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Images of Home and Garden

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A Robert McDougall Art Gallery Exhibition
organized with the assistance of



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Robert McDougall Art Gallery
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New Zealand

Front Cover:

CAT IN A MT EDEN GARDEN
1981

Claudia Pond Eyley (b.1946)

Screenprint hand-coloured

Collection Waikato Museum of Art and History

Publication prepared by:

Penelope Jackson

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IMAGES OF HOME AND GARDEN
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FOREWORD

Among the multitude of motifs, ideals and beliefs pursued and expressed throughout art, the immediate domestic environment, always closest to the artist's eye and hand, has provided the most constant source of visual stimulus. There are countless renowned examples of still life and flowerpieces, interiors and garden scene works which had their origin in the familiar humble contents of the artist's home or a cherished garden.

The Robert McDougall Art Gallery's collection is rich in images of the home and garden from the European traditions of art practice. It is the intention of this exhibition to share these, and those on loan from other sources, with the Canterbury public as the summer exhibition of 1991-92.

A major acknowledgement must be extended to TRUST BANK CANTERBURY for their generous sponsorship support. The Gallery would not have been able to mount this present exhibition without TRUST BANK CANTERBURY's partnership.

IMAGES OF HOME AND GARDEN would not have been possible without the co-operation of many other individuals and institutions.

We wish to acknowledge with thanks the staff of the following for their willingness to make works available on loan: Auckland City Art Gallery, Waikato Museum of Art and History, Taranaki Museum, Govett-Brewster Art Gallery, Hawkes Bay Cultural Trust, Sarjeant Art Gallery, Manawatu Art Gallery, Dowse Art Museum, National Art Gallery of New Zealand, National Library of New Zealand, Canterbury Museum, Canterbury Public Library, Aigantighe Art Gallery, Forrester Gallery, Dunedin Public Art Gallery, University of Canterbury, Hocken Library, Southland Museum and Art Gallery.

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John Coley

INTRODUCTION

This exhibition highlights the imagery that has developed around the themes of the home and garden over the last two hundred years in New Zealand. Historically, artists in New Zealand, both amateur and professional, have frequently explored subjects relating to their home environment.

The European recording of such subjects originated with the artists and scientists who were on board the early explorer ships in the late eighteenth century. Of special interest in this exhibition is a selection of works from *Banks's Florilegium*, a set of engravings made after the work of Sydney Parkinson (1745–1771) who was on board Captain James Cook's first voyage to New Zealand in 1769–1771. The fascination with botanical art continued well into the nineteenth century and such artists as Margaret Stoddart and Fanny Bertha Good are represented in *IMAGES OF HOME AND GARDEN*.

As the pioneers established their homes and their gardens, artists began to respond to this and make it the subject of their drawings, photographs, and paintings. Ordered gardens were a favourite with Victorians and these can be seen in the work of such artists as James Preston and George O'Brien.

Throughout the twentieth century, and perhaps more specifically the 1920s and 1930s, artists pursued the garden theme thoroughly, whether independently or in conjunction with figures or other objects.

During the last one hundred and fifty years of New Zealand painting, the domestic interior has been used constantly as a subject by artists. Often an accessory, the interior has formed a support to portraiture, to the still-life, or has become an adjunct to other painting subjects. Interpretations have differed accordingly and the works in *IMAGES OF HOME AND GARDEN* range in size, media, and stylistic treatment. A small group of works by non-New Zealand artists included in this exhibition show that there has been a long tradition of the use of the interior as a subject in Western art.

Neil Roberts, Curator
Penelope Jackson, Education Officer
1991

CATALOGUE OF WORKS

BOTANICAL STUDIES

1. DISCARIA TOUMATOU

RAOUL (*Wild Irishman* or *Tumatukuru*)

Engraved by William Tringham (fl 1750–1784) after Sydney Parkinson (c. 1745–1771).
Plate 426 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

2. CORYNOCARPUS

LAEVIGATUS (*Karaka*)

Engraved by Gabriel Smith (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 427 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

3. SOPHORA TETRAPTERA

(*Kowhai*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 430 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

4. CLIANTHUS PUNICEUS

(*Kaka-beak* or *Kowhai-nguta-kaka*)

Engraved by Daniel MacKenzie (fl 1765–1784) after Sydney Parkinson (c. 1745–1771).

Plate 432 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

5. METROSIDEROS EXCELSA

(*Pohutukawa*)

Engraved by Gabriel Smith (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 445 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

6. FUSCHIA EXCORTICATA

(*Fuschia*)

Engraved by Gabriel Smith (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 452 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

7. PASSIFLORA TETRANTRA

(*New Zealand Passion-Flower*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 453 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

8. ACIPHYLLA SQUARROSA

(*Wild Spaniard, kuri-kuri*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 457 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

9. CELIMISIA GRACILENTAS

(*Slender Celmisia*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 480 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

10. BRACHYGLOTTIS REPANDA

(*Rangiora*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 487 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

11. KIRKIANELLA NOVAE-ZEALANDAE

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 495 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

12. CALYSTEGIA TUGURIORUM

(*smaller bindweed*)

Engraved by William Tringham (fl 1750–1784) after Sydney Parkinson (c. 1745–1771).

Plate 512 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

13. SOLANUM AVICALARE

(*poro-poro*)

Engraved by William Tringham (fl 1750–1784) after Sydney Parkinson (c. 1745–1771).

Plate 517 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

14. RHABDOTHAMNUS

SOLANDRI (*Solander's*

Rhabdothermus or *Taurepo*)

Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).

Plate 523 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

15. SARCOCORNIA

QUINQUEFLORA

Engraved by Alexander Bannerman (b. 1730) after Sydney Parkinson (c. 1745–1771).

Plate 529 Banks Florilegium 1771–1784

Collection: University of Canterbury, Christchurch.

16. MUEHLENBECKIA COMPLEXA (*clasping muehlenbeckia*)
Engraved by Edward Walker (fl 1775–1784) after Sydney Parkinson (c. 1745–1771)
Plate 534 Banks Florilegium 1771–1784
Collection: University of Canterbury, Christchurch.
17. POLYSTICHUM RICHARDII (*Black Shield Fern* or *Tutoke*)
Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).
Plate 575 Banks Florilegium 1771–1784
Collection: University of Canterbury, Christchurch.
18. KNIGHTIA EXCELSIA (*Maori Honey-Suckle* or *Rewa-rewa*)
Engraved by Gabriel Smith (d. 1785) after Sydney Parkinson (c. 1745–1771).
Plate 540 Banks Florilegium 1771–1784
Collection: University of Canterbury, Christchurch.
19. URTICA FEROX (*Fierce nettle* or *Onga-Onga*)
Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).
Plate 550 Banks Florilegium 1771–1784
Collection: University of Canterbury, Christchurch.
20. THELYMITRA LONGIFOLIA (*Long-leaved Thelymitra*)
Engraved by Gerard Sibelius (d. 1785) after Sydney Parkinson (c. 1745–1771).
Plate 553 Banks Florilegium 1771–1784
Collection: University of Canterbury, Christchurch.
21. KNIGHTIA EXCELSA (*Maori Honey-Suckle* or *Rewa-rewa*)
undated
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
22. RANUNCULUS CELMESIA
undated
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
23. ASTELIA NERVOSA
1898
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
24. CONVULVULUS
undated
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
25. CLEMATIS PANICULATA (*Puawhanange*)
undated
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
26. PODOCARYPUS FERRUGINEA (*Rusty Podocarpus* or *Miro*)
undated
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
27. SOPHORA MICROPHYLLA (*Kowhai*)
1904
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
28. HEBE SALICIFOLIA (*Koromiko*)
1911
Fanny Bertha Good (1860–1950)
oil on canvas
Collection: Taranaki Museum, New Plymouth.
29. HERPOLIRION NOVAZELANDIAE (*Grass-Lily*)
1886
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
30. COROKIA MACROCARPA (*Whakataka*)
1886
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
31. VERONICA CHATHAMICA CALYSTOGIA SOLDANELLA (*Sea-bindweed* or *Nihi-Nihi*)
1887
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
32. COPROSMA PROPINQUA
undated
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
33. CELMISIA CORNACEA (*Mountain Daisy*)
1897
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
34. METROSIDEROS DIFFUSA (*Small White Rata*)
undated
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
35. HOHERIA LYALLII (*Mountain Ribbonwood*)
undated
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.
36. BULBINELLA GIBBSII (*Maori onion*)
1890
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: Canterbury Museum, Christchurch.

PLANT AND TREE
STUDIES

37. ROSES

undated

Margaret Olrog Stoddart (1865–1934)

watercolour

Collection: Robert McDougall Art Gallery, Christchurch.

38. FLORA OF NEW ZEALAND
1958

Beatrice Partridge (1866–1963)

oil on canvas on board

Collection: Robert McDougall Art Gallery, Christchurch.

39. RED BERRIES

1973

Philip Trusttun (b. 1940)

oil on hardboard

Collection: Robert McDougall Art Gallery, Christchurch.

40. SUNFLOWER NO. 2

1961

Ivy Grace Fife (1903–1976)

oil on hardboard

Collection: Robert McDougall Art Gallery, Christchurch.

41. BLOSSOM

1985

Gretchen Albrecht (b. 1943)

oil and acrylic on canvas

Collection: Waikato Museum of Art and History, Hamilton.

42. VINES AND LEAVES

undated

Alice Julius (fl 1890–1920)

pencil

Collection: Robert McDougall Art Gallery, Christchurch.

43. TREE OF LIBERTY

1987

Denise Copland (b. 1952)

aquatint and etching

Collection: Robert McDougall Art Gallery, Christchurch.

44. FROM A TREE AT OARO

1984

Barry Cleavin (b. 1939)

embossed etching

Collection: Robert McDougall Art Gallery, Christchurch.

45. AQUILEGIAS

1953

Rita Angus (1908–1976)

watercolour

Collection: Private

46. CABBAGE TREES

c. 1960

Russell Stuart Clark (1905–1966)

oil on hardboard

Collection: Robert McDougall Art Gallery, Christchurch.

47. POPPIES 2

1983

Dean Buchanan (b. 1953)

oil on unstretched hessian

Collection: Govett-Brewster Art Gallery, New Plymouth.

THE GARDEN

48. PRUNING ROSES

1980

Trevor Moffitt (b. 1936)

oil on board

Collection: Robert McDougall Art Gallery, Christchurch.

49. STILL LIFE GARDEN

1971

Philip Trusttun (b. 1940)

oil on board

Collection: Robert McDougall Art Gallery, Christchurch.

50. ROSE MIDST THE POPPIES

c. 1895

Grace Jane Joel (1865–1924)

oil on canvas

Collection: Robert McDougall Art Gallery, Christchurch.

51. THE HEALY GARDEN

1877

George Peter Alexander Healy

(1813–1894) American

oil on canvas

Collection: Robert McDougall Art Gallery, Christchurch.

52. IN THE WIZARD'S GARDEN

c. 1904

George Dunlop Leslie (1835–1921)

English

oil on canvas

Collection: Robert McDougall Art Gallery, Christchurch.

53. TEDDINGTON

1905

David Murray (1849–1943) British
oil on canvas

Collection: Robert McDougall Art Gallery, Christchurch.

54. THE PLEASURE GARDEN

1932

Frances Mary Hodgkins

(1869–1947) New Zealand/British

watercolour

Collection: Robert McDougall Art Gallery, Christchurch.

55. MAD GARDEN

1977

Gabor Peterdi (b. 1915) American
pen and brush

Collection: Robert McDougall Art Gallery, Christchurch.

56. SABRINA'S GARDEN

1932

Frances Mary Hodgkins

(1869–1947) New Zealand/British
pencil

Collection: Robert McDougall Art Gallery, Christchurch.

57. SUNFLOWER DANCE

1977

Simo Hannula (b. 1932) Finnish
charcoal

Collection: Robert McDougall Art Gallery, Christchurch.

58. BATTLE OF THE FLOWERS
1921

Richard Wallwork (1882–1955)

oil on canvas

Collection: Robert McDougall Art Gallery, Christchurch.

59. A DORSET COTTAGE

c. 1902

Helen Allingham (1848–1926)

British

watercolour

Collection: Robert McDougall Art Gallery, Christchurch.

60. THE GLADE

undated

Philip Connard (1875–1958)

British

oil on canvas

Collection: Dunedin Public Art Gallery.

61. MELVILLE GARDEN VILLAGE, BELFAST
undated
Stanley Spencer (1891–1959)
British
oil on canvas
Collection: Dunedin Public Art Gallery.
62. TREES ON A HEDGE
undated
Eleanor Hughes (1881–1959)
watercolour
Collection: Robert McDougall Art Gallery, Christchurch.
63. CANTERBURY GARDEN BIRD
1970
Don Binney (b. 1940)
oil on canvas
Collection: Robert McDougall Art Gallery, Christchurch.
64. GARDEN
1976
John Oakley (1901–1975)
oil on board
Collection: Robert McDougall Art Gallery, Christchurch.
65. GARDEN SCENE—WOMAN NEATH TREES
undated
James McLachlan Nairn (1859–1904)
oil on canvas on board
Collection: Manawatu Art Gallery, Palmerston North.
66. SUSIE'S GARDEN
c. 1969
Gwendoline Jessie Knight
oil on board
Collection: Douse Art Museum, Lower Hutt.
67. GARDEN, TINAKORI ROAD
1908
Petrus van der Velden (1837–1913)
watercolour
Collection: National Library of New Zealand, Wellington.
68. GARDEN SCENE
undated
Margaret Olrog Stoddart (1865–1934)
watercolour
Collection: University of Canterbury, Christchurch.
69. UNTITLED (GARDEN AT WAIKANAE)
1957
Rita Angus (1908–1970)
watercolour
Collection: Private
70. GARDEN AT EAST TAMAKI
undated
Albin Martin (1813–1888)
oil on paper
Collection: The Mackelvie Trust, Auckland City Art Gallery.
71. GARDEN EVENING—ONE
1979–1981
Rodney Fumpston (b. 1947)
etching aquatint, surface colour
Collection: Waikato Museum of Art and History, Hamilton.
72. GARDEN EVENING—TWO
1979–1981
Rodney Fumpston (b. 1947)
etching aquatint, surface colour
Collection: Waikato Museum of Art and History, Hamilton.
73. GARDEN EVENING—THREE
1979–1981
Rodney Fumpston (b. 1947)
etching aquatint, surface colour
Collection: Waikato Museum of Art and History, Hamilton.
74. GARDEN EVENING—FOUR
1979–1981
Rodney Fumpston (b. 1947)
etching aquatint, surface colour
Collection: Waikato Museum of Art and History, Hamilton.
75. UNTITLED
1990
Karl Maughan (b. 1964)
oil on canvas
Collection: Robert McDougall Art Gallery, Christchurch.
76. GARDEN NO. 1
1970
Gretchen Albrecht (b. 1943)
watercolour
Collection: Canterbury Public Library, Christchurch.
77. GARDEN NO. 11
1972
Gretchen Albrecht (b. 1943)
acrylic
Collection: Sarjeant Art Gallery, Wanganui.
78. THE PATH (STUDY E)
1976
James Ross (b. 1948)
oil on canvas
Collection: Waikato Museum of Art and History, Hamilton.
79. GARDEN
1973
Alan Pearson (b. 1929)
oil on board
Collection: Private
80. GARDEN
1976
William Walter Cumming (b. 1933)
acrylic on canvas
Collection: Canterbury Public Library, Christchurch.
81. "INSIDE" THE GARDEN
1968
Patrick Hanly (b. 1932)
oil and enamel on board
Collection: Auckland City Art Gallery.
82. "INSIDE" THE GARDEN
1970
Patrick Hanly (b. 1932)
oil and enamel on board
Collection: Manawatu Art Gallery, Palmerston North.
33. SUMMER GARDEN
1973
Patrick Hanly (b. 1932)
felt pen and watercolour
Collection: Manawatu Art Gallery, Palmerston North.
84. GARDEN
1981
Haruhiko Sameshima (b. 1957)
photograph
Collection: Dunedin Public Art Gallery.
85. TREE IN THE GARDEN AT WYNYARD ROAD (AUCKLAND)
1969
Gretchen Albrecht (b. 1943)
watercolour
Collection: Robert McDougall Art Gallery, Christchurch.
86. GIRL IN A GARDEN
1982
Olivia Spencer-Bower (1905–1982)
watercolour
Collection: Robert McDougall Art Gallery, Christchurch.

87. GARDEN DRAWING
1978
Rodney Fumpston (b. 1947)
graphite
*Collection: Dowse Art Museum,
Lower Hutt.*

88. SUNFLOWERSCAPE
1977
Michael Ebel (b. 1931)
pencil
*Collection: Robert McDougall Art
Gallery, Christchurch.*

89. GARDEN BENCH
1969
Michael Smither (b. 1939)
pencil
*Collection: Manawatu Art Gallery,
Palmerston North.*

90. CAT IN A MT EDEN
GARDEN
1981
Claudia Pond Eyley (b. 1946)
screenprint hand-coloured
*Collection: Waikato Museum of Art
and History, Hamilton.*

91. WATER GARDENS WITH
FLOATING WILLOWS
1987
Marilynn Webb (b. 1937)
etching
*Collection: Waikato Museum of Art
and History, Hamilton.*

THE HOME AND GARDEN

92. HOUSE IN A SUMMER
GARDEN
c. 1928
Margaret Olrog Stoddart
(1865–1934)
watercolour
*Collection: Forrester Art Gallery,
Oamaru.*

93. GODLEY HOUSE AND
GARDEN, DIAMOND
HARBOUR
c. 1912
Margaret Olrog Stoddart
(1865–1934)
watercolour
*Collection: Robert McDougall Art
Gallery, Christchurch.*

94. OLD HOMESTEAD,
DIAMOND HARBOUR
1913
Margaret Olrog Stoddart
(1865–1934)
watercolour
*Collection: Robert McDougall Art
Gallery, Christchurch.*

95. SPIVY GARDEN,
CHRISTCHURCH
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

96. SCULPTURE, LLEW
SUMMERS'S GARDEN
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

97. SOUTH ISLAND GARDEN
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

98. NANCY STEEN GARDEN
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

99. COTTAGE GARDEN
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

100. BRICK STEPS TO
CIRCULAR GARDEN,
CHRISTCHURCH
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

101. 1940'S GARDEN,
CHRISTCHURCH
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

102. JAPANESE GARDEN,
NORTHCOTE, CHRISTCHURCH
1988–1989
Gil Hanly (b. 1934)
cibachrome photograph
Collection: Private

103. ROSLYN BUSH,
SOUTHLAND
c. 1857
J. Holland
oil on panel
*Collection: Southland Museum and
Art Gallery*

104. DUNEDIN FROM
MELVILLE STREET
1890
John Kinder (1819–1903)
watercolour
*Collection: Auckland City Art
Gallery.*

105. SOUTHLAND FARM
HOUSE
1880
Christopher Aubrey (fl 1876–1902)
watercolour
*Collection: Southland Museum and
Art Gallery, Invercargill.*

106. HOUSE OF GIBSON
TURTON, CONSTITUTION
STREET, DUNEDIN
undated
George O'Brien (1821–1888)
watercolour
*Collection: Hocken Library,
University of Otago, Dunedin.*

107. PERSPECTIVE DRAWING
OF THE HOUSE DESIGNED BY
R. A. LAWSON FOR
WALTER GUTHRIE
1879
George O'Brien (1821–1888)
watercolour
*Collection: Hocken Library,
University of Otago, Dunedin.*

108. RAIN CLIFFE STATION,
SOUTH CANTERBURY
1868
William Packe (c. 1840–1882)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

109. MR STODDART'S HOUSE,
DIAMOND HARBOUR
undated
David Edward Hutton
(1866–1946)
oil on board
Collection: Private

110. CHRISTCHURCH HOUSES
c. 1973
Philip Trusstum (b. 1940)
oil on board
Collection: Christchurch Polytechnic.

111. BACKYARDS (DALTON
STREET, NAPIER)
1925
Roland Hipkins (1894–1951)
oil on canvas on board
*Collection: Hawkes Bay Cultural
Trust, Napier.*

112. TAHUNANUI, NELSON
1947
Doris Lusk (1916–1990)
oil on plywood
*Collection: Hocken Library,
University of Otago, Dunedin.*

113. URBAN MEMORY
1982
Peter Siddell (b. 1935)
oil on board
*Collection: Robert McDougall Art
Gallery, Christchurch.*

114. FORTRESS HOUSE,
PAREMATA
1973
Robin White (b. 1946)
oil on canvas
*Collection: Dunedin Public Art
Gallery.*

115. CLOUDS, HILLS, AND
CLAUDIA
1972
Robin White (b. 1946)
oil on canvas
*Collection: Hocken Library,
University of Otago, Dunedin.*

116. THE UNTIDY VERANDAH
undated
Olivia Spencer-Bower (1905–1982)
watercolour
*Collection: Aigantighe Art Gallery,
Timaru.*

117. UNTITLED (A North Island
thermal area)
undated
James Preston (1834–1898)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

118. SHERWOOD DOWNS
undated
James Preston (1834–1898)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

119. UNTITLED (Country
Cottage)
undated
James Preston (1834–1898)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

120. UNTITLED
undated
James Preston (1834–1898)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

121. THE VERANDAH
c. 1935
Olivia Spencer-Bower (1905–1982)
watercolour
Collection: Christchurch Polytechnic.

122. GREENHITHE NEAR
AUCKLAND AND MANUKA
TREES
1887
Rev. Alfred Watson Hands
(1849–1927)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

123. GREENHITHE NEAR
AUCKLAND AND MANUKA
TREES
1887
Rev. Alfred Watson Hands
(1849–1927)
watercolour
*Collection: Canterbury Museum,
Christchurch.*

HOUSE INTERIORS

124. WOMAN BY A WINDOW
1980
Claudia Pond Eyley (b. 1946)
pencil
*Collection: Sarjeant Art Gallery,
Wanganui.*

125. BAY WINDOW TRIPTYCH
1981
Peter Siddell (b. 1935)
oil on board
*Collection: Manawatu Art Gallery,
Palmerston North.*

126. UNTITLED (interior and
garden)
undated
Joanna Paul (b. 1945)
acrylic on paper on hardboard
*Collection: Robert McDougall Art
Gallery, Christchurch.*

127. A QUIET HOUR
c. 1934
Evelyn Page (1899–1988)
oil on canvas board
*Collection: Shirley Intermediate
School, Christchurch.*

128. SPEEDY'S RETURN
c. 1972
Jacqueline Fahey (b. 1929)
oil on hardboard
*Collection: Robert McDougall Art
Gallery, Christchurch.*

129. WINDOW VIEW,
DOMESTIC LANDSCAPE, MT
EDEN
1981
Claudia Pond Eyley (b. 1946)
acrylic on canvas
*Collection: Aigantighe Art Gallery,
Timaru.*

130. GIRL AT A WINDOW
1971
Evelyn Page (1899–1988)
oil on canvas board
*Collection: Dowse Art Museum,
Lower Hutt.*

131. INTERIOR AND HEDGE
c. 1975
Philip Trusstum (b. 1940)
oil on board
*Collection: Waikato Museum of Art
and History, Hamilton.*

132. PORTRAIT OF MIHI
1973
Alan Pearson (b. 1929)
oil on board
*Collection: Dunedin Public Art
Gallery.*

133. MANGAMAHAU
1981
Philip Clairmont (1949–1984)
ink and pastel
Collection: Sarjeant Art Gallery, Wanganui.
134. MAYBE TOMORROW
1974
Alvin Pankhurst (b. 1949)
tempera
Collection: Dunedin Public Art Gallery.
135. INTERIOR
1973
Philip Trusttun (b. 1940)
acrylic on hardboard
Collection: Canterbury Public Library, Christchurch.
136. STAIRCASE TRIPTYCH, 30 ROY STREET, WELLINGTON
1977
Philip Clairmont (1949–1984)
acrylic on hessian on board
Collection: Manawatu Art Gallery, Palmerston North.
137. INTERIOR OF A LIVING ROOM
undated
Philip Clairmont (1949–1984)
mixed media on paper
Collection: Canterbury Public Library, Christchurch.
138. INTERIOR
c. 1919
Raymond McIntyre (1879–1933)
oil on panel
Collection: Auckland City Art Gallery.
139. ART CLASS IN THE CONSERVATORY
undated
Olivia Spencer-Bower (1905–1982)
watercolour
Collection: Robert McDougall Art Gallery, Christchurch.
140. MY DINING ROOM
c. 1942
Annie Elizabeth Kelly (1877–1946)
oil on canvas
Collection: National Art Gallery and Museum of New Zealand, Wellington.
141. A BLUE ROOM IN KENSINGTON
c. 1928
James Durden (1878–1964) British
oil on canvas
Collection: Robert McDougall Art Gallery, Christchurch.
142. PORTRAIT OF HELEN GRAHAM CHALMERS AND HER MOTHER
1908
Frank Bramley (1857–1915) British
oil on canvas
143. BISHOPSCOURT DRAWING ROOM
1859
artist unknown
watercolour
Collection: Canterbury Museum, Christchurch.
144. INTERIOR OF THE BEDROOM OF 'BEELSEBUBS OWN'
1852
Dr Alfred S. Barker (1819–1873)
pen and ink
Collection: Canterbury Museum, Christchurch.
145. INTERIOR NO. 1
c. 1958
Dorothy Manning (b. 1919)
oil on canvas board
Collection: Canterbury Public Library, Christchurch.
146. LAMP AND FLOWERS
undated
Edward Le Bas (1904–1966)
British
oil on cardboard
Collection: Dunedin Public Art Gallery.
147. MORNING COFFEE
1942
Sydney Lough Thompson (1877–1973)
oil on canvas
Collection: Robert McDougall Art Gallery, Christchurch.
148. THE BATHROOM
1968
Michael Smither (b. 1939)
pencil
Collection: Manawatu Art Gallery, Palmerston North.
149. VIEW
1988
Peter Ransom (b. 1960)
etching
Collection: Robert McDougall Art Gallery, Palmerston North.
150. INTERIOR
1976
Glenda Randerson (b. 1949)
oil on hardboard
Collection: Robert McDougall Art Gallery, Christchurch.
151. BEDSTEAD
1975
Joanna Paul (b. 1945)
oil on board
Collection: Canterbury Public Library, Christchurch.
152. COMPOSITION WITH A BED
undated
Glenda Randerson (b. 1949)
pencil
Collection: Manawatu Art Gallery, Palmerston North.
153. 'INTERIORS'—BEDROOM
1979
Jean Dickinson (b. 1956)
colour woodcut
Collection: Robert McDougall Art Gallery, Christchurch.
154. DOORWAY TRIPTYCH (PREPARATORY SKETCHES) 1–3
1977
Philip Clairmont (1949–1984)
mixed media
Collection: Robert McDougall Art Gallery, Christchurch.
155. FIGURE IN THE INTERIOR, EVENING
c. 1965
Keith Patterson (b. 1925)
oil on board
Collection: Aigantighe Art Gallery, Timaru.
156. CHRISTINE IN THE PANTRY
1972
Jacqueline Fahey (b. 1929)
oil on board
Collection: Aigantighe Art Gallery, Timaru.

157. BATHROOM INTERIOR
1970

Glenda Randerson (b. 1949)
oil on board

*Collection: Hocken Library,
University of Otago, Dunedin.*

158. HOME DECORATING
DRAPES

1985

Rodney Fumpston (b. 1947)
lithograph

*Collection: Robert McDougall Art
Gallery.*

159. RED CHAIR

1983

Judith Myers

oil and collage on board

*Collection: Hocken Library,
University of Otago, Dunedin.*

160. HOUSE IN TITIRANGI,
AUCKLAND, designed for the
late Brian Brake by

Ron Sang. Photographed for *New
Zealand Trends Magazine.*

1990

Lloyd Park (b. 1938)

cibachrome photograph

161. HOUSE IN TITIRANGI,
AUCKLAND, designed for the
late Brian Brake by

Ron Sang. Photographed for *New
Zealand Trends Magazine.*

1990

Lloyd Park (b. 1938)

cibachrome photograph

162. HOUSE IN
CHRISTCHURCH. Photographed
for *Next Magazine.*

1990

Lloyd Park (b. 1938)

cibachrome photograph

163. HOUSE IN
CHRISTCHURCH. Photographed
for *Next Magazine.*

1990

Lloyd Park (b. 1938)

cibachrome photograph

164. OHINETAHI, GOVERNOR'S
BAY, CANTERBURY.

Photographed for *Home and
Building Magazine.*

1986

Lloyd Park (b. 1938)

cibachrome photograph.

165. HOUSE IN AKAROA
designed by Colin Pilbrow.

Photographed for
Home and Building Magazine.

1987

Lloyd Park (b. 1938)

cibachrome photograph.

166. OTAGO FARMHOUSE
KITCHEN. Photographed for
*New Zealand Trends
Magazine.*

1990

Lloyd Park (b. 1938)

cibachrome photograph.

167. HOUSE AT
SCARBOROUGH designed by
Alex Bellerby. Photographed for
More Magazine.

1986

Lloyd Park (b. 1938)

cibachrome photograph

168. 'MEDBURY' HOUSE IN
REDCLIFFS designed by Thom
Craig of Warren and Mahoney.
Photographed for *New Zealand
Trends Magazine.*

1991

Lloyd Park (b. 1938)

cibachrome photograph

169. HOUSE IN AUCKLAND
designed by Ron Sang.

Photographed for

New Zealand Trends Magazine.

1991

Lloyd Park (b. 1938)

cibachrome photograph.

CENTRE COURT EXHIBITS

170. FOLDED FORMS AND
GRID

1986

David Clegg (b. 1953)

leaded glass

*Collection: Robert McDougall Art
Gallery, Christchurch.*

171. GATE

1991

Noel Gregg

iron

Collection: Private

172. AS WE MAKE OUR
CHOICES—CROSSING THE
CIRCLE

1990

Rena Jarosewitsch

leaded glass

Collection: Private

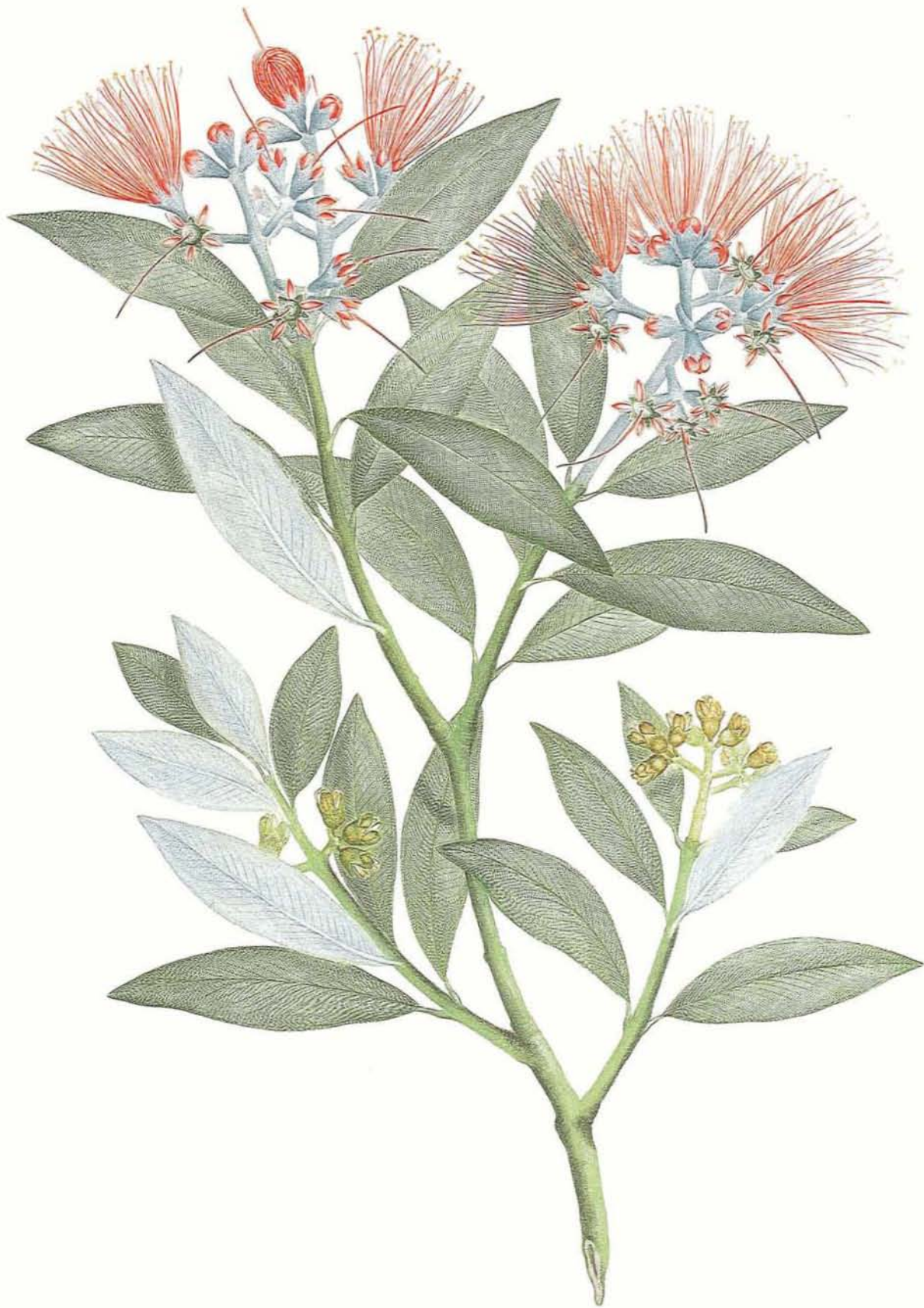
173. BATHING VENUS

1989

Terry Stringer (1946)

bronze

*Collection: Robert McDougall Art
Gallery, Christchurch.*



Metrosideros excelsa (Pohutukawa)

From Banks's *Florilegium* Plate 445 (1985)

Engraved by Gabriel Smith (1724–1783) after

Sydney Parkinson (1745–1771)

Engraving 457 × 305mm

Collection University of Canterbury

Catalogue No. 5

In 1985, Alecto Historical Editions of London printed for the first time eighteenth century copperplates that had been bequeathed to the British Museum by Sir Joseph Banks in 1820. The edition, published as *Banks's Florilegium*, comprised 738 engravings of 743 originally made between 1771 and 1784. During that time a total of eighteen engravers had been employed on the project, working after watercolours made by Sydney Parkinson on Captain James Cook's first scientific voyage around the world in *Endeavour*, from 1768–1771.

Sydney Parkinson (1745–1771) was a Scottish born Quaker who in 1765 moved to London to work for James Lees, a nurseryman. Lees was a friend of Joseph Banks and introduced him to Parkinson. Banks initially engaged Parkinson to make studies of specimens collected in Newfoundland and Labrador.

In 1768 he offered Parkinson a position as natural history draughtsman on board *Endeavour*. It was while *Endeavour* was in New Zealand waters between 8 October 1769 and 31 March 1770 that Parkinson made many of his watercolour studies of New Zealand flora, mostly from specimens gathered by Joseph Banks or the expedition's botanist Dr Daniel Solander. Often when Parkinson was unable to work directly from fresh specimens he made outline field sketches in pencil colouring in enough detail to complete later.

By the time of his untimely death in 1771 during *Endeavour's* return home, he had completed 288 out of 900 drawings. The remainder were worked up later in England by a number of other artists. After the voyage Parkinson's brother claimed his estate including all journals and drawings, but eventually, after protracted negotiations, Banks was able to purchase these for five thousand pounds.

Joseph Banks's intention to publish the botanical results of *Endeavour's* voyage in fourteen volumes could proceed. He engaged Daniel MacKenzie as principal engraver for his *Florilegium* and over the next thirteen years employed eighteen engravers including Gabriel Smith (1724–1783) who worked on the plate of *METROSIDEROS EXCELSA (Pohutukawa)*.

Gabriel Smith was a London engraver who specialized in reproduction work. He studied a range

of engraving techniques in Paris and had the well known engraver William Wynne Ryland in his employ for some years. By 1784 the engraving of *Banks's Florilegium* was all but complete leading Banks to write 'all that is left is so little that it can be completed in two months if only the engravers can come and put the finishing touches on it.'¹

However the lack of interest on the part of European botanists in the late eighteenth century caused Banks to reconsider publication. It was also thirteen years since Cook's first voyage and Banks's economic circumstances were not as secure as they had been. When *Banks's Florilegium* finally was published two hundred years later it comprised thirty four parts, six of these concerned with New Zealand, in 183 plates.

Printing was carried out in strict accordance with eighteenth century techniques including colour treatment *a la pouée*, a method whereby pigments were hand-worked on with a bunched piece of cloth. Even the pigments were prepared using methods and materials as close as possible to those of the eighteenth century.

Sydney Parkinson probably made his study of *METROSIDEROS EXCELSA (Pohutukawa)* from a specimen gathered during December 1769 when *Endeavour* was in Northland waters. Christmas day was spent off Three Kings Islands. The *Metrosideros* genus is represented by 20 species which in Captain Cook's time would have been found growing naturally on the Northland coastline and possibly as far south as Poverty Bay.

When mature the Pohutukawa grows to a height of 20 metres with a trunk up to two metres through the base. The flower buds are white before they break and have many stamens which give it its distinctive colour, which varies from crimson to red. As it flowers profusely from mid to late December it has been popularly dubbed the New Zealand Christmas tree.

NR

¹ *The origin of Banks's Florilegium*, Alecto Historical Editions, London, 1985 (unpaginated).



Sabrina Gordon

Sabrina's Garden

(1932)

Frances Hodgkins (1869-1947)

Pencil drawing 420 × 540mm

Collection Robert McDougall Art Gallery

Catalogue No. 56

A combination of both landscape and the still-life is the subject of Hodgkins's pencil drawing, *SABRINA'S GARDEN*. One of New Zealand's best known artists, Hodgkins was a versatile artist, working with different media and depicting many subjects. First known for her traditional figure studies here in New Zealand, Hodgkins assimilated the 'modern' style of Europe in the first few decades of this century and by the late 1930s was heading towards abstraction.

Frances Mary Hodgkins (1869–1947) was born in Dunedin to William Mathew and Rachel Owen Hodgkins. Her father, a barrister and solicitor, was known for his landscape painting and his keen support for the arts. Hodgkins displayed an artistic talent from an early age. By 1890 she had begun to exhibit at art societies. During 1895–1896 Hodgkins attended the Dunedin School of Art and gained first class passes in the South Kensington examinations. Hodgkins also took lessons with Girolamo Nerli, a professional Italian artist living in Dunedin.

Though Dunedin was a prosperous town during the last few decades of the nineteenth century, Hodgkins, like so many other young New Zealanders, found the need to travel abroad to gain artistic stimulation. In 1901 Hodgkins set off for Europe where she stayed initially for two years, travelling and exhibiting. She was the first New Zealander to have a work 'hung on the line' at the Royal Academy, London.

Hodgkins did return to New Zealand on a couple of occasions but predominantly spent the rest of her days in Europe, settling in England eventually.

SABRINA'S GARDEN is one of a small series of works from the early 1930s. This strong pencil drawing is a study for the later work *THE PLEASURE GARDEN*, in the collection of the Robert McDougall Art Gallery. This drawing was completed during the summer, while Hodgkins was enjoying the company of her friends, Dorothy Selby, Hannah Ritchie, and Jane Saunders. (The latter two were art teachers from Manchester.) They all met and stayed at Bridgnorth, Shropshire, enjoying a happy holiday with each other.

The drawing depicts a summery garden with a river running through the composition. Pleasure boats are tied up to the bank. The warm atmosphere is alluded to by the loose and expressive lines of the drawing.

The sunflowers, for instance, are almost animated. The frilly canvas awning helps to frame the composition. Overall, the composition is busy, but every detail counts and is clearly defined. Hodgkins liked to draw and paint on the spot in order to capture the atmosphere and mood of the subject.

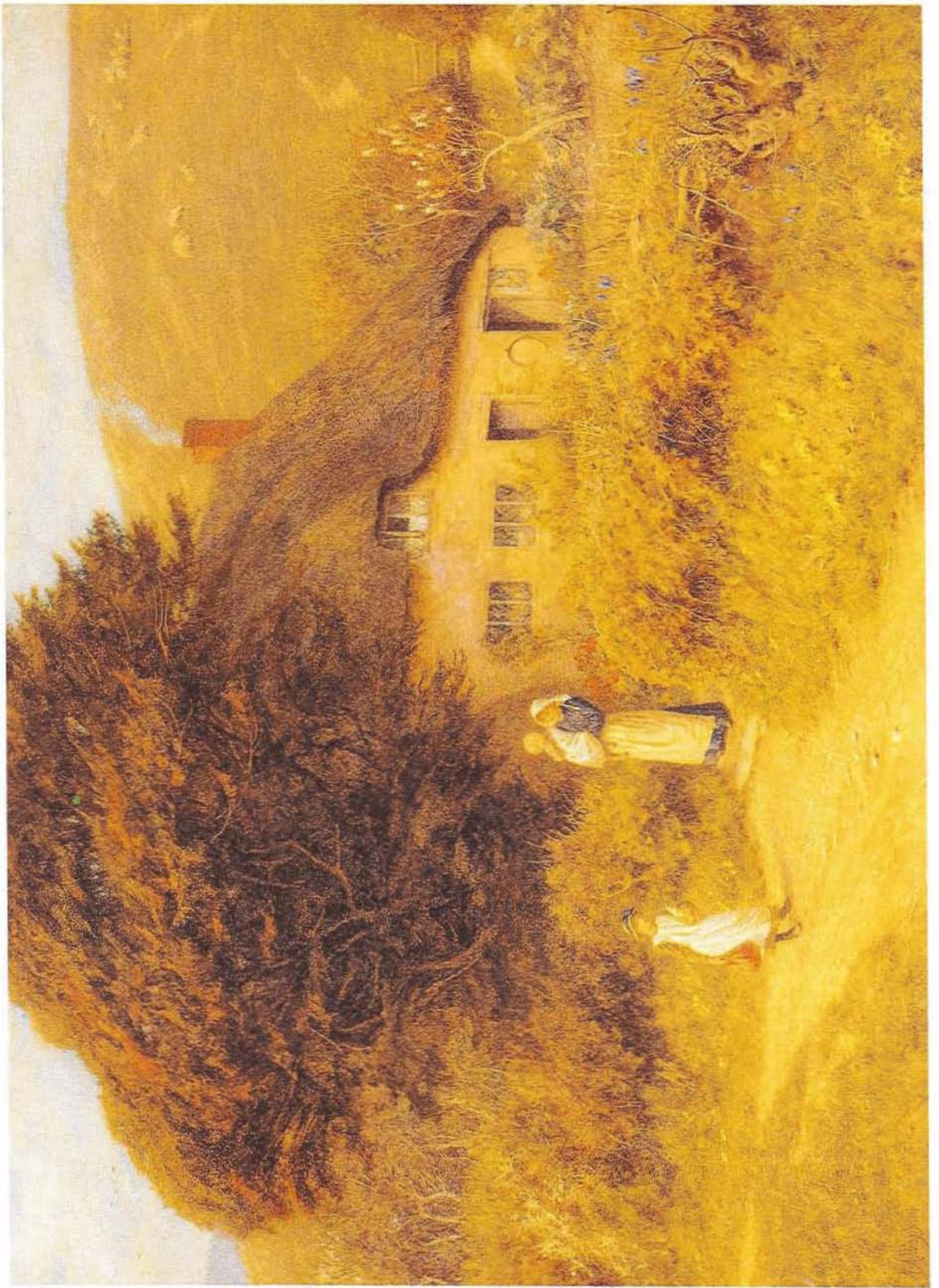
SABRINA'S GARDEN, for its time, was stylistically very much in keeping with works by other European artists. However, Hodgkins did not enjoy the degree of success in New Zealand that she did in Europe, and especially in Britain. As early as 1921 Hodgkins wrote to her mother in New Zealand:

The reason I don't send out more work to New Zealand is that it has become a bit too modern and I find it very difficult to return to my earlier and more easily selling style.¹

Frances Hodgkins was a dedicated artist, who never married. She spent her life trying to satisfy her insatiable appetite for travel and experimenting with new painting styles. Her later work was accepted more readily abroad than in New Zealand. *SABRINA'S GARDEN* was the model for *THE PLEASURE GARDEN*, a painting which created a public furore in Christchurch in 1948 when the suggestion was made to purchase the work for the city. The public appeared to be disappointed that a talented New Zealand artist had changed into a 'modern painter'. Nevertheless, Hodgkins has gained much attention since her death. The subject of many books and exhibitions, Frances Hodgkins has been an inspiration to many artists both in New Zealand and abroad.

PJ

¹ Kirker, A. *New Zealand Women Artists*. Reed Methuen, 1986, p.45.



A Dorset Cottage

c. 1902

Helen Allingham (1848-1926)

Watercolour 369 × 514mm

Collection Robert McDougall Art Gallery

Catalogue No. 59

The garden, or aspects of the garden, has been a preoccupation with the British people for centuries. Both the production of food and the aesthetics of gardening have long been the subject for British artists. The Victorians took great pride in their gardens as well as depicting them in a visual form, and gardens became very popular as images for art. For many images of gardens were a means of shutting out the ugliness that some aspects of Victorian society presented. As part of the Victorians' philosophy to organize their ever-expanding empire, so too was it their desire to organize and codify nature. Throughout the Victorian and Edwardian era styles in both painting and landscape architecture varied greatly. The work of Helen Allingham is typical of a small group of English artists who lived and worked in the country making images of pleasant rural existences.

Helen Allingham (*née* Paterson), the daughter of Dr Alexander Henry Paterson and Mary Paterson (*née* Herford), was born at Burton-on-Trent. At the age of 19 Allingham was enrolled at the Birmingham School of Design. In that same year she arrived in London, joining the Female School of Art, later studying at the Royal Academy. While in London Helen Allingham lived with her aunt, Miss Laura Herford, who had been instrumental in opening the Royal Academy schools to women giving them access to study. In the spring of 1868 Allingham, like many of her contemporaries, made a two month tour of Italy.

Allingham soon launched herself into a successful career beginning with illustrations made for *The Graphic* from 1870 to 1874. Many of her early works were drawings on wood and commissions included work for publications such as *Aunt Judy's Magazine*. Her book illustration included Thomas Hardy's *Far From the Madding Crowd*.

In 1874 the artist married the Irish poet William Allingham (1824-1889) and the couple settled in Surrey. In the 1888 issue of the *Art Journal* their lifestyle was described thus: 'at the pleasant home in Witley, Surrey, Mr Allingham paints with the pen, while his talented wife transfers to paper her impressions of nature with the pencil and brush.'¹ Through William Allingham, Helen met John Ruskin (1819-1900), the art critic, who became a great admirer of her work.

A DORSET COTTAGE is both typical and a good example of Allingham's work. The majority of her paintings are set in the countryside and she spent most of her active career based in Surrey. Allingham painted out of doors in watercolour. Her palette consisted of nine colours only, of which five were shades of yellows.

The attractive cottage in A DORSET COTTAGE with its pleasant rural setting was painted whilst Allingham was visiting friends in Dorset. She depicts a lazy atmosphere. Ruskin described her aesthetic achievement as that of 'painting the real inheritance of childhood in the meadows and fresh air.'² Her works always contain people, in this case a woman and young girl who move about a country garden in an idyllic environment. Delicately painted in exquisite detail, A DORSET COTTAGE records a slice of rural life that no longer exists. *The Art Journal* of 1888 also noted that: 'in Mrs Allingham's Art there is no trace of sympathy with the stern realism to which we have grown accustomed in the works of so many modern painters.'³

Allingham's work was influenced by and similar to both Myles Birket Foster (1825-1899) and Frederick Walker (1840-1875), both of whom used the garden as an integral theme in their work. But perhaps more important is her friendship with Kate Greenaway (1846-1901) who is best known for her countless illustrations for children's books. There are similarities in their work, especially in the recurring theme of young children placed in country cottage gardens.

Allingham continued to paint country homes and gardens throughout her long life. Her marriage and the birth of her three children did not seem to hinder her progress. Allingham achieved success in her own time and today her works are very sought after by art collectors. Andrew Clayton-Payne notes in his book *Victorian Flower Gardens*: 'By the last quarter of the nineteenth century, the cottage garden was emerging as a popular theme in painting; by the beginning of the twentieth, it could make the fortune of an aspiring artist.'⁴

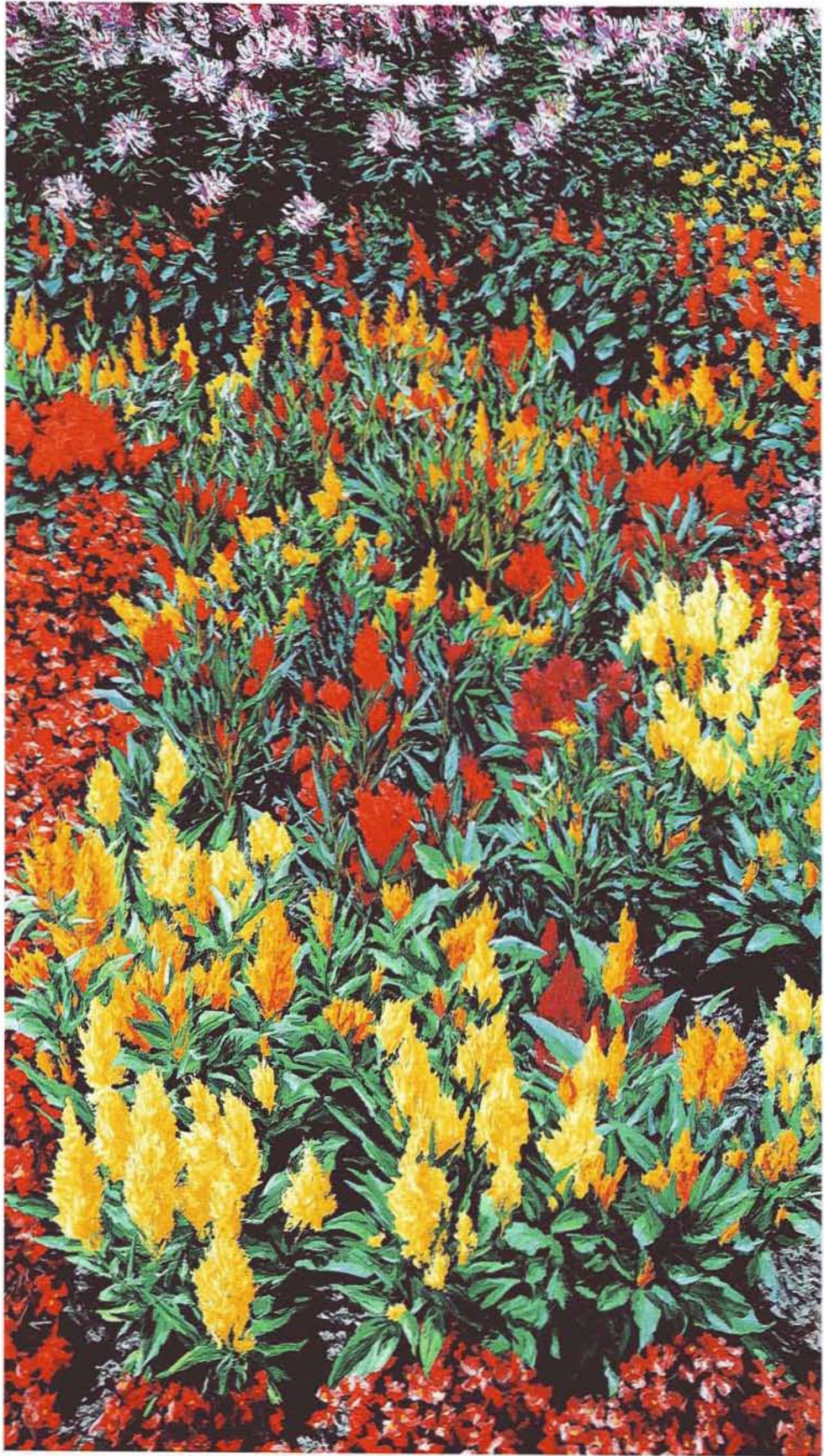
PJ

¹ Dyer, Laura. 'Mrs Allingham', *Art Journal*, 1888, p.198.

² *ibid*, p.199.

³ *ibid*, p.199.

⁴ Clayton-Payne, Andrew. *Victorian Flower Gardens*. London, Weidenfield and Nicholson, 1988, p. 13.



Untitled

(1990)

Karl Maughan (b.1964)

Oil on canvas 2100 × 1200mm

Collection Robert McDougall Art Gallery

Catalogue No. 75

The public garden has not been as popular as a painting subject as the domestic garden in the history of New Zealand art. Equally, it is unusual to find a young male painter using the garden exclusively as content for artworks. New Zealanders by and large are keen gardeners and Karl Maughan grew up in that environment, both parents cultivating a large garden.

Karl Maughan was born in Wellington in 1964 and went to secondary school in Palmerston North. He then moved to Auckland where he began his art studies at Elam School of Fine Arts graduating in 1987 with a Bachelor of Fine Arts degree. Since that time he has been painting full-time and has had a number of solo and group exhibitions.

The immediacy of this untitled work is gravitating. The closeness and freshness of his celosias pull the viewer into the picture space. By making the large canvases vertical in shape the artist attempts to give the viewer a sense of 'being there', as if he or she is walking among the plants Maughan has depicted.

The subject of UNTITLED (1990) is drawn from a photograph taken by Maughan of plants in Albert Park, Auckland, an environment from which he has often made studies. Maughan has depicted many Auckland parks and recently has photographed parks in Australia. The planting schemes and vistas of the public park are of particular interest to Maughan.

In one corner of his very tidy studio are hundreds of photographs pinned to the wall. They all depict infinite details of plants and are used extensively in his work. Maughan photographs on bright sunny days so that he can obtain the great contrasts and thus the bleached effect that is seen in the finished work. Maughan is concerned that because the subject is forever changing it is important to try and capture the garden when it is at its best: however, trying to keep track of this fleeting state can be time-consuming. Maughan has experimented with painting out-of-doors but found it difficult, and prefers to work in his fourth-floor Auckland studio.

UNTITLED (1990) is a bridging work in Maughan's development. Out of this work grew darker paintings and the shadow as an entity takes on a bigger role in his paintings.

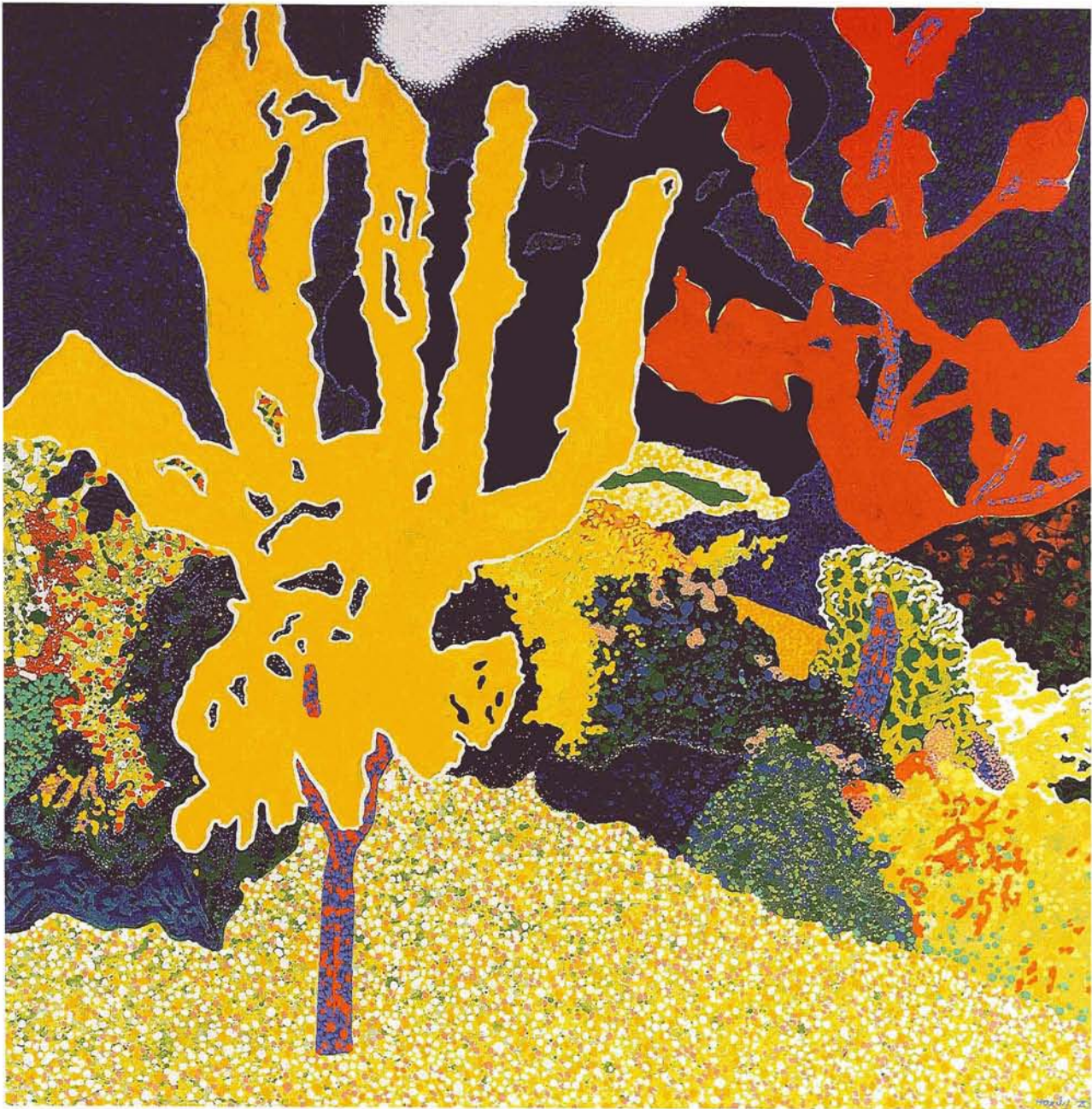
The paint is applied in an impasto manner and the surface is highly textured. The painterly treatment gives strength to the painting which is already bold by its sheer size and brightness. Maughan manipulates his paint to achieve larger-than-life renditions of the garden and he sees his work as being 'very accessible' to the viewer.¹ It is obvious to the viewer that Maughan loves paint and lots of it; the artist's enjoyment with the of handling oil paint is very apparent.

Stylistically Maughan is hard to place within a historical context of New Zealand painting or label with a specific style. There are definite links with the past in his work. Elements of the technique of Vincent van Gogh, the Post-Impressionist painter, can be seen in the the expressive way that the paint has been applied. The subject of the garden was also very dear to another well-known Impressionist painter, Claude Monet. It is difficult to establish a direct link between Maughan's work and that of other New Zealand artists. Maughan is a young painter who has found his own niche but his work does not fit in with the mainstream of contemporary New Zealand painting. Warwick Brown wrote in 1988 of Maughan's work: 'The main sensation one gets in front of a Maughan painting is that one is looking at paint, lots of fresh, clean, beautifully applied paint. The fact that this all resolves into a realistic scene at a distance somehow seems secondary, a bonus.'²

PJ

¹ Conversation with the artist, August 1991.

² *ibid.*



Inside the Garden

(1970)

Pat Hanly (b. 1932)

Enamel and oil on hardboard 1200 × 1200mm

Collection Manawatu Art Gallery

Catalogue No. 82

'Those who see only the garden see nothing'
(Pat Hanly 1969)¹

In 1966 Pat Hanly painted a number of formal sign paintings which he called 'Pacific Icons'.

Even though these works were successful and well-received he became disillusioned with their development and rejected them, destroying all but a few in the series.

As a result of this Hanly began to reassess his direction in painting and embarked on a process of rediscovery. He realized that he must reform his approach and began exploring colour. This involved carrying out a number of experiments, even painting blindfold and randomly selecting colour. The results were purely fortuitous but enlightening. Most of these works were made with dripped and splashed colour placed layer upon layer. This experimentation presented Hanly with new possibilities, particularly in the molecular quality that was evident in the imagery. He concluded that molecular activity was real and that the 'structure of all things is based on a mysterious event that seems to become a concrete fact.'²

Late in 1967 he began to look more philosophically at his new found direction. It was a realization that 'in the most humble ordinary objects can be found the most remarkable visual adventure.'³ This was a similar conclusion to that arrived at by William Blake nearly two centuries earlier. For Blake 'the universe is in a grain of sand and eternity in a flower.'⁴ This reappraisal of the world around him drew Hanly to look more closely at his immediate environment.

In his garden at Windmill Road, Auckland, he discovered a microcosm of the universe which inspired his *INSIDE THE GARDEN* series. The 'inside' aspect of the title was the interior energies of plant forms and the 'garden' itself a mass of these ever-changing forces.

He began with a series of watercolours which were first exhibited at the Barry Lett Galleries, Auckland, in May 1969. Pat Hanly defined the origin of these works as being 'based on the idea of the divine molecular event occurring in all things, even the void where creation begins!'⁵

The following year he painted several more major

garden paintings including *INSIDE THE GARDEN* and since that time the garden has been a regular source of imagery which he has returned to again and again. One of the more recent series has been the *GREAT GARDEN* watercolours of 1987.

Patrick Hanly was born in Palmerston North and attended Palmerston North Boys' High School. From 1946 to 1949 he served an apprenticeship as a hairdresser and also attended evening art classes under Alan H. Leary at Palmerston North Technical College. In 1952 Hanly enrolled at Canterbury University College School of Art which he attended until 1956.

The following year he travelled to London where he studied and worked as a painter up until his return to New Zealand in 1962. In the time away his painting had undergone considerable change in direction.

In 1964 Hanly received a Queen Elizabeth II Arts Council Grant to work on his *GIRL ASLEEP* series which followed the *FIGURES IN LIGHT* paintings.

He entered for the biennial Benson and Hedges Art Award in 1968 and was a finalist that year, also in 1970 and 1972.

Since the 1970s Hanly has been the recipient of many commissions and has worked through several notable sequence paintings in addition to the *INSIDE THE GARDEN* series, among them *CONDITION/PURE PAINTING* 1976, *TORSO* 1977, *GOLDEN AGE* 1979-81 and *FIRE THIS TIME* 1984-87.

NR

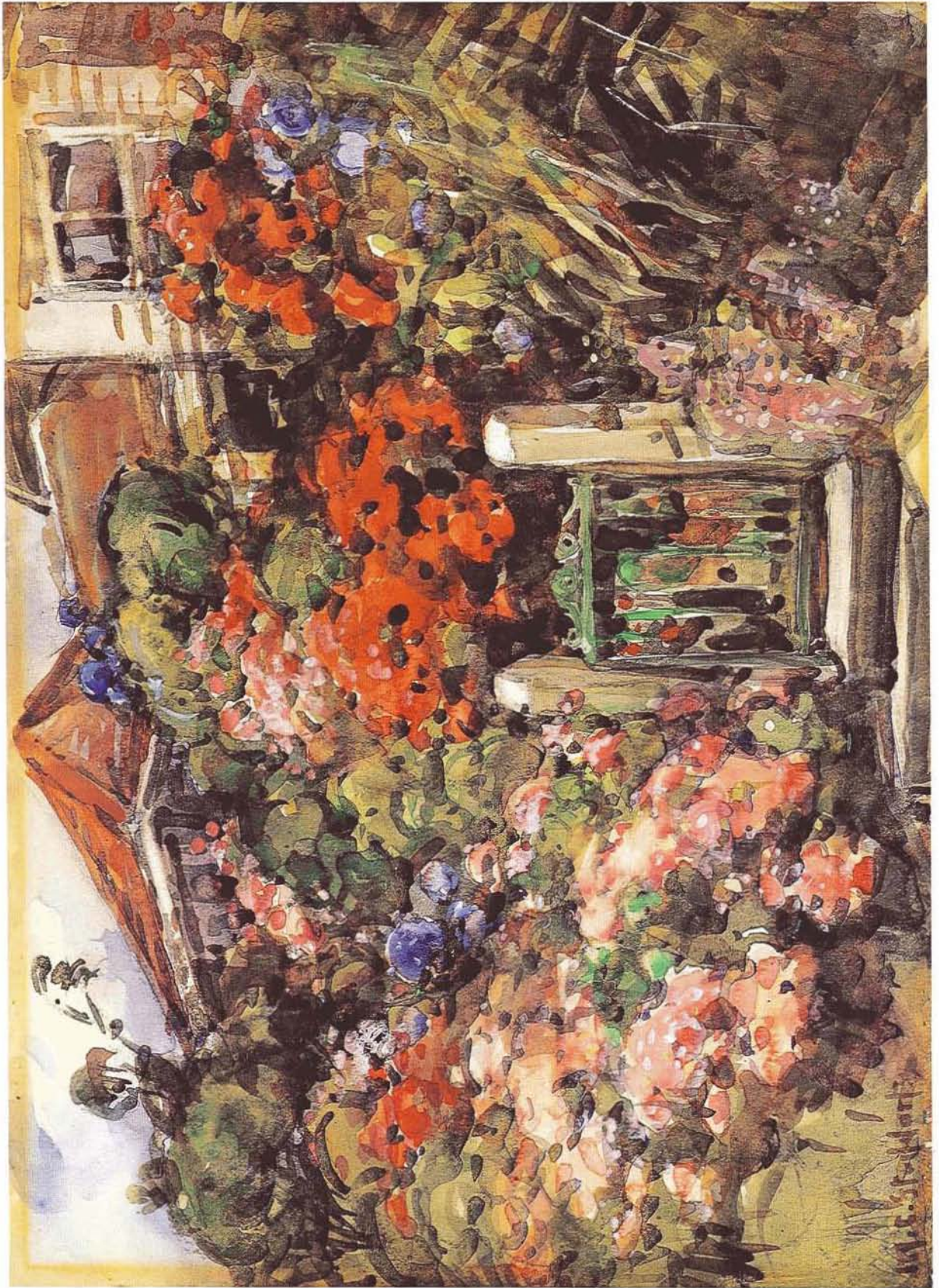
¹ Barry Lett Galleries. *Inside the Garden*, (exhibition catalogue), Auckland, 1968, (unpaginated).

² *ibid*

³ *ibid*

⁴ Miller, D.P. Patrick Hanly, (exhibition catalogue), Dowse Art Museum, 1974, (unpaginated).

⁵ *ibid*.



House in a Summer Garden

(c.1928)

Margaret Olrog Stoddart (1863–1934)

Watercolour 242 × 342mm

Collection Forrester Art Gallery

Catalogue No. 92

In 1935 James Shelley and Sydney Lough Thompson wrote in their tribute to Margaret Stoddart, published in the quarterly *Art in New Zealand*, 'her personality and her painting were one, and the environment in which she was working seemed to identify its spirit with hers.'¹

It could also have been added that Stoddart developed an empathy with the New Zealand landscape and its flora that was unique. For much of her life as an artist Margaret Stoddart's reputation was as a flower painter, but her vision was much more expansive. Her often less-considered landscape watercolours frequently became a vehicle to explore New Zealand flora, both wild and cultivated. In the process she created a distinctive landscape genre in which the painting of plants and flowers become integrated with the land.

From a very early age Margaret Stoddart developed a botanical interest. Her father Mark P. Stoddart was something of an amateur naturalist, and she went tramping with her family a good deal in her youth.

Born at Diamond Harbour, near Christchurch, Margaret Stoddart received part of her education from 1876–1880 in Edinburgh, Scotland. When the Canterbury College School of Art opened in 1882, Margaret Stoddart and her sister Frances were among the foundation students.

It was also during 1882 that Margaret Stoddart held her first public exhibition of work. The following year she was awarded first prize for flower painting at the Auckland Society of Arts annual exhibition.

Throughout the 1880s she continued to have a very high concern with making botanical studies in both oil and watercolours, and was commissioned in 1889 by F. W. Hutton, Curator of Canterbury Museum, to make studies for a book on New Zealand flora. The studies were made but were never published.

By the early 1890s, Stoddart, like many of her contemporaries, became a member of Christchurch's sketch club known as 'The Palette Club'. This group developed an interest in painting out-of-doors. This *plein-air* activity was to continue for the rest of her life.

In 1897 she travelled to England where she studied for a time with Charles Lazar, a follower of James

McNeill Whistler, and experienced the impact of English impressionism. The result was that her style broadened and the number of *plein-air* landscapes in her work increased. She also had works hung at the Royal Academy, London and at the Paris Salon. After her return to New Zealand in 1906, she settled back in Christchurch resuming her botanical interest which included making paintings of carefully cultivated private and public Canterbury gardens.

The earliest of Stoddart's paintings of gardens appeared around 1912 and by the 1920s the garden had become an established subject in her work.

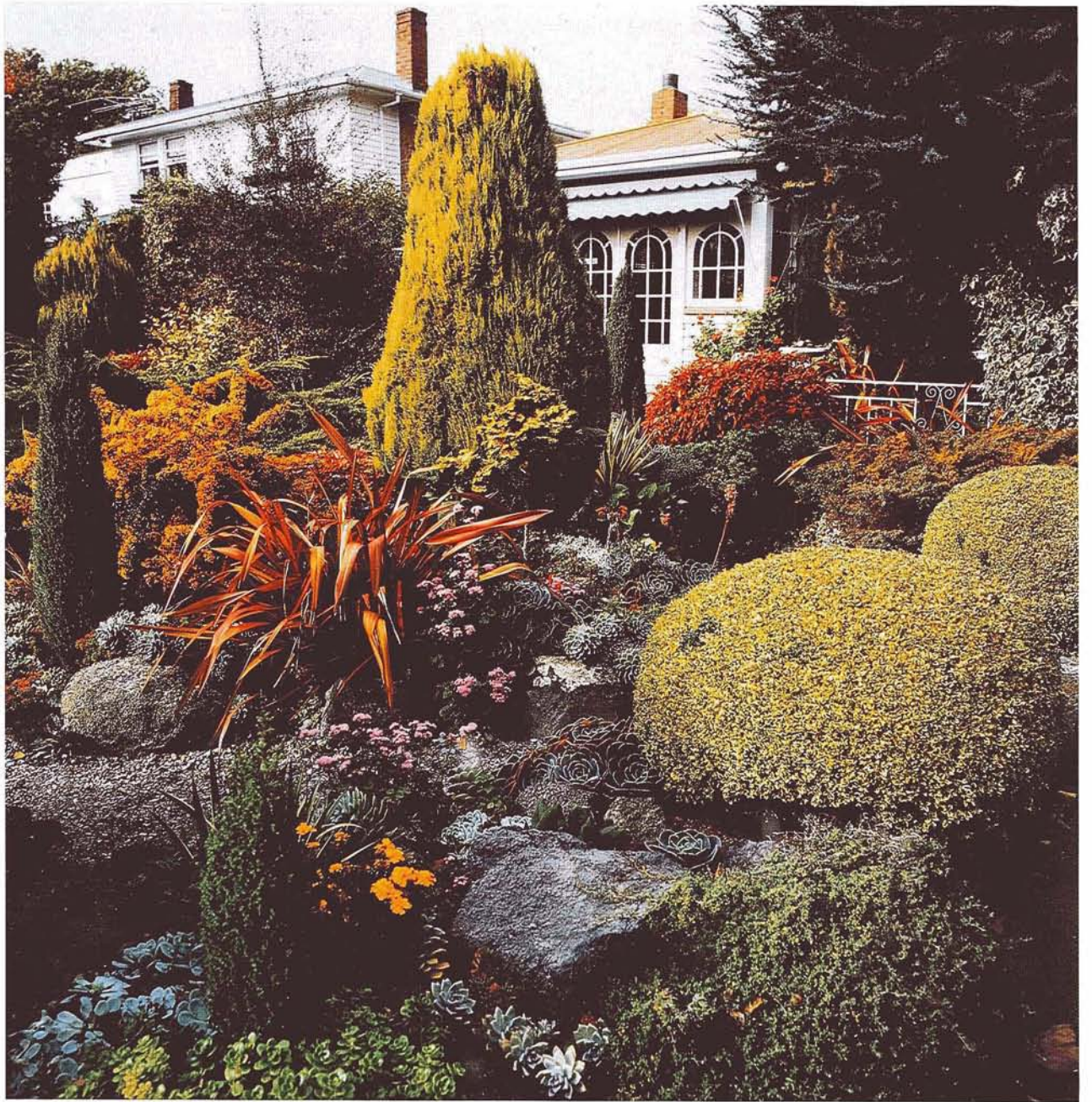
Stoddart's treatment of the garden subject is typified by a work such as *HOUSE IN A SUMMER GARDEN*. The gateway is either of a hill property near her own home at 15 Hackthorne Road, Cashmere, where she lived from 1913, or on Clifton Hill where she often painted in the 1920s. It is possibly the work she exhibited in 1928 as *GATEWAY CLIFTON*.

Like many of her garden paintings it is colourful. The mass of colour is built up in vigorous broad strokes over an underlying structure of wet washes, dissolving one into the other. The house is almost buried behind a cascade of brilliantly coloured blooms. The garden subject provided Stoddart with not only the opportunity to explore the growth of introduced domestic plants which contrasted strongly with native flora, but also to vent her robust colour sense.

The garden paintings were among the most vibrant that Margaret Stoddart produced.

NR

¹ S. L. Thompson and J. Shelley, 'Miss M. O. Stoddart', *Art in New Zealand*, 30 December 1935, p.99.



1940s Garden

(1988-9)

Gil Hanly (b.1934)

Cibachrome photograph 390 × 385mm

Private collection

Catalogue No. 101

Photography is an accurate method of recording an event or a place at a certain time. Garden photography is a hobby for many New Zealanders who record their garden as it changes with the four seasons. Gil Hanly is a professional photographer who has spent much time photographing domestic gardens. In 1990 she co-produced *New Zealand City Gardens*¹ with Sue Firth.

Born in 1934, Gil Hanly took up photography about 15 years ago. She has documented specific events in New Zealand's history including those relating to peace, justice, racism, and the environment. Garden photography is among Hanly's more recent work.

Gil Hanly's 1940s GARDEN was photographed for *New Zealand City Gardens* during 1989. The garden and its owner are both fascinating. The 1940s GARDEN is in Fendalton, Christchurch, and its owner, Mr Stuart Watson, is a passionate gardener. Now in his eighties, Mr Watson purchased the Fendalton property in 1939. The section at that time was 32 perches and the following year he increased it to 56 perches. The section sloped to the Avon River and over the next few years Mr Watson established a very orderly and colourful garden.

The garden itself originally contained a bowling green, five ponds, and two fountains. Fruit trees and vegetables grew in abundance. In 1945 Mr Watson entered his first garden competition and won. This was the Summer after the big snow fall of July 1945 (see other photo).

Mr Watson has well-defined ideas about the nature of the 'garden'. He believes that the heights of plants should be graduated upwards from the level of the house and that the house and garden should merge as one, rather than being independent of each other. As well, Mr Watson comments that 'the garden should express the individual. ... If someone's garden is a shambles then you can be pretty sure that the house is as well.'²

This 1940s GARDEN is constantly undergoing change. The size of the section is now somewhat smaller than when it was in its heyday. Mr Watson is still taking part in garden competitions, his latest win being the 1990 MacMaster Cup for a non-conventional garden. His latest acquisition for the garden is fifteen rose bushes.

1940s GARDEN depicts the front garden which consists mainly of rockery plants and conifers. Mr Watson favours rock gardens as he finds them colourful, simple, and interesting.

Gil Hanly's 1940s GARDEN is one of many photographs taken of Mr Watson's garden. Hanly has documented many gardens throughout New Zealand and is one of New Zealand's leading photographers. Behind the 1940s GARDEN is a man who lives for his garden. Mr Watson strives for perfection and the number of awards and the hundreds of visitors he has had through the garden testify to his success. A modest man, Mr Watson explains that he is 'purely an amateur'.³

PJ

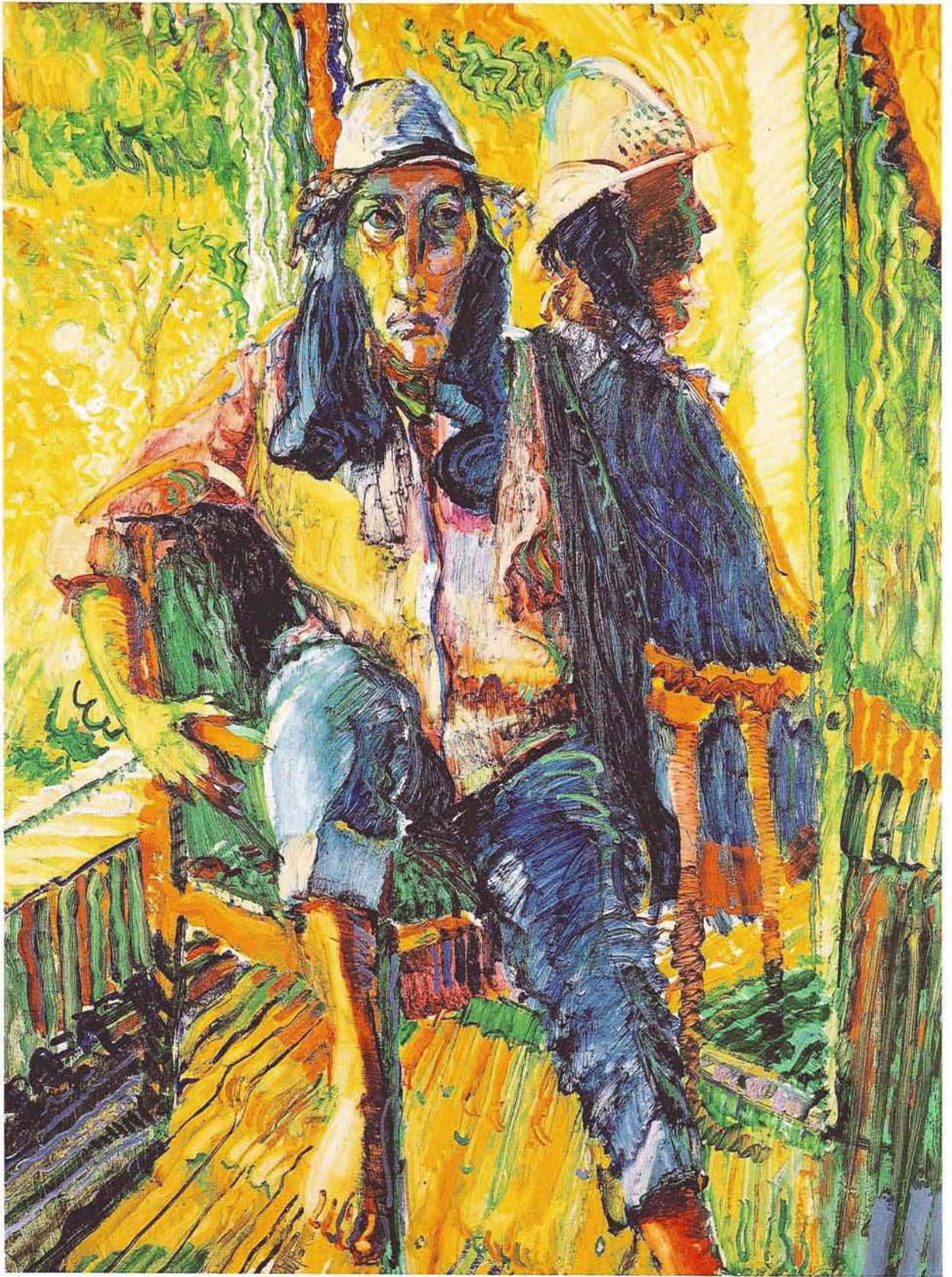


The Watson garden under snow, 1945.

¹ Firth, Sue, and Gil Hanly. *New Zealand City Gardens*. Shoalbay Press, 1990.

² Conversation with Mr. Watson, August 1991.

³ *ibid.*



Portrait of Mihi

1973

Alan Pearson (b.1929)

Oil on board 1210 × 904mm

Collection Dunedin Public Art Gallery

Catalogue No. 132

As a contemporary New Zealand artist Alan Pearson has always been a painter of realities, realities which identify with various states of human consciousness.

He has also had a keen awareness of self and those around him. It is for this reason that his portraiture has been so incisive.

As a genre portraiture has not been strong in New Zealand painting, but for Alan Pearson it has emerged as an identity of some strength. Unfortunately he has often been identified just for his portraiture, when in fact it is just one aspect of the many-faceted work of a highly expressive artist.

However, it is true that in every phase of his life as a professional artist spanning more than three decades he has painted portraits, mostly of friends, and in the early 1970s portraiture, still life and subjects of the natural world, particularly gardens, dominated. In 1971 John Oakley wrote in his review of Alan Pearson's first solo exhibition held at the Canterbury Society of Arts Gallery Christchurch; 'Pearson is concerned with the unity of nature, man, earth and sky, combining into one whole.'¹

Alan Pearson's activity in portraiture of the early 1970s culminated in 1976 with a major retrospective exhibition held at the Brooke Gifford Gallery, Christchurch, which comprised 50 portraits including *Portrait of Mihi*.

The *Portrait of Mihi* is more than just a study of a part-Maori subject, it is also a study of time, place, and duality of the consciousness of being.

It is at once an interior vista of the physical world and the mind, and an exterior imbued with the life forces the garden represents beyond. There is light and life and seemingly joy in the calm of the subject but there is also the suggestion of darker tensions lurking in the shadows, waiting to emerge. (The presence of mortal frailty.) At the time he painted *Portrait of Mihi* Alan Pearson was an art teacher at Kingslea Girls' School, Christchurch. The subject of the portrait, Mihi George, was a teacher on the same staff and a friend of the artist. Of the painting he has said:

I painted Mihi in the living room that opens onto the garden of my home at Lyttelton. It was summer and I was concerned with the light in

relationship to colour defining the locality.

Another factor was that the figure was angled which gave a feeling of recession which stopped abruptly at the head, which stares back scrutinizing the painter, indicating the strength of her will. I was also interested in the psyche which is indicated to the left of her, and a mirror which shows her reflection shouting in defiance at life. In fact it is a double portrait of one position relating to the beauty and tensions in life.²

The colour treatment of *Portrait of Mihi* is synonymous with a number of works painted around the same time. The artist has stated that it was in part a personal response to being released from a troubled and difficult marriage.³ This release and sense of *joie de vivre* was expressed partly through a vibrant use of colour. In its lyricism and fusion of the elements of nature and light the *Portrait of Mihi* prefigures much of what was to appear in the *Huia* portraits painted a few years later in Auckland.

Alan Pearson's interest in art began at an early age but it was not until the mid 1950s that he was able to develop this further. After studying at Wellington Technical College he enrolled at Canterbury College School of Art in 1957, graduating with honours four years later. In 1964, with a Queen Elizabeth II Arts Council Scholarship, he pursued further training at the Royal Academy School, London.

On his return to New Zealand in 1966 he moved to Auckland to live and was a designer for AKTV2 until 1969. That was also the year he held his first major one man exhibition.

By 1971 he was back living in Christchurch where he taught painting until 1975. His success in portraiture in the 1970s culminated in his winning first prize in both the 1978 and 1979 National Bank Award for Portraiture.

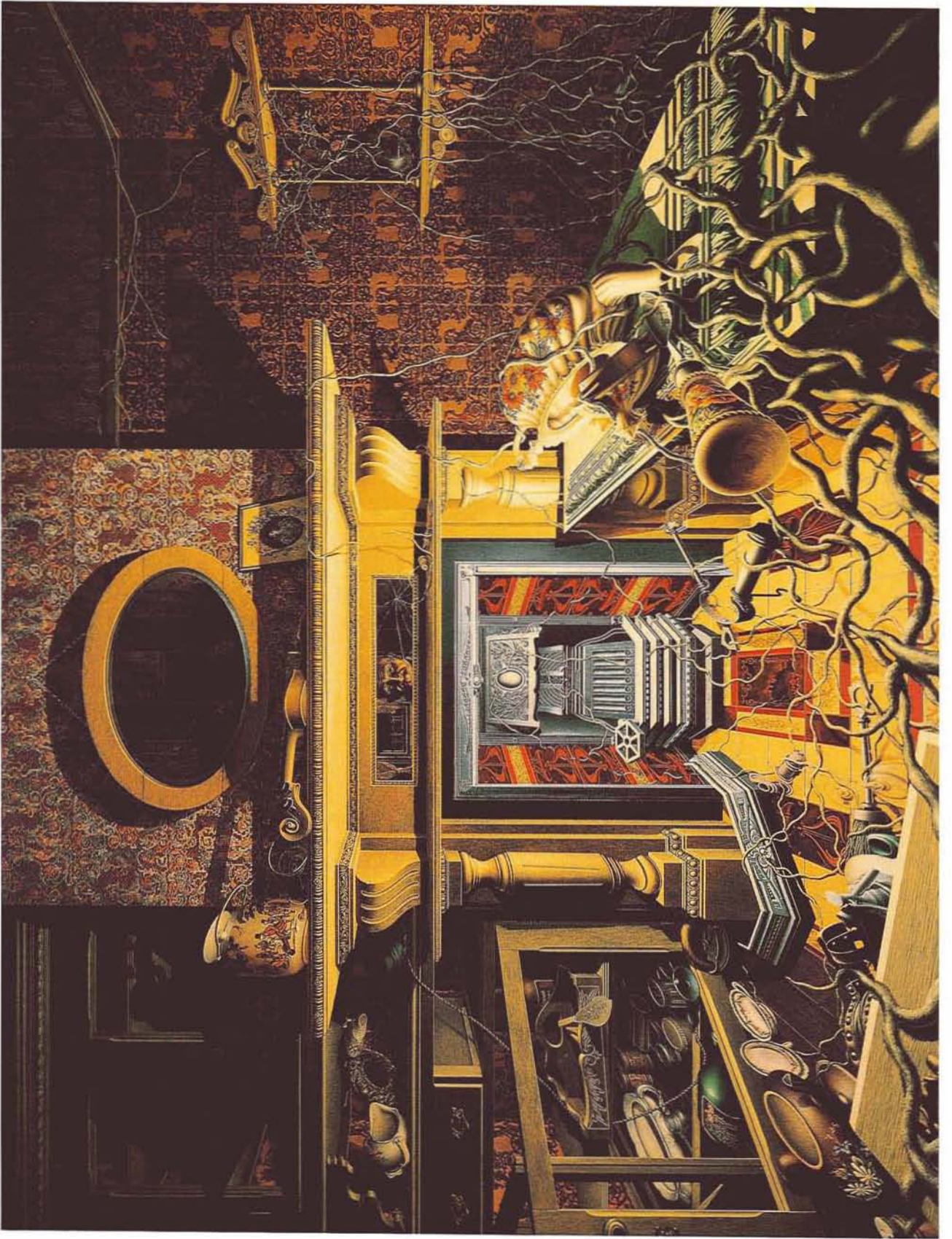
Much of the early 1980s were spent in Europe. On his return to New Zealand Alan Pearson became artist in residence at Dunedin Public Art Gallery and Otago Polytechnic for 1986. Since 1962 he has participated in more than twenty major group exhibitions both in New Zealand and overseas and has held no fewer than fifteen major one man shows, the most recent of which toured several New Zealand public art galleries during 1991.

NR

¹ Oakley, John. 'City Painter Holds first one-man show', *The Star*, 25 March 1971.

² Conversation with Alan Pearson, August 1991.

³ *ibid.*



Maybe Tomorrow

(1974)

Alvin Pankhurst (b. 1949)

Tempera on hardboard 1600 × 2120mm

Collection Dunedin Public Art Gallery

Catalogue No. 134

'It is a tour de force in its immaculate technique exquisitely detailed composition, eerie colour and a compelling sense of time and place all evoking a weird dreamlike-quality.¹ This was how *Art and Connoisseur* magazine viewed *MAYBE TOMORROW*, the winning entry in the 1974 Benson and Hedges Art Award.

The painting was the third in the *CREEPER* series on which Pankhurst worked during the early 1970s. This series included *URBAN SPRAWL*, selected as a finalist in the Benson and Hedges Art Award in 1970, and a self portrait also painted in 1970. It is noteworthy that when *MAYBE TOMORROW* was sold to the Dunedin Public Art Gallery in 1974 it was for \$5,000, a hitherto record price in New Zealand for a contemporary work of art by a living artist.

Alvin Pankhurst was born in Carterton and at an early age showed artistic ability. Between the ages of nine and fifteen he won no fewer than ten prizes for art, one involving an overseas trip.

From 1966 to 1968 he attended Wellington Polytechnic School of Design where he gained a diploma in graphic design with honours. In 1969 a disastrous fire swept through his Wellington flat destroying all of his possessions including 37 paintings and a large number of drawings. The fire was accidental; Pankhurst had been using highly inflammable glue which ignited when a kerosene heater was overturned. He was badly burned and spent a long period in hospital, but fully recovered.

Like many of his contemporaries in the late 1960s and early 1970s Pankhurst was nostalgic about New Zealand colonial past which was slowly vanishing. This time was the beginning of urban renewal in Wellington when many Victorian houses and buildings were demolished. Pankhurst's fascination with Victoriana extended to forming a personal collection of bric-a-brac including ornate fireplaces. The fireplace depicted in *MAYBE TOMORROW* is just one of several the artist once owned. Many of the other objects, including a collection of antique crockery, are still in the artist's possession and he continues to use them in his paintings.²

The room depicted in *MAYBE TOMORROW* was typical of those found by Pankhurst in the houses he rented

in Wellington, but was specifically modelled on a room in a Newtown house which was demolished while the painting was in progress. As a painting it emerges as more than just a statement about the artist's collecting interests in the 1970s. It is revealing of the transience of existence and the passing of colonial life and values. The creeping vine which pervades the work is a symbolic device to emphasize the passing of time. The apparent technical facility with which Pankhurst has executed this painting was hard won. As a student he agonized over the problems of perspective which he eventually mastered. Although based on a real room, *MAYBE TOMORROW* as a composition was highly contrived and most 'unreal'. Pankhurst selected and ordered freely and spent over a year working on drawings: when he eventually worked on the painting he made many changes before the image was complete.

One of the reasons he gave in 1974 for choosing the egg tempera medium was that a change to the work could be made quickly by simply washing out and reworking.

In the course of painting *MAYBE TOMORROW* was modified considerably and actually grew in size, with a 350mm piece being added to the bottom.

However, the most significant alteration to the composition was the removal of an open door that was placed to the left of the fireplace. This was shown with keys hanging from the lock, but as important as this was to the imagery of the painting, it disturbed the compositional balance and had to be removed. Perspectively there are many ambiguities in the painting but the centre of focus lies between the eyes of the old man reflected in the mantel mirror.

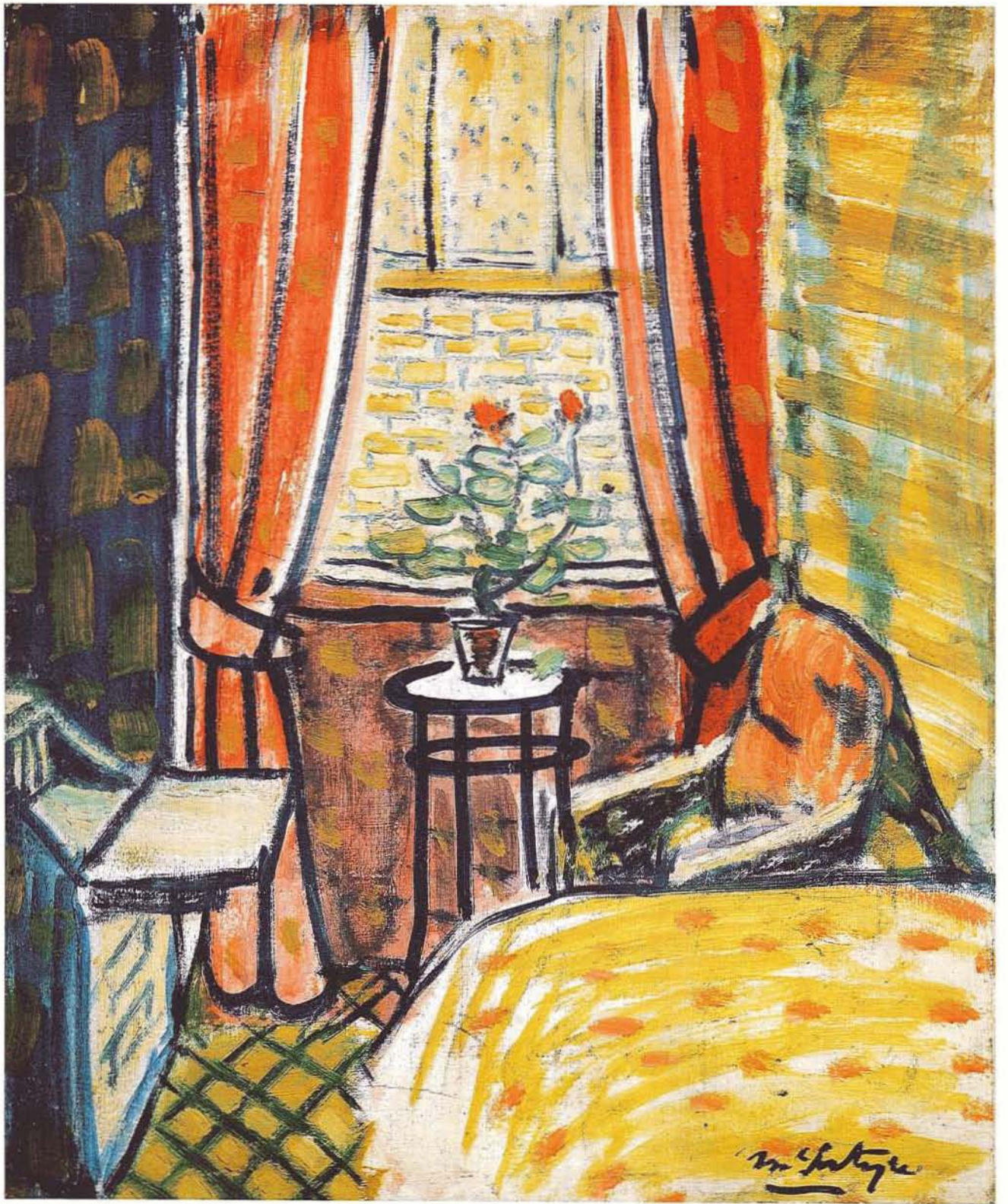
Alvin Pankhurst's affinity with the 'old masters', particularly the Dutch and Flemish, is evident in a work such as *MAYBE TOMORROW*, through its concern for detail and surface finish. It was this that placed him apart from many other New Zealand artists in the 1970s who were labelled either realists or surrealists. Pankhurst had elements of both tendencies, something recognized in 1974 when *MAYBE TOMORROW* was described as 'a masterfully controlled work which is likely to involve and fascinate the viewer on several levels of perception a mix of real and surreal.'³ This is still true in 1992.

NR

¹ *Art and Connoisseur*, 1974, p.14.

² Penelope Jackson, conversation with the artist, August 1991.

³ *Art and Connoisseur*, 1974, p.12.



Interior

(c. 1919)

Raymond McIntyre (1879–1933)

Oil on panel 339 × 273mm

Collection Auckland City Art Gallery

Catalogue No. 138

By 1919 when *INTERIOR* was painted, the New Zealand expatriate artist Raymond McIntyre had already passed through several phases in his development as an artist.

Born in Christchurch, he received training in the 1890s at Canterbury College School of Art, and privately from the Dutch realist Petrus van der Velden. After leaving art school in 1900 McIntyre painted independently for several years, but resumed his art studies again in 1906. At this time the painterly approach of Van der Velden was still in evidence in his work but this gradually gave way to a treatment dominated by a strong sense of elemental form design and carefully modulated tonal values. Raymond McIntyre was particularly drawn to the painting of James McNeill Whistler and he greatly admired this artist.

By 1909, like a number of his Canterbury contemporaries McIntyre had left New Zealand for England. On arriving in London he was not keen to take the road, as many others had done, that led all the way to the studio of Stanhope Forbes and the popular Newlyn painters.

Instead he was drawn to study at the Westminster Technical Institute where he gained some benefit from the instruction of artists such as William Nicholson and Walter Sickert. Between 1911 and 1913 McIntyre concentrated a great deal on portraiture particularly of young women subjects. These works reveal an even greater elevation of the design factor in his paintings, which often incited the criticism that they were over-decorative. For McIntyre, however, the pursuit of the 'decorative' was a serious concern.

At this time frequent visits to France increased his awareness of more recent developments in French painting. This was reinforced by his association with the artist Edward McKnight Kauffer. McIntyre's painting became lighter, fresher and more colourful as a result.

The small oil *INTERIOR* is consistent with this progress into colour. It is part of a group of works concerned with urban living, and it is likely that the subject was the artist's own bedroom in his two room flat at Redcliff Road, London SW10.

It appears to be an Edwardian basement room that

overlooks a drab brick retaining wall. McIntyre has taken clearly what has been a gloomy room brightened only by the colour in the potted plant and a counterpane and made of it a study of light and colour. In such a work the interior subject has been made subordinate to the features of design painterly expression and the spontaneous action of colour.

Maximum impact has been achieved by playing off complementary colours like blue and orange, red and green, carefully articulated by an economical but highly graphic linear structure. The artist most clearly of influence on McIntyre at this time appears to have been Henri Matisse, and *INTERIOR* is one of the best representative works of this following. In these years at the end of World War I Matisse was held in high regard. A number of British artists and art theorists, particularly those associated with the Bloomsbury Group, saw Matisse as a profound hope for the progress of painting in the future.

By 1930, having gone on to test many other contemporary directions in painting, McIntyre eventually gave up. He died three years later.

NR



My Dining Room

(c.1942)

Annie Elizabeth Kelly (1877–1946)

Oil on canvas 635 × 775mm

Collection National Art Gallery and Museum of New Zealand/Te Whare Taonga O Aotearoa

Catalogue No. 140

Throughout the history of art, artists have used their own immediate environment as the subject for an artwork. Interiors can tell us a lot about the person who inhabits that particular room or house. Elizabeth Kelly's painting entitled *MY DINING ROOM* is one such example which affords the viewer a glimpse into the everyday life of the artist. The title indicates that Kelly has depicted her personal environment: this is further reinforced by the inclusion in the image of other paintings by Kelly, hung on the back wall of the room. To the left is *ARABESQUE* (1921–22), exhibited at the Canterbury Society of Arts Annual Exhibition in 1922, and the other is a portrait of the artist's husband, painted in 1925.¹

Born in Christchurch, Annie Elizabeth Kelly (*née* Abbott) was the eldest daughter of Thomas George and Maud Laura Abbott. She was educated privately and from an early age she showed artistic promise. Elizabeth, as she was better known, commenced her formal art training in 1892 at the Canterbury College School of Art. Completing her studies in 1898 she then became a regular exhibitor at the Canterbury Society of Arts. An early influence on Kelly was the professional Dutch artist Petrus van der Velden (1837–1913) who had arrived in Christchurch in 1890.

In 1908 Elizabeth married Cecil Fletcher Kelly (1879–1954), a fellow art student, and so began a long and stable relationship which revolved around their artistic pursuits. The couple settled initially at New Brighton but later moved to Montreal Street in central Christchurch.

Completed just four years prior to her death, *MY DINING ROOM* is painted in the elegant and traditional rendering for which Kelly is known. The composition of the work is interesting in that the artist has played off the circular shape of the table against the strong vertical lines of the chimney breast. The colours are soft and subdued, creating an intimate room. It is intended that the viewer stands just at the edge of the room, about to enter.

Better known for her portraiture, Kelly's attention to detail in *MY DINING ROOM* reveals the artist at her most confident and in possession of her mature style, at ease with both the act of painting and with the daily details of her life. The blue vase on the

mantelpiece was the subject of at least one other work by Kelly. The drapery of the tablecloth is also a motif which has been vigorously worked. The model for *MY DINING ROOM* was the dining room at 245 Montreal Street.

Elizabeth Kelly earned an international reputation as a portrait artist. In 1931 she began to exhibit at the Royal Academy, London, and this was only curtailed when the Second World War prohibited her transporting art works to Britain. She was also represented at other British institutions. In 1932, Kelly had two works accepted and exhibited at the Paris Salon. She was to continue this association until 1939 and during that time she won a prestigious Silver Medal.

As an artist, her success was never doubted or unrecognized and in 1938, at the age of 61 years, she was awarded the Commander of the Most Excellent Order of the British Empire, an award that many thought she truly deserved. Kelly was the first New Zealand woman artist to receive such an award.

Exhibited at the Canterbury Society of Arts in 1942, *MY DINING ROOM* was also exhibited in the Academy Annual Exhibition, Wellington, of the same year. The painting was presented to the Academy in 1943.

PJ

¹ Collection Canterbury Society of Arts



Helen Graham Chalmers and Her Mother

(1908)

Frank Bramley (1857–1915)

Oil on canvas 2012 × 1750mm

Collection Robert McDougall Art Gallery

Catalogue No. 142

When in 1908 the British artist Frank Bramley exhibited this interior portrait at the annual Royal Academy exhibition, it was 'hung on the line' and gained some attention and praise.

It was also a work of some personal significance, as the subjects were related to Bramley. Helen Graham Chalmers was Bramley's niece, and her mother, Lady Chalmers, his sister-in-law.

Lady Chalmers (*née* Graham) was also an artist of some merit who exhibited regularly in London in the 1920s. Helen, her daughter, became Mrs D. M. R. Cameron and retired to New Zealand in the 1970s with her husband.

In this interior study, Helen, the infant daughter of Sir Charles and Lady Chalmers, is clearly holding the centre of attention. In July 1908 *Windsor Magazine* said of Bramley 'he has trenchantly branded in both treatment and title the unimportant position taken by the parent in the household when a child appears on the scene'.¹

This sunny painting is filled with genteel Edwardian charm. Shafts of summer light bathe the sumptuously furnished room which is possibly the Chalmers's residence at Cathlaw Linlithgowshire, Scotland. Lady Chalmers has just entered the room having returned from the garden, which is seen beyond the window, and is replenishing the bowls and vases with newly cut chrysanthemums.

It is clearly a family piece imbued with all the affection Bramley had for children. His love of children was intense and they feature often in his paintings throughout his career as an artist.

His most poignant work concerning children, *FOR SUCH IS THE KINGDOM OF HEAVEN* (1891), which is now in the collection of the Auckland City Art Gallery, depicts a child's funeral. Although Bramley dealt a great deal with subjects painted out-of-doors he also concerned himself with interior settings for his subjects quite early in his career. Among the more major paintings was *HOPELESS DAWN* (1888) purchased for the Tate Gallery, London.

Frank Bramley was born in 1857 at Sibsey, Lincolnshire. He began his training as an artist at

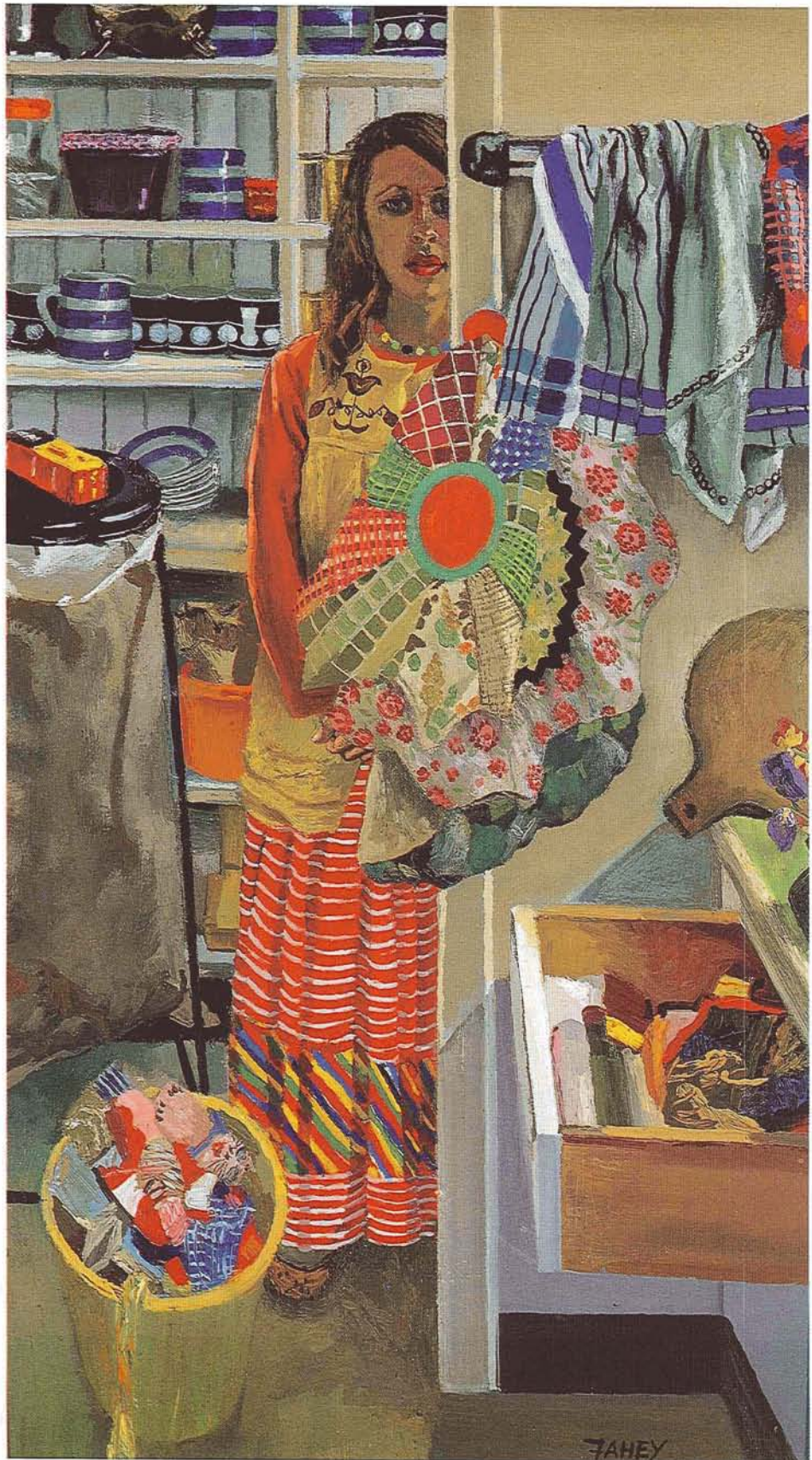
Lincoln School of Art under E. R. Taylor, but in 1879 he left for Antwerp to complete his studies at Verlats Academy under Emile Wauters. He was also strongly influenced at this time by Alfred Stevens and other Flemish contemporaries. The concern for subjects of domestic realism was strongly in evidence in Flemish painting, as was the emphasis on effects of light which attracted Bramley.

It was around this time that he also began to introduce flowers into his paintings, perhaps more for their symbolic than their decorative qualities. Initially they had a place as accessories, but later gained more prominence in his work. In 1882 he went to Venice where he set up studio in a spacious apartment of rooms and was overawed by the effects of Italian light which filtered in through large windows and the reflections the light created within ordinary interiors. This experience was to be recalled time and time again in his later works.

By the winter of 1884–85 Frank Bramley had returned to England, and soon after joined Stanhope Forbes, Walter Langley, and others at the Newlyn artists' colony. Newlyn painters (or Newlynners as they were popularly called) were realists who believed in telling the story of simple everyday life taken directly from nature mostly out of doors. The introduction into their paintings of the feeling of light and fresh air was preferred to the subdued lighting of the studio.

Whilst Bramley was influenced by the naturalistic tendencies of the time and was often dubbed a *plein-airist*, he was never firmly part of the Newlyn School. His work differed in that it did not have the same concern for graphic accuracy. For him the literal was always somewhat subordinate to the ideal. However, he did share with the Newlynners the full impressionistic bravura of brush technique which from the 1890s on became broader, his paint more fatty, and colour brighter and more intense. In 1891 Bramley married Katherine Graham and four years later left Newlyn to live at Grasmere in Westmorland near his wife's family. He soon became absorbed in country subjects. Surrounding village scenes, cottagers in their gardens, and portraits in particular dominate his work from around 1900, replacing the genre pieces so familiar in earlier years. Titles such as *SUMMER, SPRING*, and *FROM THE ROSE WAS BEAUTY, THE GARDENER TIME* were common. He also became more sentimental and flowers were used in greater profusion less for their symbolism than for their decorative effects. Frank Bramley exhibited at the Royal Academy for twenty-seven years before he was elected an academician in 1911, but soon after was overcome by illness. He died near London in 1915.
NR

¹ Chester, A. 'The Art of Mr Frank Bramley A.R.A.', *Windsor Magazine*, July 1908, p.138.



Christine in the Pantry

(1972)

Jacqueline Fahey (b. 1929)

Oil on board 950 × 535mm

Collection Aigantighe Art Gallery

Catalogue No. 156

Domestic interiors are often used as a vehicle to convey a message or make a comment. Jacqueline Fahey sets many of her works in an interior and the surroundings are as important to the overall understanding of the work as are the people contained within it.

Jacqueline Fahey was born in Timaru in 1929. She attended the School of Fine Arts at the University of Canterbury and among her lecturers were Russell Clark (1905–1966) and W. A. Sutton (b. 1917). Fahey graduated in 1951 and began to exhibit her work in 1952. She has lived and studied abroad and presently lives in Titirangi, Auckland.

CHRISTINE IN THE PANTRY is a work from the seventies when the feminist ethic was very strong in Fahey's work. The standing figure, Christine Massey, was a local girl, aged about 16 years, who at the time was outraging her 'straight parents' by being a 'hippy'.¹ The artist has depicted Christine in her 'hippy' attire in Fahey's own kitchen.

Fahey has exposed everything to be found in the pantry. Objects that are usually hidden, such as the clean-sack and the waste-paper bin in the foreground, are openly featured in the painting. The untidy drawer is open and the tea-towels are scrunched up on the rail. Fahey commented that she painted the bags and tea towels of a working kitchen as opposed to the 'chintzes' of the dining room.

Fahey has deliberately placed the female figure in this domestic environment to examine the inter-relationship between women and the home, an issue which was questioned particularly during the 1970s with the rise of the women's Liberation movement. By placing Christine in the pantry she is showing a young woman amidst the domestic environment that will possibly take over her life at a future date.

Fahey's interior, like the others from this decade, is busy. Her attention to detail is important to the overall image. Of particular interest is Fahey's treatment of textiles. Christine's clothes are a busy conglomeration of patterns and colours as is the oven cloth hanging beneath the tea towels.

Anne Kirker wrote in 1986 that the 'lack of communication between people is a common theme in Jacqueline Fahey's pictures.'² CHRISTINE IN THE

PANTRY explores this theme of alienation, whereby the teenager is seen as rebellious by her parents and neither party want to compromise. Christine stands isolated in the pantry and appears to be alone in her pursuit to be a 'hippy'. Fahey comments that there is a lot of 'truth' in CHRISTINE IN THE PANTRY.³

Jacqueline Fahey continues to paint and exhibit in Auckland. Christine, the subject of this painting, is also a practising artist residing in Auckland.

PJ

¹ Conversation with the artist, August 1991.

² Kirker, Anne. *New Zealand Women Artists*, Reed Methuen, 1986, p.132.

³ Conversation with the artist, August 1991.