

LAKES AND LAND

AM (Monogrammist) (17th century)

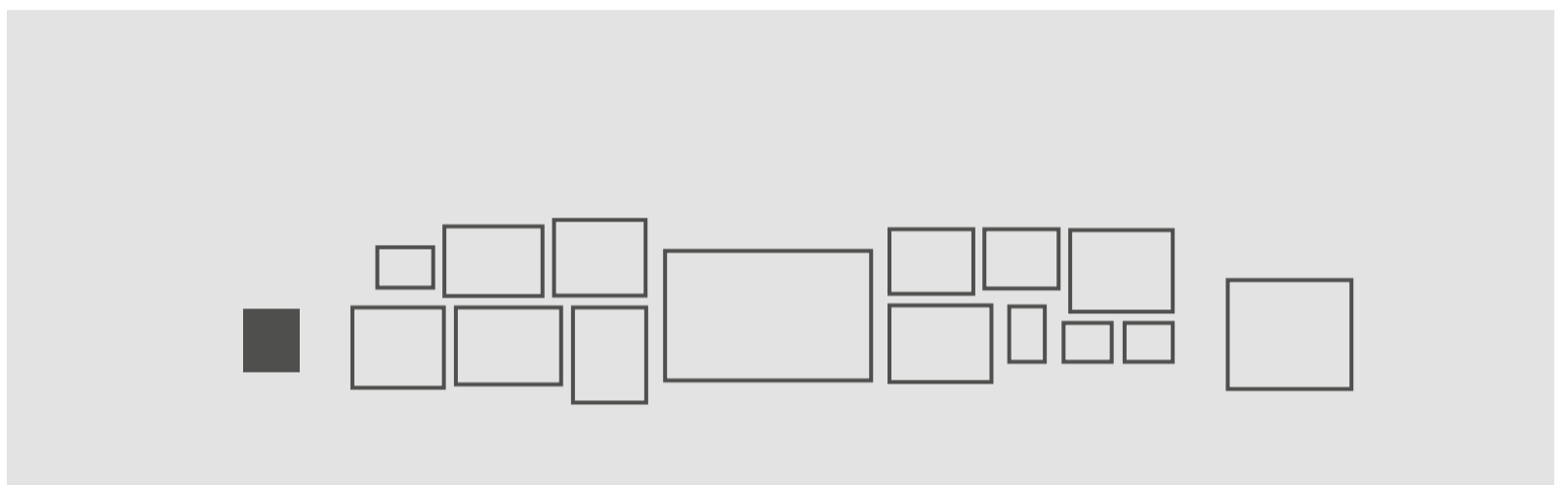
Netherlands

Jupiter and Antiope

1643

oil on panel

Auckland Art Gallery Toi o Tāmaki



The unknown painter of this little mythical scene was undoubtedly one of many Dutch copyists who provided variations of master works for a domestic market. This small mythical pastoral is a copy of a portion of Titian's *Prado Venus*, circa 1535–40 or as it is sometimes known, *Jupiter and Antiope*. Less monumental, the artist has foregone Titian's more elaborate forest setting – including hunting group, maid, satyr, and scenic view of a castle in the far distance – for a close-cropped variation with the two central protagonists of Jupiter and Antiope occupying the main pictorial space and Cupid hovering above. This gives more attention to the scene as an opportunity for voyeurism. Jupiter and Antiope were a popular theme in art, permitting a salacious subject to hide in mythology. In art, such scenes started to give way to pure landscape in the form of idylls with gods gone, repopulated with marginal genre folk, until they too vanished in favour of pure scenery, livestock and herds.

LAKES AND LAND

Laurence Wilson (1877–1904)

New Zealand

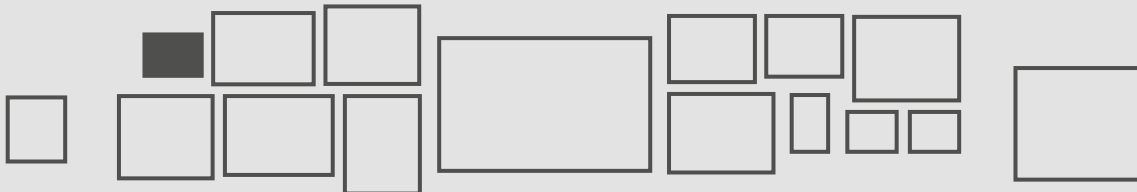
The Shaded Stream

date unknown

oil on board

Auckland Art Gallery Toi o Tāmaki

purchased 1968



LAKES AND LAND

Unknown artist

Europe

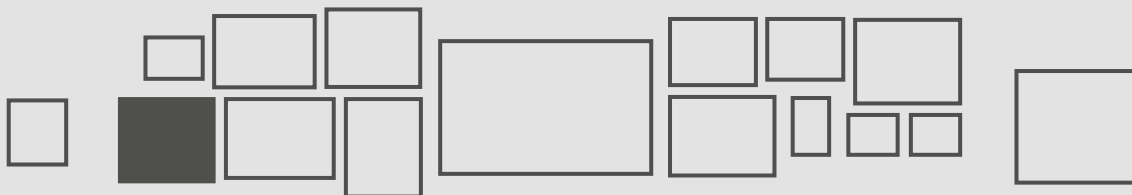
The Lake of Killarney

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mrs J Williamson



LAKES AND LAND

Harry Wallace (1860–1934)

England, New Zealand

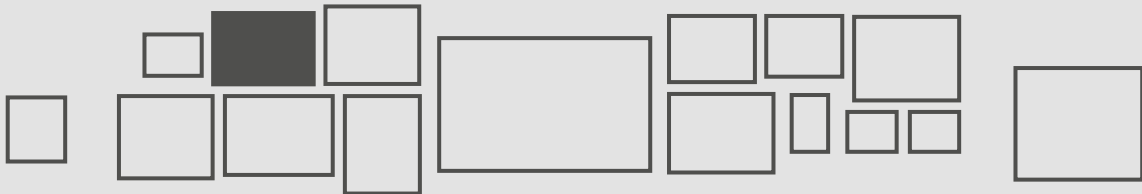
Landscape in Cornwall Park

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr C H Wilson



LAKES AND LAND

E W Christmas (1863–1918)

Australia, New Zealand

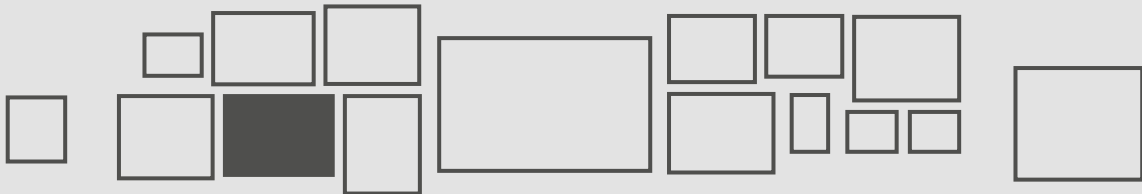
A Billabong on the Murray River

1895

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr Henry Shaw, 1916



LAKES AND LAND

Unknown, Jacob van Ruisdael (1628/29–1682)

Netherlands

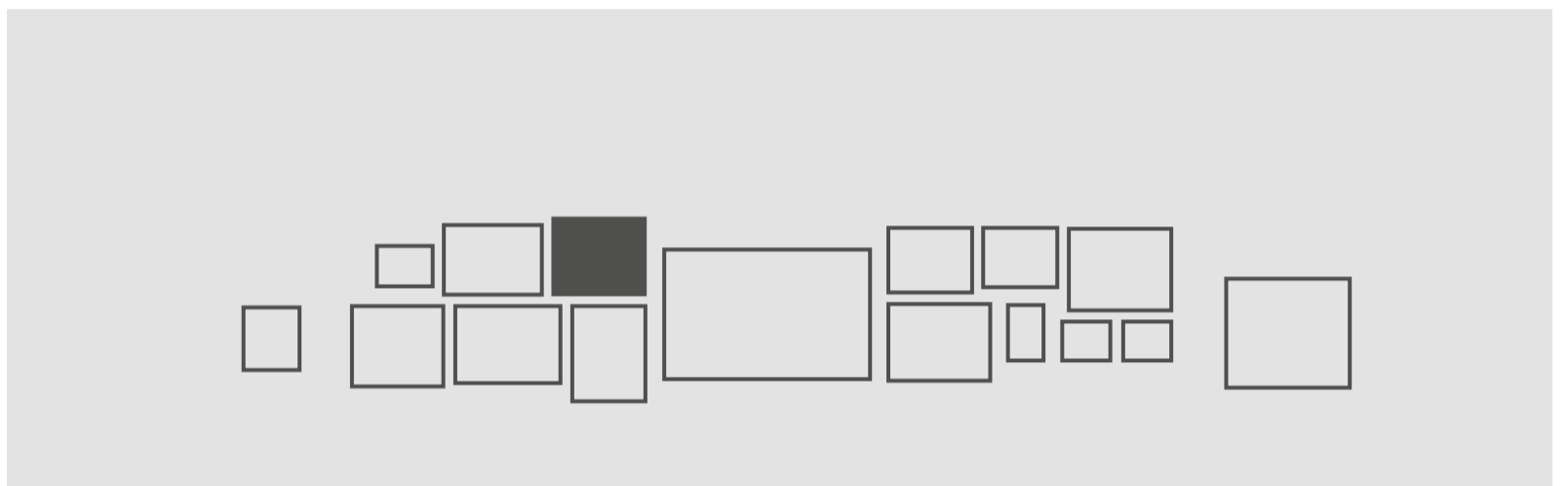
Landscape Showing Haarlem Church

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Dr Hugh Wansey Bayly, 1940



With its damp, low-lying, cloud-filled sky, leaning olive-green trees bent by the harsh westerly winds, glimpse on the horizon of a steeple atop a church – the highest building in view – and the solitary humanity with companion dogs trudging up the winding dirt road, this landscape work is typical of Dutch paintings of the 17th century and has the hallmarks of its preeminent artist, Jacob van Ruisdael. In particular the church shares attributes with the Haarlem Kirk often appearing in Ruisdael's works, the place of his birth, and a view with which he was intimately acquainted. Compositionally, the sky filling more than half of the scene is typical of his format as is the scene metaphorically divided between Heaven and Earth. Whether this work is by Ruisdael or of his 'school', it is a good example of the Dutch use of landscape to provide a meditation on stoic hardship and the promise of deliverance which remains elusively in the distance.

LAKES AND LAND

Isabel Field (1867–1950)

New Zealand

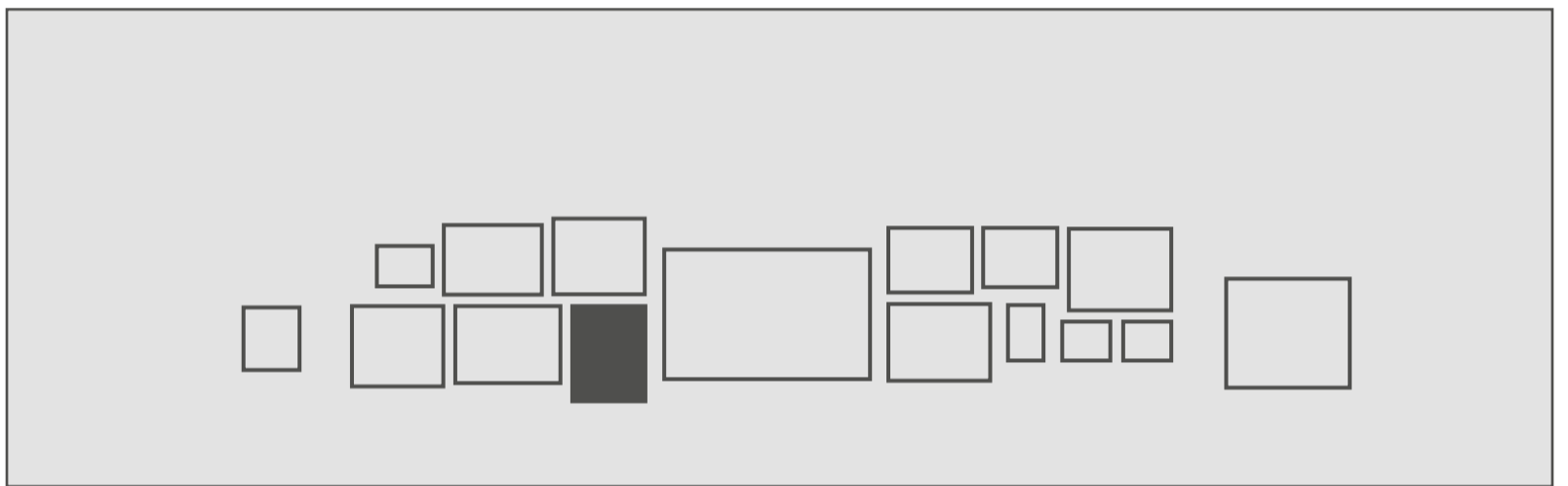
A Southern Landscape

1899

watercolour

Auckland Art Gallery Toi o Tāmaki

purchased 1955



Let's not talk about the fact that Isabel Field was Frances Hodgkins' sister. Instead, look at this landscape work and see it for itself – a misty, damp work that beautifully conveys the New Zealand land and mountain scape. Field had a facility and feel for watercolour and managed it with skill to build pictures that evoke a mood of mysteriousness and suspense. Many of her landscapes shroud the view with fog, mist and vapour, making scenes tantalisingly vague and unsearchable. Field was tutored by her father, an accomplished watercolourist whose scenes, often vistas, are more open and lighter in colour. Field pulled away from her father's influence to find her own vision. Her works have a claustrophobia and a persistent use of Prussian blue, which renders them wistful. As is frequently the case with female artists of her era, once she was married, Field consigned her artistic pursuit to the edges of her family duties, still making works, but less ambitiously.

LAKES AND LAND

Eugène von Guérard (1811–1901)

Austria, Australia

Lake Wakatipu with Mount Earnslaw, Middle Island, New Zealand

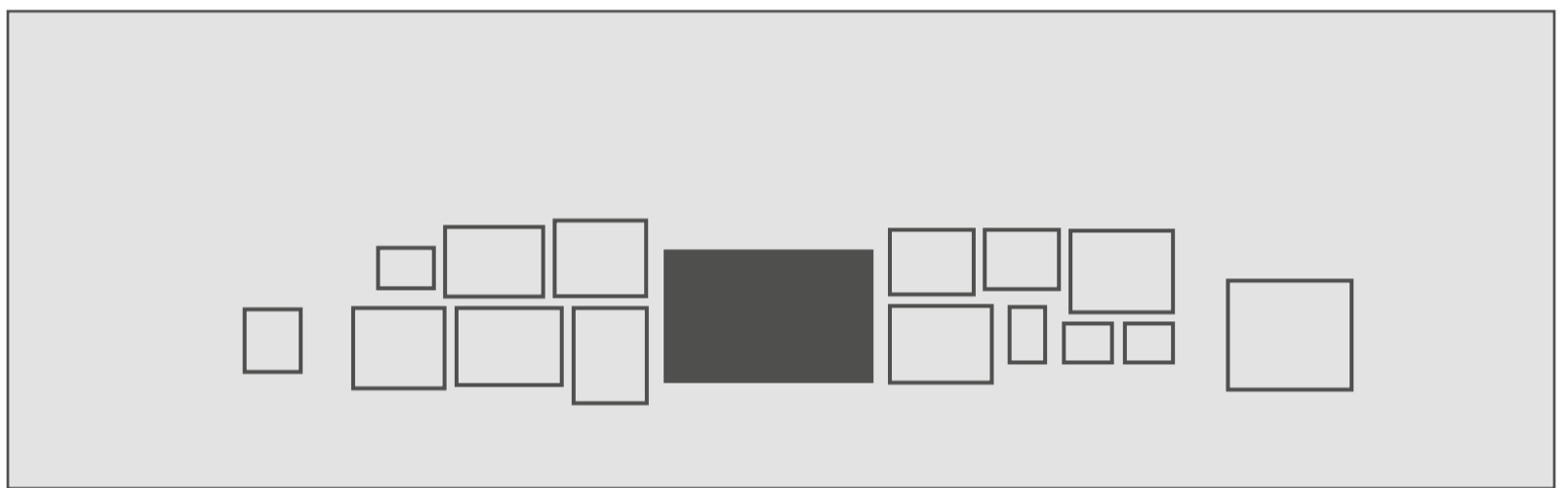
1877–79

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1971



During his time in Australia, Eugène von Guérard became the foremost painter of landscapes. His paintings of rural aspects of Victoria, New South Wales, Tasmania and South Australia capture both natural and cultivated landscapes. New Zealand, however, delivered a wonderland for his artistic vision. He travelled New Zealand on a sketching holiday in 1876, filling a 233-page book with pencil drawings of the natural vistas he encountered and produced six large drawings. The scenery of Milford Sound and Lake Wakatipu, in particular, pulled at his Austrian heart, and in the fjord and alpine-scapes he found a romantic atmosphere aligned to his European sensibilities. *Lake Wakatipu with Mount Earnslaw, Middle Island, New Zealand*, 1877–79 is a majestic view painted with a fantasy palette of aqua, pinks, verdant greens and white. In many ways it is like a dreamscape, and von Guérard was not resistant to embellishment and extraneous additions to his composition. Here he adds crisp reflections, boats and windswept ripples to enhance liveliness and add awesomeness to the scale of this picturesque account.

LAKES AND LAND

Charles Blomfield (1848–1926)

New Zealand

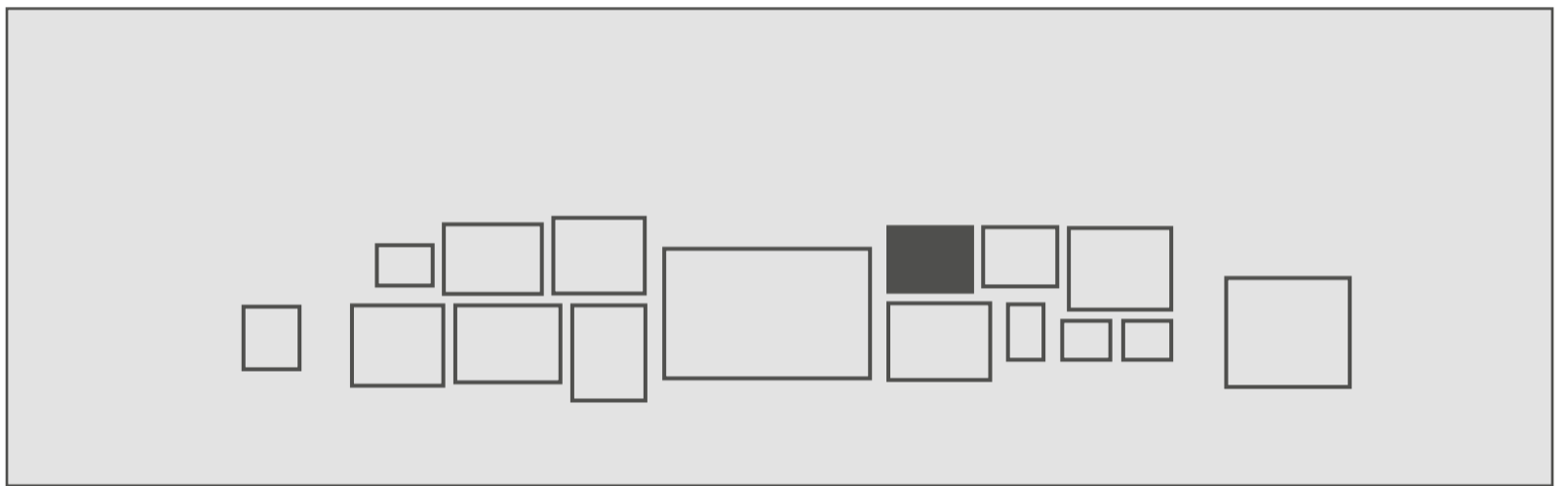
Pink Terrace, Rotomahana

1893

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Sir Henry Brett, 1894



Charles Blomfield's negotiations to gain permission to paint the thermal Pink and White Terraces had been lengthy and not without reticence on the part of the chiefs who were concerned to preserve the sacred place against vandals and collected fees to permit tourist access. Competition to depict New Zealand's scenic marvels was accelerated by the growing tourist interest in the southern 'wonderland'. Blomfield was convinced of his power of depiction over the sepia tones of the photographs being made by George Valentine and George Chapman and in his vast output before and after the volcanic eruption of 1887 he created unique, beautiful and lasting pictures that continue to captivate the viewer. Working from sketches and *en plein air*, Blomfield brings vivid colouration to his views. The pinks, whites and blues 'like the Heaven on a clear day' of the naturally occurring crystalline pools are seen in variations of light, dusk and atmospheres.

LAKES AND LAND

Alfred Powell (1837–1905)

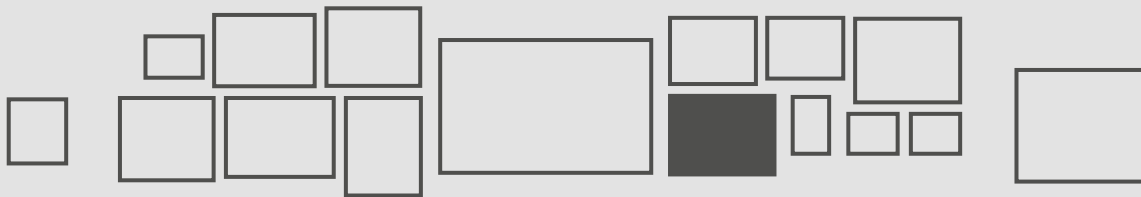
England

A Stream in the Highlands

1850–93

watercolour

Auckland Art Gallery Toi o Tāmaki



LAKES AND LAND

Unknown artist

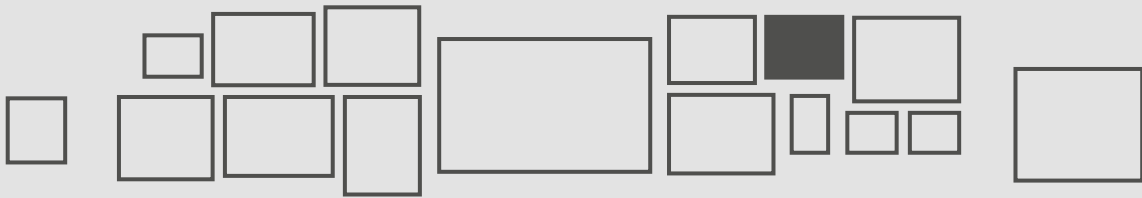
New Zealand

New Zealand Landscape

date unknown

oil on cardboard

Auckland Art Gallery Toi o Tāmaki



LAKES AND LAND

Gavin Hipkins (born 1968)

New Zealand

Te Wairoa (Falls)

1999

from: *The Homely*

c-type colour photographic print

Auckland Art Gallery Toi o Tāmaki

purchased with funds from the Graeme Maunsell Trust, 2002



LAKES AND LAND

Jacques d'Arthois (1613–1686)

Belgium

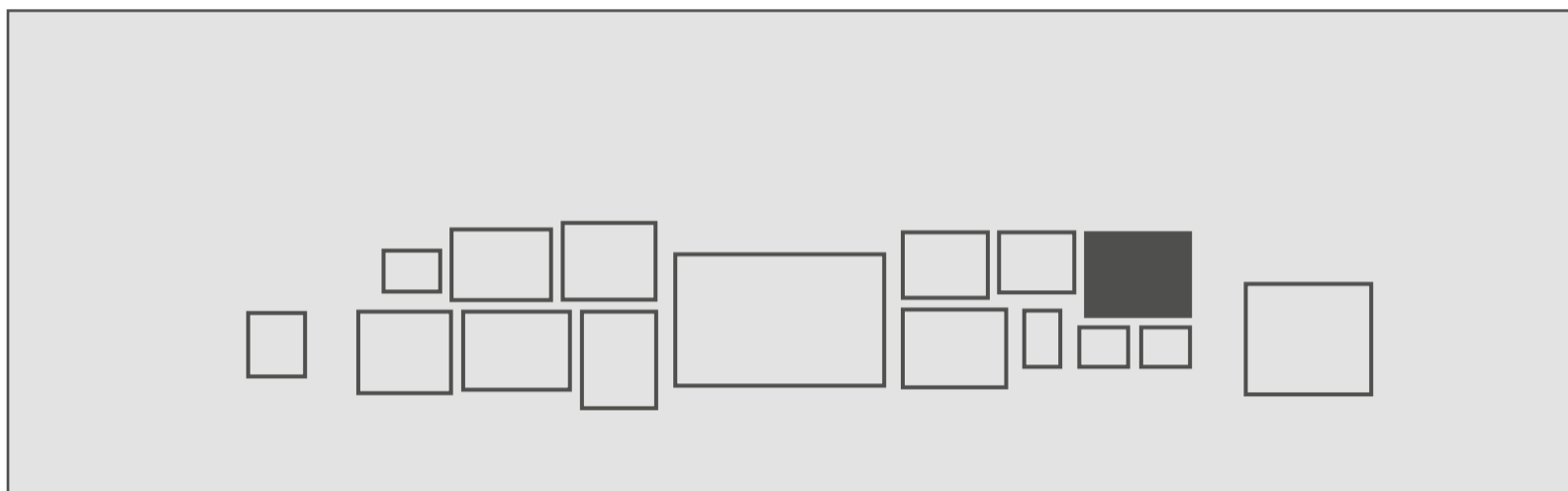
Landscape: Woodland with Lake and Figures

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1968



Jacques d'Arthois was a Flemish painter based in Brussels. He was also a tapestry designer. Brussels was the heart of European, high-end tapestry production in the 16th and 17th centuries and provided scenes – wooded landscapes, mythical subjects and manor house views – for the aristocracy and their country estates. Orders would sometimes take years to complete. These tapestries were highly prized and adorned many salons, libraries and dining rooms acting as both decoration and draft insulations.

In both painting and design d'Arthois specialised in wooded landscapes with figures, often showing the Brussels township and its church spire in the distant background. He frequently depicts genre scenes in the foreground of his compositions and in *Landscape: Woodland with Lake and Figures* he has assembled a herd of cows and some farming peasants. These additions enabled him to use a highlight palette of red and rust which offer drama in an otherwise green and blue schema. His greens have a variant hue and this, when and if translated to tapestry, enabled the skilled weaver to demonstrate the variety of dyes that could be made in the Brussels workshops.

LAKES AND LAND

John Madden (1856–1923)

England, New Zealand

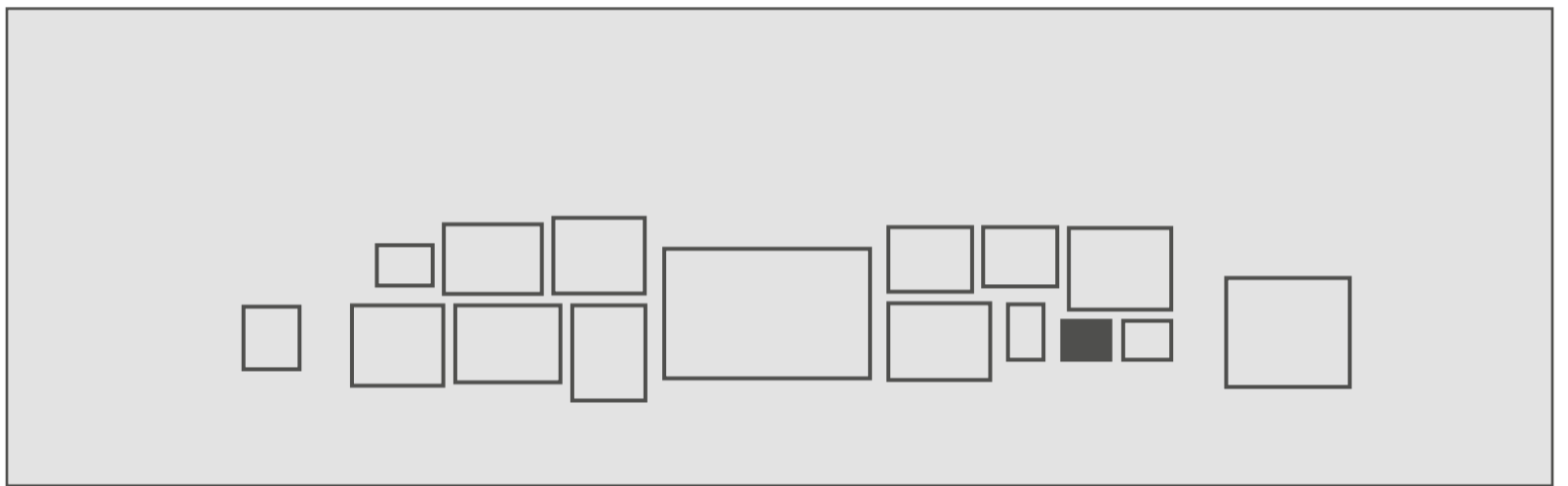
Milford Sound

1889

oil on cardboard

Auckland Art Gallery Toi o Tāmaki

gift of Miss Marjorie Galbraith, in memory of John Lindsey Galbraith, 1975



A Yorkshire man by birth, John Madden arrived in New Zealand at the age of 21 and made it his home. He lived and worked in Christchurch and made a substantial enough living that he was able to travel in 1905 to Norway and Italy, where he sketched the mountainous scenery. Despite being a ‘character’ of Christchurch, witnessed cycling with his large family around the town, he uprooted and travelled to Auckland in 1922, a year before his death. This moody mountain scape of the Milford Sound indicates Madden’s interest in the mysteries of the southern land and its majestic fjord country. Like many artists of a European aesthetic, he embraced the opportunity to use the natural phenomenon of cloud and mist to conjure an atmosphere of romanticism. In the foreground we see he has placed a submerged and jagged rock with branches sprouting. The appearance of this swamped mass delivers a slightly ominous element in the work.

LAKES AND LAND

Geoff W Perry (1900–1959)

New Zealand

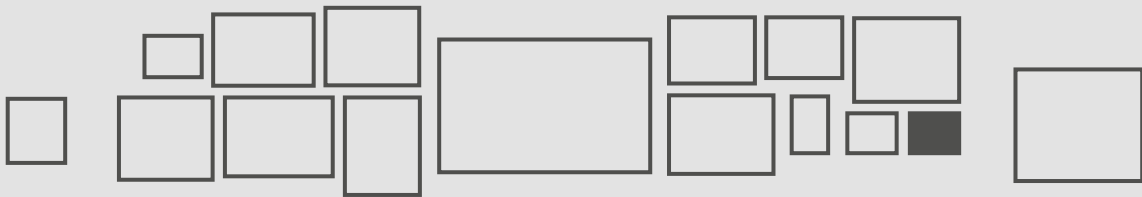
(Sand Dunes)

date unknown

gelatin silver print

Auckland Art Gallery Toi o Tāmaki

purchased 2010



LAKES AND LAND

William Hodges (1744–1797)

England

Sawrey Gilpin (1733–1807)

England

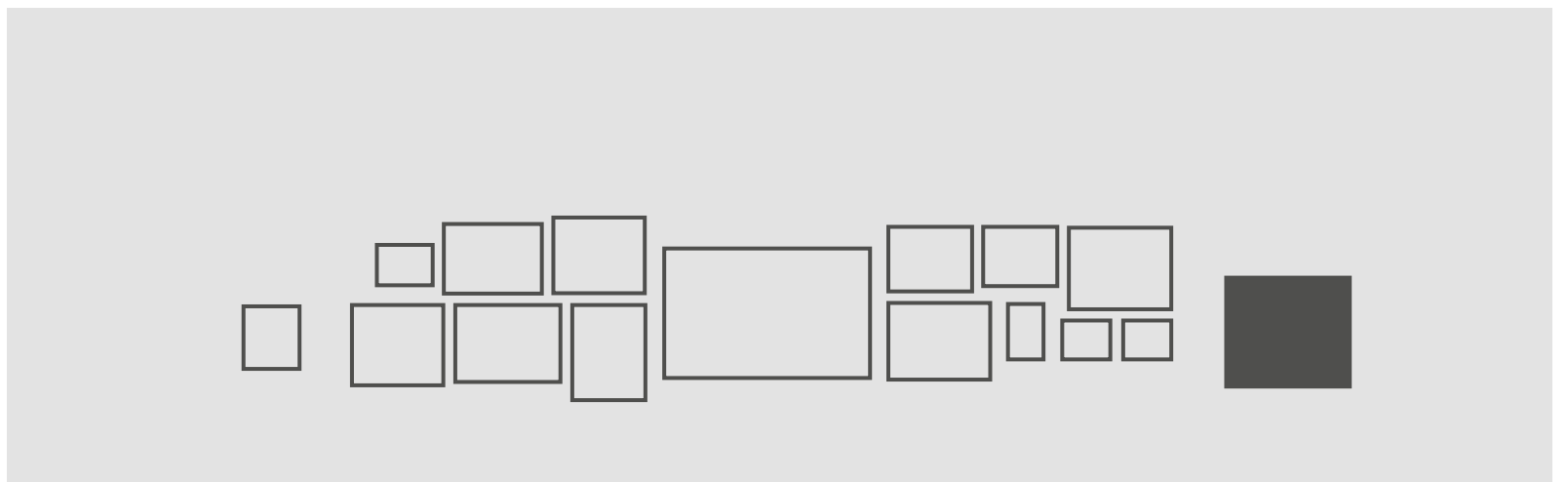
Two Tigers in a Rocky Landscape

circa 1785

oil on panel

Auckland Art Gallery Toi o Tāmaki

purchased 1957



Originally attributed to William Hodges and George Stubbs, it is now thought this painting was co-authored by Hodges with another artist, the animal painter Sawrey Gilpin. It seems clear that the sympathetically managed eyes of Stubbs are not present in these two less splendid, slightly awkward Bengal tigers, even if their postures resemble Stubbs's animals and in particular his reclining Tiger, which he painted three times from 1762. The later date of the Hodges/Gilpin work suggests a copy. The significant difference is in the background and landscape work. Stubbs's tigers reside in nondescript crypts of space, possibly because they are in the artificial confines of a zoo. Hodges, however, brings his skill as an observer of nature and his early work as a scenic painter. These tigers occupy a space of exotic mystery. A subtropical enclave provides the proscenium which gives onto a view of foreign mountains and lake. He has a feel for the subcontinental light.