

Sargood

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled, 22 Royal Terrace 1971

Oil on board

Private Collection

As one of Paul's earliest major paintings, *Untitled, 22 Royal Terrace* was created soon after she settled in Ōtepoti Dunedin and established a studio at 22 Royal Terrace (now home to the Dhargyey Buddhist Centre). While absent of a figure, this large-scale view of Paul's studio shapes the space as one of comfort and support – bridging between formal opportunities of the interior, and an understanding of how space is inhabited and occupied. In the accompanying drawing from the collection of Dunedin Public Art Gallery, Paul positions herself in the margin of her composition, her hands emerging from the pencil lines in the bottom corner.

More a portrait of a room than an architectural study, *Untitled, 22 Royal Terrace* maps out the abiding concerns that shaped Paul's career: the relationship between the figure and the interior; the interaction between the built environment and the landscape; an expression of lived experience.

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled c.1970

Pencil on paper

Collection of the Dunedin Public Art Gallery

Purchased 1980 with funds from the Dunedin Public Art
Gallery Society

Joanna Margaret Paul

[1945–2003 New Zealand]

[Port Chalmers Series] c.1970

Oil on paper

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

[Port Chalmers] c.1970

Oil on paper

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

[Seacliff, 1-4] c.1971

Pastel on paper

Courtesy of Margaret & Chris Cochran

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled landscape at Seacliff] c.1971

Oil on board

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled [gate at Seacliff] c.1970s

Oil on board

Collection of Brent Southgate

[Untitled] c.1971

Black and white photograph

Collection of Joanna Margaret Paul Estate

The landscape of Seacliff provided an important subject for Paul, reflected in painting, drawing, film and photography. The distinctive form of this rural gate became a repeated motif, first appearing within a series of black and white photography that focused on aspects of landscape, and often featured signs of human intervention such as gates, fences, posts and buildings. Paul returned to this gate many times over her career, from early paintings through to works made long after she had relocated to Whanganui.

Joanna Margaret Paul

[1945–2003 New Zealand]

Thoughts without Words I for Charles Brasch

1976

Synthetic polymer paint on paper

Purchased from the artist in 1976, Hocken Endowment Funds,
Hocken Collections, Uare Taoka o Hākena, University of Otago,
77/17

Thoughts without words I for Charles Brasch offers three converging perspectives – the interior, still life and landscape coming together as fragments, or snapshots of a time and place. In another work within this series, which can be seen hanging in the public library at Port Chalmers, Paul’s alternating views are brought together into a single composition. In *Thoughts without words I for Charles Brasch* however, the images are isolated – creating a sense of pace or rhythm as the eye moves from one to the next. Like many of Paul’s works, these views come together with a strong sense of intimacy, while resisting definition or explanation. They anticipate her approach to the written word, and the capacity of poetry to reflect upon time, place and experience.

Joanna Margaret Paul

[1945–2003 New Zealand]

Stations of the Cross, working drawing -

Station 1

Station 6

Station 7

Station 8

Station 9

Station 13

All c.1971

Ink and acrylic on paper

Given by the estate of Joanna Margaret Paul, 2008, Hocken Collections, Uare Taoka o Hākena, University of Otago, 10/80, 10/77, 10/90, 10/78, 10/85, 10/79

In the early 1970s, soon after settling in Port Chalmers, Paul completed her first commission at the request of Father Kevin Kean – the Stations of the Cross for the church of St Mary Star of the Sea, Port Chalmers. Painted directly onto plaster niches in the church, she described these as ‘bright beautiful simple even childish images with a consciously symbolic use of colour’. Represented here by a group of working drawings, Paul’s flat, simplified compositions with strong outlines and colours that ‘expressed the aridity of the journey’, show the influence of her former teacher Colin McCahon. The paintings were not well received by the parish however, and in following years were covered by more literal depictions of the fourteen Stations. They have remained well protected however and exist as key examples of Paul’s early painting and a major contribution to the history of Christian art in Aotearoa.

Joanna Margaret Paul

[1945–2003 New Zealand]

House, Sea c.1971

Oil on board

Purchased from Bossards Gallery 1982, Dunedin, with the assistance of a QE II Arts Council Grant, Hocken Collections, Uare Taoka o Hākena, University of Otago, 83/14 a, b

The relationship between landscape and identity holds a central position in art history in Aotearoa New Zealand. In *House, Sea* a diptych painted while Paul was living in the coastal settlement of Seacliff, we can see how her work pushes against any notion of an empty, uninhabited landscape. Instead she considers the intersection between home, land and sea – a reflection both of the land and the way we live upon it. As in many of Paul's works, architectural forms such the doors and window broker relationships between inside and out, public and private, intimacy and distance.

Joanna Margaret Paul

[1945–2003 New Zealand]

Seacliff 1972

Oil on board

Paul Family Collection, Wellington

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled, Interior] 1971

Acrylic on board

Collection of Pascal Harris

Joanna Margaret Paul

[1945–2003 New Zealand]

[Portrait of Jeffrey Harris] c.1971

Oil on board

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

Self-portrait c.1970

Pencil on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Gift of the artist, 2002

Early Marriage, Seacliff 1971

Pencil on paper

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

Portrait of Charles Brasch c.1971

Pencil on paper

Given by the estate of Joanna Margaret Paul, 2008, Hocken Collections, Uare Taoka o Hākena, University of Otago, 09/07

Portrait of Jeffrey Harris c.1970

Pencil on paper

Given by Patricia France, Dunedin, 1978, Hocken Collections, Uare Taoka o Hākena, University of Otago, 78/357

Joanna Margaret Paul

[1945–2003 New Zealand]

Portrait of Michael and Maureen Hitchings

c.1970

Oil on board

Given by Naomi Wilson, Dunedin 2010, Hocken Collections, Uare Taoka o Hākena, University of Otago, 10/05

Joanna Margaret Paul

[1945–2003 New Zealand]

Charlotte c.1975

Coloured Pencil on paper

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
acquired 1978

Joanna Margaret Paul

[1945–2003 New Zealand]

Hone Tuwhare 1970

Charcoal and crayon on paper

Given by Joanna Paul in 1970, Hocken Collections, Uare Taoka o Hākena, University of Otago, 76/120

Joanna Margaret Paul

[1945–2003 New Zealand]

[Seacliff] c.1971

Black and white photographs

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled still life] undated

Oil on board

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

Barry's Bay: Interior With Bed And Doll 1974

Oil and watercolour on paper and hardboard

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
purchased 1974

Joanna Margaret Paul

[1945–2003 New Zealand]

Still life, Barry's Bay c.1974

Acrylic on paper

Paul Family Collection, Wellington

Joanna Margaret Paul

[1945–2003 New Zealand]

Baby in bassinette 1973

Oil on paper

Collection of the Museum of New Zealand Te Papa Tongarewa

Magdalena Barry's Bay 1975

Gouache on paper

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

The Plum Tree c.1975

Gouache on board

Private Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

Bedstead 1975

Oil on board

Collection of Christchurch City Libraries Ngā Kete Wānanga-o-
Ōtautahi

In the mid-1970s, while living in Ōtautahi Christchurch, Paul met other women artists in the city including Allie Eagle (then Alison Mitchell) and Heather McPherson. Paul became part of a group of artists who were key figures in the women's art movement in the 1970s and early 1980s. In 1975, Paul was included in 'Woman's Art: An exhibition of six women artists' at Robert McDougall Art Gallery – a women-only exhibition that asserted the relevance and legitimacy of a woman's lived experience as subject matter. The works Paul contributed to this exhibition, including *Bedstead* (1975), positioned domestic life as 'both subject and metaphor'. Often looking to furniture and architectural features, such as a bedframes and windows, as framing devices within her compositions, Paul used depictions of interior space to record and track places, people and activities.

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled, Interior]

[Untitled, Barry's Bay]

[Untitled, Barry's Bay]

[Untitled, Barry's Bay]

[Untitled, Barry's Bay]

[Untitled, Barry's Bay]

all c.1974

Colour photography

Collection of Joanna Margaret Paul Estate

This suite of colour photographs taken around 1974, when Paul was living in Barry's Bay on Banks Peninsula, is a significant series within her photographic oeuvre. Writing of this time, Paul reflected on the way in which her creative practice had adjusted to motherhood, and the way this shaped her work. Photography offered a way of working quickly, of stepping outside the demands of domestic life (both literally and metaphorically), and of capturing and recording fragments of time. In this series of images, Paul uses compositional devices such as window, door and veranda to create a framed view – a means of both holding back the outside world and allowing this to permeate the domestic interior.

Joanna Margaret Paul

[1945–2003 New Zealand]

Be Still and Know that I am God 1982

Watercolour and pencil on paper

Collection of Bernadette and John Hall

The triptych *Be Still and Know that I am God* (1982) was a commission for poet Bernadette Hall. Sitting within a body of work from the late 1970s and early 1980s that brought white empty space, voids and margins into focus, Paul has positioned Latin and English versions of the biblical text 'Be still and know...' (Psalm 46:10) along the bottom of the work. The word 'GOD' is carefully placed in the central panel. As Joanna Osborne writes in *Joanna Margaret Paul: Imagined in the context of a room*, "For Paul, poetry was a way of expressing a spiritual intuition in her work that resisted dogmatic associations. She spoke of a 'loving or ... celebratory attitude' rather than a 'belief system' to articulate a spiritual view within her aesthetic...".

Joanna Margaret Paul

[1945–2003 New Zealand]

Okains Bay 1973

Gouache on paper

Private Collection, Christchurch

Joanna Margaret Paul

[1945–2003 New Zealand]

Early One Early Summer Morning undated

Pencil and gouache on paper

Collection of Brett McDowell and Kushana Bush

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled [still-life] 1974

Mixed media on board

Raymond Ward bequest 2003, Hocken Collections, Uare Taoka o Hākena, University of Otago, 03/60

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled, landscape Barry's Bay] c.1975

Oil on board

Collection of Barbara Brookes & Paul Roth

Paul's time living at Barry's Bay was a productive period within her practice. She frequently shifted between painting, drawing, photography and film, creating a significant body of work that operated in the margin between home life and the Bank's Peninsula landscape. In this large-scale painting, the qualities of film and photography have permeated Paul's composition, which is divided into a series of fragmented views that mimic the framing of a camera lens. This creates movement across the composition, building into sense of a narrative across the landscape rather than a static view.

Joanna Margaret Paul

[1945–2003 New Zealand]

Golden 1976

Acrylic on paper

Collection of the Dunedin Public Art Gallery. Purchased 1978 with funds from the Dunedin Public Art Gallery Society

McMillan

Joanna Margaret Paul

[1945–2003 New Zealand]

Inventories 1977

Inventories [kitchen] 1977

Gouache on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Purchased, 1981

For a time, after returning to Ōtepoti Dunedin, Paul lived apart from Harris. She wrote 'In a hiatus in my marriage, in a small house by the sea I painted all the rooms in colour and itemized my possessions including that of these spaces that moored any cheerful solitude – inventories.' Each of the six paintings in the *Inventories* series (1977) isolates a different room in this house, itemising the contents and capturing an authentic view of the way the space was occupied at a particular point in time.

Joanna Margaret Paul

[1945–2003 New Zealand]

Inventories [III] 1977

Inventories 1977

Inventories [kitchen] 1977

Inventories [bedroom] 1977

Gouache on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Purchased, 1981

Joanna Margaret Paul

[1945–2003 New Zealand]

Beauty, even (from 'Black Poppy' series) 1993

Pencil and watercolour on paper

Roberts Family Collection

Joanna Margaret Paul

[1945–2003 New Zealand]

Inventories [III] 1977

Inventories [bedroom] 1977

Inventories [V] 1977

Inventories [VI - Living] 1977

Gouache on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Purchased, 1981

Joanna Margaret Paul

[1945–2003 New Zealand]

[Seacliff, 1-4] c.1971

Pastel on paper

Courtesy of Margaret & Chris Cochran

Joanna Margaret Paul

[1945–2003 New Zealand]

Rose of Barry's Bay 1983

Oil on canvas

Frances Hodgkins Fellowship Trust Collection, University of Otago

Rose at Barry's Bay 1982

Oil on canvas

Private Collection, Wellington

This pair of paintings, *Rose of Barry's Bay* and *Rose at Barry's Bay*, were both painted during Paul's year as the University of Otago's Frances Hodgkins Fellow in 1983. Paul was interested in the artistic potential of absence and anonymity, often producing works that used uninhabited or empty space as a carrier of people, places and moments from everyday life. When depicting the human figure, one of her familiar compositional strategies was to crop the sitters' head. By making the figure anonymous, attention is instead placed on the gesture, expression and detail of the human body.

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled] 1983

Black and white photographs

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

Moana Pool 1982

Oil on board

Chartwell Collection, Auckland Art Gallery Toi o Tāmaki,
purchased 2017

Joanna Margaret Paul

[1945–2003 New Zealand]

Stanza 1/3 1983

Stanza 7/8 1983

Stanza 9/10 1983

Oil on board

Collection of the Bank of New Zealand

Joanna Margaret Paul

[1945–2003 New Zealand]

[Study of an Infant, Tuesday 20 March] undated

Pencil on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 255

Pascal 1983

Pencil on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 264

Joanna Margaret Paul

[1945–2003 New Zealand]

Felix Sleeping c.1979

Charcoal on paper

Collection of the Dunedin Public Art Gallery
Given 2007 by Dick Wilkins

Joanna Margaret Paul

[1945–2003 New Zealand]

[Study of an Infant, 28 February] undated

Pencil on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 254

[Study of an Infant, January 13] undated

Pencil on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 253

[Study of an Infant, January 3] 1983

Pencil on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 252

Joanna Margaret Paul

[1945–2003 New Zealand]

Wheelbarrow, Warrington 1982

Oil on board

Private Collection, Auckland

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled, from the Edges of the Room series

[1-4] 1980

Pencil on paper

Collection of The Dowse Art Museum, purchased 1981

Many of Paul's works from the late 1970s and early 1980s defined space in new visual terms, using compositional and framing devices to bring voids, absences and margins into focus. Works made in the early 1980s moved between large shaped paintings that depicted domestic interiors and views, to watercolours and drawings that utilised vast areas of white empty space. Presented in simple outlines, the series *Untitled [Edges of the Room]* (1980) focuses on empty space, on the margins of lived space and, importantly, the space that exists between objects. In the same way that Paul positioned physical objects as signifiers of relationships, places and moments in time, spaces and voids became metaphorical carriers of mourning, empathy, time and silence.

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled, tent]

[Untitled, word thing]

[Untitled, Bread]

[Untitled, Daisy]

[Untitled, Ladder]

[Untitled, Food]

Undated

Black and white photographs

Collection of Joanna Margaret Paul Estate

This series of photography offers a sense of the experimental nature of Paul's practice as she explored the interaction between text and image. Text became a more prominent concern of Paul's practice from the late 1970s, from artist books such as *Unwrapping the Body* to works concerned with documenting, inventorying or recording spaces and moments in time. Across photography, painting and drawing, Paul also began to explore the formal and conceptual function of words to replace or disrupt the way in which visual images are understood. In this series of photographs words are used as objects, interrupting or destabilising images of the natural environment.

Joanna Margaret Paul

[1945–2003 New Zealand]

Beta Street 1981

Oil on board

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.
Purchased, 1989

In 1977 Paul and her family returned to Ōtepoti Dunedin, where Jeffrey Harris had received the Frances Hodgkins Fellowship at the University of Otago. In 1979 the couple bought their first home in Beta Street, Belleknowes. Using the tondo format, Paul depicts the street of Edwardian villas with the black road tipping towards the foreground, an off-central telegraph pole dividing the scene. The house in Beta Street reignited Paul's interest in the landscape, while also providing new rooms and architectural features to be captured in tender detail.

Joanna Margaret Paul

[1945–2003 New Zealand]

Golf Course 1979

Oil on board

Collection of Brett McDowell and Kushana Bush

[Untitled, view out a window] 1979

Oil on board

Private Collection, Dunedin

Joanna Margaret Paul

[1945–2003 New Zealand]

[Wellington Botanic Gardens 1- 4] c.1985

Colour photographs

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

Intimate Maps 1985-1986

Pencil, colour pencil, collage on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 391

[Intimate Maps] I 1985

Pencil, colour pencil, collage on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 390

Paul spent periods of time living in Wellington throughout her life, and the city and its surrounds were a recurrent subject of her work. In the mid-1980s, between leaving Ōtepoti Dunedin and ultimately settling in Whanganui, Paul again revisited the Wellington landscape in this series *Intimate Maps*. In these two drawings, we see Paul expand her interest in the intersection of text and image – words coming to assume the position of features of the landscape. With echoes of *en plein air* artists of earlier generations, these drawings revolve around Paul's response to the specifics of time and place. Annotations on the drawings include site, time and date, carrying on her interest in recording and reflecting on the passage of time and experience. In 1986 an exhibition of Paul's work titled *Intimate Maps, Fragile Communities* was presented at City Gallery Wellington.

Joanna Margaret Paul

[1945–2003 New Zealand]

Weather and time 1985

Mixed media on canvas

Victoria University of Wellington Art Collection. Gift of Professor John Roberts

Joanna Margaret Paul

[1945–2003 New Zealand]

Horses 1977-1986

Watercolour on paper

Collection of the Museum of New Zealand Te Papa Tongarewa

Joanna Margaret Paul

[1945–2003 New Zealand]

WHITE 2000

Oil on board

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.
Gift of Peter Ireland, 2004

Joanna Margaret Paul

[1945–2003 New Zealand]

Plato's Cave / Wanganui River I

Plato's Cave / Wanganui River II

Plato's Cave / Wanganui River III

Plato's Cave / Wanganui River IV

Plato's Cave / Wanganui River V

all 1987

Coloured pencil and pencil on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Gift of the artist, 1989

This suite of five drawings provide views of the Whanganui River. The view is from the city side of the river, looking across to the suburb of Durie Hill where Paul lived during her time in Whanganui. Each scene provides a subtle shift of perspective and Paul utilises her economical style, the reflections in the river indicated by daubs of colour. There is a distinct line that passes through the series of drawings. Exploring the allegory of Plato's Cave, Paul highlights the reality of what is above and below the line – what we see in the shadows of the cave and the light of the real and known world.

Joanna Margaret Paul

[1945–2003 New Zealand]

Skyline

Skyline, Wanganui I

Skyline, City II

Skyline, Wanganui III

Skyline

Skyline

Skyline, Wanganui

all c.1987

Pencil on paper

Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui.

Purchased, 1991

Devoid of any colour, these seven pencil drawings show views from Pukenui Queen's Park in central Whanganui. The park is home to a number of notable buildings – the neoclassical Sarjeant Gallery where Paul had her first survey exhibition in 1989; the modernist War Memorial Hall and the Whanganui Regional Museum. The scenes depicted are drawn from the same viewpoint in the Park and show select details of the buildings – the asymmetrical dome of the hall, the carillon and in the distance, a bell tower and cenotaph located on the same axis in Cooks Gardens. As a series, the beginning and end are open, and like much of her work, there is a continuum, a loop, a circle.

Joanna Margaret Paul

[1945–2003 New Zealand]

Jerusalem Dormitory 1990

Oil on board

Private Collection

Whanganui provided Paul with a wealth of subject matter, both within the realm of her immediate domestic environment and the central city within close walking distance. But there was always more to explore and sites to return to. Hiruhārama Jerusalem is a small settlement 66 kilometres up the Whanganui River, where in 1892 Suzanne Aubert (better known as Mother Mary Joseph) established the congregation of the Sisters of Compassion. The church and convent are still on the site in their original condition and lovingly tended by the Sisters. Paul's tondo of the dormitory at Jerusalem captures the calm of the interior, her distinctive dividing line and fish-eye view skewing the perspective.

Joanna Margaret Paul

[1945–2003 New Zealand]

Looking from the car at Erua, Desert Road

1987

Charcoal, watercolour and pastel on paper

Collection Te Manawa Museums Trust

Joanna Margaret Paul

[1945–2003 New Zealand]

[Window in car drawings] undated

Pencil and coloured pencil on paper

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

**Last Year in the Government Gardens from
the Blue Baths, Half Light (i)**

**Last Year in the Government Gardens from
the Blue Baths, Half Light (ii)**

**Last Year in the Government Gardens from
the Blue Baths, Half Light (iii)**

**Last Year in the Government Gardens from
the Blue Baths, Half Light (iv)**

all c.1995

Watercolours on paper

Rotorua Museum Te Whare Taonga o Te Arawa

Joanna Margaret Paul

[1945–2003 New Zealand]

Frugal Pleasures [still life with Horace Satire] 1999

Frugal Pleasures [still life with three green apples and one red] 1999

Frugal Pleasures [still life with orange leaf and gold dish] 1999

Frugal Pleasures [still life with green bowl, mug, jug and sugar bowl] 1999

Gouache and pencil on paper

Collection of David and Keren Skegg, Dunedin, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, L2011/44, L2011/47, L2011/49, L2011/45

Frugal Pleasures was produced in Autumn 1999 and includes text from Horace's Satire I VI I.III –II9. A translation of his text by Paul and her son Pascal Harris, who was learning Latin at the time, features as a page of text within one of the compositions. Paul was known for her frugality, often through necessity and occasionally self-imposed, but in this suite of works there is nothing frugal about Paul's attention to detail, to beloved objects, and fruits that were part of her everyday life.

Joanna Margaret Paul

[1945–2003 New Zealand]

Frugal Pleasures [still life with statuette and Latin text] 1999

Frugal Pleasures [still life with yellow bowls and milk jug] 1999

Frugal Pleasures [still life with fruit, clock and Latin text] 1999

Frugal Pleasures [still life with apples and plums on tray with Latin text] 1999

Frugal Pleasures [still life with green bowl and Latin text] 1999

Frugal Pleasures [still life with candlestick and Latin text] 1999

Gouache and pencil on paper

Collection of David and Keren Skegg, Dunedin, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, L2011/43, L2011/42, L2011/48, L2011/46, L2011/40, L2011/41

Joanna Margaret Paul

[1945–2003 New Zealand]

Garden Suburb c.2001

Watercolour and pencil on paper

Collection of Joanna Margaret Paul Estate

Garden Suburb Durie Hill 2001

Watercolour and pencil on paper

Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

Insignia, Cooks Garden, Tuesday morning

undated

Coloured pencil and pencil on paper

Paul Family Collection, Wellington

Joanna Margaret Paul

[1945–2003 New Zealand]

Substantially the Same [1-3] 2000

Pencil and coloured pencil on paper

Paul Family Collection, Wellington

During her time in Whanganui, Paul became a passionate advocate for architectural preservation in the city, she lobbied to save buildings under threat and was outspoken against unsympathetic architectural interventions. An exhibition project at the Sarjeant Gallery, working with an architectural historian, explored the work of Whanganui architect Robert Talboys (1882-1971). The project focused Paul's attention on drawings and photographs of houses by Talboys but also saw her look to other buildings and houses in the city. Three drawings carry the phrase 'substantially the same', meaning the same as when they were constructed, however Paul highlights their alterations by incorporating collaged elements. This was a device she often employed, sometimes extending to the window matt of drawings, bleeding the boundary between drawing and support.

Wenita

Joanna Margaret Paul

[1945–2003 New Zealand]

Untitled from Sublunary wardrobe [1–3] 2002

Chalk, pastel on paper

Collection of the Museum of New Zealand Te Papa Tongarewa

Dante's Rose and the Sublunary Wardrobe

[4 –11] 2002

Chalk, pastel on paper

Paul Family Collection, Wellington

Dante's Rose and the Sublunary Wardrobe from 2002 was one of Paul's last significant series. The 11-chalk pastel tondo works take in a different kind of landscape – that of an interior world. The suite is a joyful study of pattern and colour, and made in memory of Kevin Cunningham, husband of her sister Charlotte Paul. The works take the viewer on a journey from “the intimate space of the wardrobe full of layered vibrant colour through a pale window frame to the white rose of Dante's heaven.”*

* Joanna Osborne, “The flowers remember/ the sugar bowl remembers”: Quotidian wonder and the painter/poet Joanna Margaret Paul, in *Poetry, Philosophy and Theology in Conversation. Thresholds of Wonder: The power of the word IV*, Francesca Bugliani Knox and Jennifer Reek (eds) (Routledge, 2019), p. 218.

Joanna Margaret Paul

[1945–2003 New Zealand]

Self Portrait / Still Life 1999

Graphite, coloured pencil and pastel on paper
Collection of the Seifert Family, Waitati

Self Portrait 1999

Graphite, coloured pencil and pastel on paper
Auckland Art Gallery Toi o Tāmaki, purchased 2018

Self Portrait 1999

Graphite, coloured pencil and pastel on paper
Collection of Joanna Margaret Paul Estate

Joanna Margaret Paul

[1945–2003 New Zealand]

[Untitled, The stillness of the rose in a time of war]

[Untitled, reminds me of the long sleep just begun]

[Untitled, of that sparrow, his head pillowed unroughed]

[Untitled, & unalarmed upon the polished pavement of]

[Untitled, of voluptuous hours with some]

[Untitled, breathless book when stillness was an eternity]

[Untitled, long since begun]

c.2002

Watercolour, coloured pencil on paper

Purchased from the Joanna Margaret Paul estate, Hocken

Endowment Funds, Hocken Collections, Uare Taoka o Hākena,

University of Otago, V2015.12.1-7

Created around 2002, *The Stillness of the Rose* refers to a work by American poet William Carlos Williams. Paul's series had been thought to have been created over the late 1970s to the early 1980s, but has more recently been established through family sources that the works were created in response to the conflict in the Middle East that escalated into the Iraq War (2003-2011).

Throughout her life, Paul had been active in voicing her concern about different causes that were important to her, including women's rights, war and conflict, heritage activism, and opposition to genetic engineering.

Joanna Margaret Paul

[1945–2003 New Zealand]

Napkins 1975

8mm film transferred to digital video, 3 minutes 18 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Joanna Margaret Paul

[1945–2003 New Zealand]

Roses 1975

8mm film transferred to digital video, 3 minutes 45 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Joanna Margaret Paul

[1945–2003 New Zealand]

Swings 1972

Digital video from Super 8mm film, 2 minutes 39 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Joanna Margaret Paul

[1945–2003 New Zealand]

Children – Imogen 1975

8mm film transferred to digital video, 2 minutes 57 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Motherhood and the routines of domestic life were an important framework for Paul's practice. Her response to pregnancy and the complexities of motherhood are clearly present in her work from 1973 onwards. As a mother of four, Paul had to navigate what it meant to be an artist and a parent. While she never saw the two things as mutually exclusive, her work looked closely at the routines and rhythms of daily life, with her medium chosen in response to the circumstances of a given moment. As both a lament for her daughter Imogen, and a poetically pragmatic view into Paul's daily experience, *Children – Imogen* (1975) captures the activities and objects of domestic life with a toddler.

Joanna Margaret Paul

[1945–2003 New Zealand]

Port Chalmers Cycle 1972

8mm film transferred to digital video, 17 minutes 43 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Paul moved to Ōtepoti Dunedin in 1970, renting a property in Currie Street, Port Chalmers. She was very fond of Port Chalmers with its sense of community and views of the sea. While the early 1970s were a highly productive time for Paul, where she was focusing much of her energy on art making and experimentation, she had become dissatisfied with aspects of her paintings. This feeling helped move her into another medium. It was, she wrote, 'the mythopoeic & clumsily extended aspect of my paintings in 70/71' which first turned her to film making. Paul used film to capture what the world looked like from her point of view, on foot, and occasionally by car. One of the first examples of Paul's films, *Port Chalmers Cycle*, shows the way in which she used moving image to document an environment – recording a path traced through a city or landscape.

Joanna Margaret Paul

[1945–2003 New Zealand]

Task 1982

8mm film transferred to digital video, 3 minutes 11 seconds. Silent
Courtesy of the Joanna Margaret Paul Estate, Robert Heald
Gallery and CIRCUIT

Many of Paul's works can be seen as a means of marking time and labour. Films such as *Task*, and others made by Paul in the mid-1970s, give expression to domestic labour and women's spaces and experiences. It is a body of work that can be understood within second-wave feminism, and Paul's practice makes an important contribution to feminist art history in Aotearoa New Zealand. Paul was part of a group of artists who consciously engaged with making art that centred women's experiences, and by the early 1980s her work was clearly positioned with a feminist art context. She exhibited at the Women's Gallery in Wellington, the United Women's Convention in Christchurch (1977), and was strongly connected into a community of feminist artists.

Joanna Margaret Paul

[1945–2003 New Zealand]

Unwrapping the Body c.1977

Paper, ink, cardboard

[Exhibition copies, digital prints on paper]

Collection of The Dowse Art Museum

Following the death of her second child Imogen Rose, Paul stopped painting and drawing, acutely aware of Imogen's absence and of the time that was no longer being consumed by the demands of a new-born baby. Instead, Paul began a research enquiry into the structure and functions of the human body. Writing about this process, she noted 'a pattern emerged: every word virtually had a lively metaphor behind it ... ie. The portal vein is a gateway ... I felt I had found a poem of the body and excavated a cross section of language formation.' For Paul it was a research enquiry that facilitated a process of understanding, connecting, mourning and sharing. One of the ways this material manifested was *Unwrapping the Body* (c. 1977–78), an artist book in which black and white photographs of the objects sat alongside carefully selected lists of words. Anatomical words (head, aorta, eye) were paired with corresponding domestic objects (cup, Macedonian knife, window). It was as much a research enquiry as a response to trauma – a site of feeling and emotions for both the artist and the audience. Words and text became a primary focus for Paul at this time, and a selection of her poems were published as *Imogen* in 1978.

Joanna Margaret Paul

[1945–2003 New Zealand]

Top row, from left:

[Figure study] undated

Pencil on paper

Collection of Joanna Margaret Paul Estate

[Figure study] c.1992

Pencil on paper

Collection of Joanna Margaret Paul Estate

[Woman] c.1990-1995

Pencil and coloured pencil on paper

Collection of Joanna Margaret Paul Estate

House & Hedge, Durie Hill undated

Watercolour and pencil on paper

Collection of Joanna Margaret Paul Estate

From a Garden in the Parapara undated

Pencil and watercolour on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 200

[Durie Hill Tower] undated

Pencil, ink and watercolour on paper

Private Collection, on deposit at Hocken Collections, Uare Taoka o Hākena, University of Otago, deposit 146

Left:

Le Milieu Intérieur, [Sketchbook 150] undated

Sketchbook, pastel and collage

Given by the estate of Joanna Margaret Paul, 2010, Hocken Collections, Uare Taoka o Hākena, University of Otago, 10/315

Right:

[Untitled, album] undated

Black and white photographs and handwritten text

Collection of Joanna Margaret Paul Estate

Untitled [1-4] undated

Black and white photographs

Collection of Joanna Margaret Paul Estate