

RITA ANGUS  
[1908-1970 New Zealand]

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**Bert Simpson** 1953-54  
Oil on canvas board

**Helen Simpson** 1953-54  
Oil on canvas board

Collection of the Dunedin Public Art Gallery  
Given 2008 by an anonymous donor

ANNIE BAIRD  
[1932-1999 New Zealand]

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**Artist Painting Self Portrait No.1** 1973  
Watercolour and bodycolour  
Collection of the Dunedin Public Art Gallery  
Given 1973 by the National Bank of New Zealand

JOAN IVORY DUKES  
[1903-1994 New Zealand]

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**Maxine** 1944  
Pencil and wash

**Beverley** 1950  
Pencil and wash

Collection of the Dunedin Public Art Gallery  
Bequeathed 1994 by the artist

CORNELIUS DURHAM  
[1809-1884 British]

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**Untitled Portrait of the Wimperis  
Family** c.1850

Oil on canvas on cardboard  
Collection of the Dunedin Public Art Gallery  
Given 1950s by Miss Eleanor Joachim

**JEFFREY HARRIS**  
[b.1949 New Zealand]

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**Head with Cross [Self Portrait]**

1998-2003

Oil on board

Collection of the Dunedin Public Art Gallery

Purchased 2003 with funds from the Dunedin  
City Council

**MABEL HILL**  
[1872-1956 New Zealand]

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**In the Studio [A H O'Keeffe] 1913**

Watercolour

Collection of the Dunedin Public Art Gallery

Given 1973 by the artist's son, Mr John L McIndoe

**FRANCES HODGKINS**  
[1869-1947 New Zealand]

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**Maori Girl 1896**

Watercolour

Collection of the Dunedin Public Art Gallery

Bequeathed 1962 by Mrs H B Player

## E. MERVYN TAYLOR

[1906-1964 New Zealand]

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### **Mai** 1957

Linocut

Collection of the Dunedin Public Art Gallery

Purchased 1967 with funds from the Dunedin  
Public Art Gallery Society

## ADRIENNE MARTYN

[b.1950 New Zealand]

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### **Joanna Paul, living room, Dunedin, 1981.** From the series: **Portraits of New Zealanders** 1981

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1983 with funds from the Dunedin  
Public Art Gallery Society

JAMES ROSS  
[b.1948 New Zealand]

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**Portrait of G  
(Head resting on hand No.1) 1978**

Oil on hardboard

Collection of the Dunedin Public Art Gallery  
Purchased 1981 with funds from the Dunedin  
Public Art Gallery Society

WILLIAM SCOTT  
[1913-1989 Scottish]

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**Portrait of a Girl 1948**

Lithograph

Collection of the Dunedin Public Art Gallery  
Given 1953 by Mr Rex Nan Kivell of the Redfern  
Gallery, London

GARY BLACKMAN  
[b.1929 New Zealand]

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**Diggeress Te Kanawa and  
Rangimarie Hetet, Te Kuiti 1981**

Gelatin silver print on paper

Collection of the Dunedin Public Art Gallery  
Purchased 2004 with funds from the Dunedin  
Public Art Gallery Society

GRACE JOEL  
[1865-1924 New Zealand]



## Memories: Portrait of Kate Morrison

c.1897

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1969 by Adam Hunter and David Morrison

Hunter in memory of their mother, Kate Morrison

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Dunedin-born Grace Joel was a contemporary of the celebrated Frances Hodgkins and Margaret Stoddart. She received part of her artistic training in Melbourne, at the National Gallery School, studying under Frederick McCubbin of the influential Heidelberg School of regional impressionist painters. Joel excelled as a portraitist and her style would have been influenced by both the Italian Macchiaioli artist Girolamo Nerli in Dunedin and her second cousin E. Phillips Fox in Melbourne. Joel has portrayed her sitter, Kate Morrison, with her head tilted at an angle, apparently deep in thought. This became a technique of Joel's to add an expressiveness to the subjects of her paintings. The tones of the palette used were also typical of her work at the time. In the late 1800s women began to realise they could make a career of their painting just as well as their male counterparts. Grace Joel's decision to leave Dunedin for Melbourne and later London speaks to a woman determined to pursue her talent and who was able to reap the benefits of working as an artist beyond the restrictions of colonial Aotearoa.

MARILYNN WEBB

[b.1937 New Zealand]

## Self Portrait

**(for the memory of Simon Buis)** 1985

Hand coloured linoleum engraving and Xerox  
Collection of the Dunedin Public Art Gallery  
Purchased 1993 with funds from the Dunedin  
Public Art Gallery Society

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This work, part of the *Pacific Countdown Suite*, addressing nuclear testing by the French government, was exhibited in 1986 at the Centre d'Art Contemporain in Paris. In her composition, Webb has combined a hand-coloured linoleum engraving with a Xerox portrait taken by photographer Simon Buis, who was murdered in Auckland in 1980. Far from a naturalistic portrait, Webb is bathed in a pink glow, as if turning away from a nuclear sunset. Around the border of the photograph, particles of irradiated matter spit and eject themselves outward to the edge of the work. At the bottom of the photograph, numbers resembling those painted onto military equipment run from nine to zero. This could allude to the countdown before the detonation of a nuclear bomb test, which is also suggested by the name of the series. In this work, Webb has combined a strong activist stance towards one of the most pressing political and environmental issues of the 1980s with an intensely personal tribute to a friend whose life was tragically cut short.

GARY BLACKMAN

[b.1929 New Zealand]

## **Self-portrait, Dunedin Railway**

**Station** 1980

Gelatin silver print on paper

Collection of the Dunedin Public Art Gallery

Given 2004 by the artist

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In the opulent interior of Dunedin's railway station, Gary Blackman has positioned his camera so that it faces the doorway to the general waiting room. From this viewpoint we can admire the symmetry of architectural detail in the station's main thoroughfare: a series of archways with a finely detailed frieze running along the top, windows crowned with pediments, and the intricate patterning of the mosaic on the floor. Two older women sit in discussion on one of the benches underneath an arch, possibly waiting for a train to arrive. Within this formalised setting, Blackman has used a slow shutter speed to capture himself in motion. This has resulted in his body dematerialising, becoming a ghostly entity making its way across the floor of the station. The only features that can be properly discerned are a hand and a shoe. The rest of Blackman is a complete blur, and we can see straight through him to the wall on the other side of his body. Here, Blackman has overturned the conventions of the self-portrait, obscuring his identity and making the surrounding environment the focus.

## TONY FOMISON

[1939-1990 New Zealand]

### **Mugshot** 1971

Oil on hessian

Collection of the Dunedin Public Art Gallery

Purchased 1988 with funds from the Dunedin  
Public Art Gallery Society

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In *Mugshot*, light hits a crumpled face emerging out of the blackness of the background. The man's distorted features cause wrinkles to run in deep channels over his face, becoming a topography of a landscape as if seen from the air. As Fomison once related, 'I was busy protecting the as yet unborn baby of my painting by doing sculpture. I was at art school and I didn't know I was being taught by the landscape.' During the period *Mugshot* was painted, many of Fomison's works depicted inmates of institutions and gurners – participants in face-pulling competitions – perhaps perceiving a pathos linking them both. Taken out of context, this anonymous face-puller becomes sinister rather than comical; the darkness of the rest of the painting adding a disquieting atmosphere to the image. The title *Mugshot* also alludes to the possible status of this individual, as mugshots are photographic portraits traditionally used in law enforcement to identify criminal offenders.

NINA KATCHADOURIAN

[b.1968 American]

## Lavatory Self-Portraits in the Flemish Style 2011

C-print

Collection of the Dunedin Public Art Gallery

Purchased 2012 with funds from the Dunedin City Council (special funds) and the Dunedin Public Art Gallery Society, and with the assistance of the artist and her dealer, Catharine Clark Gallery, San Francisco

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Nina Katchadourian spends a lot of time flying, travelling for teaching, art projects and exhibitions. Part of a *Lavatory* series, she took these photographs in-flight using her phone's camera in aeroplane rest rooms. Katchadourian created costumes by employing what was at hand in her immediate surroundings, as well as using objects as props in an impromptu photoshoot. Emulating the sitters in fifteenth-century Flemish portraiture, she wears common items associated with air travel, such as napkins, towels and headrests. In doing so, she injects a frivolousness into her imitation of the normally sober and chaste women seen in the original paintings. The disjunction between Katchadourian's solemn expressions and the makeshift nature of her costume lend these two images a self-deprecating humour.

## EVELYN PAGE

[1899-1988 New Zealand]

### **Portrait of Valmai Moffett** 1933

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1966 by Valmai Moffett in memory of her son Donn

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Valmai Moffett was an accomplished cellist who performed, Douglas Lilburn's *String Trio*, which was composed in 1945 and premiered in Christchurch. She was born in Lyttelton and had attended school with Page's husband Frederick. This portrait of Moffett was originally titled *Kaschenka*. After the dissolution of her ill-fated marriage to Dunedin journalist John Moffett, Page saw something in Valmai Moffett of Anna Karenina, the tragic romantic figure in Leo Tolstoy's Russian novel. Page has portrayed Moffett in a domestic setting, seated at a table in front of a piano, with her hand delicately placed around the stem of a wine glass. In these informal surroundings, she affects an ambiguous gaze; her face illuminated from below by the golden stripes of her jacket. When this portrait was first exhibited at the New Zealand Academy of Fine Arts in 1935, it was described as a 'virile and colourful adventure in paint.'

ALAN R PEARSON

[b.1929 New Zealand]

**Portrait of Mihi** 1974

Oil on hardboard

Collection of the Dunedin Public Art Gallery

Purchased 1979 with funds from the Dunedin  
Public Art Gallery Society

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Allan Pearson has said, 'the aim, and the art of the portraitist is not merely to produce a likeness but to reveal the mind and the being behind the human face...I look for the moment below the public mask... that conceals their innermost selves from view.'

This portrait is of Te Aomihi Mereana George (Mihi), a colleague of Pearson's who taught with him in Christchurch. Here, she poses sitting, relaxed on a chair in his studio. Barefoot, with rolled-up jeans and a wide-brimmed hat, her demeanour suggests comfort and a slight weariness. Sunlight permeates the sitter's environment, giving the scene the quality of a hot Canterbury summer day. Shimmering green lines rise like heatwaves from behind Mihi, blurring the boundary between indoors and out. The blazing yellow landscape beyond the window is reflected in the mirror behind her. Overall, the impression is of the subject taking respite from the day, rendered languidly in Pearson's recognisable neo-expressionist style.

UNKNOWN

**Mrs Eliza Moncton Hall** c.1820

Oil on canvas

**Major Townsend Moncton Hall** c.1820

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 2010 by Christine Daniell, with Martyn

Spencer, Hilary Gill and Judy MacDonald, all great-

great- great- grandchildren of the Moncton Halls

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Major Townsend and Mrs Eliza Moncton Hall are shown here as companion portraits. Both sitters are formally posed; the Major sits in front of a maroon drapery, while in the bottom left corner there is a glimpse of a sombre landscape. He is dressed formally, sporting a medal on his left breast. Eliza Moncton Hall sits in front of a crimson drapery, wearing an elaborate headpiece of what appears to be golden ribbon. Historically, portraits were painted for the aristocracy, who could afford to commission them. They were intended to give the subject an air of prestige befitting their position in society. In the 19th century however, it was increasingly the middle class who had their likeness painted. The artist has portrayed the couple as dignified persons of status. Major Townsend Hall fought against Napoleon's army in Egypt in 1801, almost losing his life there. Both he and his horse were shot in action, but he was saved by a locket containing locks of his wife's and daughter's hair.

## SHONA RAPIRA DAVIES

[b.1951 New Zealand]

### **Self Portrait** 1981

Oil on canvas on board

Collection of the Dunedin Public Art Gallery

Given 2013 by Marshall and Anna Lise Seifert

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Shona Rapira Davies' *Self Portrait* is executed in earthy tones of browns, yellows and ochres. It portrays the artist's face, seen in close-up and looking straight at the viewer. This uncompromising portrayal confronts the onlooker, unapologetically addressing them, all the while exuding a sense of calm. The colour similarities between Rapira Davies' face and the background of the painting make this portrait appear washed out, as if she is gazing at us through a thin film. This gives the portrait a sense of the ethereal, where the artist seems to peer through a veil or gauze, lending the work a hypnagogic character. Rapira Davies in speaking about her time at the Dunedin School of Art said 'I decided, really, that I would just do my own thing; I'd just go my own way, and it didn't matter. I've never done work in order to please anybody. It's never occurred to me to work that way.' The image of Rapira Davies as an independent and determined indigenous woman is embodied in this self-portrait.