



NEW ZEALAND'S WOMEN PAINTERS

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PREFACE

The Auckland City Council through the Auckland City Art Gallery has assembled this exhibition as its contribution to the United Nations' International Women's Year 1975.

It is indeed significant that New Zealand has produced throughout its history such a high proportion of talented women painters and it is with pride that we take this occasion to present aspects of their considerable accomplishment. The exhibition is mainly drawn from the Gallery's Permanent Collection. To the owners of works generously contributed on loan, we wish to state our sincere gratitude.

The exhibition **New Zealand's Women Painters** is under the dual direction of Miss Anne Kirker (Curator of Prints & Drawings), and Mr Eric Young (Registrar).

Ernest Smith, Director, Auckland City Art Gallery,
June 1975

INTRODUCTION

Frances Hodgkins takes her place at the head of the catalogue, not only because she was the earliest important woman artist in New Zealand, but also because her influence, both direct and indirect, has been of such overwhelming importance to the later artists; Stoddart and Richmond were early colleagues; Collier was her pupil; Smith met her and the work of both Smith and Hope was greatly influenced by her work.

Her work has a deeper significance, however, than merely its effect upon her fellow lady artists. It would be inconceivable to assess New Zealand painting in general without considering Frances Hodgkins and this thought leads us into considering the position of women in New Zealand painting.

The first and most obvious fact that springs to mind is that the women are not periphery to New Zealand painting, but are in the main stream; not only Hodgkins but Rita Angus, Gretchen Albrecht, Margaret Stoddart, Louise Henderson, Doris Lusk, Robin White, to name but a few, are part of the fabric of art history in New Zealand. These are not Sunday painters, dabbling in art in the midst of domestic duties, but professionals, professionally trained and devoting their life to their art. Yet they are not the ardent spinsters, beloved of the myth-maker; many married, many have children.

The second observation arises out of the first: that the art of the women painters in no way differentiates from the art of the men. There is no characteristic common to their painting which states or implies that the creator was a woman, not a man. This exhibition is devoted to Women Painters of New Zealand, but the only thing these works have in common, apart from being part of the New Zealand painting tradition, is that in each case the artist was a woman. Femininity is not involved any more than masculinity is involved in the work of men painters. Art transcends sex.

The third observation follows naturally: that the quality of the works is high and quality has been our only criterion in choosing artists and works for inclusion in the exhibition. We make no claim to providing a survey of all women artists in New Zealand, nor do we claim that each artist is represented by her best and most important work, though we have tried to select characteristic work in each case.

This, then, is not a history of New Zealand women painters, but a tribute to Woman, a tribute paid in kind by the offering of some of her best achievements.

Anne Kirker
Eric Young

Auckland City art Gallery

CATALOGUE

Sizes are given in millimetres, height before width.

The following abbreviations have been used in the catalogue entries

ACAG: Auckland City Art Gallery

ACC: Auckland City Council

(LL) lower left

(LR) lower right

(UL) upper left

FRANCES HODGKINS

Born Dunedin 1869. Studied under G.P. Nerli in 1893 and from 1895-1896 at the Dunedin School of Art. Left for Europe 1901. Apart from visits to New Zealand 1903-1906 and 1912-1913, she lived and worked in England and Europe. Exhibited for the first time at Dunedin and Christchurch in 1890. First one-man show held in London, 1907. She settled in Paris the following year, teaching first at Colarossi's Academy and at her own school 1910-1912. The war years were spent at St Ives. Afterwards she divided her time between France and Burford, Manchester, and London. From the 1930's to her death in 1947, she lived mainly in Dorset. Beginning at the end of the 1920's, the painter gained increasing recognition in England, as an artist of considerable stature. Her work has been exhibited and collected widely in England and New Zealand.

- 1 **George** c1896 watercolour 425 x 317 mm. Inscribed: **George, F.M.H.** (LL). Reproduced: McCormick, **Works of Frances Hodgkins in New Zealand**, pl 7. Purchased ACC 1972, acc.no. 1972/2
- 2 **Bridesmaids** 1930 oil on canvas 736 x 596 mm. Signed: **Frances Hodgkins** (LL). Exhibited: **Pictures by Frances Hodgkins**, City of Manchester Art Gallery 1947, no. 2; **Frances Hodgkins and Her Circle**, ACAG 1954, no. 145; **Frances Hodgkins paintings and drawings**, ACAG 1959, no. 19 (reproduced pl 8) Reproduced: **Arts Year Book** 6 (1949) 6; ACAG **Quarterly** 49 (1971) 10. Presented ACAG by Mrs Lucy Wertheim 1948, acc.no. 1948/7/28
- 3 **Flute Players** c1933 pencil 533 x 393 mm. Signed: **Frances Hodgkins** (LR). Exhibited: Lefevre Galleries, London 1933; **Frances Hodgkins and Her Circle**, no. 156; **Frances Hodgkins paintings and drawings**, no. 27. Reproduced: McCormick, **Works of Frances Hodgkins in New Zealand**, pl 27. Presented ACAG by Messrs Angus Wilson and Odo Cross 1939, acc.no. 1939/2
- 4 **Phoenician Pottery and Gourds** c1933 watercolour 406 x 542 mm. Signed: **Frances Hodgkins** (LR). Exhibited: Leicester Galleries,

London 1935; Isle of Purbeck Arts Club exhibition 1948; **Frances Hodgkins and Her Circle**, no. 158 (reproduced pl 8); **Frances Hodgkins paintings and drawings**, no. 26 (reproduced pl 11); **New Zealand Women Painters**, Auckland Society of Arts 1968, no. 27. Reproduced: ACAG **Quarterly** 9 (1959) 3.

Purchased ACC 1953 (with the Winstone Bequest), acc.no. 1954/9/9

- 5 **The Elevator** c1940 gouache 495 x 654 mm. Signed: **Frances Hodgkins** (LR). Exhibited: Lefevre Galleries, London 1940; Retrospective Exhibition, London 1946; Isle of Purbeck Arts Club exhibition 1948; **Frances Hodgkins and Her Circle**, no. 167; **Frances Hodgkins paintings and drawings**, no. 32 (reproduced, cover illus.) Reproduced: McCormick, **Works of Frances Hodgkins in New Zealand**, pl IV. Purchased ACC 1954 (with the Winstone Bequest), acc.no. 1954/9/1
- 6 **Self Portrait: Still Life** 1941 oil on board 762 x 635 mm. Signed: **Frances Hodgkins** (LR). Exhibited: **Frances Hodgkins Centenary Exhibition** 1969, no.93 (reproduced). Reproduced: ACAG **Quarterly** 28 (1963) 4; Docking, **Two Hundred Years of New Zealand Painting**, pl 65. Purchased ACC 1963 (with the P.D. Hodgkins Bequest), acc.no. 1963/11/2.

HERMINA (MINA) ARNDT

Born near Queenstown 1885. Studied at Wellington Technical College. In early 1900's left for Europe where she studied in London under George Lambert at the London School of Art. Later lived in Penzance and worked in association with Laura and Harold Knight and Stanhope Forbes. About 1906 met the German engraver Hermann Struck and went to Berlin to study with him. Then studied under Lovis Corinth, an important member of the modern movement in Germany, who influenced much of her later work. At the outbreak of World War I she returned to New Zealand, worked and exhibited in Wellington, then married and settled in Motueka. Died suddenly in 1926 at age 41. She had a wide repertoire of subject matter, but portraits and figure studies predominate. Her early painting was in the dark tonal ranges of van der Velden but her style became lighter in tone and brighter in colour. An important body of her work in etching derives from her studies with Struck.

- 7 **Head of a Man** charcoal 374 x 292 mm. Signed **Mina Arndt** (LR). acc. no. 1961/42/5
- 8 **Family Group** chalk 571 x 444 mm. Signed **Mina Arndt** (LR) acc.no. 1961/42/6
- 9 **Old Trees, Faeron's Bush** oil on canvas on board 374 x 273 mm. acc.no. 1961/42/3

10 **Landscape Motueka** oil on card 254 x 422 mm. Reproduced: Tomory, **Painting 1890-1950** no. 13. acc.no. 1961/42/2

11 **Homewards** oil on canvas on board 1080 x 876 mm. Signed **M. Arndt** (LR). Reproduced: Brown & Keith, **Introduction to New Zealand Painting** p. 73. acc.no. 1961/42/1

All the above works were presented to the Auckland City Art Gallery by Miss May and Mr John Manoy 1961.

GRACE JOEL

Born Dunedin 1865. Studied there with Nerli and then under McCubbin at the National Gallery School, Melbourne where she took first prize for painting from the nude. She taught art for a time in Dunedin but in 1899 left for London and Paris and studied at the Academie Julien under Baschet and Schomnier. She returned to New Zealand briefly in 1906, at about which time she painted a fine portrait of Richard John Seddon. Then she settled in Chelsea, in London, making frequent trips to France and exhibiting at the Royal Academy, the Paris Salon and the Royal Scottish Academy. She died in London in 1924.

She excelled in figure painting and drawing and bequeathed a substantial sum to the Melbourne Art Gallery to establish a scholarship for painting from the nude. Her early work, in a dark tonal manner, was influenced by Nerli, van der Velden and the Melbourne School painting of Tom Roberts and Arthur Streeton.

12 **Mother and Child** oil on canvas 546 x 403 mm. Signed **Grace J Joel** (LR). Reproduced: **ACAG Quarterly** 5 (1957) 7. Purchased ACC 1957, acc.no. 1957/18/2

13 **Portrait of a Young Girl** oil on canvas 647 x 501 mm. Signed: **G.J. Joel** (LR). On loan from Mr and Mrs Hartley Joel, Auckland

14 **Figure of a Boy** charcoal 622 x 482 mm. On loan from Mr and Mrs Hartley Joel, Auckland

15 **Head of an Elderly Gentleman** charcoal 571 x 432 mm. On loan from Mr and Mrs Hartley Joel, Auckland

Very few works in this genre (portraiture) could rival the psychological penetration, the remarkable 'envoi' of Mlle. Joel, whose 'Portrait of a Musician' long retained my attention. The wonderful colour and vitality of the model are qualities which lift this work right above the general level of the portraits of the Salon.

art critic, in *La Revue Modern*, Paris, 1921

MAUD W. SHERWOOD

Born Maud Winifred Kimbell in Dunedin 1880. Studied at Wellington Technical College under James Nairn

and after his death in 1904 took over his still life and sketching classes. Studied in Paris under Richard Miller and Prof. Tudor Hart. Went to Australia in 1913, returned to New Zealand for a year in 1924 and then spent eight years wandering around Europe and North Africa following the weather and her own inclinations and exhibiting at the Royal Academy, the Paris salons and in Rome. Resettled in Sydney in 1933, where she married, bought a caravan and toured around New South Wales searching for new material. She died in 1956.

She is best known for her work in watercolour, a difficult medium in which she developed a strong individual style, sensitive to pattern, colour and atmosphere. These qualities are also evident in this oil from her first Australian period.

16 **Reading** 1921 oil on canvas 292 x 374 mm. Signed **M.W. Sherwood** (LR). Exhibited: Burlington House, London, Oct. 1923; New Zealand Academy of Fine Arts 1925. Reproduced: Docking, **Two Hundred Years of New Zealand Painting** pl. 69.

Presented ACAG by Dr and W.J. Hutchinson, 1966, acc.no. 1966/10/1

I think myself that one can have too much tuition. The great thing in art is to have something to say, and to say it in your own way.

artist, quoted in *Art in Australia*

DOROTHY KATE RICHMOND

Born Auckland 1861, the daughter of J.C. Richmond, a distinguished early New Zealand watercolourist. Visited Europe as a girl with her father. She studied later at the Slade for two years, and attended, with Frances Hodgkins, classes conducted by Norman Garstin in Normandy 1901. A close friendship developed between the two women. Frances Hodgkins apparently admired her friend's charm as a person and her literary knowledge and command of languages, rather more than she admired her painting which she felt showed **nice taste and judgment** but lacked **fire and originality**. They returned to New Zealand together at the end of 1903 and held a joint exhibition in Wellington. D.K. Richmond made this city her home for the remainder of her life, playing a prominent part in art circles there. She died in 1935.

Her reputation rests chiefly on her landscapes in watercolour which are among the best achievements in this medium of the period.

17 **A Country Road** 1906 oil on canvas 660 x 609 mm. Signed and dated : **D.K.R. 1906** (LR). Exhibited: **Frances Hodgkins and Her Circle**, ACAG 1954, no. 79. (reproduced pl 7.) Presented ACAG by Mr E. Earle Vaile 1906. acc.no. 1906/7/2.

18 **Beech Trees Under Snow**, Rotorua, Nelson 1931 watercolour 254 x 279 mm. Inscribed,

signed and dated: **Beech Trees under snow** Rotorua, Nelson, DKR, 1931. Exhibited: **Frances Hodgkins and Her Circle**, no. 150
Purchased ACC 1937. acc.no. 1937/1

- 19 **Monkey Bay, Picton Sounds** watercolour 228 x 292 mm. Exhibited: **Frances Hodgkins and Her Circle**, no. 153
Purchased ACC 1936. acc.no. 1936/16

MARGARET OLROG STODDART

Born Diamond Harbour, near Lyttelton 1865. Studied at the Canterbury School of Fine Arts under Alfred Walsh, and later in Edinburgh. To a large extent her life parallels D.K. Richmond's; winning a reputation as a watercolourist, meeting Frances Hodgkins and travelling with her in Europe at a period in the early 1900's; and finally returning to New Zealand to continue leading a full and productive career in Christchurch. In the first years of the century she exhibited at the Royal Academy, the Royal Institute and on the Continent. She died in 1934.

At the turn of the century the battle of younger painters in New Zealand to exert a new artistic personality free from the strict adherence to nature, gathered momentum. This attitude is reflected in a review published by the Lyttelton Times in 1908 of Margaret Stoddart's works which are described as broad, and she does not pretend to be interested in minor details. She has a larger aim, an intention to express the sentiment of the subject by presenting broadly and simply those aspects which appeal to her.

Lyttelton Times 25 March 1908, p 7.

- 20 **Landscape with Wood and Sheep** watercolour 279 x 387 mm. Signed: M.O. Stoddart. (LL). Presented ACAG by Mrs S.M. Winn 1964. acc.no. 1964/12/2
- 21 **In Hagley Park, Christchurch** watercolour 254 x 358 mm. Signed: M.O. Stoddart. (LL). Presented ACAG by Mr Norman B. Spencer 1967. acc.no. 1967/19/7
- 22 **View of Mount Cook** watercolour, pencil and charcoal. 457 x 482 mm. Signed: M.O. Stoddart. (LL). Exhibited: **Frances Hodgkins and Her Circle**, ACAG 1954, no. 148. Reproduced: Brown & Keith, **New Zealand Painting, an introduction** p. 62, Docking, **Two Hundred Years of New Zealand Painting**, pl 77
Purchased ACC 1935. acc.no. 1935/11

A. LOIS WHITE

Born Auckland 1903. Studied at Elam School of Fine Arts, five years, under A.J.C. Fisher. Taught art at Takapuna Grammar School and at Elam until retirement in 1963. Influenced strongly by Fisher and John Weeks, she developed a special interest in

draughtsmanship and in figure drawing. Had a fine sense of colour and design and understood importance of surface. Her subjects tended towards monumental treatment of various themes from everyday life or from literature and her style was especially suited to mural painting, of which she was one of New Zealand's few practitioners. Exhibited at the Auckland and Canterbury Societies of Art and the New Zealand Academy of Fine Arts. Represented in most New Zealand public collections.

- 23 **The War Makers** 1937 oil on canvas 705 x 851 mm. Inscribed **A. Lois White** (reverse). Exhibited: New Zealand Academy of Fine Arts Annual Exhibition 1937. Reproduced: **Art in New Zealand X** (1937) 69; Docking, **Two Hundred Years of New Zealand Painting** pl. 81.
Purchased ACC 1970, acc.no. 1970/15
- 24 **Study for Annunciation** c1948 pencil 485 x 355 mm. Signed **A. Lois White** (LR). Exhibited: New Group Exhibition 1948. Reproduced: **Arts in New Zealand Yearbook 6** (1950) 84.
Purchased ACC 1948, acc.no. 1948/11

Every composition which I have attempted has had its origin in my own brain, my idea being always to give expression to my own thoughts of a subject through the medium of design, instead of words. The main idea behind the composition in question (*The War Makers*) is the injustice done to youth, by the decision of those of the older generation to have wars and send their sons to be slaughtered and maimed, while many grow fat on the proceeds. Financiers, money-grubbers, politicians, the thoughtless type of hysterical, flag-wagging patriotism, are contributing factors which I have tried to suggest, with helpless youth being torn from equally helpless youth and home.

quoted from artist's letter, *Art in New Zealand X* (1937)

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RHONA HASZARD

Born Thames 1901. Moved to Christchurch 1919 and studied Canterbury School of Fine Arts under Archibald Nicoll and R. Wallwork, one of their most brilliant students. Married artist Ronald McKenzie but marriage failed and later married artist Leslie Greener with whom she went to Europe. Studied at Academie Julien under Jean Paul Lorens, painting in the Marne Valley, Brittany and Channel Islands and exhibiting at the Paris Salon, the Society of Women Artists, London. Won bronze medal at British Exhibition at Wembley. In 1927 Leslie Greener took position at Victoria College, Alexandria in Egypt and Rhona worked in Egypt, exhibiting in Cairo, Alexandria and London until her tragic death from a fall in 1931. Her style was largely her own development and used to the full her intense interest and faultless good taste in colour.

- 25 **The Marne Valley** oil on canvas 587 x 682 mm. Signed **Rhona Haszard** (LR). Exhibited: Claridges Hotel, Alexandria 1928; Auckland Society of Arts 1929. Purchased ACC 1929, acc.no. 1929/5/2
- 26 **Spring in the Marne Valley** oil on canvas 463 x 552 mm. Signed **Rhona Haszard** (LL). Exhibited: Claridges Hotel, Alexandria 1928; Canterbury and Auckland Societies of Art 1930. Reproduced: **New Zealand Women Painters**, Auckland Society of Arts 1968, Catalogue p. 9. Presented ACAG by the artist's father 1933, acc.no. 1933/5
- 27 **The Road to Little Sark** 1930 oil on canvas 1102 x 768 mm. Signed **Haszard 1930** (LR). Exhibited: Auckland Society of Arts 1931. Presented ACAG by the Auckland Society of Arts 1931, acc.no. 1931/4

Colour alone is so lovely, and so satisfying, that I often wonder why we bother to arrange it in shapes. artist, quoted in *Art in New Zealand* XVII (1932) 18

OLIVIA SPENCER BOWER

Born Huntingdonshire, England. Came to Christchurch in 1919 and studied at Canterbury School of Fine Arts under Archibald Nicoll and R. Wallwork. Returned to England in 1929 and studied at the Slade School under Professor Tonks and at the Grosvenor School of Modern Art. Travelled widely in Europe and then returned to New Zealand and studied under A.J.C. Fisher at Elam School of Fine Arts. Since that time has lived in New Zealand, often travelling and exhibiting widely. Her subjects are the New Zealand landscape and people in their everyday work and settings, her medium is watercolour and her style is loose, direct, unlaboured — simple flat washes of colour, swinging line, rhythmic abstracted reality.

- 28 **Tussock Country** 1957 watercolour and charcoal 762 x 540 mm. Exhibited: **Five New Zealand Watercolourists**, ACAG 1958, no. 16; **10 Years of New Zealand Painting in Auckland**, ACAG 1968, no. 7. Presented by the Auckland Art Gallery Associates 1958, acc.no. 1958/27/5
- 29 **Wet Day, Queenstown** watercolour, pencil and charcoal 343 x 482 mm. Signed: **OLIVIA SPENCER BOWER** (LR). Exhibited: **Five New Zealand Watercolourists**, ACAG 1958, no. 14. Presented by the Auckland Art Gallery Associates 1958, acc.no. 1958/27/4

The emotions are all involved, rather private, nothing pushed, because the whole picture may be concerned with thinking, loving and living with an optimistic slant, and having that optimistic outlook, I

hope, sometimes, with a touch of wit. ... artist, talking about her painting **The Spaniard**, in *Islands* 10 (1974) 382-3

EDITH MARION COLLIER

Born Wanganui. In 1912 she travelled to England to further her studies, attending the St John's Wood Art School in London. Later at St Ives she became a pupil of Frances Hodgkins whom she accompanied on several trips around England. She returned to New Zealand in 1921, rejoining her family in Wanganui. In 1929 the artist exhibited with the Christchurch Group. During the 1930's she did progressively less work than earlier and stopped exhibiting. She died in Wanganui in 1964. Retrospective exhibitions of her works were held at the Sargeant Gallery, Wanganui, in 1955 and 1971.

Edith Collier's best work was achieved during the nine years she spent abroad; largely stimulated through her contact with Frances Hodgkins. Portraiture was her chief interest as a painter, and the particular work in this exhibition is one of her most acclaimed. It depicts a favourite uncle of the artist, who lived in London, during the period she spent there.

- 30 **My Uncle** c1918 oil on canvas 711 x 584 mm. Reproduced: *Art in New Zealand* XIV (1941) 60; Brown & Keith, **New Zealand Painting, an introduction** p. 75. On loan from the National Art Gallery, Wellington. (Presented by the N.Z. Academy of Fine Arts. 1941)

MAY SMITH

Born in India 1906, she came to New Zealand in 1921. Studied at Elam School of Fine Arts from 1925-1927, followed by the Royal College of Art, London, 1928-1931. The works of Cezanne and the French School of painters impressed her considerably. During her eight years in England, she painted — exhibiting twice with the London Group — and also produced textile designs. In 1939 she returned to New Zealand, commencing soon afterwards a period of 25 years art teaching in schools, during which time she also took adult education classes. She retired to live at Coromandel in the 1960's. The artist has completed several murals in New Zealand and held one-man shows at the Auckland Society of Arts 1955 and in Dunedin 1956. In 1965 she was represented in the Christchurch Pacific Festival.

- 31 **Characterization in Colour** 1941 oil on canvas 762 x 609 mm. Signed and dated: **May Smith '41** (LR). Reproduced: *ACAG Quarterly* 8 (1959) 3; Brown & Keith, **New Zealand Painting, an introduction** p. 132. Purchased ACC 1958, acc.no. 1958/20

When **characterization in colour** was first exhibited I

think people were somewhat perplexed though I do not remember any outspoken objection to it. The Herald critic blandly stated "This is a picture of a cigarette smoking girl!" No comment. People like A.R.D. Fairburn, Vernon Brown, Prof. Arthur Sewell were very much in favour of it.

quote from artist, document filed at the Research Library,
Auckland City Art Gallery.

RITA ANGUS

Born Hastings 1908. Studied at the Canterbury University School of Art 1927-1931, and briefly at Elam School of Fine Arts, Auckland. She lived in Christchurch 1927-1954 and from 1955 in Wellington. Awarded an Association of New Zealand Art Societies Fellowship 1958, she spent the year studying in London, St Ives, and Europe. Exhibited regularly with The Group, Christchurch. Several one-man shows in Wellington. Included in the exhibition of Contemporary New Zealand Painting at the Commonwealth Institute Gallery, London 1965. Her work is held in major public collections in New Zealand. She died in Wellington in 1970.

- 32 **Portrait of Betty Curnow** 1942 oil on canvas 775 x 647 mm. Signed and dated: RITA COOK/42 (LR). Exhibited: **New Zealand Painting**, ACAG 1956, no. 70; **The Realist Tradition in New Zealand**, ACAG 1960, no. 33. Reproduced: Tomory, **New Zealand Art, Painting 1890-1950**, pl 17; ACAG Quarterly 46 (1970) cover illus. Purchased ACC 1970, from Mrs Betty Curnow, acc.no. 1970/6

... now considered a key work for New Zealand painting, summing up, as it does, qualities that were considered important for that decisive generation that emerged during the nineteen-thirties.

quoted from Brown & Keith, **New Zealand Painting**, an introduction, p 136

- 33 **Landscape** watercolour and pencil 171 x 247 mm. Signed: R. Cook (LR). On loan from Mrs S. Smith, Auckland.
- 34 **Dahlia** watercolour 336 x 203 mm. Signed: Rita Angus (LR). Presented ACAG by Mr Colin McCahon 1966, acc.no. 1966/16/3
- 35 **Waikanae** 1951 watercolour 254 x 355 mm. Signed and dated: Rita Angus/51 (LR). Exhibited: **Five New Zealand Watercolourists**, ACAG 1958, no. 1 Reproduced: ACAG Quarterly 15 (1960) 5. Purchased ACC 1960, acc.no. 1960/2
- 36 **Fog, Hawkes Bay** 1968 oil on board 597 x 889 mm. Signed: RITA ANGUS (LR). Reproduced: Docking, **Two Hundred Years of New Zealand Painting**, pl. 104 Purchased ACC 1969, acc.no. 1969/3

DORIS LUSK

Born in Dunedin 1916. Studied at Dunedin School of Art, 1934-1939 with Charlton Edgar, R.N. Field and Gordon Tovey as her tutors. She married in 1941 and moved to Christchurch where she exhibited with The Group and the Canterbury Society of Arts. Since then her work has been shown widely throughout New Zealand. She has held several one-man exhibitions and participated in shows of contemporary New Zealand painting. Represented in public collections at Invercargill, Dunedin, Timaru, Christchurch, Wellington and Auckland. She was awarded the Hay's prize for the best watercolour 1966, and the National Bank Award 1968. In 1967 the artist was appointed lecturer at the Canterbury School of Fine Arts. Recognised as an important painter in this country chiefly through her tightly-modelled and penetrating interpretations of the South Island landscape.

- 37 **Tobacco Fields, Pangatotara, Nelson** 1943 oil on board 457 x 533 mm. Signed and dated: D. LUSK '43 (LL). Exhibited: **Retrospective Exhibition by Doris Lusk**, Dunedin Public Art Gallery 1966, no. 6 Reproduced: **Art in New Zealand XVI (1943)** 7; Brown & Keith, **New Zealand Painting an introduction**, p. 137. Presented ACAG by Mr Colin McCahon 1966, acc.no. 1966/16/1

At one time Doris Lusk stayed with Colin McCahon and his wife at Pangatotara — they had all known each other as students in Dunedin. It was around this area that she painted some of her best works of this period, including... **Tobacco Fields, Pangatotara, Nelson**.

quote from Brown & Keith, **New Zealand Painting** an introduction, p 135

- 38 **The Pumping Station** 1958 oil on canvas, on board 682 x 616 mm. Signed and dated D. LUSK 1958 (LR). Exhibited: **Eight New Zealand Painters II**, ACAG 1958-1959, no. 5; **10 Years of New Zealand Painting in Auckland**, ACAG 1968, no. 4 (reproduced). Reproduced Docking, **Two Hundred Years of New Zealand Painting**, pl 105

GABRIELLE HOPE

Born Lower Hutt 1916. Studied Elam School of Fine Arts. From 1946 she exhibited frequently at Auckland Society of Arts and in Hamilton. She had one-man shows at the Auckland Society of Arts in 1955 and at Argus House Gallery (Peter Webb) in 1957. She was represented in survey exhibitions at Auckland City Art Gallery 1956 (**New Zealand Paintings**), 1959 (**Contemporary New Zealand Drawing**) and 1961 (**Five New Zealand Watercolourists**). She died in 1962 at age 46. Posthumous shows of her works at Ikon Gallery 1965 and Barry Lett Galleries 1972. She preferred watercolour and gouache, usually working rapidly,

with strong calligraphic quality and fine sense of colour, tone and space. Strong vein of lyricism and mysticism evident both in her life and work.

- 39 **Winged Car over Auckland** c1959 gouache and chalk 584 x 660 mm. Exhibited: Barry Lett Galleries 1972.

On loan from Barry Lett Galleries.

- 40 **Tauhara and Still Life** 1962 gouache and chalk 451 x 584 mm. Exhibited Barry Lett Galleries 1972.

On loan from Barry Lett Galleries.

Gabrielle Hope had a incredible sense of space and tone. Even her loosest, most calligraphic works are solidly organized, with every piece firmly in its proper place. The colour in these watercolours positively sings, but it always sings in tune and never flaps about loosely on its own, unrelated to tone or depth.

Hamish Keith review, *The Auckland Star* 16 September 1972

H. FLORA SCALES

Born Lower Hutt 1888. Joined the Wellington Art Club during World War I and afterwards settled near Nelson with her family before leaving for Europe in c1928. She returned twice to New Zealand in the early 1930's. Although based in Paris she travelled often to the southern coast of France. Sometime between 1930 and early 1934 she lived in Germany, spending nine months as a student at the Hans Hofmann School of Fine Arts in Munich. During World War II she was interned in France. After the War England became her home until 1972 when she returned to New Zealand. Demonstrating Hofmann's ideas on space construction (a consequence of Cezanne's discoveries), her painting developed according to Systems of rotating and overlapping planes stepped forward from the merest hints in nature, lines and colours were not atmospherically recessive any more...

Flora Scales had an important effect on the painter M.T. Woollaston early in his career. They met in Nelson in 1934, where Woollaston received several lessons and copied from her lecture notes. He recalled seeing her work earlier in Christchurch and The forthrightness of this painting compelled my respect, the obvious concern with something more disciplined than mere attractiveness made me want to understand what that something was.

quotes from M.T. Woollaston, *The Far-away Hills* (Auckland Art Gallery Associates 1960) pp. 25-26

- 41 **Farm Buildings Outside Paris** oil on card 235 x 305 mm. Signed: SCALES (LL).

- 42 **Garden** oil on fabric 250 x 350 mm.

- 43 **Flowers, St Ives** oil on fabric 330 x 255 mm. Signed: SCALES (LR).

- 44 **St Ives from the Artist's House** oil on fabric mounted on board 310 x 405 mm. Signed: ...SCAL... (LL).

All the above works are on loan from the Artist, Dunedin.

LOUISE HENDERSON

Born in Paris. Began to paint and draw at early age but had no formal art training before she married and came to Christchurch in 1932. Studied at Canterbury School of Fine Arts and taught design there. Moved to Wellington in 1942 and to Auckland in 1950. Studied at Elam School of Fine Arts under John Weeks and began to paint consistently in 1951. In 1952 returned to Paris to study under the Cubist painter Jean Metsinger. She had her first one-man show at the Auckland City Art Gallery in 1953 and from 1955-1958 travelled in the Middle East, exhibiting in London. At this period, important in her development, her work became more non-representational, culminating in the lyrical expressionism of *The Lakes* triptych. She is an adventurous, ever-searching artist, using many media — mosaic, stained glass, fibre glass, tapestry, embroidery, sculpture, collage, etching and drawing, and never staying with one style or mood for too long. Yet each style and each new work develops organically out of earlier work.

- 45 **Jerusalem Series No. 4** 1957 oil on canvas 609 x 813 mm. Signed and dated LOUISE HENDERSON — 57 (LR).
Purchased ACC 1975, acc.no. 1975/15

- 46 **The Lakes** (triptych) 1965 oil on board each panel 1524 x 914 mm. Signed and dated Louise Henderson 1965 (LR). Exhibited: *10 Years of New Zealand Painting in Auckland*, ACAG 1968, no. 69; *Art of the Sixties*, ACAG 1970, no. 16 (reproduced). Reproduced: *Docking, Two Hundred Years of New Zealand Painting*, pl. 116
Purchased ACC 1965, acc.no. 1965/9

I feel that painting nowadays has lost the deep simplicity and strength which in former periods could be shared with a large audience. Though I do not entirely denounce non-representational work, I do feel that for western man it has an element of escape, of intellectual withdrawal. ...The inspired intuition from which I poured out my paintings seems to move towards new aspects more related to life ... The acceptance of a more common, human pattern and the human figure will possibly increase in my work.

artist, quoted *New Vision Gallery Catalogue: Louise Henderson* 10-29 March 1968

JEAN HORSLEY

Born Auckland 1913. Studied at Elam School of Fine Arts and Auckland Art Gallery studio. Exhibited at the Auckland Society of Arts for many years "landscapes in the old tradition". She left New Zealand in 1959 and travelled and painted in South Africa, England, Japan and United States, where she shared a two-man exhibition in Washington D.C. Influenced by New York School and by William Scott and Victor Pasmore in England. Settled in London in 1960 and studied at Chelsea School of Art. First one-man show at Drian Gallery, London, 1966. Early work traditional New Zealand landscapes but experience abroad turned her to abstraction of the New York School 'colour field' type.

- 47 **Mark O** oil on board 1080 x 775 mm. Signed Horsley (LR). Exhibited: The Gallery, Symonds Street 1962. Reproduced: **10 Years of New Zealand Painting in Auckland**, ACAG 1968, no. 21 (reproduced)
Purchased ACC 1962, acc.no. 1962/35

My paintings then (when exhibiting at the Auckland Society of Arts) were landscapes in the old tradition; but art is not scenery.

artist, quoted in **New Zealand Herald** 8 March 1966

IRENE O'NEILL

Born Tauranga 1939. Studied Canterbury School of Fine Arts 1959-1962. Took Miss E. Turner Prize for Landscape Painting Trained Auckland Teachers College 1963. Visited Australia 1964, and taught art Tauranga Girls College from that same year. She has exhibited widely in New Zealand from 1966 onwards.

- 48 **Waitao Estuary 21, Tauranga Harbour Series** 1967 oil on canvas 1219 x 1463 mm. Signed O'NEILL (LL). Exhibited: **10 Years of New Zealand Painting in Auckland**, ACAG 1968 no. 94; **Art of the Sixties**, ACAG 1970, no. 28 (reproduced).
Purchased ACC 1967, acc.no. 1967/31/1

I set out to find the essence of the Tauranga Harbour. Through the creative process these harboursapes have become images of myself.

artist, quoted Barry Lett Galleries Catalogue: Irene O'Neill 9-20 October, 1967

JAN NIGRO

Born Gisborne 1920. Studied at Elam School of Fine Arts for two years before travelling to Melbourne in 1948 where she attended classes conducted by George Bell. On her return in 1952 she lived at Rotorua. For the past ten years, Auckland has been her home. Since 1948 the artist has exhibited consistently in significant group shows as well as a number of one-man shows in Melbourne and Auckland. Two of

her major exhibitions in Auckland (Barry Lett Galleries, 1969, 1970) have been devoted to drawings.

Awarded 5th Prize at the 1950 Dunlop Award in Melbourne, and later in 1958 she was winner of the Waikato Prize for Religious Art. Represented in public collections throughout New Zealand and in England, the United States and Australia. Private owners of her work in New Zealand and elsewhere.

- 49 **Standing Woman** 1968 pencil 422 x 174 mm. Signed and dated **JAN NIGRO 68**. (UL). Exhibited: Barry Lett Galleries 1969
Purchased ACC 1969, acc.no. 1969/16/1
- 50 **Sunbather** 1973 oil on canvas 1015 x 810 mm. Signed and dated **JAN NIGRO 73** (LR). Exhibited: Barry Lett Galleries 1975
Purchased ACC 1975, acc.no. 1975/14

Most of the painter's life in recent years has been spent close to the sea. Spending a year on the Gold Coast in 1963 and living at Northcote, followed by Waiheke Island in Auckland, she has often been aware of people relaxing at the beach. This painting, however, implies a further dimension to the familiar sight of sunbathers; through the juxtaposition of the real woman and manifestations of her popular counterpart in contemporary society.

GRETCHEN ALBRECHT

Born Auckland 1943. Studied at Elam School of Fine Arts for four years, gaining a Diploma in Fine Arts, with Hons. 1964. She taught art at secondary schools for a number of years and was appointed Teaching-Fellow at the School of Fine Arts, Auckland 1972-1973. She has exhibited consistently since 1963, in significant group shows of New Zealand's painters and sculptors. One-man exhibitions have been held in Auckland 1964, 67, 70, 72, 74; Dunedin 1973; and in Sydney 1970. In 1972 the artist was awarded First Prize at the Tokoroa Painting Competition, and the First Zonta Award 1973. Her work is represented in collections in New Zealand, Australia, Canada, the United States, and England.

- 51 **Wizzo the Magician** 1963 oil on canvas 991 x 1175 mm. Exhibited: Ikon Fine Arts, Auckland 1964; **10 Years of New Zealand Painting in Auckland**, ACAG 1968, no. 56
Purchased ACC 1966, acc.no. 1966/17
- 52 **Wooden Horse** 1967 acrylic on canvas 978 x 838 mm. Signed **albrecht**. (LR). Exhibited: Barry Lett Galleries, Auckland 1967, **New Zealand Art of the Sixties**, ACAG 1970, no. 1 (reproduced). Reproduced: **Docking, Two Hundred Years of New Zealand Painting**, pl. 145.
Purchased ACC 1967, acc.no. 1967/17/7
- 53 **Horsemen** 1967 pencil 247 x 355 mm. Signed and

dated **Albrecht 67** (LR).
Purchased ACC 1971, acc.no. 1971/24/1

- 54 **Golden Cloud** 1973 dye on canvas 1370 x 1778 mm. Exhibited: Barry Lett Galleries, Auckland 1974
Purchased ACC 1974, acc.no. 1974/10

I am primarily concerned with creating images with a certain presence through the interaction and gradation of colour. By developing a staining technique with washes of colour laid down in broad areas on unprimed canvas, I draw together the elements of sky, cloud, land and sea.
artist, quoted Barry Lett Galleries Catalogue: Gretchen Albrecht, 1974 Auckland Festival Exhibition 18-29 March.

NATALIE WOODHAMS

Born Rawene 1941. Studied at Canterbury School of Fine Arts 1959-1962, gaining a Diploma in Fine Arts. She married and lived in Palmerston North. In 1966 she and her husband and two sons went to Madison, Wisconsin, the United States for four years. In 1975 she moved to Dargaville. She exhibited in the Beloit Annual Art Exhibition (Wisconsin U.S.A.) 1968; the Manawatu Prize Show 1964, 65, 66, 70 and 72; the Tokoroa Prize 1971 and 1972; New Zealand Young Contemporaries, ACAG 1971; and the Manawatu Review in 1973. One-man shows held at the Antipodes Gallery, Wellington 1973, and Osborne Galleries, Auckland 1974.

Natalie Woodhams has developed a highly individual notion of pictorial space from colour field beginnings which were largely stimulated by her visit to the United States. The most important thing was seeing the 2 Decades of N. York Painting at the Met. late '69.

More recently, drawing has been her chief vehicle of expression and elements of composition such as edges start becoming important...

quoted from the artist's letter to Anne Kirker, 22 April, 1975

- 55 **Untitled** 1975 acrylic on canvas 1805 x 1210 mm.
On loan from the Manawatu Art Gallery, Palmerston North.
- 56 **Dargaville Drawings (2)** 1975 pencil (each) 381 x 457 mm.
On loan from the Artist, Dargaville.

ROBIN WHITE

Born Te Puke 1946. Studied at Elam School of Fine Arts, 1965-1967, gaining a Diploma in Fine Arts. She has exhibited in group shows at Moller's Gallery, 1968 and 1969; Peter McLeavey Gallery, Wellington 1970; New Zealand Young Contemporaries, ACAG 1971; "Works in Progress", Barry Lett Galleries 1972. The artist has also taken part in the 1973 Paris Print Biennale and in Print Council of New Zealand

exhibitions. One-man shows held at Moller's Gallery, Auckland 1970; Dowse Art Gallery, Lower Hutt 1971; Barry Lett Galleries, 1971 and 1973. Represented in public and private collections throughout New Zealand.

This young painter usually selects subjects having special associative or symbolic meaning which she presents in a sharply defined manner.

- 57 **House of Worship, Maketu**. 1971 acrylic on canvas 1219 x 762 mm. Signed and dated: **ROBIN WHITE '71**
On loan from Peter and Ruth Lorimer, Auckland.
- 58 **Fish and Chips, Maketu**. 1975 oil on canvas 609 x 914 mm.
On loan from the Artist.

GLENDA RANDERSON

Born Otorohanga 1949. Studied at Elam School of Fine Arts 1967-1970; graduating with a Bachelor of Fine Arts in painting. She has exhibited in a number of group shows: 1970 University Arts Festival; Senior Students Exhibition at Auckland Society of Arts 1970; New Artists from Auckland and Christchurch 1971 at Bett-Duncan Gallery, Wellington; New Zealand Young Contemporaries, ACAG 1971; and the two exhibitions — "Works in Progress" 1972 and "Drawings" 1972, Barry Lett Galleries, Auckland. Represented in Private collections in New Zealand and Australia.

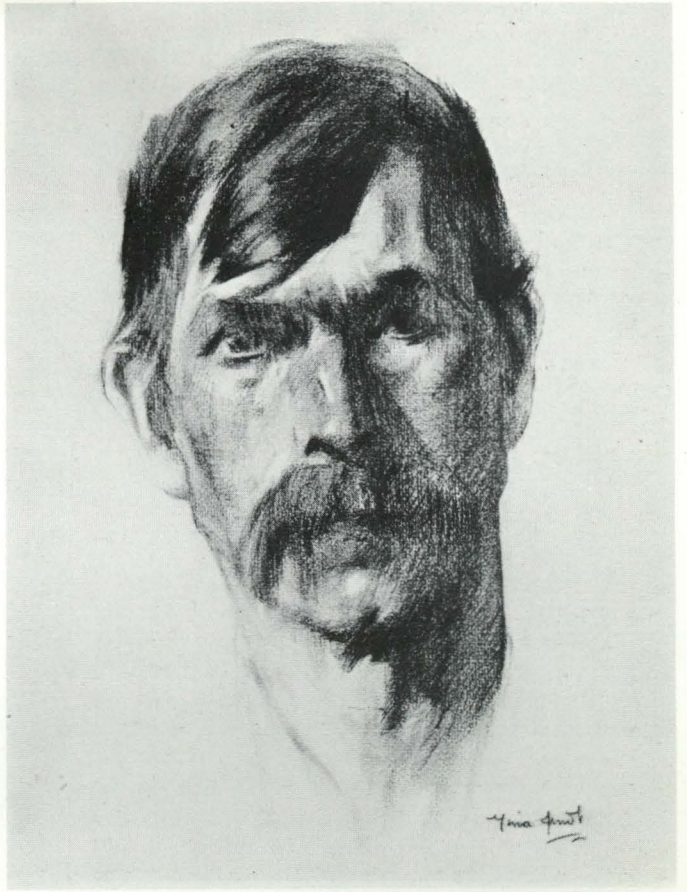
Concentrating her realist approach primarily on interiors, typical of early colonial houses, she achieves a transformation of the ordinary into a gentle mystical reality.

- 59 **Interior** 1970 oil on canvas on board 684 x 995 mm. Signed: **G.D. Randerson**. (LR). Reproduced *Islands 6* (1973) pl 12.

Glenda Randerson's pictures, though individual, are comparable to Whites in their 'cool' focus and attention to formal elements. How a door edge acts as a vertical line, how a breeze — tossed curtain provides a contrasting waving pattern, or a window jamb an intriguing shape, these are essential to the lucidity of her vision.

quoted from Michael Dunn, 'Present Performance: Sculpture and Painting', *Islands 6* (1973) p 379

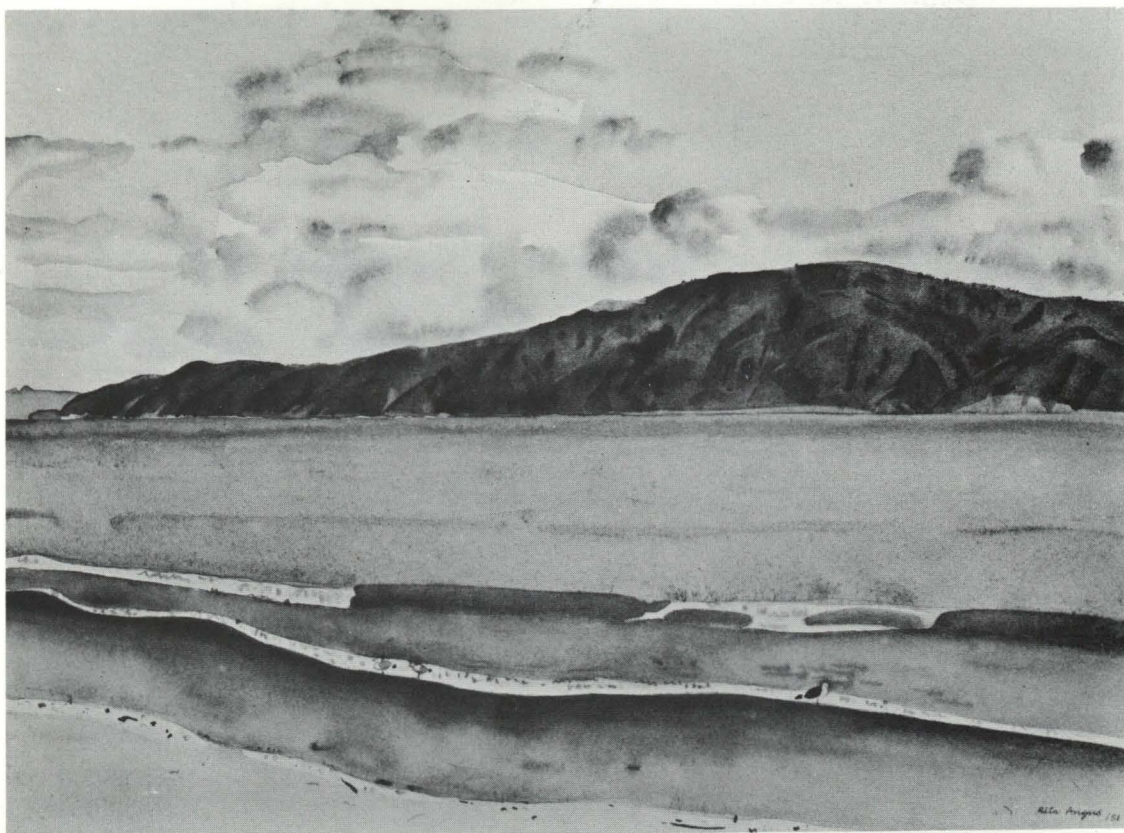
- 60 **City Landscape** 1973 oil on canvas on board 1219 x 609 mm. Signed and dated **G.D. Randerson 73** (LR).
On loan from Wallace McLean Bawden & Partners, Auckland.



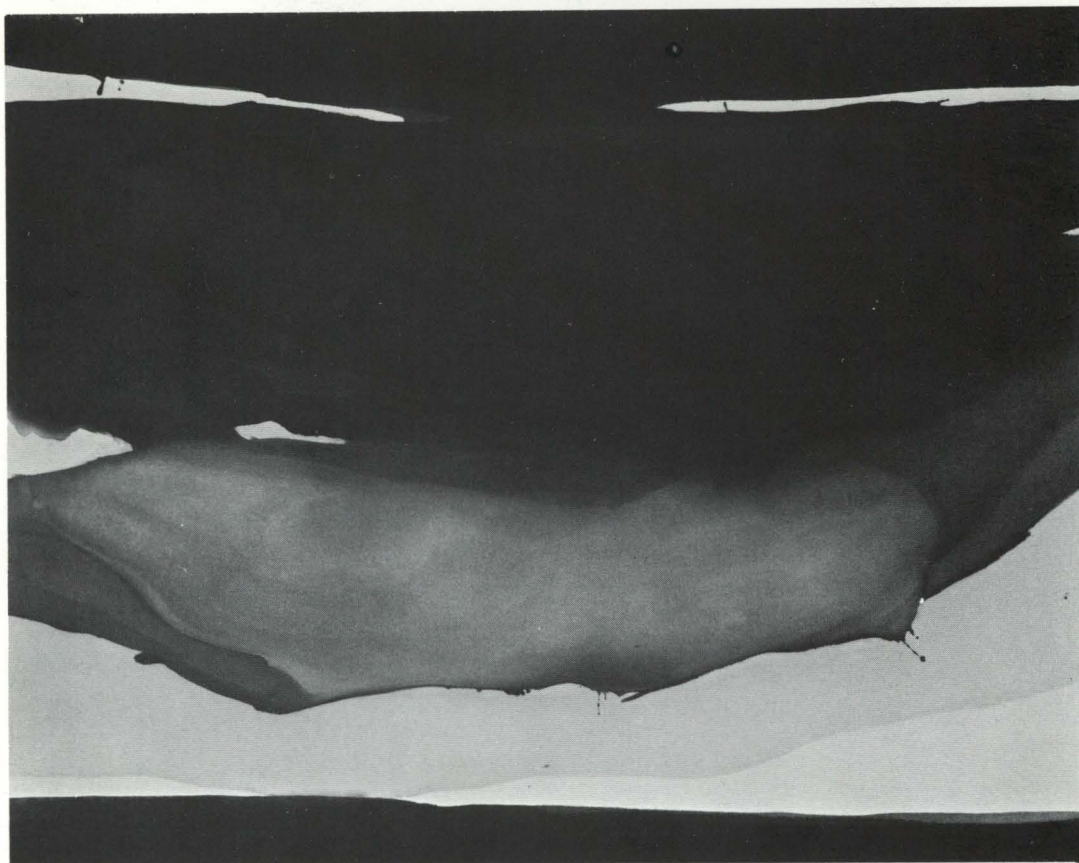
Hermina Arndt Head of a Man, 7



Rhona Haszard The Marne Valley, 25



Rita Angus Waikanae 1951, 35



Gretchen Albrecht Golden Cloud 1973, 54



Glenda Randerson Interior 1970, 59

