in Melbourne. In 2000 he was awarded the prestigious Krasner/Pollock Scholarship.

JH



Oil on canvas
30.0 x 183.0 cm (4 pieces)
13.0 x 183.0 cm (5 pieces)
Purchased 1994

Bill Hammond

New Zealander, b.1947

The Fall of Icarus. 1995

This beautiful but ambiguous painting occupies a strange region between past and present. Within an almost primordial forest of dripping trees and fiery volcanoes, sleek bird-like creatures, with inscrutable expressions, gaze out towards the open sea. A thick waxy streak pours down through the multi-layered composition, signalling the far-off fall of Icarus who, in Greek mythology, flew too close to the sun, melting his wax and feather wings. Hammond's work is a response to a 1558 painting by the Dutch artist Pieter Brueghel (fl. 1551–1569), in which this legendary fall is all but ignored by impassive peasants going about their daily work.

Hammond often depicts early New Zealand as a lush, fantastical bird-land inhabited by magnificently adapted creatures that await, and sometimes interact with, the humans who will eventually threaten their very existence. In particular, his work is informed by the Gothic tale of the noted 19th-century ornithologist, Sir Walter Buller, who, in addition to studying New Zealand's native bird populations, killed and stuffed vast numbers of them for Victorian display cases.

Hammond was born in Christchurch and studied at the University of Canterbury. He held his first solo exhibition in 1979 and has since exhibited regularly throughout New Zealand. He has also contributed to several significant international exhibitions. In 1992, Hammond won the James Wallace Award and in the following year received the Premier Award in the Visa Gold Art Award. His work is held in private and public collections nationwide.

FM



Acrylic on canvas
200.5 x 216.5 x 3.6 cm
Purchased 1996

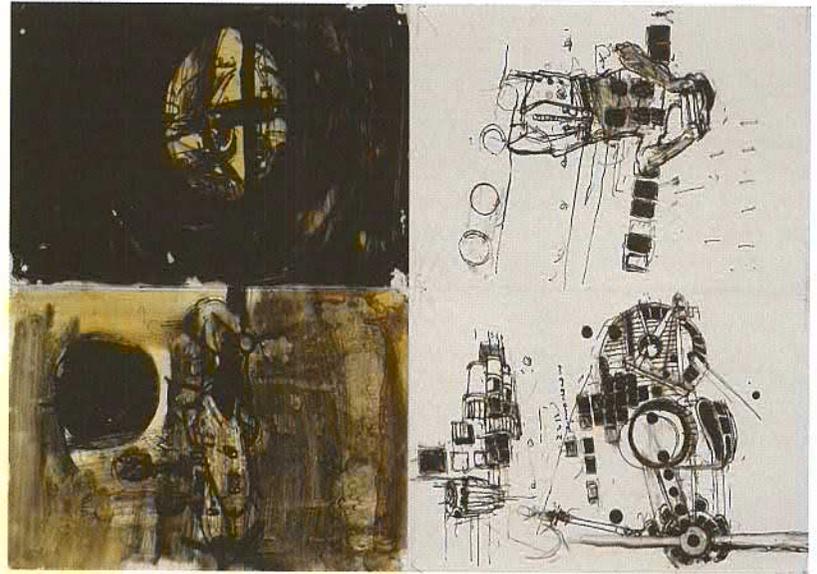
Mark Braunias New Zealander, b. 1965

Cat. No. 18 1996

Cat. No. 18, a series of individual drawings on transparent mylar sheets, refers to both scientific studies and Pop Art imagery. Mark Braunias incorporates into this work aspects of narrative illustration found in mechanical journals and war comics. Circular, semi-abstract forms resemble cameras, scientific instruments or gas masks associated with espionage and military machinery. The individual images form a disjointed narrative, obscuring as much as elucidating, forcing the viewer to take lateral leaps in scanning the visual data. These mechanistic forms juxtaposed in a grid exude a flat, graphic and stark photo-negative quality – blueprints for a technology in crisis.

Mark Braunias graduated with a Bachelor of Fine Arts from Canterbury University School of Fine Arts in 1987, and received a Diploma of Teaching from Christchurch Teachers' College in 1988. He first exhibited in 1987 and has participated in solo and group shows, both nationally and internationally. He has received numerous awards, including the James Wallace Art Award. In 1994 Braunias's painting underwent a significant change, eliminating human figures in favour of semi-abstract and geometric forms such as circles, ovals and linking lines. His palette became dominated by black, white and sepia tones and he began a series of drawings and multiples on paper, of which *Cat. No. 18* is typical.

JH



Mixed media on acetate (detail)
180.0 x 378.0 cm
Purchased 1996

Richard Killeen New Zealander, b. 1946

Book of the Hook 1996

Invented by Richard Killeen, 'Objects and Images from the Cult of the Hook' is a fictitious book of illustrations in the style of an anthropological study. This source material, claiming to be from the Hook Museum, challenges the writing of history and the creation of cultures. Two hundred and fifty-three individual images explore the 'hook' visually and metaphorically, with multiple renditions painted onto aluminium cut-outs. This large-scale work emphasises process: the installer has the freedom to create and change the nature of the work by assembling the pieces in different ways each time. Besides the decorative effect reminiscent of jigsaw puzzles, wallpaper design, rock drawings or poster art, there is a narrative inspired and symbolised by a combination of sacred and profane imagery, for instance, utensils juxtaposed with the koru.

Richard Killeen graduated from the University of Auckland with a Diploma of Fine Arts in 1966. The following year he worked for his father as a signwriter, a job that played an important role in the development of his painting style. He received a Queen Elizabeth II Arts Council grant in 1976 and travelled in Europe and the United States. Killeen began working as a full-time artist in 1981 and experimented with many painting styles, from Geometric Symbolism to Realism. He first painted onto aluminium in the 1970s and began working with cut-outs in 1978. He has exhibited regularly within New Zealand and internationally since 1967 and is represented in most major public collections.

JH



Acrylic on aluminium
251.0 x 605.0 cm
Purchased 2000
© Artist

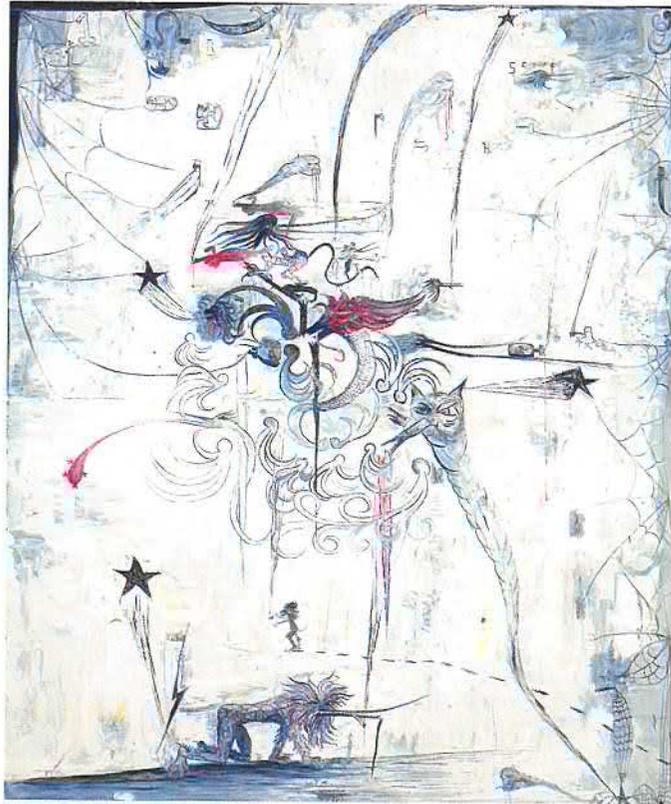
Tony de Lautour New Zealander, b. 1965

Secure Inventory 1997

Tony de Lautour's *Secure Inventory* charts a chaotic scenario of anarchy and disorder. Its sardonic iconography, in comic book style, gang insignia and 'nostalgic' signage painted on a colourfield of expressionistic thick impasto, evokes a strong impression of violence. Implements of destruction and intimidation such as saws, skulls and crossbones and fierce animals inhabit the scene, which takes place in an unspecified location. For de Lautour New Zealand is a sinister place, full of ghosts, ghouls and aggression. As the title suggests, the artist is commenting ironically on the inevitable inaccuracies and disintegration of cultural systems and codes, just as the visual ciphers of contemporary culture found in the media constantly change meaning according to their context. At the time de Lautour was painting *Secure Inventory*, he was exploring concepts of colonialism and the early history of New Zealand. The animal forms in his paintings, shown toting needles and guns, appeared as bruised and battered lions and birds that parodied political commentary in a nightmarish way. At this stage in his career, de Lautour's work abounded with images of jaded imperialism and a cynical proliferation of weaponry.

Tony de Lautour graduated with a Bachelor of Fine Arts in Painting from the University of Canterbury, School of Fine Arts, Christchurch in 1988. He has exhibited regularly throughout New Zealand since 1990. In 1995 he received the Premier Award in the Visa Gold Art Award.

JH



Oil on canvas
182.8 x 152.3 cm
Purchased 1998

Ture Wairua 1997

Combining the Māori words for 'law' and 'spirit', *Ture Wairua* refers to a sobriquet for the Māori political and religious leader, Tahupotiki Wiremu Ratana (1873–1939). Here, Heaphy is referring particularly to Ratana's spiritual counsel and renowned faith-healing abilities. The stylised, upraised hand is recognised as Ratana's personal motif, while sprouting leaves, discarded walking sticks and prosthetic limbs symbolise physical and spiritual regeneration. With tear-like drops running down an ash-grey surface, *Ture Wairua* also suggests the cycle of loss and mourning associated with the death of a close friend.

Like much of Heaphy's work at this time, *Ture Wairua* seems to exist in the space between cultures, observing and relating the experiences of each to the other. He uses a rich and varied iconography of symbols and motifs drawn from New Zealand culture and art history, including rock drawings, kowhaiwhai patterns, religious images, modern art and road markings. The images Heaphy selects are both specific and open-ended, encouraging viewers to navigate their own path through the painting.

Chris Heaphy was born in Palmerston North in 1965 and is of both Ngai Tahu and European descent. He received Te Waka Toi grants in 1993 and 1994 and was awarded the Olivia Spencer Bower Fellowship in 1995. In 1998 he received a Waikato Polytechnic Research Grant, which enabled him to undertake a residency in Melbourne. Heaphy has exhibited throughout New Zealand, and in Europe and the United States.

FM



Acrylic on board
Diptych: 198.0 x 171.6 x 3.4 cm (entire work)
Purchased 1998
© Artist

Saskia Leek

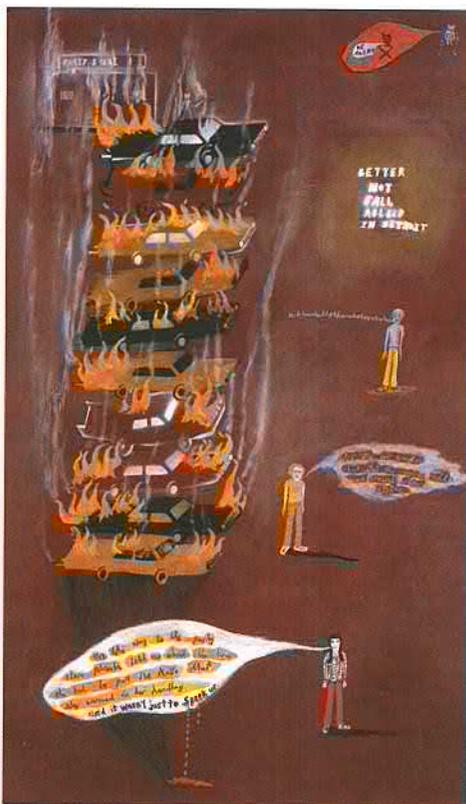
New Zealander, b. 1970

Better Not Fall Asleep In Detroit 1997

In *Better Not Fall Asleep in Detroit*, Saskia Leek has used comic speech bubbles and urban grunge humour to convey a cautionary story that unsettles the viewer. Painted after her travels in the United States, this scene depicts a violent gangland style episode between protagonists, relayed by a figure in the foreground. Taking her subject matter from what she sees, remembers and imagines, Leek creates a world of quirky characters painted graffiti-like onto bright vinyl, combining popular culture with all the gawky sentimentality of a teenage girl's diary. The scene is laid out in a flat, two-dimensional way: cars are stacked above each other without any attempt at perspective or the illusion of depth of space. This deliberate naivety continues with the awkward depiction of the figures, the burning cars and the text in the speech bubbles. Pop Art, aspects of American commercialism and American sit-com television shows such as *Happy Days* and the cult movie *Grease* have clearly informed Leek's art, as have underground 'rite-of-passage' comics and the 'bad girl' art prevalent in the international art scene of the 1990s.

Saskia Leek graduated with a Bachelor of Fine Arts from the University of Canterbury in 1992. She was awarded the Olivia Spencer Bower Fellowship, Christchurch in 1997 and was artist in residence at the Dunedin Public Art Gallery in 2000. She has participated in group and solo exhibitions throughout New Zealand, including 'Hangover' (1995), 'Now Showing' (1997) and 'Gruesome' (1999) at the Robert McDougall Art Gallery Contemporary Art Annex.

JH



Oil on vinyl
111.8 x 66.0 x 2.0 cm
Purchased 1997

John Pule

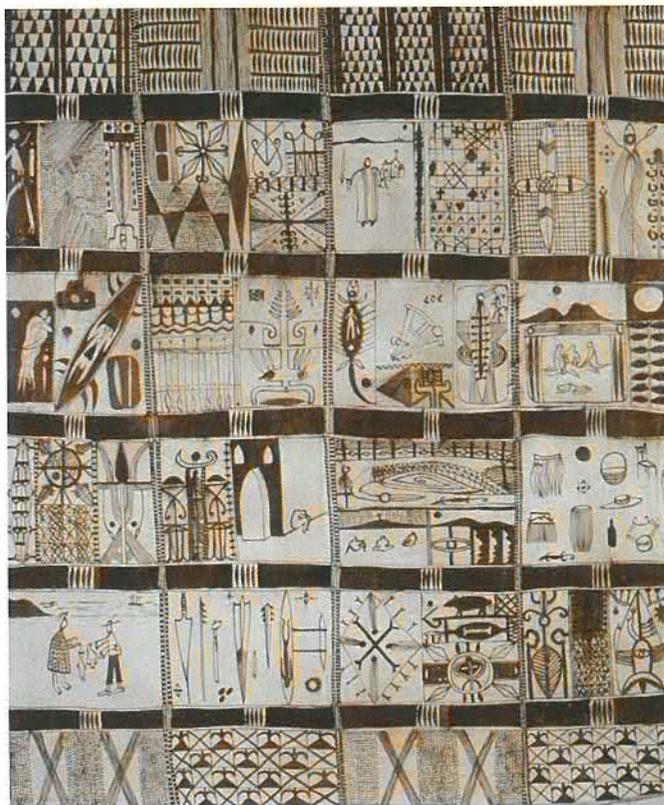
Niuean, b.1962

On Another Man's Land 1997

John Pule's art is concerned with post-colonialism, cultural identity and the richness of Pacific Island visual and oral traditions. Prepared in a partial grid structure, *On Another Man's Land* incorporates both geometric motifs and figurative forms. The palette of brown, ochre and burnt umber evokes the natural dyes of Niuean hiapo bark cloth, a century-old visual tradition that contains circular patterns, botanical forms, hybrid creatures and European figures in missionary attire. Pule's affinities with hiapo, such as freehand drawing onto the cloth, creates an open, spontaneous and experimental composition. Mythological animals, birds, lizards, maps of food trails, burial places and plantations are all symbols that relate to place, genealogy, family and elemental forces of life in the Pacific. Pule's main interest is to reveal a vision of his environment and background: a man born in Niue, who migrated to New Zealand.

Born in Liku, Niue, John Pule arrived in New Zealand in 1964. He studied art briefly in Auckland and began painting full-time in 1987 with the encouragement of Tony Fomison, exhibiting for the first time in 1988. Pule has exhibited extensively throughout New Zealand and the Pacific. In 1998 he taught at workshops in Niue and Fiji, helping artists from other indigenous cultures to extend their vision beyond long-accepted traditions toward a new development in Pacific Island visual arts. Pule is also an accomplished writer who has published novels and several volumes of poetry.

JH



Oil on canvas
224.0 x 182.0 cm
Purchased 1997

Grant Takle

New Zealander, b. 1962

More Than Colonial Furniture 1997

Grant Takle's *More Than Colonial Furniture* considers New Zealand's bicultural identity in relation to such broad subject areas as the European colonisation of New Zealand, the First World War, sovereignty and political balances of power. The black and silvery grey tones and an amalgamation of objects and figures convey a surreal and narrative quality. The painting is built up of shifting planes and chasms upon which cartoon-like objects are juxtaposed, motifs that symbolise colonial patronage of a land and its people. Packing crates in the foreground serve as plinths to support a tree stump and a decapitated Māori warrior's head, symbolic references to land ownership and the truncation of cultural identity. A rifle and dagger plunged into the wood represent a cessation of fighting, while in the foreground a musical jewellery box and ballerina suggest white colonisation and theft. An emblem in the background depicting one black and one white horse is a pun on ethnicity: as in a horse race there are winners and losers.

Grant Takle completed a Diploma of Fine Arts at the School of Fine Arts University of Canterbury in 1984, majoring in painting. He has received numerous awards and grants. Takle experiments with a wide variety of materials and has an interest in three-dimensional forms. He has exhibited in solo and group exhibitions throughout New Zealand, and is represented in major collections across the country.

JH



Mixed media
148.1 x 50.8 x 2.7 cm
Purchased 1997

Julia Morison

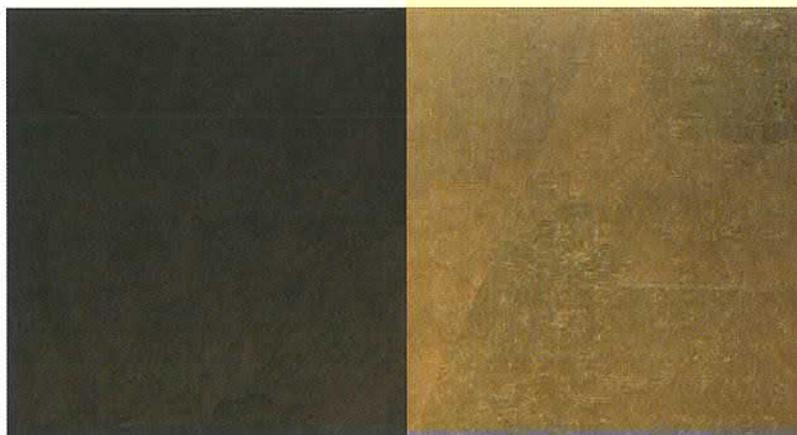
New Zealander, b. 1952

Excrement/Gold 1998

In *Excrement/Gold* Julia Morison presents associated oppositions of the sacred and the profane, the precious and the abject, lending the work a potent, mystical air. Alchemy is used as a metaphor for art making and a personal search for perfection. The diptych, which is joined visually, offers two opposite readings. Excrement symbolises the artistic process of digesting signs and symbols, channelled through the artist's own experience, while gold represents wealth, religion and the ideal. A subtle, geometric interplay of line appears in red from the surface below. Morison's unique oeuvre is concerned not only with materials, but also with feminism, identity, classification, memory and social and political issues. Early religious belief systems such as the Jewish kabbala have had a profound impact on the artist, who has combined ancient source material with contemporary issues and varied media such as ash, clay, blood, lead, oxide, excrement, silver and gold.

Julia Morison initially studied at the Wellington Polytechnic, graduating with a Diploma of Graphic Design, and went on to gain an honours degree from the University of Canterbury School of Fine Arts. She has exhibited nationally since 1975 and has been awarded numerous grants and fellowships, including the Frances Hodgkins Fellowship in 1989 and the prestigious New Zealand Moët et Chandon Fellowship in 1990, which enabled her to travel to France for a year's residency. Morison took up the position of senior lecturer in painting at the University of Canterbury School of Fine Arts in 1999.

JH



Excrement and gold leaf
148.1 x 295.8 cm
Purchased 1998

S raphine Pick

New Zealander, b. 1964

Untitled 1998

The stage-like composition of *Untitled* is the setting for an unusual assemblage of objects – paper bags, flying birds, steaming kettles, books, suitcases – drawn from the artist’s memory and imagination. Intriguingly specific, yet highly evocative, these images float across and within a looming blue ground, resembling streams of consciousness or words half-erased from a blackboard.

Untitled is part of a series of works that reveal S raphine Pick’s fascination with the possibilities of negative images and the traces left behind by moving objects. Drawing lines into wet paint and then painting them out again, she has created a fragmented narrative that echoes the indistinctness of distant childhood memories and dreams. Throughout the painting, Pick uses masks, veils and blurring layers of paint to conceal the identity of her subjects and convey a sense of uncertainty and ambiguity. Relationships between objects and figures are undefined, leaving viewers free to construct a variety of narratives from their own experiences.

Pick was born in Kawakawa, in the Bay of Islands, in 1964. She graduated from the University of Canterbury in 1988 with a Bachelor of Fine Arts. In 1994, she received the Olivia Spencer Bower Award and was awarded a Merit Prize in the Visa Gold Art Award. She was named as the Rita Angus Artist in Residence in 1995 and in 1999 was awarded the Frances Hodgkins Fellowship. Pick has exhibited regularly throughout New Zealand since 1987 and her work is held in public and private collections.

FM



Oil on canvas
137.0 x 167.0 cm
Purchased 1998

William Dunning

New Zealander, b. 1959

Colonization Triptych 1999

William Dunning's work has long expressed an interest in New Zealand history, locating cultural fragmentation and identity within specific landscapes. This painting is epic in both scale and content. Although the subject matter relates to New Zealand history, it also incorporates (in the central panel) a secular interpretation of *The Transfiguration*, a painting by Italian artist Giovanni Bellini (1430–1516). The use of this painting suggests that Dunning regards his subject as a watershed moment, with dramatic consequences for all New Zealanders, Māori and Pākehā. In Dunning's version, the place of Christ is taken by the New Zealand governor, and the two figures on either side represent a Pākehā settler and a Māori chieftain. Flanking this painting are two significant figures from New Zealand's history, European politician Julius Vogel and influential Māori leader Rewi Maniapoto. Dunning has altered the compositional features of Bellini's painting to reflect a New Zealand location, even replacing the original rustic wooden fence with a typical wire fence. The waxwork-like stiffness of the two main figures seems to suggest their remoteness in history: they are frozen, as if in a Victorian photograph, portraying little emotion.

William Dunning completed a Bachelor of Fine Arts from the University of Canterbury in 1983 and completed post-graduate study at the Victoria College of Art, Melbourne, in 1985. In the same year he received the Sir Russell Drysdale Memorial Drawing Prize. Dunning has participated in numerous exhibitions in New Zealand and Australia since 1985.



Acrylic on canvas
180.3 x 465.9 cm
Purchased 1999

Grahame Sydney

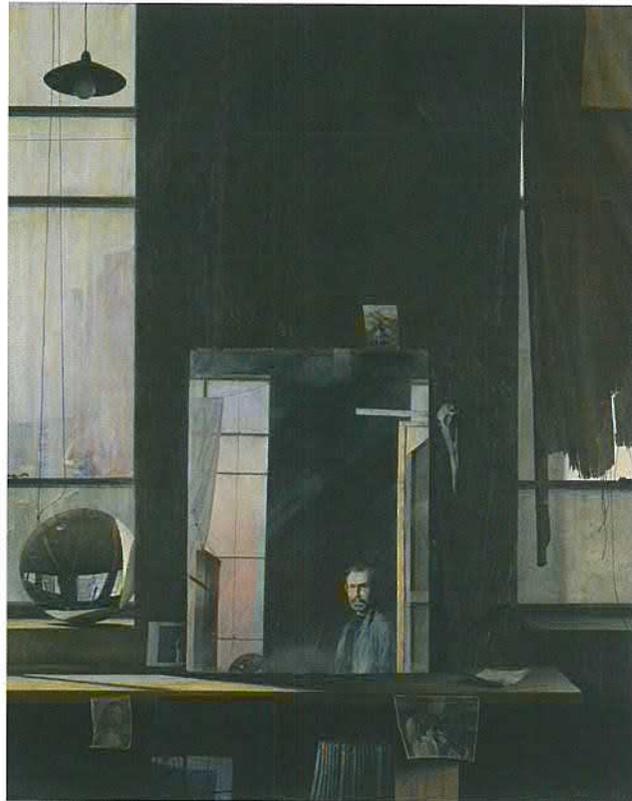
New Zealander, b.1948

Self Portrait at Fifty 1999

Grahame Sydney is best known for his realist depictions of the Otago landscape, which are notable for their fine detail, psychological tension and technical mastery. Often unpopulated, they evoke the timelessness of the vast open spaces of Central Otago and, in creating an illusion of realism, generate a feeling of mystery and wonder. This self-portrait of the artist regarding his own painted image on a canvas in his studio reveals aspects of his artistic vision developed over two decades. The wintry coolness of tone and introspective seriousness of Sydney's demeanour are depicted with his signature attention to light, mood and atmospheric conditions. The bleak Dunedin sky outside the window and the gloomy interior studio space create a feeling of mortality. The canvas is surrounded by reproductions of key works from the artist's career, and art publications are stacked neatly underneath the work bench. This self-portrait projects the artist's inner reality and the intrinsic link between his identity and heartland New Zealand.

Grahame Sydney graduated from Otago University with a Bachelor of Arts in 1969. In 1974, on his return to New Zealand after a period in Europe, Sydney began painting full-time and four years later he was the Frances Hodgkins Fellow at the University of Otago. Since then he has exhibited extensively throughout the country and his work is held in private and public collections in both New Zealand and overseas. A major exhibition of his work toured the country in 2000–01.

JH



Oil on linen
121.6 x 91.1 cm
Purchased 2000

Joanna Braithwaite

New Zealander, b. 1962

Ascension 2000

In 1999, Joanna Braithwaite left Christchurch for Sydney and shifted into a house near the airport. Watching the aircraft, she became fascinated by the idea of flight – both physical and metaphorical. Many subsequent works focused on birds, winged insects and the acts of flying, falling or levitating.

Braithwaite's style is highly individual, but her choice of subject matter reveals sympathies with the spectacular and often disturbing imagery of a range of artists, including Hieronymus Bosch (1450–1516) and René Magritte (1898–1967). In the seductive and enigmatic *Ascension*, a reclining human form is engulfed almost completely by a cloud of vividly coloured birds, exploiting the tension between the title's suggestion of a spiritual uplifting and the disturbing appearance of a 'no-beaks-barred' avian feeding frenzy. Braithwaite's works have often addressed the ambiguous relationship between animals and people. Here, the attribute of flight is conferred upon the human figure, but we are left wondering who is really in control. Although *Ascension* combines sinister and spiritual connotations, the individual birds are depicted with humour: some appear to squabble, while another finds the time to clean its claws.

Braithwaite was born in Halifax, England, in 1962, but came to New Zealand in 1965. She graduated from the University of Canterbury in 1985, after receiving both the Ethel Rose Overton Scholarship and the Sawtell-Turner Painting Prize in 1983. Since then she has exhibited widely, both nationally and within Australia. Braithwaite's work is held in many public collections within New Zealand.

FM



Oil on canvas
152.2 x 274.3 cm
Purchased 2001

James Cousins

New Zealander, b. 1965

Seven Days 2000

Like snapshots from a personal travelogue, James Cousins's painting *Seven Days* reconsiders the naturalistic depiction of the landscape that dominates the New Zealand painting tradition. However, the blurred and distorted slices of the land, placed in a grid format, create an eerie, displaced feeling. The white line refers to international Modernism, while the deceptively romantic landscapes are reminiscent of the soft imagery from 1950s New Zealand tourist postcards. As the artist says, 'The landscape has been marketed on an international level as a symbol of New Zealand and perhaps this work challenges the idea that representation of landscape with green grass, blue skies and pretty mountains can sum up a country. My work just endorses the fact that these are just images.' From an exhibition entitled 'Thin White Line', this work, with its distinctive colour scale, its combination of reality and illusion, its balance between space and form, the abstract and the representational, investigates the absence and presence of the landscape.

James Cousins graduated with a Bachelor of Fine Arts from the University of Canterbury School of Fine Arts in 1989. Between 1991 and 1995 he lived in London and travelled throughout Europe, Morocco and South East Asia, returning to New Zealand in 1996. He attended the Christchurch College of Education in 1998 and was artist in residence at Rangī Ruru Girls' School, Christchurch in 1999 and the recipient of the Olivia Spencer Bower Award in 2000. He has tutored at Elam, Auckland University and has had several solo exhibitions since 1997.

JH



Oil on canvas
Fifteen panels, each 60.4 x 65.2 cm
Purchased 2000

Shane Cotton New Zealander, b. 1964

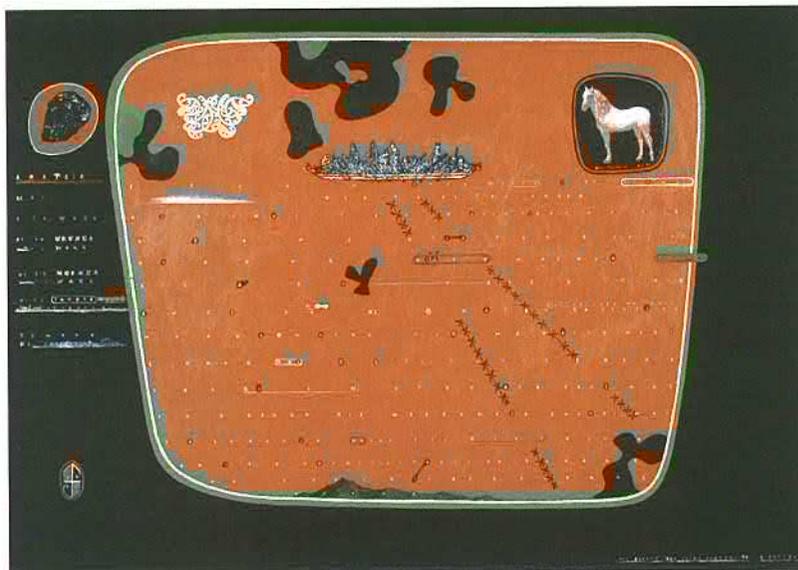
One Lord's Prayer,...to the rhythm 2001

This richly layered work is part of a series of 'Black Out' paintings, which relate to a 19th-century Māori spiritualist movement of the same name. So called because they met at night, adherents of the movement incorporated elements of Christianity, including the Lord's Prayer, into their beliefs. *One Lord's Prayer,...to the rhythm* combines imagery from Māori culture with symbols of European occupation and settlement.

The fragmented text in the background is part of a Māori translation of the Lord's Prayer, which reflects Cotton's ongoing interest in the translation and adaptation of Māori culture. In particular, he has often made works that refer to the destruction of Māori carvings and decorations by 19th-century missionaries, who believed they were sinful in content. This 'whiting out' served to elide significant elements of Māori history, a situation Cotton seeks to emphasise and redress. 'Blacking out' his composition, he emphasises the power of words to own and alter history.

Of Ngā Puhi descent, Cotton was born in Upper Hutt in 1964 and holds a Bachelor of Fine Arts from the University of Canterbury, where he was awarded the Ethel Rose Overton Scholarship in Fine Arts and the Sawtell-Turner Prize in Painting. In 1998, he was the Frances Hodgkins Fellow at the University of Otago and a winner of the Seppelt Art Award at the Museum of Contemporary Art, Sydney. His work is held in most major public collections in New Zealand and he has exhibited widely within this country and in Australia.

FM



Acrylic on canvas
70.0 x 100.0 x 3.4 cm
Purchased 2001

Euan Macleod

New Zealander, b.1956



Painting in Seven Stages with Rainbow 2001

The land and the figure's presence within it have long been integral elements in Euan Macleod's work. Although his earliest paintings experimented with uninhabited colour fields, he soon began to include figures as a way of introducing an emotional and psychological presence. These often took on a mythological quality, striding through abstracted landscapes in an ongoing narrative of existence, death, lineage and legacy. Macleod's landscapes are deeply personal, but they also acknowledge the wider history of the places he draws upon, invoking the ghosts of times and peoples past.

Highly individual in style, Macleod's works in general, and *Painting in Seven Stages with Rainbow* in particular, nevertheless reveal the influence of Canterbury's master landscape artist, W.A. Sutton, in their honest response to the colours and textures of the surrounding environment. Illumined with the bright gold and blue of the Port Hills, this work was commissioned by the W.A. Sutton Trust, both as a tribute to Macleod's art school mentor and as a continuation of his own exploration of place.

Born in Christchurch in 1956, Macleod completed a Certificate of Graphic Design at the Christchurch Polytechnic in 1975 and received a Diploma of Fine Arts (Painting) from the University of Canterbury in 1979. He moved to Sydney in 1982 and has exhibited frequently in Australia and New Zealand since then. Macleod was artist in residence at the University of Canterbury in 1994 and in 1999 won the prestigious Archibald Prize, presented by the Art Gallery of New South Wales, Sydney.

FM

Oil on canvas on board
102.0 x 469.0 x 4.5 cm
Bequeathed by the W.A. Sutton
Charitable Trust

THE SCULPTURE
COLLECTION

The sculpture collection is perhaps the most diverse of the Gallery's holdings, ranging from conventional bronze and marble figures to kinetic sculptures and large, multi-media installation works. Many of the most significant historical sculptures were acquired by gift rather than purchase, including Ernest Gillick's large bronze sculpture of a woman reading, *Ex Tenebris Lux* (1937). Originally conceived for the Birmingham Hospitals Centre, it was instead acquired in 1938 on the instructions of Robert E. McDougall, the Christchurch biscuit manufacturer who had gifted the funds to build Christchurch's first public art gallery almost 10 years before. *Ex Tenebris Lux*, literally translated as 'from darkness, light', was first placed in the Centre Court of the Robert McDougall Art Gallery, before being shifted outside the front entrance, and now resides at the head of the Grand Staircase in the Christchurch Art Gallery Te Puna o Waiwhetū.

Other notable gifts include a portrait bronze of Viscount Air Marshal Portal by Jacob Epstein (1889–1959) and two bronze sculptures by Auguste Rodin (1840–1917). The Rodin works, *Eternal Idol* (1889) and *Psyche* (c1900), were cast in the early 1960s and issued by the Musée Rodin in Paris. They were purchased by the New Zealand government in 1962 as part of the settlement of French war debts and, after touring the country with a Jean Lurçat tapestry, they were presented to the Gallery. In addition to these international works, the Gallery's historical sculpture holdings also include pieces by such significant Canterbury art figures as Francis Shurrock, Charles Kidson, Chrystabel Aitken and William and Charles Brassington.

In 1983, the Gallery established a policy of occasional sculpture commissions, initially for the Centre Court and later as part of the general sculpture collection. Works acquired as part of this scheme included Bing Dawe's grim comment on the spectre of nuclear war, *Still keeping his balance he used the umbrella as a safety net – image of a man with a missile* (1985), Denis O'Connor's 31-piece sculpture in Oamaru stone, *The Gorse King* (1992) and Andrew Drummond's compelling large-scale installation, *For beating and breathing* (1995). Since then, the Sculpture Collection has grown steadily, and now includes works by some of New Zealand's most respected sculptors in a broad range of media and subject matter, from Michel Tuffery's corn beef tin bull, *Povi Christeke*, to Grant Lingard's *Mummy's Boy – smells like team spirit* (c1995), which consists of a pair of rugby boots made from Sunlight soap. Major works by such artists as Jacqueline Fraser, Yuk King Tan, Christine Hellyar, Neil Dawson and Michael Parekowhai are also included.

By far the largest work in the sculpture collection is Graham Bennett's monumental *Reasons for Voyaging* (2003), especially commissioned to grace the entry axis of the new Art Gallery building. Made from over 15 tonnes of steel, it was designed in close consultation with the architect for the new Gallery, David Cole, to acknowledge and celebrate past and future journeys to this place.

Felicity Milburn

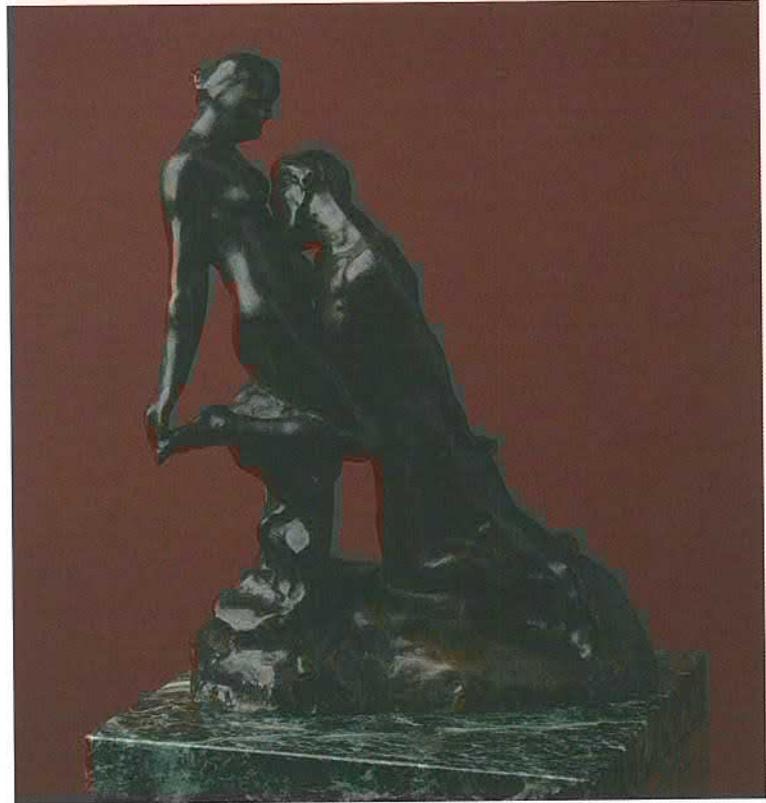
Auguste Rodin

French, 1840–1917

Eternal Idol c1889

By the 1880s Auguste Rodin had established himself as one of the most significant sculptors of the 19th century. Much of his success was based on his break away from traditional academic styles and methods that encouraged precisely modelled and highly finished subjects. Rodin's approach relied on the effects of light on the form and his style was fluid and loose. *Eternal Idol* is thought to have been inspired by Camille Claudel's sculpture, *Surrender*. Rodin was also influenced by Donatello and Michelangelo whose work he saw while travelling through Italy in 1875–76. His primary subject was the human body and in *Eternal Idol* he explores the sensuality of the human form. Rodin completed several versions of this subject in varying materials and sizes and this piece was posthumously cast in 1959 from his original wax model.

Born in Paris in 1840, Rodin showed promise in drawing from an early age and initially studied at the Petite Ecole under Horace Lecoq de Boisbaudran. Rodin was rejected by the Ecole des Beaux-Arts a number of times and turned instead to working as a moulder, ornamentor and goldsmith. In 1864 he took lessons from Antoine-Louis Barye at the Musée d'Histoire Naturelle and in 1871 he travelled to Belgium. He had settled in Paris by 1877 and by 1880 was renowned for his sculpture portraits. From this point Rodin became extremely successful. In 1882 the state placed a studio at his disposal and at the Paris Exposition of 1900 he was provided with his own pavilion.



Bronze (cast in 1959)
29.8 x 11.7 x 21.3 cm

Presented by the New Zealand Government
from the New Zealand Fund for Cultural
Development 1964

Edward Alfred Briscoe Drury British, 1856–1944

The Age of Innocence c1889

Edward Alfred Briscoe Drury worked in a traditional 19th-century academic style. He was primarily a figurative artist, producing many idealised allegorical statuettes, portraits and public sculptures, and he worked in a variety of media including bronze, marble, brass and terracotta. *Age of Innocence* conveys the purity of youth, a theme that was popular with Victorian and Edwardian audiences. The subject's flawless, well-proportioned features have been rendered with a high degree of skill, while details such as the folds in her clothing display Drury's ability to faithfully observe and model difficult forms. A slightly different version of this piece was first exhibited at the Royal Academy in 1897. This version was exhibited by the artist at the New Zealand International Exhibition held in Christchurch in 1906–07, where it was purchased by the Canterbury Society of Arts.

Drury was born in London and attended the Oxford School of Art before studying under the sculptor Aimé-Jules Dalou at the Royal College of Art in London during the late 1870s. He later worked in Dalou's Paris studio and was heavily influenced by his academic style. He began exhibiting at the Royal Academy of Arts in 1885 and was elected a full member in 1913. Drury produced many commissioned public sculptures, particularly in London, including the reliefs and figures on the main entrance facade of the Victoria and Albert Museum, completed between 1905 and 1907. He died at Wimbledon.

PV



Patinated brass
51.2 x 51.0 x 22.0 cm
Presented by the Canterbury
Society of Arts 1932

Charles Kidson

New Zealander, 1867–1908

Daughter of Eve 1906

Charles Kidson initially pursued a career in painting but by 1900 had begun to establish himself as a sculptor. *Daughter of Eve*, produced towards the end of his short career, illustrates his academic realist style. The model was Kidson's two-year-old daughter, Elsa Beatrice. The qualities of marble have enabled the artist to produce a variety of textures: the highly finished surface of the face captures the subject's smooth skin while her clothing is represented with a coarser treatment. *Daughter of Eve* was exhibited at the Canterbury Society of Arts annual exhibition in 1907 where it was purchased for the society's permanent collection by the Hon. E.C.J. Stevens.

Born at Bilston in the English Midlands, Kidson worked in his father's blacksmith shop before becoming a turner for a Birmingham engineering firm in 1883. He studied part-time at the Birmingham School of Art and emigrated to New Zealand in 1888. Kidson lived in Nelson and moved to Christchurch in 1891 to attend classes at the Canterbury College School of Art. He was appointed assistant master at the school in the same year. In 1898 Kidson was commissioned to produce the Ngāi Tahu Memorial at Kaiapoi. He travelled to England in 1903 and attended the South Kensington School of Art and the Central School of Arts and Crafts in London. On his return to Christchurch in 1904 he established a small metal craft business with George A. Fraser. He retired from his position at the Canterbury College School of Art in 1906.

PV



Marble
29.3 x 27.6 x 19.7 cm

Gifted by the Hon. E.C.J. Stevens to the
Canterbury Society of Arts, 1907. Presented
to the City of Christchurch in 1932

Chrystabel Aitken New Zealander, b. 1907

Untitled (Bull) c1930

Animals were a constant source of imagery for Chrystabel Aitken throughout her career and in *Untitled (Bull)* she has produced a tribute to the 19th-century French animal painter Rosa Bonheur whom she greatly admired. Although *Untitled (Bull)* is less angular and stylised than much of her work from this period, the form has been slightly simplified, an approach encouraged by Francis Shurrock, her tutor at the Canterbury College School of Art. During the 1930s Aitken successfully established herself as a sculptor in Christchurch and her skill was recognised when she was selected to assist with the sculptural component of the 1939–40 New Zealand Centennial Exhibition.

Aitken was born in Southland and from early childhood displayed a skill in draughtsmanship, particularly in depicting animals. She moved to Christchurch with her family and began studying at the Canterbury College School of Art around 1921 or 1922. She taught animal drawing at the school and was appointed a part-time assistant to the sculptor Francis Shurrock in 1926. In 1930 Aitken was the first sculptor to be awarded the school's medal for Special Excellence in Modelling. During the late 1930s she contributed to the design and execution of sculptural works, under the official centennial sculptor, William Trethewey, for the New Zealand Centennial Exhibition held in Wellington. She exhibited with the Canterbury Society of Arts and The Group as well as the Society of New Zealand Artists in 1933 and 1934. Aitken's interest in the Arts and Craft movement also led her to produce pieces of metalwork and jewellery.

PV



Bronze (cast 1985)
47.0 x 65.0 x 31.0 cm
Purchased 1993

Ernest George Gillick British, 1874–1951

Ex Tenebris Lux c1934

Ex Tenebris Lux means 'from darkness, light' and in this allegorical sculpture Ernest Gillick incorporates a lamp to symbolise enlightenment and an open book representing knowledge. The darkness of ignorance becomes dispelled by the light of learning. The classical nature of the figure, modelled in a well-proportioned, elegant pose and clothed in drapery, demonstrates Gillick's academic training.

The work was initially destined for the Birmingham Hospitals Centre and was first exhibited at the Royal Academy of Arts in 1935 but Gillick was unhappy with the proposed positioning of the work in the hospital and withdrew it before it was installed. In 1937 a lack of suitable sculptural works in the Robert McDougall Art Gallery led Robert McDougall to ask Professor William Constable, of the Courtauld Institute, London, to purchase, on his behalf, a sculpture suitable for the Gallery's collection. Constable chose *Ex Tenebris Lux*, which was presented by McDougall to the Gallery in 1938 and for many years remained on display in the Gallery's Centre Court.

Born in Bradford, Gillick studied at the Nottingham School of Art under Thomas Meldrum and in 1902 was awarded a travelling scholarship by the Nottingham Municipal Council to study at the Royal College of Art in London. He exhibited regularly at the Royal Academy from 1904 and became well known as a sculptor of memorials during the 1920s and 1930s. Gillick also produced medallions including the Royal Academy Prize Medal of 1936. He was awarded the Royal British Sculptors Medal in 1935. He was married to the medallist, Mary Gillick (*née* Tutin).



Bronze
184.0 x 119.0 x 81.0 cm
Presented by R.E. McDougall 1938
© Norah B. Landells

Marcello Mascherini Italian, 1906–1983

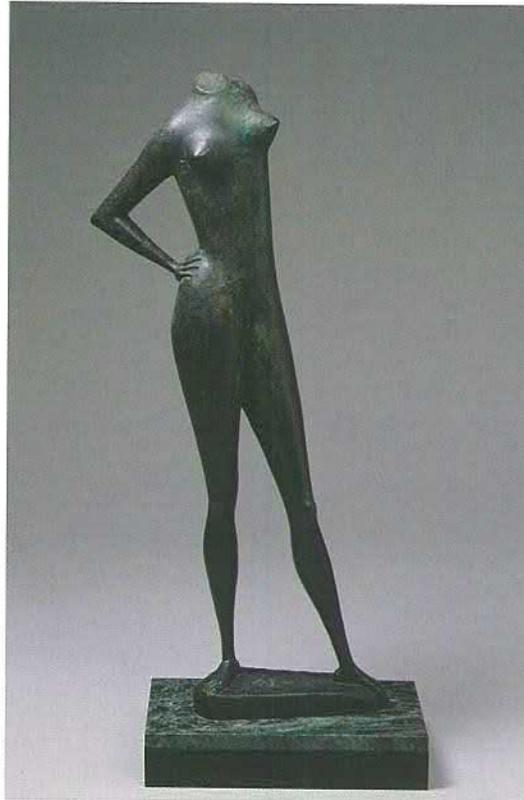
The Bather (A Fragment) 1956

The human form was a consistent subject for Marcello Mascherini throughout his career. Before the 1950s his figures were modelled in a solid, stocky manner; from the early 1950s on he began producing more stylised, elongated figures such as *The Bather (A Fragment)*. With its emphasis on simple idealised form, it is a modern equivalent of fragmented figures from classical Roman and Greek art.

The Bather (A Fragment) was included in the Contemporary Italian Sculpture exhibition that toured New Zealand in 1965–66. When it was exhibited at the Canterbury Society of Arts Gallery in December 1965, the Robert McDougall Art Gallery director advised the Christchurch City Council that Mascherini's sculpture would be a suitable acquisition for the Gallery's collection. The proposal to purchase the piece drew criticism from a number of councillors and attempts were made to prevent the acquisition. After a heated debate approval to purchase the work was passed with a majority of just one vote.

Born in Udine, Mascherini enrolled at the Istituto Industriale at Trieste in 1919 where he studied under Alfonso Cancioni and Franco Aschko. He first exhibited in the Collective Exhibition of the Circolo Artistico at Trieste in 1925 and received numerous awards throughout his career, including a gold medal at the Universal Exposition in Brussels (1958). Mascherini was based in Trieste for much of his life and executed a number of public monuments, among them the War Memorial Monument at the Cemetery of St Anna, Trieste (1954). He died in Padua in 1983.

PV



Bronze

111.5 x 20.0 x 40.0 cm

Purchased with assistance from the Queen

Elizabeth II Arts Council 1966

© Archivio Marcello Mascherini

Ria Bancroft

New Zealander, 1907–1993

Nella 1961

Nella was modelled in 1961 while Ria Bancroft was a student at the Academy of Fine Arts in Florence where she studied under the Italian sculptor, Antonio Berti. Bancroft spent much of her time studying art in the city and was particularly influenced by pieces in the Etruscan Archaeological Museum.

A large component of Bancroft's curriculum at the academy was studying the figure from life and one female model, Nella, was the subject of this piece and several others. The figure is depicted in an informal pose and Bancroft has stylised and elongated the arms and head and produced a highly finished, smooth surface that emphasises the woman's grace. *Nella* was first exhibited in the Annual Student Exhibition at the Academy of Fine Arts in Florence in 1962 and at the 1963 Group Show in Christchurch.

Born in England in 1907, Bancroft was initially involved with musical and theatre productions before turning to modelling plaster animals after the Second World War. These were sold through a number of London stores. After shifting to Toronto in 1951, Bancroft was employed working on displays for a department store and also as a designer and display artist for a television company. Between 1960 and 1962 she studied sculpture at the Academy of Fine Arts in Florence before moving to Christchurch. There she quickly became involved in the arts and began exhibiting with The Group from 1963. She became a member of the New Zealand Society of Sculptors in 1965. Bancroft received many sculptural commissions including the *Tabernacle Screen Doors* (1975) for the Cathedral of the Blessed Sacrament, Christchurch.

PV



Bronze
20.0 x 16.5 x 16.0 cm
Purchased 1996
© Peb Simmons

Russell Clark

New Zealander, 1905–1966

Reclining Figure 1964

Russell Clark was one of Canterbury's most versatile artists, working variously as a painter, illustrator and sculptor. His serious interest in sculpture began in 1953 and over the following decade he experimented with a variety of subjects and materials. This reclining figure was one of several that he modelled and cast in the early 1960s while experimenting with fibreglass and synthetic resins. In stylistic treatment it owes much to the influence of the British sculptor Henry Moore (1896–1986) whose work Clark greatly admired during the 1950s. *Reclining Figure* was first exhibited at Russell Clark's 1964 major solo exhibition held at the Canterbury Society of Arts Armagh Street Gallery where it was purchased for this Collection.

Russell Clark was born in Christchurch and studied at Canterbury College School of Art. For a time in the 1930s he was active as a commercial artist and illustrator and from 1939 until 1962 he worked for the *New Zealand Listener*. Following service as an official war artist in the Pacific in 1944, he was appointed to the University of Canterbury School of Art in 1948 where he remained as senior lecturer in painting until his death in 1966.

NR



Bronzed fibreglass
36.2 x 49.3 x 22.5 cm
Purchased 1964
© Rosalie Archer

Tom Taylor

New Zealander 1925–1994

Moraine 1967

Constructed of welded sheet metal, *Moraine's* highly finished, smooth surfaces suggest the effects of glacial erosion on boulders. Tom Taylor was interested in an architectonic style of sculpture and *Moraine* was influenced by his study of Australian sculpture, particularly the works of Clement Meadmore and Lenton Parr. Throughout his career Taylor received numerous public sculptural commissions for buildings including the Ngaio Marsh Theatre, Christchurch (1964) and the IBM Centre, Wellington (1970). Although his sculptural output was primarily architectural in focus he occasionally supplemented this with portraiture, particularly towards the end of his career.

Taylor was born in Christchurch and served with the Royal New Zealand Navy during the Second World War. He started at the Canterbury University College School of Art in 1950 and was awarded a Diploma of Fine Arts in 1957. In 1960 he began lecturing in sculpture at the School of Art where he remained until his retirement in 1990. He was the first recipient of the Canterbury Society of Arts Guthrey Travel Award in 1966 and travelled to Australia to study the work of contemporary Australian architectural sculptors. In 1969 Taylor received a Queen Elizabeth II Arts Council Award and travelled to Europe where he studied under Quinto Ghermandi in Verona and Rudolf Hollenher in Munich. He was a founding member of the Sculptor Group in 1970 and exhibited in Christchurch with *20/20 Vision*, *The Group* and the Canterbury Society of Arts.

PV



Steel
130.0 x 100.0 x 147.0 cm
William A. Sutton Bequest 2000

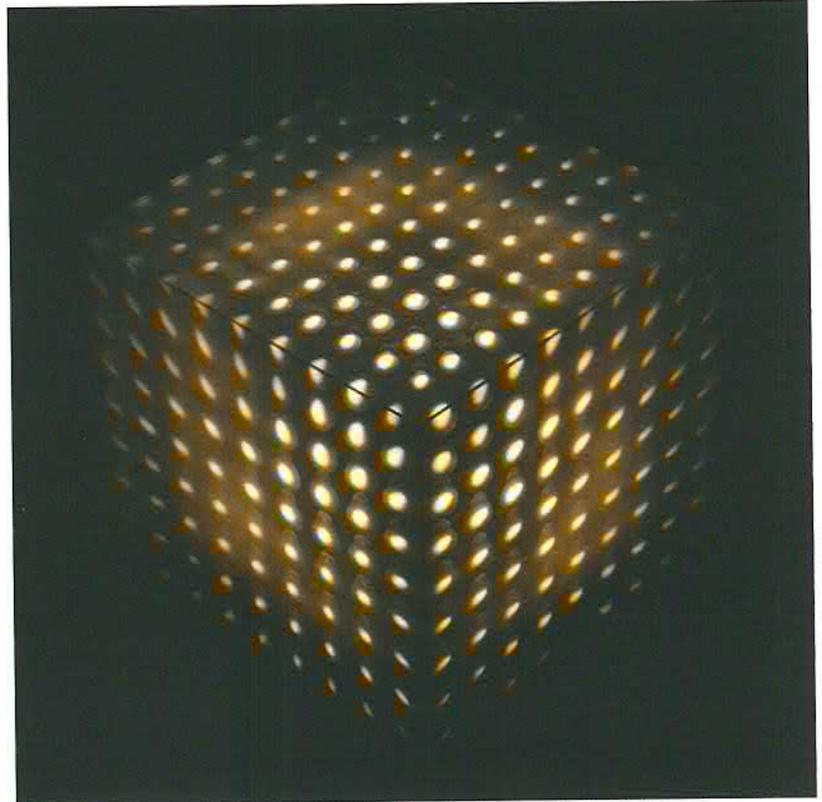
William Culbert New Zealander, b. 1935

Celeste 1970

Taking light as its subject, *Celeste* reveals both Bill Culbert's fascination with the poetry of everyday materials and the limitless properties of light itself. From within the sculpture, an image of a naked bulb is projected onto the sides of the cube in a multiple illumination creating a grid format. Perforations on the inner surface of the cube act as a *camera obscura*, causing a natural lens effect by which each small hole transmits not only light, but an image of the light itself. Many of Culbert's sculptures have explored both the interior and exterior possibilities of light projections created through pinpoints, as in *Celeste*, and those which examine spatial illusions within darkened environments. Since the late 1960s Culbert has followed two artistic paths, sculpture and photography, both of which deal with light.

Bill Culbert studied at the University of Canterbury School of Fine Art from 1953 to 1956. In 1957 he left New Zealand on a National Art Gallery scholarship to study painting at the Royal College of Art, London. From 1963 until 1965 he was artist in residence at the University of Nottingham and from 1967 until 1972 he became senior lecturer in painting at the Nottingham School of Art. He has exhibited widely in international venues, including the Millennium Dome, London. In 2000, a major work, *Blue*, was installed permanently on the façade of the Christchurch Convention Centre. He currently lives in London and Croagnes, France, but retains strong exhibition links with New Zealand.

JH



Perspex, electric bulb
33.0 x 33.0 x 33.0 cm
Purchased 1980
© William Culbert

Carl Sydow

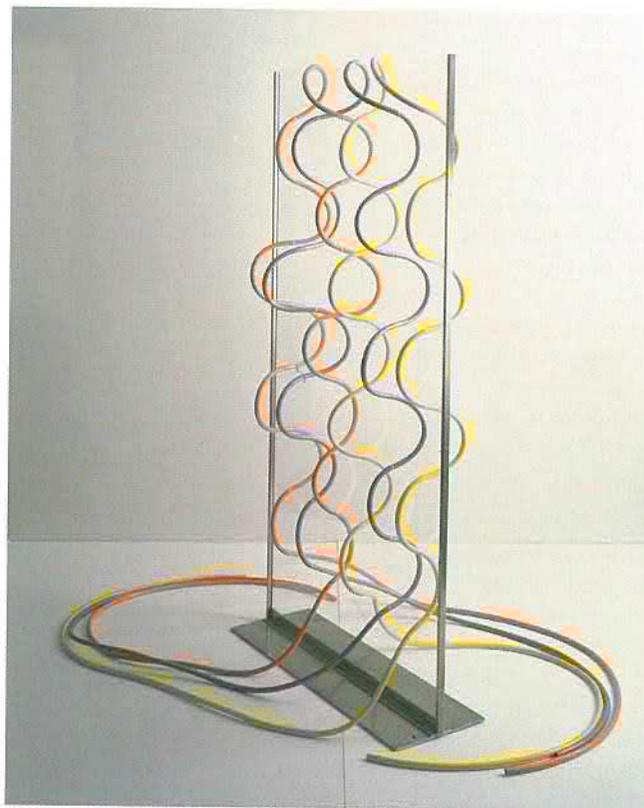
New Zealander, 1940–1975

Meander 1 1971

In this large-scale assemblage Carl Sydow deliberately employs industrial materials as a step towards liberating art from nature toward structural principles concerned with pure geometry and spatial relationships. Drawing lines in space with colourful plastic hosing, Sydow conveys ideas of continuity and circularity. The hoses loop back and forth through a clear perspex frame that evokes notions of music and movement and defines a field of space inside the curves. Sydow's *Meander* series was developed in 1970 after he began experimenting with rigid, brightly coloured PVC pipes. Later he investigated suspension installations involving large nets.

Carl Sydow attended the School of Fine Arts, University of Canterbury from 1959 to 1961 and in 1963 he completed an honours course in sculpture at the Elam School of Fine Arts, University of Auckland. Sydow regularly exhibited with The Group until his death and was a founder member of the Sculptors' Group formed in 1970. Sydow challenged traditional ideas of sculpture by using the materials and techniques of modern technology. His unconventional approach and experimentation with forms and line pre-empted the future direction of much contemporary sculpture in New Zealand.

JH



Perspex, aluminium and plastic hose
183.0 x 90.2 x 30.8 cm

Purchased 1971
© R. Sydow

Don Driver New Zealander, b. 1930

Drum Process 1983

This work is a strong example of Don Driver's distinctively New Zealand assemblage technique, which combines vernacular, non-art materials with a purely abstract interest in line, texture and colour. The subject of *Drum Process* is the arrangement and juxtaposition of colour, texture and shape, but the materials Driver uses carry their own associations and his combination of otherwise unrelated objects prompts the viewer to construct a narrative. Driver's work sits comfortably within the tradition of assemblage art as first practised by Picasso and his contemporaries. His distinctive brand of formal abstraction, constructed from the everyday materials of popular culture, relates most strongly to the work of American artists such as Robert Rauschenberg and Jasper Johns.

Don Driver was not formally trained as an artist but took night classes in woodwork, welding, drawing and pottery. He first began working with wood carving in a primitivist style and won a sculpture prize at the Auckland Birthday Carnival in 1953. In 1954–55 Driver first exhibited a painting at the Young New Zealand Artists exhibition at the Durham Street Gallery, now the Centre of Contemporary Art (CoCA). In the early 1960s, he began developing his own style, assembling freestanding works and wall reliefs from found objects. From the 1960s, Driver began to incorporate materials such as vinyl, upholstery, sacks, car parts, raincoats, dolls and stuffed birds. In 1965, he travelled to the United States where he saw assemblage works by Robert Rauschenberg, which confirmed his own creative direction. Driver has participated in group and solo exhibitions throughout New Zealand.

FM



Mixed media
151.0 x 251.0 cm
Purchased 1983
© Artist

Matt Pine

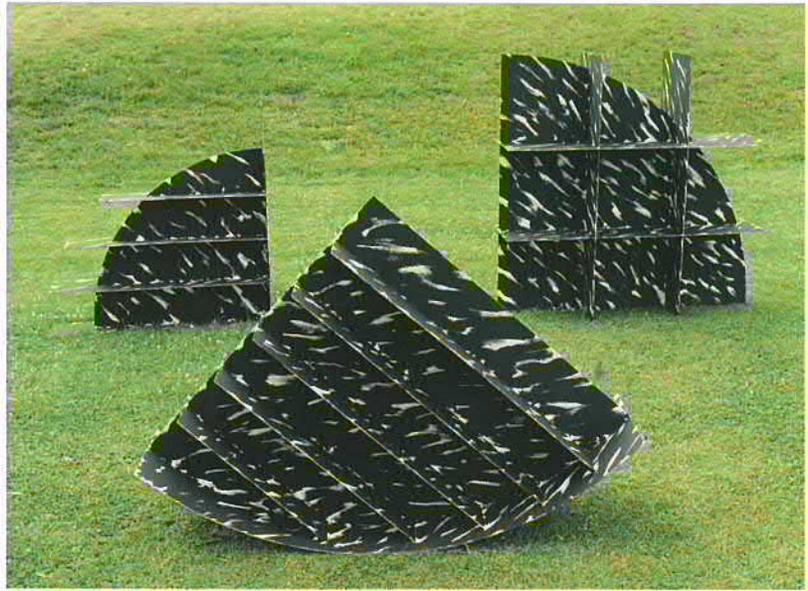
New Zealander, b.1941

Circle Segments No. 1 1985

The painted aluminium forms of Matt Pine's *Circle Segments No. 1* refer to a well at an ancient Māori site in Hawke's Bay. Buildings, and in particular structures from Māori culture, have informed much of Pine's sculpture. His language of formal abstraction merged with the architectural soon after his return from post-graduate studies in England in 1974. Using modern materials such as aluminium and perspex, and dealing with minimalist and constructivist sculptural ideas of volume, scale and colour, Pine embarked on a series of works that expressed his interest in the cultural and the abstract. His *Fortification Series I* (1979) and *Out-Rigger Series* (1981) were inspired by trench systems, the Māori pa and canoes, and open/closed space and inside/outside balance. *Circle Segments* continues this theme, exploring the concept of segmented or divided circles placed at ground level, their shape emphasised by monochromatic gestural marks.

Matt Pine attended the University of Canterbury School of Fine Art and graduated from Elam, Auckland University in 1962. He studied graphic design at the Central School of Art, London in 1964 and sculpture and photography at Hornsey College of Art, London in 1966, becoming familiar with the minimalism of contemporary sculpture. In 1979 he was the Frances Hodgkins Fellow at the University of Otago. Pine, who has taught at Wanganui, has had numerous exhibitions throughout New Zealand and his work is held in collections nationwide.

JH



Aluminium

Three units:

100.0 x 142.0 x 40.0 cm

100.0 x 100.0 x 40.0 cm

124.0 x 120.0 x 40.0 cm

Purchased 1987

Richard Reddaway New Zealander, b. 1962

Barrel Vault 1988

An early work by the artist, *Barrel Vault* is a photomontage built up from overlapping images of the human body. Richard Reddaway is interested in the relationships between individuals and the working system that makes up our society. Here he considers the body as an architectural form. In the barrel vault, symbolic of stability in the face of gravity, weight rests evenly throughout the structure: if one part is removed the entire arch will fall. The repeated photographic image of a male back points to people working communally, and suggests architectural load-bearing structures, symbolised not only by the form of the arch but also by its construction, in which many small parts form a greater whole. The artist is concerned with contrasts between the fractured and the whole, between the perceived and the imagined, between male and female, and in the ambiguities within these dichotomies.

Richard Reddaway moved from Lower Hutt to Christchurch to study at the University of Canterbury in 1981, graduating with a Diploma of Fine Arts with Honours (Sculpture) in 1985. He has exhibited throughout New Zealand since 1984 and has received numerous grants. In 1989 he travelled to Germany to study with Christian Megert at the Düsseldorf Kunstakademie. In 1992, Reddaway returned to Europe for an international artists exchange programme organised by the Abel Tasman Commission in the Netherlands.

JH



Black and white photographs
on aluminium
87.0 x 341.5 cm
Purchased 1990

Neil Dawson

New Zealander, b. 1948

Whiteout 1990

Neil Dawson is one of New Zealand's leading contemporary site-specific artists. His innovative use of sculptural materials and interest in perspective are evident in *Whiteout*. In the early 1980s Dawson began using fencing and building materials such as wire mesh and corrugated iron, which played a large part in his major public commissions during the next two decades. Towards the end of the 1980s he started to incorporate gilt frames, picture mouldings and world globes into suspended sculptures that were often closely related to buildings and architecture. Made from shaped aluminium to give the impression of a soft painted canvas, *Whiteout* contains the idea of optical illusion, playing with light and shadow, form and space.

Neil Dawson graduated with a Diploma of Fine Arts (Sculpture) from the University of Canterbury in 1970. In 1972 he was awarded a Queen Elizabeth II Arts Council Travel Grant for study in Australia, where he attended the National Gallery of Victoria Art School, Melbourne and graduated with a Diploma in Sculpture in 1973. Dawson taught at Christchurch Polytechnic from 1976 to 1983. In both 1980 and 1985 he was awarded travel grants that enabled him to visit the United States. He has exhibited widely both nationally and internationally and has completed several major public installations in New Zealand and abroad, including *Vanishing Stairs* (1997), Phileo Promenade, Kuala Lumpur; *Ferns* (1999), suspended above Wellington's Civic Square; a main entry artwork for Stadium Australia, Sydney 2000 Olympics; and *Chalice*, in Christchurch's Cathedral Square, (2000–01).

JH



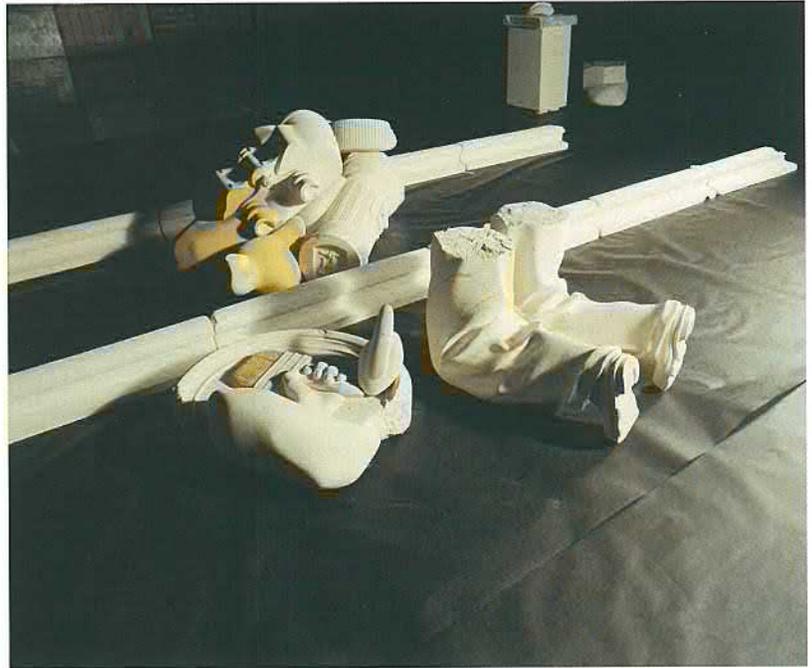
Mixed media
126.0 x 204.0 cm
Purchased 1990
© Neil Dawson

Denis O'Connor New Zealander, b. 1947

The Gorse King 1990–91

This multi-piece floor installation by Denis O'Connor was designed for the Centre Court of the Robert McDougall Art Gallery building. Neoclassical and Art Deco architectural features of the space were combined with autobiographical memories to convey a heightened sense of history, both personal and specific. The 33 limestone fragments comprise a kneeling 'figure', train tracks, a stone urn and jug, soda bread, binoculars, a sundial, a beehive, pre-decimal coinage and a crumbling cairn of fossilised stones. Part of this installation is painted with a golden yellow lime wash pigment, symbolic of the gorse flower that gilds the New Zealand landscape. O'Connor has used Central Otago limestone because of his interest in the underlying geological nature of the material and its symbolic potential to convey a multitude of stories, and because this region most closely recalls the 'dreamt' landscapes of his Irish and Scottish forebears. Transmitting values from father to son, metaphors of currency and early cultures that measured the movements of the sun and seasons with stone are all alluded to in *The Gorse King*.

Denis O'Connor graduated from the School of Industrial Design, Wellington in 1966 and in 1970 established a ceramics workshop at Waiheke Island. Several Queen Elizabeth II Arts Council grants and fellowships have enabled him to study in Japan, Europe and the United States. O'Connor has completed many public commissions in New Zealand and his work is held in both national and international collections.



Limestone
Variable dimensions
Commissioned 1990

Chris Booth

New Zealander, b.1948

Nikau 1995

Chris Booth's work reflects his love of the natural environment and his belief in the need for people to develop respectful relationships with the land. His stone and pebble sculpture, *Nikau*, is open to many interpretations, but is above all a tribute to the indigenous nikau palm (*Rhopalostylis sapida*). This distinctive tree, found in many parts of New Zealand, was important to early Māori as a weaving and roof thatching material.

Combining a crystalline sandstone slab from Booth's home area of Northland with pebbles gathered from the West Coast town of Granity and from Birdlings Flat (near Christchurch), *Nikau* conveys the strength and beauty of the world's southernmost palm. By placing the tree in a prone position, however, Booth also alludes to the destruction of our native forests. *Nikau* was first exhibited in 1995 as part of the second 'Sculpture in the Gardens' exhibition, organised by the Robert McDougall Art Gallery and the Christchurch Botanic Gardens. The work was placed in a secluded grove of native trees and, at the artist's request, a young nikau palm was planted nearby as a symbol of hope and regeneration.

Booth was born in Kerikeri, in the Bay of Islands, in 1948. He studied sculpture at the University of Canterbury between 1967 and 1968, leaving New Zealand in 1968 to study with prominent sculptors, including Barbara Hepworth, in Britain and Europe. Since his return in 1970, Booth has created site-specific sculptures throughout the world, working with local materials and indigenous populations.



Stone, steel cables
Variable dimensions
Purchased with assistance from
Art in Public Places Funds 1996

Para Matchitt

New Zealander, b. 1933

Heart of Steel 1994

Many of Para Matchitt's sculptures centre on the structure of meeting houses, their characteristic motifs and spiritual significance. *Heart of Steel* transfers traditional symbols into a contemporary context that evokes architectural, constructivist and abstract elements. The industrial materials of wood and steel suggest the world of modern construction, while the tall, rough-sawn totara beam echoes the shaping of traditional Māori palisade posts and refers to the impact of the sawmill on native forests. Heart of Steel features the 'pierced heart' used as an important symbol by the Māori prophet Te Kooti Arikirangi Te Turuki, the founder of the Ringatu religion in the 1860s, to express Māori suffering and the anguish of colonisation. Matchitt has also used other significant shapes, such as the Star of David, burnished into the steel.

Para Matchitt was particularly influenced by master carver Pine Taiapa and, in the 1950s, by educationalist Gordon Tovey. Along with his contemporaries Cliff Whiting and Arnold Manaaki Wilson, Matchitt instigated the 1980s expansion of Māori art education and practice. He was educated at Auckland and Dunedin Teachers' Colleges. Matchitt has exhibited both nationally and internationally since 1961, including the Paris Biennale in 1964. He is represented in collections throughout the country and by several public commissions, including a work at the Aotea Centre, Auckland.

JH



Steel and wood
280.0 x 91.5 x 83.0 cm
Purchased 1996

Grant Lingard

New Zealander, 1961–1995

Flag and Boots 1994

Grant Lingard's sculpture *Flag and Boots* comments playfully but poignantly on the homosexual experience within New Zealand society. His flag counteracts the enforced invisibility of gay culture and its unrelenting whiteness suggests society's obsession with homogeneity and intolerance of variation. The Y-fronts represent all that is 'blokey', solid and dependable, yet so easily threatened by the merest hint of difference. At first sight the underpants appear humorous, yet their sheer numbers begin to represent the individual lives that are often blanketed by a single, overwhelming stereotype. The flagpole juts out from the wall at an aggressive angle, recalling flags of protest and revolution. The Doctor Marten boots are lovingly modelled from scented white soap. In juxtaposing the pristine white flag with sweet-smelling boots, Lingard has parodied boot-boy thuggery and queer bashing. This work was part of an exhibition, 'Smells like Team Spirit' (1994), that investigated two seemingly incongruous themes: rugby and gay culture. Lingard's quest, in these works, was to raise serious critical issues concerning gay culture.

Grant Lingard was born in 1961 in Blackball and brought up in Greymouth. He studied painting at the University of Canterbury School of Fine Arts, graduating with a Diploma in Fine Arts in 1984. He moved to Sydney in 1989. In 1994, Lingard completed a three-month residency at the University of Canterbury School of Fine Arts. He participated in solo and group exhibitions in both New Zealand and Australia until his death from Aids in Sydney in 1995.



Underpants, flagpole and soap
Variable dimensions
Purchased 1996
© L. Lingard

Randall Watson

New Zealander, b.1961

Target 1994

A revolving sculpture made entirely of blood-red steel, *Target* was inspired by visions of the harsh metal barricades of war. It is a deliberately edgy work that refers to those people who make themselves targets through their actions and beliefs. The tautly crossed metal spars are confrontational and militant, symbolising a clenched fist raised against the world. This bold statement of intent is also a dangerously conspicuous invitation for persecution.

Activated by the force of the wind, *Target* offers the potential for unpredictable movement, resulting in varied interactions with people who pass by. Watson, who has developed a body of kinetic sculptures, describes his method of working with 'invisibles' like wind and gravity as 'a dance'. *Target's* tight revolutions encompass a full 360 degrees, acknowledging that attack can come from any direction. This work was included in the third biennial 'Sculpture in the Gardens' exhibition in 1997, a project jointly organised by the Robert McDougall Art Gallery and the Christchurch Botanic Gardens. Fittingly, *Target* was situated on the Archery Lawn.

Watson was born in 1961. He received a Diploma in Craft Design from the Christchurch Polytechnic in 1993 and has worked as both a technician and a tutor for that institution. He received the Fiesta Products Award for Craft Design in 1993 and in the following year was awarded the Queen Elizabeth II Arts Council New Craft Artist Grant. Watson has participated in individual and group exhibitions throughout New Zealand.

FM



Steel
173.6 x 101.0 x 60.0 cm (excluding base)
Purchased 2000
© Artist

Jeff Thomson

New Zealander, b. 1957

Lace 1 1994

In *Lace 1*, a seemingly delicate lace curlicue made from aged corrugated iron, Jeff Thomson has employed a common material in New Zealand's architectural and popular culture. Used for everything from the backyard shed to roofing systems, fences and holiday baches, corrugated iron is part of our history as a nation. Fragility and strength are evoked through the patterns cut out of the iron with a gas blowtorch to produce an effect reminiscent of both 19th-century villa decorative verandah and porch trimmings and lace curtains. By bending the normally straight sheet of iron into this rolled form, Thomson makes a quietly humorous comment on materials and subject matter.

Thomson began working with corrugated iron in the early 1980s, transforming domestic mailboxes into imaginative figurative sculpture. Larger scale animals followed and in the 1990s Thomson moved into abstract work that incorporated roof sculptures, enhancing guttering, spouting and corners by screenprinting designs onto the iron and creating unusual shapes.

Jeff Thomson attended the Elam School of Fine Arts, University of Auckland from 1977 to 1979 and completed his Bachelor of Fine Arts in 1981. He also has a Diploma of Teaching from Auckland Secondary Teachers' College. He began working as an artist full-time in 1986. Thomson has been awarded numerous Arts Council grants and residencies, including the Frances Hodgkins Fellowship, University of Otago, 1995. He is represented in public institutions, nationally and internationally. He currently lives and works in Auckland.



Corrugated iron
75.0 x 80.0 x 80.0 cm
Presented by the Artist 1995

Andrew Drummond

New Zealander, b. 1951

For beating and breathing 1995

Andrew Drummond's installation resounds with interconnected themes concerning the body and the landscape and the way science and medicine use technology. Although physically absent, the body is portrayed as a complicated piece of machinery, the subject of a scientific recording of some unspecified experiment. Alluding to veins and arteries, *For beating and reaching* has a brass vehicle that moves up and down the scientific glass cylinder suspended in space and pushes delicate willow branches in and out. *90° Device*, *beating* recalls the flatness of the Canterbury landscape with its jagged coastline. Like a heartbeat, water is pumped on the glass top along a braided river or arterial route and into a reservoir. A breath, an instant, is captured on brass infused paper in *Imperfect Atmospheres*, a red stigmata suggesting dried blood. Despite their cool elegance and scientific detachment, the components of the installation compellingly evoke the most primal act of life – our first (or last) gasping breath of air.

Andrew Drummond graduated with a Bachelor of Fine Arts (Honours) from Waterloo University, Ontario in 1977. He has exhibited regularly since the 1970s, both in New Zealand and overseas, and has held several residencies, including the Frances Hodgkins Fellowship in 1980. He is well known for his performances during the 1970s and 1980s. Drummond has completed several major public commissions such as *Assignment Device*, Royal Sun Alliance building, Auckland and his work is held in collections throughout the country. In 1993 he became senior lecturer in sculpture at the University



Mixed media
Variable dimensions

Commissioned by the Robert McDougall
Art Gallery 1995

Carolyn Menzies

New Zealander, b. 1968

Flottage 1995

Flottage hangs as if suspended on the gallery wall: it could represent a collection of flotsam washed up on a beach, or perhaps a deeper, more enigmatic application of life support systems. Carolyn Menzies uses the body in water as a metaphor for life and death. The artist has collected New Zealand seaweed and shaped and sewn it to her own body. The resulting sculpture appears as a second skin, abandoned, or hung up to dry, ready to be used again. It consists of a breathing mask, a life jacket, lungs and a kind of aquatic corset for an absent host. *Flottage* alludes to human and artificial breathing apparatus and their incompatibility, and reminds us that our hold on life is tenuous and subject to the vagaries of the natural world. The sculpture also reveals an ambivalent attitude to recent medical advances. She questions our readiness to view the body as a complex mechanism with replaceable artificial parts rather than a single, miraculous entity.

Menzies studied sculpture at the University of Canterbury School of Fine Arts from 1988 to 1991. In her final year she was awarded both the Rose Overton and Rosemary Johnson Muller scholarships. In 1994 she completed a Diploma in Teaching at the Christchurch College of Education. She has exhibited in local and group exhibitions throughout New Zealand and has completed a post-graduate diploma at St Martin's School of Art in London.

JH



Bull kelp, rubber, steel
Variable dimensions
Purchased 1995

Stephen Gleeson

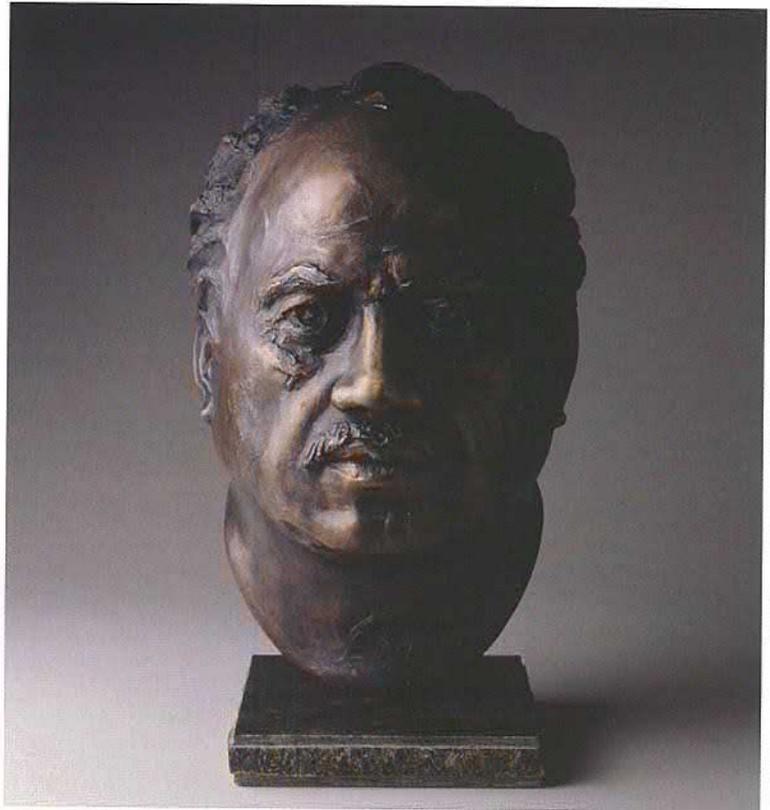
New Zealander, b. 1958

Portrait of Fatu Feu'u 1996

This formal portrait bust of the artist Fatu Feu'u (b. 1946) has been rendered in bronze, the primary sculptural material for Stephen Gleeson. The subject was first drawn, then the bust is modelled in clay to create a plaster mould, after which a flexible wax mould, and finally a ceramic mould before the portrait is cast in bronze. This labour-intensive process allows the artist maximum creative control over the finished product as details can be added at each stage. *Portrait of Fatu Feu'u* is a significant example of Gleeson's continuing series of portraits of New Zealand artists. Feu'u is one of the country's leading Pacific Island artists, renowned for his painting, printmaking and sculpture, which explore his deep commitment to Samoan culture. In the bust, Gleeson captures a sense of Feu'u's life experience, personality and psyche.

Stephen Gleeson was born in Christchurch in 1958. He graduated from the University of Canterbury School of Fine Arts with a Diploma of Fine Arts (Sculpture) in 1982. He set up Limeworks lithography workshop with printmaker Marian Maguire in 1987 and from 1987 to 1989 worked as a tutor and technician in craft design for the Christchurch Polytechnic. He has exhibited throughout New Zealand and at the National Portrait Gallery, London.

JH



Bronze cast
41.0 x 23.0 x 27.0 cm
Purchased 1998

Bing Dawe

New Zealander, b. 1952

Eel – Birdling's Flat – Black Stones Waitaki River 1997

Bing Dawe often uses the metaphor of the river to explore ideas about the human condition and our effect upon the environment. This work relates directly to the South Island, to memories of fishing and to old hangi-blackened stones Dawe found beside the Waitaki River. For him the river symbolises provision of food and natural resources; the eel symbolises the perpetual cycle of birth, nutrition, reproduction and death. As Dawe says, 'It's so interesting working with eels because everyone you meet has a story about them. And it's always a love/hate thing – it's almost like the eel is our serpent.' The cabinet, with its allusions to food storage, carved wooden forms or treasure chests, is also reminiscent of a simplified landscape, the curve of the earth or the underside of a boat. The gutted eel repeats both the shape of the cabinet and its emptiness, reflecting Dawe's concern for the environment. With its rich, blackened patina and realistically depicted eel, the work deliberately crosses the traditional boundary between fine art sculpture and beautifully fashioned craft furniture.

Bing Dawe received a Diploma of Fine Arts from the University of Canterbury in 1976. Since 1989 he has been the Programme Coordinator for the Bachelor of Craft Design at the Christchurch Institute of Technology. In 1995, Dawe received an Arts Excellence Award from Trustbank Canterbury, and in 1999 he won the Wallace Visa Gold Art Award. In 1999 a major exhibition, 'Acts of Enquiry', was held at the Robert McDougall Art Gallery.

JH



Carved painted wood and printed canvas

48.5 x 106.3 x 25.8 cm (doors open)

48.5 x 53.0 x 25.8 cm (doors closed)

Purchased 1999

Michael Parekowhai

New Zealander, b. 1968

Kiss the Baby Goodbye 1994

Michael Parekowhai challenges preconceived notions of culture and art making. In *Kiss the Baby Goodbye*, the artist has extended and subverted methods of thinking about, making and viewing art. Powder-coated steel forms a double gate construction that resembles a giant plastic model kitset with its snap-out components still intact. This work mimics the geometric abstraction of New Zealand artist Gordon Walters and dissects Walters's koru painting *Kahukura* (1968). As the title implies, however, *Kiss the Baby Goodbye* departs physically and conceptually from Walters's modernist two-dimensional picture plane: it remains a fragment, incomplete and open to interpretation. Parekowhai's appropriation of Walters's appropriation of a traditional Māori motif exposes political and cultural notions of ownership and intellectual property rights. *Kiss the Baby Goodbye* was part of a solo exhibition of nine sculptural installations shown at the Govett-Brewster Art Gallery, New Plymouth in 1994. These witty conceptual sculptures refer to toys and their role in learning. Some of the pieces were based on jack-straws, pick-up sticks and building blocks.

Parekowhai received a Bachelor of Fine Arts from the University of Auckland in 1990 and a Diploma in Teaching from the Auckland College of Education in 1991. He has exhibited widely in group and solo exhibitions including 'Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection', Auckland Art Gallery (1999).



Powder-coated steel
190.5 x 119.3 x 3.9 cm (each)
Purchased 1997

Jacqueline Fraser

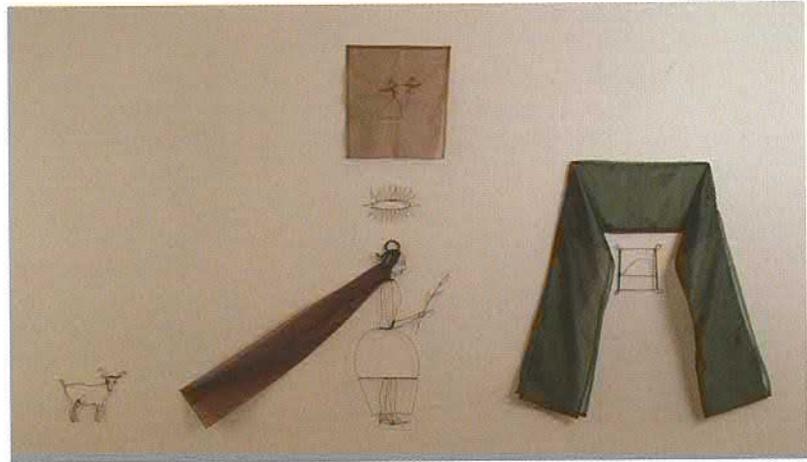
New Zealander, b. 1956

The Benediction of Goat Island Our Saviour: A long view of our very blessed saviour from a distance (with goats rampant) 1998

This shallow, frieze-like presentation depicts a scene of ceremonial devotion to Goat Island (Mapoutahi), north of Auckland, an important pa that was returned to Māori by the Crown as a cultural resource in 1997. At the time, the island was described as being 'as precious as a diamond tiara' and some of the materials Fraser has used here, chiffon and pearl-headed pins, suggest this sense of value. By using found materials, which already hold associations and meaning, Fraser suggests multiple and alternative histories that relate to personal, gender-based and cultural issues. Fraser first began working in installation while at university in the mid-1970s. This work is the first in the Gallery's Collection by this internationally recognised artist, whose unorthodox vision combines a creative use of materials with strong cultural concerns.

Jacqueline Fraser graduated from the University of Auckland with a Bachelor of Fine Arts in 1977. Since then she has exhibited extensively in New Zealand and overseas, and represented New Zealand at the Venice Biennale in 2001. She has received numerous awards, including the Moët et Chandon New Zealand Arts Foundation Fellowship in 1992, which allowed her to spend a year working in France.

FM



Chiffon, electric cables, wire,
pearl-headed pins
180.0 x 318.0 cm
Purchased 1999

Ruth Watson

New Zealander, b. 1962

Take Heart 1999

Using the nostalgic and seductive medium of gold foil, Ruth Watson has folded, pressed and collaged together a delicate but monumental heart-map of the world. Although this distinctive shape is now enshrined forever as a symbol of amorous love, it was also used by some early mapmakers to reveal the farthest edges of the globe. *Take Heart* combines Watson's interest in the history of European cartography with her distinctly oblique take on popular culture, exploring the coded (and loaded) language of both mapmaking and romance.

Throughout history, maps have acted as cultural inscriptions upon the land. Similarly, the language of courtship is characterised by signifiers of possession: his latest conquest, my heart belongs to another, will you be mine? Watson's work investigates the social codes that affect us, invisibly, on a daily basis, asking us to question the very means through which we experience the world.

Watson was born in 1962 in West Melton in Canterbury and graduated from the University of Canterbury School of Fine Arts in 1984. She began exhibiting, both within New Zealand and internationally, in the mid-1980s and participated in the Biennale of Sydney in 1992. In 1994, Watson was awarded an Arts Council Visual Arts Fellowship, which enabled her to travel to Germany as artist in residence at Kunst-Werke, Berlin. She has worked in a variety of artistic media, including photography, sculpture and painting. Although she moved to Australia in 1995, Watson retains strong exhibition links with New Zealand.



Chocolate wrapping paper, silicon, pins
203.5 x 212.9 x 11.5 cm

Purchased 1999
© Ruth Watson

Judy McIntosh Wilson

New Zealander, b. 1937

Untitled No. 10 1998

Judy McIntosh Wilson's interest in recontextualising elements of nature within the gallery environment relates to the philosophies of Earth Art, which rejects the commercialisation of art and supports ecological concerns. A woven elm bark basket (made from trees on Wilson's property) filled with rows of shells, pebbles, driftwood and dried seaweed, gathered from beaches near Wilson's home in Waikuku, North Canterbury, combines formal order and a sense of restriction with a celebration of the evocative power of natural materials. The act of beachcombing is highlighted, emphasising the role of the artist-collector. The objects speak strongly of the area and way they were found: in walks along the beach over a long period of time. They emphasise both the aesthetic and environmental value of what may be considered common, ordinary things. An important element in Wilson's work is the contrast between the diversity and randomness of nature and the sense of order she imposes. The placement and display of these materials reinforces their beauty and allows us to see them as distinct, individual objects rather than just general beach debris. *Untitled No. 10* is partner to another woven elm basket, *Untitled No. 11*, also held in the Gallery's collection.



Bark, shells, pebbles, driftwood, seaweed
53.0 x 94.5 x 96.0 cm
Purchased 1998

Judy McIntosh Wilson graduated from the Canterbury University School of Fine Arts in 1958. She has exhibited throughout New Zealand and has also achieved international recognition: her work has featured in significant international exhibitions in North America and Europe, including the Krakamarken Nature Park Symposium in Denmark.

Peter Roche

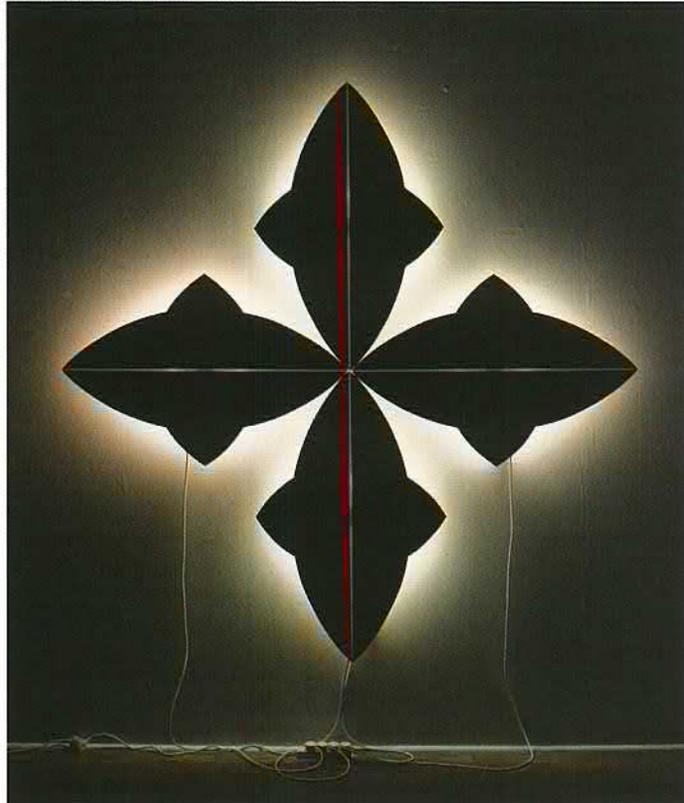
New Zealander, b. 1957

Stargate IV 1999

Peter Roche's *Stargate IV* hangs on the wall like the fragmented relics of a UFO, machinery from an unfamiliar communications system or, perhaps, the futuristic cave drawings of a society taken over by unknown mechanisms. Lit with neon tubes, the four lacquered segments combine technology with a ritualistic primitivism, their menacing effect enhanced by the highly reflective black surface. Many of Roche's sculptures from the 1990s allude to the role of modern surveillance techniques in our everyday lives. This sculpture also evokes the idea of an intergalactic portal: the title of the work refers to a television programme about space travel.

Relationships and passive/aggressive emotions and actions have been consistent aspects in Roche's work since his performances in the 1970s. His current sculpture expands the metaphor of the body and speaks also of language, text and the interaction between object and audience.

Peter Roche graduated with a Bachelor of Fine Arts from the Elam School of Fine Arts, Auckland University in 1979. He began his career as a performance artist and between 1979 and 1984 staged numerous performances in collaboration with Linda Buis. Roche's work has been included in numerous exhibitions since the 1980s, including the first Asia Pacific Triennial at the Queensland Art Gallery, Brisbane in 1993 and 'Art Now' at the Museum of New Zealand in 1994. 'Trophies & Emblems' toured New Zealand in 1990, as did 'Tribal Fictions' in 1995.



Enamel, circuit boards, electrical wire,
glass tube

Four parts, each 110.7 x 73.2 cm

Purchased 1999

Michel Tuffery

New Zealander, b. 1966

Povi Christkeke 1999

Povi Christkeke, a large bull constructed from flattened and riveted recycled corned beef tins, comments on the impact of mass consumption of corned beef on the environment and health of Samoans. Michel Tuffery is inspired by the natural world of the Pacific Islands and during his many visits there he has observed the harmful effects of introduced cattle species on Samoa's fragile eco-system. *Povi Christkeke* was part of a ritual performance entitled *Pisupo Lua Afe*. The bull (mounted on casters) was pushed along the city streets, accompanied by Samoan drumming and dancing. Fireworks and Christmas tree lights inside the bull were lit and a cacophony of sound, fire and colour indicated the start of a dramatic and mechanical 'bullfight'. *Povi Christkeke* integrates, through performance and the sculptural process, the gifts of art, food, play and community spirit and boldly asserts New Zealand's place in the Pacific.

Michel Tuffery is a Wellington-based artist of Samoan Tahitian and palagi (European) descent. He graduated from the University of Hawaii, School of Fine Arts, Manoa in 1991 and from Otago Polytechnic School of Art in 1987. Tuffery has been the recipient of numerous awards and grants and has exhibited widely in New Zealand and international galleries. He has taught printing, drawing and Pacific Island design skills throughout New Zealand, and in the Pacific Islands.

JH



Flattened corn beef tins, Christmas tree lights, wooden frame
176.0 x 311.0 x 110.0 cm
Purchased 1999
© Artist

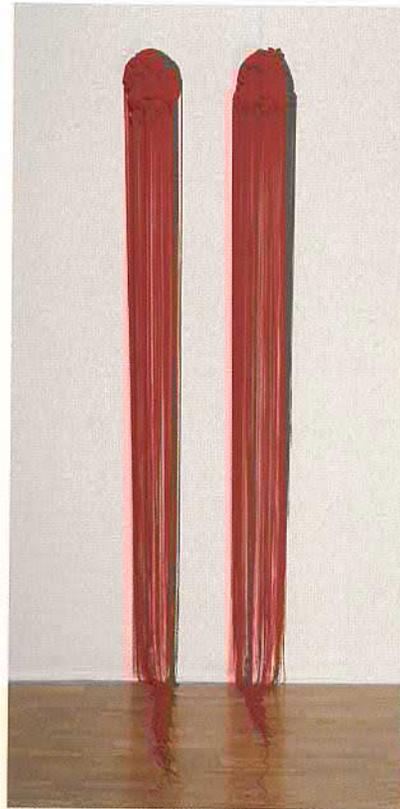
Yuk King Tan

New Zealander, b. 1971

Untitled (Red Masks) 1999

Several metres of red silk thread both conceal and reveal, in a veil-like manner, the caricatured features of *Untitled (Red Masks)*. Red is an important colour in Chinese culture, symbolising vitality, vibrancy and happiness. The tightly controlled threads cover the masks, falling freely down the wall and on to the gallery floor. For the artist, the materials used convey the importance of process. By wrapping two plastic Disney masks with red tassel thread imported from China, she makes a statement about identity and living in dual cultures.

Yuk King Tan was born in Australia to Australian /Chinese parents but grew up in Auckland. Her father was from Malaya and her mother from China but she spent some time with her parents in Malaysia and the United States. She graduated from the Elam School of Fine Arts, University of Auckland with a Bachelor of Fine Arts in 1993 and has received several grants including a Trust Bank Excellence Award, a Rose Memorial Art Award and a Professional Development Award from Creative New Zealand. Tan was artist in residence at the Govett-Brewster Art Gallery in 1999. She has exhibited widely in New Zealand and Australia, contributing to 'Northern Exposure' at the Robert McDougall Art Annex, the 1996 Asia Pacific Triennial at the Queensland Art Gallery, Brisbane and 'Pasifika' at the Canberra Contemporary Artspace in 1998. Tan currently lives and works in Auckland.



Red cotton and plastic
245.5 x 49.5 x 8.0 cm
Purchased 1999

THE DRAWING &
WATERCOLOUR COLLECTION

At the Gallery's founding, the drawing collection was small and grew very slowly by gift or bequest. It was initially represented by just one work, a pastel by the American/British artist Charles H. Fromouth. Among the more significant early gifts, which were largely works by British artists, was that in 1934 of three drawings by Georges Du Maurier.

In the 1950s and 1960s drawings by Thomas Gainsborough, John Leech, David Low and Augustus John were added but those by New Zealand artists were few. This changed in the 1970s when drawings by both 19th- and 20th-century and contemporary New Zealand artists were acquired and the conscious formation of a drawing collection began.

The earliest New Zealand drawings represented date from the 1850s and 1860s and include works by colonial artists William Howard Holmes and Edmund Norman. But by far the largest collection of 19th-century drawings is that of the Dutch expatriate artist Petrus van der Velden.

Among the 20th-century New Zealand artists' drawings represented are works by James Cook, Heber Thompson, Russell Clark, Olivia Spencer Bower, William A. Sutton, M. Tosswill Woollaston, Leo Bensemann and Tony Fomison.

Although the contemporary drawing collection consists largely of works made with traditional techniques by such artists as Alan Pearson, John Bevan Ford, Philip Trusstum and Michael Dell, more experimental methods are being included, such as works by Richard Killeen and Ruth Watson.

artists, among them Helen Allingham, William Lee Hankey, Margaret Stoddart and Maud Sherwood.

Throughout the 1930s and 1940s, no purchases were made, so the watercolour collection grew slowly, relying on gifts and bequests. In 1949, however, funds were made available to buy works of art and the first watercolour to be acquired was *West Coast Wellington* by Nugent Welch. This purchase was made at a time when the acquisition of the most celebrated watercolour in the Gallery's history, *Pleasure Garden* by Frances Hodgkins, was being hotly debated; it was not received into the collection until 1951.

Throughout the remainder of the 1950s and most of the 1960s watercolours by other New Zealand artists were added, including works by Juliet Peter, Esther Hope and Russell Clark. There were also gifts and bequests mostly of works by British artists, among them Samuel Prout and John Nash.

In the 1970s watercolours by other British artists such as David Cox and Thomas Rowlandson were added, as were those by colonial watercolourists William Fox, John Kinder, John Barr Clarke Hoyte and John Gully. At this time works by more contemporary New Zealand practitioners of the medium, including M. Tosswill Woollaston, Doris Lusk and Rosemary Campbell, were also acquired.

Both the historical and the contemporary watercolour collections continued to grow in the late 20th century. Gifts and bequests from the artists ensured the addition of substantial numbers of

Cornelius Pronck

Dutch, 1691–1759

Interior of a Cathedral, Haarlem 1732

In this work Cornelius Pronck celebrates the grandeur of the Haarlem cathedral and continues the tradition of Dutch architectural drawing, a style popularised in the 17th century by Pieter Saenredam. Pronck specialised in painting precise and detailed views of Dutch architecture, particularly interiors such as this.

Here Pronck displays his skill as a draughtsman, competently drawing the architectural details with fine ink lines and accurately conveying a sense of perspective. He complements his fine line drawing with expertly handled watercolours, capturing the silvery effects of light through windows with carefully laid washes. He achieves a dramatic sense of grandeur and monumental scale with the addition of figures which appear diminished by the building. Dutch artists regularly included a memento mori (reminder of death) within their compositions. Here Pronck has depicted a pastor conversing with a gravedigger, subtly adding to the drama of the scene.

Born in Amsterdam, Pronck was taught drawing by the Flemish artist Van Youten and studied painting under the portrait artist Arnold Boonen. He became a prominent portrait painter but also produced landscapes and many views of cities and buildings using watercolour and Indian ink. His architectural works, with their meticulous attention to perspective and detail, provide modern historians with accurate records of the buildings of the time. Pronck also produced highly detailed designs for decorative use on porcelain china.



Watercolour

32.0 x 43.5 cm

Heathcote Helmore Bequest 1965

Samuel Prout

British, 1783–1852

The Cathedral of St Peter, Regensburg Porch on the West Façade c1823

Samuel Prout was a prolific watercolourist who specialised in painting architectural subjects. Because he was a skilled draughtsman, Prout's work was ideally suited for reproduction and he illustrated and published a number of portfolios which increased his popularity. In *The Cathedral of St Peter, Regensburg Porch on the West Façade* the artist conveys a sense of the dramatic scale and height of the cathedral by contrasting the architecture with the crowded figures at ground level. In his finished drawings Prout would often trace over his pencil work with a reed pen, enhancing his compositions before shading and colouring them. Regensburg lies on the banks of the Danube River in Upper Bavaria and this watercolour was completed after a trip to the region about 1821.

Prout was born in Plymouth and was encouraged to paint from an early age. In 1801 he began working with John Britton and accompanied him on a sketching trip to Cornwall. He moved to London in 1802, where he was employed to sketch views of a number of English counties for Britton's large publication, *Beauties of England and Wales* (1801–18). He began exhibiting at the Royal Academy of Arts in 1803 and joined the Associated Artists in Watercolours in 1810. In 1819 Prout became a member of the Old Watercolour Society. He travelled widely throughout Europe, visiting France, Belgium, Germany, Italy and Switzerland, and published several portfolios of prints including *Illustrations of the Rhine* (1824), *Facsimilies of Sketches made in Flanders and Germany* (1833) and *Sketches in France, Switzerland and Italy* (1839). He died in London.



Watercolour
70.2 x 52.5 cm
Heathcote Helmore Bequest 1965

William Howard Holmes

British / New Zealander, 1825–1885

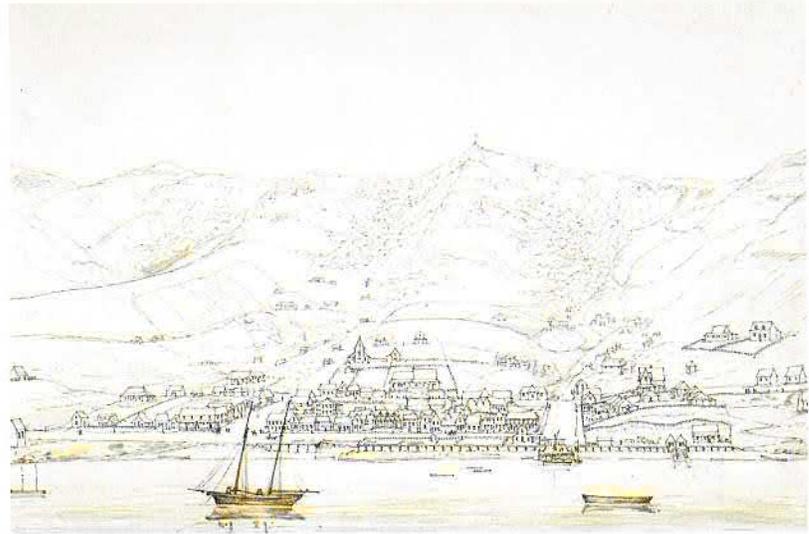
Lyttelton from the Water 1852

In this work William Holmes presents an accurate visual record of the fledgling town of Lyttelton shortly after the arrival of the Canterbury Association settlers in December 1850. Although Holmes's style had its limitations, he displayed a certain degree of ability as an amateur topographical draughtsman. The extensive detail of this drawing, which captures the prosperous activities of the port, is typical of his topographical landscapes and documents the rapid development of the town and the cultivation of outlying land in just over a year of settlement.

Holmes produced many drawings of Lyttelton Harbour and Banks Peninsula between 1851 and 1852, five of which were used to illustrate C. Warren Adams's *A Spring in the Canterbury Settlement*, published in London in 1853. A number of other drawings were reproduced as single line engravings in London and sold individually.

Little is known of Holmes's career before his arrival in Lyttelton on the *Castle Eden* in February 1851. He was employed by the Canterbury Association to teach at the Lyttelton Collegiate Grammar School where he was the music and art master. Holmes also took evening classes for private pupils. In December 1851 he exhibited a number of sketches at the Steadfast Coffee Room in Lyttelton and early in 1852 settled in Wellington, eventually taking up the position of drawing master at the Abel Smith Street School between 1866 and 1867. He taught at Wellington College from 1875 to 1881.

PV



Ink
48.0 x 32.0 cm

Purchased with assistance from
the Olive Stirrat Bequest 1987

Gustavus Ferdinand von Tempsky

Prussian, 1828–1868

Storming of Otapawa Pa (also known as An Incident in the New Zealand Wars) 1866

Gustavus Ferdinand von Tempsky was a competent amateur artist who specialised in highly detailed watercolour studies of various campaigns during the New Zealand Wars of the 1860s. His individual, naive style used tightly controlled watercolour washes skilfully applied to his pencil sketches.

Otapawa Pa was a major Hauhau stronghold on the banks of the Tangahoe River in South Taranaki. *Storming of Otapawa Pa* depicts the height of the battle, on 14 January 1866, with the Imperial Troops of the 57th Regiment and the Forest Rangers storming the pa. The drama of the scene is intensified by the depiction of the figures in the foreground. On the left lies von Tempsky's guide, a Māori known as Spain, who was killed in the action. The mortally wounded Lieutenant Colonel Jason Hassard is being carried away from the battle while, in the centre, Major General Trevor Chute is depicted discussing strategies with his fellow officers.

Von Tempsky was born to a military family in Braunsburg, East Prussia in 1828 and attended the Prussian Military Academy in Berlin. Before moving to California in 1850, he was part of the 1846 expedition to establish a Prussian colony on the Mosquito Coast of Central America. In 1858 he was living in Australia and moved to New Zealand in 1862. His experience in guerrilla warfare led to a commission in the New Zealand Forest Rangers who were involved in many campaigns during the New Zealand Wars. In September 1868, during the campaign against Ngati Ruanui chief Titokowaru, von Tempsky was killed in an attack on the pa at Te



Pencil / watercolour
22.4 x 29.0 cm
Purchased 1974

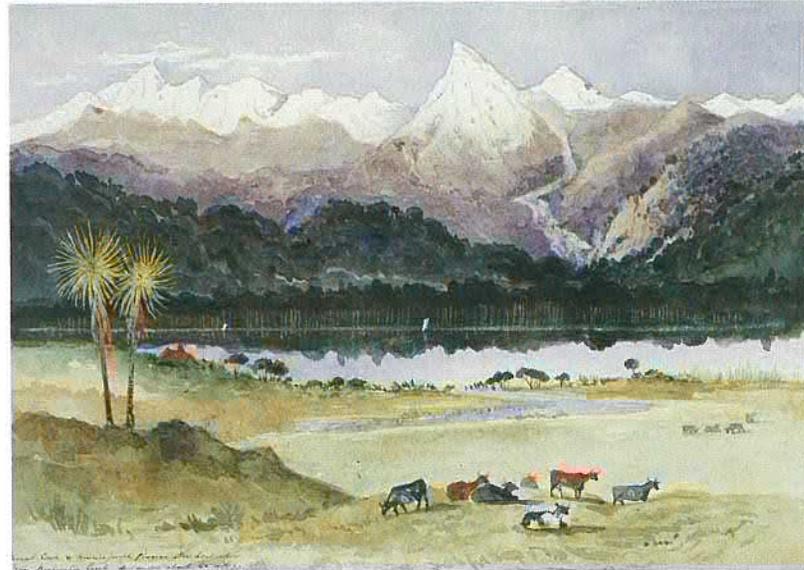
William Fox

British / New Zealander, 1812–1893

Mt Cook and Franz Josef Glacier from Freshwater Creek 1872

William Fox was an amateur colonial artist without formal training whose style was primarily topographical. Fox's skill lay in his ability to depict the landscapes he painted accurately and factually. This approach was well suited to his employment as an agent for the New Zealand Company during the 1840s. Painted later in his career, *Mt Cook and Franz Josef Glacier from Freshwater Creek* displays the artist's adeptness in applying controlled watercolour washes that capture the grandeur of the Southern Alps while also representing realistically features such as the cattle, pasture and native bush. Fox made a brief trip to South Westland in 1872 and completed a number of studies of the Franz Josef and Fox Glaciers. The latter was named after the artist in 1872 when he was serving his third term as New Zealand's premier.

William Fox was born at Westoe, Durham in 1812 and studied law in London. In 1842 he emigrated with his wife, Sarah Halcomb, to Wellington where he worked briefly as lawyer and newspaper editor before being appointed as the New Zealand Company agent in Nelson in 1843. From Nelson he made many explorations into a number of regions, including the Buller Gorge with Charles Heaphy, Thomas Brunner and Kehu. From 1848 Fox acted as principal agent for the New Zealand Company and became involved in New Zealand politics when he was elected to the Wellington Provincial Council in 1854. He first became Premier of New Zealand in 1856 and served a further three terms in that capacity before 1873.



Watercolour
24.0 x 34.0 cm
Purchased 1971

John Barr Clarke Hoyte

British / New Zealander, 1835–1913

The Bay of Islands c1873

John Barr Clarke Hoyte was an early New Zealand landscape artist who worked in a picturesque romantic style. His paintings were developed in the studio from plein air studies and he would often reorganise his compositions, incorporating elements of various landscapes to create a more balanced, aesthetic effect. The details of the bush have been carefully observed, with two large specimens in the foreground framing the view across the bay. As is evident in *The Bay of Islands* with the figure making his way to a hut, Hoyte commonly included anecdotal elements in his work. He achieved his realist manner through the precise application of successive watercolour washes which sharply define forms such as the rocks in the foreground.

Born in Great Britain, Hoyte received some art training before travelling to the West Indies about 1855. He remained there for a number of years but was living in England by 1860 when he married Rose Parsons. They emigrated to New Zealand in 1861. While employed as drawing master at Auckland Grammar between 1871 and 1873, Hoyte often travelled to the Bay of Islands. He was a founding member of the Society of Artists in Auckland and exhibited in the society's first exhibition in 1871. By 1876 Hoyte had settled in Dunedin but in 1879 he was living in Sydney where he became the first president of the Art Society of New South Wales. He died in Sydney.

PV



Watercolour
43.5 x 73.0 cm

Presented by Mrs A.E. Haynes
and Mr G.N.H. Hill 1975

Rosa Sawtell

New Zealander, 1865–1940

Wild Roses 1895

Rosa Sawtell worked primarily with watercolour, producing both studio still life subjects such as *Wild Roses* and outdoor plein air studies. Sawtell's skill with watercolours is evident in this delicately painted work. A tight technique renders the details of the carved design work of the table while broader washes are used for the background to create a focus on the faithfully observed and painted roses. Sawtell has arranged the flowers on the table in the foreground, drawing the viewer's eye to the choice blooms chosen for the vase.

Still life studies of flowers were conventional subjects for women artists of the Victorian period, reinforcing notions of femininity. From her early career, however, Sawtell combined her love of flower still life subjects with plein air landscapes: she was awarded the Canterbury Society of Arts silver medal for 'landscape study from nature' in 1888. She was also actively involved with the Palette Club, a group of Christchurch artists who pursued a naturalist style, painting landscapes outdoors.

Rosa Sawtell (*née* Budden) was born in Christchurch in 1865 and became a foundation student at the Canterbury College School of Art when it opened in 1882. She exhibited regularly with the Canterbury Society of Arts from 1883 to 1940. Between 1893 and 1896 Sawtell was a prominent member of the Palette Club and during the later part of her career exhibited with the New Zealand Society of Artists, Christchurch, in 1933, and with The Group in 1935 and 1936. Sawtell also formed, in 1922, the Society for Imperial Culture, which aimed to promote culture, assist emerging artists and acquire works for Christchurch's public collection.



Watercolour
70.0 x 50.5 cm
Purchased 1973

Charles Nathaniel Worsley

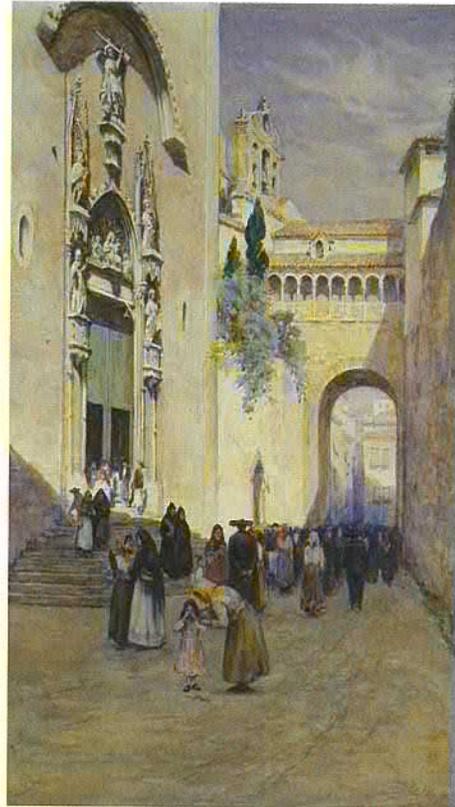
British / New Zealander, 1862–1923

After Mass, Majorca c1900

Charles Nathaniel Worsley worked in a traditional 19th-century watercolour style popular with British artists at the time. Large paintings such as *After Mass, Majorca* were worked up in the artist's studio from plein air studies and display his skill and academic training with watercolours. Expertly handled washes create a luminous quality in the foreground and the details of the buildings and crowd have been meticulously painted.

Worsley first travelled to Majorca in 1885 and went back with his wife Beatrice over the summer of 1892 during an extended tour of Europe. Majorca retained many traditional customs and architecture that were ideally suited to Worsley's style. He often returned to his watercolour studies many years after they were initially completed, developing larger more finished paintings from them. *After Mass, Majorca* was first exhibited at the Canterbury Society of Arts annual exhibition in 1902.

Born in Sidmouth, Devon, Worsley began studying art in London from 1881, continuing in Antwerp in 1884 and Paris in 1885. He settled in London during 1886 and began exhibiting with the Royal Academy of Arts from 1889. In 1896 the Worsleys left England for Australia and by 1898 had settled in New Zealand where, owing to Beatrice's asthmatic condition, they were forced to move regularly: they spent a period in Christchurch between 1901 and 1904. Worsley died in Brescia while touring Italy in 1923.



Watercolour
125.1 x 74.8 cm

Presented to the Gallery by the
Family of James Jamieson 1932

Helen Allingham

British, 1848–1926

A Dorset Cottage c1904

Cottage and garden scenes were popular themes in Victorian art and Helen Allingham specialised in producing such paintings as *A Dorset Cottage*, which captured the picturesque and romantic aspects of rural life. Such subjects offered a pleasant alternative to the rapidly expanding industrialisation experienced in Britain during the late 19th century. Painted while she was visiting friends in Dorset, the work displays Allingham's ability at working plein air before the subject and her refined, expertly handled watercolour technique where carefully applied washes of colour convey a hazy, peaceful atmosphere. Allingham worked on a small scale and often included children and their mothers in the foregrounds of her compositions which were usually completed during the summer months. *A Dorset Cottage* was exhibited at the New Zealand International Exhibition held in Christchurch in 1906–07.

Allingham (*née* Patterson) studied at the School of Design in Birmingham from 1862 before moving to London in 1867 where she initially attended the Female School of Arts before entering the Royal Academy Schools. In 1874 she married the poet William Allingham through whom she was introduced to the leading English art critic, John Ruskin, who became a champion of her work. In the early 1880s the Allinghams moved to Whitley in Surrey where the surrounding country provided many suitable cottages and gardens for her work. The watercolourist Myles Birket Foster also lived in Whitley and his style had some influence on Allingham's, as did that of her close friend, Kate Greenaway, who often used similar themes of cottages, gardens and children.

PV



Watercolour
36.9 x 51.4 cm

Bequeathed to the Canterbury Society of Arts in 1931 by Mrs Heaton Rhodes. Presented to the City of Christchurch in 1932

William Lee Hankey

British, 1869–1952

We've been in the Meadows all day c1904

William Lee Hankey was a highly successful watercolourist whose rural subjects, such as *We've been in the Meadows all day*, were very popular with Victorian and Edwardian audiences. His skill and confidence with the watercolour medium are seen in his use of fluid, transparent washes that have been applied with broad brushstrokes. This technique creates a soft, translucent glow throughout the work. During the early 1900s Hankey was based in France where he completed many studies of rural workers, focusing on intimate scenes of young mothers with children. As in *We've been in the Meadows all day*, his subjects were often depicted in a relaxed and natural pose, surrounded by the rural landscape. Hankey usually made rapid plein air studies which he then worked up into large studio paintings. *We've been in the Meadows all day* was brought out to the 1906–07 New Zealand International Exhibition, Christchurch, where it was purchased by the Canterbury Society of Arts.

Hankey was born in Chester and studied at the Chester School of Art under W.G. Schröder. He was awarded a scholarship to attend the Royal College of Art, South Kensington after which he continued his studies in Paris where he became influenced by the work of Bastien Lepage. By 1893 he was living in London and began exhibiting at the Royal Academy of Arts in 1896; he served as president of the Royal Sketch Club from 1902 to 1904. Hankey married the miniature artist, Mabel Hobson, whom he divorced in 1917 when he married specialist landscape painter Edith Garner. During the First World War he served



Watercolour
118.4 x 87.8 cm
Presented by the Canterbury
Society of Arts 1932

Alfred Wilson Walsh

New Zealander, 1859–1916

Low Tide, Kaikoura Coast 1904

Low Tide, Kaikoura Coast displays Alfred Wilson Walsh's distinctly local and individual style primarily based on a plein air approach – painting outdoors directly before the subject. Working predominantly with watercolours, Walsh became expert in applying loose fluid washes of colour that captured the vibrant, transitory effects of light. Although the scene in this work is overcast, Walsh's fresh and vigorous treatment renders convincingly the subtle effects of a subdued light reflected on the sea and rocks.

Its close proximity to Christchurch and wide-ranging choice of coastal and mountainous scenery have long made the Kaikoura region popular with Canterbury artists. Walsh first visited the region in 1890, with fellow artist W.K. Sprott, and returned frequently in the summer months between 1890 and 1911, often with several other artists who would set up camps during their visit. *Low Tide, Kaikoura Coast* was first shown in 1905 at the Canterbury Society of Arts Annual Exhibition.

Born in Kyneton, Australia, Walsh settled in Dunedin with his family in 1864. He initially attended the Dunedin School of Art under D.C. Hutton in 1876 and also worked as a draughtsman with the Dunedin Public Works Department. In 1887 he was appointed assistant master at the Canterbury College School of Arts, Christchurch. A prominent member of Christchurch's art circles, in 1889 he was a founding member of the Palette Club, which promoted plein air painting, and he also served on the council of the Canterbury Society of Arts between 1894 and 1911. Walsh settled in Auckland in 1912 and continued painting until his death in 1916.



Watercolour
32.5 x 44.0 cm

Presented by the Family of
James Jamieson 1932

Edgar Bundy

British, 1862–1922

Conspirators c1910

Edgar Bundy found a ready market with Victorian and Edwardian audiences for the historical narrative paintings in which he specialised. His imaginative scenes were often based on English medieval subjects, particularly from the 15th and 16th centuries, and included accurate representations of furnishings, architecture and costumes. In *Conspirators* Bundy's love of drama is evident. The stage-like scene unfolds as the morning breaks and all but the three conspirators involved in a plot have succumbed to drugged wine in the banqueting hall.

Although largely self-taught, Bundy painted in an academic style that emphasised accuracy and a love of detail. Expertly applied, Bundy's watercolour technique reveals the warm, glowing qualities of the golden interior light, pierced by the cold silver of the dawn. *Conspirators* was exhibited at the Royal Institute of Painters in Watercolours in 1911 before being selected on behalf of the Canterbury Society of Arts by the English artist Niels M. Lund in 1912.

Bundy was born in Brighton in 1862 and received little formal art training apart from a period studying in the studio of Alfred Stevens. He worked with both watercolours and oils and began exhibiting with the Royal Academy of Arts in 1881 and the Paris Salon in 1907. Based in London throughout his career, Bundy became a member of the Royal Institute of Painters in Watercolours and the Royal Society of British Artists. He also worked with the Langham Sketch Club. He was elected an associate of the Royal Academy in 1915 and died in London in 1922.



Watercolour
66.0 x 99.6 cm

Presented by the Canterbury
Society of Arts 1932

Owen Merton

New Zealander, 1887–1931

St Ives, Barnoon Hill 1910

Cornwall was a popular destination for artists of the plein air movement throughout the late 19th and early 20th centuries. Many artists were attracted to Cornwall's unspoilt, coastal landscape and the picturesque charm of many of the region's towns, particularly St Ives. Owen Merton was based at St Ives between mid-March and late June of 1910, shortly before he travelled to Concarneau in Brittany, where he studied under the expatriate New Zealand artist, Frances Hodgkins.

St Ives, Barnoon Hill displays the influence of James McNeill Whistler and also has much in common with Hodgkins's naturalist style of this period, particularly the use of loose, rapidly sketched pencil work painted in with fluid watercolour washes. Merton's broad washes and a subdued tonal range effectively render the scene's overcast atmospheric conditions.

Born in Christchurch, Merton attended the Canterbury College School of Art in 1903. Merton was in London by 1905 where he studied under the Flemish artist, Charles van Havermaet. After he returned to New Zealand in 1907 Merton held solo exhibitions in Christchurch and Wellington and began exhibiting with a number of local art societies. He went back to Britain in 1909 and was elected a member of the Royal Society of British Artists in 1910. He settled in Paris in the same year and studied in the studio of Percyval Tudor-Hart. Merton was based in New York between 1916 and 1923, after which time he returned to Europe. He died in London.



Watercolour

18.8 x 22.5 cm

Presented by the Family of
James Jamieson 1932

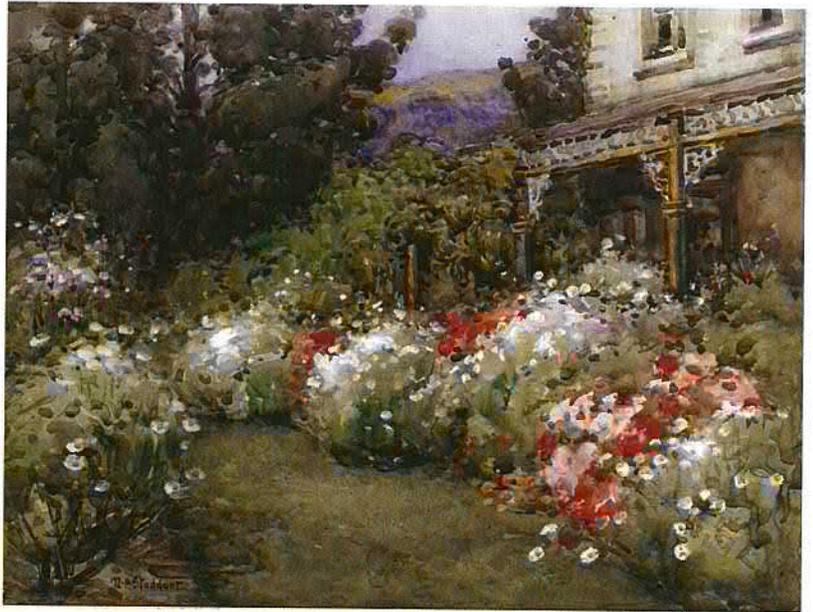
Margaret Stoddart

New Zealander, 1865–1934

Godley House, Diamond Harbour c1913

Margaret Stoddart's mature style emerged fully in *Godley House, Diamond Harbour*, painted around 1913. She has used robust opaque watercolour treatment combined with fine fluid washes, over which she has applied a white body colour. This approach creates a vivid, lively scene with the emphasis on the brightly coloured flower beds. Stoddart lived at Godley House, with her mother and sister, on her return from Europe in 1907. The Stoddart family had been associated with the Diamond Harbour area since Margaret's father, Mark Stoddart, first bought land there in 1852. She made a number of garden studies in the area around 1913, just before the family's Diamond Harbour estate was sold off for a new residential development.

Stoddart, who was born at Diamond Harbour, was a foundation student at the Canterbury College School of Art in 1882. She studied there until 1885 and also between 1887 and 1890, when the watercolour artist Alfred Walsh was one of her teachers. Stoddart began exhibiting at the Canterbury Society of Arts from 1883 and in 1886 exhibited botanical studies at the Colonial and Indian Exhibition in London. In 1898 she travelled to England where she took lessons from Louis Grier at St Ives in 1899 and also studied under Norman Garstin in Europe. On her return to New Zealand in 1907 she settled at Diamond Harbour before moving to Cashmere, Christchurch in 1914. Her involvement with the Canterbury Society of Arts continued throughout her career and she was elected vice-president of the society in 1931.



Watercolour
38.2 x 50.5 cm

Purchased with assistance from
the Olive Stirrat Bequest 1990

Maud Sherwood

New Zealander / Australian, 1880–1956

The White Horse 1918

Maud Sherwood favoured making plein air studies in watercolour, a medium suitable for working outdoors because of its immediacy and portability. *The White Horse*, probably completed in the artist's studio from outdoor studies, is typical of Sherwood's mature style, with loose handling and broad wet washes applied to damp paper. This approach has enabled Sherwood to capture the fleeting effects of light on the scene. *The White Horse* was painted in May 1918 on the outskirts of Sydney where Sherwood often travelled to pursue her interest in painting natural outdoor lighting on rural subjects. *The White Horse* was included in Sherwood's solo exhibition at the Canterbury Society of Arts in 1925 and was purchased for the society's permanent collection.

Sherwood (*née* Kimbell) was born in Dunedin and moved to Wellington as a child. She attended the Wellington Technical College where she was taught by Mabel Hill, Mary Tripe and James Nairn. On Nairn's death in 1904 she took over his still life and sketching classes at the college. In 1911 Sherwood left for Europe where she studied under Frances Hodgkins at Colarossi's in Paris. She travelled through Britain, Brittany and Holland and in 1913 left for Sydney where she exhibited with the Society of Artists and the Society of Women Painters. Between 1926 and 1933 she lived in Europe, then returned to Sydney. Sherwood remained based in Australia until her death in 1956.



Watercolour
45.5 x 53.2 cm
Presented by the Canterbury
Society of Arts 1932
© Julie Heraud

Samuel John Lamorna Birch

British, 1869–1955

Cornish Riviera 1927

Apart from a brief period at the atelier of the Colarossi's in Paris during 1895 Samuel John Lamorna Birch was entirely self-taught, his style initially influenced by the Newlyn school of painters, particularly Stanhope Forbes. Birch first moved to Lamorna, Cornwall in 1892 where he used the name Lamorna to distinguish himself from another Cornish artist, Lionel Birch. He became interested in the effects of light, particularly on water, and much of his work is based around coastal and river scenery.

Cornish Riviera was painted in 1927, a year after Birch had been elected an Associate of the Royal Academy and by which time he had established himself as a major artist of the British Impressionist school. The scene is painted from an elevated position near Ludguan, east of Penzance, overlooking Mounts Bay towards St Michaels Mount. A large oil painting of the same subject was exhibited by Birch at the Royal Academy of Arts in 1927. K. Airini Vane, who presented this watercolour to the Gallery, was a close associate of Birch and a part-time pupil throughout the 1920s and 1930s. During the summer of 1927 the pair went on painting excursions together in Cornwall.

Lamorna Birch began painting full-time in 1892 after having moved to Cornwall. In 1902 he settled in Flagstaff Cottage at Lamorna Cove which became the focal point of a group of artists and writers known as the Lamorna Colony, including the artists Robert and Eleanor Hughes (*née* Waymouth), Laura and Harold Knight and Alfred Munnings. The landscape surrounding Lamorna was Birch's principal



Watercolour
50.0 x 59.8 cm

Presented by the Hon. Mrs K. Airini Vane 1960

Laura Knight

British 1877–1970

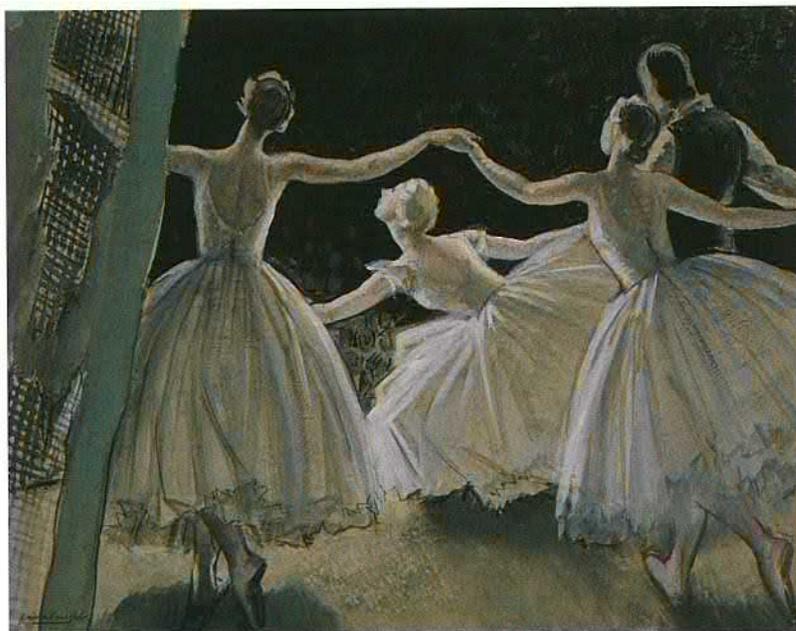
Les Sylphides from the Back of the Stage

Undated

Les Sylphides was an important ballet first performed in 1909, and choreographed by Mikkail Fokaine to music by Frédéric Chopin. Sketching from life, Dame Laura Knight has attempted to capture the body structure and graceful movements of the ballerinas. To understand ballet more closely, she took lessons from Maestro Cecchetti, an important dancer, teacher and choreographer of the old Imperial Russian Ballet of St Petersburg. The central subject of this painting is the ballerina Lydia Lopokova, with whom Knight had a close working relationship. A friendship developed and Knight was allowed backstage access and was also able to sketch Lopokova in rehearsal and in her dressing-room. It was during the post-war period that Knight began to explore the ballet as a subject; other similar subjects included the circus.

Dame Laura Knight was educated in both England and France and studied art at the Nottingham School of Art under Wilson Foster and also at the Royal College of Art. She exhibited at the Royal Academy, London, from 1903. The same year she married Harold Knight, also an artist, and the couple lived mainly in St John's Wood, London, and Newlyn, Cornwall, where they were a part of Lamorna Birch's circle of artists. Knight was awarded a DBE in 1929 and became a member of the Royal Academy in 1936. That same year she published her autobiography, *Oil Paint and Grease*.

JH/PV



Watercolour
44.4 x 55.8 cm

Presented by a Group of Citizens 1935
Reproduced with permission of Curtis
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of Dame Laura Knight.
© Dame Laura Knight

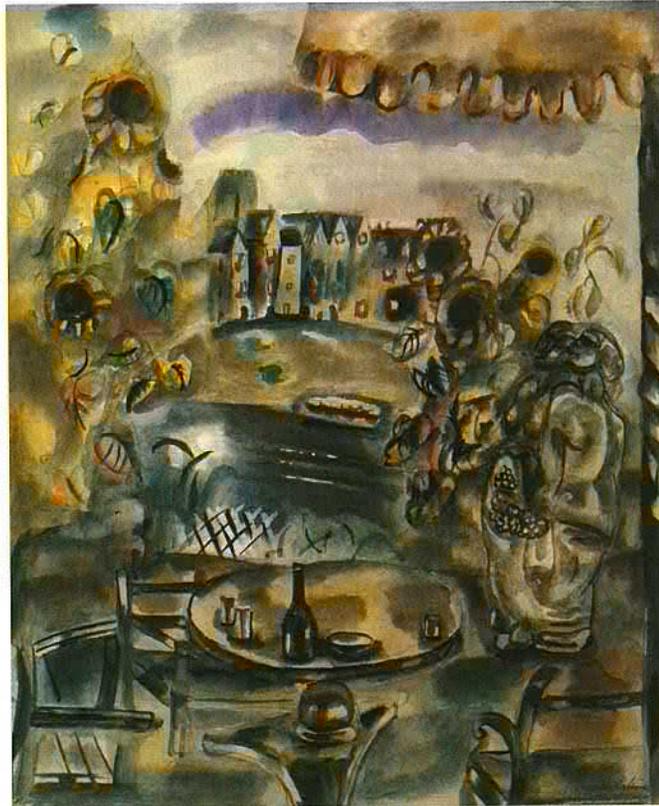
Frances Hodgkins

New Zealander / British, 1869–1947

Pleasure Garden 1933

Pleasure Garden was painted during the summer of 1933 when Frances Hodgkins was holidaying at Bridgnorth on the Severn River in the North Midlands of England. The loose evocative style, with fluid, luminous washes of colour, is typical of Hodgkins's manner from this period. She produced a number of works that combined landscapes with still life subjects, including several based on Bridgnorth and a number completed in 1932 while the artist was living in Cornwall. *Pleasure Garden* was at the centre of a controversy during the late 1940s and early 1950s. In 1948 the Canterbury Society of Arts arranged to have six Hodgkins paintings sent out from England to add one of her works to their collection. Upon viewing them the society decided that the paintings were not suitable, but a group of private subscribers felt that her more mature modern style should be represented in the city's public collection and offered *Pleasure Garden* to the Christchurch City Council. Although the council initially declined, the painting was finally accepted into the Collection in 1951.

Frances Hodgkins was born in Dunedin in 1869. Her father was the prominent amateur watercolourist William Hodgkins. She attended the Dunedin School of Art between 1895 and 1896 and left for Europe in 1901. She travelled widely there and returned to New Zealand twice in 1903 and 1912, but by 1913 she was back in Europe where she remained. By the 1930s Hodgkins had established a successful career and exhibited with a number of contemporary English art groups including the New English Art



Watercolour
53.0 x 42.8 cm

Presented by a Group of Subscribers 1951

W.E. James Cook

New Zealander, 1904–1960

St Pere, Gerona 1934

Like many young New Zealand artists of the 1920s and 1930s Cook travelled to Europe to further his artistic training. He made his second trip in September 1933 and settled in Gerona, Spain, where he remained until 1936. Free from teaching restrictions during this period, Cook was able to put all his energy into painting full-time. He completed many paintings based on the medieval town and tended to work outdoors directly before his subject.

The delicately modulated single layer washes in this watercolour demonstrate James Cook's technical abilities with the medium. He has restricted the number of coloured washes on the paper's surface, creating a sense of freshness and clarity. Small touches of ink help to define forms within the watercolour washes which have been predominantly restricted to shades of ochre to render effectively the predominance of stonework in the town.

Born in the Heathcote Valley, Christchurch, Cook attended Canterbury College School of Art between 1918 and 1923. He was appointed a part-time instructor at the school from 1924 to 1925 and was the first recipient of the Rosa Sawtell Travelling Scholarship, awarded in 1925. This enabled him to travel to Europe in 1926 where he studied at a number of institutions, including the Edinburgh College of Art. Cook returned to a teaching position at the Canterbury College School of Art in 1929. After his years in Gerona he moved to Sydney in 1942 and taught life drawing at the East Sydney Technical College until 1949. He then moved to Perth where he took up a curatorial position at the Western Australian Art Gallery. He died in Florence in 1960.



Watercolour
26.5 x 34.0 cm
Purchased 1985

Olivia Spencer Bower

New Zealander, 1905–1982

The Verandah c1935

Olivia Spencer Bower worked predominantly in watercolour throughout her career. In *The Verandah* her skill with the medium is apparent in her simple, direct approach, the use of thinly applied washes of colour and the calligraphic style of brushwork. By allowing the white of the paper to show through, the thin washes capture the effect of sunlight on the verandah and the shrubs in the garden beyond. Although Spencer Bower is well known for her depictions of the Canterbury landscape, particularly the region's mountainous areas, she turned her attention to painting domestic scenes such as *The Verandah* on her return to New Zealand from Europe late in 1931. The subject is taken from the Spencer Bower family home, Claxby, at Swannanoa in North Canterbury and several versions were completed during the mid-1930s.

Born in England, Spencer Bower was the daughter of the artist Rosa Spencer Bower (*née* Dixon). She emigrated to New Zealand with her family in 1920 and studied at the Canterbury College School of Art. In 1929 she travelled to England where she attended the Slade School of Art and the Grosvenor School of Modern Art in London. She travelled widely throughout Europe and returned to New Zealand in 1931. Spencer Bower began exhibiting with The Group from 1936 and in 1943 attended the Elam School of Art in Auckland where she studied under A.J.C. Fisher. The Olivia Spencer Bower Foundation, established after her death, finances an annual artist's scholarship and enables selected artists to study full-time for one year.



Watercolour
44.5 x 59.8cm

Bequeathed by an Anonymous
Donor 1968
© The trustees of the Olivia Spencer
Bower Foundation

Leo Bensemam

New Zealander, 1912–1986

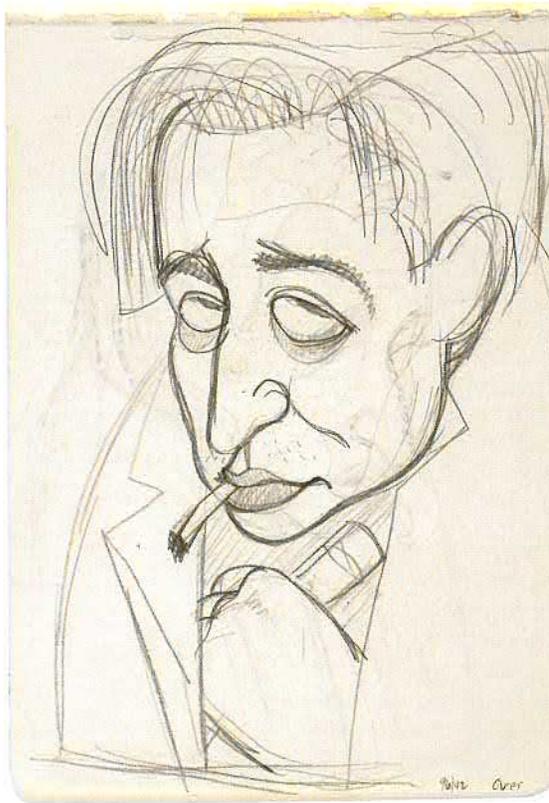
James K. Baxter c1947–48

Leo Bensemam's skill as a draughtsman is evident in this informal, spontaneous study that captures something of the exuberant character of one of New Zealand's most important poets, James K. Baxter (1926–1972). Bensemam excelled at graphic work and contributed illustrations to numerous Caxton Press publications. He also produced a number of books of his drawings including *Fantastica: thirteen drawings* (1937).

Baxter moved to Christchurch from Dunedin in late 1947 to renew his university studies. It was at this time that he met the poets Allen Curnow and Denis Glover as well as Bensemam, who worked at the Caxton Press with Glover as a typographer. Baxter's first collection of poems, *Beyond the Palisade*, was published by the Caxton Press in 1944, followed by *Blow, Wind of Fruitfulness* in 1948. At the end of that year the poet left Christchurch for Wellington.

Bensemam was born in Takaka and moved to Christchurch in 1931 where he worked as a commercial artist. He began attending evening classes at the Canterbury College School of Art between 1932 and 1936 where he studied painting under Cecil Kelly and drawing under Leonard Booth and Archibald Nicoll. He first met Denis Glover in 1933 and became involved with the Caxton Press, an association that was to last until his retirement in 1978. From 1938 to 1943 he shared a studio with Lawrence Baigent in Cambridge Terrace, where Rita Angus also had a studio, and began exhibiting with The Group.

PV



Pencil on paper
25.0 x 17.7 cm

Presented by Mary Bensemam 1995

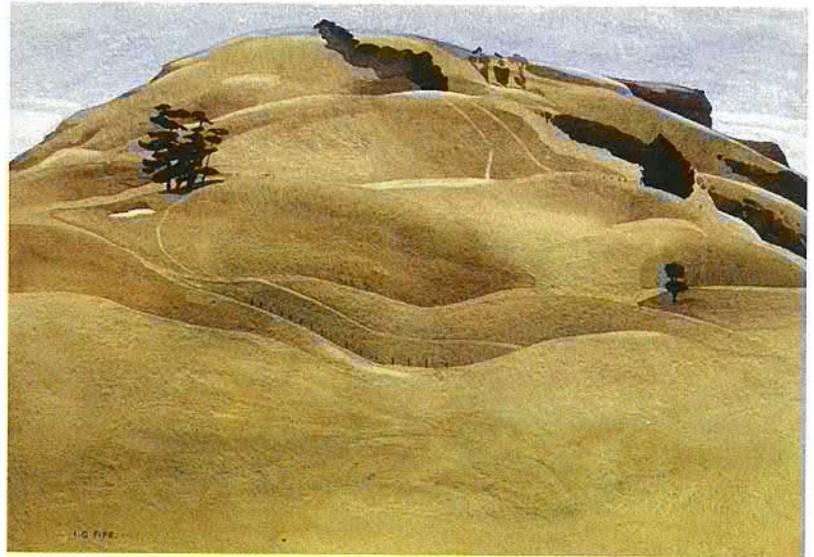
Ivy Fife

New Zealander, 1905–1976

The Long Lookout 1950

Throughout her career Ivy Fife was primarily concerned with the Canterbury landscape, which she depicted in both watercolours and oils. In *The Long Lookout* Fife uses traditional watercolour techniques, layering broad washes of colour to achieve variations of tone. Her interest in the unique clarity of Canterbury's light is evident particularly in the rendering of exotic trees in the distance and the fenceline in the foreground, both of which are sharply defined. Because the work is painted from a high vantage point, added emphasis is given to the rolling forms of the promontory and the strong horizon where sea meets sky. The subject of this work and of several other paintings is the prominent headland that lies between Little Akaloa and Raupo Bay on the north-eastern coastline of Banks Peninsula. Fife spent a number of vacations at Little Akaloa. *The Long Lookout* was purchased for the Canterbury Public Library Loan Collection in the early 1950s and was transferred to the Gallery Collection in 1990.

Fife was born in Christchurch and from early childhood showed an interest in drawing. She studied at the Canterbury College School of Art from 1920 to 1931 under Archibald Nicoll, Cecil Kelly and Leonard Booth. In 1936 she was appointed to the school's staff as a landscape painting teacher and held this position until her retirement in 1959. Fife exhibited widely with art societies throughout New Zealand and was represented in the International Women's Art Club exhibition, a part of the Festival of Britain held in London in 1951. She continued



Watercolour
45.3 x 56.4 cm

Donated from the Canterbury
Public Library Collection 2001

Joanna Margaret Paul New Zealander, b.1945

Charlotte c1975

Joanna Margaret Paul has worked in a variety of media throughout her career, including painting, drawing, poetry, photography and film. She has often responded to her immediate domestic surroundings and in *Charlotte* she presents an intimate portrait of the sitter resting in an interior setting. Although her drawing method has spontaneous elements, Paul has accurately observed the subject and her environment. Her use of colour is limited to specific areas of the composition and predominantly grey and brown shades provide the forms with tonal structure.

Paul was born in Hamilton, the daughter of publishers Janet and Blackwood Paul. She developed an interest in art through her mother and in 1969 she attended the Elam Art School at the University of Auckland where she graduated with a Diploma in Fine Arts. Paul married the painter Jeffrey Harris in 1971 and around this time began writing poetry, publishing the collection *Imogen* in 1978 and also contributing to the literary journals *Landfall* and *Islands*. In 1972 she held a solo exhibition, *Rose, Gate, Sea*, at the Canterbury Society of Arts and in 1975 her work was included in 'Woman's Art – an exhibition of six women artists' at the Robert McDougall Art Gallery. Paul exhibited in the group show 'Mothers' at the Women's Gallery, Wellington in 1980 and her work was also included in the 1993 exhibition 'alter / image: Feminism and representation in NZ art 1973–93'. She was awarded the Frances Hodgkins Fellowship, Dunedin in 1983 and the Rita Angus Fellowship, Wellington in 1993.

PV



Pencil on paper
22.9 x 30.0 cm
Accessioned 1978
© Artist

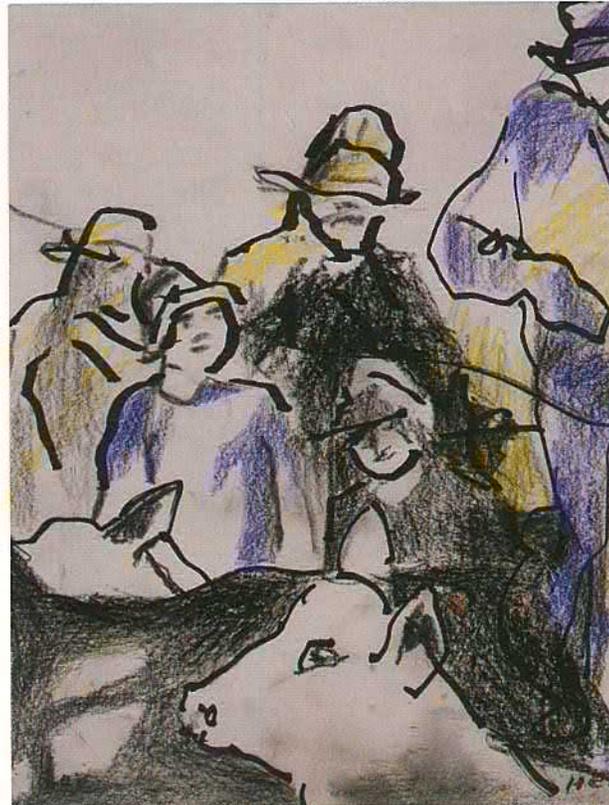
Louise Henderson

New Zealander, 1902–1994

Sale Day (Hokianga) 1992

This late career work is part of a wider study in paint and on paper of the Hokianga region where Louise Henderson had made her home. Here she depicts a rural scene of a family group out for the day to buy farm stock. Freely and expressively drawn, it employs pencil and crayon economically, capturing a moment in a light-hearted and festive fashion. Other works from this series depict images of local Māori, friends of the artist, figurative sketches and the daily events of this northern farming region. Henderson is well known for her diversity of styles and her ability to move technically between cubism and figuration.

Louise Etienne Sidonie Sauze was born in Paris in 1902. Between 1920 and 1921 she attended the School of Industrial Arts, Paris, where she studied embroidery, lace design and drawing. From 1921 to 1927 she was employed as a designer of embroidery and interior design for the weekly journal, *Madame*. She married Hubert Henderson and left Paris for Christchurch in 1925. Henderson exhibited regularly with The Group and the Canterbury Society of Art during the 1930s and moved to Auckland in 1950, where she attended classes at the Elam School of Fine Arts with Archibald Fisher. Henderson also began working in John Weeks's studio and took up painting full-time, building a studio at the family home in Epsom. After travel abroad, she took up a teaching position at Elam in 1959. Throughout the 1970s Henderson tutored frequently in painting and design throughout Australia and New Zealand.



Pencil and crayon on paper
23.5 x 17.2 cm

Dame Louise Henderson Collection
presented by the McKegg Family 1999
© Diane McKegg Family

Michael Dell

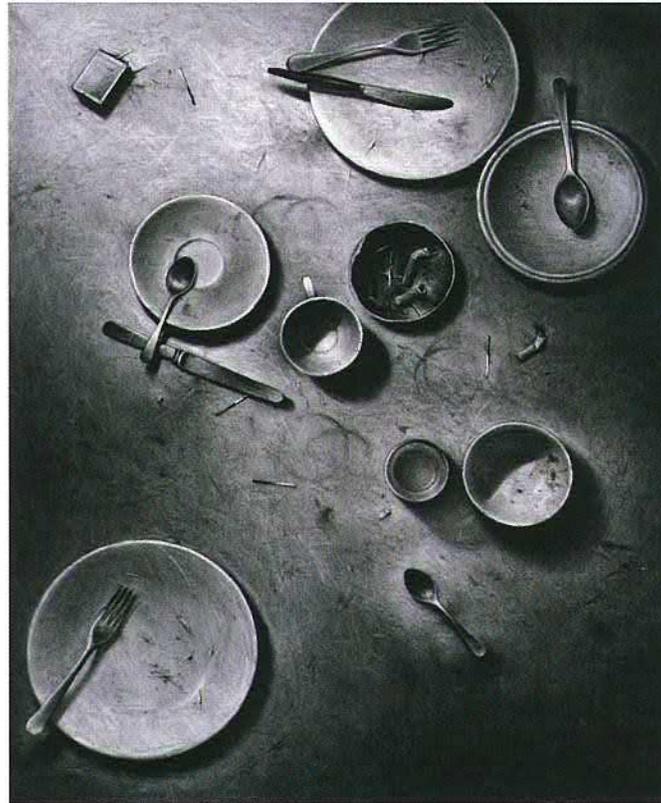
New Zealander b.1960

Spoerri's Table 1993

The title, *Spoerri's Table*, indicates that Michael Dell has taken his inspiration from the Swiss artist Daniel Spoerri (b.1930), who was a member of the Nouveau Réalisme movement founded in 1960. This group of artists rejected the free abstraction of the period in order to make use of existing objects, particularly found material from the urban environment. Dell draws everyday objects such as cutlery, plates, ashtrays and cigarettes with precision and great control. Each item is placed carefully in the composition, which ironically negates the overt squalor of the study. The three-dimensionality of the objects is conveyed by Dell's deft hand and manipulation of his chosen medium – charcoal on paper. Thus Dell upholds the tradition of drawing, convincing the viewer's eye and mind that these are three-dimensional forms.

Michael Dell was born on Banks Peninsula in 1960. He began painting in watercolour in 1983 and received several awards for his work throughout the 1980s. He attended the School of Fine Arts, University of Canterbury and graduated in 1990 with a degree in printmaking. In 1993 his work was part of the group exhibition 'Prints and Paper' at the Robert McDougall Art Gallery, which toured to Kurashiki, Japan. This drawing was the winning entry for the inaugural 1993 biennial competition, the Cranleigh Barton Drawing Award.

JH



Charcoal on paper
95.8 x 75.5 cm
Purchased 1993
© Artist

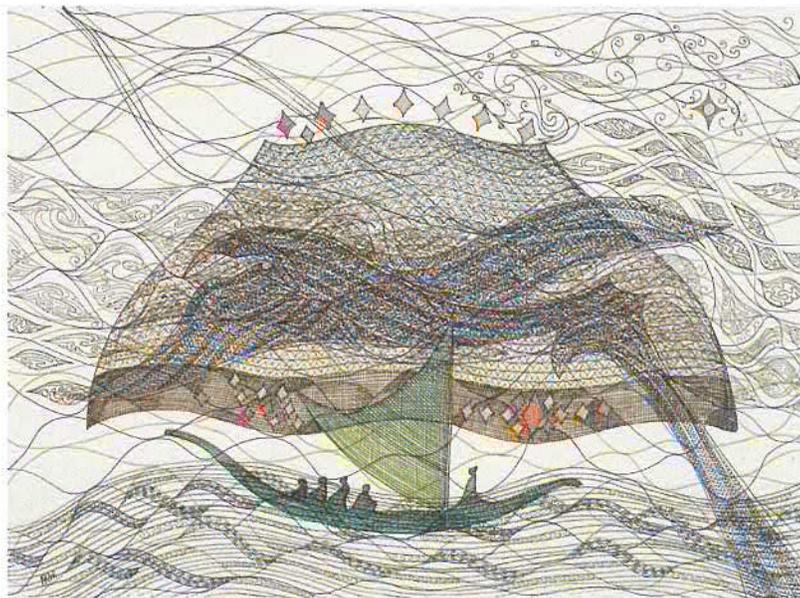
John Bevan Ford

New Zealander b. 1930

Reading the Swell 1993

This is a figurative ink drawing by a leading contemporary Māori artist. John Bevan Ford uses Māori kowhaiwhai (painted scroll designs) and carving patterns and uses them in a distinctive and individual style. *Reading the Swell* is part of a series of work entitled *Te Hono* that traces and charts the experiences of Māori and Polynesian peoples interwoven within kahu (cloaks), navigational symbols and organic forms. In decorative lines and patterns, this drawing depicts the small canoe, the ocean swells, the winds and storms that disrupted the smooth sailing of early migration. The navigators are both sheltering under the cloak and carrying its mana. Above and under the Māori cloak is the red-tailed amokura, a bird that symbolises for Ford the migration of peoples within New Zealand, the Pacific and further afield.

John Bevan Ford is one of a group of Māori artists who emerged as art educators in the late 1950s. He taught in the Māori Studies Department at Massey University and since 1988 he has worked as a full-time professional artist. In 1987 he visited London and studied the Māori collections held in museums, an experience that was to have a major impact on his work. He became the first New Zealander invited to lecture and show work (from his *Pacific Rim* series) at the Metropolitan Museum of Art, New York and at the British Museum in 1995. He is represented in both private and public collections, nationally and internationally, and has completed several major public commissions throughout the country.



Ink on paper
57.0 x 77.0 cm
Purchased 1994
© Artist

THE PRINT COLLECTION

When the Gallery opened in 1932 there were no firm intentions to collect original artist prints, but when a gift of 34 mostly British etchings and lithographs from the estate of Sir Joseph Kinsey was accepted in 1936, the foundation of a print collection was laid. The subsequent growth was slow and unplanned with acquisitions mostly by gift: it was not until 1952 that some prints were purchased.

The transference from the Canterbury Museum in 1955 of a further 530 historical prints, mostly engravings from the Kinsey collection, increased the size of the collection considerably. However, such random collecting was abandoned in the 1970s and since then a positive policy to consciously collect both international and New Zealand historical and contemporary printmaking has ensured the steady development of the print collection, now the largest in the Gallery.

Among some of the master prints purchased in the 1970s were several by Lucas van Leyden, William Hogarth and a number by French artists, including Edgar Degas, Camille Pissarro, J.B.C. Corot and Paul Cézanne. Contemporary New Zealand printmakers such as Stanley Palmer, Robin White, Tom Field and Pat Hanly were also established in the collection in these years.

Since 1979 major acquisitions of historical international and New Zealand prints as well as those by contemporary New Zealand and Australian artists have continued. Among the prints by other historical international artists are a number by Jacques Callot, Charles Meryon, Jean Millet, Giovanni B. Piranesi, Odilon Redon, Pablo Picasso, Francisco Goya, James McNeill Whistler, Luigi Rossini, Oscar Kokoschka, Henry Moore and Eric Gill.

New Zealand and Australian contemporary printmaking has remained an important focus and there has been a conscious improvement of the representation of work by such printmakers as Barry Cleavin, Jason Greig, Denise Copland, John Drawbridge, Marian Maguire and Sandra Thomson, and painter printmakers like Grahame Sydney, Ralph Hotere, Michel Tuffery, and Fatu Feu'u and Dick Frizzell.

As well as individual prints, suites of prints have been collected since the 1990s. Of special significance in this regard is the 40-print suite titled *Aus Australien*, which comprises works by contemporary Australian artists, among them Ken Unsworth, Mike Parr, Jenny Watson, John Nixon, Peter Tyndall and John Lethbridge. Other collaborative print workshop sets include prints made by Tony Fomison, Ralph Hotere and Bill Culbert.

Although today there is a stronger emphasis on advancing holdings of works by contemporary Canterbury and New Zealand printmakers, historical New Zealand printmaking is still of interest and the acquisition of such artists as Alexander McLintock, Albert J. Rae, Richard Wallwork, Trevor Lloyd and E. Mervyn Taylor continues.

Neil Roberts

Samson and Delilah 1507

Lucas van Leyden was a major Dutch printmaker of the 16th century, his highly detailed plates displaying sound draughtsmanship and faithful representation of perspective. Although he was an early innovator of the etching medium in Holland, most of his prints were engravings and woodcuts of religious and allegorical subjects.

This early plate in Lucas's oeuvre depicts the Old Testament story of Samson, a military hero of Israel whose great strength was derived from his long hair. The Philistines made several unsuccessful attempts to kill Samson, but when he fell in love with Delilah the Philistines bribed her to discover the secret of his strength, which she eventually persuaded him to disclose. As Samson sleeps on her lap Delilah is shown cutting his locks, making him vulnerable to his enemies. Lucas produced a number of Old Testament subjects and engraved two other versions of Samson and Delilah.

Lucas's birth date is uncertain but is likely to have been 1489 or 1494, in Leiden. He displayed skill as a draughtsman from an early age and engraved his first plates as early as 1507. He initially studied painting under his father, Hugo Jacoboz, and later studied under Cornelius Engelbrechtsz, a major artist in Leiden at the time. Lucas's main focus throughout his career was printmaking and from about 1510 he showed the influence of the German master printmaker, Albrecht Dürer, whom he met in Antwerp in 1521. Although Lucas is sometimes referred to as the Netherlandish Dürer, by the mid-1520s the German's influence on his work was surpassed by a mannerist style.

PV



Engraving
28.3 x 20.3 cm
Purchased 1973

Rembrandt van Rijn Dutch, 1606–1669

Portrait of Jan Asselijn 1647

Rembrandt was equally talented in printmaking and painting and is widely regarded as the most influential Dutch artist of the 17th century. He first began producing prints around 1626 and by the 1640s, when this plate was executed, was at the height of his career as a portraitist. His realist approach and faithful observation of his subjects sought to capture both their personality and state of mind as well as their outward appearance.

The subject of this portrait, artist Jan Asselijn (after 1610–1652), was a contemporary of Rembrandt who had moved to Amsterdam from Dieppe with his family about 1621 and began studying under Jan Martszen the younger. He worked in Italy from 1635 where his style became influenced by the classical Italian landscapes of Claude Lorrain. Rembrandt's mastery of the etching technique is displayed in the controlled tonal shading of the subject's clothing and hat. This has been achieved through the delicate use of lines that have been varied in their width and density and in how deeply the acid has been allowed to bite into the plate.

Rembrandt was born in Leiden in 1606 and initially trained there under Jacob van Swanenburgh between 1621 and 1623. He moved to Amsterdam in 1624 where he studied briefly under Pieter Lastman. He returned to Leiden in 1625 where he quickly established a successful reputation as an artist and began taking pupils, including Gerrit Dou. He returned to Amsterdam in 1631 where he remained for the rest of his career.

PV



Etching
21.8 x 17.0 cm
Purchased 1981

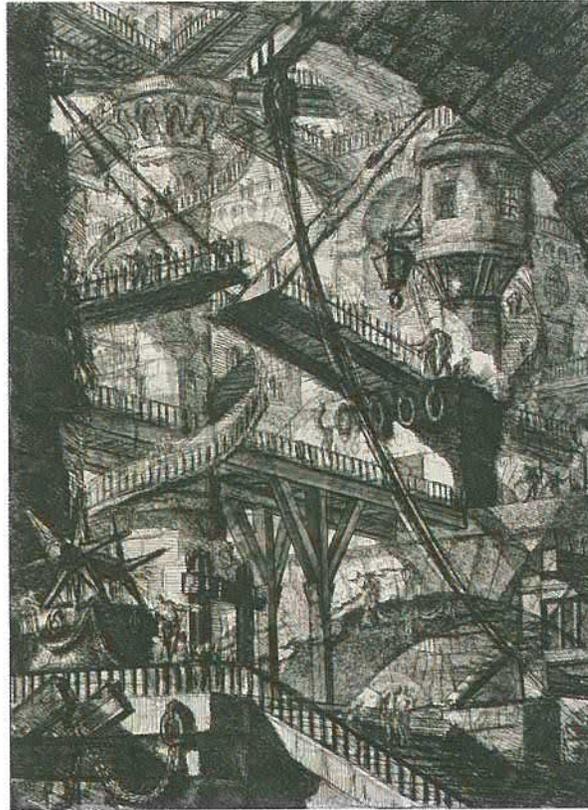
Carceri. Plate vii 'An Immense Interior with numerous Wooden Galleries and a Drawbridge in the Centre' 1761

Giovanni Battista Piranesi was one of the 18th century's most prolific and creative draughtsmen and engravers of architectural subjects. His training as an architect under Giovanni Scalfurotto greatly assisted the development of his draughting skills and his ability to render subjects with meticulous detail. The plates in his *Carceri* (Prisons) series display the artist's ability to produce imaginative, dream-like images as well as his more conservative realist views of buildings and street scenes.

The *Carceri* series was initially produced as a set of 14 etchings between 1743 and 1745 and published by Jean Bouchard in 1750 as *Invenzione Capric de Carceri*. The series proved unpopular when first published so Piranesi effectively reworked the plates and republished the set as *Carceri d'Invenzione* in 1761. It is from that set that this print is taken. Piranesi radically altered this second edition, particularly in his use of chiaroscuro where heightened dark and light tones add considerably more menacing and dramatic effects to the scenes. Piranesi's personal vision in the *Carceri d'Invenzione* set is considered to be a forerunner of late 18th-century Romanticism and its love of drama.

Piranesi was exposed to buildings at an early age: his father was a builder and he was apprenticed to the architect Scalfurotto before settling in Rome in 1740. There Piranesi studied engraving under Carlo Zucchi and etching under Giuseppe Vasi. He combined his keen interest in classical architecture with his skill as a printmaker to record the architecture of Roman antiquity and the Renaissance.

PV



Etching
55.2 x 41.0 cm
Purchased 1984

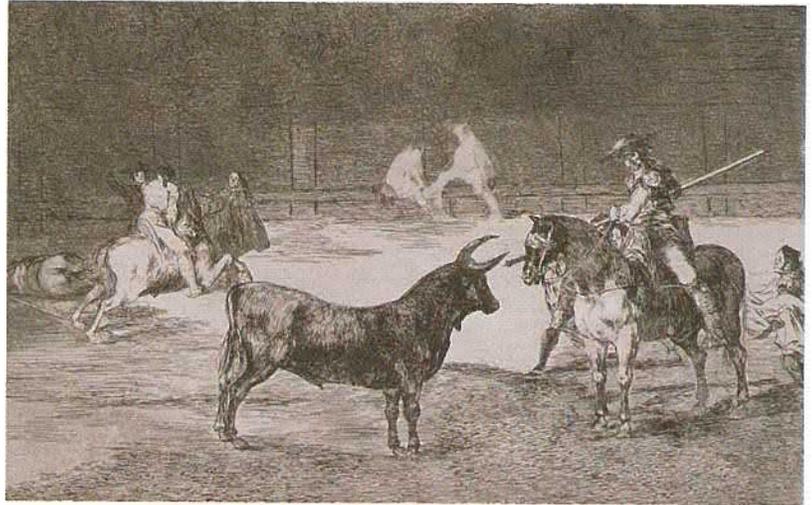
Francisco Goya Spanish, 1746–1828

The Celebrated Picador Fernando del Toro draws the Fierce Beast on with his Pique 1816

Francisco Goya was a major Spanish artist who was successful both as a painter and a printmaker. He produced nearly 300 prints and was an early innovator of the aquatint technique. In *The Celebrated Picador Fernando del Toro* he has used a broad wash of aquatint to darken the background, thus throwing the bull and picador into a sharp contrast. Goya produced a series of 33 plates titled *The Art of Bullfighting*, published in 1816, which traced the history of bullfighting and also depicted contemporary picadors in action. This plate, number 27 in the series, captures Fernando del Toro, a popular picador of the period. Goya depicts a dramatic point in the bullfight where Fernando, mounted on his blindfolded horse, confronts the bull, while, in the background, a wounded bullfighter is administered to.

Goya was born in Fuendetodos near Saragossa where he initially worked under the court painter Francesco Bayeu. He travelled to Italy in 1770 and the following year returned to Saragossa and married Bayeu's sister, Josefa. They settled in Madrid in 1775 where Goya developed a successful career as a portrait painter. He was elected to the Academy of San Fernando in 1780 and was nominated a court painter to King Charles IV in 1789. In 1795 Goya was appointed director of the Academy San Fernando and in 1799 became First Court Painter to the King. He continued in this position throughout the French occupation of Spain from 1808 to 1814 and was retained by Ferdinand VII when he was restored to the throne. In 1824 Goya settled in Bordeaux, where he died.

PV



Etching and aquatint
20.0 x 31.5 cm

Purchased with assistance from the
Olive Stirrat Bequest 1985

Charles Meryon

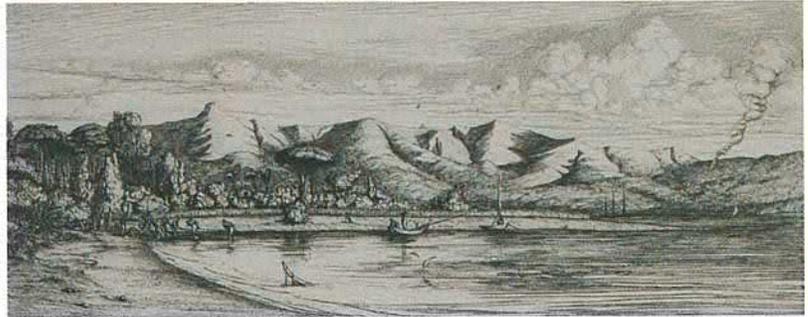
French, 1821–1868

Nouvelle Zélande, Presqu'île de Banks, 1845, Pointe dite des Charbonniers, à Akaroa, Pêche à la seine 1863

Charles Meryon is considered to be one of the great exponents of 19th-century etching. Although his reputation rests largely on a body of work concerned with Parisian subjects, he also completed a number of plates relating to his experiences in the Pacific when he served as an officer on board the French naval corvette *Le Rhin* between 1842 and 1846. *Le Rhin* was assigned to protect the small French settlement at Akaroa on Banks Peninsula, which had been established in 1840. A study sketched by Meryon in 1843 was used 20 years later as the basis for this etching. Produced late in Meryon's career, this work is more picturesque in its treatment than his dramatic Paris plates of the 1850s. He worked a number of his Akaroa sketches into etchings and published them, along with other views he encountered in the Pacific, between 1863 and 1866.

Born in Paris, Charles Meryon entered the Naval School at Brest as a cadet in 1837. He began taking lessons from the painter Victor Courdouan at Toulon in 1840 and two years later began his service on *Le Rhin*. Between 1848 and 1849 Meryon studied under the printmaker Eugène Bléry and began his series based on Parisian streets and buildings titled *Eaux-fortes sur Paris*. He suffered from depression during the late 1850s and when it recurred in 1866 he entered the Saint-Maurice asylum, on the outskirts of Paris, where he died in 1868.

PV



Etching
11.8 x 29.5 cm
Purchased 1972

Odilon Redon French, 1840–1916

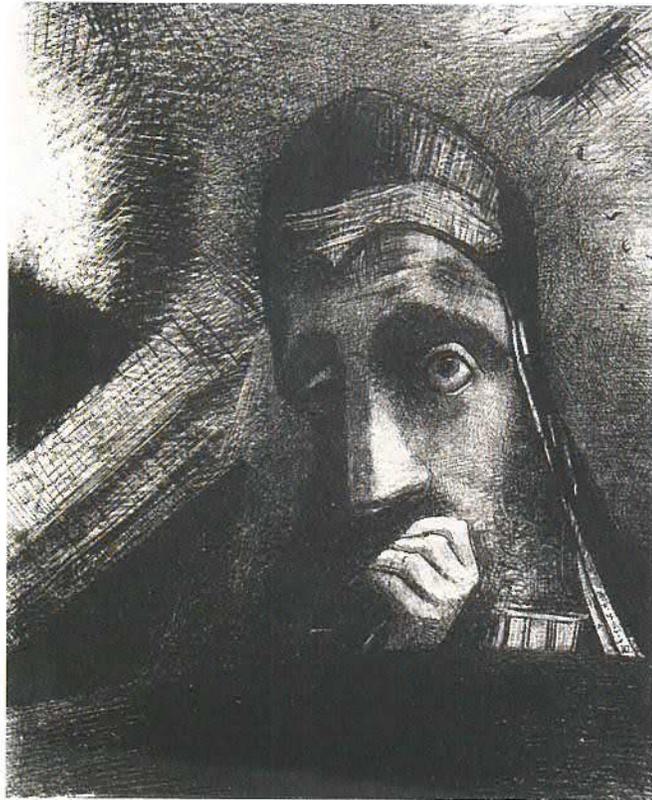
Dans mon rêve, je vis au ciel un visage de mystère. (In my dream I saw in the sky a face of mystery) 1885

Odilon Redon began making lithographs in 1879 with the publication of his first lithographic album, *In the Dream*. He published until 1899 a series of works based on various literary sources, especially the writings of Gustave Flaubert. This lithograph is the first of six plates from *Hommage à Goya*. Many of the images depict gazing eyes, reinforcing the underlying theme of melancholy. By the mid-1880s Goya's art was associated with decadent literature and Redon produced this album in homage to the influential Spanish artist.

In 1855 Redon studied drawing in Bordeaux under the Romantic artist Stanislas Gorin, but it was the printmaker Rudolphe Bresdin who had the greatest influence on Redon's early work, teaching him how nature can be transformed by the broadness of one's imagination. Redon turned to graphic art to fulfil his art expression of literary ideas and dream-like visions. In many respects he adopted Symbolist writer Albert Aurier's view that 'nature is to be observed by way of the dream'.

Odilon Redon was born in Bordeaux in 1840. He held his first solo exhibition at La Vie Moderne in 1881 and exhibited at the last Impressionist Exhibition, Paris in 1886. After recovering from a religious crisis and major illness in the 1890s, Redon became more optimistic in his outlook. Sombre tones were replaced by bright colours and scenes of idealistic beauty evoked mythological themes. Redon's work was admired by many, including Matisse. The Surrealists regarded Redon as one of their greatest predecessors. He died in Paris in 1916.

JH/PV



Lithograph
32.5 x 26.5 cm

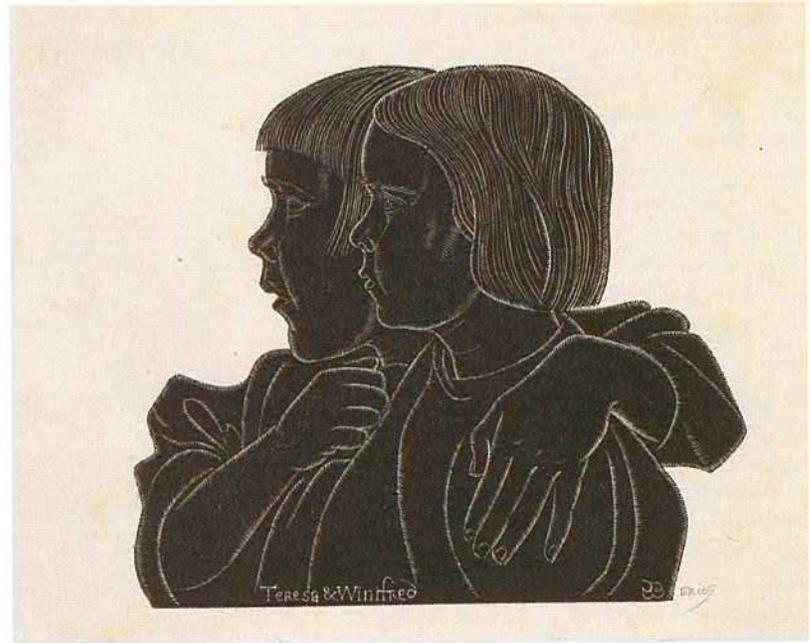
Purchased with assistance from
the Olive Stirrat Bequest 1986

Teresa and Winifred Maxwell 1923

Eric Gill was a prolific artist who worked in a variety of media, including sculpture, engravings, typography, book design and illustration. He produced over 1000 precise, often stylised engravings. In *Teresa and Winifred Maxwell* Gill has incorporated an economic use of line and effectively portrays his subjects through contrasts between black and white. He obtains a sense of depth in the silhouettes through the small, delicately engraved lines that reveal the forms of his subjects. His background in sculpture can be seen in his approach to this engraving, which is frieze-like in its composition.

Gill was born in Brighton in 1882 and began his studies at the Chichester Art School, where he studied decorative lettering. He moved to London in 1900 and attended the Central School of Art, studying letter engraving and sculpture under Edward Johnson. In 1906 he produced his first wood engraving and in 1907 moved to Ditchling in Sussex, where he remained until 1924. There he encouraged a community of artists to practise crafts such as wood engraving and calligraphy. Gill was a founding member of the Society of Wood Engravers in 1920 and in 1921 he was involved in the formation of a religious order of artists known as the Guild of St Joseph and St Dominic, based at Ditchling. Gill also developed some of the 20th century's most influential typefaces, including Gill Sans Serif (1927). His work as a sculptor was recognised in 1937 when he was awarded an honorary associateship of the Royal Society of British Sculptors.

PV



Engraving
10.0 x 11.5 cm
Purchased 1980

Graham Sutherland

British, 1903–1980

Pecken Wood 1925

Graham Sutherland began his career as a printmaker while studying at Goldsmith's College from 1920 to 1925. He produced his first etching in 1922 and worked in a neo-romantic style strongly influenced by the 19th-century romantic artist, Samuel Palmer. Throughout the 1920s Sutherland produced many pastoral landscapes such as *Pecken Wood* where he presents a highly romanticised vision of rural England with little evidence of contemporary agricultural developments. Like Palmer, Sutherland worked with meticulous precision and control, which enabled him to include a great degree of detail in his compositions. By the early 1930s the demand for prints had declined dramatically and Sutherland was compelled to earn a living through other means, including poster design, before making the transition to full-time painting. He continued, however, to produce prints sporadically throughout the remainder of his career.

Sutherland was born in London and after studying at Goldsmith's College he was elected a member of the Royal Society of Painter-Printmakers in 1925. He also exhibited with the New English Art Club from 1929 to 1933. He began exhibiting with the London Group from 1932 and by 1935 was painting full-time. His work appeared in the International Surrealist Exhibition held in London in 1936. From 1941 to 1944 he served as an official war artist and produced a number of memorable works based on the destruction of London during the Blitz. Sutherland was also successful as a portrait painter from the late 1940s and received important commissions, including the controversial portrait, *Sir Winston Churchill* (1954). He died in London.

PV



Etching
13.8 x 19.0 cm

Sir Joseph Kinsey Collection 1936

Richard Wallwork

New Zealander, 1882–1955

The Coast Road, Kaikoura c1926

Richard Wallwork studied etching under the British printmaker Frank Short while attending the Royal College of Art in 1907. At this time printmaking was experiencing a revival in Britain and many art schools encouraged their students to study the graphic arts. Etching was a strong component of Wallwork's oeuvre, particularly during the 1920s, and through his position at the Canterbury College School of Art he encouraged printmaking in many younger artists. Wallwork and his wife, Elizabeth, who was also an artist, first visited the Kaikoura region in 1914 and returned regularly throughout their careers, often in the company of fellow Canterbury artists Cecil and Elizabeth Kelly.

Wallwork was born in Stretford, Manchester where he attended the Manchester Municipal School of Art in 1899. He later attended the Royal College of Art in London where, after graduating in 1908, he was awarded a London County Council Travelling Scholarship that allowed him to study in Paris the following year. He married fellow artist Elizabeth Donaldson in 1910 and in 1911 the couple emigrated to Christchurch where Richard had been appointed life instructor at the Canterbury College School of Art. He began exhibiting with art societies throughout New Zealand in 1911 and served on the council of the Canterbury Society of Arts from 1913 to 1919; he was elected president of the society in 1927. In 1921 Wallwork became a member of the Australian Painters and Etchers Society and in 1928 he was appointed director of the Canterbury College School of Art, a position he held until his retirement in 1945.

PV



Etching

16.7 x 21.4 cm

Purchased with assistance from
the Olive Stirrat Bequest 1988

© *Artist's Family*

Trevor Lloyd

New Zealander, 1863–1937

Three Veterans c1921

Although largely self-taught, Trevor Lloyd was an accomplished draughtsman who worked in an accurate, detailed style. His background as a cartoonist, illustrator and graphic artist suited the transition to printmaker which he made in 1918 with the encouragement of his daughters Constance and Olive, who were also printmakers. In *Three Veterans* he has taken care to observe and depict the nikau palms realistically but adds a touch of Romanticism by referring to them as veterans of the bush and capturing their majesty. Much of the foreground detail has yet to be added, suggesting that this print is an early state of the plate.

Lloyd often depicted scenes of virgin New Zealand bush which, by the 1920s, was beginning to suffer from forestry and the growth of farming. The bush around his family bach west of Auckland in the Waitakere Ranges was often a source of inspiration.

Lloyd was born at Wade near Auckland in 1863 and was encouraged by his father, an amateur artist, to sketch his surroundings. It is also thought that he received lessons from the Auckland painter, Louis J. Steele. Throughout the early 1900s Lloyd worked as an illustrator and cartoonist for a number of periodicals including *New Zealand Illustrated*, *New Zealand Graphic* and the *Weekly News*. His cartoon depiction of a kiwi representing the New Zealand All Blacks in the 1905 match against Wales was an early use of the symbol that came to identify New Zealanders throughout the 20th century. Lloyd continued working as an illustrator for the *New Zealand Herald* and the *Weekly News* until his retirement in 1936.

PV



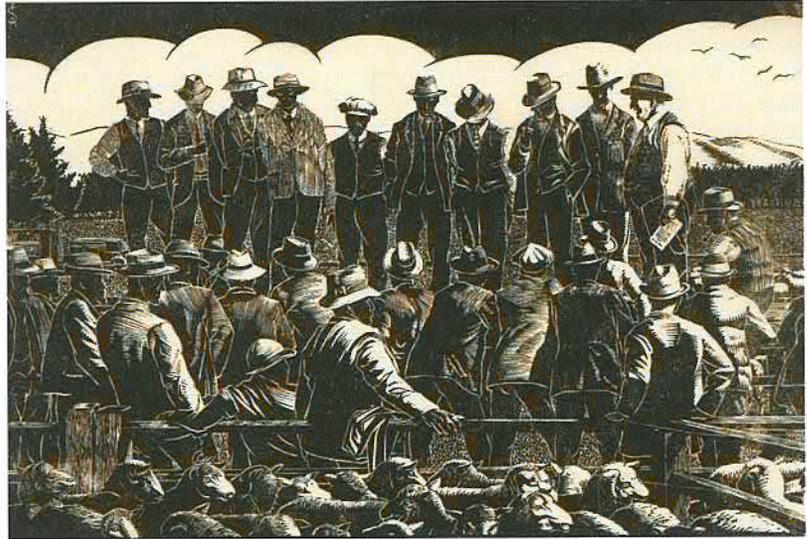
Etching
26.2 x 16.0 cm
Purchased 1964

'Sale Day', Hawarden, North Canterbury c1933

Although Francis Shurrock was primarily a sculptor he also worked in graphic media, including wood engravings and linocuts, and taught these techniques at the Canterbury College School of Art. In *'Sale Day', Hawarden, North Canterbury* he has arranged the composition in layers, rather like a sculptural bas-relief, and the scene has been carefully observed, accurately capturing the livestock sales at the small North Canterbury town of Hawarden.

Shurrock was born in Warrington, England and studied at the Chester School of Art before attending the Royal College of Art in London from 1909 to 1914. He taught modelling at the King Edward VII School of Art at Newcastle upon Tyne from 1914 to 1915 and served with the West Yorkshire Regiment during the First World War. In 1923 he was appointed as the modelling and craft master at the Canterbury College School of Art and arrived in Christchurch in 1924. He exhibited with the Canterbury Society of Arts and The Group and also with the Royal Academy of Arts in 1934, 1935 and 1939. He retired from his position at the art school in 1948 but continued working as a sculptor and designer, producing a number of proposed designs for New Zealand's decimal coinage in 1965. In 1950 he was commissioned to produce the Otago Centennial Memorial on Dunedin's Signal Hill. Shurrock remained in Christchurch where he died in 1977.

PV



Linocut
20.2 x 30.2 cm
Gift of the Artist 1960
© F.C.W. Staub

Pablo Picasso

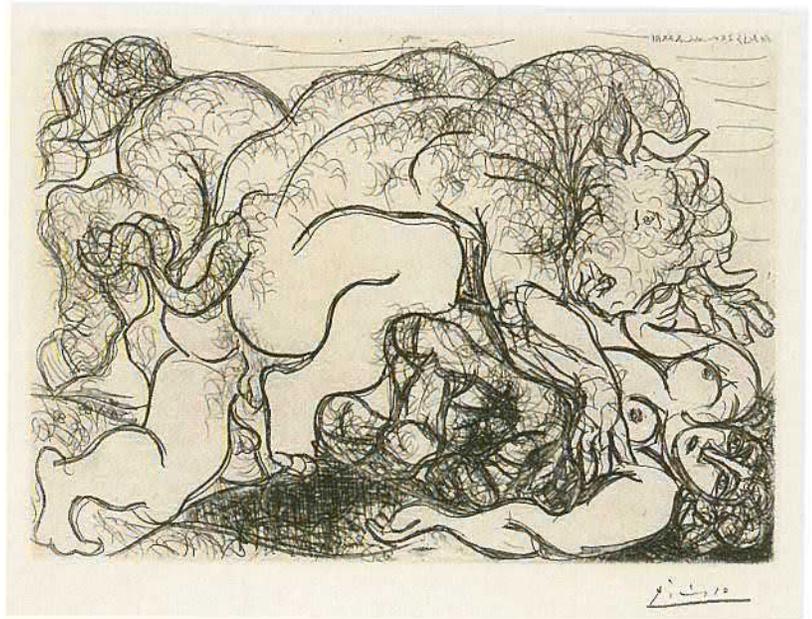
Spanish, 1881–1973

Minotaur attacking an Amazon 1933

Pablo Picasso was certainly the most innovative and influential artist of the 20th century, employing almost every artistic medium. When printmaking he worked in a loose style and favoured classical subjects, particularly the minotaur. *Minotaur attacking an Amazon* was published as plate 87 in the *Vollard Suite*. Ambrose Vollard (1865–1939), a major art dealer in France, commissioned Picasso to produce 100 etchings in the 1930s. Themes prominent in the suite were the artist's studio and model, the minotaur and sexual violence and desire. The minotaur is a recurring symbol in Picasso's work of this time, when the plight of his homeland, Spain, was foremost in his mind. The aggression within the image closely parallels the mood of civil disorder in his ravaged country.

Picasso started drawing in childhood. He moved from Spain to Paris in 1901, but was back in Barcelona by 1903, when he began his 'Blue Period' paintings. In 1905 he embarked on his 'Rose Period'. From 1907 to 1914 Picasso developed analytical cubism with George Braque and exhibited in the first Surrealist exhibition in Paris in 1925. He painted the major work, *Guernica*, in 1937 and exhibited it at the Paris World's Fair that year. From 1946 Picasso was based mainly in the South of France and continued to work until his death in 1973.

JH / PV



Etching

19.0 x 26.5 cm

Purchased 1983

© Pablo Picasso, ND/Succession Picasso.

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Tod Greift In Kinderschar 1934

Käthe Kollwitz, one of the most emotive German artists of the 20th century, frequently used the theme of death in her subject matter. Working mainly in the print medium, she produced over 270 prints and was particularly influenced by the German expressionist printmaker, Ernst Barlach. In *Tod Greift In Kinderschar* (death seizes a band of children) she has used the gestural nature of the lithographic crayon to create a haunting image of death indiscriminately gathering young victims. The loose, expressive lines create a sense of movement and action. Between 1934 and 1935 Kollwitz began a series of eight large lithographic prints on the theme of death: *Tod Greift In Kinderschar* is the third.

Kollwitz (*née* Schmidt) was born in Königsberg in East Prussia and from 1885 to 1886 studied at the School for Women Artists in Berlin where she held a teaching position from 1898 to 1903. In 1891 she married the doctor, Karl Kollwitz, who worked in the slums of Berlin. The misery of the city's poor, witnessed at first hand, became a source of her imagery. In 1919 Käthe Kollwitz was the first woman artist elected to the Prussian Academy where, in 1928, she was appointed Head of the master class for graphic arts. She signed an appeal of unity against the Nazi Party in 1932 and as a result was forced to relinquish her position at the academy in 1933. She died in 1945 at the castle of Moritzburg near Dresden where she had been seeing out the Second World War.

PV



Lithograph
65.0 x 53.5 cm
Purchased 1988
© Käthe Kollwitz, 1934/Bild-Kunst.
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Alexander Hare McLintock

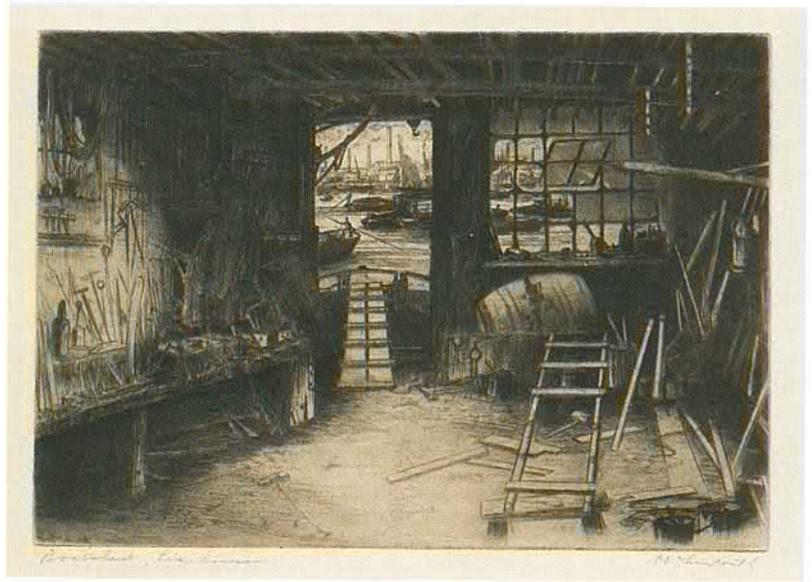
New Zealander, 1903–1968

Boatshed, Limehouse 1940

Alexander Hare McLintock was first introduced to printmaking as a student at the Dunedin School of Art where he studied etching under the British artist, W.H. Allen, who had been appointed to the school in 1925. McLintock also became familiar with the prints of famous etchers through studying publications on their work. He produced his first etching in 1925 and experimented with different techniques for a number of years before exhibiting at the Otago Art Society in 1929. The subject in *Boatshed, Limehouse* recalls J.M. Whistler's *Thames Set*, also based on London's dockyards. McLintock was based in London between 1937 and 1939 while studying for a doctorate at the University of London. He produced several plates of the dockyards between 1940 and 1941 after his return to New Zealand.

McLintock was born in Gore and in 1928 graduated from the University of Otago with a first-class honours MA in history. He also attended the Dunedin School of Art. In 1929 he was appointed to a teaching position at the Timaru Technical College until leaving for Britain in 1936 to complete a PhD. After his return in 1939 McLintock developed the Centennial Exhibition of New Zealand Art and in 1940 he became a lecturer in history and English at the University of Otago. McLintock worked as the parliamentary historian in Wellington between 1952 and his retirement in 1968. He exhibited with a number of art societies in New Zealand and also showed work overseas with the Royal Academy of Arts, the Royal Scottish Academy, the New English Art Club and the Paris Salon.

PV



Etching

15.0 x 21.3 cm

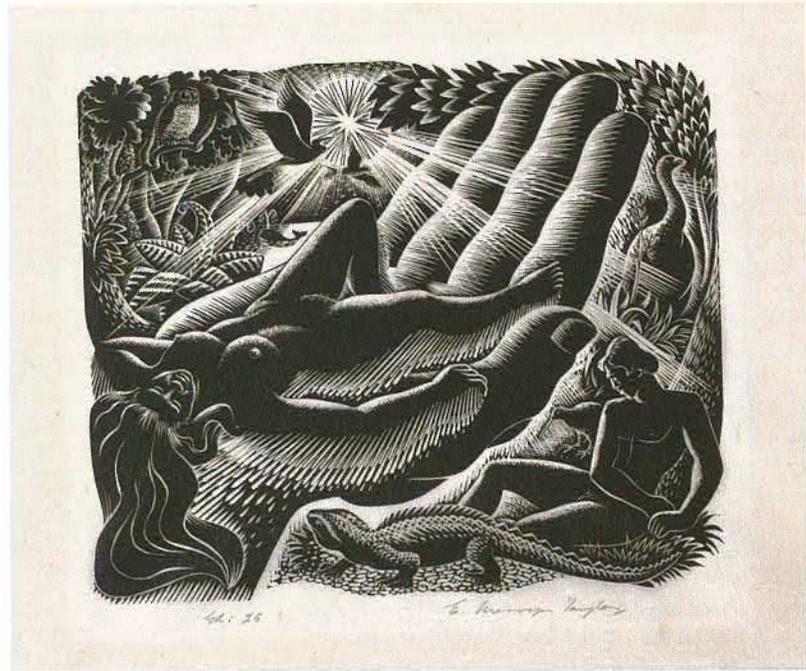
Presented by Mr F.A. Shurrock 1960

© David McKenzie

Creation 1947

Mervyn Taylor worked in a highly stylised and detailed manner, often including a heavily symbolic treatment. He produced a number of prints based on Māori mythology, including *Creation*, which may have several possible interpretations. After Tāne separated his parents, Papa the earth and Rangi the sky, light entered the world and the abundance of life in the world became visible. Later Tāne created the first woman, Hine-ahu-one, by shaping her out of red earth. Taylor developed a strong interest in depicting subjects unique to New Zealand and in this work he has included a number of native birds, including kiwi and moa, as well as native flora and a tuatara lizard in the foreground. Taylor first experimented with wood engravings in 1936 and favoured using the end grain of Southland beech for his blocks.

Taylor was born in Auckland and from 1922 to 1926 he was apprenticed as a jewellery engraver. In 1937 he married E.Y. Cooke who encouraged his interest in Māori mythology. In 1942 Taylor enlisted for war service as a map draughtsman and in 1944 he was appointed art editor and illustrator of New Zealand School Publications. Two books of Taylor's prints were published, *A Book of Wood Engravings* (1946) and *Engravings on Wood* (1957), and he was elected a member of the Society of Illustrators, New York in 1950. In 1952 Taylor was awarded an Association of New Zealand Art Societies Scholarship which enabled him to spend time based at Te Kaha, on the East Coast of the North Island. Although Taylor is best known for his engravings he also produced a number of sculptural works, watercolours and murals.



Wood engraving
19.0 x 22.0 cm
Purchased 1984
© Terence Taylor

Eileen Mayo

British / New Zealander, 1906–1994

New Year 1951

Eileen Mayo was a significant contributor to the British revival of woodblock engravings that occurred between the 1920s and 1950s. Although she worked in a variety of printmaking media throughout her career it is her woodblocks that best illustrate her ability to produce highly detailed compositions. *New Year* displays her disciplined approach and great degree of skill as a graphic artist. Mayo makes effective use of black and white to convey the form and detail of the plants, which are presented in a stylised grouping. Delicate fine white lines describe details in the foliage such as the holly leaf in the foreground. Nature was a prominent theme in Mayo's work: she illustrated a number of books, including *The Story of Living Things and Their Evolution* (1944), *Shells and How They Live* (1944) and *Animals on the Farm* (1951).

Mayo was born in Norwich and began studying at the Slade School of Art, London in 1923. Dissatisfied with the Slade, she enrolled at the Central School of Arts and Crafts, London in 1925 where she was introduced to wood engraving by her tutor, Noel Rooke. In 1928 she studied linocuts under Claude Flight and in the same year exhibited in the 'First Exhibition of British Linocuts' at the Redfern Galleries in London. Mayo emigrated to Sydney in 1953 where she began teaching at the National Art School in Sydney in 1954. In 1962 Mayo moved to New Zealand and taught at the University of Canterbury School of Fine Art between 1967 and 1972. Apart from three years spent in Dunedin Mayo remained in Christchurch for the rest of her life.

PV



Engraving
16.8 x 11.6 cm
Purchased 1972
© Jillian Cassidy

Houses of Parliament II 1967

Although Oskar Kokoschka's style remained individualistic throughout his career, his work shows the influence of the expressionist painters of the German Die Brücke Group, founded in Dresden in 1905. *Houses of Parliament II* has been rendered in an expressive, spontaneous style. During the years he was based in London Kokoschka made numerous paintings and prints of the city. The Thames was a favourite subject and in 1967 he returned to London to make a set of nine lithographs based on the Thames for the Marlborough Press, London. The prints in this set, which includes *Houses of Parliament II*, reveal the artist's unique energy and vision.

Oskar Kokoschka was born at Pöchlarn on the Danube in 1886. In 1905 he entered the Kunstgewerbeschule in Vienna and held his first solo exhibition at the Paul Cassirer Gallery in Berlin in 1910. From 1919 to 1924 he held a professorship at the Dresden Academy. Kokoschka travelled extensively in Europe and North Africa between 1924 and 1930 and settled in Vienna in 1931. To escape the effects of Nazism he moved to Prague in 1935, but in 1937 his art was labelled 'degenerate' and banned from public viewing. He subsequently moved to England in 1938, becoming a British citizen in 1947. Kokoschka settled in Villeneuve, Switzerland in 1953 and taught at the Salzburg International Academy during the summer months. A large retrospective exhibition of his work was held at the Tate Gallery, London in 1962. Kokoschka died at Montreux, Switzerland in 1980.

PV / JH



Lithograph
63.2 x 91.0 cm
Purchased 1971
© Oskar Kokoschka, 1967/ProLitteris.
Licensed by VISCOPY, Sydney, 2002

Alexander Calder

American, 1898–1976

Untitled 1972

Alexander Calder began making colour lithographs in the 1960s, initially with the distinguished Parisian lithographer Fernand Mourlot and later with New York's George Goodstadt. Here he has painted directly onto the lithography stone after first painting a gouache which acted as a maquette would for a sculpture. A colour designer was given the task of redrawing Calder's image onto single plates in order to create the colour separations for the final print, which was then executed according to Calder's exact directions. As with most of Calder's work, there is a strong sense of movement and structure, created by the angled lines and intersections between areas of bright colour.

Born in Lawnton, Pennsylvania into a family of renowned artists, Alexander Calder was encouraged to create from a very young age. He received a degree in mechanical engineering in 1919 but soon after decided to pursue a career as an artist. Calder attended classes at the Art Students League in New York from 1923 to 1926, supporting himself by working as an illustrator. In 1926 he arrived in Paris where he sculpted three-dimensional figurative works using continuous lengths of wire, which critics described as drawings in space. Calder envisioned putting paintings into motion and developed wire and sheet metal mobiles of abstract shapes that move in air currents. Calder's later works included huge sculptures of arching lines and graceful abstract shapes that now inhabit public plazas worldwide.

JH /FM



Lithograph
67.0 x 48.2 cm

Presented by the Embassy of the United States of America in April 1976
© Alexander Calder, ND/ARS. Licensed by
VISCOPY, Sydney 2002

Portrait of Chairman Mao Tse Tung 1972

As the most famous practitioner of Pop Art, Andy Warhol is best known for his frequent use of silk screening, repeating images so that the subject becomes simply another artistic element. The subject of this work is Chairman Mao Tse Tung (1863–1976), one of the world's most powerful rulers: for over 25 years this revolutionary founder of Communist China controlled the lives of almost a billion people. The portrait illustrates Warhol's connections to the American Pop Art movement, portraying Mao as a product of mass culture, instantly recognisable and packaged for dispersal to a wide audience. The impersonal screenprinting technique, with its mask of vivid colours, conveys the universal power of a recognisable image, but reveals almost nothing about Mao's character or the political history he symbolises. Warhol showed how the ubiquitous imagery of mass culture shapes contemporary life. He became famous for creating memorable images of celebrities and historical figures of his generation, including Marilyn Monroe, Sigmund Freud, Franz Kafka and Elvis Presley.

Andy Warhol was born in 1928 in Pittsburgh to immigrant parents of (Ruthenian) Czechoslovakian descent. He studied pictorial design at the Carnegie Institute of Technology in Pittsburgh from 1945 to 1949. After a career as a commercial illustrator in New York in the 1950s, he began exhibiting his paintings with silk-screened Pop imagery in 1962. The following year he began making films. Thereafter his art was shown widely in numerous exhibitions throughout the world. Warhol died on 22 February 1987.

JH / FM



Screenprint
90.4 x 90.4 cm
Purchased 1975
© Andy Warhol, 1972/ARS.
Licensed by VISCOPY, Sydney 2002

Jeffrey Harris

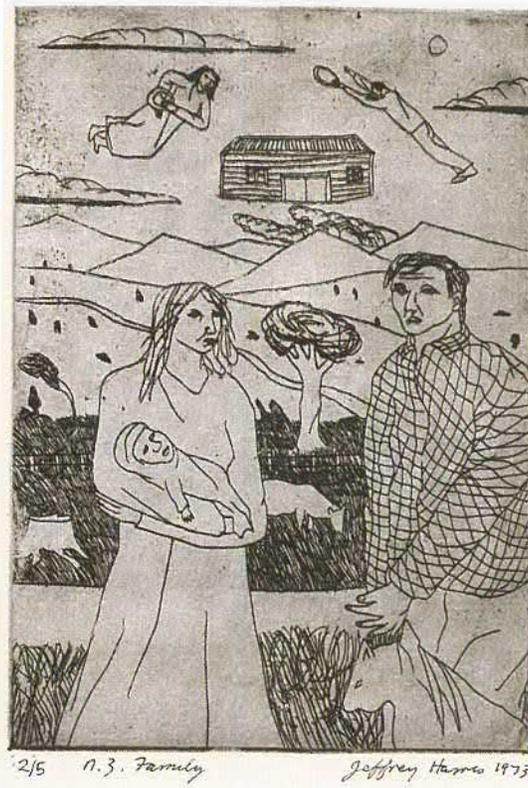
New Zealander, b.1949

N.Z. Family 1973

N.Z. Family depicts Jeffrey Harris's fascination with human faces and figures. This etching is part of a personal, almost autobiographical narrative that includes family, friends and intimate relationships and could be interpreted as a 'universal family'. Religious paintings and symbolism are important elements in Harris's work. The artist has created a personal lexicon of multi-layered symbols to convey emotional, spiritual and physical interpretations of his life and the world around him. Harris often explores states of dark and turbulent emotion and this early work was created when the artist was articulating his preoccupation with physical and psychological pain and emotional intensity. Other work at this time centred on themes of the Crucifixion and the landscape. Harris has etched the image with a needle onto a metal plate that has an acid-resistant coating to expose parts of the metal beneath. The plate is then immersed in an acid bath, where the acid bites into the lines of the design, the rest being protected with varnish. A print is then produced.

Jeffrey Harris was born in Akaroa in 1949 and grew up on Banks Peninsula. Largely self-taught, he began exhibiting in 1969 with a one-man show in the Otago Museum foyer and has exhibited widely since. He was Frances Hodgkins Fellow in 1977 and was artist in residence at Victoria College, Melbourne in 1986. Harris is represented in all New Zealand's major public collections.

JH



Etching
14.0 x 9.9 cm
Purchased 1974

Billy Apple

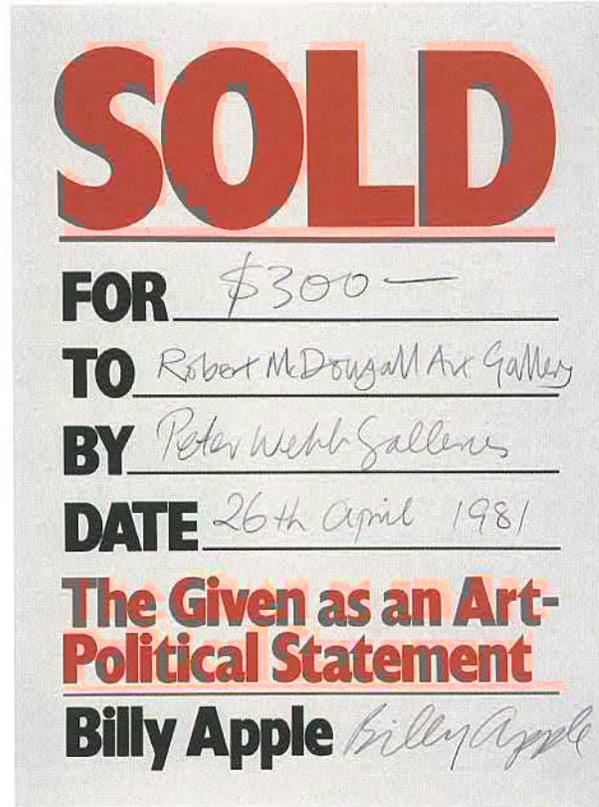
New Zealander, b. 1935

Sold 1981

Sold is a conceptual work of art, with an emphasis on ideas rather than aesthetics. Billy Apple's work is concerned with the shifting value of art in the marketplace and the processes involved in the transactions of the art world. Apple's signature indicates a contractual agreement rather than a single focus of authenticity: he did not physically make the *Sold* prints or painting, but he did sign them. By 1979 the artist had begun to work through a series of graphic ideas dealing with art selling and collecting. Apple changed his name by deed poll in 1962 – as a work of art in the name of brand marketing. He realised that, in many instances, it was his signature that sold the works.

Apple, a key figure in the emergence of Conceptual Art in New Zealand, demands critical consideration about the role of the artist and the art object. His work is indicative of both Pop and Conceptual Art, two international movements of the 1960s. Billy Apple (Barrie Bates) left New Zealand to study at the Royal College of Art in London between 1959 and 1962. He moved to New York in 1964 and is now an American citizen. Apple worked in the English and American Pop Art scene during the 1970s, making contact with Andy Warhol and David Hockney. He has exhibited widely both nationally and internationally and his work is held in private and public collections throughout the country.

JH



Screenprint
77.0 x 57.0 cm
Purchased 1981

Jean Rustin

French, b. 1928

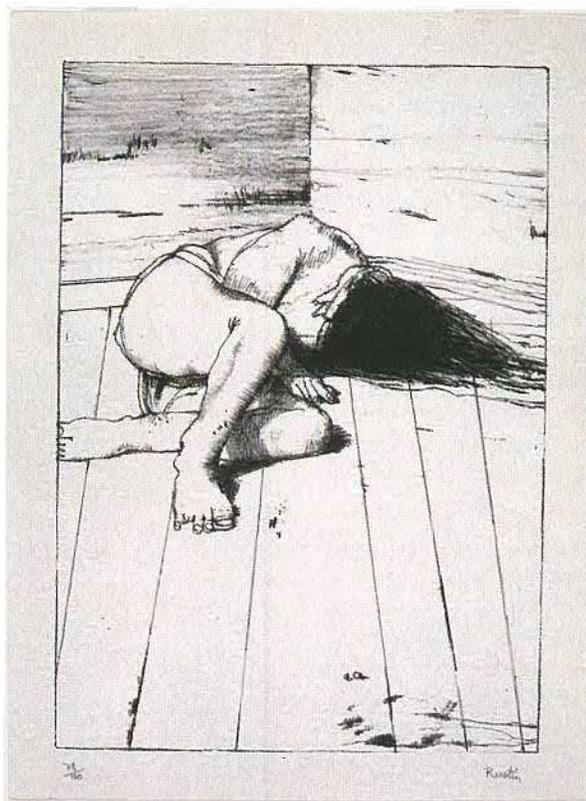
Untitled 1983–84

This grim and disturbing lithograph reveals Jean Rustin's ability to entice the viewer into the lonely, depraved world of the subject, an isolated figure lying in the foetal position on a rough wooden floor. It is unclear whether he or she is the victim of abuse, a prisoner or an inmate in an institution. A shock of tangled black hair obscures the face, concealing the subject's identity and expression, while the person's nakedness symbolises psychological vulnerability. As viewers, we are disconcerted, unsure if we should look. Rustin claimed that the subject of these works was loneliness and the cruelty of modern existence.

Untitled, in the modern realist style, belongs to a series of 20 works, originally intended to accompany a book of poems by the French poet Bernard Noel (the book was never published). Modern realism is typified by a raw, abrasive quality – a stripping back of life to reveal a grim and ugly reality. In their interest in the abject side of human existence, Rustin's works relate strongly to those of other artists such as Balthus (1908–2001), Francis Bacon (1909–1992) and Lucian Freud (b. 1922).

Born in 1928 in Montigny-les-Metz, Rustin trained at the Ecole des Beaux Arts de Paris from 1947 to 1953. He initially worked in the field of Abstract Expressionism, adding figures to his work in 1967. Although his work has been the focus of much controversy, he has exhibited widely throughout Europe and his works are held in public collections in Britain, Europe and the United States.

JH / FM



Lithograph
34.9 x 24.8 cm

Presented by Edward Lucie-Smith 1993
© Jean Rustin, 1984/ADAGP.
Licensed by VISCOPY, Sydney 2002

Heloise and Francoise Undated

Heloise and Francoise is representative of John Drawbridge's innovative and evocative approach to printmaking. An accomplished printmaker since the 1960s, he has mastered the techniques of dry-point and mezzotint etching. Space and the effects of light are fundamental concerns in this work, relayed through the soft, blurred rendition of the two female figures placed within a dark chasm of space. The shadowy figures are suggestive of memory and time or a still from a film noir movie. Their relationship is ambiguous and the interplay between light and dark, characteristic of mezzotints, highlights the atmosphere of mystery. Drawbridge has achieved an interplay of webs, dots and hatched lines, juxtaposed with untouched areas, by drawing directly onto the metal plate with a range of burring tools. Tonal variations differ in each image in the edition.

Drawbridge was awarded a New Zealand National Art Gallery Travelling Scholarship in 1957, which enabled him to study at the Central School of Arts and Crafts, London from 1957 to 1960. Between 1960 and 1961 he studied in Paris and had a solo exhibition in London in 1962. Drawbridge returned to New Zealand in 1964 and taught printmaking at the Wellington Polytechnic School of Design. He has received numerous public commissions including murals for the Beehive, Parliament Buildings, Wellington in 1976 and the National Library, Wellington in 1987. Drawbridge has exhibited extensively both in New Zealand and abroad and is represented in most major collections throughout the country.

JH



Mezzotint
16.5 x 25.0 cm
Purchased 1984
© Artist

Mike Parr Australian, b. 1945

The Pool of Blood II. 1988

The Pool of Blood II circumvents any traditional fixed style of self-portraiture. This graphic image (in fact an image within an image) is a reconfiguration of thousands of self-portraits produced by Mike Parr over 30 years, and concerns itself with the realm of the psyche and obsessive behaviour. Through an intense and obsessive study of external and internal perceptions, Parr reveals the borders between life and death, absence and presence, knowing and unknowing. *Pool of Blood II* is a dynamic etching that employs scratchy lines of expressive intent that distort perspective. Parr, also a performance artist, imbues this self-portrait with a sense of movement and the uncertainty of time. One of Australia's leading contemporary artists, Parr constantly re-evaluates the way he sees himself and approaches his art.

Mike Parr was born in Sydney, Australia and studied at Queensland University and the East Sydney Technical College. He held his first solo exhibition in 1970 and has exhibited and performed extensively since then, both in Australia and internationally. Parr was included in the exhibition '25 Years of Performance Art' at the Ivan Dougherty Gallery, University of New South Wales in 1994 and surveys of his prints were held at the National Gallery of Victoria in 1994 and the Australian National Gallery in 1990.

JH



Etching
99.5 x 70.0 cm
Purchased 1990
© Mike Parr / Viridian Press

Self Portrait Purple 1988

In 1980 John Nixon declared all of his work part of the general title *Self Portrait (Non-Objective Composition)*, using the techniques, materials and compositional modes of the Russian constructivists. *Self Portrait Purple* is part of a series of woodcut prints including *Self Portrait (Blue)*, *(Red)*, *(Black)* and *(Brown)*, all executed in 1988. Nixon is commenting on the revitalisation and recovery of old symbols, as well as creating the new from the traditional. In this woodcut Nixon's personal artistic language of intricate marks and patterns, evokes a sense of self, as well as memory and monumentality. By emphasising that all his works are part of his 'self portrait', he shows that anything will stand for self and, equally, nothing will.

Since 1968 Nixon has painted and assembled rudimentary objects, which include the cross, basic minimalist shapes and simple objects from nature and culture. This direction was further explored in the 1980s and 1990s when he combined minimal painting with everyday objects to form a relationship between the abstract and the ready-made.

John Nixon was born in Australia in 1949 and studied at the Preston Technical Institute Melbourne and the National Gallery of Victoria Art School. He held his first solo exhibition in 1973 and has exhibited extensively both in Australia and overseas. Several surveys of his works have been presented in various galleries in recent years. He represented Australia at Kassel Documenta 7 in 1982 and the Biennale of Sydney in 1988 and 1990. He lives in Sydney.

JH



Woodcut
58.7 x 59.0 cm
Purchased 1990

Graham Bennett

New Zealander, b. 1947

41° 12.2'S/173° 19.7'E 1989

With a light, dynamic drawing style, Graham Bennett powerfully evokes a sense of the vulnerability, yet vitality, of the Pacific landscape. Expressive, with sweeping lines that indicate the volume and dynamic potential of the land, the drawing is partially abstracted to allow for a generic depiction of the landscape. One of several studies Bennett made around the Nelson Boulder Bank and the theme of a vertical stone, this work was undertaken during his three-month term as artist in residence at Nelson Polytechnic in 1988. A natural stone formation, cut off at the Nelson end to form a harbour entrance, the bank has gradually been eroded by the forces of wind and sea. In Bennett's lithograph, the bank's distinctive spine-like form curves away from the viewer, evoking the quality of a human body. The title, with longitudinal and latitudinal measurements, pinpoints the place where the land and the artist intersected – a distillation of the complex and interdependent relationship between humanity and nature.

Bennett graduated from the University of Canterbury School of Fine Arts in 1970 and travelled extensively in Europe, working in Barcelona, Spain from 1978 to 1979 and in Sydney in 1980. He has participated in numerous solo and group exhibitions within New Zealand and overseas, including the 1997 and 1999 NICA International Contemporary Arts Festival, Tokyo. Bennett is currently on the staff of the Christchurch Polytechnic Institute of Technology's School of Art and Design.

JH /FM



Lithograph
76.0 x 51.0 cm
Purchased 1990

Pieta 1989

Pieta is part of a series that takes the female form as its inspiration and subject. Marian Maguire looks at female symbols found in Māori mythology, history and religion to explore psychological and gender issues. In this instance, the work's subject is the Virgin Mary as *pieta* (from the Latin word for piety), the term given to depictions of the Virgin holding the dead body of Christ. Here Maguire has placed the focus on Mary, rather than Christ, and her abstract technique carries a more generalised consideration of womanhood. The image is in fact an imprint of Maguire's own body: she covered herself with paint and lay on the lithography press. Freed from the idea of a constructed, idealised female form, *Pieta* is real and direct.

Marian Maguire graduated from the University of Canterbury in 1984 with a Bachelor of Fine Arts in Printmaking. During 1986 she studied at the Tamarind Institute of Lithography, Albuquerque, and the following year set up the Limeworks Lithography Studio in Christchurch with artist Stephen Gleeson. In 1991 Maguire was artist in residence at the Otago Polytechnic School of Art and in 1995 she established PaperGraphica, a printmaking studio in Christchurch that enables artists to work for a time at the studio creating single images or suites of works. She has participated regularly in exhibitions throughout New Zealand and has collaborated with major New Zealand artists including Ralph Hotere, John Pule and Gretchen Albrecht.

JH



Lithograph
75.0 x 48.0 cm
Purchased 1990

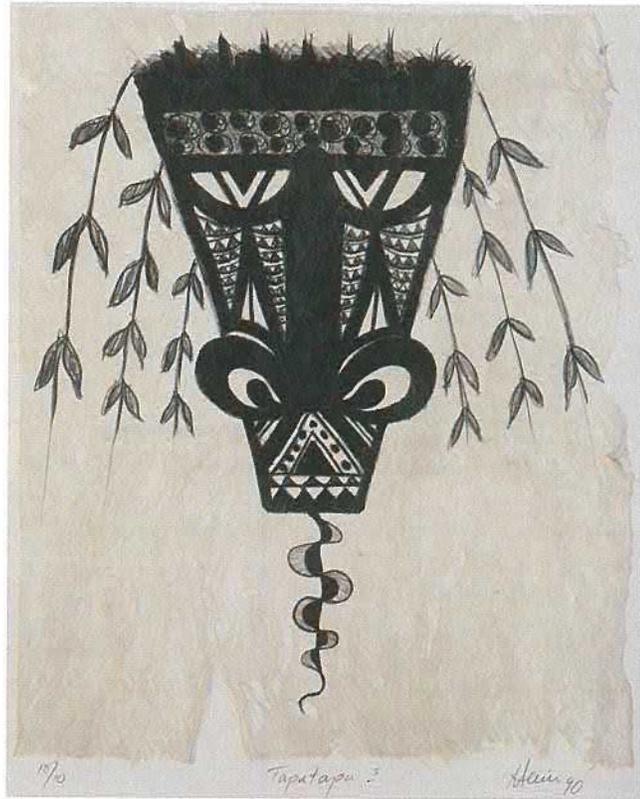
Fatu Feu'u Samoa/New Zealander, b. 1946

Taputapu 1 1990

One of the foremost artists of Polynesian descent currently working in New Zealand, Fatu Feu'u has become renowned for his painting, printmaking and sculpture. Printed on tapa cloth, *Taputapu 1* interprets the forms of an ancestral Samoan mask, decorated with patterning derived from traditional body tattoos. Bright colours, grid-like patterning and Polynesian art motifs such as siapo painting, tatau (tattooing, carving, ceremonial maskmaking) and Lapita pottery from early Samoa, create a narrative framework that expresses Feu'u's concern for the environment and his deep commitment to Pacific Island culture. Many of his paintings and lithographs explore family relationships, respect for elders, conservation issues, fertility and spirituality.

Fatu Feu'u was born in Poutasi Falelili, in Western Samoa, in 1946 and emigrated to New Zealand in 1966. He began working full-time as an artist in 1988 and has since participated in many individual and group exhibitions throughout New Zealand. In 1988 Feu'u was artist in residence at Auckland's Elam School of Fine Art. He was Pacific artist in residence at the Macmillan Brown Centre for Pacific Studies at the University of Canterbury in 1996 and the recipient of the 2002 Cook Islands Artist's Residency. His artwork has been used to illustrate several books and journals and he is also recognised for his support of young Polynesian artists. He is the founder of the Tautai Contemporary Pacific Arts Trust in Auckland.

JH



Lithograph
46.0 x 37.0 cm
Purchased 1991
© Artist

Grondin a Otautahi 1990

Alexis Hunter is influenced by medieval, naïve art and mythology. Her style crosses over into Surrealism and Expressionism to convey inward, psychological states. *Grondin a Otautahi*, which is informed by both European and Pacific mythological references, is part of *The Consumption of Culture*, a series of lithographs based on the adaptation of New Zealand (European) society to the Pacific region. The fish are presented as if on a plate, ready for consumption. Questions of identity are raised: who are we and what do we consume? This black and white image, drawn with water tusche, has a fluidity of line and form that is augmented by Hunter's ability to draw from life. A leading international figure in the neo-expressionist movement of the 1980s, Hunter was at the forefront of the feminist movement from the early 1970s. This lithograph is indicative of her ability to handle, with great skill, a variety of media that serve as conduits for her intuitive imagination.

Hunter graduated from the Elam School of Fine Arts, Auckland University with a Diploma of Fine Arts (Painting) in 1970. She has been based in London since 1972 and has taught art at the Slade, St Martins, the Chelsea School of Art and at the University of Houston. She has exhibited extensively both nationally and internationally and her work has been widely discussed and written about: for instance, she appears in Griselda Pollock and Rozika Parker's *Framing Feminism: Art and the Women's Movement 1970–1985* (London, 1987).

JH



Lithograph
42.5 x 29.0 cm
Purchased 1991
© Alexis Hunter, ND/DACS.
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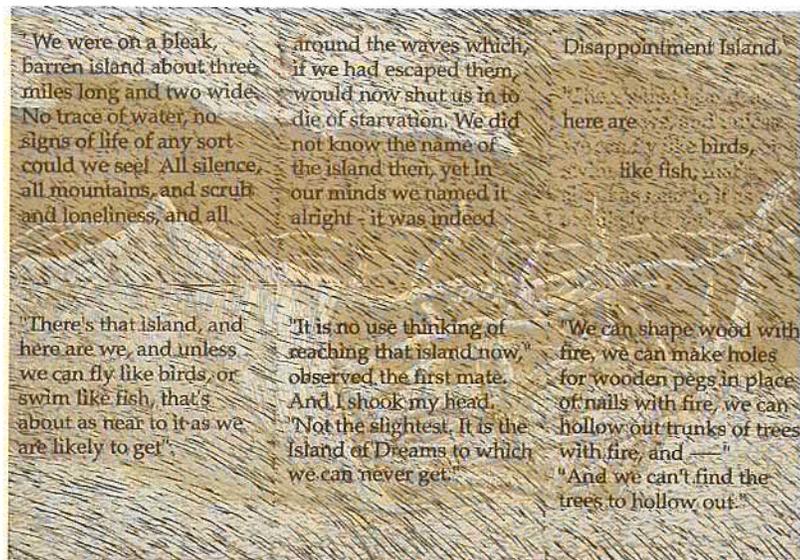
Survival IV 1995–96

Survival IV is part of a larger series entitled *Human Nature* (1995–96), created after Denise Copland returned from a journey to the sub-Antarctic Auckland Islands in 1995. The intensity of the environment is evoked by her impressions of the islands as an epic place of great physicality and transformation. The series comprises a combination of woodcuts, etchings and aquatints and, as is suggested by the titles – *Courage, Strength, Endurance, Hope* and *Survival* – reflects the emotions and attributes associated with living in extreme circumstances.

The *Survival* woodcuts, detailed and richly marked and using a limited palette, recall the story of a shipwreck on Disappointment Island from early last century. This suite is made up of drawings of a small coracle integrated with text from an account of the ordeal by a survivor. Copland studied the relics and the wood and canvas coracle, which is now in the Canterbury Museum. She combined this research with her sub-Antarctic experiences to create a symbolic visual language that conveys universal physical and psychological states.

Denise Copland received a Certificate of Graphic Design from the Christchurch Polytechnic in 1971 and in 1977 graduated with a Diploma of Fine Arts (Honours) in Engraving and has tutored in figure drawing and printmaking at the Christchurch Polytechnic. In 1985 she produced a limited edition hand-printed educational book on etching techniques. She has participated regularly in international print exhibitions since 1982 and her work is held in many public and private collections. In 2002 Copland travelled to Antarctica as part of the Artists to Antarctica programme.

JH



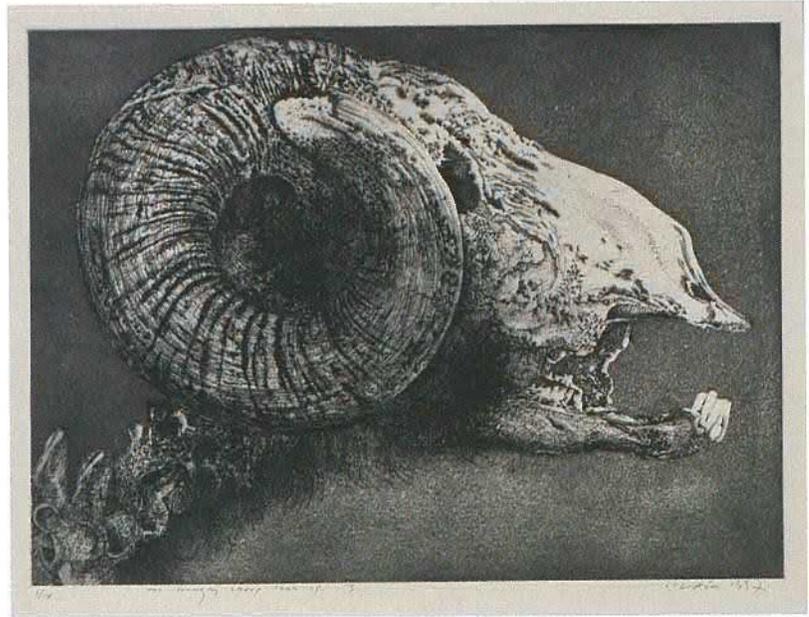
Woodcut (detail)
69.5 x 100.0 cm
Purchased 1996

The hungry sheep look up – the final solution (3) 1997

This work is part of Barry Cleavin's continuing investigation into the relationship between humankind and animals and the imminent threat of extinction for all. It is part of a set of three works focusing on the temporary nature of all species and the gradual extinction of New Zealand flora and fauna. In this work, the skull of a sheep is shown against a dense background, its open mouth suggesting a silent scream. The work's title comes from *Lycidas* (1638), a pastoral poem by John Milton concerning the tragic death of a youth, but also containing a hidden political significance, suggesting a widening gap between those in power and the poverty-stricken population, who are compared to hungry sheep: 'The hungry sheep look up, and are not fed...'. This etching is a fine example of Cleavin's typically satirical approach, directed at the foibles of humanity through the metaphor of the sacrificial lamb and executed with characteristic mastery of the etching medium.

Recognised as one of New Zealand's foremost printmakers, Barry Cleavin was born in Dunedin in 1939 and graduated from the University of Canterbury with honours in painting in 1966. He has received many awards, including a Fulbright Fellowship in 1983 and a Trust Bank Canterbury Art Excellence Award in 1997. He was senior lecturer in printmaking at the University of Canterbury between 1978 and 1990. Cleavin has exhibited widely in New Zealand since 1966 and has also participated in many international group exhibitions.

JH / FM



Etching
29.9 x 40.2 cm
Purchased 1999
© Artist

Dick Frizzell

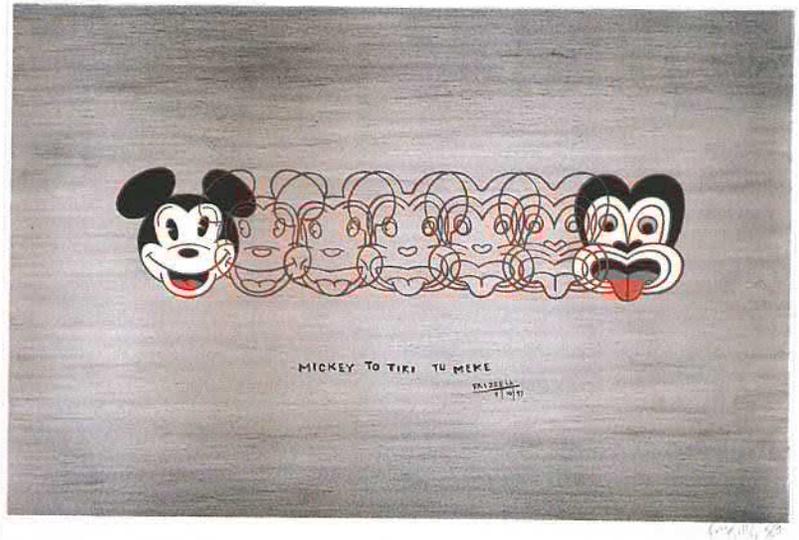
New Zealander, b. 1943

Mickey to Tiki, Tu Meke 1997

For much of his career Dick Frizzell's work has focused on the slogans of popular culture. He draws his imagery from the comic book, the world of advertising and such icons of New Zealand culture as the plastic tiki offered to tourists as souvenirs. With his customary humour, Frizzell in this lithograph pays provocative homage to two significant cultural icons, the comic character Mickey Mouse and the indigenous tiki. By drawing our attention to their similarities he succeeds in underlining their difference. Elements of pastiche and parody reveal the uneasy interface between Māori, Pākehā and American art and culture. In addition to the title – 'tu meke' can mean a humorous dig or poke – the similarities in colour and form reinforce this connection between high art and popular culture. The print also shows Frizzell's interest in a formal creative problem: how to make the visual transition between two very different images with vastly different backgrounds.

Born in Auckland in 1943, Frizzell graduated with a Diploma in Fine Arts from the University of Canterbury School of Fine Arts in 1964. Between 1967 and 1979 he worked in film animation, advertising and freelance book illustration and was responsible for some of New Zealand's most enduring commercial icons. He was appointed to the position of lecturer in fine arts at Auckland University in 1980. Frizzell has exhibited in solo and group exhibitions throughout New Zealand and his work is held in most significant public collections.

JH / FM



Lithograph

56.0 x 76.0 cm

Presented by Lady Isaac 1998

© Artist

Vulcan Paradise 1998

Vulcan Paradise is a fantastic, otherworldly landscape, inhabited by strangely primitive-looking people. The air is thick with red smoke; the land, Martian in appearance, is rugged, shadowy and volcanic. We view this eerie and inhospitable scene as though from within a huge cave. Despite the title, this world is not a paradise for humans, but rather a place where the landscape completely dominates the tiny figures, who seem to be exploring their surroundings. Oddly timeless, this could be a view of the prehistoric past or a post-apocalyptic future.

Jason Greig's early influences were the New Zealand artists Barry Cleavin (b. 1939) and Tony Fomison (1939–1990). Their effect on his style and themes can be seen in his technically excellent, often humorous, but also darkly disturbing works. *Vulcan Paradise* employs colour powerfully along with Greig's nightmarish characters and environment to create a sinister, psychologically engaging scene that taps into personal and collective fears and myths.

Greig graduated with a Diploma of Fine Arts from the University of Canterbury in 1985. He was visiting lecturer in printmaking at the University of Canterbury in 1991, printmaking tutor at the Otago Polytechnic's Oamaru campus in 1993 and 1994 and has also taught at the Aoraki Polytechnic in Timaru. Greig has participated regularly in solo and group exhibitions in New Zealand and is represented in the country's major public art collections.

JH/FM



Monoprint
60.5 x 74.9 cm
Purchased 1998

Sandra Thomson

New Zealander, b.1953

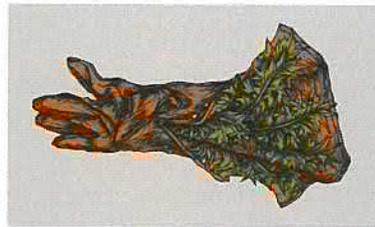
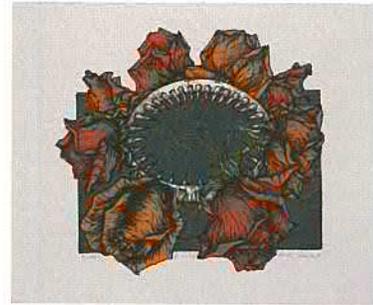
St. Rosa 2000

St. Rosa, a woodcut in three pieces, continues Sandra Thomson's ongoing interest in the roles and behaviours adopted by, and forced upon, women throughout history. It is part of a body of work that resulted from Thomson's research into the obsessive and often bizarre practices of certain women saints. She discovered that, as a reaction against conventional beliefs associating women with the flesh, and therefore temptation, many adopted masochistic activities, sanctified by the church.

Saint Rosa lived during the 16th century and became the patron saint of Peru, India, embroiderers and gardening. Known for her great beauty, she went to considerable lengths to discourage her admirers and guard against her own vanity with an intensive programme of self-abuse. This included rubbing pepper onto her face and lime into her hands, whipping herself with chains, wearing nettles inside her gloves and donning a crown of roses that reputedly contained 69 spikes. Combining rich colours with bristling black lines, Thomson challenges historical and contemporary attitudes about women and religion, conveying both the sensuous appearance of Saint Rosa's adornments and their connection to physical and psychological torment.

Thomson is a Christchurch-based artist who graduated from the University of Canterbury's School of Fine Arts in 1981 with a Diploma of Fine Arts (Honours) in Printmaking. She has tutored in drawing and printmaking at the Christchurch Polytechnic Institute of Technology since 1988 and received the Olivia Spencer Bower Award in 1993.

FM



Woodcut

Top panel: 53.0 x 75.6 cm

Left panel: 35.0 x 59.6 cm

Right panel: 35.0 x 59.6 cm

Purchased 2001

© Artist

THE PHOTOGRAPHY
COLLECTION

Despite the Gallery's relatively small holding of photographs, in style, subject and technique the collection covers an impressive range. The earliest works are two historical black and white photographs by Steffano Webb (1882–1967) which were transferred to the collection by the Christchurch City Council in 1969.

The first photographs to be bought, however, in 1975, were *Cabbage Tree and Windy Beach* by Christchurch photographer Lloyd Park (1938–2001). These works reveal Park's ability to uncover and express the rough beauty of the New Zealand landscape with precision and simplicity. From this promising start the collection has grown to comprise a wide variety of subjects by some of the foremost figures in New Zealand photography, such as Laurence Aberhart, Peter Peryer, Margaret Dawson, Marti Friedlander, Robin Morrisison, Ann Noble, Boyd Webb and Fiona Pardington.

Many works in the collection are documentary in style, depicting the people and places of Christchurch and Canterbury. Examples are David Cook's series *Downtown Christchurch* (1983) and Glenn Busch's 1983 *Christchurch Gas Works* series. A substantial Laurence Aberhart collection, dating from 1981 through to 1992 and including images of Canterbury and photographs taken during his 1988 trip to the United States, reveals his gift of imbuing his subjects with a powerful sense of iconic poignancy.

Photographers such as Christine Webster, Margaret Dawson and Peter Peryer have explored identity and the psychological nature of the photographic portrait and the Gallery has significant examples of their work. The collection also includes an impressive series of black and white portraits of artists by the

photographers Marti Friedlander, Adrienne Martyn, Euan Sarginson and Kevin Capon. These include images of Evelyn Page, Olivia Spencer Bower, Philip Clairmont, Ralph Hotere, Rudolf Gopas, Doris Lusk, Jeffrey Harris and Louise Henderson.

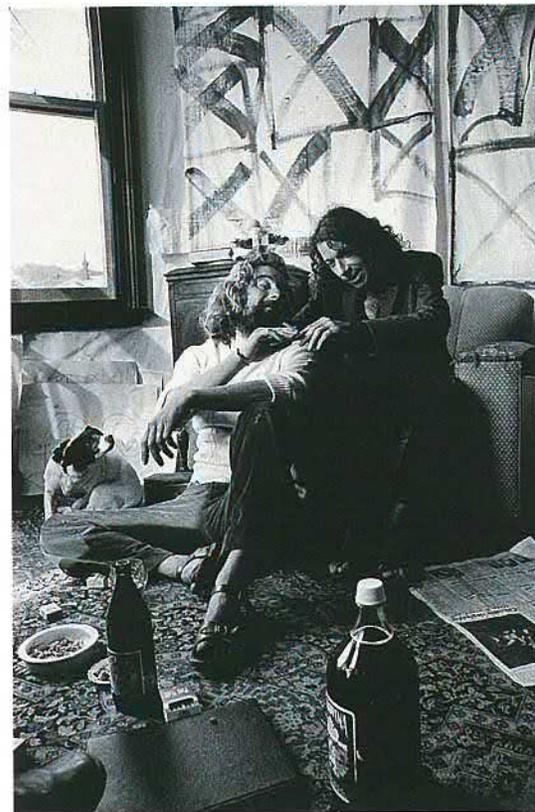
The potential of photography as a visual medium was fully explored in the 1970s and 1980s, a time of intense social, political and cultural change. A number of works in the photography collection investigate and extend the possibilities of photography to relay both aesthetic and philosophical concerns. The mastery of Boyd Webb, who often used animals as symbols in his work, exemplifies the capability of the camera to create an imaginative, fantastic vista, as in *Untitled* (1988). In the *Hunter Warrior* series Di Ffrench explores the idea of physical destiny through layered images of male nudes and archaeological fragments. The photographic collection continues to expand in breadth, range and style as works by such contemporary artists as Ronnie van Hout, Peter Robinson, Ann Noble, Bridget Blair and Fiona Pardington are added.

Jennifer Hay

Tony Fomison/Philip Clairmont c1976

Tony Fomison/Philip Clairmont is an iconic photograph of two important New Zealand artists. Depicting a fleeting moment, this image reveals much about the artists' bohemian and alternative lifestyles. Marti Friedlander is ultimately more interested in revealing a human situation than in any overt design elements. The light source from the window gives the image a grainy quality and the closely cropped perspective heightens the tautness of the overall effect. Friedlander has photographed numerous artists throughout her career; her work also includes studies of Māori women with moko and images from her numerous travels to the Pacific and Europe.

Marti Friedlander was born in London in 1928. She was awarded a trade scholarship to study photography at Bloomsbury Technical School, Letchworth. Friedlander began her career as a photographer in 1946 when working as a studio assistant in London for portrait photographer Douglas Glass and fashion photographer Gordon Crocker. In 1957 she travelled through Europe, photographing people and places as a visual diary. She arrived in Auckland with her New Zealand husband Gerrard in 1958. Her first photographs taken in New Zealand were in 1960 at a protest meeting, but it was not until 1964, after spending a year in Israel and Europe, that she began taking photographs full-time. Friedlander has held numerous exhibitions both in New Zealand and abroad. In 1999 she was made a Companion of the New Zealand Order of Merit for services to photography.



Photograph
50.5 x 40.5 cm
Purchased 1998
© Artist

Peter Peryer New Zealander, b. 1941

Chimpanzee 1981

Chimpanzee captures the condition of an animal in captivity and asks questions about freedom and confinement. Imbued with character and tension, this image also reveals Peter Peryer's irony of mind and quirkiness of perspective. Framed by the cage, animal and photographer exchange glances. The chimpanzee's face, pressed close within a square grid, conveys both pathos and humour. The chimp, at the Auckland Zoo, appears to be connecting with Peryer, smiling for the camera with real emotion.

Peter Peryer attended Auckland Teachers' College, receiving a Diploma of Teaching in 1969. He graduated from Auckland University with a Master of Arts in Education in 1972. Peryer embarked on his photographic career in 1972 at the age of 32 and began exhibiting his photographs in the mid-1970s. 'Second Nature' (1995), which toured Europe and New Zealand, was Peryer's first international solo exhibition. His most recent exhibition, 'Erika: A Portrait', was exhibited at the Dunedin Public Art Gallery in 2001. *Chimpanzee*, an early example of Peryer's work, exhibits recurring themes such as an inquisitive perspective, animals as subject matter, an interest in scale, repeated shapes and a fascination with textures.

JH



Photograph
18.5 x 26.5 cm
Purchased 1982

Kamala and Charlotte in the Grounds of the Lodge, Tawera, Oxford 1981

Laurence Aberhart's poignant images reinforce the importance of the photographer as a recorder of history and culture, the creator of 'artefacts of mortality'. His understated yet moving images offer surprising insights into familiar and overlooked places and landscapes. This work belongs to a series begun in the mid-1970s focusing on historical sites of commemoration and structures associated with ritual, such as Masonic lodges, war memorials, rural churches, meeting houses and cemeteries. By portraying such sites, Aberhart also records a variety of belief systems and world views. The children posed in the foreground suggest a photograph from a family album, but the eerie stillness and strange light create a sense of awe and portent. This photograph has been made with an old-fashioned 8 x 10-inch Korona camera. Typically, the limitations imposed by this equipment lend Aberhart's images a peculiarly formal and aged quality.

Aberhart began his photographic career in the late 1960s. He taught photography at the Canterbury University School of Fine Arts from 1977 to 1981. He has received numerous grants and in 1986 he took up the inaugural artist in residence tenancy at Tylee House in Wanganui. He was awarded a Fulbright Fellowship in 1987, which enabled him to travel and photograph extensively in the southern United States. Aberhart received a Moët et Chandon Fellowship in 1994. His work is represented in major New Zealand and international collections.

JH / FM



Photograph
19.3 x 24.4 cm
Gifted by Laurence Aberhart 1982

David Cook

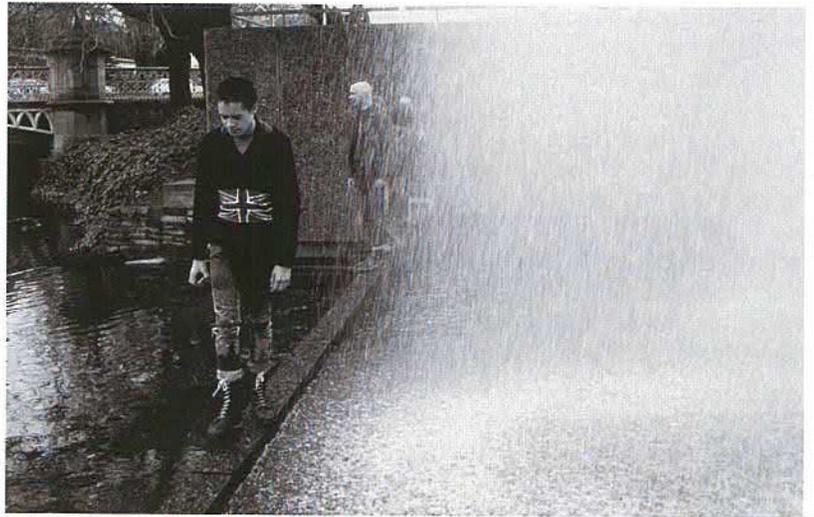
New Zealander, b. 1959

Town Hall Fountain 1983

Town Hall Fountain captures an aspect of the human condition within an urban environment. This photograph is part of David Cook's series of 20 black and white photographs entitled *Downtown Christchurch*, recording people and places of the city. As a documentary photographer, Cook has an affiliation with the social and cultural aspects of a community. As he has stated, '*Downtown Christchurch* is the result of an ongoing personalised documentary of my hometown. In 1983 I started moving through the city's streets with my camera, following my instincts and hoping to rediscover an environment which had become too familiar to me. I chose to take an oblique look at the city's clichés, and to observe the inhabitants acting out their dramas within their own home territory.'

David Cook was born in Christchurch in 1959. He is a graduate of Canterbury University where he gained a Diploma of Fine Arts in photography, studying under Glenn Busch and Laurence Shustak. In 1984–85 he worked for the Waikato Museum of Art and History on a one-year project photographing the communities and industry of the Waikato coalmining region. This project documented the transition of the community that was removed in 1987 to make way for an open-cast coalmine. As well as being artistic statements, Cook's photographs are important records of the changing character of communities.

JH



Photograph
23.0 x 34.5 cm
Purchased 1985

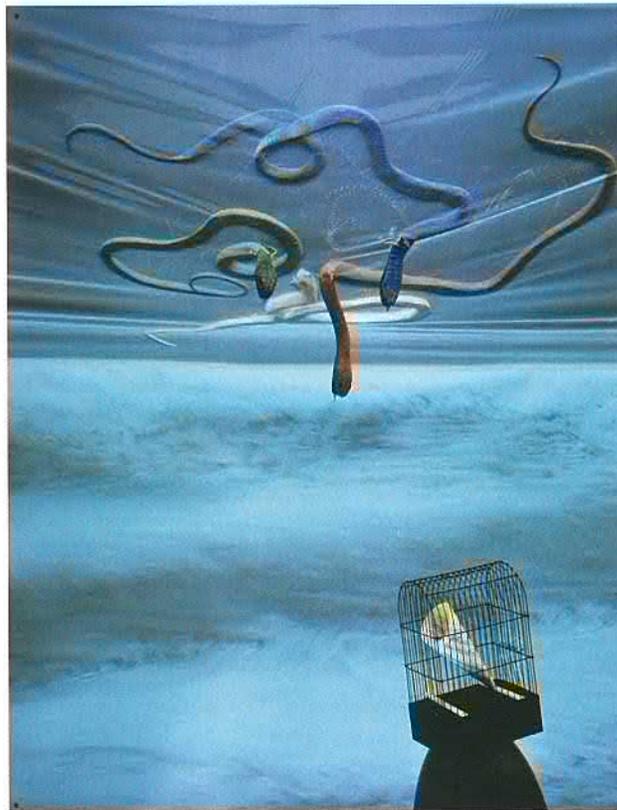
Untitled 1988

Untitled is an elusive and compelling photograph. Boyd Webb has constructed a scene that depicts an allegorical and sexually provocative exchange between objects. Difficult to decode, *Untitled* represents a strange polythene landscape of entwined snakes and a birdcage with a surrealist scroll (of bird song perhaps) that conveys a strong sense of unreality and the synthetic. This large-scale photograph of a tableau constructed in the artist's studio puzzles and arouses curiosity. It suggests a global scene beyond the physical restraints of our planet, at once familiar and strange.

Webb's unfolding theatre of the absurd is eloquently articulated in this photograph, an early example of the artist's inventive exploration of symbol, material and concept. From 1988 he began a series of works that replaced human models and fragments of everyday life with blow-up plastic animals that reside in a technicolour landscape of plastic sheeting. Such images are a political, if oblique, commentary on environmental and sexual politics.

Boyd Webb was born in Christchurch in 1947. He studied at the University of Canterbury School of Fine Arts from 1968 to 1971 and went on to study at the Royal College of Art, London from 1972 to 1975. Webb has exhibited widely nationally and internationally and is well known abroad. His major retrospective exhibition, 'Boyd Webb', toured New Zealand from 1997 to 1999.

JH



Photograph
157.5 x 123.0 cm
Purchased 1988

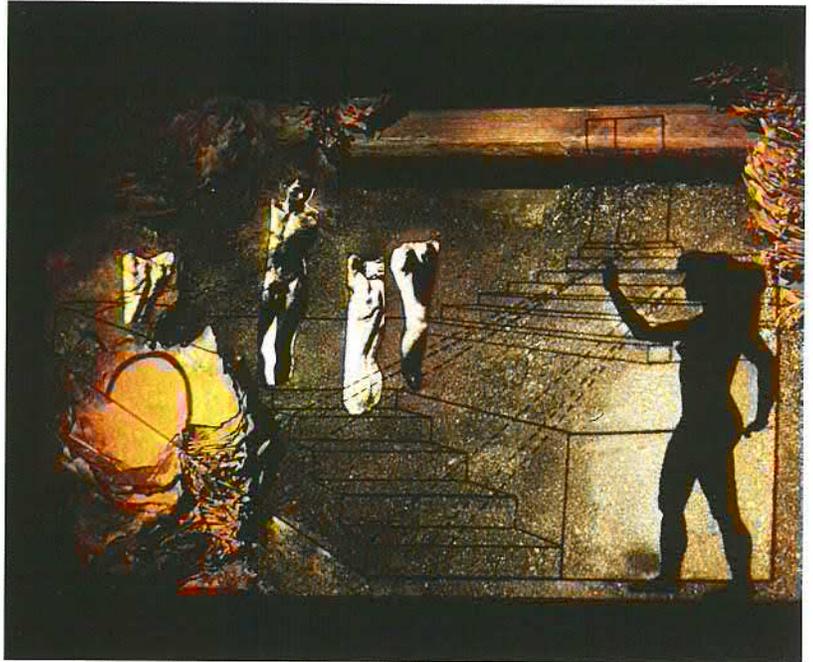
Di ffrench New Zealander, 1946–1999

The Life Drawing Class 1991

The Life Drawing Class takes its inspiration from traditional concepts of the classical male nude, as depicted in Greek and Roman sculpture. In this work, Di ffrench subverts notions of the male gaze to overlay a contemporary reading of sexuality and identity. Juxtaposed fragments of a male torso and a silhouette of the artist in a karate stance of defence are depicted within a drawn perspective grid that suggests the all-encompassing nature of time. *The Life Drawing Class* is a technical combination of sculptural installation, drawing and photography. ffrench often projected her images over textured surfaces such as rocks and coal dust. The resulting photographic tableau of interrelated figures and drawings has then been rephotographed to produce the final image.

Born in 1946 in Australia, ffrench came to live in New Zealand in 1961. She worked as a sculptor, performance artist and photographer and exhibited regularly throughout New Zealand during her career. She was largely self-taught, apart from some art classes at the Auckland Institute of Technology in the late 1960s. She was Trust Bank Artist in Residence at the Christchurch Arts Centre in 1990 and *The Life Drawing Class* evolved out of this experience. ffrench lived and worked in Dunedin for most of her career and taught art at the Oamaru Polytechnic.

JH



Cibachrome photograph
96.0 x 115.0 cm
Purchased 1991
© Di ffrench Estate

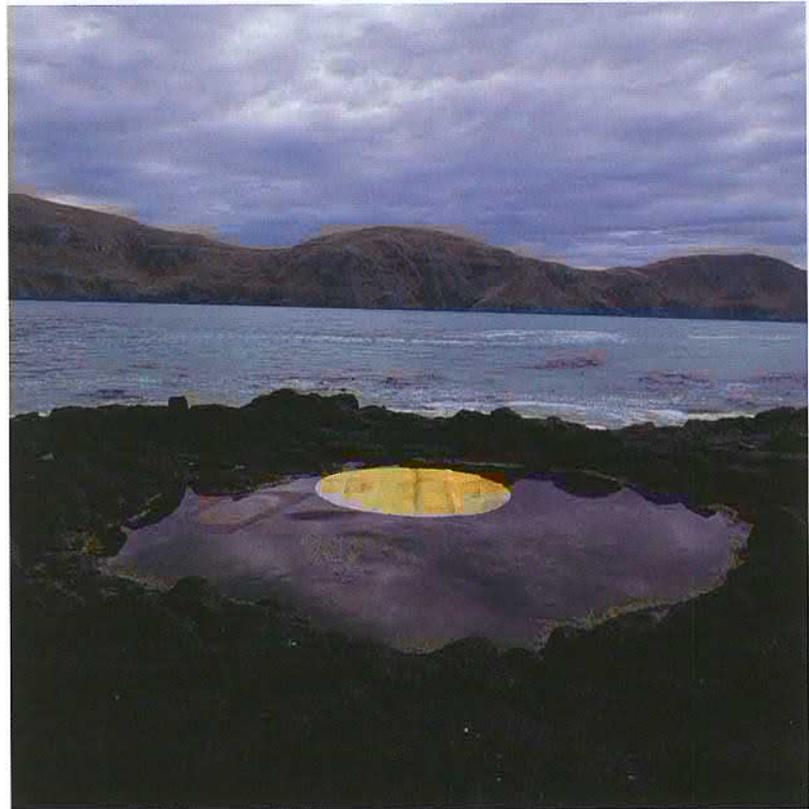
Land Extensum, Banks Peninsula 1994

Since the mid-1970s, Pauline Rhodes has built up an impressive body of work, combining concentrated and chaotic interior installations ('intensums') with simple, temporary placements in the natural landscape ('extensums'). Rhodes began her distinctive outdoor practice on and around Banks Peninsula and the Port Hills while studying at the University of Canterbury. Using introduced materials, such as fluorescent dowelling rods and vividly dyed silk, she created temporary constructions that traced her presence within, and movement through, the coastal environment. The works also acknowledged each chosen site: the land, sky, horizon, rocks and sea pools. Existing only briefly (often for mere minutes) before being dismantled, these placements have been documented in photographs by the artist, providing a diverse catalogue of images that now spans almost 30 years.

Rhodes's use of lightweight, easily transportable materials enables her to work in remote and isolated locations, but also reflects her belief that art can be impermanent and evolving. She wishes to interact with the land, rather than impose structure upon it. The extensums leave no permanent traces behind them, and their short-lived and private nature challenge traditional ideas about art as a commodity to be bought and sold.

Born in Christchurch in 1937, Rhodes attended the University of Canterbury's School of Fine Arts, graduating in 1974. She became the inaugural recipient of the prestigious Olivia Spencer Bower Award in 1987 and has since participated in a number of other residencies and exhibitions throughout New Zealand.

FM



Photograph
Dimensions variable
Gifted by the artist in 2002

Margaret Dawson

New Zealander, b. 1950

Skittle 1994

Skittle, which depicts a masked terrorist confronting the viewer, is part of Margaret Dawson's series of photographs, *Amusements*, which analyses the place of women in history, the status of photography in art history and Dawson's own profession in relation to contemporary art practice. *Amusements* was inspired by Australian artist Sidney Nolan's *Ned Kelly* paintings, begun in 1945. The colonial timeframe of Nolan's series interested Dawson, who believes that many of the behaviour patterns considered appropriate for men and women developed during this period. By focusing on it, she deconstructs their origin. As a staged 'portrait' of the colonial Australian 'anti-hero', *Skittle* invites the audience to 'read' the photograph rather than passively 'view' it. In style, *Skittle* relates to the staged photographs of American photographer Cindy Sherman, which depict the artist in the role of both subject and photographer. Dawson's photographs frequently explore themes of sexual politics and how gender roles constrain and even terrorise women. The artist regularly draws on images from art history to relay these issues.

Margaret Dawson originally trained as a nurse, but later attended the University of Canterbury, graduating with a Diploma in Fine Arts in 1978. She also holds a degree in feminist studies. Dawson has received numerous awards and grants and has exhibited regularly since 1979. She is represented in most major New Zealand art institutions.

JH



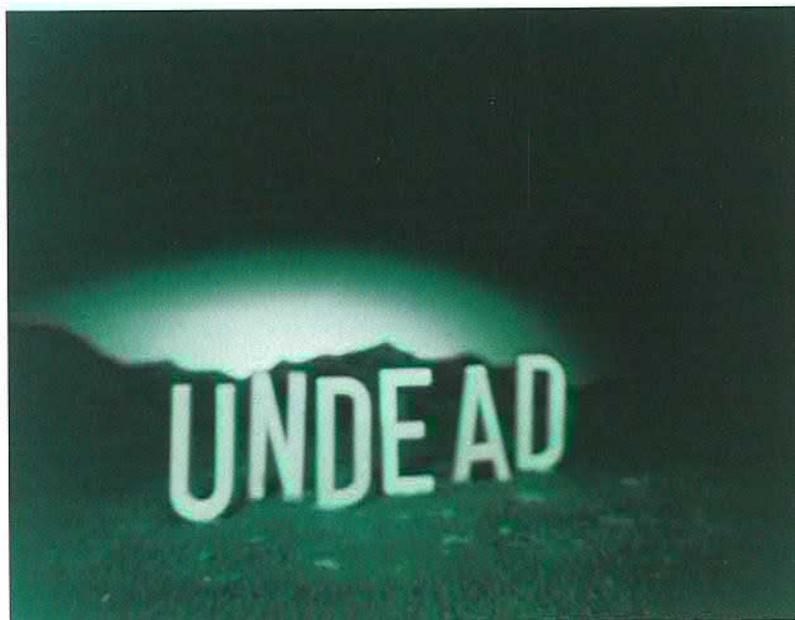
Photograph
170.0 x 102.0 cm
Purchased 1995
© Artist and Jonathan Smart Gallery

Undead 1994

In this photograph the word 'undead', depicted in a monumental way, casts a morbid presence across a turgid (slightly out of focus) landscape infused with green light. Ronnie van Hout is a contemporary artist whose social and aesthetic commentary tracks the manifestations of youth identity within popular culture. *Undead* reworks a myriad of references from Colin McCahon to movies and trash culture. The reference to McCahon's use of words within a landscape is apparent, but the sublime is replaced with a cynical twist, rendered through the lens of a camera. The B-grade horror aspect is conveyed through multiple references to popular culture rock music, comic books, television and subversive, gothic youth. The contemporary approach to art van Hout is describing in this work challenges notions of creativity. He recycles found objects in an inventive way that works within an existing construct.

Ronnie van Hout studied at the School of Fine Arts, University of Canterbury from 1980 to 1982, majoring in film studies. In 1994 he was granted a studio residency through the ELBA Art Foundation in Holland, and in 1996 he participated in the artist in residence programme at the Govett-Brewster Art Gallery. Van Hout explores the paranormal, psychic disorders, mind control, paranoia and multiple personalities in a variety of media.

JH



Photograph
31.5 x 39.0 cm
Purchased 1995

Christine Webster

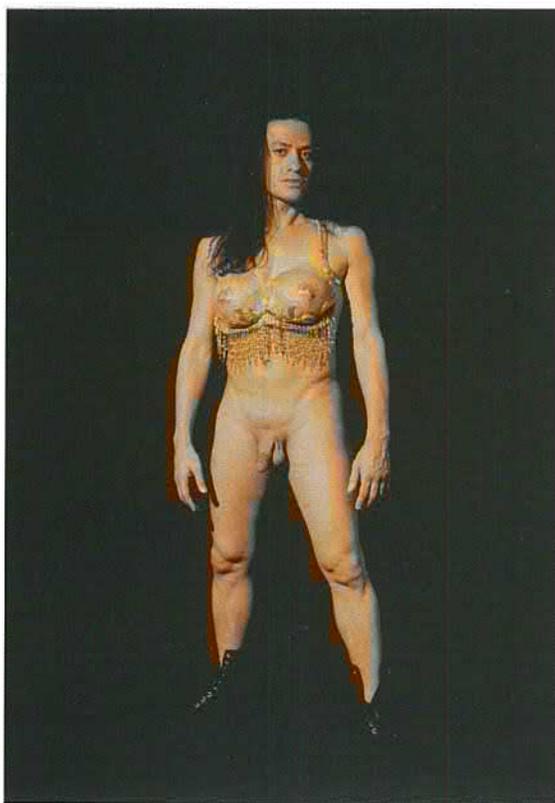
New Zealander, b. 1958

Mika: Kai Tahu 1994

Christine Webster is one of New Zealand's most innovative artist photographers working with the traditional image of the male nude. The subject of *Mika: Kai Tahu* defies social codes of 'normality' and accepted depictions of the male nude, such as those found in classical art history. Webster's aim is to highlight notions of the gaze, objectification and shifting perspectives of identity. Mika is well known as an outrageous cross-gender cabaret performer who dances, sings and acts throughout New Zealand. Mika pays great attention to the detail and presentation of each performance and to his theatrical costuming, which plays on his androgynous attributes. *Mika: Kai Tahu* relates to *Black Carnival* (1996), Webster's carnivalesque series of portrait photographs of a diverse selection of masked, unmasked and cross-dressed characters, which dealt with sexuality and gender transgression. Webster has a powerful ability to connect with her model and to both conceal and reveal human strengths and weaknesses.

Christine Webster was born in Pukehohe in 1958 and studied at Massey University and Victoria University between 1976 and 1978. In 1979 she received a Diploma in Photography from Wellington Polytechnic. She was the Frances Hodgkins Fellow in 1991, and undertook a Goethe Institute Cultural Scholarship to Berlin in 1994. She has exhibited widely in New Zealand as well as in Australia, the Netherlands, Hong Kong and Germany.

JH



Cibachrome photograph
247.0 x 105.0 cm
Purchased 1995
© Artist and Gow Langsford Gallery

THE CERAMIC COLLECTION

Some of the first pieces for the Gallery's ceramic collection were acquired in 1954 and 1955. These are early works by the New Zealand master ceramic artist, Len Castle (b.1924), made in 1956–57 before he went to Cornwall to study with Bernard Leach (1887–1979). Inspired by Leach and the Japanese ceramic artist Shoji Hamada (1894–1978), Castle developed an individual oeuvre that drew upon his love of the natural environment and his fascination with the alchemical properties of clay and fire.

During the 1970s, under the directorship of Brian Muir, the collection began to expand, including work by Mirek Smisek, Juliet Peter, Barry Brickell, Roy Cowan, David Brokenshire and members of the Canterbury Potters' Association, formed in 1963 to coordinate the common interests of potters in the Canterbury and West Coast regions. The association brought both Leach and Hamada to New Zealand in 1962, and Hamada in 1965 and 1973. Their presence influenced a generation of New Zealand potters and cemented the Japanese influence of simple, unassuming wheel-thrown pots. The collection also holds a significant number of ceramics by Japanese artists, ranging from fired clay funerary figures to utilitarian earthenware, all generously gifted to the Gallery in 1969 and 1974 by Christchurch's sister city, Kurashiki.

An early work, *Large Sculptural Form* (1973), by Wellington potter Roy Cowan, crosses the boundary of utilitarian ceramics to expand the notion of clay as a sculptural medium. Cowan built his first kiln in 1970 and advised contemporary New Zealand potters on kiln-building techniques. Barry Brickell's *Locomotive* (1977) similarly displays an innovative, original approach to the understanding of the fired clay process, while David Brokenshire's hand-built

porcelain *Windbowl* speaks of the delicacy and translucency of the medium and reveals his mastery of glaze application.

In the 1980s the Gallery increased the number of ceramic works to include examples from New Zealanders such as Graeme Storm and Jason Grieg and visiting international artists such as the Polish/Australian Maria Kuczynska who was guest exhibitor for the 1984 Christchurch Festival Pottery Exhibition and American Robert Shay who was artist in residence at the Wellington City Art Gallery in 1986. Today the range of expression achievable through the medium can also be seen in works by New Zealand artists Rick Rudd, Jimmy Cooper, Steve Fullmer, Royce McGlashen and Peter Lange. Although modest in size, the ceramic collection charts the development of ceramics in Canterbury and New Zealand from the early days through to ceramicists who continue to explore both the decorative and sculptural potential of the genre.

Jennifer Hay

Grass Pot Undated

With its textured surface, natural colour and organic shape, *Grass Pot* speaks of Len Castle's response to the New Zealand landscape and shows his highly developed technical skills in kiln firing and his scientific and aesthetic approach to pottery. Castle makes pots to express feelings and attitudes, to understand vital forms and, as the ultimate outcome of the glaze is usually decided during the firing in the kiln, to experience the elation that goes with discovering the unknown. As he has said, 'Those of us who work with clay and fire can be called alchemists and visual poets...we can call on the flame to exert its power and show its fiery palette. We can call on seemingly inert minerals to undergo transmutations.'

Len Castle is a pioneer of the pottery movement in New Zealand. He received a Bachelor of Science from Auckland University in 1946 and was taught basic wheel-throwing techniques and slip decoration in Auckland. In 1956 he was awarded an Associated Art Societies of New Zealand scholarship to study and work with Bernard Leach in England. He began potting professionally in 1962 and in 1974 he travelled and studied in China, South Korea and Japan. In 1986 he was awarded a CBE and in 1990 a Commemoration Medal for services to New Zealand. During 1994–95 a retrospective exhibition travelled throughout New Zealand. Castle's work is represented in the permanent collections of public museums and galleries in New Zealand and internationally, including the collection of the British Royal Family and the Victoria and Albert Museum.

JH



Oil-fired stoneware
13.9 x 10.0 x 6.0 cm
Purchased 1970

Graeme Storm

New Zealander b. 1936

Vase 1971

Vase is a generous wheel-thrown vessel that exemplifies Graeme Storm's signature use of intense colour. Achieved through a copper glaze and a high temperature in the kiln, the rich blue recalls the visual impact of Scandinavian fjords, inlets and deep lakes. Purity of form is predominant for the artist, who has been influenced by the elegant and refined work of Scandinavian studio designers. Storm is, in fact, half Finnish and frequent trips to Finland and Sweden during his adult life, particularly very early in his career, have had a profound impact on him.

Graeme Storm was born in Auckland in 1936. In the 1960s he travelled extensively in Britain, Europe, North America and Japan, working and lecturing; he became a professional potter in 1964. On his return to New Zealand his work immediately revealed the influence of the Finnish Arabia Studios, a complete contrast to the natural earth colours of New Zealand pottery. After weathering initial criticism, Storm's work was hailed as a welcome new direction, a break from the Bernard Leach/Shoji Hamada grip on the New Zealand pottery scene exemplified by artists such as Len Castle. Storm's distinctive work is held in galleries, museums and private collections throughout New Zealand as well as in Italy, Japan, Britain, Australia and Iran.

JH



Stoneware
32.8 x 38.0 cm
Purchased 1971
© Artist

Large Sculptural Form 1973

Large Sculptural Form is an abstract construction rather like a large pillar. It is organic in appearance, with a multitude of rectilinear and cylindrical recesses, cavities and formations that explore concepts of the void and solidity, substance and emptiness. Roy Cowan has hand-built the sculptural form and many techniques such as coiling, pressing, pinching, wedging, slab-building or moulding can be seen in this work. It was produced in a large custom-made kiln designed and built by Cowan, who was instrumental in developing kilns for potters in New Zealand. He has also experimented with different types of clay from throughout the country, discovering their various physical characteristics and also adding numerous composites, such as grog, silica, felspar, pumice and granite.

Roy Cowan was born in Wellington in 1918. He graduated from Victoria University, Wellington and Wellington Teachers' College, where he majored in art and became a specialist arts teacher. He has exhibited widely in New Zealand and overseas and his works are in public and private collections both nationally and internationally. He has been active as a printmaker, painter, sculptor and ceramicist and has completed many public commissions in New Zealand, including a large abstract mural for the Reserve Bank of New Zealand in Wellington.

JH



Stoneware
106.5 x 64.0 cm
Purchased 1973
© Artist

Maria Kuczynska

Polish, b. 1948

Standing Figure 1984

Maria Kuczynska's work partakes in European sculpture's ongoing preoccupation with the heroic figure and its ability to express humanist values. *Standing Figure* evokes the fragmentary pieces that remain of ancient classical statuary dating from 500 BCE. The thickly folded and pieced drapery implies the movement of a body beneath. The slope of the shoulders and suggestion of hips is reminiscent of the contraposto pose so characteristic of the sculptures of the classical Greek period. Using hard porcelain clay, which mirrors the smooth white surfaces of the classical marbles, Kuczynska has created fine-edged details. But because porcelain in its pre-fired state is very malleable, the artist can fold and drape the clay like cloth, a quality Kuczynska uses here to great effect.

Between 1965 and 1971 Maria Kuczynska studied at the State Higher School of Fine Art in Gdansk and graduated with a Master of Fine Arts. She arrived in Australia in 1982 and has held residencies at the Canberra School of Art and at the Meridian Sculpture Foundry, Melbourne. She was awarded the Grand Prize at the 1979 Faenza International Ceramic Competition in Italy. Kuczynska has her main studio in Australia and has worked there since the 1980s. During this time she has developed her ceramic torso sculptures and is now also working in bronze casting. These bronze figures are an extension of her warrior imagery. Her latest commissions include a sculptural project for the Family Court in Sydney and a sculpture for a public space in Adelaide, both on a large scale.

JH



Porcelain
45.5 x 17.0 x 15.5 cm
Purchased 1984

Walking Mudfish 1987

Part of a series, this quirky mudfish, bursting with character, is a prime example of Steve Fullmer's original and engaging approach. Based on mythology, *Walking Mudfish* seems more cartoon than natural history, with its flat, slab body and seemingly paddling legs. Known variously as a bowfin, dogfish and Johnny Grindle, a real American mudfish is slab-like, but Fullmer has exaggerated and anthropomorphised its features. The over-sized mouth and stylised eye-hole lend this creature a human air, the porous quality of earthenware suggests aged skin and its expression can be read as droll or simply idiotic. Fullmer sprays, paints, brushes and sponges layers of coloured clay slip over his sculptures to create a sense of mystery or history.

Fullmer was born in Portland, Oregon in the United States in 1946 and arrived in New Zealand in 1973. His first years here were spent as a production thrower at various pottery studios in Auckland until he established his own studio in Nelson in 1976. In 1988, he was selected to participate in the New Zealand Trade Exhibition in World Expo 88 in Brisbane. Since then, he has exhibited internationally in such countries as Japan, Singapore and the United States. In 1992, Fullmer was commissioned to create ceramic work for the 'Treasures of the Underworld' exhibition in the New Zealand pavilion at the World Expo in Seville, Spain.

FM



Earthenware
50.0 x 64.0 cm
Purchased 1998
© Artist

Peter Lange

New Zealander, b. 1944

Joy of Art 1988

Joy of Art reveals Peter Lange's sense of humour, which is laced with a political and ironic commentary on life and art. Lange explores and enjoys the sense of illusion and trickery he is able to achieve. These everyday objects, such as a vice-like structure, a 'Joy of Art' book and a cake of Lux soap, have been slipcast and decorated to create a very convincing 'reality' that relates to the Super Object movement popular in the United States (particularly San Francisco) during the 1970s. The opposite of the Funk movement, this style is meticulous and elegant in terms of presentation and nostalgic in terms of imagery. In particular, Lange was influenced by the American artist, Richard Shaw (b. 1941), who specialised in *trompe-l'oeil* ceramics.

Between 1960 and 1970 Peter Lange travelled widely, working in a variety of occupations (including driving a London cab and cleaning silver at Buckingham Palace) before returning to New Zealand. He then began potting and making domestic ware. He was a foundation member of the Albany Village Pottery retail cooperative in 1976. In 1978, Lange moved to Auckland and joined the Potters' Arms Cooperative. His encounter with the work of Richard Shaw in San Francisco in the early 1980s led to a change of direction in his own practice. Lange has exhibited widely throughout New Zealand.

FM



Stoneware slipcast from found objects

31.5 x 19.0 x 18.0 cm

Purchased 1988

David Brokenshire

New Zealander, b. 1925

Windbowl 1990

David Brokenshire's ceramics are emotional responses to nature. *Windbowl*, as the title suggests, draws its inspiration from the wind. The fluidity of its form, its folds and sways, evoke the sense that it has been shaped by nature itself. *Windbowl* has been hand-built, constructed without a potter's wheel. The artist has accepted rather than controlled the accidents and spontaneous developments created during firing, highlighting the organic nature of the process. Brokenshire delights in the translucency, delicacy and lightness of porcelain and its wondrous response to colour.

From 1946 to 1950 David Brokenshire studied at the Auckland University College School of Architecture. His love for botany and the natural world was translated into his pottery, which he began making during the 1950s. He has been influenced by the international ceramic artists Bernard Leach and Shoji Hamada, through reading Leach's *The Potter's Book* early in his career. He has also read widely in philosophy and in comparative religion: he has sympathy with Buddhist philosophy, Zen in particular. In the 1960s, along with other artists such as Doris Holland and Yvonne Rust, Brokenshire helped to set standards and give New Zealand potters a profile. He has lectured, written articles and conducted numerous pottery workshops. His work has been exhibited throughout New Zealand and in Australia, England and the United States. One piece representing New Zealand is in the International Museum of Ceramics at Faenza in Italy.

JH



Porcelain
34.0 x 36.0 x 20.0 cm
Purchased 1990

Daryl Robertson

New Zealander, b. 1955

The Storyteller and Four Dimpletrees and the Listener and Four Dimpletrees 1990

Daryl Robertson's work combines imaginative forms and vivid colour to express an intuitive and spontaneous approach to the real and imagined world. Here he has arranged 10 objects to suggest the relating of an important story, perhaps a significant tribal legend. A storyteller and a listener are each surrounded by four small 'dimpletrees'. Such a setting recalls the oral traditions that are so significant to Māori and to Australian Aborigines. These imaginative and stylised figures with their large heads are like characters from a children's story, and Robertson has likened his approach to the unfettered and intuitive creative impulses of a child. Dark ceramic surfaces have been built up from clay by hand, then painted. Robertson has described most of his works as being inspired by New Zealand, the stars, moon, sun, water, land, stories and lives, his family and death.

Although Robertson began his pottery career producing commercial domestic ware, in the early 1980s he moved to more experimental, sculptural and creative forms. He first trained with English potters Harry and May Davis and was granted an apprenticeship with Jack and Peggy Laird, New Zealand's most successful trainers of craft potters. In 1978, he moved to England to train with John Davidson. Robertson has set up three potteries and constructed over 15 pottery kilns. He has completed numerous public commissions in New Zealand and overseas and has received numerous grants and awards. Robertson has exhibited regularly since 1980, both nationally and internationally.

FM



Raku
Variable dimensions
Purchased 1990
© Artist and Bronte Gallery

The New Land 1992

The New Land uses the surveyor's theodolite (a calibrated optical instrument employed in surveying, navigation and meteorology) as an analogy for the ways in which New Zealand's first European settlers came to understand the 'new land'. Royce McGlashen made this work especially for an exhibition that focused on Nelson's history as an early Pākehā settlement. Constructed from clay, wood and string, the stylised instrument has two arrows that point to Nelson and Gravesend, the English port of embarkation for many New Zealand-bound immigrants. McGlashen's theodolite, dropping a level line down to the earth (represented by the clay mound), speaks of the geological and geographical exploration and colonisation of Nelson and the rest of New Zealand. He has an abiding interest in the geology of clay and open country.

Royce McGlashen trained as an apprentice to Jack Laird at Waimea Pottery between 1966 and 1971 when he qualified as a master potter. After travelling and working in Australia and Europe from 1973 to 1975 he returned to establish Cob Cottage Pottery at Brightwater, Nelson. In 1979, he travelled and studied in South America and England. In 1989 he began designing for Temuka Pottery. McGlashen has exhibited throughout New Zealand since 1969 and in 1986 participated in the New Zealand Craft Expo, which toured to Canada. In 1989, McGlashen was given an MBE for his services to ceramics in New Zealand. His works are held in public collections in New Zealand and in the United States.

FM



Mixed media
100.0 x 73.0 x 58.0 cm
Purchased 1992

Jimmy Cooper

New Zealander, b. 1956

A Spot of Infidelity 1997

Offbeat, frenetic and utterly human, *A Spot of Infidelity* illustrates Jimmy Cooper's original vision and irrepressible sense of both the familiar and the absurd. Compositionally, this narrative ceramic relates strongly to the painted religious triptychs of the early Renaissance. The panels are organised to tell a story involving three characters yet the work unconventionally captures a single dramatic moment of emotional and domestic chaos. The dramatic discovery of a 'spot of infidelity' also recalls the exaggerated tragicomedy and vivid colour of comic book art. Despite their stylised features, these figures are intensely human. They feel, they hurt, they are angry and shocked. We look on with the detached, amused eye of onlookers but can also identify with their confusion and anxiety. The glossy colour painted over heavily grogged clay creates a bright but earthy quality. The vitality of this piece also suggests the work of contemporary American West Coast Funk artists who helped to transform clay from a craft to a more sculptural material.

Cooper first began working with clay in the early 1980s and taught himself the basics of earthenware, stoneware, raku and salt glazes. He completed a Certificate in Ceramics at Otago Polytechnic in 1989, where he began experimenting with three-dimensional ceramic painting and cut-out ceramic figures. A Creative New Zealand grant made it possible for Cooper to mount his first major individual show at the Dowse Art Museum in 1997. Since then, he has participated in group and solo exhibitions throughout New Zealand.

JH/FM



Earthenware

Three panels:

Left 51.0 x 30.5 x 19.8 cm

Centre 49.5 x 30.0 x 18.5 cm

Right 47.8 x 19.0 x 22.5 cm

Purchased 1997

THE GLASS COLLECTION

Ranging from spectacular contemporary pieces by some of New Zealand's most respected practitioners to historically significant commemorative windows, the Gallery's small but select glass holdings reveal clearly the broad creative potential of this demanding medium.

Most of the contemporary works in the glass collection fall into the category of Studio Glass, wherein the artist controls the creative process from conception to execution. This movement, which originated in the United States during the early 1960s, differs from the historical glassmaking approach (practised since the Industrial Revolution) in which a work was conceived by a designer and then created by glassblowers in factories. The history of Studio glassmaking in New Zealand is relatively brief, but the Gallery's collection contains works that represent some of our most innovative, and internationally recognised, practitioners. Works by Garry Nash, Tony Kuepfer and Ann Robinson, though varying markedly in appearance, reveal a common desire to expand the glassmaking lexicon by creating vividly coloured and sculptural forms, often on an impressive scale. Although many of the forms employed are functional in origin, in all cases the artists have created highly evocative objects that encourage extended contemplation. Several works in the collection also incorporate New Zealand's distinct history and culture, as illustrated by Shona Firman's dramatic *Te Waka Taniwha*, which combines Māori and Celtic imagery.

One of the most recent developments for this collection was the decision to acquire two-dimensional, decorative glass. The Gallery's first example, the contemporary leaded stained glass window *Folded Forms and Grid* by David Clegg,

was purchased in 1986. Soon afterwards, a rare opportunity arose to acquire five Victorian stained glass windows that had previously graced the Barbadoes Street Cemetery Chapel of St George (demolished in November 1955). The chapel was designed by B. W. Mountfort in the Gothic Revival style and, after its completion in 1863, was decorated with commemorative windows commissioned from some of London's most prominent glass studios. Another particularly important window, *The Risen Christ Walking on the Water* (attributed to the studio of Clayton & Bell, London), was acquired in 1986.

Although these windows recall the illustrious English Victorian studios that dominated the making of decorative glass for churches and public buildings in the 19th century, the Gallery has also collected examples of work by some of New Zealand's most distinguished stained glass studios. In 1999, a commemorative window in two panels designed and made by the Dunedin-based firm Fraser's Art Glass Company in 1935 was purchased. Inscribed respectively *The word became Flesh* and *We behold his Glory*, it had formerly been installed in the Central Methodist Church in Invercargill.

Christchurch also had some notable decorative stained glassmakers and the most recent acquisition, added to the collection in 2000, is by the prominent glass studio of Bradley Brothers, located in Colombo Street. Depicting *St George*, this window was originally commissioned to commemorate those who lost their lives during the First World War and until the late 1970s was part of the now-demolished Methodist church in Springston.

Felicity Milburn

Clayton & Bell (attributed) British

The Risen Christ Walking on the Water c1868

During the mid-19th century the emergence of the Gothic Revival style in architecture created a demand for the production of stained glass windows. British architects such as A.W. Pugin and G.G. Scott were heavily influenced by medieval buildings and glass and incorporated these styles into their architecture. Clayton & Bell became one of the most successful English stained glass studios of the 19th and 20th centuries. *The Risen Christ Walking on the Water* was initially installed in the St George Chapel, designed by Benjamin Mountfort, at the Barbadoes Street Cemetery, Christchurch in 1869. Dedicated by Bishop Henry Harper and his wife, Emily, the window commemorates their son, Edward P. Harper, who served as a naval officer and was lost at sea in 1863 at the age of 19. An inscription on its base reads: 'And the sea shall give up the dead that are in it'.

John Robert Clayton (1827–1913) and Alfred Bell (1832–1895) first became acquainted while they were both working as assistants to the architect George Gilbert Scott. They established their partnership in 1855 and set up a studio in London. Their reputation as producers of fine stained glass grew rapidly and by the late 1860s they are reputed to have employed over 300 workers. Although specialising in stained glass, Clayton & Bell also produced murals and mosaics. The firm was granted a royal warrant in 1883 and continued to produce windows throughout the 20th century.

pv

Glass
248.0 x 47.5 cm
Purchased 1986



Tony Kuepfer

American b. 1947

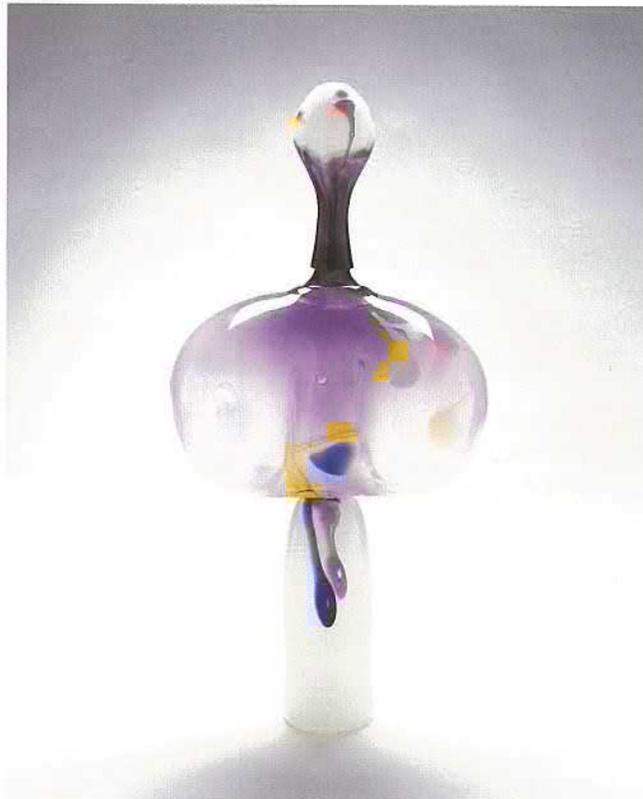
Violetta 1983

Violetta is one of a series Tony Kuepfer made in 1983, created to be part of a dance performance. Often found in historical literature and myths, *Violetta* has been associated with innocence and free will. Bright blue, yellow, pink and white colour the surface of the glass in an abstract way, while the central form takes on the violet hue of a flower. Opaque at the top and bottom, the glass is almost translucent in the voluptuous central balloon.

Violetta was created by blowing hot glass, then rolling and moulding it and adding coloured glass to decorate the form. Kuepfer became fascinated with hot glass while at university in the United States and after arriving in New Zealand set up his studio in a disused church in Inglewood, Taranaki. He made his own glass own colours, firing his furnaces with natural gas.

Kuepfer was born in Portland, Oregon and graduated from the University of Portland. He moved to New Zealand in 1973. Kuepfer exhibited throughout New Zealand in the 1970s and 1980s and his work is held in several major public collections. Kuepfer's style is free-form, innovative and highly decorative. It reveals the influence of Art Nouveau, an organic, asymmetrical style that fused together ornament and structure.

JH



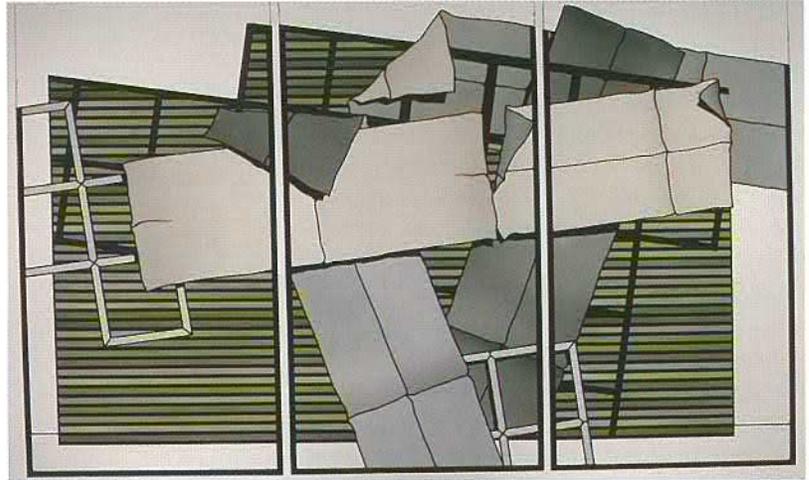
Glass
83.0 x 93.0 x 27.0 cm
Purchased 1983

Folded Forms and Grid 1986

A contemporary take on traditional leaded stained glass windows, *Folded Forms and Grid* extends the usual expectations of the medium. David Clegg's three-piece work is highly architectural, presenting a strong organic and graphic interaction between elements of line, space and shape within the formal structure. The three sections are connected visually by lightly coloured horizontal panels that take on a flexible, almost cloth-like quality, with corners folded over, in contrast to the rigid grid form on which they are superimposed. The overlapped elements evoke such architectural features as windows, ladders and vertical blinds.

In 1982, with assistance from the Queen Elizabeth II Arts Council, Clegg travelled to West Germany to study recent developments in contemporary stained glass. His grant included funding for the production of work and this piece was one of several made as a result. This body of work was shown in the exhibition, 'David Clegg Glass', which toured New Zealand in 1986. Clegg began exhibiting in the early 1980s. In the early 1990s, his interest turned to conceptual artworks that focused on art institutions and the processes and conditions of exhibiting and viewing museum works. Clegg has exhibited in solo and group exhibitions throughout New Zealand since 1980 and he presented three separate installations in British galleries in 2000.

FM



Glass
147.0 x 240.0 cm
Purchased 1986

Shona Firman

New Zealander, b.1940

Te Waka Taniwha 1994

Shona Firman has created a sculpture that reflects the histories of two distant cultures, united by their relationship with the ocean. *Te Waka Taniwha*, made from cast glass, takes the form of a stylised ancient Māori waka (canoe). It is part of a series Firman created to pay homage to both her Celtic heritage and the culture of her homeland, New Zealand. This work draws upon the similarities between the artistic forms and belief systems of traditional Māori and Celtic societies. The title and canoe shape of this piece, combined with the icy blue colour, allude to the importance of the sea in the practical and spiritual life of both cultures. Also conveyed is the idea of migration, not only early Polynesian journeys to Aotearoa New Zealand but also the migrations of early European settlers, many of whom were Scottish. In Firman's sculpture, the waka becomes a vessel for the retention and transportation of a culture's beliefs and traditions. Her cast glass technique creates a surface that appears to have been eroded over time, augmenting a sense of history and narrative.

Shona Firman completed a Diploma in Applied Arts (with Merit) at the Northland Polytechnic in 1992. In the following year she won a scholarship to study at the prestigious Pilchuck Glass School in Seattle. Since then, she has tutored in glassmaking at both the Northland Polytechnic and the Unitec Institute of Technology, Auckland.

JH / FM



Glass
123.0 x 23.0 x 22.5 cm
Purchased 1994
© Artist

Untitled 1997

In *Untitled*, a simple vase form attains an extraordinary three-dimensional presence through its tortoise-shell livery. It relies not only upon the patterns present within the glass surface, but also on the way that light passes through the form, lightening some areas and intensifying others, until the vessel appears to glow and dance with colour. Garry Nash has a strong interest in the history of glassmaking and freely combines traditional glass aesthetics with his own innovations to create spectacular visual effects.

Untitled falls within the field of Studio Glass, a term that encompasses a huge variety of styles and techniques, including blown, cast and fused glass, with the artist controlling the creative process from conception to execution. This movement originated in the United States in the early 1960s and developed in New Zealand in the 1970s, when artists such as Mel Simpson and Tony Kuepfer brought knowledge of the required methods back with them after visiting the United States.

Garry Nash moved from Sydney to New Zealand in 1973. He first began working with glass in 1978 and joined Sunbeam glassworks in 1981 as a full-time artist. He acquired ownership of the business seven years later. Since the 1980s he has been exploring the medium of molten glass. Nash has participated in individual and group exhibitions throughout New Zealand and internationally. His work is held in major public collections overseas and in New Zealand.

JH



Glass
31.0 x 34.5 x 14.5 cm
Purchased 1997

Ann Robinson

New Zealander, b. 1944

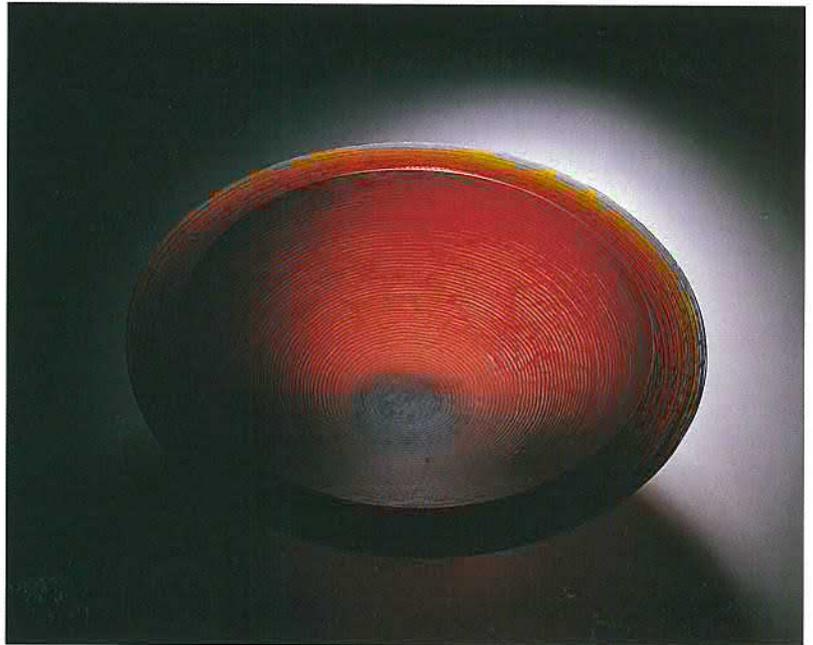
Wide Bowl 1999

Wide Bowl illustrates Ann Robinson's interest in how sculptural mass can suggest a sense of history, culture or place and reveals her mastery of the *ciré perdu*, or lost wax, technique. This process, rarely used to create objects of such great size, is a modified form of bronze casting. Molten wax is poured into a plaster base mould. This wax blank is then modified and reinvested in a second mould, made of heat-resistant materials, which is placed in a high temperature kiln. After the wax is burnt out, the cavity is filled with molten glass and the resulting glass mould is cooled. *Wide Bowl*, which weighs 52 kilograms, took almost three weeks to reach room temperature.

Robinson has consistently reinterpreted the bowl form, seeing it as a metaphor for human existence, since the same shape has been used for food and ceremonial purposes in almost every culture and time period. (It is believed that glass vessels were first made during the Bronze Age from a heated mixture of sand, soda and lime.) *Wide Bowl's* exquisite, deep red colour and subtle, textured surface transcend the everyday, creating an object of spectacular beauty.

Robinson, born in Auckland in 1944, received a Diploma in Fine Arts from the University of Auckland in 1980. Widely respected for her innovative approach to glassmaking, she has taught at the prestigious Pilchuck Glass School in the United States and exhibits widely within New Zealand and internationally.

FM



Glass (45% lead crystal)
21.0 x 54.0 cm
Purchased 1999

THE TEXTILE COLLECTION

Although the Gallery currently holds only a relatively small number of textiles, the textile collection spans an impressive time period, ranging from Chinese antiques and 17th-century appliqué to contemporary fabric-based works. Although earlier objects relate largely to religious practices and domestic decoration, those collected over the last few decades tend to be more conceptual.

The textile holdings encompass a wide range of techniques and materials, from a silver, satin and red velvet appliqué depiction of the *Paschal Lamb* (c1660) to large, abstract contemporary pieces. One of the older works is a delicate silk embroidery identified as 'possibly from a Mandarin's Robe', which depicts a profusion of flowers and butterflies. Presented to the Gallery in 1976, this required extensive conservation. Several of the Gallery's other textiles were acquired during the early 1970s as part of a strategy (common in museological practice at that time) to contextualise historical art works by displaying them alongside period furniture and other domestic items.

Many of the Gallery's textiles were acquired in the 1970s and 1980s and they include works by influential local and national practitioners. Of particular significance are four works by Ida Lough (1907–1985), one of the pioneers of hand-weaving and tapestry-making in New Zealand. On a trip to Europe in the 1950s, Lough studied Scandinavian weavings and, after being inspired by the Mille Fleurs tapestries in the Cluny Museum, Paris, returned to Christchurch determined to become a weaver. Largely self-taught, Lough soon became an accomplished practitioner and exhibited her work throughout New Zealand and in Australia, Asia, Europe and North America. Lough created

her tapestries as she wove, without reliance on preparatory designs, and was particularly interested in simple and fluid organic forms, as illustrated in her evocative *Water Grasses* series.

Another local artist, Christchurch-based Vivienne Mountfort, is represented by three fibre works, the largest of which is *Life is Like a Long Braided River* (1996). Constructed from New Zealand flax, handmade flax paper and mineral dyes, this work draws upon the unusual braided form of the Waimakariri River to consider universal human concerns. Combining bold colours with stylised forms to convey an energetic vision of life in the Pacific, the vivid *Oceania* (1982) was designed by Gordon Crook and woven by Lesley Nicholls of the Artweave Workshop in Wellington.

The largest textile in the collection, the *Women's Suffrage Commemorative Wall Hanging*, is permanently installed in the Christchurch Town Hall. Designed by the late Di ffrench, the hanging was completed in 1993 to celebrate the centenary of New Zealand women gaining the right to vote. ffrench's design incorporated five women, each holding an object that represented different aspects of cultural identity. The four natural elements – fire, water, earth and air – were also included, as were references to Canterbury's nor'west winds and a bridge symbolising the new opportunities open to women. The hanging was truly a collective undertaking: it was embroidered by 101 members of the Canterbury Embroiderers' Guild.

Felicity Milburn

Water Grasses 1974

Water Grasses was inspired by the natural environment – what Ida Lough observed around her in the city of Christchurch with its Botanic Gardens and Hagley Park. Memories of simple, fluid, natural forms were often the starting points for her tapestries. Lough was virtually a self-taught weaver, designing her tapestries as she worked rather than from cartoons drawn beforehand. Lough preferred to spin her own fleece and also worked with Egyptian cotton, gold thread, silks, carpet wool and soft thick cotton. Texture, definition and subtlety of colour are thus achieved through the variety of hand-spun wool and threads with natural and artificial dyes that makes up *Water Grasses*.

The preconception that fabric arts were somehow inferior to painting and sculpting was initially an obstacle to the development of tapestry in New Zealand. During the 1970s and 1980s, however, weavers such as Lough pioneered the art form. Ida Lough was born in Christchurch in 1907. She began weaving following a visit to Scandinavia in 1954. In close collaboration with sculptor Ria Bancroft, Lough was commissioned in 1975 to design a large tapestry for the renovation of the interior of the Cathedral of the Blessed Sacrament in Christchurch. Her work has been exhibited widely in New Zealand and internationally and she was patron of the Christchurch Guild of Spinners and Weavers for many years. Lough is remembered as one of New Zealand's finest tapestrymakers.



Tapestry
78.0 x 73.5 cm
Purchased 1974

Vivienne Mountfort

New Zealander, b. 1918

Pohutukawa and Cliff Face 1978

Vivienne Mountfort often works with circular motifs such as the mandala symbol, which represents a universal interlocking of opposites, equilibrium and harmony. *Pohutukawa and Cliff Face*, a wool tapestry that depicts a tree indigenous to New Zealand, is made up of seven woven discs to form a composite larger circle. The work expresses the artist's concern for the depletion of native woods and her love of the environment, enduring themes in her work. For *Pohutukawa and Cliff Face* Mountfort collaborated with Christchurch spinner Audrey King, who experimented with natural dyeing techniques using bark, leaves and a variety of plant matter to create organic tones found in the natural world.

Vivienne Mountfort was born in Christchurch in 1918 and educated at Avonside Girls' High School and Canterbury College School of Art. Between 1937 and 1939 she attended Christchurch Teachers' Training College where her interest in flora and weaving developed. Since the 1970s Mountfort has been prominent as one of New Zealand's most innovative fibre artists. Her circular off-loom weaving techniques and incorporation of naturally coloured textured wool allow her to create tapestries with unique sculptural qualities. Along with other pioneers of woven tapestry such as Ida Lough and Gordon Crook, Vivienne Mountfort developed notions of layering fibres and emphasised the idea of aesthetic expression being equal rather than subservient to technical skill.

JH



Wool tapestry
177.2 x 177.2 cm
Purchased 1978

Oceania 1982

Oceania displays Gordon Crook's absorption of a Pacific New Zealand environment. Kites, birds, sea and sky are abstracted and interplay with each other in a vibrant, random and vital manner. Speaking of his early boyhood experiences in Sussex, England, Crook said, 'I knew the names of all the birds, I knew the names of all the trees', and this idea of a garden of boyhood delight has become a constant theme in his art. Here he seems to confront, with amazement and pleasure, the new flora and fauna of Oceania. This work was woven by Lesley Nicholls from the Artweave workshop in Wellington in close collaboration with Crook.

Gordon Crook was born in Richmond, England in 1921. Following military service during the Second World War, he studied art at St Martin's School of Art and the Central School of Art, London where he obtained a degree in textile design. He became a senior lecturer at the Central School, pursued a career as freelance designer and also exhibited tapestries, ceramics, drawings and paintings. In 1972 Crook came to New Zealand where he settled in Wellington and participated in the growing development of textile arts, pioneered by a group of weavers including Ida Lough and Vivienne Mountfort. Crook is well known for his large-scale public commissions, including tapestry banners for Wellington's Michael Fowler Centre. He has received commissions in Washington, Tonga, Samoa and Mexico. The City Gallery, Wellington held an exhibition, 'Gordon Crook, A Retrospective', in 1993.



Tapestry
132.0 x 164.0 cm
Purchased 1982
© Artist

Peter Collingwood

British, b. 1922

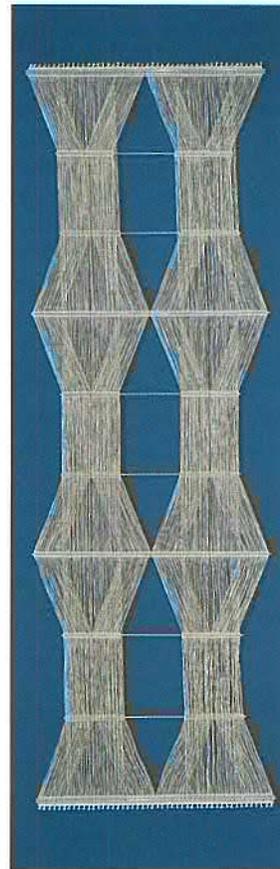
M3d6 Natural c1986

Peter Collingwood is one of the world's best known and most respected fibre artists. His distinctive and innovative rugs and macrogauze hangings are instantly recognisable, leaving an impression of strength in design, colour and construction. Collingwood developed macrogauze weaving in order to 'make the loom do something it had not done before'. This wall hanging, made with fine linen, has been woven on a specially designed loom: traditionally, the warp always lies parallel to the selvage, but in macrogauze weaving it does not and a three-dimensional effect of movement is created. During weaving, the linen warp is controlled in 2.5-centimetre-wide sections that can move sideways, cross each other, twist, coalesce and even enter and leave the weave as weft. Collingwood often repeats his designs, creating multiple copies of each one according to public demand.

Peter Collingwood was born in Marylebone, London. He was an army doctor during the Second World War and on his return to Britain studied under the weaver Ethel Mairet. While in medical practice Collingwood had fashioned his own homemade looms out of deckchairs and soon learned the finer points of colour, texture and yarn. He subsequently set up his own workshop in London and began producing rugs that were sold and exhibited through Liberty's, Heals and other guilds and societies. In 1964 he moved

to Nayland Colchester, an old school which he and his wife converted to a home and workshop. Since then he has written numerous books and articles on the techniques of rug weaving, sprang and tablet weaving. In 1974 he was awarded an OBE for his achievements. A decade later, Collingwood came to New Zealand to lecture and conducted workshops in several centres. His work has been exhibited widely, and he was the first living weaver to be given an exhibition at the Victoria & Albert Museum in London. Collingwood's rugs and macrogauze weavings are represented in many museums and galleries throughout the world.

JH



Mixed media
185.0 x 63.0 cm
Purchased 1986

Kate Wells New Zealander, b. 1961

Traffic Island Crawl 1989

Traffic Island Crawl is part of a series of tapestries by Kate Wells documenting 15 months of the artist's creative and everyday life. This particular work is based on the observations and experiences of a traffic island in Oriental Bay, Wellington. Dualities and opposites are presented to comment on the detrimental impact of man on nature. *Traffic Island Crawl* is a contemporary, brightly coloured tapestry that abstracts and simplifies forms. The design is the result of numerous sketches, first in pencil, then in pen to develop the colour. To achieve the impression of depth and tonal variations, a vertical loom has been used and coloured weft threads have been woven over and under the warp threads to form the image. Wells used up to five differing shades on the one bobbin. Different textures were achieved by mixing fibres such as cotton, linen and wool to give the work detail and a three-dimensional quality.

Kate Wells was born in Foxton in 1961. She studied at the Wellington Polytechnic from 1981 to 1983, graduating with a Diploma of Textile Design. She has been exhibiting since 1982 and many of her works are in public collections. Wells articulates a balance between a thought-provoking, artistic interpretation of everyday life and an application of the technical skills necessary for tapestry weaving. Her tapestries link imagination with reality in a combination of explosive colour, texture and design.

JH



Tapestry
45.0 x 67.0 cm
Purchased 1991

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