

CATH BROWN

[1933-2004 Ngāi Tahu]

**Karanga Ngāi Tahu II** 2002

Clay, harakeke, pāua, feathers

Courtesy of Te Rūnanga o Ngāi Tahu

ROSS HEMERA

[b.1950 Aotearoa Waitaha, Ngāti Māmoe, Ngāi Tahu]

**Kua hoki mai ngā Karae** 2021

Pencil and wood

Courtesy of the artist

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Gallery visitors become the manuhiri (visiting people) as we walk through the initial doors inviting us to engage with *Hurahia Ana Ka Whetu, Unveiling the Stars*. The doors transform into a waharoa (gateway to a marae) as we are greeted by the kaikaranga (woman who calls to the people) and the tāngata whenua (people of the land).

*Karanga Ngāi Tahu II* by Cath Brown, and *Kua Hoki mai ngā Karae* by Ross Hemera become the kaikaranga and tāngata whenua respectively. The works cohesively transform the space in which they engulf into a pōwhiri (welcoming ceremony). Both channel the mauri (life essence) of Tāngata Kāi Tahu and the wairua (spirit) of our tīpuna (ancestors) who have come before.

Aidan Geraghty

**RAMP**

JOHN HALLIDAY SCOTT

[1851-1914 New Zealand]

**Moeraki Boulders or On Moeraki Beach** 1889

Watercolour on board

Collection of the Dunedin Public Art Gallery

Given 1936 by the artist's family and Miss M B Scott

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Where the sea and the land meet,  
There are rests washed away from the land  
Taking millions of years to form.  
We see these amazing spheres,  
Kaihinaki created by Papatūānuku,  
Showing us all the geometrical forms  
Found in nature that fascinate humans.

**Frances Perez Hernandez**

# WILLIAM MATHEW HODGKINS

[1833-1898 New Zealand]

## **On the Old Dunstan Waggon Track** 19th century

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 1981 by Miss Winslow of Roxburgh

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William Mathew Hodgkins' *On the Old Dunstan Waggon Track* captures the recognisable, arid aesthetic of Central Otago. The painting shows the view seen during the pilgrimage undertaken by many Dunedinites to Central Otago. Seeing this landscape through the eyes of Hodgkins, which still so closely resembles our own experience of the area, you feel a connection that spans beyond time.

**Esmond Patterson**

# FRANCES HODGKINS

[1869-1947 New Zealand]

## **Still Life with Fruit Dishes** c.1937

Oil on canvas laid on hardboard

Collection of the Dunedin Public Art Gallery

Given 1949 by a group of anonymous donors

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As one of Aotearoa's most celebrated and highly regarded expatriate artists, Frances Hodgkins holds an important place within the Dunedin Public Art Gallery's collection, its history, and the wider art community. The daughter of William Mathew Hodgkins (1833-1898), the principal founder of the Gallery, Hodgkins was born in Dunedin in 1869 and lived in the city until her early 30s, when she left for Britain and Europe in 1901.

In *Still Life with Fruit Dishes* a draped tablecloth acts as a backdrop for the selection of still life objects, including fruit, flowers and vases. The presence of draped fabric first appeared in Hodgkins' work *Still Life with Eggs and Mushrooms* (c.1929), where a draped cloth sits to the left of the composition. From here, her use of fabric 'gradually evolved into a cloth that winds, ties, drapes or rise in the air, defying gravity...'\* , a technique we see in this work where the tablecloth tilts towards the picture plane.

\* *Frances Hodgkins: European Journeys*, edited by Catherine Hammond and Mary Kisler (2019), p. 127.

# FRANCES HODGKINS

[1869-1947 New Zealand]

## **Untitled [portrait of Mere Te Kaehe Karetai]**

1896

Watercolour on paper on cardboard

Private Collection, Dunedin

On long term loan to the Dunedin Public Art Gallery

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Descended from esteemed Kāi Tahu Rangatira, Mere Te Kaehe Karetai (1872-1940) (Kāi Tahu, Ngāti te Paihi) is an important tupuna from Ōtākou. The daughter of Horiwia and Korako Karetai, Mere lived on the peninsula before moving to Bluff later in life with her husband, Edward Fowler. In the 1880s Mere and her mother Horiwia appeared in photographs taken by William Mathew Hodgkins, a lawyer and artist who had emigrated to Ōtepoti Dunedin (via Australia) in the early 1860s. Hodgkins' photographic portraits of Mere and Horiwia Karetai, which are now held in the Hocken Collections Uare Taoka o Hākena, exist as one important, enduring record of these Rangatira.

In 1896 Frances Hodgkins, daughter of William Mathew, translated one of these portraits of Mere Karetai into this painting, held on long-term loan at Dunedin Public Art Gallery. The tones of the black and white photograph are reimaged, bringing colour and detail to Mere's portrait. This painting, and others of Mere painted by Hodgkins, remain as treasured taonga for her whānau.

## 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

### **Maori Girl on a Boat 1899**

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 1955 by Mrs Erlton Wilson

### **Maori Girl 1896**

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Bequeathed 1962 by Mrs H B Player

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Frances Hodgkins painted many portraits of tūpuna from Ōtākou, Puketeraki and Moeraki, based on her time spent in these places and photographs taken in the 1880s. On occasion, she also painted from photographs taken in other areas of Aotearoa. Unfortunately, however, the identities of many of these women were not recorded or have become lost. This exhibition offers an opportunity for research and reconnection, and to celebrate these tūpuna in their takiwā (district, region).

# MICHAEL PAREKOWHAI

[b.1968 New Zealand Ngā Ariki, Ngāti Whakarongō]

## **The Bosom of Abraham** 1999

Screen printed vinyl on fluroscnt light housings

Collection of the Dunedin Public Art Gallery

Purchased 2000 with funds from the Dunedin Public Art  
Gallery Society

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When a father holds his newborn baby to his bare chest, the skin to skin contact stimulates both Pāpā and pepi's brains to produce oxytocin (the love hormone) and decrease cortisol (the stress hormone). Bubba rests safely on the bosom of Pāpā, who lies atop of a marae mattress. Both sleep soundly in between ancestors, parents and future generations. Kōwhaiwhai patterns are painted along the ribs of the wharenuī, reminding us of the warmth and comfort we experience inside our whakapapa - the belonging of bloodlines and whanaunataka. The peace of being home.

PETER ROBINSON

[b.1966 New Zealand Kāi Tahu]

**Blood stick** 2015

Felt

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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## ROBIN WHITE

[b. 1946 New Zealand Ngāti Awa]

### **Harbour Cone from Hoopers Inlet** 1975

Screen print

Collection of the Dunedin Public Art Gallery

Given 2019 by Mary A Ronnie

### **Hoopers Inlet** 1976

Screen print

Collection of the Dunedin Public Art Gallery

Given 2019 by Mary A Ronnie

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*These works replaced the following work mid 2022*

*Hereweka, our mauka, where we caught weka,  
for kai and for rokoā*

## ROBIN WHITE

[b.1946 New Zealand Ngāti Awa]

### **Harbour Cone** 1972

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased with funds from the Dunedin Public Art Gallery Society, the Dunedin City Council, the Sargood Bequest, the Otago Community Trust, the Alexander McMillan Trust, the Emily and Charles Merrie Bequest and Kay and Alan Gray.

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# PETER ROBINSON

[b.1966 New Zealand Kāi Tahu]

## **Red Shift Zero** 2001

Plastic

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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In the links of this chain Peter Robinson (Kāi Tahu) collapses the space between different narratives around potential of time and space, presence and absence. In many of his works, Robinson draws on language and symbols that inhabit multiple dimensions – for example the I and O of universal binary code meeting Io, a supreme Atua (God) Māori, shared by others across Moana-nui-a-Kiwa.

*Red Shift Zero* is part of a long-term loan collection at Dunedin Public Art Gallery, arriving only recently and displayed here for the first time. Loan collections such as this continue to make an important contribution to the Gallery's collections, building up this resource for future generations.

**SKEGGS**

# SYDNEY LOUGH THOMPSON

[1877-1973 New Zealand]

## **Lady McLean** 1907

Oil on canvas

Collection of the Dunedin Public Art Gallery

Commissioned 1907 from the artist and funded by  
public subscription

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## CARLO PERUGINI

[1839 Napoli - 1918 Londra]

**M'ama, non m'ama** fine XIX sec

Olio su tela

Collezione Dunedin Public Art Gallery

Donato nel 1892 da Mr George Gray Russel

Margherita o soffione?

Destino (fortuna) o desiderio?

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## CHARLES PERUGINI

[1839-1918 Italian-British]

**He Loves Me, He Loves Me Not** late 19th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1892 by Mr George Gray Russell

Daisy or dandelion?

Fate (luck) or wish?

**Katia Banci**

**JAMES RICHMOND**

[1822-1898 New Zealand]

**Mount Excelsior, Takitimo (sic) Range.**

**Southland N.Z.** 1887

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 1887 by the artist through the Otago Art Society

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This mountain range is named Tākitimu, after our ancestral waka hourua of the same name which brought the founding ancestors of many iwi including Tahu-Pōtiki of Ngāi Tahu to Aotearoa. Tākitimu was captained by Tamatea-Ariki-Nui and was the most sacred waka of the great fleet, carrying ngā Tohunga and objects endowed with the manifestation of many Ātua. Tākitimu ended its voyage at the bottom of Te Waipounamu at Te Waewae Bay where the waka was wrecked, hence the naming of the nearby Tākitimu pae maunga.

There is significance in the clouds Richmond has placed hovering around the ranges. Our tūpuna have attempted to climb Tākitimu, and records say they have been stopped by clouds which suddenly shrouded the mountain and obscured their path, reaffirming the tapu of Tākitimu.

Sources: Mitchell, J. H. (2014). Takitimu. Oratia Media.

# STANHOPE FORBES

[1857-1947 British]

## **Preparations for the Market, Quimperlé,**

### **Brittany** 1883

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1890 by public subscription through the New Zealand and South Seas Exhibition Dunedin 1889-90

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The *New Zealand and South Seas Exhibition* was held in Dunedin in 1889-1890, bringing a selection of British and colonial art to the city. The exposure to these works inspired a group of individuals to raise funds, with the hopes of purchasing artworks for the recently established Dunedin Public Art Gallery (1884). Through public subscription and donations, they raised £456. With these funds, several works were purchased from the *New Zealand and South Seas Exhibition* including this painting by Stanhope Forbes. *Preparations for the Market, Quimperlé, Brittany* (1883), painted in-situ, was the most significant work to enter the collection at this time.

# PETRUS VAN DER VELDEN

[1837-1913 Dutch/New Zealand]

## **A Waterfall in the Otira Gorge** 1891

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1893 with funds from the Otago Art Society

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The founding aims of the Dunedin Public Art Gallery collection were two-fold – to gather an important collection of historic European works of art and build a collection of contemporary art made in Aotearoa. *A Waterfall in the Otira Gorge* is a key, early example of the latter.

Acquired in 1893, van der Velden's painting offered a response to the landscape that was both bold and controversial, dividing the Gallery's purchasing committee at the time. Departing from any sense of the surveyor's eye, van der Velden approaches the landscape with a spiritual urgency, grounded in his experience of Ōtira Gorge. Anchored by earth, rock and bush, and powered by a surge of rushing water, this was an image of Aotearoa that reflected a shift in the way Pākehā artists reflected on their experiences of this landscape.

BLAISE DESGOFFE

[1830-1901 French]

**Still Life** 1861

Oil on panel

Collection of the Dunedin Public Art Gallery

Purchased 1925 with funds from the Dunedin Public Art  
Gallery Society

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NUGENT HERRMANN WELCH

[1881-1970 New Zealand]

**Te Āwa Kairangi**

**(The Feast of the Open Sky)** early 20th century

Oil on canvas laid on board

Collection of the Dunedin Public Art Gallery

Purchased 1922 by public subscription

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Te Āwa Kairangi cries sometimes.

Puku rumbling, body of water flowing - moving, humming.

Pātiki lived here. So did īnanga, eel, kōkopu, kanae, piharau.

Abundance.

A word Te Āwa Kairangi feels cleansed by.

It's so precious.

Te Āwa Kairangi feasts on abundance and hopes that the sky can look down and cry tears of relief into the souls of lives before.

**Moewai Marsh**

# CHARLES CURRAN

[1861-1942 American]

## **The Green Jacket** early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1926 by Mr and Mrs Sargood

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This painting was generously donated by Sir Percy Rolfe Sargood and Lucy, Lady Constance Sargood, a family who have had close ties to the history of Dunedin Public Art Gallery. *The Green Jacket* was first exhibited in Ōtepoti Dunedin as part of the *New Zealand and South Seas Exhibition* in 1925. The painting, along with others, was shown in a purpose-built art gallery, which was bought by the Sargoods and gifted to the city of Dunedin in 1927. Their son Cedric Rolfe Sargood had been killed in action in Gallipoli in 1915, and the building was donated to the city as a home for the Dunedin Public Art Gallery. A wistful emotion permeates this painting, the two figures gazing out over an unseen landscape, reminiscing of home.

## CHARLES HENRY HOWORTH

[1856-1945 New Zealand]

### **Wanganui River** c. 1915-20

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1966 with funds from the Dunedin Public Art Gallery

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## GRACE BUTLER

[1886-1962 New Zealand]

### **Otira Gorge** early 20th century

Oil on canvas board

Collection of the Dunedin Public Art Gallery

Given 1966 by Mrs H J Bacon in memory of her late husband Mr  
H M Bacon

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*Tomohaka e aro atu, looking out from Tomohawk*

R.N. FIELD

[1899-1987 New Zealand]

**Tomahawk** 1926

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1969 with funds from the Dunedin Public Art  
Gallery Society

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# GUIDOCCIO COZZARELLI

[1450-1516 Italian]

## **Dance of Salome** 15th century

Oil on panel

Collection of the Dunedin Public Art Gallery

Purchased 1967 with funds from the Dunedin Public Art  
Gallery Society

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On Herod's birthday the daughter of Herodias danced for the guests and pleased Herod so much that he promised with an oath to give her whatever she asked. Prompted by her mother, she said, "Give me here on a platter the head of John the Baptist." The king was distressed, but because of his oaths and his dinner guests, he ordered that her request be granted and had John beheaded in the prison. His head was brought in on a platter and given to the girl, who carried it to her mother.

Matthew 14:1-12 (14:6-11)

**Text chosen by Katia Banci**

# TOSS WOOLLASTON

[1910-1998 New Zealand]

## **View of Tomahawk Beach** 1932

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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Me maumahara tonu koe ki ōu tūpuna

My tupuna rests

on the hill overlooking Tomahawk beach.

His name is spelt differently on his headstone,  
to how I've heard his name.

I read the origin of the name Tomahawk was from the te  
reo Māori name Tomahaka

translated back into English to mean 'tomb dance.'

I heard our tūpuna would use the hills here as walking  
tracks, like seaside highways.

The water quality is questionable at Tomahawk now  
but I imagine it was once ripe with mussels and tī kouka  
trees to repair nets with.

Rest easy and enjoy the view

moe mai ra e tupuna xx

Sources: Goodall, M., & Griffiths, G. J. (1980). *Maori Dunedin*. Otago  
Heritage Books.

*Whakaehu, the turbid water*

EDWARD FRISTRÖM

[1864-1950 New Zealand]

**Trees at Silverstream** early 20th century

Oil on board

Collection of the Dunedin Public Art Gallery

Purchased 1978 with funds from the Dunedin Public Art  
Gallery Society

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## ROY COWAN

[1918-2006 New Zealand Ngāpuhi, Te Atiawa]

### **[Stoneware slab formed floor sculpture]** c.1970

Glazed earthenware

Collection of the Dunedin Public Art Gallery

Purchased 1971 with funds from the Dunedin Public Art

Gallery Society

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James Robson “Roy” Cowan was a key figure in the history of studio pottery in Aotearoa, creating works that ranged from functional homewares to large-scale ceramic murals. The shapes in this piece bring to mind industrial fittings. They speak to Cowan’s interest in Modernist architecture and urban forms, but they are also reminiscent of organic caverns or tunnels, as if this object was unearthed from the land itself. Cowan was interested in the special characteristics of the earth in this country, and his work celebrates its properties. Rough areas of exposed clay are visible beside smooth glaze, while the surface is patterned with speckles from minerals.

**Stephanie Jensen**

# ELIZABETH FRIBERG

[1882-1964 New Zealand]

## **Karitane, Otago** 1920

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Bequeathed 1974 by Mrs Winifred Isabel Cameron

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This view shows the foreshore of the Waikouaiti River, as it moves towards the river mouth at Karitane. Painted in 1920, the scene features the first fishing wharf that housed the busy fishing operation established by Truby King that supplied the hospital at Seacliff and other state institutions further afield.

Elizabeth Baird Friberg studied at the Canterbury School of Art, worked from Ōtautahi Christchurch in the early to mid-20th century. She exhibited regularly in art society exhibitions throughout Aotearoa, and in the *New Zealand and South Seas Exhibition* in Ōtepoti Dunedin in 1925-6. Friberg was a skilled watercolourist, and while her focus rested on the landscape, her works were often inhabited – affirming relationships between people and place. This painting, which was donated to the collection in 1974, is one of very few early 20th century views of the Waikouaiti River at Karitane in this collection, and the only example by a woman artist. This exhibition will be its first time on display since its acquisition.

## CLAUDE LORRAIN

[1600-1682 French]

### **Landscape with Hagar and the Angel** 1654

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through the  
National Art Collections Fund, London

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## LUCAS GASSEL

[b.c.1495-1500 - d.c.1570 Flemish]

### **The Baptism of Christ** 16th century

Oil on panel

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through the  
National Art Collections Fund, London

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SHONA RAPIRA DAVIES

[b.1951 New Zealand Ngātiwai, Ngāpuhi]

**Prototype for the Poles that Hold up the  
Sky** 1991

Terracotta and timber

Dunedin Public Art Gallery Loan Collection

Purchased 1991 with funds from the Dunedin Public Art  
Gallery Society

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*Arā a Moturata, our island out from the Taiari Mouth*

W.H. ALLEN

[1894-1988 New Zealand]

**Nocturne (Taiari Mouth)** 1926

Oil on canvas

Collection of the Dunedin Public Art Gallery

Bequeathed 2012 by Fred Staub

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# KURA TE WARU REWIRI

[b.1950 New Zealand Ngāti Kahu, Ngāpuhi, Ngāti Kauwhata, Ngāti Rangī]

## **Untitled** 1991

Acrylic on plywood

Collection of the Dunedin Public Art Gallery

Purchased 1991 with funds from the Dunedin Public Art Gallery Society

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In the work of Kura Te Waru Rewiri (Ngāti Kahu, Ngāpuhi, Ngāti Kauwhata, Ngāti Rangī), Māori knowledge systems inform the shape and meaning of her visual explorations where 'Objects, colour and form become imbued with Māori spiritual and cultural encoding that requires the viewer to decipher elements of a visual language that is specifically centred in an appreciation of Māori knowledge systems.'<sup>1</sup> In this way, Te Waru Rewiri's paintings, like this one, navigate sacred spaces (tapu), and whenua is central: 'whenua is the fundamental basis for her journey as a painter...'<sup>2</sup> [and] in all her work she represents the land below the surface where the memory is stored and the placenta is buried.'<sup>3</sup>

1. N. Borell and Mangere Arts Centre (eds) *Kura: Story of a Maori Woman Artist* (Auckland: Mangere Arts Centre, 2011), 20 in Belinda Borell et al., 'Beyond the veil: Kaupapa Māori gaze on the non-Māori subject', *Journal of Sociology, Special Issue - Indigenous Sociology: Contemporary Theoretical Perspectives*, Volume: 56 issue: 2 (197-212) <https://doi.org/10.1177/1440783319893503>

2. Camilla Highfield, *Kura Te Waru Rewiri: A Maori Woman Artist* (Wellington: Gilt Edge Publishing, 1999), 15.

3. Camilla Highfield, *Kura Te Waru Rewiri: A Maori Woman Artist* (Wellington: Gilt Edge Publishing, 1999). [Whenua, the word for land, is the same word for placenta. Meaning derives from Papatūānuku (mother earth) who gave birth to all life.]

## MARILYNN WEBB

[b.1937 New Zealand Ngāpuhi]

### **Dark Mountain** 1976

Engraving and monotype

Collection of the Dunedin Public Art Gallery

Purchased 1993 with funds from the Dunedin Public Art  
Gallery Society

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Marilynn Webb (Ngāpuhi, Te Roroa) is a celebrated artist of the Gordon Tovey generation, and has called Ōtepoti home since the 1970's. Webb has had a long career in art education and is considered a central pou of contemporary Māori art. A constant presence in Webb's work are awa and maunga, often to encourage people to protect those environments.

Ko au te maunga, ko te maunga ko au  
*I am the mountain and the mountain is me*

Tēnei te tīmatanga o te Āo  
*I can trace my whakapapa from mother to grandmother to  
the beginning of the world*

To Papatūānuku, to the ūkaipō  
*To the vast murmuring realms of potential and darkness*

Te Kore and Te Pō

MARILYNN WEBB

[b.1937 New Zealand Ngāpuhi]

**Protection Work, Lake Mahinerangi with  
symbols** 1984

Hand coloured linoleum engraving

Collection of the Dunedin Public Art Gallery. Purchased 1993  
with funds from the Dunedin Public Art Gallery Society

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**W H E A ?  
W H E A K O  
W H E I A O  
W H Ē K E  
W H E N U  
W H E N U A  
W H E O  
W H E R O  
W H E T Ū  
W H Ē U R I U R I**

**W H E R E ? W H E N ?**

**EXPERIENCE, INTIMATE ACQUAINTANCE  
DAYLIGHT, WORLD OF LIGHT -  
TO CREAK, SQUEEZE, CRUSH  
TO TWIST, SPIN, STRAND  
LAND, COUNTRY, NATION, STATE,  
GROUND, TERRITORY,**

**DOMAIN, PLACENTA**

**TO BUZZ, HUM, TINGLE  
TO BE RED, TURN RED  
STAR, ASTERISK**

**DARK, DARKNESS**

**AN 2021**

**AYESHA GREEN**

[b.1987 New Zealand Kāi Tahu, Ngāti Kahungunu]

**I thought I heard you crying in the forest**

2020

Acrylic on canvas

Collection of the Dunedin Public Art Gallery. Purchased 2020

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**PEA  
PĒHAKA  
PĒHEA?  
PEHIPEHI  
PEKA  
PEKE  
PEKEPOHO  
PEPEHA  
PĒPĪ  
PERUPERU  
PETO  
PĒWHEA?**

**PERHAPS, MAYBE  
ACT OF PRESSING DOWN, SUPPRESSION  
HOW? OF WHAT NATURE?  
TO WAYLAY, AMBUSH, LIE IN WAIT  
TO CALL INTO A PLACE, VISIT  
TO JUMP, LEAP OVER  
BE FIRST  
TO SAY, EXCLAIM  
BABY, IN INFANCY  
TO HOP ABOUT, PERFORM A WAR DANCE  
BE CONSUMED, EXPENDED, USED UP  
HOW?**

**AN 2021**

**MOBIL**

# RHONA HASZARD

[1901-1931 New Zealand]

## **Sark - La Coupée** 1930

Oil on canvas

Loan Collection of the Dunedin Public Art Gallery

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In 1926, Rhona Haszard and her husband Herbert Greener left Aotearoa New Zealand, travelling to Sark, in the Channel Islands, and France, before settling in Egypt. They arrived in Sark in the late Spring, at a time when 'the banks [were] thick with primroses and violets.'<sup>\*</sup> Known for its dramatic cliffs and jagged rocks, Sark's unique coastal scenery made a strong visual impact on Haszard, with the landscape and seascape captured in many of her paintings from this time. Despite her life being tragically cut short at the age of thirty, Haszard's work has taken an important place in the development of early modernism in Aotearoa.

<sup>\*</sup> Quote in Joanna Drayton's *Rhona Haszard: An Experimental Expatriate New Zealand Artist* (2002), p. 49.

# WILLIAM SUTTON

[1917-2000 New Zealand]

## **Somewhere up Country** 1944

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1944 with funds from the Dunedin Public Art  
Gallery Society

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Painted in 1944, in the final stretch of the Second World War, William Sutton paints the Canterbury landscape in the colour of battle. A convoy of military trucks troop across the hills, stretching far into the distance. The scale, weight, colour and light of the landscape is overlaid with a show of military force, reflecting the tension of a time in world history where human conflict was pitched in direct contrast to the natural world.

# STANLEY SPENCER

[1891-1959 English]

## **Merville Garden Village near Belfast** 1951

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1952 with funds from the Dunedin Public Art  
Gallery Society

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The landscape is a strong focus within the Dunedin Public Art Gallery collection of international paintings. Through these works, we are offered a sense of the range of experiences of the landscapes that emerge through the work of artists across the world. Stanley Spencer's *Merville Garden Village near Belfast* gives a glimpse into urban Ireland in the mid-20th century. Merville Garden Village was established in the late 1940s as a mixed housing and retail area, the first housing development of its kind and later enshrined as a heritage site. Spencer's suburban view stands in contrast to other paintings in the collection, framing the landscape in relationship to the urban environment.

## MARGARET BUTLER

[1883-1947 New Zealand]

### **La Nouvelle Zélande: Miriama Hekata** 1938

Plaster of paris

Collection of the Dunedin Public Art Gallery

Given 1953 by the National Art Gallery, Wellington

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Margaret Butler was well recognised as ‘New Zealand’s first major woman sculptor’. Having travelled throughout Europe between 1923 and 1934, Butler attracted the attention of French sculptor Antoine Bourdelle in 1926, a former student of Auguste Rodin, and trained under his tutelage until 1929. This work, a plaster cast of the bronze *La Nouvelle Zélande* held at Te Papa Tongarewa, was one of the works that Butler sent to France to show at the Salon des Tuileries in 1938.

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 *Maori Madonna* (1937-1938) and *The Poi Dancer* (1938) – both held at Te Papa.

## THEODORE ROUSSEAU

[1812-1867 French]

### **A Hilly Landscape in Auvergne** c.1830

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1955 with funds from the Dunedin Public Art Gallery

Society through the National Art Collections Fund, London

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## L.S. LOWRY

[1887-1976 English]

### **Lancashire Industrial Scene** 1928

Oil on plywood

Collection of the Dunedin Public Art Gallery

Purchased 1957 with funds from the Dunedin Public Art

Gallery Society

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## BUCK NIN

[1942-1996 New Zealand Ngāti Raukawa, Ngāti Toa, Chinese]

### **Maori Horizon** 1966

Acrylic, crayon and oil on board

Collection of the Dunedin Public Art Gallery

Purchased 1966 with funds from the Dunedin Public Art  
Gallery Society

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## EVELYN PAGE

[1899-1988 New Zealand]

### **Lyttelton Harbour** c.1945

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1967 with funds from the Dunedin Public Art  
Gallery Society

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# ALAN R PEARSON

[1929-2019 New Zealand]

## **Portrait of Milton** 1969

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1979 with funds from the Dunedin Public Art  
Gallery Society

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One day, people will beat their swords into ploughshares.  
In 2000, the exhibition *Parihaka: The Art of Passive Resistance* opened at City Gallery Wellington Te Whare Toi. One of the central people involved with this exhibition was Te Miringa Hohaia, also known as Milton. He was 16 when he sat for this portrait.

Te Miringa Hohaia (Taranaki, Te Ātiawa, Ngāti Ruanui) is from Parihaka and was a major advocate for the elevation of the hītori of Te Whiti-o-Rongomai, Tohu Kākahi and Taranaki whānui. Raniera Ellison and many Māori from Ōtākou were supportive of the work Te Whiti-o-Rongomai and Tohu Kākahi were doing at Parihaka, and there is shared whakapapa between many of kā whānau from both rohe.

# CLAUDE MONET

[1840-1926 French]

## **La Débâcle** 1880

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through  
the National Art Collections Fund, London

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One of the gallery's most significant artworks *La Débâcle* was bequeathed by De Beer family in 1982.

Monet was born in Paris, the year Te Tiriti o Waitangi was first signed. He painted *La Débâcle* in Vetheuil France during 1880, whilst the Native Land Court was demolishing Māori social systems and as an MP of the time described, "we could not devise a more ingenious method of destroying the whole of the Maori race than by these land courts. The natives come from the villages in the interior, and have to hang about for months in our centres of population... the result is that a great number contract our diseases and die."<sup>1</sup>

*La Débâcle* was X-rayed in 2006 in secret under high security at Dunedin hospital. The x-rays revealed sketches underneath the painting.

### **Bridget Reweti**

1. Rāwiri Taonui, "Te ture - Māori and legislation - The Native Land Court", Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/te-ture-maori-and-legislation/page-3> (accessed 16 November 2021)

# RALPH HOTERE

[1931-2013 New Zealand Te Aupōuri, Te Rarawa]

## **Aramoana Landscape III** 1980

Oil and ink

Collection of the Dunedin Public Art Gallery. Purchased 1980  
with funds from the Dunedin Public Art Gallery Society.

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Cross

Flag

Metallic

Aluminium

Union Jack

Rolled can

Can label

Bloodline

Landscape

Whenua

A defective union Jack, a defective canning label, disruption of  
whenua by people.

The symbolism of the cross and union jack refers to Hotere's  
religion and experiences of colonisation, but can also relate  
to society's changing views of right and wrong. This work was  
made in protest of the proposed aluminium smelter at Aramoana,  
across the water from Hotere's house. The lines of white and red  
paint can be seen as a reference to 'the pathway to the sea'.

I grew up near Tiwai aluminium smelter. It was where a maths  
teacher left for higher pay. It was where the pylons we drove past  
daily, on our way to school, led. We went to Manapouri power  
station on a school camp. Most schools in the area had that  
in their curriculum. It was all normalised. When Tiwai smelter  
threatened to shut down, there was a local outcry for the loss of  
jobs. What artists Hotere, Bill Culbert, Cilla McQueen and many  
others feared for their whenua, I grew up being taught to accept  
and instead, I saw my community fear the loss of income over the  
fear of devastation to Papatūānuku.

**Caitlin Donnelly**

## KATSUSHIKA HOKUSAI

[1760-1849 Japanese]

### **Inume toge kai-koshu** 19th century

Woodblock print

Collection of the Dunedin Public Art Gallery

Purchased 1985 with funds from the Dunedin Public Art Gallery Society

### **Koshu misaka suimen** 19th century

Woodblock print

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through the National Art Collections Fund, London

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Hokusai, one of the most celebrated ukiyo-e artists, is highly skilled at depicting tāngata, whenua and moana. This print is a beautiful example of his work, Edo period houses blend naturally into the landscape as if they have grown up and out of the land, while the lone fishing boat floats on the ocean like a leaf.

The English translation of the title, *Koshu misaka suimen*, is *Reflections in Lake Misaka*, and our eyes are drawn to the faint outline of Mount Fuji in the water. This a tranquil landscape however, if you look closer, the bustling day-to-day life of human habitation bubbles under the surface.

*Inume toge kai-koshu* is a landscape dominated by two mauka, which roll like ocean waves tipping a waka over. Their haerenga is a reminder of the trade routes that snaked over Te Waipounamu – people transporting precious Pounamu from one end of the country to the other.

# PARA MATCHITT

[b.1933 New Zealand Ngāti Porou, Te Whānau-ā-Apanui,  
Te Whakatōhea]

## **Huakina** 1986

Lithograph

Collection of the Dunedin Public Art Gallery

Given 1986 by New Zealand Insurance

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# GRAHAME SYDNEY

[b.1948 New Zealand]

## **Robin White** 1983

Etching

Collection of the Dunedin Public Art Gallery

Purchased 1983 with funds from the Dunedin Public Art  
Gallery Society

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Māmā, resting. Holy hands, holy body.  
Dust dances in streams of afternoon sun, tiny worlds.  
Deep, dreaming peace.

Memories fill the quiet villa, walls creak with languid  
love, forgotten footsteps, children's voices. I wake to your  
voice, long gone.

Outside, tumble down sheds, sheep poo, scrags of wool,  
the pull of the kaik. Outside, Hereweka.

I take flight above the harbour, cold air in my lungs. I soar  
over each glinting bay, the arched headlands, the volcanic  
sand, the booming cliffs facing the ocean. This harbour is  
the vessel of my soul. This is our heaven.

My father's gaze is everywhere now he is gone. He is on  
the wind. His presence fills the house with a dreaming  
peace. Artist's hands. Artist's land.

**Jessica Latton (Kai Tahu)**

# GRAHAME SYDNEY

[b.1948 New Zealand]

## **Hinterland** 1997-1998

Oil on linen canvas

Collection of the Dunedin Public Art Gallery

Commissioned by the Dunedin Public Art Gallery Society

with funds from the Edward Theomin Trust for the 1998

Commemorative Collection

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The hinterland:

remote,

inland,

unknown

beyond.

As an island nation we focus out to sea beyond the horizon. Inland, we expand inwards along with the rabbits, roads, farming developments and the wilding pines. The hinterland is not forever.

As we move inland, the hinterland has become the hindered land:

familiar,

accessible,

developed

with the sea beyond.

**Ross Currie**

COLIN McCAHON

[1919-1987 New Zealand]

**Pohutukawa Tree, High Tide** 1958

Oil on hardboard

Collection of the Dunedin Public Art Gallery

Purchased 1991 with funds from the Dunedin Public Art  
Gallery Society

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this man, this artist...

this brave and

forward thinking

obsessive observer, McCahon - opened eyes newly-  
trained

to cubic shapes

beauty unfolding

nature's palette

in hues of

blue green brown,

the red-flowered pōhutukawa

in her winter dress,

dipping her toes

in east and west coast

oceans

this Matariki star

sings to the ancestors

**Lynda Cullen**

## BILL CULBERT

[1935-2019 New Zealand]

### **Miles Away** 1988

Mixed media

Collection of the Dunedin Public Art Gallery

Purchased 1996 with funds from the Dunedin Public Art  
Gallery Society

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Bill Culbert was born in Ōtepoti Dunedin in 1935. Having won a scholarship to the Royal College of Art, London in the early 1960s, he would spend the rest of his life living in London and Europe, making regular trips back to Aotearoa. Primarily working in photography and installation, Culbert is best known for works that play with light; often combining fluorescent tubes with found materials such as recycled plastic bottles, suitcases and furniture. Many of his works looked to the natural environment, particularly the representation of water, as subject matter. In *Miles Away*, the glacier and stream captured in the black and white photograph spills out onto the floor in a pile of fluorescent tubes, cardboard and plastic.

## SHANE COTTON

[b.1964 New Zealand Ngāpuhi, Ngāti Rangi, Ngāti Hine]

### **Ko te rakau a Taiamai** 1997

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1997 with funds from the John Blair Trust through the Dunedin Public Art Gallery Society

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*Ko te rakau a Taiamai* comes from a significant period in the career of Shane Cotton (Ngāti Rangi, Ngāti Hine, Te Uri Taniwha), in which he drew on aspects of Māori figurative painting and art forms that emerged in the late 19th century. In this painting, the potted plant creates a connection to the painted wharenuī associated with Te Kooti and the Ringatu faith, surrounded here by a swarm of encoded images and words. It has a context amidst the appropriation debates that were rising in the art community and elsewhere in Aotearoa in the late 1980s and early 1990s, with Cotton's work building upon and complicating narratives around people, place, time, space, power and resistance.

GARY BLACKMAN

[b.1929 New Zealand]

**Children watching gorse fire, North East**

**Valley** 1952

Gelatin silver on paper

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

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On my first visit to Aotearoa, Gary Blackman's *Children Watching a Gorse Fire* left a deep impression on me. Though the children seem all in a jumble, the composition is precise: one can easily trace a diagonal along the faces from the bottom left corner to the top right. And those faces: some showing concern, others mischief; some in shadow, others in full light. Then, in an arrangement bursting with heads and shoulders, one straight arm interrupts the flow and propels us beyond the frame. It's Michelangelo's hand of God in North East Valley.

Years later, I met Gary and told him how much I admired this photograph. He shrugged it off with a friendly modesty that I understand is typical of him.

**Thomas McLean**

# GARY BLACKMAN

[b.1929 New Zealand]

## **Aramoana** 1980

gelatin silver on paper

Collection of the Dunedin Public Art Gallery

Purchased 2004 with funds from the Dunedin Public Art  
Gallery Society

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“Which side are you on?” This was the question some of the locals asked Gary Blackman as he wandered around Aramoana with his camera one spring afternoon in September 1980. The locals were in the midst of the Save Aramoana Campaign – opposing a proposal for an aluminium smelter that would have destroyed their small village and the whenua as they knew it.

Many artists, including Ralph Hotere, Anna and John Caselberg and Joanna Paul, lent their talents to the campaign. Gary Blackman was one of them. I imagine the photographer carefully composing this image. The lines of the cliffs, the hedge, shadows and road point all your attention towards the vegetated dunes that just obscure your view of the sea.

The image is imbued with Blackman’s own sense of connection to Aramoana, which stems from his childhood experiences of exploring the cliffs while holidaying at the family crib in Waipuna Bay.

Manuhiri (visitors) to Aramoana nowadays might conjure images of the mole, the beaches, the surf, the memorial to the victims of the devastating 1990 shootings, or the view out to Te Moana Nui a Kiwa, the vast Pacific Ocean.

But Blackman doesn’t show us any of that. Instead, he encourages us to see the view you might get on some leisurely weekend afternoon in 1980 – the acutely care-filled ordinary. Me mihi, ka tika. To all the locals, the artists, the campaigners and supporters of the Save Aramoana Campaign: we thank you.

Toitū te whenua, toitū te moana, toitū te aroha, ake, ake, ake.

**Rauhina Scott-Fyfe** (Kāti Huirapa ki Puketeraki, Ōraka Aparima)

ROBERT ELLIS

[b.1929 New Zealand]

**City Through Red Curtains** 1964

Oil on board

Collection of the Dunedin Public Art Gallery

Purchased 2018 with funds from the Dunedin City Council

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# SHONA RAPIRA DAVIES

[b.1951 New Zealand Ngātiwai, Ngāpuhi]

## **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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Pock-marked, clay-coloured oil paint smeared over dark lines.

No Eros, no green jacket, no rosey cheeks blowing dandelions here.

Only a rendering of her own face

The radical artist

“The angry Māori woman from Pigeon Park”

Her expression is resigned as if she knew

that ten years later she'd be in Te Aro Park making bricks by hand

so each morning they could be stomped over by public servants on their way to work

and she'd eventually end up here in this space

watching a digital work of two Pacific guys stacking bricks.

The clay, her face, they fill the frame

A face looking back at her

Looking back at you

**Stacey Kokaua-Balfour**

JOHN VEA

[b.1985 Tongan]

**Concrete is as concrete doesn't** 2017

Digital video

Collection of the Dunedin Public Art Gallery

Purchased 2019 with funds from the Dunedin City Council

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In his practice, John Vea explores narratives surrounding the situation of migrant labour from the Pacific, drawing attention to the often mundane and strenuous physical labour undertaken by these communities that make a vital contribution to the New Zealand economy. Shot on Maungarei Mount Wellington, in Auckland, *Concrete is as concrete doesn't* shows Vea and his collaborator standing on two rows of paving stones. The back two pavers to the rear are lifted and handed to Vea at the front, who places them on the ground in front of him - an action that is repeated constantly. The lifting, transferal and placing of the pavers becomes a meditation on the repetitive actions of the working-class labourer, whose day may consist entirely of this type of monotony.

# PETER NICHOLLS

[1936-2021 New Zealand]

## **River Crossings** 1990

Elm, Southern rata, bronze and copper

Collection of the Dunedin Public Art Gallery

Given 2019 by the artist

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A recent addition to the collection, *River Crossings* was included in the exhibition *Journeywork: The Sculpture of Peter Nicholls* held at the Dunedin Public Art Gallery in 2008. A little over a decade later, Nicholls generously gifted the work to the Gallery's permanent collection in 2019. Nicholls' sculptures have often traced various journeys – those made by people, roads, and rivers. As noted in the accompanying publication to *Journeywork*, 'Nicholls likens his artistic practice to "exploring the many tributaries of a river", while the central flow of his work traces the relationship and essential energy exchange between people and the land'.

\* Jodie Dalgleish, *Journeywork: The Sculpture of Peter Nicholls*, 2008.

**WING**

GOTTFRIED LINDAUER

[1839-1926 Czech]

**Chief Ngairo Rakaihikuroa in Wairarapa,  
New Zealand**

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1924 by Mr J S Hyslop in memory of Ninian Steel Hyslop, 2nd  
Lieutenant RFC, killed in action Mesopotamia October 30th 1917

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“In 1852, Māori in the Wairarapa were shipping vegetables, grain crops, pork and live pigs down to Wellington for sale.” This a direct quote from page 35 of the Wairarapa ki Tararua Waitangi Tribunal report, published in 2010. Ngairo Rākaihikuroa is Ngāti Tūkōkō, Ngāti Hikawera and Ngāti Hineraumoa hapū of Ngāti Kahungunu.

1.

Ngairo Rākaihikuroa

Ferries Pākehā up the river, charging them

“double what an English ferryman  
would charge back home”

Ngairo Rākaihikuroa

Defends his Pākehā friends

Maintaining peace in Wairarapa

While there is war in Wellington

Ngairo Rākaihikuroa

Realizing potential

Decides to join the Kīngitanga -

One of the pathways to liberation.

# SOLOMON J. SOLOMON

[1860-1927 English]

## **Eros** c.1921

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1926 with funds from the Dunedin Public Art  
Gallery Society

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Solomon J. Solomon was a British painter of Jewish descent, whose exhibition career began in London in the early 1880s. A member of the New British Art Club, the Royal Academy and later the Royal Society of British artist, Solomon was an innovative artist and during the First World War became a pioneering designer of camouflage pattern.

*Eros* was first exhibited in Aotearoa in 1925 at the second *New Zealand and South Seas Exhibition*, before being acquired with funds from the Dunedin Public Art Gallery Society. It is one of relatively few significant works by Solomon that reside in a public collection in this region, alongside *Ajax and Cassandra* (1886) in the collection of the Art Gallery of Ballarat, Victoria. *Eros* has been exhibited frequently, both here in Ōtepoti Dunedin, across Aotearoa, and most recently travelling to the Museum of Old and New Art (MONA), Hobart, Tasmania.

# GEORGE WATTS

[1817-1904 British]

## **The Eve of Peace** 1863

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1934 by the National Art Collections Fund, London

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George Frederic Watts, chivalrous symbolist portraiture artist of Victorian London, forged for himself a reputation for strikingly beautiful, serious, grand full-length portraits exhibiting his studious consideration of character.

Specialising in the portrayal of poets, artists and actresses, Watts created layered images that show his sensitivity and personal connection with his sitters. His artworks show the utmost care and determination to create art measured not just in symbolic terms, but with a moral and social agenda.

*In The Eve of Peace*, Watts depicts himself in a heavy armoured cloak, paused in a sheltered moment of respite or reflection. This is one of a series of revealing self-images he created throughout his life, amidst some 800 oil paintings and numerous portrait drawings.

In 1896 he gifted his portrait collection to the National Portrait Gallery, London, where he was a Trustee.

**Jacinta Beckwith** (Ngāti Kahungunu, Ngāti Porou)

# FRANCES HODGKINS

[1869-1947 New Zealand]

## **Ibiza Harbour** c.1933

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1970 by the O'Sullivan Family, in memory of Irene Stanislaus O'Sullivan

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*Ibiza Harbour*, painted By Frances Hodgkins in or around 1933, is in two different but connected ways very significant to me. I spoke about *Ibiza Harbour* publicly in 1987, regarding a concern with the amniotic, a reference to fluidity and femininity that I felt was too frequently found in Hodgkins' work to be coincidental. I thought of the enclosed harbour of Ōtepoti, where she grew up, and her frequent sea journeys as she developed an art practice far from her home. When I presented the talk at the Dunedin Public Art Gallery, my father, whose wife had recently died, said to me that such intellectual exploration was what made life worth living. He left his own life the year after, but I hold the thought dear.

I came to Hodgkins' work because it bothered me: there was something veiled I was uncertain of. But as I researched further, I began to see her frequent use of a fluid, watery centre, as a reference to harbours and their promise of travel, escape, and also exile. Hodgkins promised her mother she would return to New Zealand, but her life as an artist was by then elsewhere. The thread between daughter and mother is at times tenuous, at times taut with tension, and does not disappear.

Recently I found a further connection with my friend the artist Kristin O'Sullivan Peren's own histories of the work, and its contribution to her own aesthetic interests in fluidity and light. *Ibiza Harbour* was selected from an auction in Sydney by the donor, Kristin's grandfather, as a gift to the Dunedin Public Art Gallery to honour his wife, Irene Stanislaus O'Sullivan. It was bought with money raised from the sale of land at Hāwea and Wānaka, and in that way its provenance also references waters, lands and the complex histories of colonisation.

**Bridie Lonie**

## JEFFREY HARRIS

[b.1949 New Zealand]

### **Family** 1981

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1982 with funds from the Dunedin Public Art  
Gallery Society

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*Kia mākū te korokoro ki te pāpara kāuta,  
wetting the whistle at the pub*

## ROBIN WHITE

[b.1946 New Zealand Ngāti Awa]

### **Sam Hunt at the Portobello Pub** 1978

Oil on canvas mounted to hardboard

Collection of the Dunedin Public Art Gallery

Purchased 1982 with funds from the Dunedin Public Art  
Gallery Society

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COLIN McCAHON

[1919-1987 New Zealand]

**The Five Wounds of Christ No 3** 1977-78

Acrylic on unstretched canvas

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art Gallery Society

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*This work replaced the following work mid 2022*

*Kia mākū te korokoro ki te pāpara kāuta,  
wetting the whistle at the pub*

ROBIN WHITE

[b.1946 New Zealand Ngāti Awa]

**Sam Hunt at the Portobello Pub** 1978

Oil on canvas mounted to hardboard

Collection of the Dunedin Public Art Gallery

Purchased 1982 with funds from the Dunedin Public Art  
Gallery Society

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# ROBERT RAUSCHENBERG

[1925-2008 American]

## **Music [John Cage]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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The Gallery's significant collection relies on the generosity of donors and benefactors that gift works of art. In 1996 the Robert Rauschenberg Foundation (USA) selected the Gallery as one of fourteen institutions around the world to receive Rauschenberg's *Tribute 21* print series. Other venues included the National Gallery of Modern Art, New Delhi, India; New York Museum of Modern Art, New York, USA; The British Museum, London, England; and Hermitage, St. Petersburg, Russia. The series celebrates 21 humanitarian themes, such as human rights, technology, art, space, and architecture; each dedicated to an individual who has made a significant impact on the 21st century. For the foundation, this gift functioned to exposed international audiences to Rauschenberg's work; and it gave the Gallery a print series by a prominent American artist it may not have been able to acquire otherwise.

ROBERT RAUSCHENBERG

[1925-2008 American]

**Literature [Toni Morrison]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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ROBERT RAUSCHENBERG

[1925-2008 American]

**Theater [Rachel Rosenthal]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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ROBERT RAUSCHENBERG

[1925-2008 American]

**Health [Dr Mathilde Krim]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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ROBERT RAUSCHENBERG

[1925-2008 American]

**Space [Carl Sagan]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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ROBERT RAUSCHENBERG

[1925-2008 American]

**Architecture [R Buckminster Fuller]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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ROBERT RAUSCHENBERG

[1925-2008 American]

**Environment [Al Gore]** 1994

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1996 by the Rauschenberg Foundation

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# **PORT OTAGO**

# RACHAEL RAKENA

[b.1969 New Zealand Ngāpuhi, Ngāi Tahu]

## **Iwidotnz 008** 2003

Digital photograph on aluminium

Collection of the Dunedin Public Art Gallery

Given 2010 anonymously

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**W A I ?**

**W A I**

**W A I A**

**W A I A T A**

**W A I O R A**

**W A I P O U N A M U , T E**

**W A I P U N A**

**W A I R U A**

**W A I T O H U**

**W H O ? W H O M ?**

**W A T E R , S T R E A M , T E A R S**

**T O B E A C C U S T O M E D T O , F A M I L I A R W I T H ,**

**U S E D T O , P R A C T I S E D**

**S O N G , C H A N T , P S A L M**

**H E A L T H , S O U N D N E S S**

**S O U T H I S L A N D , G R E E N S T O N E V A L L E Y**

**S P R I N G O F W A T E R**

**S P I R I T ,**

**S O U L - S P I R I T O F A P E R S O N W H I C H E X I S T S**

**B E Y O N D D E A T H**

**T O M A R K , S I G N I F Y , I N D I C A T E**

**A N 2 0 2 1**

LAURENCE ABERHART

[b.1949 New Zealand]

**Rock and Landscape, looking South into  
St Mary's Range - near Earthquakes, near  
Duntroon, Western Otago, June, 1981** 1981

Gold toned photographic print

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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# GRETCHEN ALBRECHT

[b.1943 New Zealand]

## **Cushioned Fall** 1973

Acrylic on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1973 with funds from the Dunedin Public Art  
Gallery Society

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We all stand between Rangi and Papa, our kaiako tells us on our first night at the marae. We're gathered together talking about the poupou in the whare moe. That night I think about the particular pou that I unconsciously chose to sleep beneath. One is of Whiro and the other is of the separation of Rangi and Papa. As I sleep, I toss and turn between the two. I think about Whiro - the things that obstruct and hinder. I think about Rangi and Papa - the things that nourish, support and connect. I try to sleep on the side of the latter, and as I do, I rest well - breath rising and falling.

**Anna Marie Mirfin**

ANS WESTRA

[b.1936 New Zealand]

**Untitled** 20th century

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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# ANS WESTRA

[b.1936 New Zealand]

**Untitled** 20th century

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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My feet remember  
running on the rocks  
back and forth with my brother.

Younger sibling's feet are tough.  
I continued to chase you  
until you grew stronger than me.

Now you write songs about those rocks that were our  
playground.  
And my feet feel more sensitive than ever before.

**Megan Brady**

## ANNE NOBLE

[b.1954 New Zealand]

### **Woman with Kea** 1980

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1982 with funds from the Dunedin Public Art  
Gallery Society

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Kea are our alpine kaitiaki. They are our messenger birds, along with the toroa, and the ruru. This image is uplifting and foreboding. The kea is posed as if in flight and shielding the figure in what seems a protective manner. The mass culling of kea was outlawed in the 1970s, just a decade before Noble created this image. An estimated 150,000 kea were culled while it was encouraged and kea beaks were collected in masses for bounty. This image is a sombre reminder of the uncertain future for kea. Will kea, like huia and many others, become another of our native birds that exist only in archival images and as taxidermy figures in museum cabinets?

Sources: Temple, P. (1996). *The book of the kea*. Hodder Moa Beckett.

ADRIENNE MARTYN

[b.1950 New Zealand]

**Joanna Paul**

From the series: **Portaits of New Zealanders** 1983

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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# JACQUELINE FRASER

[b.1956 New Zealand]

## **Ko Aoraki Te Maunga** 1991

Wire, seagrass, cane, plastic

Collection of the Dunedin Public Art Gallery

Given 1993 by the artist

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Jacqueline Fraser is a prominent artist from Aotearoa who frequently exhibits internationally.

Aoraki maunga is one of the meeting places between Raki and Papatūānuku, the collective mirror we belong to and look towards to guide our creation stories. The dual meanings offered in the title offer a comparison between the namesakes of both Aoraki and Mt Cook. Aoraki the waka voyager from the skies and Captain Cook the takata pora from faraway seas.

The trellis structure's patterns interlock like ngā tākaro whai (string games) and tukutuku panels. The delicate bows and central structure are reminiscent of Victorian houses with their intricate cast iron gates, commonplace in early Pākehā settlements across Te Waipounamu.

Sources: City Gallery Wellington (1993). *Distance Looks Our Way* exhibition catalogue

# MARK ADAMS

[b.1949 New Zealand]

## **Aoraki** 1988

Silver bromide photograph

Collection of the Dunedin Public Art Gallery. Given 1994 by the artist

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Aue ra

E Aoraki

Te Maunga Ariki

Maringi ai

O roimata

Ki roto o Pukaki

Kai tuohu koe

Me he maunga teitei

Ko Aoraki anake

Alas, there you are Aoraki, our mountain who reigns supreme and whose tears spill into Pukaki

If you must bow your head then let it be to a lofty mountain

To Aoraki alone

(With acknowledgements, to Tau, Goodall, Palmer & Tau, Te Whakatau Kaupapa, Aoraki Press, 1990,)

These verses express the traditional veneration of the Māori of Te Wai Pounamu for their greatest mountain. Aoraki (Aorangi, or Mount Cook), the highest mountain in Te Wai Pounamu, presides over the skyline beyond Lake Pukaki here in this view from beside the hydro-electric intakes from the lake, Aoraki is even more prominent on the West Coast, where it is only 30 km from the sea. At closer quarters still, the mountain is seen from the Hooker Valley in its alpine setting.

Aoraki is at the centre of an ancient creation legend. According to this, Aoraki and his brothers visited Earth in their great waka (canoe). A mistake made in the karakia (incantation) enabling them to return to their celestial home caused the waka to crash and overturn, leaving the brothers stranded. Unable to return to the heavens, they turned to stone as the peaks of the Southern Alps. Māori tradition therefore sees the peaks as ancestors deserving of veneration.

Text by Harry Evison, from 'Land of Memories', 1993.

# FIONA PARDINGTON

[b.1961 New Zealand Kāi Tahu]

## **Reuben** 1990

Colour photograph

Collection of the Dunedin Public Art Gallery

Purchased 1995 with funds from the Dunedin Public Art  
Gallery Society

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# BILL HAMMOND

[1947-2021 New Zealand]

## **Five Day Week** 1989

Acrylic on wallpaper

Collection of the Dunedin Public Art Gallery

Purchased 1995 with funds from the Dunedin Public Art  
Gallery Society

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5 strips, 5 days. A wall decoration on wall decoration, embossed.

1. We woke with the working week. I don't like Mondays, however I like primary industry in rural and urban settings. A primal scream! Block heads, flat tops and shoulder pads. Conveyor belts and the big treadmill, repetition.

2. Observation of the voyeur, Mickey Mouse hands. Deals struck, muscles flex. You get poured your portion.

3. It's the middle, things are looking upside down. Hump day. The scream returns, with a mike. The Spector of Neoliberalism returns, floating above the commercial and industrial estates. Fade to grey, and red rises again.

4. Man with a van, stopping and starting. We are all singing to the some tune. Going in the right direction, out of here. Up the stairs mister!

5. No time to waste! Running to the finish line. Coffee, coke and coca-cola. Gramme Friday.

REPEAT

In the 1980s, Bill Hammond used contemporary songs he liked as painting titles. I decided to write this text in the style of Mark E Smith's writing, the singer/songwriter of The Fall, one of Bill's favourite bands. A few of his works are named after The Fall song titles. It has references to other '80s songs as well.

**Paul Faris**

# FIONA PARDINGTON

[b.1961 New Zealand Kāi Tahu]

## **Choker** 1993

Black and white photograph

Collection of the Dunedin Public Art Gallery

Purchased 1995 with funds from the Dunedin Public Art  
Gallery Society

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**A H A ?  
A H A U  
Ā H E A ?  
A H I K Ā  
A H O  
Ā H U A  
A H U R A K I  
Ā K E , A K E , A K E  
Ā K I  
A T A**

**T O D O W H A T ? W H A T ?  
I , M E  
W H E N W I L L ? W H E N ?  
B U R N I N G F I R E S O F O C C U P A T I O N ,  
C O N T I N U O U S  
L I N E O F D E S C E N T , R A D I A N T L I G H T  
S H A P E , A P P E A R A N C E , C O N D I T I O N ,  
C H A R A C T E R , L I K E N E S S , N A T U R E , F I G U R E ,  
F O R M  
B E U N S E T T L E D , U N C E R T A I N  
F O R E V E R , E V E R M O R E , O N A N D O N ,  
F O R E V E R M O R E  
E N C O U R A G E , C H A L L E N G E , I N C I T E , E X H O R T  
M O R N I N G , S E M B L A N C E , R E F L E C T I O N ,  
S H A D O W ( O F A H U M A N )**

**A N 2 0 2 1**

**ANI O'NEILL**

[b.1971 New Zealand Cook Islander]

**Kua marino te tai (the sea is calm) 1993**

Florist ribbon

Collection of the Dunedin Public Art Gallery

Purchased 1997 by the Dunedin Public Art Gallery Society

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**T A E A  
T A H A  
T A H A T A I  
T A H A T I K A  
T A H I  
T Ā H U N A  
T A I  
T A I A O  
T A I A R O A  
T A I H O A  
T A I M A H A  
T A I N U I  
T A I P O U R I**

**B E A B L E  
T O P A S S B Y  
S E A S H O R E  
R I V E R B A N K  
T O S W E E P  
S A N D B A N K  
T H E S E A  
N A T U R E  
B A S K E T  
B Y A N D B Y  
B E H E A V Y  
H I G H T I D E  
D A R K N E S S**

**A N 2 0 2 1**

## MARILYNN WEBB

[b.1937 New Zealand Ngāpuhi]

### **Going Through Fiordland Suite No 15** 1997

Pastel on paper

### **Going Through Fiordland Suite No 16** 1997

Pastel on paper

### **Going Through Fiordland Suite No 17** 1997

Pastel on paper

Collection of the Dunedin Public Art Gallery. Purchased 1997 by the Dunedin Public Art Gallery Society with funds from the Westpac Trust for the 1998 Commemorative Collection.

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Marilynn Webb's *Going Through Fiordland Suite* were part of a collection built in 1998 that recognised artists with deep connection to the Otago region. These works contribute to a narrative that Webb has built over the past four decades that both celebrates and advocates for the protection of the landscape. *Going through Fiordland* evokes the spectacular landscape of Te Mimi o Tū Te Rakiwhānoa / the Fiordland wider coastal and marine area, both paying tribute and raising consciousness of this precious and fragile environment.

PETER PERYER

[1941-2018 New Zealand]

**Marlborough Daisies** 1985

Gelatin silver print

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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This photograph shows us the world in a new light. A plant becomes a heavily textured, alien landscape stretching upwards beyond the frame - the leaves and flowers catching and reflecting sunlight. The Māori name for Marlborough Daisies is Heketara or Ngungu, and they are indigenous to the cliff faces along Te Waipounamu. When you drive to Kaikōura, you often pass them; as the road bends and dips into tunnels, they look outward to the east to greet Tamanui-te-Rā each day.

## RALPH HOTERE

[1931-2013 New Zealand Te Aupōuri, Te Rarawa]

### **If** 1995

Powder coated corrugated steel and lead headed nails  
Collection of the Dunedin Public Art Gallery. Commissioned by  
the Dunedin Public Art Gallery Society with funds from Telecom  
NZ Ltd for the 1998 Commemorative Collection.

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In 1998 the Otago region celebrated its 150th anniversary. As a marker of this milestone, the Dunedin Public Art Gallery Society established a commemorative collection. Consisting of 22 works, this collection focused on artists directly associated with Otago and includes works by Grahame Sydney, Di ffrench, Derek Ball, Stuart Griffiths, Marilynn Webb, Nicola Jackson and this work, *If*, by Ralph Hotere (Te Aupōuri).

Hotere holds an important position in Ōtepoti Dunedin's art history, having first spent time in the city in the early 1950s, training as a specialist arts advisor under the Gordon Tovey scheme. Hotere then made the permanent move here in 1969 when he was awarded the Frances Hodgkins Fellowship at the University of Otago. From the 1980s onwards, Hotere often worked with corrugated steel - with areas peeled, ground and torched to create a variety of textures and finishes. The abstract potential of this coated corrugated steel became a dominating concern for Hotere's later works.

REUBEN PATERSON

[b.1973 New Zealand Ngāti Rangitahi, Tūhoe]

**I'll Give You a Kingdom in that House on  
that Hill** 2003

Glitterdust on canvas

Collection of the Dunedin Public Art Gallery

Purchased 2003 with funds from the Dunedin Public Art  
Gallery Society

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# LAURENCE ABERHART

[b.1949 New Zealand]

## **Dunedin, Otago, 17 April 1999** 1999

Silver gelatin print on paper

Collection of the Dunedin Public Art Gallery

Purchased 2000 with funds from the Dunedin Public Art  
Gallery Society

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A painted penguin perches on a rock and an albatross swoops majestically through a mural capturing the beauty and awe of Otago's iconic peninsula. Disrupting this scene are windows, a sign and a coca-cola vending machine. In front, relying on the strength of its hand brake, sits a leopard print car. Spots and lines, nature and concrete, there is much to discover as your eye roams the photograph.

Laurence Aberhart captures a sense of place, combining unique details to create a quintessentially Ōtepoti experience. He uses textures, angles and contrast to draw you in, weaving together natural and urban landscapes. The mural in the image—on the outside of a Backpackers in View Street—is no longer there, highlighting the importance of photography as a historical record, capturing a moment in time.

**Maddie Grady**

FIONA CONNOR

[b.1981 New Zealand]

**Newspaper Reading Room, Dunedin**

**Central Library** 2012

Ink on paper

**Untitled (sketch of Boys from the Black Stuff exhibition)** 2012

Ink on paper

Collection of the Dunedin Public Art Gallery

Purchased 2013 with funds from the Dunedin City Council

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Fiona Connor participated in the Dunedin Public Art Gallery's Visiting Artist Programme in 2012. Connor produced multiple outcomes as part of this residency, one of which was called *Fruit and Small Sculpture* - a pop-up project space Connor operated on Princes Street as a community hub for gatherings, exhibitions, seminars and art making. A series of Connor's drawings were hung in this space, portraying locations that she had visited around Ōtepoti Dunedin. This pair of drawings depict the reading room at the Dunedin Public Library and an installation view of *Boys from the Black Stuff*, an exhibition that was on display at the Gallery when Connor arrived.

# KUSHANA BUSH

[b.1983 New Zealand]

## **Gown and Glove** 2014

Gouache and pencil on paper

Collection of the Dunedin Public Art Gallery

Purchased 2014 with funds from the Dunedin Public Art  
Gallery Society

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Skin Glove

Tapu Noa

Death Dinner

Human Animal

Slipping, maybe hovering between  
A Schrödinger state of not knowing,  
Or existing forever at once.

There's etiquettes to follow, roles to put on, chairs to stack  
and tables to lay, for the guests arrive and expect to be fed,  
and it keeps the howling or numbness from swallowing  
all of your body, just some.

And in another world, or another town, or maybe just  
down the street, there's someone else lying under a sheet  
with a collection of hands holding the space for grief to  
arrive and be sung.

Everyone sleeps in the end. We don't need to lie to  
ourselves that will be pretty.

I hope the end is a party.

**Rachel Ruckstuhl-Mann**

# KALISOLAITE 'UHILA

[b.1981 Tongan]

## **Kapa Mā** 2019

Cabin bread tins, drumsticks, stools

Collection of the Dunedin Public Art Gallery, purchased 2020

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In 2019 acclaimed performance artist Kalisolaite 'Uhila travelled to Ōtepoti Dunedin as part of the Gallery's Aotearoa Visiting Artist Programme. Treating the gallery space as an open studio and performance, 'Uhila's residency took place in the public eye. Using a stockpile of cabin bread tins - representing a common food item in homes throughout the Pacific and across the world - 'Uhila developed a drumming performance, his time and energy recorded in the marks left on each metal drum. 'Uhila's work often explores ideas of time, and 'hard labour'. His practice considers how these connect to Polynesian masculinity and gender ideals of male strength and power - using performance as a means of shifting these qualities to also examine vulnerability, humility and contemplation.

'Uhila's time at Dunedin Public Art Gallery left a strong impact on those who encountered his performances, from passing visitors to school groups who participated in workshops. This encounter with an artist in the gallery was a meaningful experience for many, recorded for the future in each stroke of wood on metal.

# **STUDY**

# JOHN HOPPNER

[1758-1810 English]

## **Portrait of a Lady** late 18th century

Oil on wood

Collection of the Dunedin Public Art Gallery

Purchased 1930 with funds from the Peter Smeaton bequest

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Neither the date nor the sitter of this painting is known. It is suggested that because of the costume, sparsely designed background and the confident painterly manner Hoppner has employed, that it is probably from the early nineteenth century nearing the end of his career. It was purchased in 1930 from England as part of bequest from Peter Smeaton – a substantial purchase toward building Hoppner's presence in the collection.

Although Hoppner is a well-known artist, we do not know the woman shown in this painting. It is difficult to identify her, the background is a non-descript brown black, with a smear of light across the middle. Although her string of pearls and fur stole, and the title of the painting, indicate wealth and status, there is little specific information that can direct us to her identity. This painting raises interesting questions about how we care for unknown stories in our collections.

THOMAS GAINSBOROUGH [1727-1788 English]

JOHN HOPPNER [1758-1810 English]

**Charlotte, Countess Talbot** c.1784

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1958 with funds from the Dunedin Public Art Gallery

Society through the Peter Smeaton bequest

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This portrait of Charlotte, Countess Talbot, was completed by celebrated English artists Thomas Gainsborough and John Hoppner in the late 18th century. It found its way to Aotearoa in the 1950s, acquired as a key example of the work of two artists who were influential on their generation. In this respect, the painting can be viewed as an example of how a collection creates meeting points across time, connecting a diverse group of artists whose ideas, skills and innovations have left traces of their journeys through the world.

# ZANOBI MACHIAVELLI

[1418-1479 Italian]

## **Madonna and Child** 1452-1453

Egg tempera on gesso on wood

Collection of the Dunedin Public Art Gallery

Given 1973 by Mary, Dora and Esmond de Beer

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As one of the major works by Florentine artist Zanobi Machiavelli, this *Madonna and Child* is recognised as one of the finest works of its kind in Aotearoa. Its quality has drawn many researchers, scholars and art lovers to the gallery, creating connections between the artist's homeland of Italy, Ōtepoti Dunedin and many other locations throughout the world.

From its establishment, this collection has valued the capacity for art to connect people across the world. One way in which this was achieved was through benefactors such as Mary, Dora and Esmond de Beer, who supported the development of the collection both in their lifetime and beyond. Born in Dunedin, but based in London for much of their lives, the de Beer siblings actively strengthened this Gallery's networks in Britain and Europe and leave a legacy in this institution.

## WIHAU TE RAIHI

[1886-1951 New Zealand Ngāti Whakaue]

### **[Chest with Māori Carving and Paua Shell**

**Inlay]** c.1940s

Rimu, paua shell

Collection of the Dunedin Public Art Gallery

Bequeathed 1975 by Miss Hazel Maban Bell

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This chest is attributed to Wihau Te Raihi, a Ngāti Whakaue carver. By allowing kaiwhakairo, both local and from Te Puia (the Institute of Māori Arts and Crafts) to examine the chest, the maker was identified. It was confirmed that this chest was carved by Wihau Te Raihi in Rotorua in the early 1940s by James Rickard, the Tohunga Whakairo (master carver) at Te Puia.

The chest was donated by Hazel Maban Bell, who graduated from the Dunedin teacher's collage in 1922. This chest was the only material object that was kept after her death in 1975 - her house and belongings were sold and the proceeds donated to children's charities. However, she treasured the chest and in her will, instructed it be donated to the Gallery collection.

COLIN McCAHON

[1919-1987 New Zealand]

**The Five Wounds of Christ No 3** 1977-1978

Acrylic on unstretched canvas

Collection of the Dunedin Public Art Gallery

Purchased 1981 with funds from the Dunedin Public Art  
Gallery Society

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As one of Aotearoa's most acclaimed painters of the 20th century, Colin McCahon leaves an enduring legacy within our nation's art history. Following on from earlier figures such as Frances Hodgkins, McCahon was one of few modern painters from Aotearoa who achieved significant international recognition in his career. Artists such as these lay a foundation for new generations of artists from Aotearoa who operate in a global network in which ideas connect and reconnect across time, geography and culture.

# FERDINAND GEORG WALDMÜLLER

[1793-1865 Austrian]

## **Portrait of Two Children** 1852

Oil on canvas

Collection of the Dunedin Public Art Gallery

Bequeathed 1967 by Mrs Doris Monheimer

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# COLIN McCAHON

[1919-1987 New Zealand]

## **Untitled** 1958

Oil on canvas on board

Dunedin Public Art Gallery loan collection, courtesy of the

Seifert Family

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## ANTONIO VENEZIANO

[active 1369-1419 Italian]

### **Head and Shoulders of a Bearded Saint** c.1380

Tempera and gold on wood

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through the  
National Art Collections Fund, London

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## JACOPO DEL CASENTINO

[1297-c.1349 Italian]

### **Two Wings from a Triptych: The Crucifixion** (left panel); **St Michael and St Francis** (right panel) c.1340-1350

Tempera and gold on wood

Collection of the Dunedin Public Art Gallery

Given 1982 by Mary, Dora and Esmond de Beer through the  
National Art Collections Fund, London

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## PETER ROBINSON

[b.1966 New Zealand Kāi Tahu]

### **Untitled** 1994

Wood, oil acrylic, oilstick, light bulb, tin, wool

Collection of the Dunedin Public Art Gallery

Purchased 1995 with funds from the Dunedin Public Art  
Gallery Society

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*Untitled* was part of the exhibition *New Lines/Old Stock*, a solo exhibition by Peter Robinson (Kāi Tahu) held at Brooke-Gifford Gallery, Christchurch in 1994. It was an exhibition that, through text-based slogans and “sales pitches”, used notions of advertising and commodification to comment on identity, contemporary society, the art world, and Aotearoa’s colonial histories. The work was then included in the exhibition *Cultural Safety*, first held at the Frankfurter Kunstverein, Germany, in 1995. Consisting of seven artists from Aotearoa New Zealand, the accompanying catalogue to *Cultural Safety* describes the ways in which the artists ‘work through an international language of art to address aspects of their local and personal situation... As a result, much of the work conveys a sense of being simultaneously in and out of place in an international context’.\*

\* *Cultural Safety: Contemporary Art from New Zealand*, 1995, p.17.

PETER PERYER

[1941-2018 New Zealand]

**Erika in Sunlight** 1975

Black and white photograph

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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PETER BLACK

[b.1948 New Zealand]

**Black dog and cross, Wellington** 1984

Type C print

Collection of the Dunedin Public Art Gallery

Given 2006 by Jim Barr and Mary Barr

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## NEIL PARDINGTON

[b.1962 New Zealand Kāi Tahu]

### **Toaster**

(from the series **New Histories for Secondary Cities**) 1984

Cibachrome print

Collection of the Dunedin Public Art Gallery

Given 2006 by Jim Barr and Mary Barr

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## PETER PERYER

[1941-2018 New Zealand]

### **Three Sisters, Taranaki** 2003

Black and white digital print

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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FRANCES HODGKINS

[1869-1947 New Zealand]

**The Farmer's Daughter (Portrait of Annie Coggan) 1929-1930**

Oil on canvas, laid onto board

Collection of the Dunedin Public Art Gallery

Purchased 2010 with funds from the Dunedin City Council, the I M Richdale Trust and the Dunedin Public Art Gallery Society

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Many of Frances Hodgkins' portraits were made as records of friendship, rather than commissions. The subject of *The Farmer's Daughter* is Annie Coggan, the housekeeper of Geoffrey Gorer, a writer who, along with his mother Rée, supported and encouraged Hodgkins for many years. Two versions of this painting exist, *The Farmer's Daughter (Portrait of Annie Coggan)* (1929-30) held in the Gallery's collection, and *Portrait of Annie Coggan* (c.1931) held in the Ravenscar Collection, Christchurch. Similar in composition but different in palette, both works intentionally position Annie in the foreground, her long hair draped over her shoulders and surrounded by the English countryside. The friendship between the pair is captured in a note Hodgkins wrote in Annie's autograph book:

*To Mrs Coggan at the Croft, she is an artist same as myself but she uses a very much larger palette. I warn you there is slender chance of slimming when you taste her dishes but you will enjoy yourself.*

GORDON WALTERS [1919-1995 New Zealand]

CHRIS HEAPHY [b.1965 New Zealand Kāi Tahu]

**Untitled geometric pattern** 1995

Gouache

Dunedin Public Art Gallery loan collection

Courtesy of the Gordon Walters Estate

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In 1995 City Gallery Wellington presented *Stop Making Sense*, an exhibition in which curator George Hubbard invited fifteen Māori and fifteen Pākehā artists to collaborate on new works. Described by one critic as a 'blind date' from two sides of a cultural divide, the exhibition has endured as a provocation from a moment deeply engaged with the politics of culture and identity.

For Chris Heaphy (Kāi Tahu), who at this time was in the early years of his artistic career, *Stop Making Sense* created an opportunity to approach an artist he greatly admired – Gordon Walters – who agreed to participate in the project. The two artists developed a careful and methodical approach to their collaboration, meeting regularly to explore ideas out of which a series of collaborative works developed. The two artists became close friends over these last years of the senior artist's life.

The work on display here, which is part of the Gordon Walters Estate long term loan collection, was completed as part of collaborative explorations of geometric forms and tāniko patterns relating to both artists' practices. While their final works for *Stop Making Sense* went in a different direction, this painting exists as part of a significant body of collaborative work made between Heaphy and Walters at this time.

## GORDON WALTERS

[1919-1995 New Zealand]

### **Untitled** c.1965

Collage

Dunedin Public Art Gallery loan collection

Courtesy of the Gordon Walters Estate

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## MICHAEL PAREKOWHAI

[b.1968 New Zealand Ngā Ariki, Ngāti Whakarongō]

### **Constitution Hill** 2011

Bronze

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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**KATE NEWBY**

[b.1979 New Zealand]

**Loads of difficulty** 2003

Glazed ceramic

Jim Barr and Mary Barr loan collection, Dunedin Public Art Gallery

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Like lots of Kate Newby's work, *Loads of difficulty* insinuates something big. Ceramic 'twigs' lie in front of us like options, as though to compare them; their weatherings, their perforations and what these marks might be telling us.

For me, they take us through the seasons, and Newby acts as the elements. Performing the effects of the hot sun, heavy rains, rough rivers, and wild winds. These traces leave us wondering about their origins, whether they share the same past, from the same tree, or if they are new companions all together.

**Ed Ritchie**

MARIE SHANNON

[b.1960 New Zealand]

**St Patrick's Day Manicure; The Wearing of the Green** 1986

Black and white photograph

Collection of the Dunedin Public Art Gallery

Given 2020 by Jim Barr and Mary Barr

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Some of Marie Shannon's earliest photographs are a series of staged panoramic images – not created with a true panoramic camera, but rather they are made up of a sequence of individual images to construct one narrative, as seen here in *St Patrick's Day Manicure*. Following the survey exhibition *Marie Shannon: Rooms found only in the home*, held at the Gallery in 2017, art collectors Jim Barr and Mary Barr gifted a group of Shannon's work to the permanent collection. This gifting sits within a well-established relationship between the Gallery and Jim and Mary, since they placed over 120 artworks from their private art collection on long-term loan with the Gallery in 1996. A decade on, in 2006, they gifted 30 works to the permanent collection. Over time, works continue to move in and out of the loan collection, with works also being gifted to the permanent collection. Gifts of this nature are a reminder of the relationships formed between the Gallery and the public, whether they are artists, collectors and gallery visitors.