

D.K. RICHMOND

[1861-1935 New Zealand]

Nude Study

Watercolour and pencil on paper

Hocken Collections Uare Taoka o Hākena, University
of Otago

D.K. RICHMOND

[1861-1935 New Zealand]

[Group of Seated Figures]

Watercolour on paper

Hocken Collections Uare Taoka o Hākena, University
of Otago

A. LOIS WHITE

[1903-1984 New Zealand]

Gay Ladies 1939

Watercolour on paper

Hocken Collections Uare Taoka o Hākena, University
of Otago

A. ELIZABETH KELLY

[1877-1946 New Zealand]

Self-Portrait c.1940

Oil on canvas

Hocken Collections Uare Taoka o Hākena, University
of Otago

GRETE GRAETZER

[1901-1968 New Zealand]

Seated Woman 1938

Watercolour on organdie

Collection of the Dunedin Public Art Gallery

Bequeathed 1968 by the artist

GRETE GRAETZER

[1901-1968 New Zealand]

One of the Girls c.1950s

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Bequeathed 1968 by the artist

FRANCES HODGKINS

[1869–1947 New Zealand]

Untitled [Maori Girl] 1896

Watercolour on paper

Collection of the Dunedin Public Art Gallery. Donated by the family of Edwin John Spence, born Dunedin 1864, Annie Jane Spence, nee Layton, born Dunedin, 1869 and Percy Layton Spence, born Dunedin 1878. This painting was a gift to the Spence family through their friendship with Frances Hodgkins when they lived in Dunedin. The family left Dunedin in 1899 for Japan and a descendent, Mrs J. Day, has gifted the artworks back to New Zealand from the United Kingdom in July 2007.

FRANCES HODGKINS

[1869–1947 New Zealand]

Maori Scene (picnic) 1900

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 2017 by the family of Dr John Halliday Scott

MARGARET BUTLER

[1883-1947 New Zealand]

La Nouvelle Zélande: Miriama Heketa

1938

Plaster of paris

Collection of the Dunedin Public Art Gallery

Given 1953 by the National Art Gallery, Wellington

Margaret Butler (1883 – 1947) was an Aotearoa New Zealand-born sculptor, who despite several health setbacks in her life, travelled throughout Europe between 1923 and 1934. During one of her visits to France in 1924, she met with Frances Hodgkins in Nice. By 1926, Butler had attracted the attention of French sculptor Antoine Bourdelle, a former student of Auguste Rodin, and trained under his tutelage until 1929.

Although Butler was well-recognised in Aotearoa as 'New Zealand's first major woman sculptor,' there was a pervasive and sexist attitude that sculpture was still a domain reserved for men. Despite being trained by Bourdelle, her career opportunities were limited on her return to Aotearoa compared to her traction abroad. The work, *La Nouvelle Zélande*, was one of the works that Butler sent to France to show at the Salon des Tuileries in 1938. This plaster cast held at the Dunedin Public Art Gallery is of the bronze *La Nouvelle Zélande* that is held at Te Papa Tongarewa.

The work depicts Miriama Te Hei Waitai (née Heketa) of Ngāti Kahungunu. Miriama was part of the Ngāti Pōneke Young Māori Club, which was based in Wellington. She was a regular sitter for Butler, appearing in several of her works, including *The Poi Dancer* (1938) and *Maori Madonna* (1937-1938) – both held at Te Papa.

GRACE JOEL

[1865–1924 New Zealand]

Reclining Nude

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1985 with funds from the Dunedin Public Art Gallery Society

Grace Joel (1865 – 1924) was born in Dunedin and by 1886 was an elected member of the Otago Arts Society, exhibiting regularly in annual exhibitions. Joel lived in Australia between 1888 and 1889 and later again from 1891 to 1894, where she studied at the National Gallery School in Melbourne. Joel moved to Europe in 1899 and, by 1908, eventually settled in London. She frequently exhibited across Europe; and was included in the 1909 Paris Salon exhibition, alongside Frances Hodgkins.

Joel was enamoured with painting the nude – to the extent that she made a bequest for a scholarship at the National Gallery School to pursue the genre of nudes. Joel still obeyed the conventions that women only painted nudes of women and not men. Art historian Anne Kirker notes that *Reclining Nude* delivers ‘an expressive, almost erotic undercurrent.’ The painting presents us with Joel’s depiction of female sexuality at the turn of the century.

D.K. RICHMOND

[1861-1935 New Zealand]

[Collection of sketches and studies – Woman with Poodle]

Watercolour and gouache on paper

Hocken Collections Uare Taoka o Hākena, University
of Otago

Aotearoa New Zealand-born **Dorothy Kate (D.K.)**

Richmond (1861 – 1935) trained at the Slade School of Fine Art in London between 1878 and 1880. Richmond returned to Aotearoa for several years, before embarking for Europe again to study at Caudebec with Norman Gustin in 1901. While overseas, she struck up a close relationship with Frances Hodgkins and the pair travelled together around Europe. In 1903, they both decided to return to Wellington to teach art classes. Although Hodgkins returned to Europe and Richmond remained, the pair kept in close contact. The selection of works by Richmond in *The Circle* show a diverse treatment of the figure. From a group of women picnicking together, a woman taking her poodle for a stroll, to the tenderness of the *Nude Study*; Richmond's works have a poetic and sensual quality.

A. ELIZABETH KELLY

[1877-1946 New Zealand]

Edith May c.1932

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1940 with funds from the Dunedin Public Art Gallery Society

Annie Elizabeth Kelly (1877 – 1946) is well-known for her formalist portraiture. At the peak of Kelly's career in the 1930s and 1940s, she was regarded as 'New Zealand's foremost woman portrait painter.' In 1938, she was the first woman in Aotearoa New Zealand to be awarded a C.B.E. for services to art. This painting, *Edith May* (1932), was awarded a silver medal when it was exhibited at the Paris Salon in 1934. However, Kelly's own *Self-Portrait* (1940) is more relaxed, and shows a departure from her typical style. Seen together, these two contrasting paintings may offer an insight into the difference between a self-portrait and her portraiture depicting another person.

GRETE GRAETZER

[1901-1968 New Zealand]

Portrait of a Maori Woman c.1950s

Gouache on card

Collection of the Dunedin Public Art Gallery

Bequeathed 1968 by the artist

Margarete (Grete) Graetzer (1901 – 1968) was born in Vienna and trained at the Academy of Fine Arts Vienna. Prior to WWII erupting across Europe, Graetzer fled Austria – moving to China, before eventually emigrating to Dunedin in 1949. She was heavily involved with the Otago Arts Society, was a Foundation Member of Ceramics New Zealand, and contributed across the wider arts community in Dunedin. Graetzer bequeathed her collection of works to the Hocken Collections Uare Taoka o Hākena and the Dunedin Public Art Gallery. This group of portraits are representative of Graetzer's portraiture, and the sensitivity with which she approaches the depiction of the sitters within her work.

A. LOIS WHITE

[1903–1984 New Zealand]

Persephone Returns to Demeter 1933

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art Gallery Society

Anna Lois White (1903 – 1984) trained at University of Auckland's Elam School of Fine Arts before going on to teach at Elam for nearly thirty years. Unlike many artists from Aotearoa New Zealand at this time, White focused on people as a key subject of her works, rather than following the landscape tradition. White often created work that engaged with social issues of the time by using religious and political allegories in her paintings to relate to viewers.

According to White *Persephone Returns to Demeter* depicts the 'allegorical return of Spring to the Earth' from the Greek myth. This work, however, can be read within a queer lens. As art historian Roger Blackley extrapolates: 'Although the ostensible subject is a mother greeting her daughter, the two women appear very similar in age. Just as classical stories justified nudity, so they could provide the pretext for a same-sex embrace that would never otherwise be represented on a grand scale.'

FRANCES HODGKINS

[1869–1947 New Zealand]

Untitled [Maori Girl] 1896

Watercolour on paper

Collection of the Dunedin Public Art Gallery. Donated by the family of Edwin John Spence, born Dunedin 1864, Annie Jane Spence, nee Layton, born Dunedin, 1869 and Percy Layton Spence, born Dunedin 1878. This painting was a gift to the Spence family through their friendship with Frances Hodgkins when they lived in Dunedin. The family left Dunedin in 1899 for Japan and a descendent, Mrs J. Day, has gifted the artworks back to New Zealand from the United Kingdom in July 2007.

Dunedin-born **Frances Hodgkins** (1869 – 1947)

consistently painted portraits of women throughout her career. In the early years of her practice, before leaving Aotearoa, Hodgkins drew on local subjects, landscapes and people. Between 1896 and 1901, she produced around 26 portraits and studies of Māori women from across the Otago region. These works received positive reviews from critics as *The Otago Witness* noted, that the ‘studies of dusky belles which Miss Hodgkins always portrays [sic] with conspicuous success.’ At the turn of the century, an era of colonial romanticism may explain the success and subsequent breadth of Māori portraits by Hodgkins.

Both watercolours seen here were privately commissioned in 1895 by Edwin John Spence, who told Hodgkins to paint ‘any subject she likes.’ Hodgkins exhibited a similar portrait in 1896 titled *She has two eyes, so soft and brown*. According to Linda Gill, these portraits were subjects Hodgkins kept returning to, adding to her oeuvre of paintings of ‘attractive young Maori women in European dress.’