

NORBERTINE VON BRESSLERN-ROTH

[1891-1978 Austrian]

Seals

Water Buffalo

Parrots

Macaws

mid 20th century

Relief prints on paper

Collection of the Dunedin Public Art Gallery

RITA ANGUS

[1908-1970 New Zealand]

Silky 1939

Wash drawing on paper

Collection of the Dunedin Public Art Gallery

Purchased 1976 with funds from the Dunedin Public
Art Gallery Society

AGNES MILLER PARKER

[1895-1980 Scottish]

Fox 1936

Geese 1930

Wood engravings

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

RONA DYER

[b.1923 New Zealand]

Cat in Garden 1947

Wood engraving

Collection of the Dunedin Public Art Gallery

Purchased 1965 with funds from the Dunedin Public Art Gallery Society

MARY GROOM

[1903-1958 British]

Turkeys in the Snow 1930

Wood engraving

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

THOMAS SIDNEY COOPER

[1803-1902 English]

Untitled [sheep and cattle resting in a field] 1877

Oil on canvas

Dunedin Public Art Gallery Loan Collection

Private Collection, Dunedin

EDWARD FRISTRÖM

[1864-1950 New Zealand]

A Study early-mid 20th century

Oil on linen on board

Collection of the Dunedin Public Art Gallery

Given 1998 by Miss Frances Alexander

ROBERT HOPE

[1867-1936 Scottish]

The White Cockatoo early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1927 by Mr A. F. Roberts of Scotland

MARTHA JURY

[1897-1993 Welsh]

Crewel embroidered panels mounted as a screen 1927-29

Wool, linen, wood

Collection of the Dunedin Public Art Gallery

Given 1993 by Mr W. J. Taylor

HENRY H LA THANGUE

[1859-1929 English]

The Turn of the Road

late 19th-early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1941 by Mrs Kate La Thangue, widow of the artist

JOSEPH BARTHOLOMEW KIDD

[1808-1889 Scottish]

after JOHN JAMES AUDUBON [1785-1851 Haitian]

Slate Coloured Junco 1831-33

Oil on board

Collection of the Dunedin Public Art Gallery

Gift of Edith Winters [Tyler Collection] through Edi

Allshouse, 2007

ALFRED MUNNINGS

[1878-1959 English]

Horses and Elderbloom c.1925

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1940 with funds from the Dunedin Public Art Gallery Society

HAROLD SEPTIMUS POWER

[1877-1951 Australian]

Three Drovers on Horseback

early-mid 20th century

Oil on canvas laid on board

Collection of the Dunedin Public Art Gallery

Given 1988 by Mr James Wren

ARTHUR WARDLE

[1864-1949 English]

Queen of the Night early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased 1926 with funds from the Peter Smeaton Bequest

UNKNOWN

**Four feather pictures of birds, mounted
in a single frame**

late 19th-early 20th century

Feathers on paper

Collection of the Dunedin Public Art Gallery

UNKNOWN

[19th century British]

Head of a Terrier late 19th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1961 with funds from the Dunedin Public
Art Gallery Society

UNKNOWN

[active 18th century]

Isabella Lawson Of Holmshaw 1723

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1982 by Mrs F. H. Brown

WILLIAM ROSS

[1794-1860 British]

Girl with a Kitten 19th century

Pencil and wash on paper

Sketch of a Young Woman with a dog

19th century

Pencil and watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 1953 by Archdeacon F. H. D. Smythe

DOULTON & CO LTD

[1854-1993 English (manufacturer)]

GILBERT BAYES

[1872-1953 English (artist)]

Crow gate post finial 1937

Duck gate post finial 1937

Lead glaze stoneware

Collection of the Dunedin Public Art Gallery

ARTHUR WARDLE

[1864-1949 English]

Where the Ice King Reigns early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased
1920 with funds from the Peter Smeaton Bequest

British painter Arthur Wardle was an expert at painting animals. Wardle was only sixteen years old when he exhibited at The Royal Academy in London for the first time. Well-known for his extensive range of domestic animal paintings, specifically dogs, Wardle sometimes ventured into painting more 'exotic' animals like the polar bears in this work, *Where the Ice King Reigns*. This work was purchased in 1920 by the Dunedin Public Art Gallery with the bequest of Peter Smeaton.

The irony of Wardle's painting, showing polar bears roaming around their natural habitat, is that they were, at the time, caged in a concrete pen in London Zoo. Wardle frequently painted animals from sketches he had made at the zoo. Today the polar bear is synonymous as a signifier of climate change, but back when Wardle painted the bears, they were curiously exotic animals, never seen before by London audiences. As the title suggests, the polar bear once was the Ice King and the arctic was where he reigned. Now with dwindling food resources and decreasing land area the icy empire of the polar bear is beginning to crumble.

E. MERVYN TAYLOR

[1906-1964 New Zealand]

Native Pigeons 1948

Kotuku 1957

Weka 1945

Wood block prints on paper

Collection of the Dunedin Public Art Gallery

Purchased 1967 with funds from the Dunedin Public Art Gallery Society

Earnest Mervyn Taylor was one of Aotearoa New Zealand's most accomplished printmakers of the early twentieth century, known in particular for his skilful and highly detailed engravings. In the early 1920s Taylor was trained as an engraver, apprenticed to a manufacturing jeweller in central Auckland. By the mid-1930s he had moved into commercial art, working in the advertising industry. Taylor enlisted for military service, working as a draughtsman and within the Army Educate and Welfare service. In 1944 he took up a position as artist and editor of the Department of Education School Publications Service, where he began his first serious forays into the illustrative and creative potential of woodblock engravings.

Taylor's focus on pursuing woodblock engraving as an art form grew from the mid-1940s. His favoured subjects were native flora and fauna, as reflected in the prints of native birds presented here. His other area of interest was creating compositions illustrating Māori mythology, reflecting similar interests to mid-century artists in Aotearoa New Zealand such as Russell Clarke and George Woods.

JOHN HERRING

[1795-1865 English]

Don John 1839

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1951 with funds from the Dunedin

Public Art Gallery Society through the National Art

Collections Fund, London

John Herring was a British artist known for his paintings of horses, which in itself was a popular genre of animal painting. Herring specialised in portraying racehorses, creating commemorative works often commissioned by the horses' owner. After an early career as a long-distance coach driver, Herring later turned to animal painting and gained a reputation for his paintings of winning racehorses.

This painting depicts Don John, a bay colt owned by the Earl of Chesterfield that won the 1838 St Leger Stakes, held at Doncaster race course. While this painting commemorates this particular win, there are two other known paintings of Don John by Herring that show the horse in alternative settings.

KATE OGSTON

[1861-1916 New Zealand]

New Zealand Game 1888

Oil on board

Collection of the Dunedin Public Art Gallery

Bequeathed 1970 by Miss Frances Ogston

This study of a bird specimen is likely to depict a kea, an alpine parrot native to Aotearoa New Zealand. The artist, Kate Ogston, was born in Auckland in 1861 and began her painting career exhibiting under her maiden name of Kate Mary Ridings. She exhibited between 1881-87 with the Auckland Society of Artists, later relocating to Dunedin after her marriage to Dr Francis Ogston, a lecturer at the University of Otago. From her new home in Dunedin, she exhibited with the Otago Society of Artists between 1888-1915 under her married name.

Kate Ogston was known as a botanical painter, exhibiting studies of native flowers in both oils and watercolour in exhibitions in both Aotearoa New Zealand and Australia, where she received several awards for her works. Descriptions from exhibition catalogues indicate that botanical and landscape subjects were her focus, indicating that this painting of a kea specimen was a departure within her oeuvre. The catalogue of the 1889-90 New Zealand and South Seas exhibition suggests that this painting, *New Zealand Game*, was included in that exhibition. It was later gifted into the collection of Dunedin Public Art Gallery by the artist's daughter. Ogston's work is also held in the collection of the Hocken Pictorial Collections, Uare Taoka o Hākena, University of Otago.

MARTIN BROTHERS

[1873-1914 English]

A pair of Martinware Vases 1903

Vase 1890

Salt glaze stoneware

Collection of the Dunedin Public Art Gallery

Given 1955 by Miss Eleanor Joachim

The Martin Brothers pottery, London, produced ceramics that bridged the highly decorative Victorian style and the less ornamental approach of studio ceramics in the early twentieth century. While these works from the 1870s and 1880s reflect the Victorian love of complex detail, the more subdued palette of browns, greens and blues were to become a characteristic of Martin Brothers pottery. Martin Brothers produced only salt-glazed stoneware, and one signature of the pottery's wares is the incorporation of grotesque, yet playful, animal motifs and forms. The pottery became known for the distinctive 'Wally birds' – sculpted bird-shaped jars created by Robert Wallace Martin – as well as more conventionally shaped wares, decorated by incised and painted creatures, such as the fish seen here.

EDEN BOX

[1919-1988 British]

The Beach 1949

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1952 by the Contemporary Art Society, London

PHILIP CONNARD

[1875-1958 British]

Georgina on the Balcony early-mid 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Bequeathed 1957 by Mr Frank Barron

JOHN CONSTABLE

[1776-1837 English]

Brighton Beach c.1824-26

Oil on paper laid on canvas

Collection of the Dunedin Public Art Gallery

Bequeathed 1943 by Mr Percy Halsted

WILLIAM POWELL FRITH

[1819-1909 British]

Sketch for Ramsgate Sands or **Life at the seaside** 1851-52

Oil on wood

Collection of the Dunedin Public Art Gallery. Purchased 1946 with funds from the Dunedin Public Art Gallery Society through the National Art Collections Fund, London

GEORGE HAITÉ

[1855-1924 English]

Salt Merchants, Tangiers Market

late 19th century

Watercolour and bodycolour on paper

Collection of the Dunedin Public Art Gallery

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

JAMES HERALD

[1859-1914 Scottish]

The Ferry at Aberdour 1889

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Bequeathed 1959 by Sir Thomas Hunter

AUGUSTUS JOHN

[1878-1961 Welsh]

Reading Aloud on the Downs 1914

Oil on wood

Collection of the Dunedin Public Art Gallery

Given 1956 by Mrs Muriel Currie of Edinburgh

ROBERT MCGREGOR

[1848-1922 Scottish]

A Rest on the Sand late 19th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1935 with funds from the Dunedin Public Art

Gallery Society in memory of the late G M Thomson

JAMES NAIRN

[1859-1904 Scottish]

New Brighton Beach 1893

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Bequeathed 1948 by Sir Henry Lindo Ferguson

GIROLAMO NERLI

[1860-1926 Italian]

Old Venezia, Leghorn c.1905

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1941 with funds from the Dunedin Public Art Gallery Society

MAUD SHERWOOD

[1880-1956 New Zealand]

Aqueduct and Market, Segovia c.1926-32

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Purchased 1958 with funds from the Dunedin Public Art Gallery Society

ERNEST HEBER THOMPSON

[1891-1971 New Zealand]

Pauline at the Table 1944

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1969 by the artist

JACQUES-JOSEPH TISSOT

[1836-1902 French]

Waiting for the Train (Willesden

Junction) c.1871-73

Oil on panel

Collection of the Dunedin Public Art Gallery

Purchased 1921 with funds from the Thomas Brown Fund

WALTER WEBSTER

[1878-1959 English]

The Costume Ball 1911

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1926 with funds from the Peter Smeaton Bequest

EDWARD WARD

[1816-1879 English]

Benjamin West's First Efforts in

Drawing 1849

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1946 by the Dunedin Public Art Gallery Society with funds from the Peter Smeaton Bequest through the National Art Collections Fund, London

JOHN WEEKS

[1886-1965 New Zealand]

In the Market Place mid 20th century

Oil and tempera on board

Collection of the Dunedin Public Art Gallery

Purchased 1958 with funds from the Theomin Bequest

SIR JAMES LAWTON WINGATE

[1846-1924 Scottish]

The Quoiters late 19th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1926 by Mr A. F. Roberts

FRANK BRANGWYN

[1867-1956 English]

Unloading the Catch or **Unloading the catch: Fish porters with baskets of fish**

1916-1917

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1951 by the Sargood Trust

Painter, engraver, lithographer, poster illustrator, interior designer, as well as a maker of furniture, carpets, ceramics and glass, Sir Frank Brangwyn was a twentieth century version of a Renaissance artist. He was a highly regarded mural painter, and in 1905 was selected to design the British Rooms at the Venice Biennale. He filled the British pavilion with painted friezes and installed seating and fittings of his own design, creating an aesthetic installation which won a Gold Medal for the best room for the "Sala Inglese".

The work currently on display was originally part of a large mural frieze commissioned in 1915 by English businessman George Harold Winterbottom for the billiard room at his residence, Horton House near Northampton. Designed to fit the room, the extensive frieze was about 122 feet long. The entire frieze was removed in sections and sold at auction after Winterbottom's death in 1934. The Fine Art Society, London bought a number of mural sections, which were subsequently purchased by the Sargood Trust in 1951.

Six sections of the mural were brought out to Aotearoa New Zealand, the Sargood Trust presenting four to the Dunedin Public Art Gallery: *Unloading the Catch*, *Venetian Serenaders*, *Quayside Porters*, and *Vineyard Workers Resting*. The other two, *Mediterranean Market* and *Card Players*, were bought for £400 by the National Art Gallery, Wellington (now Museum of New Zealand Te Papa Tongarewa), through its Picture Purchase Reserve Account.

GEORGE HICKS

[1824-1914 British]

Guide of Childhood Sketch for Woman's Mission I 1863

Companion of Manhood Sketch for Woman's Mission II 1863

Comfort of Old Age Sketch for Woman's Mission III 1863

Oil on wood

Collection of the Dunedin Public Art Gallery

Given 1969 by Mr N Reid of Wellington

At the age of sixteen, George Hicks spent two years studying medicine at University College London (1840-42) before deciding to pursue an artistic career. Following his study at Sass's Academy in 1843, an art school established by Henry Sass to support those who were seeking entry into various academies, Hicks began training at the Royal Academy Schools in 1844. It wasn't until 1859 that Hicks painted his first large genre painting, *Dividend Day at the Bank of England*, and would continue producing scenes drawn from everyday life until the late 1860s. By the 1870s, Hicks was gaining success as a society portrait painter.

This triptych presents three sketches for larger paintings, *Guide of Childhood*, *Companion of Manhood* and *Comfort of Old Age*. *Companion of Manhood* and *Comfort of Old Age* are both in the collection of Tate Britain, but unfortunately the whereabouts of *Guide of Childhood* is unknown – making the sketch in Dunedin Public Art Gallery's collection all the more important. Domestic scenes which depict the lives and roles of woman were a popular focus for artists in the Victorian era. Here, Hicks presents the subject as a loving mother, supportive wife and devoted daughter.

When describing the larger works *The Art Journal* (1863) stated: '... a young mother... leading a child tenderly along a woodland path, turning aside a mischievous bramble which besets his steps. In the second, we see a wife in the act of giving solace to her husband under a severe blow of affliction. The last scene of all that ends life's strange, eventful history... is a dying father, sedulously watched and waited on by a daughter's affection'.

MABEL HILL

[1872-1956 New Zealand]

Fruit Market, Via Tiberio, Capri 1932

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given 1958 by Mr A. H. Allen

Mabel Hill was born in Auckland in 1872 and spent her childhood in Wellington. From 1886 Hill spent over a decade at Wellington School of Design, both as a student and a teacher, before moving south in 1898 after her marriage to Dunedin-based painter John McIndoe. From her studio in Macandrew Bay, Hill painted still life, landscapes and portraits, often impressionistic in nature. As a member of the Otago Art Society, Hill continued to work and exhibit under her maiden name, a decision that pushed against the Society's convention of disclosing the marital status of female artists. In the early 1920s Hill and fellow artist A. H. O'Keeffe established the Barn Studio on Carroll Street, Dunedin – a space dedicated to painting and arts education. From 1926 – 1934 Hill travelled extensively, visiting the United States, Tahiti, London, France, Germany, Russia and Capri, Italy, which is the focus of this painting.

DAME LAURA KNIGHT (DBE)

[1877-1970 English]

Italian Peasants Dancing 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1928 with funds from the Peter Smeaton Bequest

Italian Peasants Dancing is a scene based in the mountain village of Tyrol, Austria, a site where many of the Laura Knight's works are based. Knight has captured a moment of revelry in country life, filled with the natural and spontaneous informality of a photograph. The scene is full of movement and rhythm; the energy, happy expressions and socialising captured here hinting at the atmosphere and enjoyment of the evening.

Throughout her career Knight had a strong and dominant interest in the depiction of the human figure in action, especially within the artistic disciplines of the theatre, ballet and the circus. Her works consistently depicted the human experience and employed unusual visual angles in to the compositions. In 1931 Knight received the honorary LL.D degree (Doctor of Law), a distinction which, at the time, few artists had attained. This meant the artist could paint whatever she desired and charge any price that she saw fit for her work, which was a very significant outcome for a female artist at this time.

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

Born in Manchester, Laurence Stephen Lowry was Britain's pre-eminent painter of life in the industrial districts throughout the mid-twentieth century. During a career spanning 40 years, Lowry rarely left Lancashire, and the industrial landscape became a primary focus of his work. Like the French Impressionists, Lowry was concerned with depicting the atmosphere of these districts – conveying the reality of the modern industrialised city. Works such as *Lancashire Industrial Scene* demonstrate the influence of his French-born teacher, Impressionist painter Adolphe Valette, as well as other prominent painters of modern life such as Vincent van Gogh, Camille Pissarro and Georges Seurat. Lowry described his works as composite, pieced together from fragments of both real and imagined scenes. The greatest clue to the fantasy element of these paintings is their famously surreal figures, often referred to as 'matchstick men' for their spindly, stylised bodies.

HARRY WATSON

[1871-1936 English]

Breakfast time, Riva early 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1927 by New Zealand Breweries Ltd

In the Otago Daily Times, on the 7th of December 1954, Thomas Esplin wrote an article which discussed Harry Watson's *Breakfast time, Riva* under the heading 'This Work Should Intrigue You'. Supplying the reader with advice on how the painting should be viewed and enjoyed, Esplin stresses that the idle fancies of a genre painting can be enjoyed, however of prime importance is the "pattern of line, light and shade and colour. For of such is the very stuff of art".

"Here, the eye is led into the painting by the way of the empty table in the foreground towards the far archway, along to the table in the right background, returning to the chair in the near foreground... There is in the composition a rhythm of the elliptical shapes of table tops and arches, contrasted with the straight lines of architecture and furniture, and all acting as a foil for the more excited rhythms of the figures".

Watson, who exhibited regularly at the Royal College of Art, is known for genre and landscape paintings that capture the blurring effect of natural light, giving his works an impressionistic style. "Here, indeed, is a painting where distance lends enchantment, for it is only when viewed from across the gallery that the true spaciousness of this scene is appreciated. At such a distance the composition improves, and the whole painting grows in significance".

W. H. ALLEN

[1894-1988 New Zealand]

Lake Hawea 1930

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1970 by Francis and Elizabeth Shurrock

EDITH BATHGATE

[1860-1918 Scottish]

Lake Wakatipu with bullocks pulling logs in the foreground 1879

Watercolour

Collection of the Dunedin Public Art Gallery

Given 2014 by Sir John and Lady Alison Scott

ROBERT BEVAN

[1865-1925 English]

Landscape c.1913

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1988 with funds from the I M Richdale

Trust and the Dunedin Public Art Gallery Society

ANDRÉ DERAIN

[1880-1954 French]

Un Paysage 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1947 with funds from the Dunedin Public Art Gallery Society through the National Art Collections Fund, London

EDWARD FRISTRÖM

[1864-1950 New Zealand]

Maori Hill, Dunedin 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1974 with funds from the Dunedin Public Art Gallery Society

JOHN HOYTE

[1835-1913 New Zealand]

Lake Tarawera 1873

Watercolour

Collection of the Dunedin Public Art Gallery

Given 1942 by Mr Arthur Hadfield Fisher

JOHN HOYTE

[1835-1913 New Zealand]

Untitled Landscape [Mountain in the Background, trees and track in the foreground] 1878

Watercolour

Collection of the Dunedin Public Art Gallery

Given 1972 by Miss Millicent McKerras

DORIS LUSK

[1916-1990 New Zealand]

Eroded Hills, St Bathans 1963

Oil on board

Collection of the Dunedin Public Art Gallery

Purchased 1966 with funds from the Dunedin Public Art Gallery Society

WILLIAM MCTAGGART

[1835-1910 British]

Windy Landscape c.1890s

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1952 with funds from the Dunedin Public Art Gallery Society

ALFRED O'KEEFFE

[1858-1941 New Zealand]

Untitled [Lawyer's Head] 1922

Oil on board

Collection of the Dunedin Public Art Gallery

Given 2019 in memory of Phyllis and Richard Pilling

THOMAS PATCH

[1725-1782 English]

The Harbour, Naples 18th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased with funds from the Dunedin Public Art Gallery Society through the National Art Collections Fund, London

GRAHAM PETRIE

[1859-1940 English]

Lake Como Late 19th century

Oil on board

Collection of the Dunedin Public Art Gallery

Purchased 1926 with funds from the Peter Smeaton Bequest

JAMES FRASER SCOTT

[1877-1932 New Zealand]

Rural Australian Landscape 1908

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1912 with funds from the Otago Art Society

EDWARD SEAGO

[1910-1974 English]

Norfolk Landscape 20th century

Oil on board

Collection of the Dunedin Public Art Gallery

Given 1960 by Mr Harold H Richmond

SYDNEY LOUGH THOMPSON

[1877-1973 New Zealand]

Summer, Lake Wanaka, Central Otago

1956

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1956 by Mr H J Kelliher

L. W. WILSON

[c.1850-1912 New Zealand]

**Sew Hoy Big Beach dredging claim,
Shotover River** 1895

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1988 by Miss I M Noble

MRS L. W. WILSON

(née ELLEN DAVEY)

[c.1857- c.early 20th century New Zealand]

Lake and Mountain in Southern Alps c.1900

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1994 by Mrs E Sonntag

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

Toss Woollaston is a significant figure within twentieth century art in Aotearoa New Zealand, well known for his large landscape paintings. Painted in 1932, when the artist was still developing his style, *View of Tomahawk Beach* is comparatively small in scale. Woollaston had moved to Dunedin in the early 1930s to study under Robert Nettleton Field at the Dunedin School of Art. In this work, geographical features of Tomahawk Beach begin to emerge from the welter of paint. This work is said to have been painted at Field's house, which overlooked Tomahawk beach, while Woollaston was there with the Six and Four Art Club.

While Woollaston's paintings are sometimes ascribed a nationalist rhetoric, he saw himself more as a landscape painter. At one point in time, a rumour was started that the artist used to mix soil into his paints to give, literally, an earthy tone. However, he later dismissed this as wishful speculation.

RHONA HASZARD

[1901-1931 New Zealand]

Isle of Brechou, Sark 1929

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1930 by the Otago Art Society

By 1922, following her studies at the Canterbury College School of Art, Rhona Haszard was exhibiting work with the Canterbury and Auckland art societies. Soon after marrying her husband Herbert Greener in 1925, the couple left Aotearoa New Zealand, travelling to Sark in the Channel Islands to be near her husband's parents, before settling in Egypt. Throughout the late 1920s Haszard exhibited work across Europe and Britain, continuing to exhibit under her maiden name, which was an unusual decision for a female artist at this time. Reflecting her relocation and international travel, *Isle of Brechou, Sark* highlights Haszard's use of flattened forms, pastel tones and depictions of sharp sunlight. 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 New Zealand.

FRANCES HODGKINS

[1869-1947 New Zealand]

The Weir 1943

Oil on plywood

Collection of the Dunedin Public Art Gallery

Purchased 1967 with funds from the Dunedin Public Art Gallery Society

Frances Hodgkins painted *The Weir* relatively late in her career. At the time, she was living at Corfe Castle in Dorset during World War II. Hodgkins was sending her works back to her dealer, Duncan Macdonald, in London as soon as she had finished painting them – trying to keep up with the demand for her work. She writes in a letter to her brother: “My dealers have a waiting list – [a]ll my contemporary work is sold out.”

Hodgkins writes during this time that the darkness of the winter days had limited her opportunities to paint. With the light fading early in the afternoon, the colours and light in works such as *The Weir* are subdued – the dark waters cascade down the weir, catching the light glimmering on the surface of the moving water. Hodgkins deconstructs the scene, trees and grasses twisting together through the motion of her brush strokes.

WILLIAM MATHEW HODGKINS

[1833-1898 New Zealand]

Firewood Cutter on Lake Wakatipu

19th century

Watercolour

Collection of the Dunedin Public Art Gallery

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

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

Committed to capturing fleeting effects of atmosphere and light when the Seine river froze over in the Parisian winter of 1879-1880, Claude Monet seized the opportunity to document the ensuing tumultuous breaking-up of the ice. *La Débâcle* is one in a series of fourteen works, within which there are smaller clusters exploring the scene from different viewpoints.

Art historian Charles Stuckey has suggested that this series signals 'the most momentous change in the career of the most revolutionary Impressionist'. It is the first example of Monet employing his method of working simultaneously across several canvases while outdoors, turning from one to another as conditions changed. Stuckey also observed, as others have, a resemblance between these studies of floating ice and Monet's later, much celebrated *nymphéas* or water lily paintings.

LUCIEN PISSARRO

[1863-1944 French]

Le Moulin de Poufenc à Riec 1910

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1988 with funds from the John Blair Trust and the Second Century Foundation Fund through the Dunedin Public Art Gallery Society

Following in the footsteps of his father, and fellow painter, Camille Pissarro (1830-1903), Lucien Pissarro's art practice strongly followed the principles of Impressionism. These principles emphasised the importance of outdoor *plein air* painting, the use of pure colours applied directly to the canvas (rather than pre-mixing them on a palette), the appearance of small visible brushstrokes, and the accurate depiction of natural light.

The landscape was often the subject of Pissarro's paintings – scenes that he would paint outdoors, directly responding to what he saw. Painted during a return-trip to France (following his permanent move to London) *Le Moulin de Poufenc à Riec* is one of a series of works that depicts the beauty of the Brittany countryside. His strong desire to paint emotively placed an emphasis on his ability to work instinctively and spontaneously – capturing the splendour of this flowering pasture in small brushstrokes and dabs of paint.

JOSEPH MALLORD WILLIAM TURNER

[1775-1851 English]

Dunstanborough Castle, Northumberland c.1799

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1931 with funds from the Dunedin Public
Art Gallery Society

J. M. W. Turner is best known for his truthful and emotive depictions of nature. His chromatic palette and atmospheric and gestural paint application saw him not only referred to as 'the painter of light' but also as having a significant role in paving the way for what would become Impressionism. *Dunstanborough Castle, Northumberland*, painted when Turner was only 24 years old, depicts a 14th century fortification set on a cliff top along the coast of Northumberland in Northern England. The castle was built as a military defence site for Thomas, the Earl of Lancaster, which may not have been the most inconspicuous site, perched on a prominent headland, but the cliffs depicted on this canvas formed a natural barrier. Below the castle a dark stormy sea rages and waves crash against large exposed rocks. Positioned between the foreground and the cliff face is a small boat that is being tossed by the waves. Here there is a contrast between the occupant of the boat, the overlooking ruins and the power of nature itself.

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

A veteran of Holland's Hague School who emigrated to Aotearoa New Zealand in 1890, Petrus van der Velden had to travel from the orderly and flat land of Christchurch to the Otira Gorge to find a landscape as large as his ambitions. To van der Velden, Otira represented Genesis-country and the many paintings he made of this landscape offer front-row seats to the Creation. 'I serve my God in studying Nature', he wrote, and every brushstroke in this painting is fired by the romantic faith that nature is the canvas of God.

W. H. ALLEN

[1894-1988 New Zealand]

Portrait of Tui Northey 1929

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1971 by Francis and Elizabeth Shurrock

RITA ANGUS

[1908-1970 New Zealand]

Helen Simpson 1953-54

Oil on canvas board

Collection of the Dunedin Public Art Gallery

Given 2008 by Rex Simpson

WILLIAM ETTY

[1787-1849 British]

Mrs William Wethered 1840s

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1951 with funds from the Dunedin Public Art
Gallery Society through the National Art Collections

Fund, London

R.N. FIELD

[1899-1987 New Zealand]

Self Portrait mid 20th century

Oil on canvas board

Collection of the Dunedin Public Art Gallery

Purchased 2009 with funds from the Dunedin City

Council. ©the artist's estate

Attributed to

JOHN BAPTIST GASPERS

[1620-1692 British]

Portrait of an Engraver 17th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased

1967 with funds from the Dunedin Public Art Gallery Society

MARCUS GHEERAERTS THE YOUNGER

[1561-1635/36 Flemish]

Margaret Hay, Countess of Dunfermline

1615

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1974 by Mary, Dora and Esmond de Beer

CHARLES GOLDIE

[1870-1947 New Zealand]

In Doubt [Portrait of Atama Paparangi, a chief of Te Rarawa tribe] 1938

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased 1952 with funds from the Dunedin Public Art Gallery Society

AUGUSTUS JOHN

[1878-1961 Welsh]

Portrait of a Lady early-mid 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased 1938 by the Dunedin Public Art Gallery Society with funds from the Peter Smeaton Bequest through the National Art Collections Fund, London

GOTTFRIED LINDAUER

[1839-1926 Czech]

Chief Ngairo Rakaihikuroa in Wairarapa, New Zealand late 19th–early 20th century

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

JAMES MIDDLETON

[1805-1874 British]

Mrs Margaret Brown (nee Lawson) 1829

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1982 by Mrs F H Brown

JAMES MIDDLETON

[1805-1874 British]

Dr Lawrence Brown 1829

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1982 by Mrs F H Brown

GIROLAMO NERLI

[1860-1926 Italian]

Portrait of a lady 1893

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1893 with funds from the Otago Art Society

HENRY RAEBURN

[1756-1823 Scottish]

Professor William Richardson

late 18th century

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased 1951 with funds from the Dunedin Public Art Gallery Society through the National Art Collections Fund, London

STEPHEN SLAUGHTER

[1697-1765 English]

Sir Robert Walpole and his Secretary, James Craggs

mid 18th century

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

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

FERDINAND GEORG WALDMÜLLER

[1793-1865 Austrian]

Portrait of Two Children early 19th century
Oil on canvas
Collection of the Dunedin Public Art Gallery
Bequeathed 1967 by Mrs Doris Monheimer

R.N. FIELD

[1899-1987 New Zealand]

Annunciation 1962
Painted fibreglass
Collection of the Dunedin Public Art Gallery
Purchased 1965 with funds from the Dunedin Public
Art Gallery Society

PHOEBE STABLER

[1879-1955 English]

Kneeling girl early 20th century
Bronze
Collection of the Dunedin Public Art Gallery
Given 1971 by Mrs G R Ritchie

CORNELIUS DURHAM

[1809-1884 British]

Untitled [Portrait of the Wimperis Family] c.1850

Oil on canvas on cardboard

Collection of the Dunedin Public Art Gallery

Given 1950s by Miss Eleanor Joachim

Having a portrait painted has historically been recognised as a signifier of wealth and prosperity. Before photography was popularised, paintings were considered snapshots of everyday life. In *Untitled [Portrait of the Wimperis Family]*, Cornelius Bevis Durham (1809-1875) paints the family with Mary Wimperis (nee Morison), the matriarch, at the centre of the quaint composition. Surrounding her, are her eight children and husband Edmund Wimperis.

This style of painting constructs an image of what the family wish to signal – that the Wimperises are a prosperous upper-middle class family with the means to commission a portrait. However, the portrait may also serve as a memento to commemorate the youngest child, Harriet Wimperis, pictured at the centre of the painting, who died at age eight. Her back faces us, as a pigeon is perched on her hand, a symbol of hope and peace.

Untitled [Portrait of the Wimperis Family] was painted when the family were living in England and made its way to Dunedin after several members of the Wimperis family emigrated here in the late 1870s. It was donated to Dunedin Public Art Gallery by Eleanor Joachim, whose mother Susanna Joachim (nee Wimperis) is pictured in Durham's work.

THOMAS GAINSBOROUGH

[1727-1788 English] and

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 Fund

The subject of this majestic painting is Lady Charlotte Hill, the Countess Talbot, who was born in 1754 and later married the Viscount and Earl Talbot. Painted around 1784, the Countess is resplendent in this full-length portrait – a highly fashionable society figure presented against a woodland setting. The combination of the figure and landscape reflects the collaborative nature of the portrait, with the face and torso likely to have been completed by Thomas Gainsborough while the background is more reflective of John Hoppner's style.

GRACE JOEL

[1865-1924 New Zealand]

Memories: Portrait of Kate Morrison

c.1897

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1969 by Adam Hunter and David Morrison

Hunter in memory of their mother, Kate Morrison

Dunedin-born Grace Joel attended Otago Girls' High School from 1875-1882, eventually moving to Melbourne in the late 1880s to study at the prestigious National Gallery of Victoria Art School until 1894. Returning to Dunedin that same year, Joel was determined to make a living as an artist in her home country. This was an ambitious goal at the time, but her success with exhibiting work publicly, as well as teaching, saw her become one of the first women in Aotearoa New Zealand to do so. An interest in the human figure dominated her career, paired with a commitment to impressionistic style. Joel has portrayed her sitter, Kate Morrison, with her head tilted at an angle, apparently deep in thought. This became a technique of Joel's to add an expressiveness to the subjects of her paintings. The tones of the palette used were also typical of her work at the time. Joel immigrated to London in 1899 and she remained there until her death in 1924.

EVELYN PAGE

[1899-1988 New Zealand]

Portrait of Valmai Moffett 1933

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1966 by Valmai Moffett in memory of her son Donn

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

JOSHUA REYNOLDS

[1723-1792 British]

Maria, Countess Waldegrave 1764-65

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1947 with funds from the Dunedin

Public Art Gallery Society through the National Art

Collections Fund, London

Born in 1739, the Countess Waldegrave was the illegitimate daughter of Sir Edward Walpole and a niece of Horace Walpole. She married James, the second Earl Waldegrave, in 1759. Following his death only four years later, she secretly married the king's brother, William Henry, the Duke of Gloucester. The Countess was among Joshua Reynolds' favourite portrait subjects and he painted her many times – at least three times in this pose alone. Dunedin's version has been touted as 'the first rate original' by renowned art historian Ellis Waterhouse. This painting has, however, suffered from some of Reynolds' technical deficiencies – the carmine pigment he used to create rosy flesh tones has faded, leaving the Countess with an unnatural pallor.

CHARLES GOLDIE

[1870-1947 New Zealand]

In Doubt [Portrait of Atama Paparangi, a chief of Te Rarawa tribe] 1938

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased 1952 with funds from the Dunedin Public Art Gallery Society



PLEASE DO NOT PHOTOGRAPH THIS WORK

GOTTFRIED LINDAUER

[1839-1926 Czech]

Chief Ngairo Rakaihikuroa in Wairarapa, New Zealand late 19th–early 20th century

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



PLEASE DO NOT PHOTOGRAPH THIS WORK

Studio of **BARTHOLOMÄUS BRUYN**
[1493-1555 German]
After JAN JOEST [1455/60-1519 German]

Birth of the Saviour 16th century
Oil on panel
Collection of the Dunedin Public Art Gallery
Bequeathed 1967 by Mrs Doris Monheimer

After **CHARLES ANTOINE COYPEL**
[1694-1752 French]

Bacchus and Ariadne in the Island of Naxos c.1725
Oil on canvas
Collection of the Dunedin Public Art Gallery
Given 1996 by Ray Yallop and Des Smith

GUIDOCCIO COZZARELLI
[1450-1516 Italian]

Dance of Salome c.late 15th century
Oil on panel
Collection of the Dunedin Public Art Gallery
Purchased 1967 with funds from the Dunedin Public Art Gallery Society

WILLIAM MARSHALL CRAIG

[1760-1838 Scottish]

Apollo's Destruction of the Greeks

c.late 18th - early 19th century

Watercolour on paper

Collection of the Dunedin Public Art Gallery

Given in the 1950s by Archdeacon F H D Smythe

CORNELIS GALLE I (engraver)

[1576-1650 Flemish]

After GUERCINO [1591-1666 Italian]

The Death of Seneca c.early 17th century

Etching on paper

Collection of the Dunedin Public Art Gallery

LUCAS GASSEL

[c.1490-c.1568/69 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

GIORGIO GHISI

[1520-1582 Italian]

Cephalus Mourning the Death Of Procris 16th century

Engraving on paper

Collection of the Dunedin Public Art Gallery

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

LUCA GIORDANO

[1632-1705 Italian]

The Annunciation c.1690

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1977 with funds from the Dunedin Public Art Gallery Society

JOHANN ROTTENHAMMER

[1564-1623 German]

St John the Evangelist 1595

Oil on copper

Collection of the Dunedin Public Art Gallery

Purchased 1993 with funds from the Dunedin Public Art Gallery Society

Master of SAN MINIATO

[active 15th Century Italian]

Madonna and Child with Pomegranate

c.1470

Tempera and gold on wood

Collection of the Dunedin Public Art Gallery

Given 1955 by Archdeacon F H D Smythe

Attributed to **BARTOLOMEO SCHEDONI**

[1578-1615 Italian]

Saint John and the Lamb c.late 16th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1984 with funds from the Dunedin Public Art Gallery Society

Attributed to **JACQUES STELLA**

[1596-1657 French]

The Virgin, Child and Infant St John the Baptist with a Lamb 17th century

Oil on copper

Collection of the Dunedin Public Art Gallery. Purchased

1996 with funds from the Dunedin Public Art Gallery Society

UNKNOWN

The Entry into Jerusalem c.1600

Tempera and gold on gesso on pinewood panel
Collection of the Dunedin Public Art Gallery
Purchased 1987 with funds from the Dunedin Public
Art Gallery Society

UNKNOWN

after PAUL BRIL [1554-1626 Flemish]

Landscape with Pan and Syrinx 1620

Oil on wood
Collection of the Dunedin Public Art Gallery
Purchased 1959 with funds from the Dunedin Public
Art Gallery Society

UNKNOWN (engraver)

after ALBRECHT DÜRER [1471-1528 German]

The Knight, Death and The Devil

Engraving on paper
Collection of the Dunedin Public Art Gallery
Purchased 1967 with funds from the Dunedin Public
Art Gallery Society

JOHN ROGERS HERBERT

[1810-1890 English]

The Adoration of the Magi 1874

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1890 by Mr Charles Gassiott of London

John Rogers Herbert began his training as a painter in 1826, studying at the prestigious Royal Academy in London. Herbert only began to paint religious history paintings, such as *The Adoration of the Magi*, after converting to Catholicism in 1840. However, prior to Herbert's own rendition, biblical paintings have been a popular theme for painters since the Medieval era. Religious paintings have traditionally functioned to convey passages from the Bible to illiterate audiences, sometimes with the intention to immortalise the patron who commissioned the work.

Here, Herbert paints the Magi arriving bearing gifts of gold, frankincense and myrrh – depicting the moment the three men begin to fall to their knees to worship Jesus. Joseph and Mary huddle opposite the three men, with Jesus lying at the centre of the depiction. The idealised and realistic figures in Herbert's *The Adoration of the Magi* would have signalled a sense of historical accuracy to audiences viewing the painting in 1874.

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

Claude Lorrain was a leading landscape painter of the Baroque era. He was preeminent in raising the status of landscape painting, which, due to the hierarchy of painting genres formalised by the European academies of the seventeenth and eighteenth centuries, was eclipsed by both portraiture and grandiose history paintings. Aware of this hierarchy, yet nevertheless compelled to capture the splendour of the land, Lorrain inhabited his landscapes with subjects. By populating the landscape with classical ruins for instance, he could reposition the landscape as a backdrop to biblical or mythical scenes – a tactic we see at play in Lorrain's 1654 painting *Landscape with Hagar and the Angel*. Here, Lorrain presents an encounter between Hagar and an angel from Chapter 16 of Genesis – using the narrative as a tool to highlight and reframe the possibilities found within the landscape genre.

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

This painting of the Madonna and child is arguably one of Florentine artist Zanobi Machiavelli's finest works. According to art historian Giorgio Vasari, the artist was a pupil of Benozzo Gozzoli, himself an assistant to Fra Angelico, the Dominican friar and artist responsible for the beautiful Annunciation and the individual fresco paintings in the monks' cells at the convent of San Marco in Florence. Machiavelli was also influenced by Francesco Pesellino and Fra Filippo Lippi. Well known Renaissance art historian Bernard Berenson considered this work one of Machiavelli's best, probably completed while he was still associated with Lippi. The model is thought to be Lucrezia Buti, the daughter of a Florentine silk merchant, who not only modelled for Lippi but also bore him a son.

FRANK DICKSEE

[1853-1928 English]

Lilian 1897

Oil on wood

Collection of the Dunedin Public Art Gallery

Bequeathed 1949 by Mrs E I Halsted

JEAN-BAPTISTE GUY

[1824-1888 French]

A French Posting Courtyard 1849

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1924 by Sir George Fenwick

JEANNE-MARCELLE

AUBERT-GRIS

[1881-1972 French]

A Pageant of Beauty early-mid 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1928 by Raphael Tuck & Sons Ltd

CARLO MARATTA

[1625-1713 Italian]

Saint Joseph and the Infant Christ c.1687

Oil on canvas

Collection of the Dunedin Public Art Gallery

Bequeathed 1948 by Sir Henry Lindo Ferguson

JOHN WEEKS

[1886-1965 New Zealand]

Limestone Gorge, King Country

mid 20th century

Oil on Swedish hardboard

Collection of the Dunedin Public Art Gallery

Purchased 1970 with funds from the Queen Elizabeth

II Arts Council of New Zealand

EMILY BLAND

[1864-1951 English]

Spring Flowers 1931

Oil on board

Collection of the Dunedin Public Art Gallery

Bequeathed 1957 by Frank Barron

DAVID JONES

[1895-1974 English]

Still Life With Jug 1932

Watercolour

Collection of the Dunedin Public Art Gallery

Bequeathed 1973 by Dr Charles Brasch

EDWARD LE BAS

[1904-1966 English]

Lamp and Flowers mid 20th century

Oil on wood

Collection of the Dunedin Public Art Gallery

Given 1966 by the Contemporary Art Society, London

JAMES MCALLISTER

[active 1890s New Zealand]

Still life with parasol, bullrushes and ceramics 1890

Oil on canvas

Collection of the Dunedin Public Art Gallery

Given 1970 by Mrs J Preston

FRANCIS MCCRACKEN

[1879-1959 New Zealand]

Still Life 20th century

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1960 with funds from the Dunedin Public Art Gallery Society

ALFRED O'KEEFFE

[1858-1941 New Zealand]

In a Dark Setting 1930

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1930 with funds from the Sir George Fenwick bequest

KATHLEEN LUCY SALMOND

[1895-1946 New Zealand]

Tulips for Market 20th century

Watercolour on card

Collection of the Dunedin Public Art Gallery

Purchased 1942 by the Dunedin Public Art Gallery

Society from the Sir George Fenwick Fund

MATTHEW SMITH

[1879-1959 English]

Mixed Roses in Two Jugs 1929

Oil on canvas

Collection of the Dunedin Public Art Gallery. Purchased

1947 with funds from the Dunedin Public Art Gallery

Society through the National Art Collections Fund, London

JOHN WEEKS

[1886-1965 New Zealand]

Still life with yellow jug 20th century

Oil on wood

Collection of the Dunedin Public Art Gallery

Purchased 1970 with funds from the Queen Elizabeth

II Arts Council of New Zealand

ERNST ZIMMERMANN

[1889-1961 German]

Still Life 1934

Watercolour

Collection of the Dunedin Public Art Gallery
Bequeathed 1967 by Mrs Doris Monheimer

ERNST ZIMMERMANN

[1889-1961 German]

Flowers 20th century

Watercolour

Collection of the Dunedin Public Art Gallery
Bequeathed 1967 by Mrs Doris Monheimer

ENID MARTIN

[1895-1946 British]

Pink and Blue c.1932

Linocut

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

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

French painter Blaise Alexandre Desgoffe was a regular exhibitor at the Paris Salon throughout the nineteenth century, including this work *Still Life*, which was exhibited in 1861. In the work, Desgoffe meticulously paints emblems of commerce; such as the silver-gilt jug, a crystal bust, opulent textiles, a peacock feather fan, a small statuette, ceramic plates or enamel vases. All these precious objects in Desgoffe's assemblage are man-made, and in 1861, would have been considered lavish signifiers of wealth.

Desgoffe produced this work during the reign of Napoleon III, in the context of the Second Empire and with the aim of celebrating a prosperous France. Increasingly his work 'reinforced two important objectives of Second Empire policy: the sponsorship of an official realist style and the creation of closer ties between art and industry.' Desgoffe's critics accused him of never moving beyond 'official realism,' with his paintings being simply 'precious copies of precious things.' However, Desgoffe's dimly-lit *Still Life* offers another view into the world of still-life paintings, which instead of flowers, or fruit, presents the accoutrements of the French Empire's propaganda machine.

HENRI LE SIDANER

[1862-1939 French]

La Table, Harmonie Verte 1927

Oil on canvas

Collection of the Dunedin Public Art Gallery

Purchased 1947 with funds from the Dunedin

Public Art Gallery Society through the National Art

Collections Fund, London

La Table, Harmonie Verte is, as the French title alludes to, one of La Sidaner's 'Table' series of paintings. Composed in a fashionably impressionistic style, La Sidaner's sharp impasto strokes depict a domestic scene in an absinthe hue. Emerging out of the fifty shades of green is a scene extracted from daily life – a table adorned with flowers, a platter of grapes, tea, wine; the makings of a jovial afternoon with friends.

After training at the École des Beaux-Arts in Paris, La Sidaner's paintings underwent many stylistic shifts over the course of his career. He was a prolific painter, with the ability to alter the visual language he used as he shifted between subjects. This work reminds us of La Sidaner's contemporary, Claude Monet, and his work *Le bassin aux nymphéas, harmonie verte* (1899); a painting of his waterlily pond in an array of green hues, blending into an overgrown camouflage – drawing comparisons to *La Table, Harmonie Verte*.

KATHLEEN LUCY SALMOND

[1895-1946 New Zealand]

Summer Flowers 20th century

Watercolour on card

Collection of the Dunedin Public Art Gallery

Given 1978 by Mr Arthur Salmond, the artist's brother

Included in this selection of watercolours are artists who showed an ongoing commitment to the medium throughout their careers. Artist and poet David Jones worked predominately in watercolour throughout his career, and *Still Life With Jug* (1932) showcases his fluid and free treatment of both composition and subject matter. Dunedin-born Kathleen Lucy Salmond represents a dedication to watercolour that is much closer to home. Salmond, who studied at the Dunedin School of Art before spending several years studying in the United Kingdom, exhibited her watercolours in New Zealand and internationally. Her exhibitions included the New Zealand and South Seas Exhibition, Dunedin (1925-6) and the British Empire Exhibition, England (1924-25).

ROBERT MACBRYDE

[1913-1966 Scottish]

Yellow Still Life 1948

Lithograph

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

EILEEN MAYO

[1906-1994 English, New Zealand]

Late harvest 1966

Serigraph

Collection of the Dunedin Public Art Gallery

Purchased 1965 with funds from the Dunedin Public Art Gallery Society

J HUMPHREY SPENDER

[1910-2005 English]

Chequered Still Life 1951

Lithograph

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

VANESSA BELL

[1879-1961 English]

Flowers in a Vase 20th century

Colour lithograph

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

WINIFRED HARDMAN

[1890-1972 English]

Spring Flowers 1930s

Linocut

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

MILDRED COLLYER

[1872-1955 English]

Flowers in a Jug c.early 20th century

Linocut

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern Gallery, London

ADRIAN ALLINSON

[1890-1959 British]

The Cactus 1927

Wood engraving

Collection of the Dunedin Public Art Gallery

Given 1953 by Mr Rex Nan Kivell of the Redfern
Gallery, London
