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THE AUCKLAND LANDSCAPE 1840—1971



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This exhibition is part of the Gallery's contribution to the Auckland Centennial celebrations.

We wish to thank the owners of pictures who have generously lent their works for exhibition.

We are also most grateful to Mr John Stacpoole for writing the Introduction and to Miss Anne Kirker for preparing the exhibition and designing the catalogue.

G.D.

On that morning the open country stretched away in vast fields of fern, and Nature reigned supreme. It is fern-clad now no longer, but green fields gladden the eye; the white gleam of the farmer's homestead dots the landscape, there are villas on the height, and cottages on the shore. White sails skim along the water, and the black smoke can be seen of many a steamer, as it cuts its way, passenger-laden; and last, but not least, but loudest, with its screech of civilization, the locomotive on the iron road proclaims, "I have reclaimed the wilderness and made the desert place glad".

J. Logan Campbell, 1881, *Poenameo* p.98

This exhibition, drawn chiefly from the Gallery's own collection, is concerned with more than landscape. It is concerned with Auckland as a place. Had the word not recently acquired a particular meaning it might have been called the Auckland Scene; for many of the paintings and drawings represent man-made things like buildings and streets, as well as man-shaped things like harbours and countryside, and it is very often these man-made things which identify the place.

Even before Europeans came to New Zealand, the Auckland isthmus had been to some extent man-shaped. Maori strength had terraced the hills for fortification and Maori prodigality had destroyed much of the vegetation.

The site of Auckland, as the first Europeans found it, was covered with tea tree and fern. Men like Ashworth, whose wash drawings show such appreciation of the contrasting darks and lights of the Auckland summer, had first to find a vantage point where the view was not obscured by bracken and had then to rethink their whole approach to the conventions of showing light and colour and foliage, in a changeable climate which might alter the appearance of each in the short space of an afternoon.

Not everyone made this effort. Albin Martin, whose painting style was well-formed when he came, chose to continue with the same conventions he had employed in England and Italy. In this he may have regarded himself as the truer artist and others as mere topographical painters. But it is the topographical painters among the early men whose work is most stimulating today: Ashworth

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There are, in fact, several Aucklands: there is an ecclesiastical Auckland finely expressed in the frail perfection of the Selwyn churches; there are the homes of Epsom and Mount Eden redolent of a more spacious past; there are the acres of decaying wood that stretch from Ponsonby to Parnell Road; there are the sylvan slums of Titirangi, the North Shore with its perpetual air of holiday, Mount Roskill, new brassy, arriviste. These and other aspects of the amorphous city have throughout the past decade been an intermittent source of visual diversion; but the spectacle to which I am most often drawn is that of Queen Street. And what to me is Queen Street? Not, I confess, the chief thoroughfare of a great metropolis but the Main Street of a small — well, smallish — provincial centre through which I like to saunter much as I sauntered through the Main Street of my native town. The circuit has increased in length, the faces are more varied and less familiar, but the preoccupations remain the same: the shop windows, the picture theatres, the by-ways, above all, the people.

E. H. McCormick, 1959, *The Inland Eye* p.44-45

again, with his foregrounds of flax and fern, or Heaphy with his feeling for the high bluffs and hills, a gay but Gothic vision which saw everything higher than it was, as if expressing the wonderment with which he greeted this unknown land.

William Swainson, writing of Auckland in 1852, likened it to an English watering place. Such was the town Hoyte came to a decade later and so it remained until the 1880's when considerable commercial expansion gave it a more bustling air. But still the waterfront and the volcanic cones dominated the city.

The first drawings and paintings of the Auckland landscape were made by visitors and immigrants. Literally and figuratively their view was often from the sea, looking at the land. In contrast, recent artists have worked as New Zealanders, as part of the environment.

On the face of this exhibition it is the intermediate painters who failed to see what was round them. The immigrants in this middle period found less cause for wonderment as the taming hands of their predecessors went to work, and the New Zealand-born thought only of the pilgrimage back to Europe. Sharpe, Blomfield and Fristrom kept landscape painting in Auckland alive, followed a little later by the etchers, Gulliver and Lloyd; but only Sharpe among these managed to convey the magical quality which sometimes hangs in the air for those with eyes to see it.

Recent painters, some of them immigrants like Ellis or Docking, others New Zealand-born like Hanly, Tole, Helen Brown or McCahon, have brought a little of that magic back.

John Stacpoole

- 1 H.Y.
Auckland, December 1840
wash 6½ x 9
ACAG *Gift of Sir Henry Brett*
- 2 EDWARD ASHWORTH
Commercial Bay, Auckland 1843
pen and wash 6⅞ x 11⅜
ACAG *Gift of Sir Cecil Leys*
- 3 EDWARD ASHWORTH
West View of Commercial Bay 1843
pen and wash 9 x 15¼
ACAG *Gift of Sir Cecil Leys*
- 4 EDWARD ASHWORTH
Auckland from the Domain
watercolour 10⅝ x 17⅝
ACAG
- 5 ARTIST UNKNOWN
Auckland in the Early Forties
watercolour 12⅝ x 18⅝
ACAG *Gift of Lt Col R. M. Rendel*
- 6 THOMAS B. HUTTON
Taurarua
watercolour 7⅞ x 11⅝
ACAG
- 7 HOPE
View looking South from Khyber Pass
watercolour 14 x 20¼
ACAG
- 8 P. J. HOGAN
Auckland 1852, from Smale's Point
lithograph 10⅜ x 16⅜
ACAG *Gift of Mr T. W. Leys*
- 9 P. J. HOGAN
Auckland 1852, from Queen Street Wharf
lithograph 10⅜ x 16⅜
ACAG *Gift of Mr T. W. Leys*
- 10 C. VEITCH
Auckland 1852, from Queen Street Wharf
watercolour 13½ x 19⅜
ACAG
- 11 CHARLES HEAPHY
Auckland Waterfront 1852
watercolour 15⅜ x 21
ACAG
- 12 ANDREW ROBERTSON
Auckland Showing Albert Barracks 1858
watercolour 4⅞ x 6⅞
ACAG *Gift of Miss Constance Robertson*
- 13 ANDREW ROBERTSON
Auckland from Parnell 1859
watercolour 4⅞ x 6⅞
ACAG *Gift of Miss Constance Robertson*

- 14 W. S. HATTON
Auckland 1860
watercolour 10¼ x 14⅜
ACAG *Gift of Mrs N. Sturtevant*
- 15 JOHN KINDER
Auckland, the Three Kings - Volcanic Crater
watercolour 4⅜ x 14⅜
ACAG *Gift of Mr H. A. Kinder*
- 16 JOHN KINDER
View of the Harbour from Taurarua
watercolour 8¼ x 11⅞
ACAG *Gift of Mr H. A. Kinder*
- 17 JOHN KINDER
Old St Paul's Church 1861
watercolour 9½ x 13½
ACAG *Gift of Mr H. A. Kinder*
- 18 ARTIST UNKNOWN
Queen Street, Auckland c1862
pen and watercolour 12⅞ x 16⅜
ACAG
- 19 T. S. MONKHOUSE
Auckland from the Domain 1867
watercolour 11 x 27⅜
ACAG
- 20 ALBIN MARTIN
The Artist's Farm at Tamaki
oil 23½ x 31½
ACAG
- 21 JOHN B. C. HOYTE
View from Mount Hobson
watercolour 14½ x 21½
ACAG
- 22 SAM STUART (*attributed work*)
Fort Britomart 1869
oil 15⅞ x 28
ACAG
- 23 JOHN B. C. HOYTE
View of Auckland from Mount Eden 1873
watercolour 19½ x 32¼
ACAG *Gift of Mr J. H. Coleman*
- 24 ALFRED SHARPE
Judge's Bay 1874
watercolour 14 x 24⅜
ACAG
- 25 ALFRED SHARPE (*attributed work*)
The Environs of Auckland
watercolour 14½ x 26⅝
ACAG
- 26 A. D. WILLIS
Auckland Harbour, N.Z.
lithograph in colour 6½ x 14⅝
ACAG

- 27 EDWARD A. GIFFORD
Auckland from the Wharf 1887
oil 23½ x 43½
ACAG
- 28 ALBERT E. ALDIS
Mechanic's Bay 1888
oil 12 x 20
ACAG *Gift of Mrs Arthur Richmond*
- 29 ARTHUR MORROW
Customs Street West c1894
pencil 8½ x 13⅜
lent by the Auckland War Memorial Museum
- 30 CHARLES BLOMFIELD
Two Generations 1896
oil 18 x 30
ACAG *Gift of S. Coldicutt*
- 31 EDWARD FRISTROM
Gum Trees, Great North Road 1903
oil 9⅜ x 15⅞
ACAG *Gift of Mr E. E. Vaile*
- 32 EDWARD FRISTROM
Sketch near Orakei, Auckland
oil 9½ x 13¼
ACAG
- 33 JAMES EASTWOOD
One Tree Hill from Panmure 1916
watercolour 7 x 12¼
ACAG
- 34 T. V. GULLIVER
Yelverton Terrace
etching ed 11/40 9¼ x 3⅞
ACAG
- 35 W. J. PERCY
View of Grafton Bridge 1922
etching ed 2/50 10 x 5⅞
ACAG
- 36 TREVOR LLOYD
An Old Landmark (Partington's Mill)
etching 11 x 7
lent by the Auckland War Memorial Museum
- 37 VERNON BROWN
From Constitution Hill
watercolour 12⅝ x 17¼
ACAG *Gift of the artist*
- 38 JOHN WEEKS
Auckland Street
pen and sepia wash 10¼ x 12⅝
ACAG
- 39 COLIN McCANON
Towards Auckland 5 1953
watercolour and gouache 22 x 29
ACAG

- 40 HELEN BROWN
The Cove 1954
oil 13 x 17
ACAG
- 41 GABRIELLE HOPE
Forest Hill 1954
watercolour 12⅜ x 17⅜
lent by Mr and Mrs D. Cooper
- 42 JOHN TOLE
The New School
oil 15½ x 19⅝
lent by Mr Charles Tole
- 43 GABRIELLE HOPE
Landscape from the North Shore 1957
lithograph ed 100 8⅜ x 13½
ACAG *Gift of Mr Peter Webb*
- 44 ROBERT ELLIS
Auckland Landscape 1959
oil 23 x 35
lent by Mr I. V. Porsolt
- 45 ROBERT ELLIS
New Lynn, Evening 1960
gouache 21⅞ x 30⅝
lent by The Waikato Art Gallery
- 46 PATRICK HANLY
Welcome to Mount Eden 1962
oil 51 x 42
lent by the artist
- 47 FRANCES RUTHERFORD
My View No 8 (Auckland Harbour) 1963
oil 15⅜ x 23
ACAG
- 48 STANLEY PALMER
Western Wharves 1966
oil 31½ x 48
lent by Dr and Mrs Ross Dreadon
- 49 SHAY DOCKING
From a Volcanic Summit 1969
pastel 37¼ x 29⅞
lent by the artist
- 50 CHARLES TOLE
Road to the Quarry
oil 22½ x 29⅞
lent by Benson and Hedges



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JUNE 22—JULY 25

Photograph: L. Charles Lloyd, Grafton Road 1971