

ANIMALIA

James Carter (born 19th century)

England

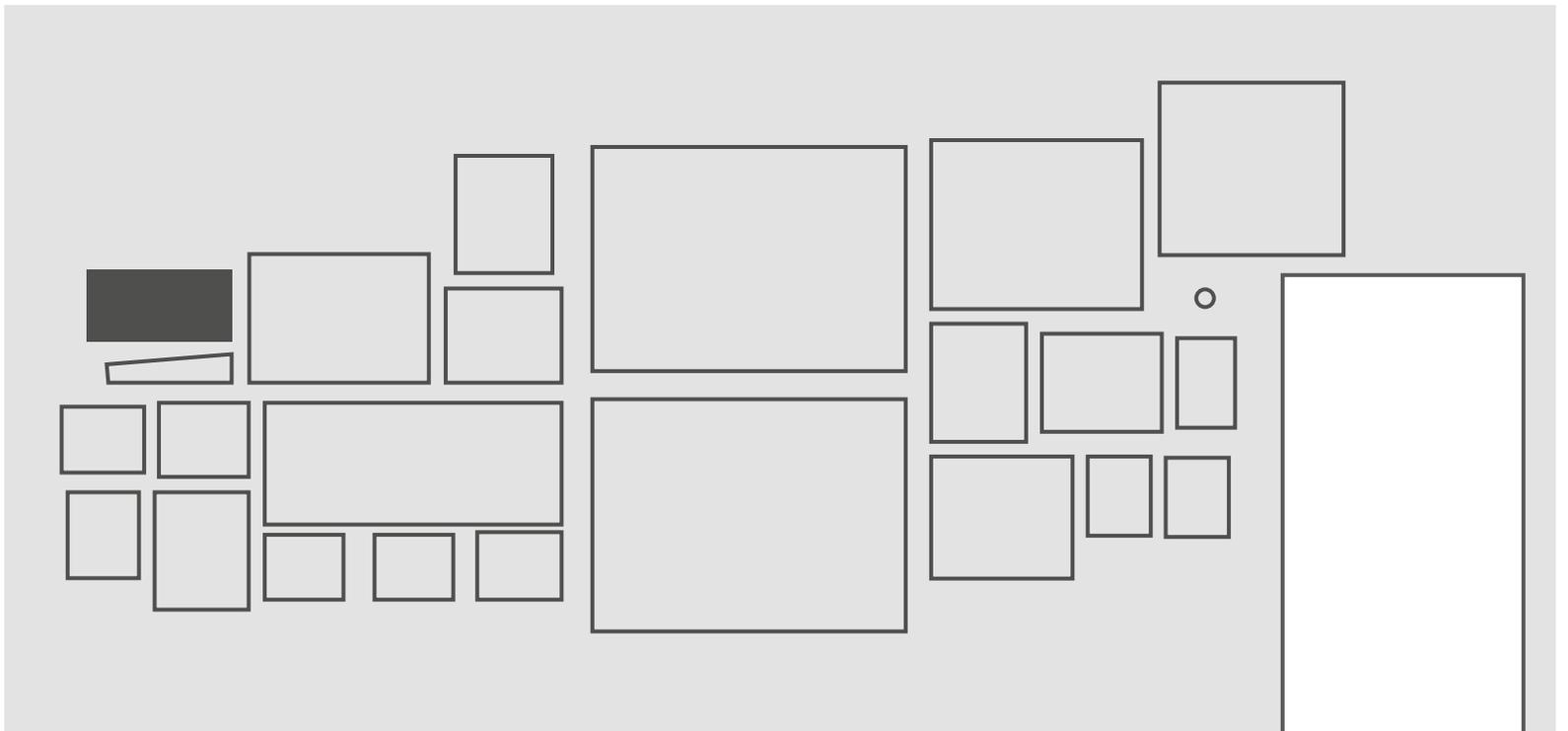
Cattle

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Lawrence, David and Alfred Nathan, 1894



ANIMALIA

Michael Parekōwhai (born 1968)

Ngāti Whakarongo

Jeff Cooper

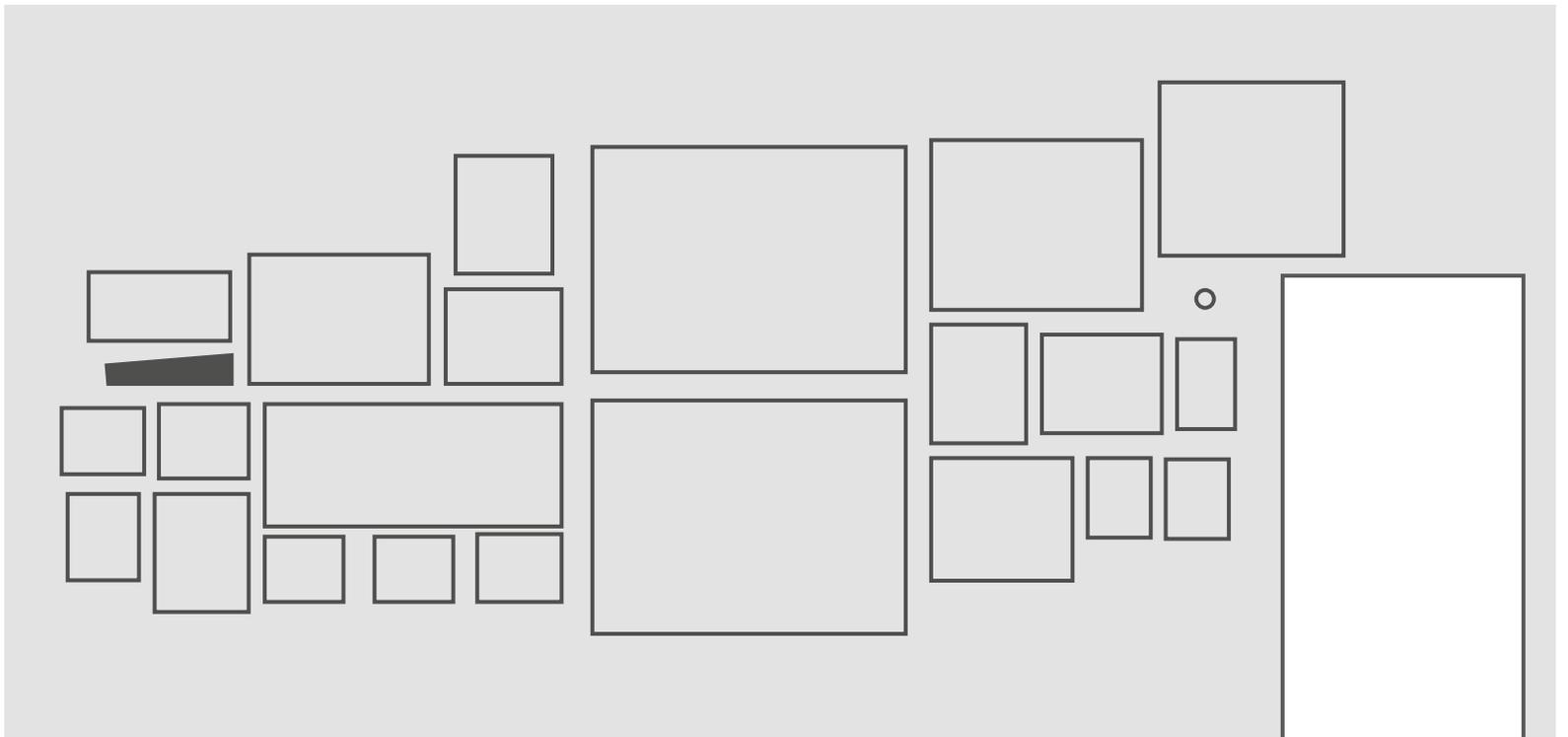
2000

Taxidermied sparrow, powder coated aluminium

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2000



ANIMALIA

William Bylesi (1872–1924)

England, New Zealand

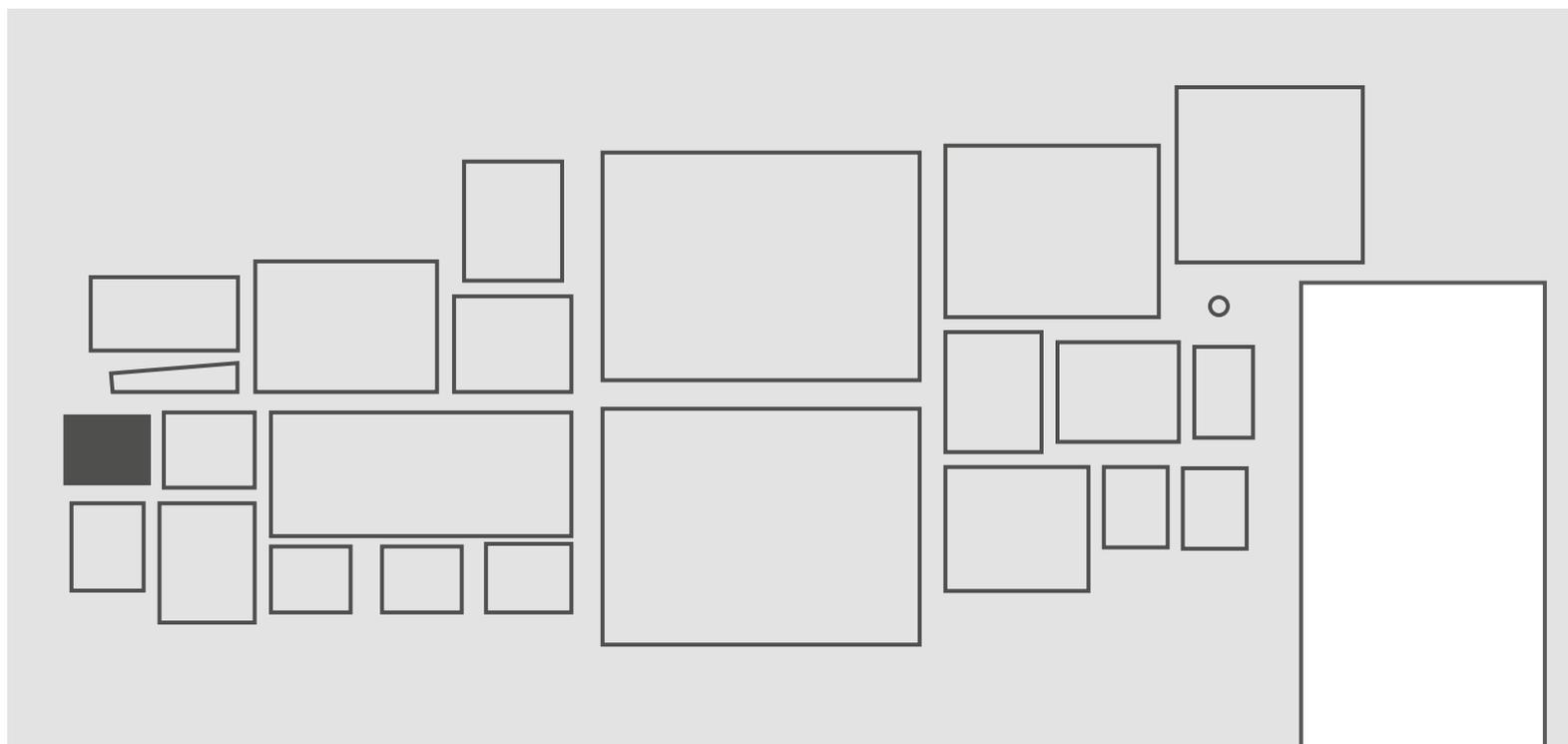
The Critics

circa 1925

oil on board

Auckland Art Gallery Toi o Tāmaki

bequest of Mr Martin Trenwith, 1929



Known predominantly as a painter of sports pictures, and in particular racing and horse work, William Byles was a well-regarded Edwardian artist whose paintings found their way into domestic collections and men's clubs. Byles was exhibited eight times in the Royal Academy to some commercial success. *The Critics*, circa 1925 shows one of his favoured subjects, the horse-trading yard, in which he demonstrates his skill in drawing the animal and lively human characters. The painting, while harnessed to realism in an illustrative fashion, also reveals through the brush and paint treatments Byles' awareness of the looser approach of Impressionism for its background effects.

ANIMALIA

William Gosling (1824–1883)

England

Study of Head of a Sheep

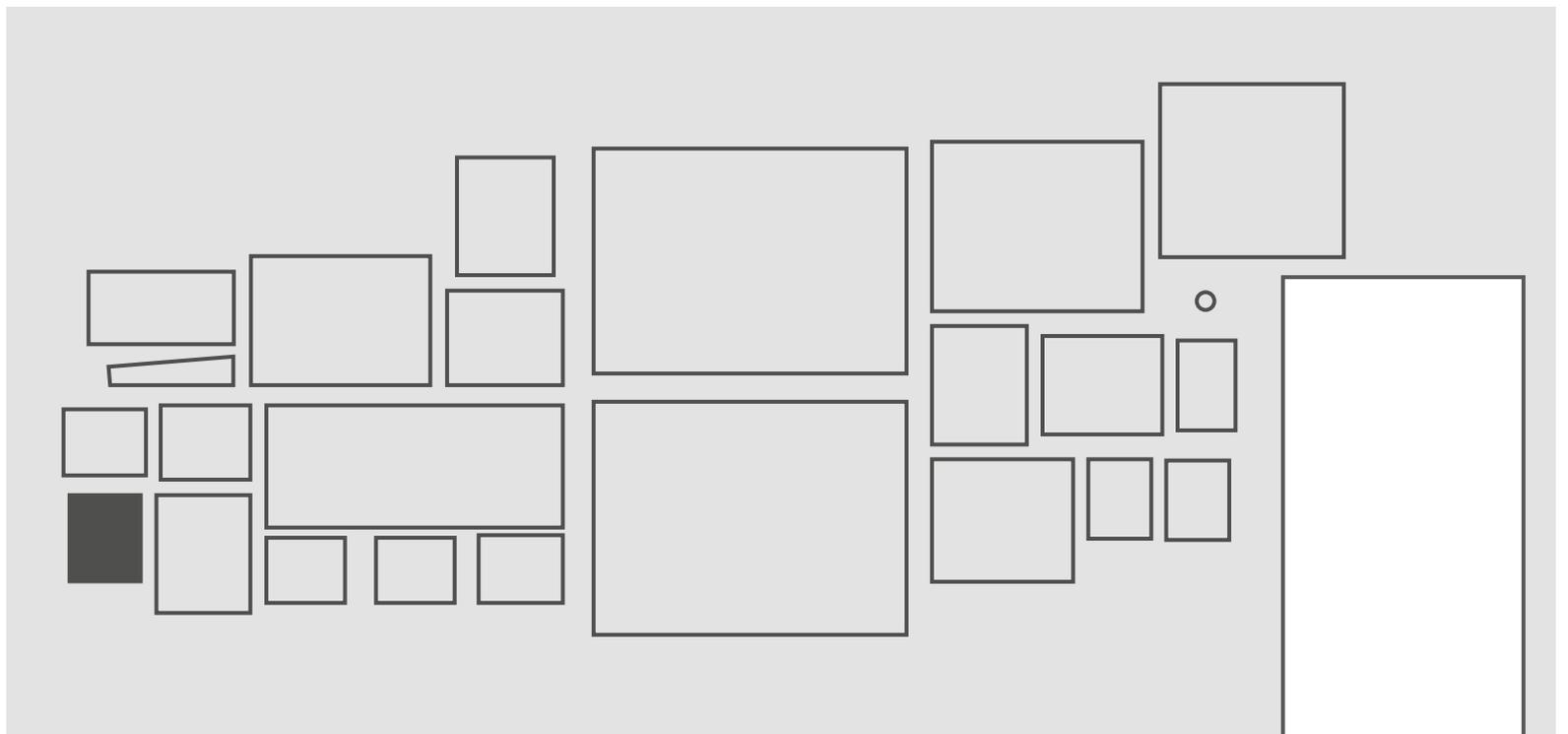
1844–83

watercolour

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

gift of James Tannock Mackelvie, 1884



ANIMALIA

Henry Brittan Willis (1810–1884)

England

Two Cows beside a Stack

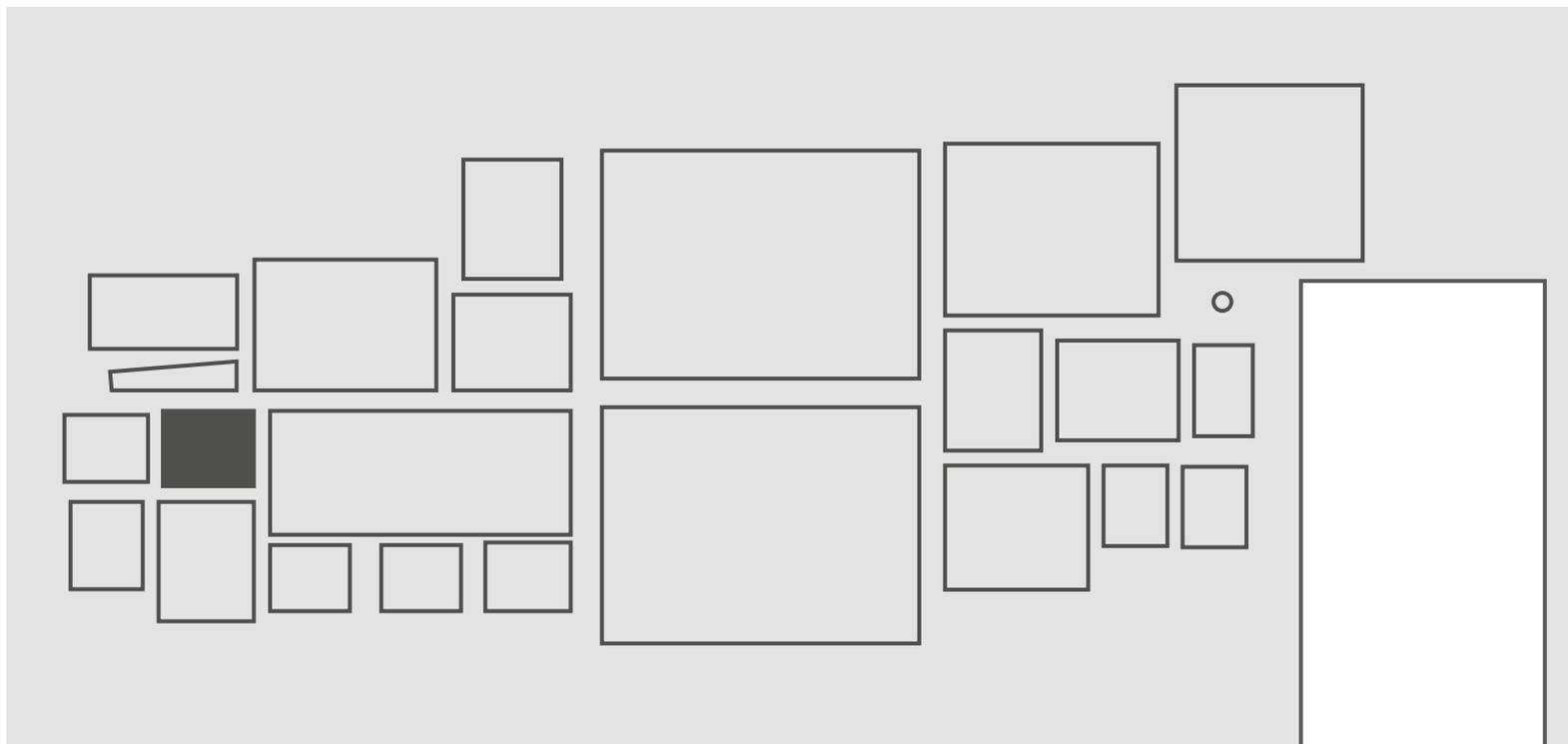
1830–84

watercolour

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

gift of James Tannock Mackelvie, 1884



ANIMALIA

Marti Friedlander (1928–2016)

New Zealand, England

Michael Illingworth 1967

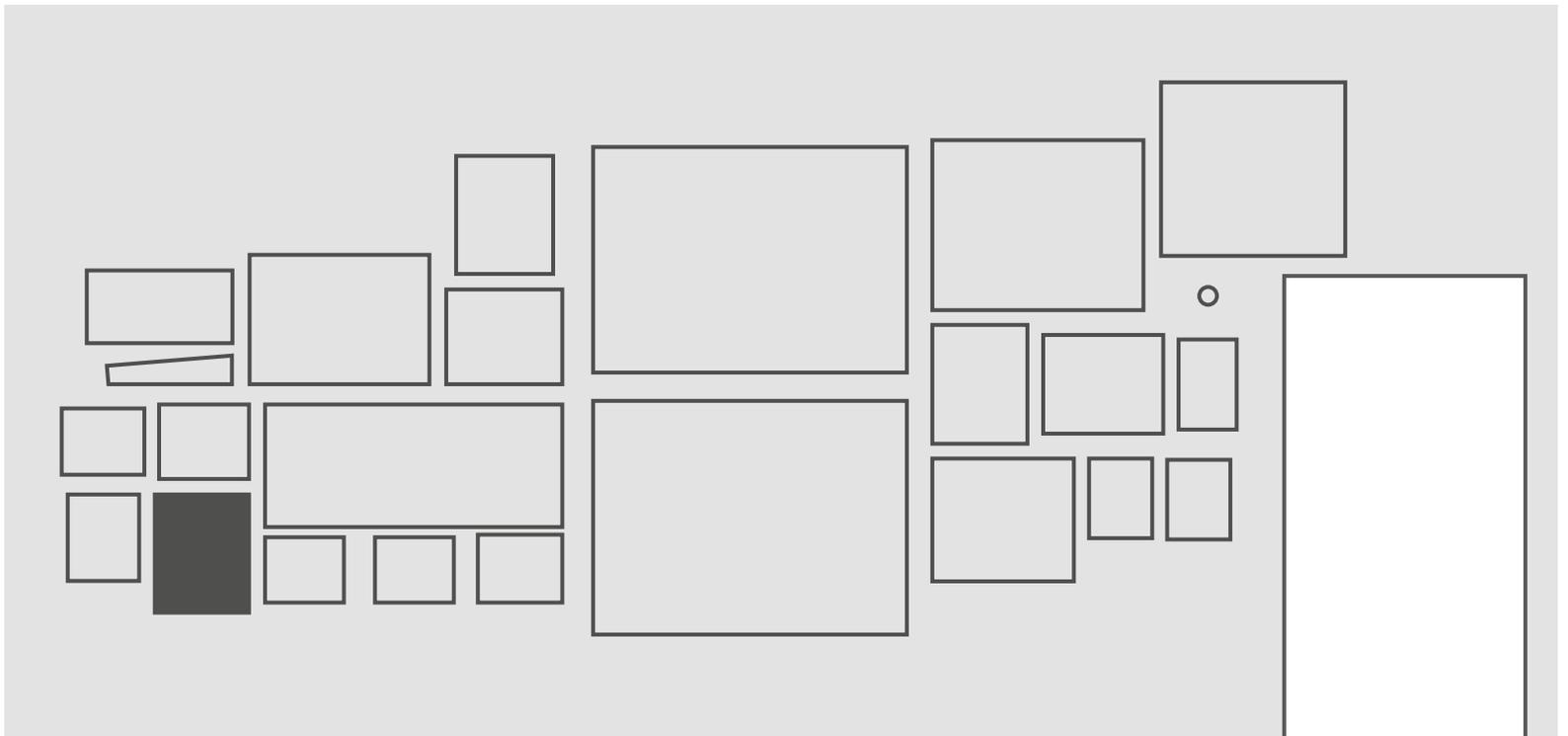
2000

from: *Marti Friedlander Photographs: Artists*

gelatin silver print, toned with gold

Auckland Art Gallery Toi o Tāmaki

gift of Marti Friedlander, with assistance from the Elise Mourant Bequest, 2001



ANIMALIA

Eugène Verboeckhoven (1799–1881)

Belgium

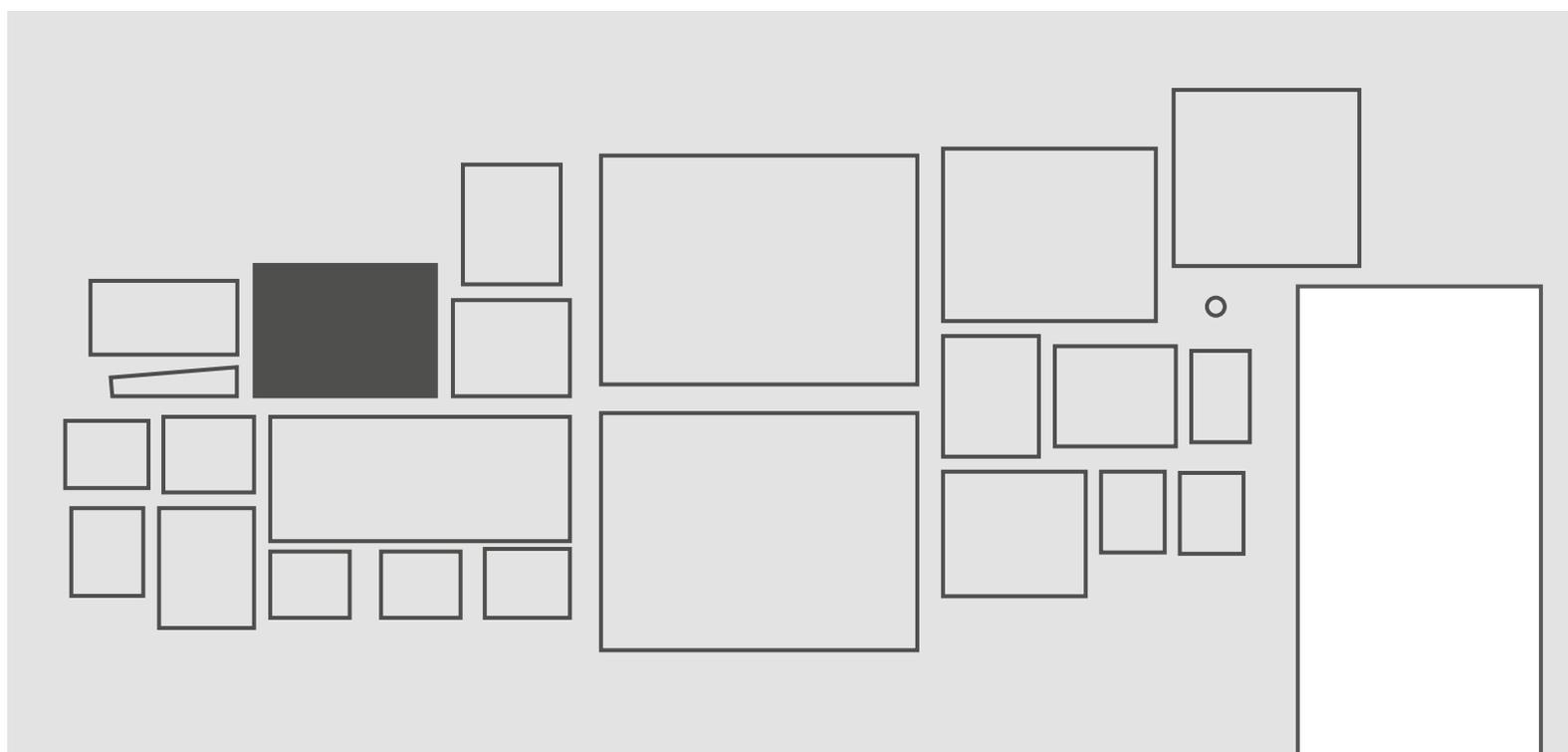
Landscape with Sheep

1868

oil on panel

Auckland Art Gallery Toi o Tāmaki

gift of Moss Davis, 1933



Paintings of sheep were held with uncommon affection by New World colonies. Linked to the business of pastoral economies based upon herds, wool, meat and rural-based primary product, flock pictures found a market amongst pastoralists and landowners. Belgian artist Eugène Verboeckhoven was revered in both Europe and the United States of America for his pictures of placid groups of sheep and other animals set in soothing verdant landscapes. It is evident that Verboeckhoven has embellished the vista in this work to suggest a feeling of cosy grandeur, elevating both subject and prospective owner in an atmosphere of abundance and farsightedness. Verboeckhoven brings personality to his sheep. They exist as a group struck out on their own, possessing a variety of characteristics. A young sheep 'listens' to its elder, and the rest have their ears back in ready alertness, while the calf lies with the mother and the other adults graze on branches. All is convivial familiarity while suggesting an independence. Verboeckhoven as well as being celebrated as an artist was also held in high esteem for his support of the Belgian Revolution of 1830.

ANIMALIA

Richard Ansdell (1815–1885)

England

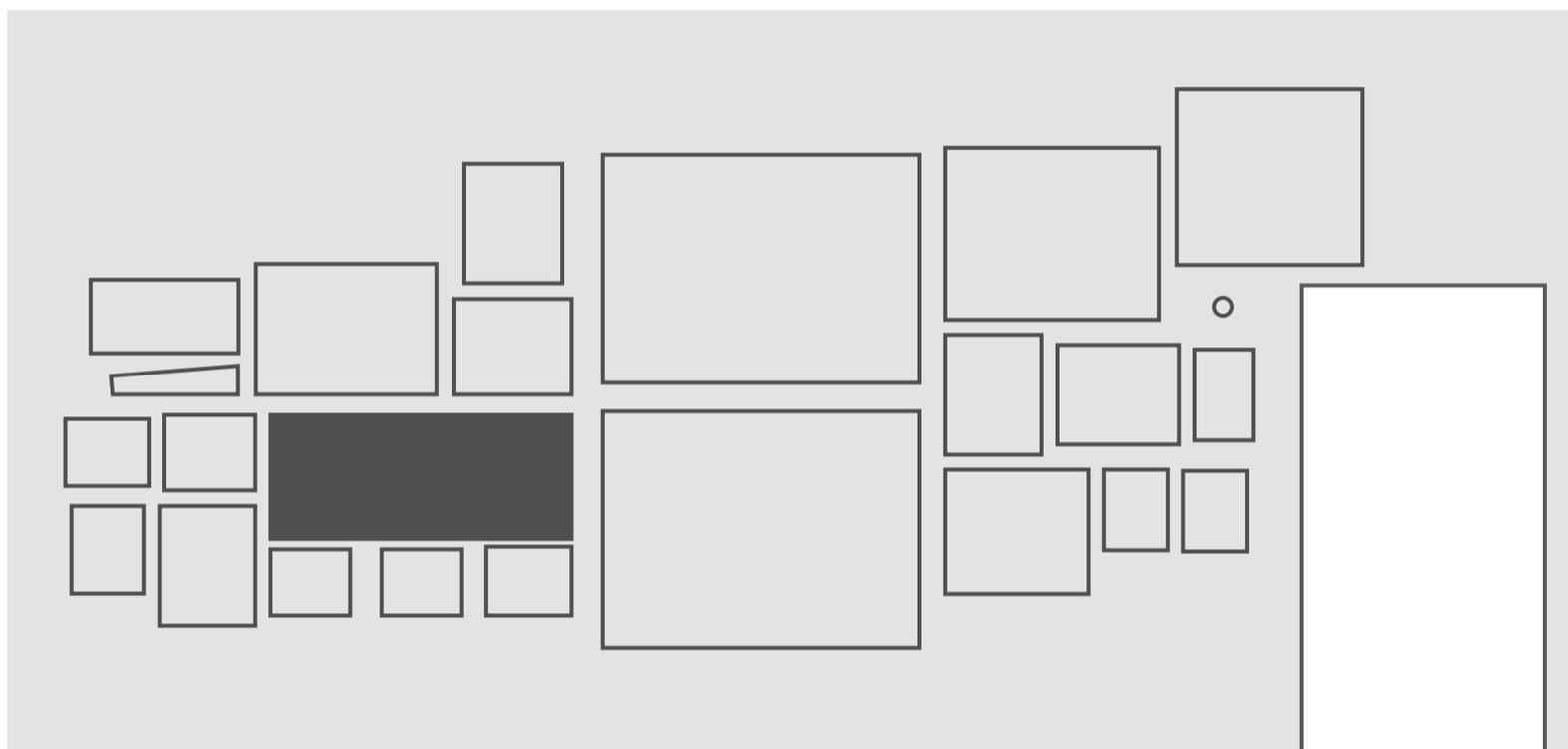
Highland Shepherd

1864

oil on canvas

Auckland Art Gallery Toi o Tāmaki

bequest of Mr William Elliot, 1941



Richard Ansdell painted history subjects such as the Battle at Marsden Moor and Mary Queen of Scots returning to Stirling Castle, but his predominant output was of Scottish highland scenes of hills, sheep and shepherds with faithful working dogs and wifely companions. Despite this concentration on Scottish subjects, Ansdell was in fact a Lancashire man and, once his career took hold, a resident of London in Kensington.

Ansdell fulfilled an appetite for the flock and hunting subjects that gained special popularity in Victorian times, accelerated by Queen Victoria's passion for her Scottish sojourns and the freedom and peace, she found there that 'make one forget the world and its sad turmoils'. Ansdell's panoramic formats enable a sweeping view of the mountainous vistas, and his colouring conveys a sense of place amidst the heather and grasses. He was skilled at sheep and perfected a technique to capture the raggedy, damp fleece with under shading to suggest depth.

ANIMALIA

William Gosling (1824–1883)

England

Studies of Two Heads of Sheep

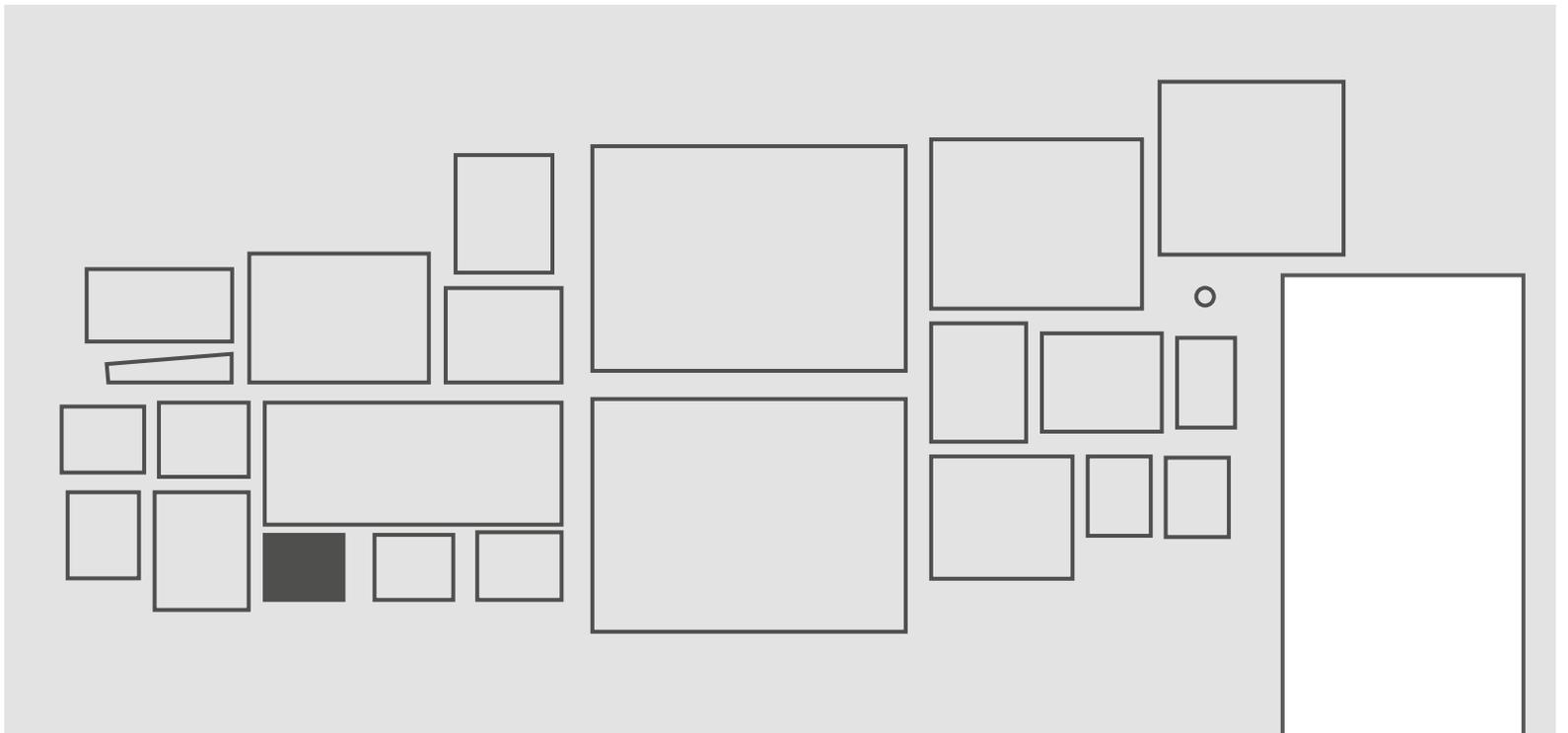
1844–83

watercolour and pencil

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

gift of James Tannock Mackelvie, 1884



William Gosling was known for his rural subjects – harvests, landscapes and stock pictures. This folio of sheep studies shows his attention to the various poses and personalities of sheep. These sketches indicate a patience and eye for detail which would find its way into his larger paintings, some of which were hung on the walls of the Royal Academy exhibitions. Gosling works are also held in the Victoria and Albert Museum.

ANIMALIA

Peter Peryer (1941–2018)

New Zealand

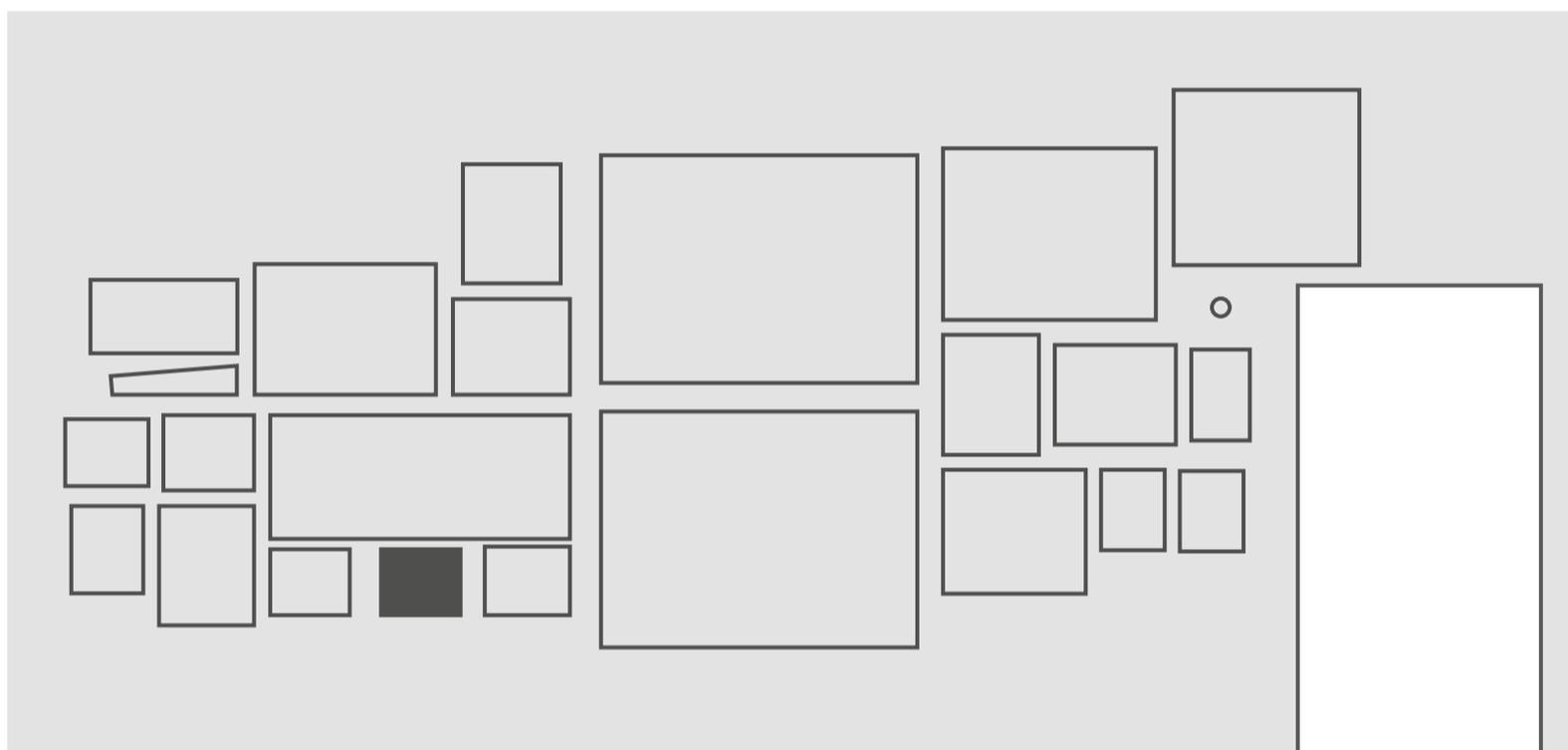
Dog

1976

black and white photograph

Auckland Art Gallery Toi o Tāmaki

purchased 1978



This tautological image with its deadpan, dead beat atmosphere, made more so by the blackness caused by under exposure of the cheap ‘Diana’ toy camera, its crummy meniscus lens and fuzzy edged focus, is Peter Peryer at his brilliant best. The glum dog, just about sitting, bum slightly lifted as if to bolt, has been ordered to his designated spot. The painted sign ‘DOG’ – an uncanny doubling – tells us so. The apparent informality of the photo, aided by qualities of technical imperfection resulting from camera vignetting and low contrast, belies its sophistication.

Peryer started to pursue serious photography in the mid-1970s. The travelling exhibition, *New Photography USA*, shown at the Auckland Art Gallery in 1973, more likely than not introduced Peryer to emerging experimental work, and in particular the photographs of John Szarkowski and Paul Caponigro with whom he developed an aesthetic affinity as he pursued the particular, curious and poignant.

ANIMALIA

Thomas Blinks (1853–1910)

England

The Pick of the Pack

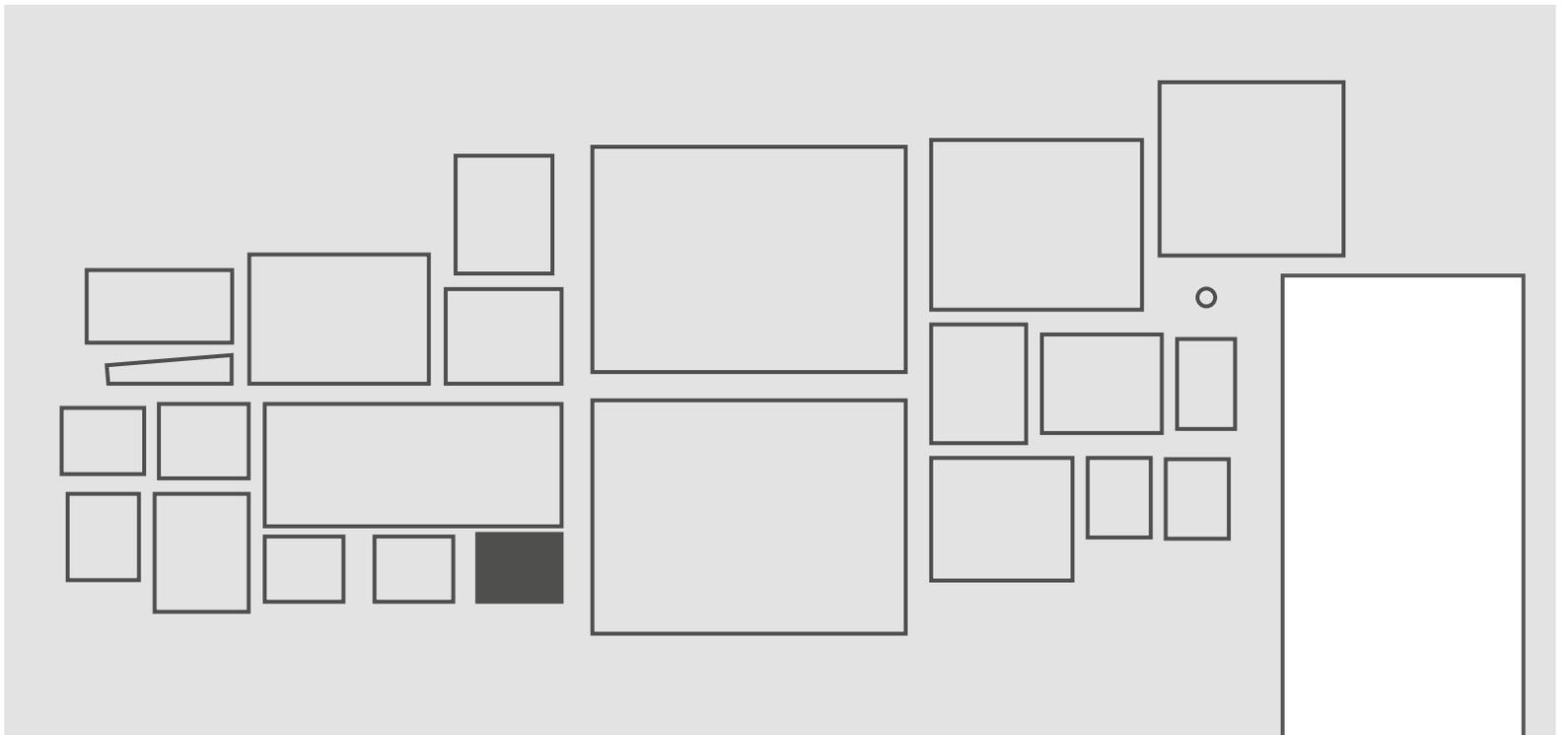
1883

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

bequest of James Tannock Mackelvie, 1885



ANIMALIA

Peter Graham (1836–1921)

Scotland, England

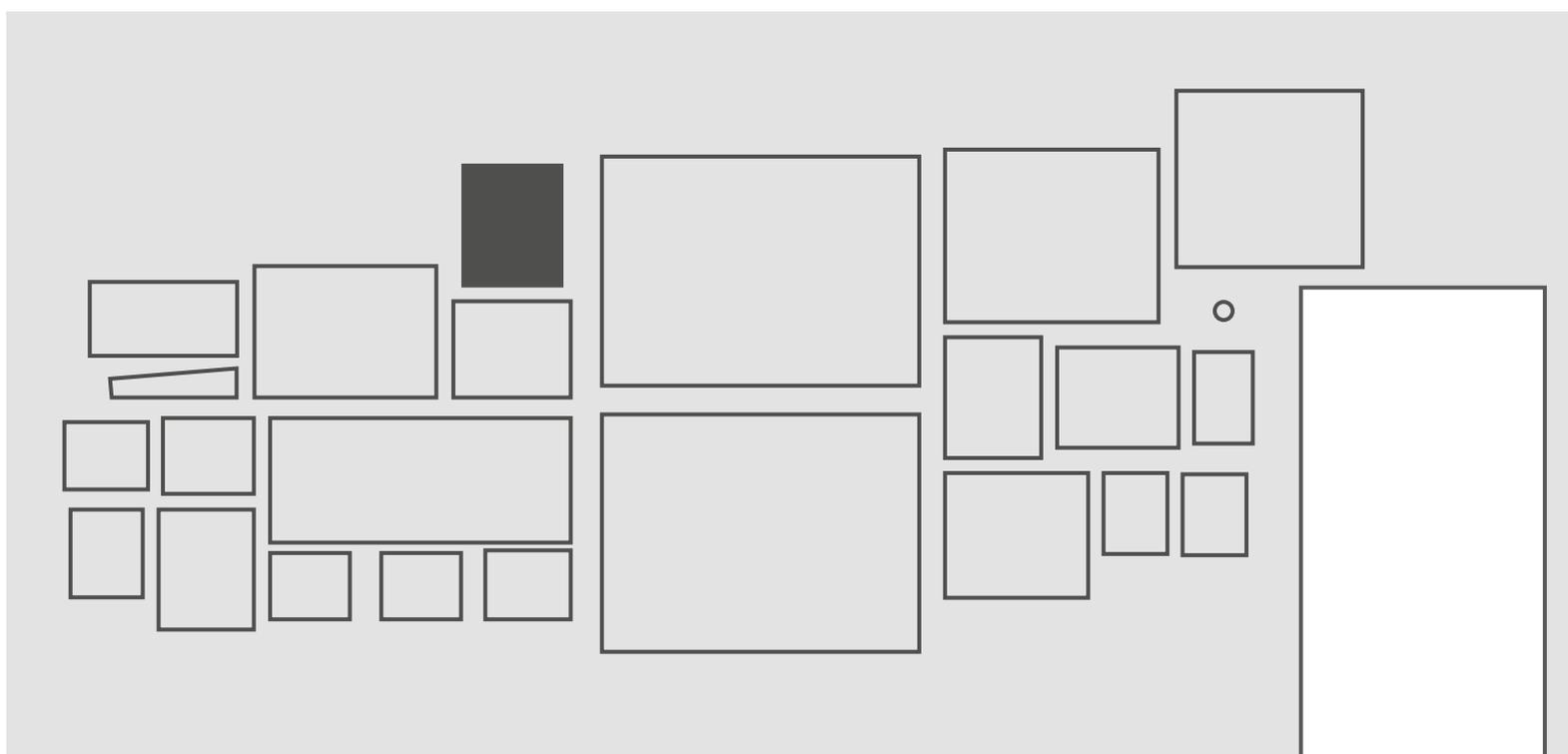
A Highland Glen

1891

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



Peter Graham impressed audiences with paintings that captured the wild country that beat in the heart of one of his favourite writers, Sir Walter Scott who wrote: 'O Caladonia! Stern and wild . . . land of mountain and flood.' Graham created a special place in landscape work with paintings that vividly captured the fleeting play of light across highland hills, fluttered by wind. His grasses, dappled with yellows, highlighting the passing weather of clouds, sunlight and misty rain, are full of drama and elements. Graham frequently populated his scenes with Highland cattle, their shaggy coats providing opportunities for blown movement and horns glistening. Even when he departed Scotland and moved his studio to Buckinghamshire, England, he kept a small herd of these animals so that he could study them. The frothy, yellow river surging through the glen also recalls Scott's waxen river, with its yellow light and heavy water.

ANIMALIA

Marti Friedlander (1928–2016)

England, New Zealand

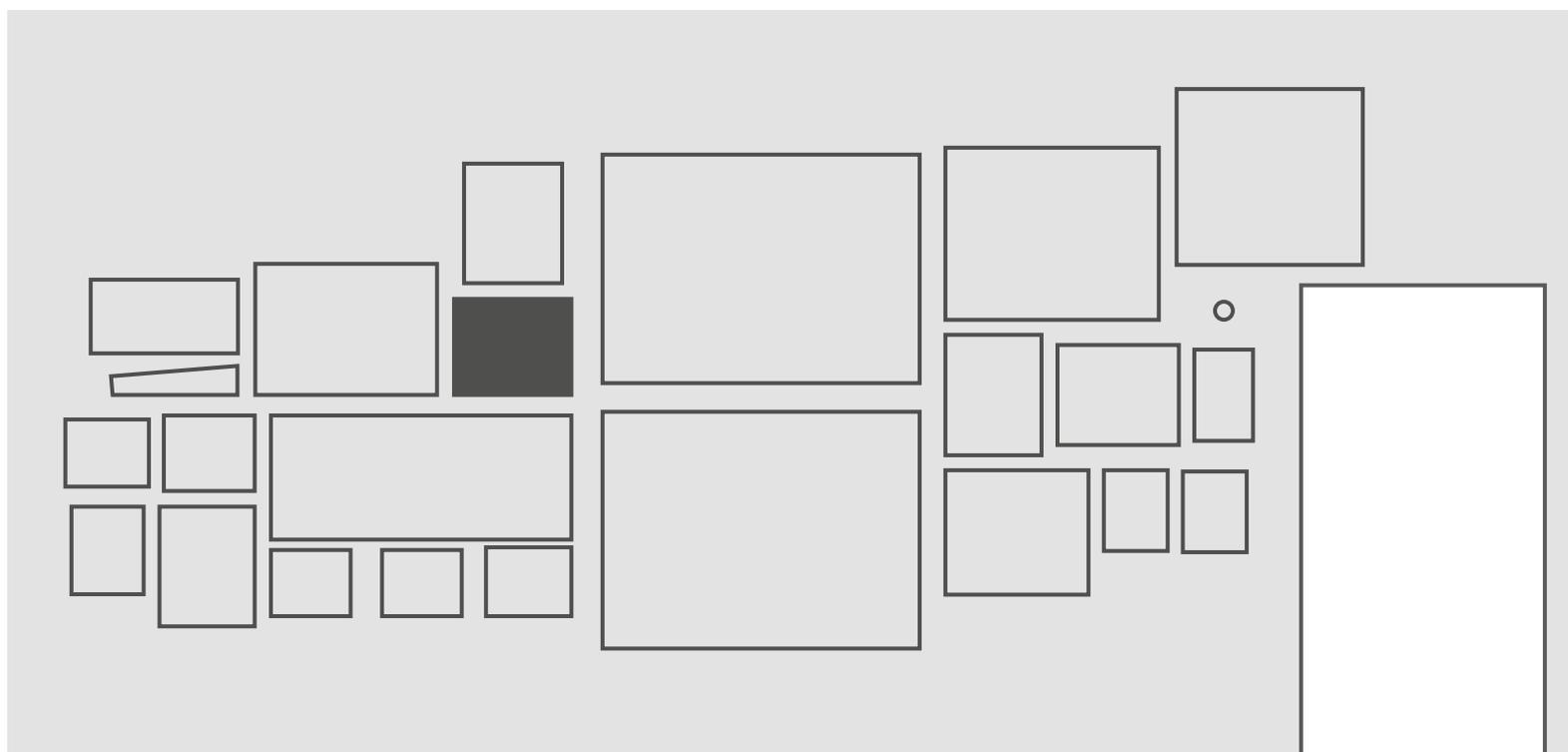
Eglinton Valley 1970

2000

gelatin silver print, toned with gold

Auckland Art Gallery Toi o Tāmaki

gift of Marti Friedlander, with assistance from the Elise Mourant Bequest, 2001



The unison movement of sheep never ceases to amuse. Marti Friedlander captures both the humour and the herd mentality of this flock whose amblings have caused the sunlit cloud of steam to form behind them, which produces a kind of sudden, apparitional effect. She captures the group alert and shows her skill in framing with the central, frontal sheep slightly forward, emphasising the triangular composition of animals and steam. The entire picture finds its central energy from the organisation of all elements converging upon the middle.

Friedlander was drawn to images of agriculture in her adopted home of New Zealand as she tried to understand and assimilate into a very different, remote place to the crowded urban spaces of east London where she grew up in an orphanage for Jewish refugee children.

ANIMALIA

Lucy Kemp-Welch (1869–1958)

England

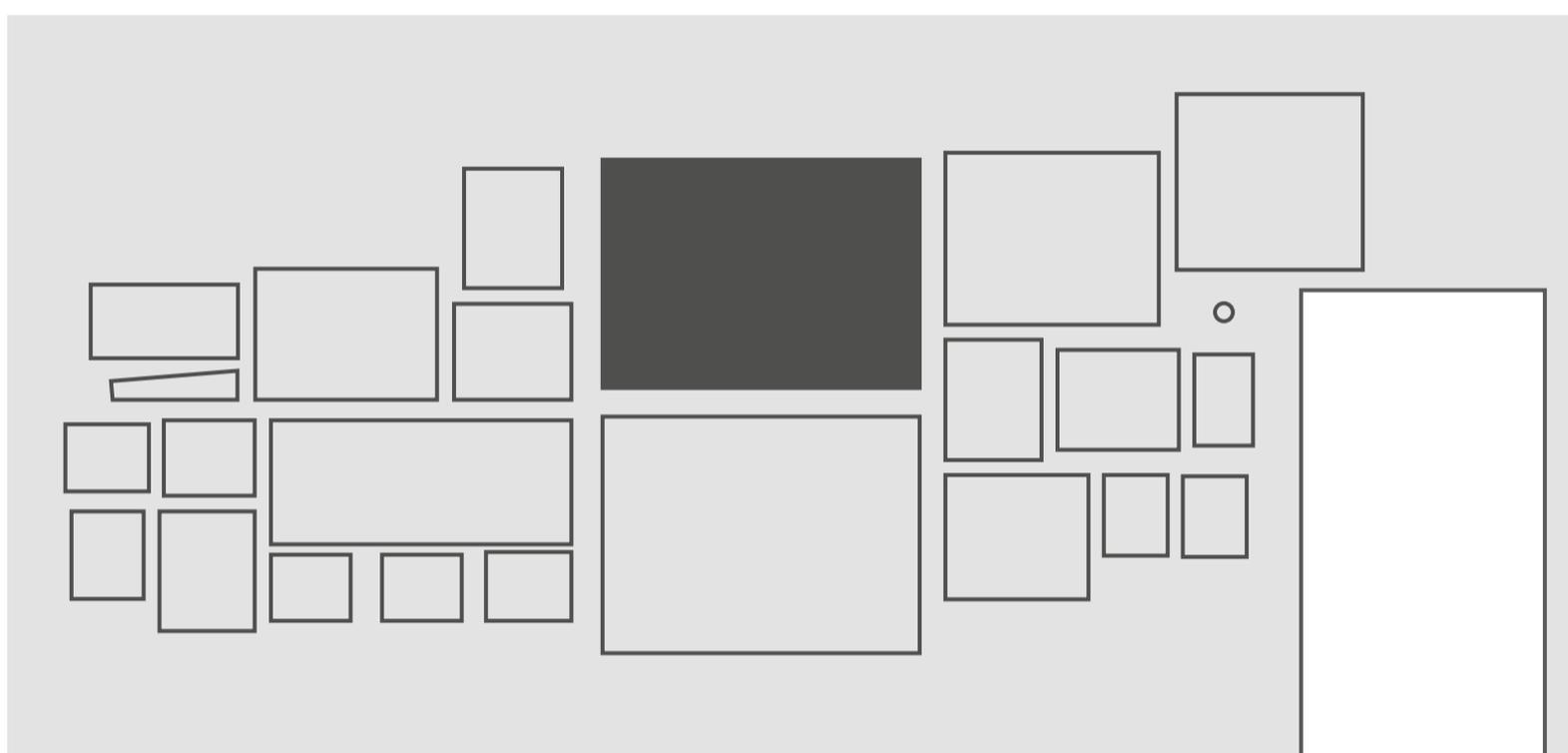
The Evening Camp

circa 1929

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



Perhaps best known as the illustrator of *Black Beauty*, Lucy Kemp-Welch was one of Britain's foremost animal artists. Her works were acclaimed in exhibitions at the Royal Academy and in various other showings and were prized for their authentically observed horses. She was drawn to painting working horses and was talented at musculature and stance, imbuing her work with lively movement and flighty moments that encouraged a sense of the unsettled, mighty power of the beasts. Kemp-Welch kept ponies in her garden to continuously observe their behaviour and she also travelled to artillery camps and with a circus to witness and sketch horses put to work – lugging and also in performance. In *The Evening Camp*, circa 1929 we see the hint of circus gaiety in the background. Just as horsepower was overtaken by the automobile, so too animal painting waned in popularity as the 20th century accelerated. In many ways Kemp-Welch's works are trapped in a time between the rural and industrial moment. They have a nostalgic and somewhat romantic atmosphere.

ANIMALIA

Sir John Alfred Arnesby Brown (1866–1955)

England

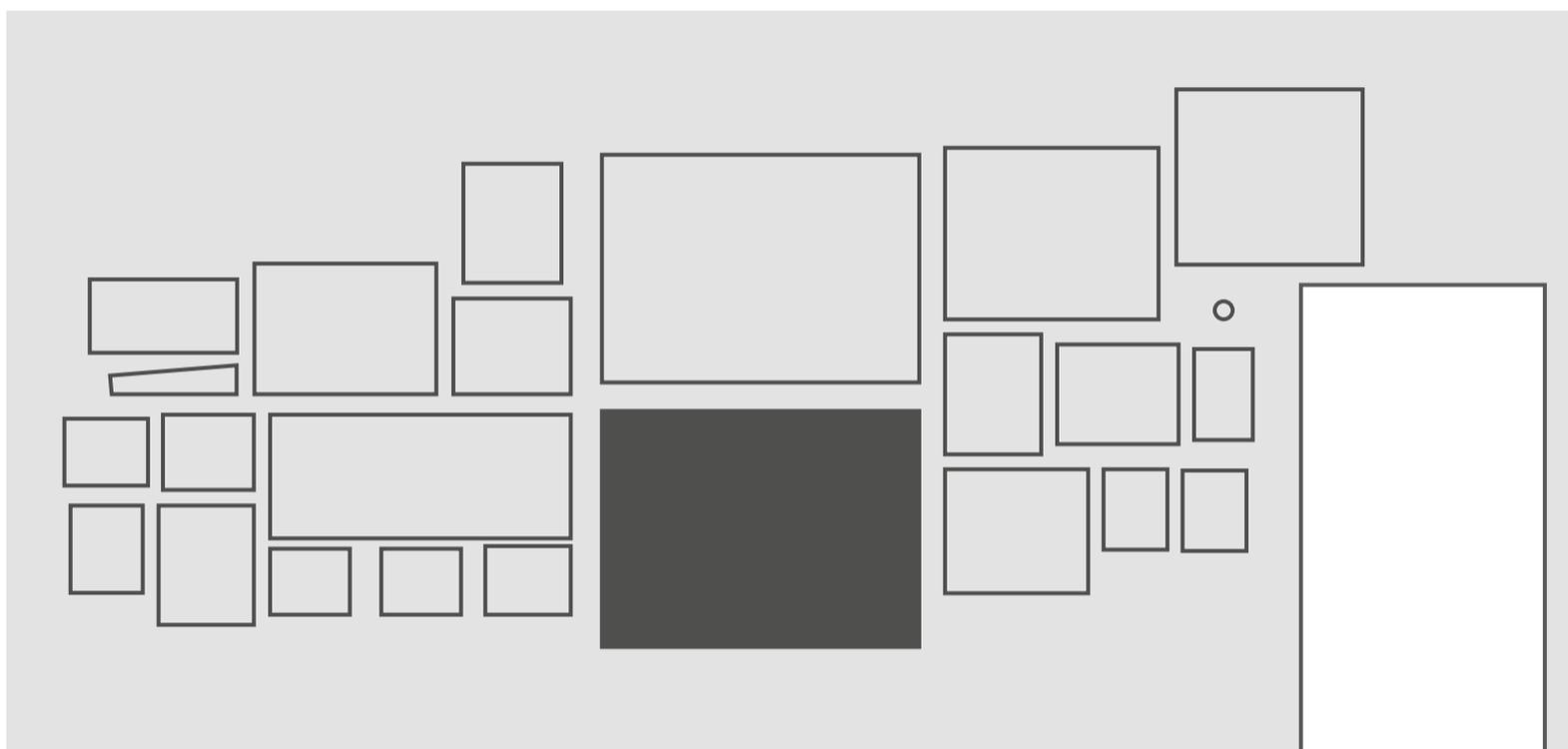
After the Heat of the Day

1900

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



Until his output was curtailed due to the onset of blindness, John Alfred Arnesby Brown occupied an important place in British landscape and pastoral painting. His style was realist but with impressionistic flourishes which added feeling through plays of light and eddies of haze. *After the Heat of the Day*, 1900 is a good example of his approach. Dust mixes with the pinks and mauves of the fading day. The middle of the canvas is an atmospheric blur with sky and ground smudged together. The cattle have their heavy heads lowered, and Brown conveys their trudging, lumbering weight by pushing their heads forward. The delicate filigree of the trees' upper canopies also adds heft to the foregrounded herd. This large painting plays a nostalgic note. At this time Britain was importing half of its consumable beef. Once a mainstay of the agricultural revolution and selective breeding, the British cattle herd was giving way to trade deals and food from the new worlds.

ANIMALIA

John Charles Morris (born early 19th century)

England

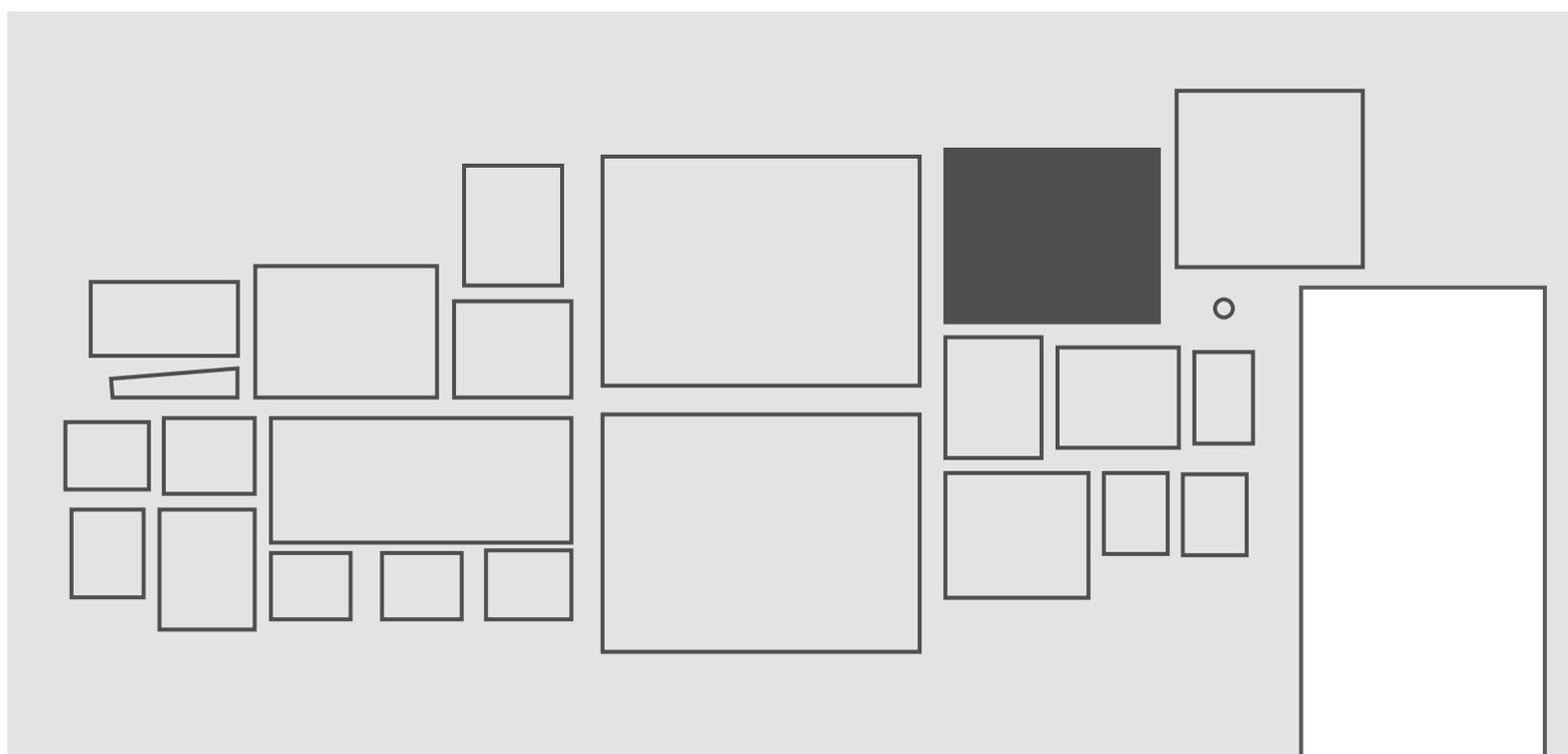
The First of October

1892

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of the late James H Coleman, 1929



It is the first of October and dogs await their master's call to begin the game of fetching fallen fowl. Traditionally, in Britain and Ireland, October is the month to shoot grouse and other wood- and pond-dwelling birds. John Charles Wilson shows us the hunter's animal entourage. Together with water spaniels he pictures a working pony rather than the sleek hunting horse of an aristocratic fox hunt. Victorian sentiment permits the pony a countenance of unsettled sympathy. The dogs are variously glum or ready for action and caught between motivations. In 1892 reformist, Henry Stephens Salt published his influential pamphlet on animal rights, *Animals' Rights: Considered in Relation to Social Progress*, which argued against speciesism. This highly sentimental, illustrative painting attempts to imbue its subject with pathos and moral purpose, perhaps linking to the emerging debate concerning the treatment of animals.

ANIMALIA

Marti Friedlander (1928–2016)

New Zealand, England

Te Maika 1975

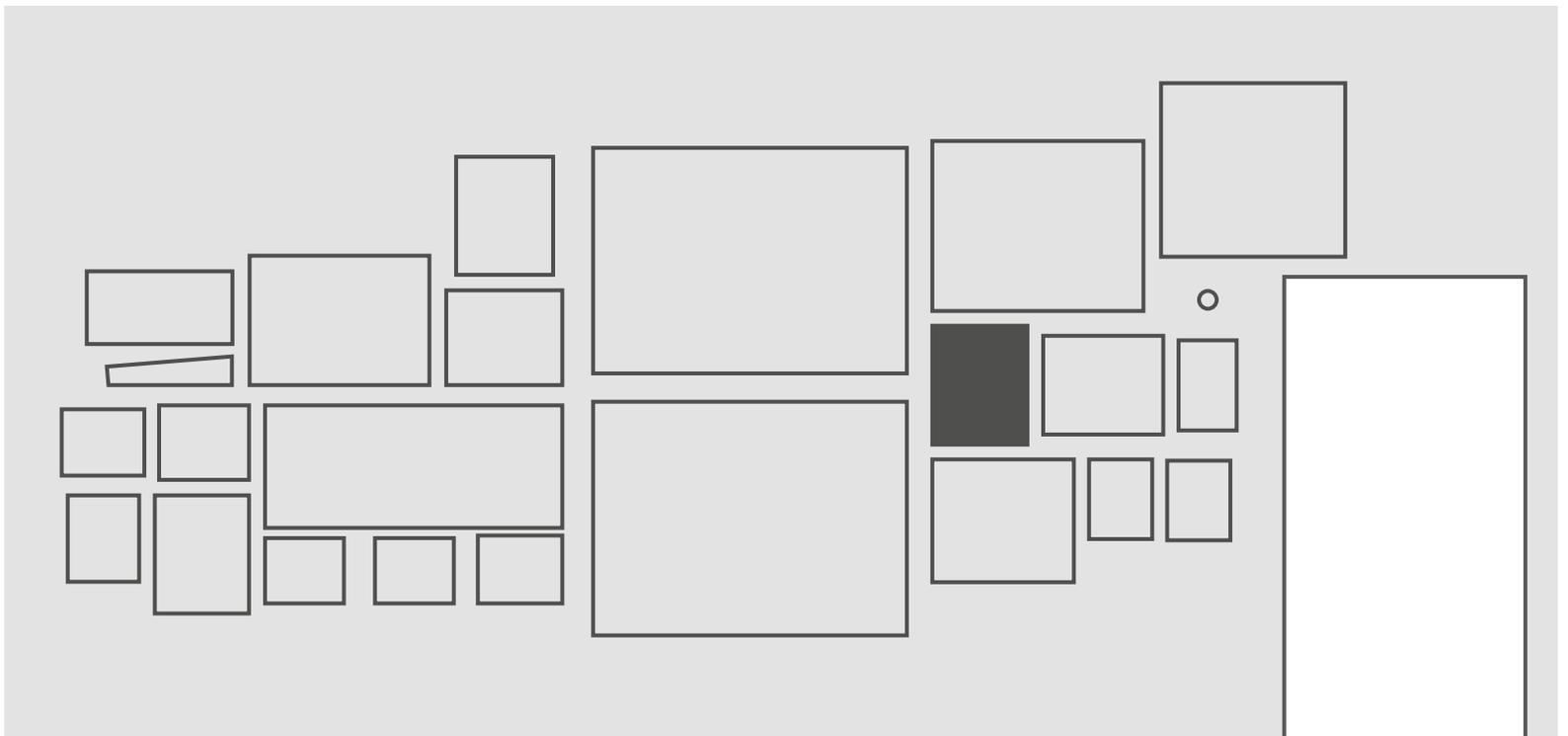
2000

from: *Marti Friedlander Photographs: New Zealanders*

gelatin silver print, toned with gold

Auckland Art Gallery Toi o Tāmaki

gift of Marti Friedlander, with assistance from the Elise Mourant Bequest, 2001



ANIMALIA

Alfred Munnings (1878–1959)

England

Boy and Ponies

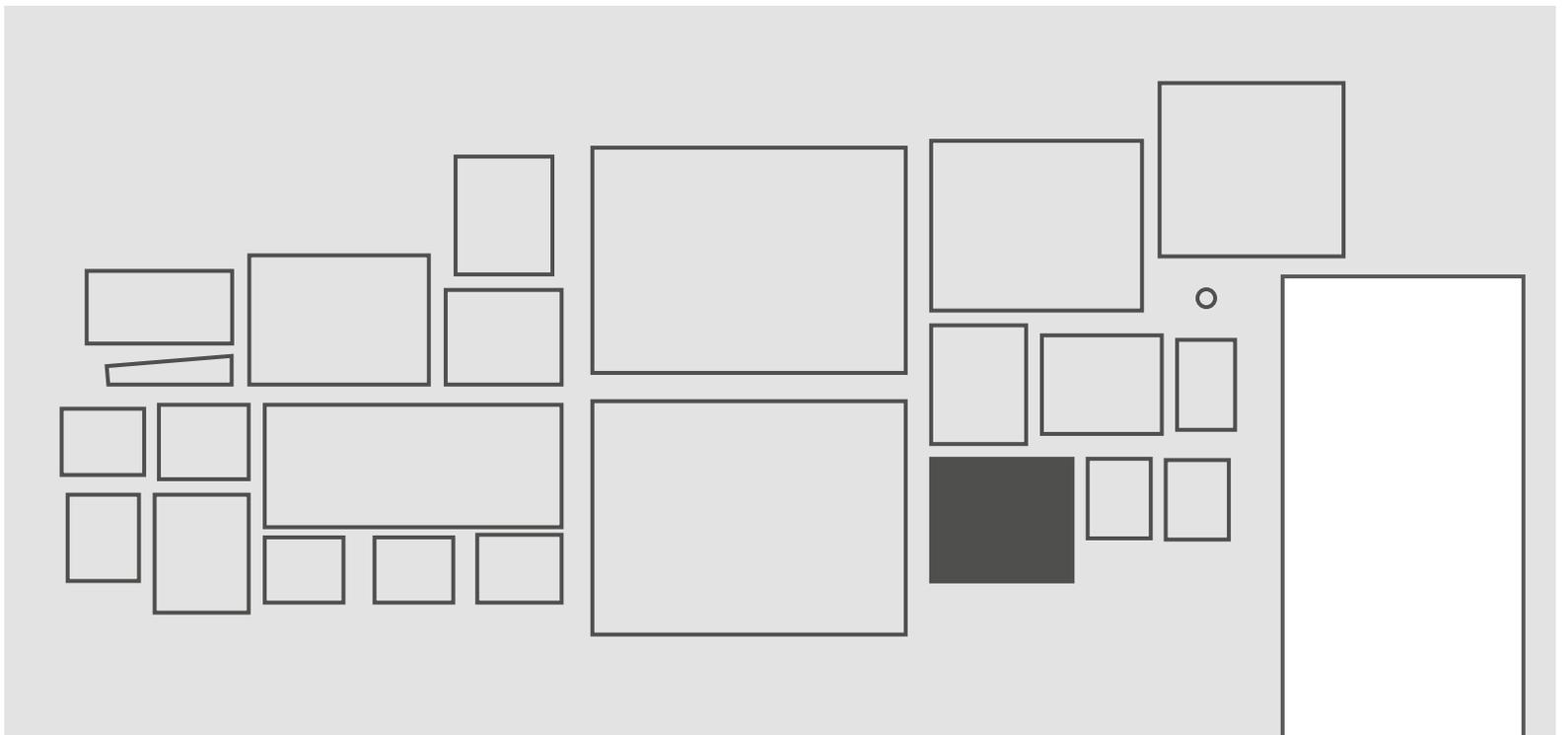
circa 1910

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1921



ANIMALIA

Henry Brittan Willis (1810–1884)

England

Midhurst (Study of a Bull)

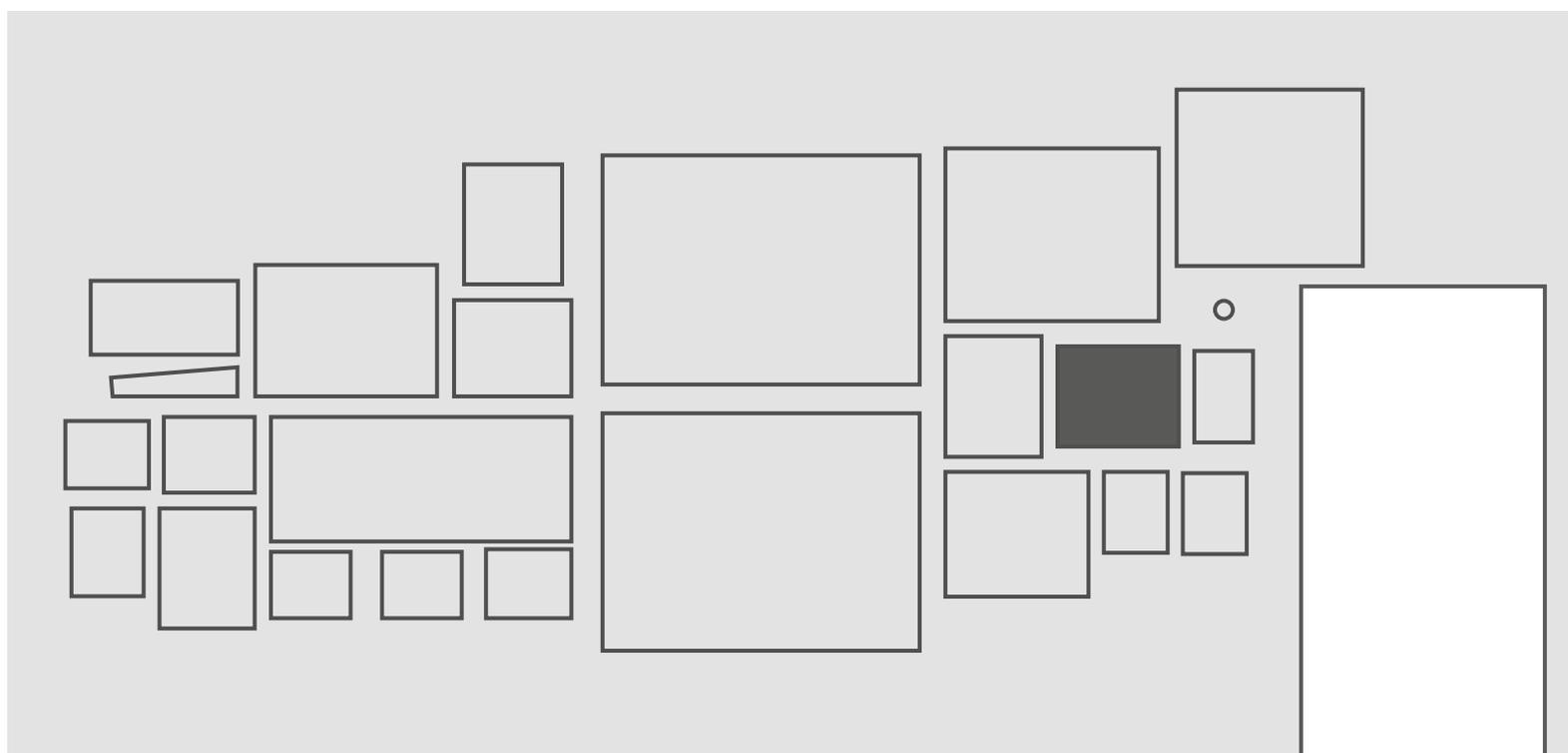
1875

watercolour

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

gift of James Tannock Mackelvie, 1884



Bristol-born Henry Brittan Willis gained some success as a landscape and livestock artist. He favoured cattle subjects and often showed them in herds – sheep less frequently. His style is illustrative and has a degree of sentimentality in the countenance of animals. This study of the bull ‘Midhurst’ was a preliminary sketch for a more prestigious commission showing a prized stud animal.

ANIMALIA

Gavin Hipkins (born 1968)

New Zealand

Sydney (Museum)

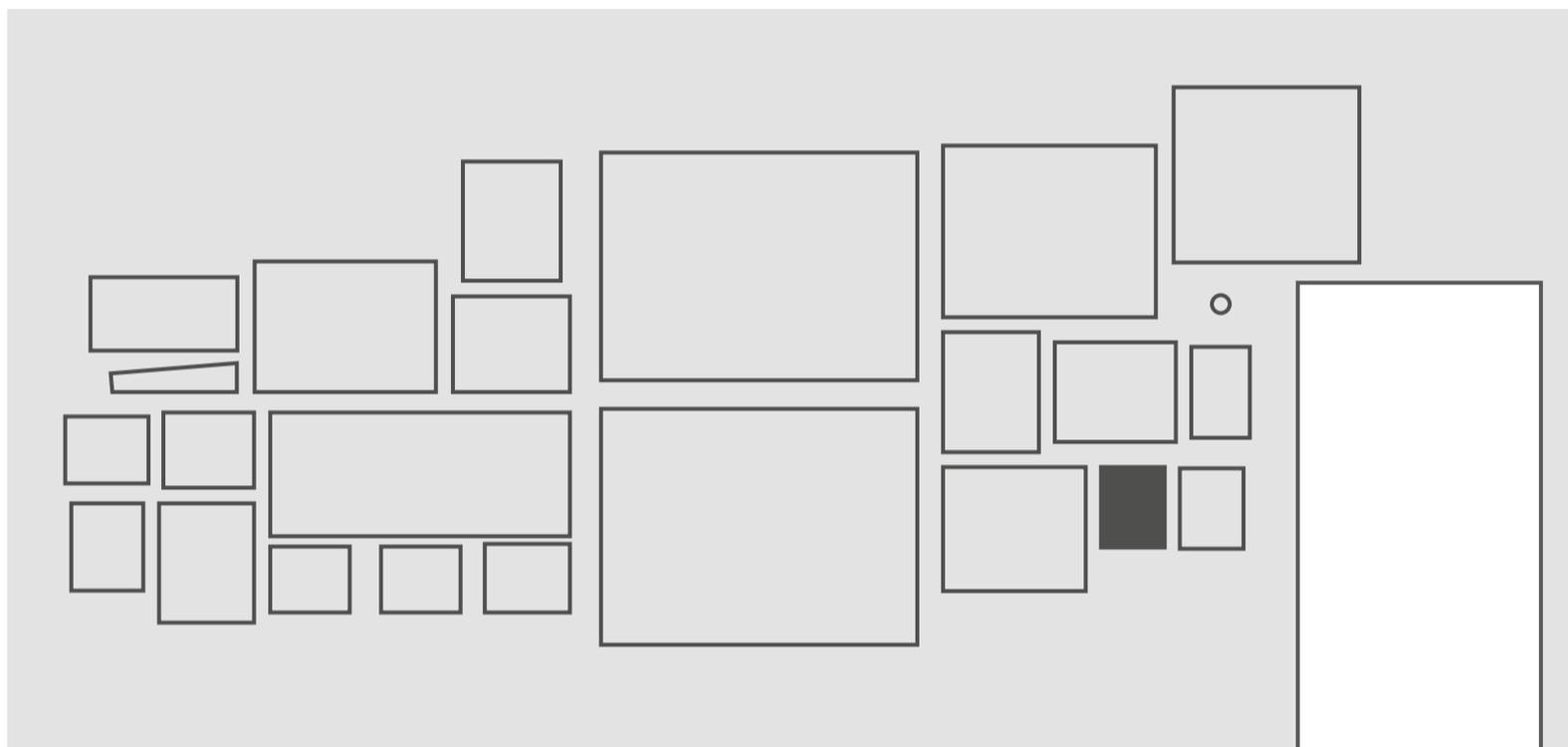
1999

from: *The Homely*

c-type colour photographic print

Auckland Art Gallery Toi o Tāmaki

purchased with funds from the Graeme Maunsell Trust, 2002



Gavin Hipkins' *The Homely* series is a taxonomy of things that have come to represent and reinforce the way places such as New Zealand and Australia, far-flung former colonies of England, imagine themselves. Nature, scenery, seafarers, sojourners, travellers, tourists, indigenous objects, places of ceremony and more. These ideas of identity collide in the places of inheritance and the places of inhabitancy. By producing images in close detail and sometimes dislodged from narrative shelter, Hipkins also creates an essay of mythologies – an anthropology – in keeping with the process of Roland Barthes who sought to bring focus to those things in mass or popular culture that become 'collective representations'. Selections from *The Homely* series have been interspersed in this collection hang where they nestle amidst their iconographic forbears.

ANIMALIA

Michael Parekōwhai (born 1968)

Ngāti Whakarongo

Bill Jarvis

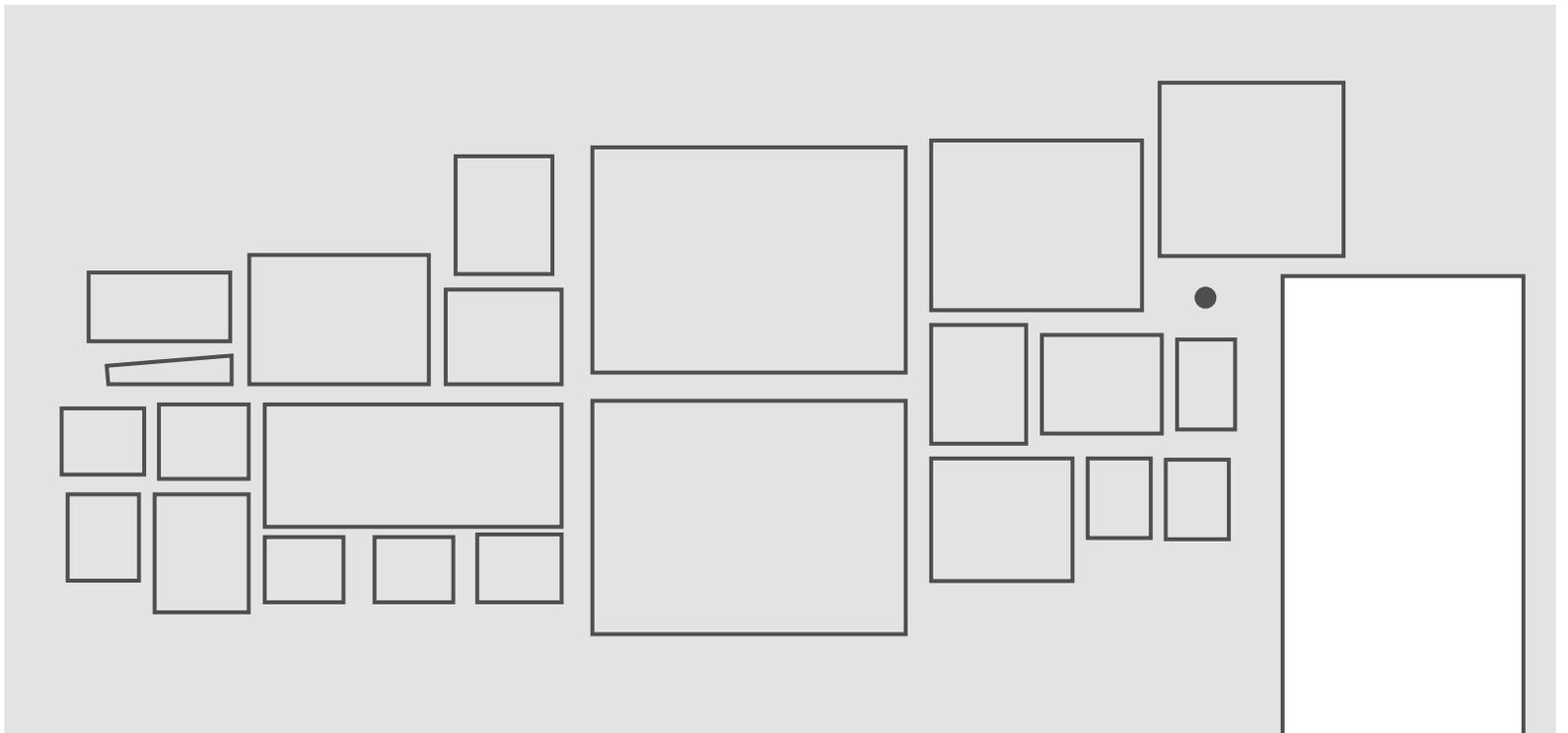
2000

Taxidermied sparrow, powder coated aluminium

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2000



ANIMALIA

Gavin Hipkins (born 1968)

New Zealand

Sydney (Dogs)

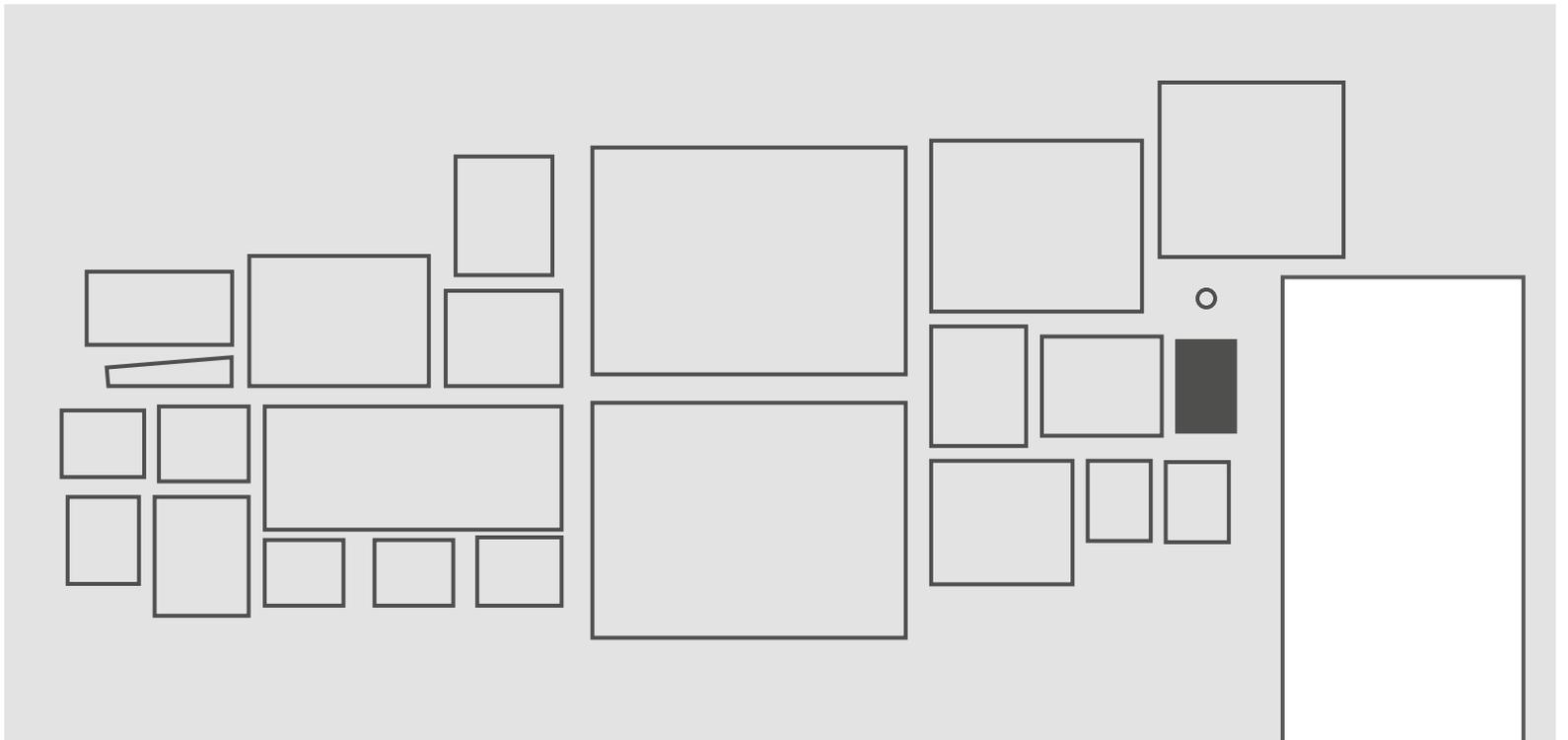
1998

from: *The Homely*

c-type colour photographic print

Auckland Art Gallery Toi o Tāmaki

purchased with funds from the Graeme Maunsell Trust, 2002



ANIMALIA

Peter Peryer (1941–2018)

New Zealand

Dead Steer

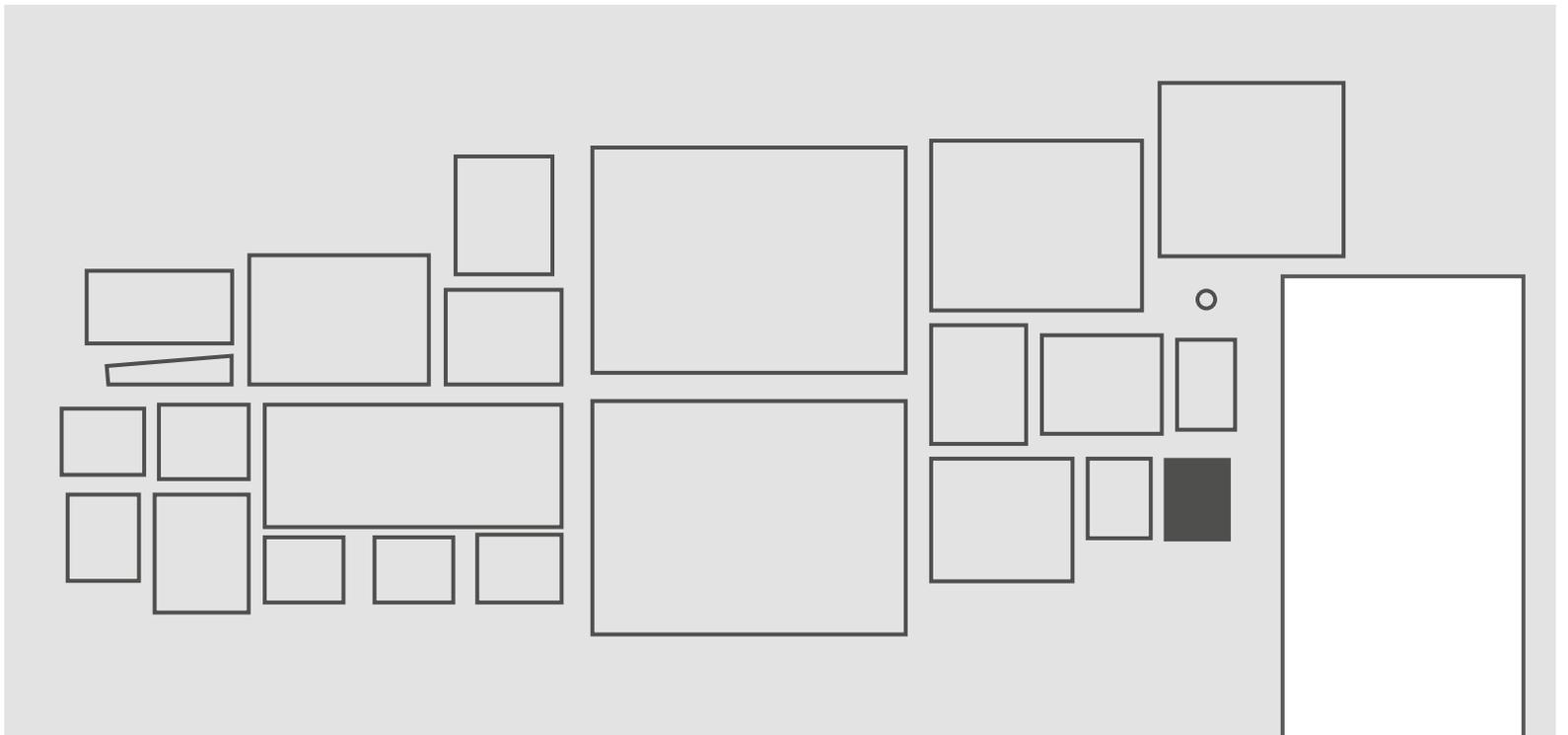
1987

gelatin silver print

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1998



ANIMALIA

Melchior d'Hondecoeter (1636–1695)

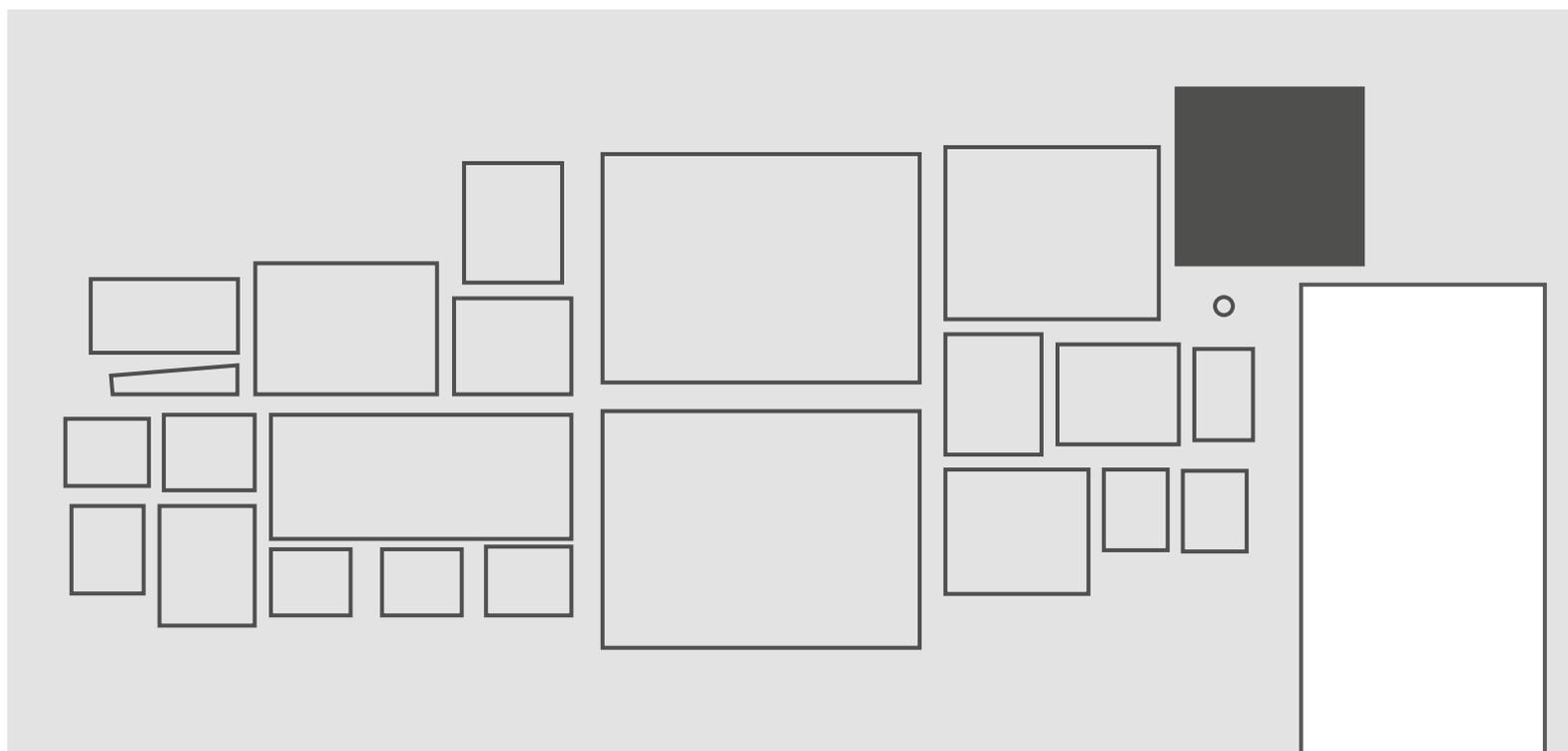
Netherlands

A Gathering of Birds

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki



Although he started his artistic career as a painter of sea scenes, Melchior d'Hondecoeter gained his major success as an imaginative assembler of animal menageries. His most flamboyant and regal variations on this theme are collected in the Rijksmuseum, Amsterdam. D'Hondecoeter's arrangements display varieties of birds, mostly exotic, which enabled him to show his skill in depicting plumage, colour and life-like poses. From the inventory of his belongings it is understood he kept a small bellows in his studio to puff the feathers of his subjects. D'Hondecoeter was acclaimed for the vivaciousness he brought to his avian gatherings. Praise was paid to him for his capacity to bring personality to his scenes. In this work the little bird in the foreground appears to have a quarrel with the larger hen who cradles a chick, while the smaller bird to the left seems to lend support. D'Hondecoeter's works delivered humour and morality through the behaviour of his animals.