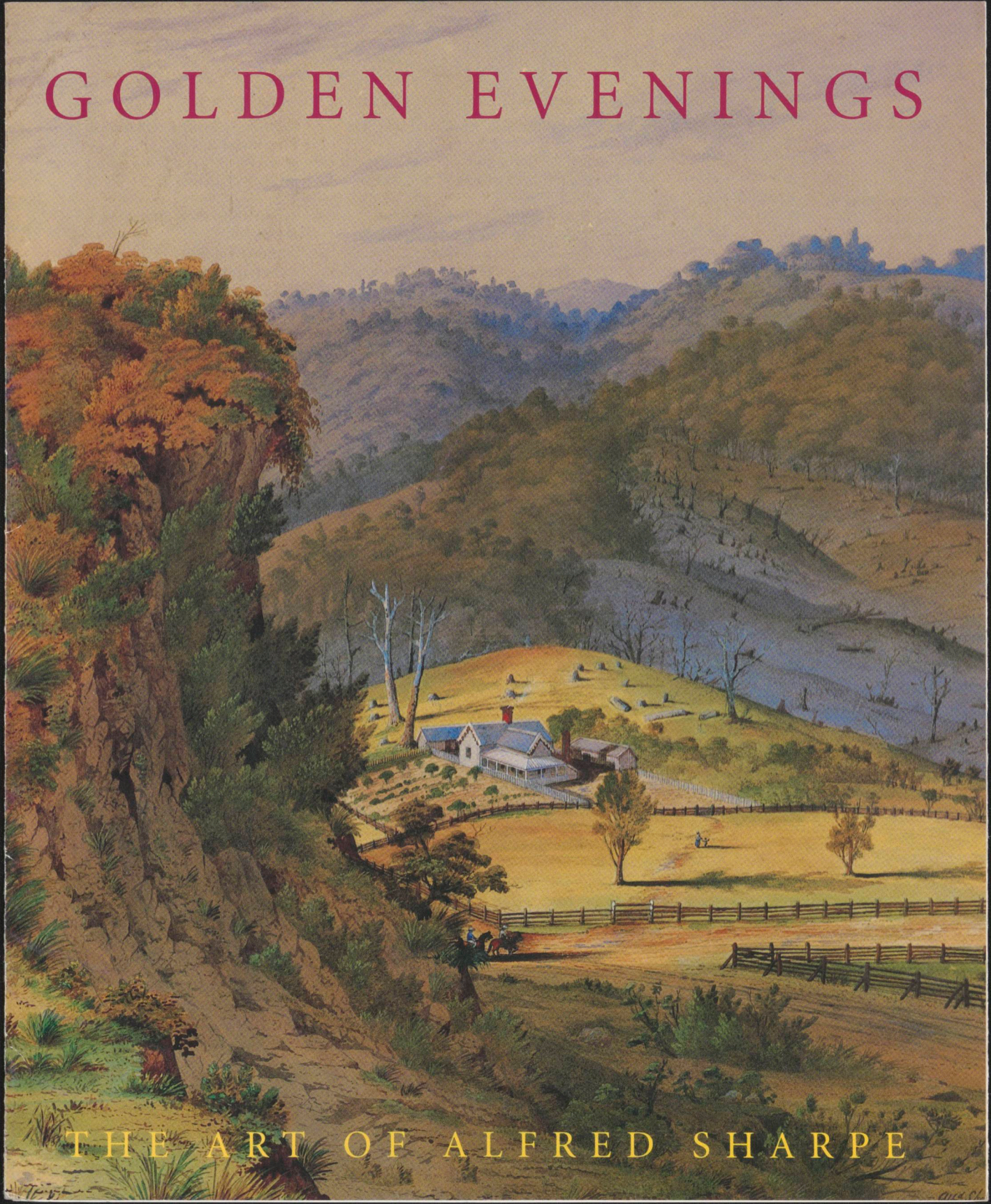


GOLDEN EVENINGS

THE ART OF ALFRED SHARPE



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Burial place of Hone Heke, Bay of Islands 1883

watercolour, 617 x 455
Museum of New Zealand Te Papa
Tongarewa, Wellington

***The landing-place, South Head, Manukau** 1883

watercolour, 439 x 690
Private collection

The lighthouse, South Head, Manukau 1883

watercolour, 390 x 625
Auckland City Art Gallery,
presented by Thomson W. Leys, 1918

A grey day off Tiritiri 1883

watercolour, 305 x 648
Auckland City Art Gallery,
purchased 1975

View from Shoal Bay, Auckland 1883

watercolour, 416 x 657
Private collection

Mansion House, Kawau 1883

watercolour, 410 x 645
Private collection

***The garden front of Sir George Grey's mansion at Kawau** 1884

watercolour, 380 x 620
Fletcher Challenge Art Collection,
Auckland

Among the kauri, Castle Rock, Coromandel 1884

watercolour, 527 x 876
Private collection

A golden eve, Waiheke Island 1885

watercolour, 456 x 689
Auckland City Art Gallery,
purchased 1991

The Gates of Dawn, Auckland, New Zealand 1885

watercolour, 441 x 959
Auckland City Art Gallery,
presented by Mrs Tolhurst, 1947

***The garden front, Sir G. Grey's residence, Kawau**

***Conglomerate cliffs, Beeson's Island, Coromandel**

lithographs, each 180 x 243
Observer and Free Lance, 6 February
1886, p.5 pasted into a scrapbook titled
Pictures of New Zealand
Auckland Museum

Twilight on the swamps of the

Awaroa, in flood 1887

watercolour, 616 x 940
Private collection

Golden eve, St John's River, Camden Haven 1887

watercolour, 458 x 665
Private collection

Golden evening, New Zealand 1889

watercolour, 535 x 932
Auckland City Art Gallery,
purchased 1987

***Mata Creek, New Zealand** 1889

watercolour, 584 x 940
Private collection

Sunset, Port Stephens, New South Wales 1898

watercolour, 229 x 343
Newcastle Region Public Library

***Nobby's Rock and Lighthouse, at entrance of Newcastle Harbour.**

Twilight effect 1899

watercolour, 202 x 305
Mitchell Library, State Library of New
South Wales, Sydney

***South Head and Lighthouse, entrance to Port Stephens, near Newcastle** 1899

watercolour, 203 x 300
Mitchell Library, State Library of New
South Wales, Sydney

***Cowan Creek, Hawkesbury River, 'the Rhine of Australia'** 1899

watercolour, 204 x 305
Mitchell Library, State Library of New
South Wales, Sydney

***The Hunter River at Raymond Terrace, 14 miles from Newcastle** 1899

watercolour, 202 x 306
Mitchell Library, State Library of New
South Wales, Sydney

***Group of stunted and wind-tossed red gums, on Merewether Hills, Newcastle.**

Sunset effect 1899

watercolour, 202 x 305
Mitchell Library, State Library of New
South Wales, Sydney

***View of Lake Macquarie, near Newcastle, from the Wangi Wangi Public Park** 1899

watercolour, 203 x 303
Mitchell Library, State Library of New
South Wales, Sydney

River with man fishing 1901

watercolour, 225 x 355
Auckland City Art Gallery,
purchased 1975

The last dying remnant of the grand ti tree forests, between Adamstown and the Glebe 1901

watercolour, 350 x 600
Mark Widdup Fine Art, Newcastle

Presented to A. E. Savage Esq. 1902

watercolour and ink, 153 x 222
Private collection

Cockle Creek wharf, Lake Macquarie 1902

watercolour, 104 x 177
Private collection

***Early morning ground fog, Port Shepherd** 1905

watercolour, 210 x 310
Collection of Denis Cohn and Bil Vernon,
Auckland

Group of young bush tobacco trees, New Lambton 1906

watercolour, 520 x 340
Private collection

Lake Macquarie 1906
watercolour, 308 x 454
Auckland City Art Gallery,
presented by Mrs Dorothy Cadell, 1975

Trig cliff, Newcastle, near the gulf
1906
watercolour, 200 x 340
Collection of Warren Plummer, Sydney

***Lake Macquarie, New South Wales**
1907
watercolour, 348 x 557
Auckland City Art Gallery,
presented by Mrs Dorothy Cadell, 1975

WORKS BY OTHER ARTISTS

Alfred BURTON (1834-1914)
Kauri logs at Waimauku Station, Auckland 1884
gelatin silver photograph, printed from the original negative, 1250 x 1600
Museum of New Zealand Te Papa Tongarewa, Wellington

Alfred BURTON (1834-1914)
Auckland, from Partington's Mill
c.1879
gelatin silver photograph, printed from the original negative, 1250 x 1630
Museum of New Zealand Te Papa Tongarewa, Wellington

Anaha Kepa TE RAHUI
(Ngati Tarawhai, Te Arawa)
Kumete c.1880
totara, 200 x 250 x 300
Gilbert Mair collection, Auckland Museum

UNKNOWN (Auckland or Northland)
Sideboard c.1860
mottled kauri, 1550 x 2000 x 580
Collection of William Cottrell, Auckland

Anton SEUFFERT (1815-1887)
Two tables circa 1870
New Zealand native woods,
605 and 575 in diameter
Collection of William Cottrell, Auckland

Anton SEUFFERT (1815-1887) and
Anton TEUTENBERG (1841-1933)
**Casket presented by the colonists to
Bishop Selwyn, Bishop of New
Zealand, on his departure for England**
October 1868
New Zealand native woods,
355 x 480 x 350
Deposited in the Auckland Museum by
the Cathedral of the Holy Trinity

Anton SEUFFERT (1815-1887)
Inlaid box c.1875
New Zealand native woods,
175 x 485 x 335,
Auckland Museum

Anton SEUFFERT (1815-1887)
Inlaid box c.1875
New Zealand native woods,
125 x 320 x 240
Collection of William Cottrell, Auckland

Anton SEUFFERT (1815-1887)
Inlaid cover of a fern album
New Zealand native woods, 480 x 380
Museum of New Zealand Te Papa
Tongarewa, Wellington

Anton SEUFFERT (1815-1887)
Inlaid cover of a fern album
New Zealand native woods, 385 x 305
Alexander Turnbull Library, Wellington

Anton SEUFFERT (1815-1887)
Inlaid cover of a fern album c.1875
New Zealand native woods, 300 x 250
Auckland Museum,
presented by R. E. Fenton, 1977

William SEUFFERT (1859-1943)
Frame in the form of an artist's palette
c.1895
New Zealand native woods, 370 x 210
Collection of William Cottrell, Auckland

All measurements are in millimetres,
height x width x depth.

*The Sharpe titles marked with an asterisk
and the works by other artists are
exhibited at the Auckland venue only.

Reverse illustration: **View of the
rock of Maketu, near Drury**
1880

From an ancient pa of the Waiohua, we are looking down on one of the ten-acre settlements on confiscated territory around Franklin. During the war of 1863, Maketu Pa was fortified by Ngati Pou, who executed guerilla raids around the Drury area. Seventeen years later, Maketu was a thriving settler community complete with a school.

Sharpe's picture was not, as it might appear, a commission from a landowner. He executed it as the first prize, valued at fifteen guineas, for his second art union or raffle of paintings. It was won by John Boylan, a civil engineer who was occupied with assessing the Waitakere Range's potential for supplying Auckland's water. Gazing at the view from Maketu, of the sun setting behind the Waitakeres, Boylan could scarcely believe his luck.

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Employed as an architectural draughtsman in Auckland during the 1870s and 1880s, Alfred Sharpe created a parallel career as a watercolourist and writer. Although marginalised in his own time, Sharpe is now acknowledged as one of the most important of New Zealand's colonial artists.

Excluded from other forums by his profound deafness, Sharpe used the newspapers to publish hundreds of letters, essays and poems. He used his own name, as well as pen-names such as Amicus, Artist, Asmodeus, Censor and Conservator, to discuss a wide range of topical issues. His series of essays, 'Hints for landscape students in water colour', are the only such writings by a nineteenth-century New Zealand artist.

Fewer than a hundred of Sharpe's meticulously crafted watercolours have survived. He painted them in his studio in Grafton, working from detailed colour sketches made on the site. Worked up over weeks or sometimes months, the finished paintings were exhibited in Queen Street shop windows, at specially organised 'art unions' or raffles, and with the Auckland Society of Arts and its precursor, the Auckland Society of Artists.

Sharpe was particularly attracted to landscapes bathed with the golden glow of a fine summer's evening. Other paintings depict landscapes at dawn, or bear subtitles such as 'Daylight effect, after rain'. He was always interested in the particular effect; in what a landscape really looked like, under certain atmospheric conditions.

Sharpe was obsessed by the irreversible contamination of the 'original' New Zealand, by imported 'vermin and vegetation', as well as by forestry and farming. It is this ecological awareness which sets his paintings apart from those of his contemporaries, who were largely content to depict sylvan bush or the triumphs of colonial progress.

While Sharpe had to endure jibes about 'felled timber and gnarled excrescences', a painting such as *A jam in the lava cleft* now speaks to a generation possessing a keener awareness of how colonisation has altered New Zealand's ecology. Sharpe's art is a poignant *memento mori* dedicated to that shattered landscape.

Roger Blackley


Senior Curator
Historical New Zealand Art

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Auckland City Art Gallery 5 March — 16 May 1993
Museum of New Zealand Te Papa Tongarewa 28 May — 1 August 1993
Dunedin Public Art Gallery 12 August — 2 October 1993

Sponsored by  **ERNST & YOUNG**

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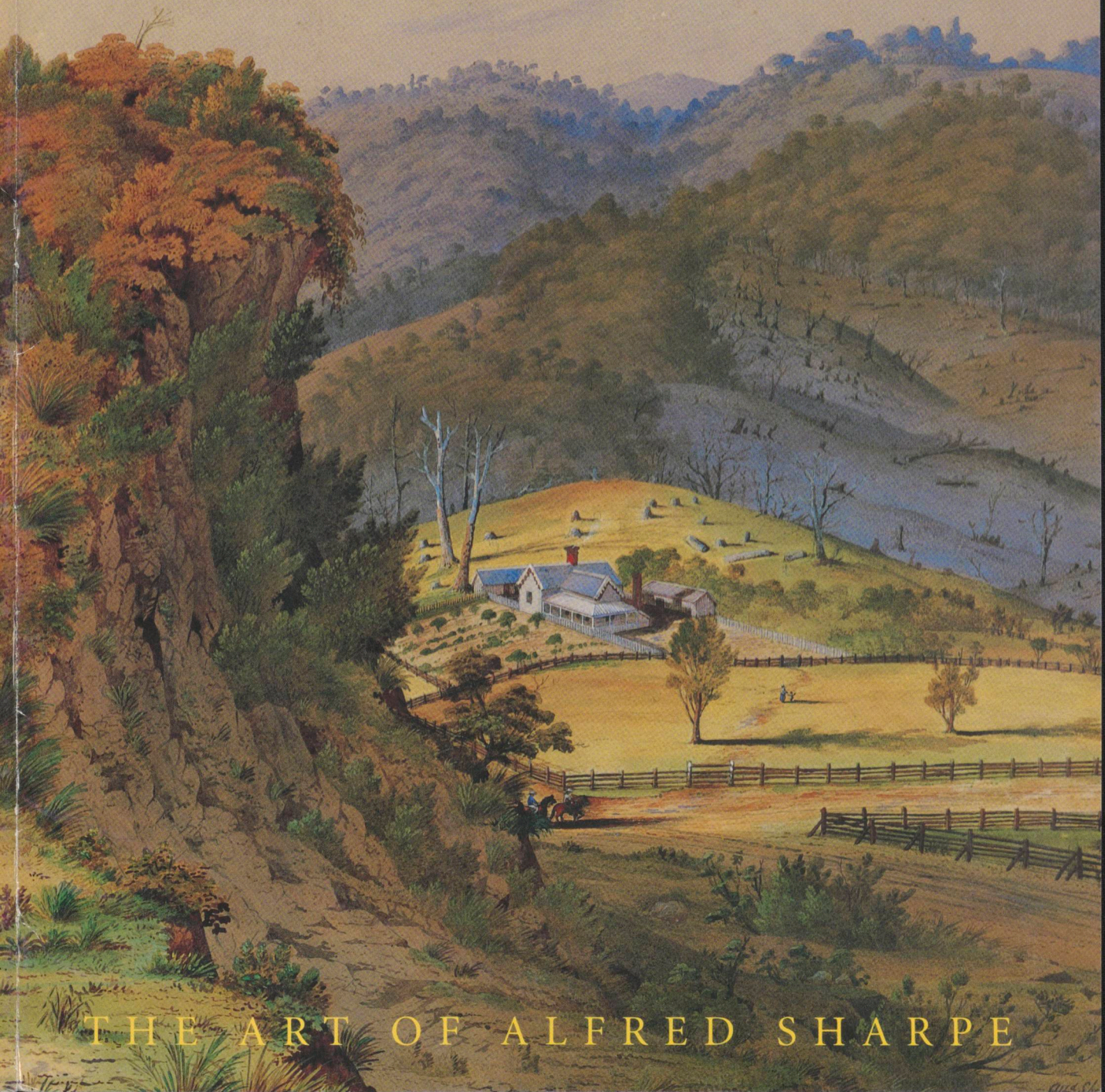
With the support of the Queen Elizabeth II Arts Council of New Zealand

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ISBN 0 86463 190 1



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