

OCEAN ARRIVALS

Charles Murray Padday

(1868–1954)

England

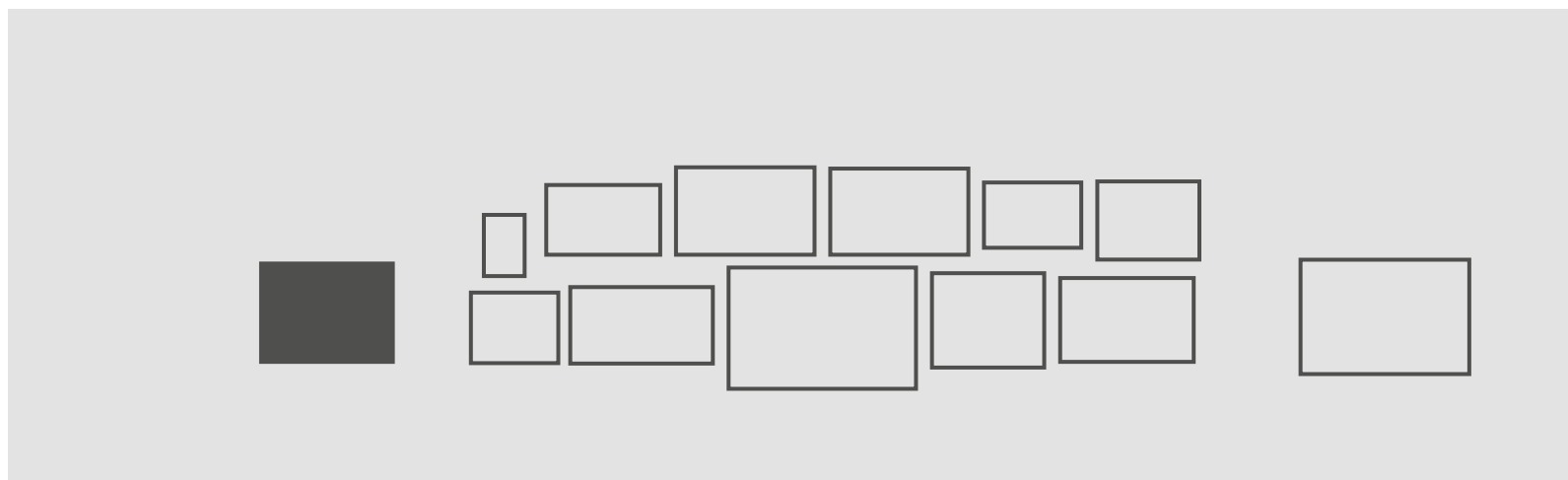
Alone: A Wrecked Buccaneer of the XVIIth Century

date unknown

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



This heroically scaled painting of a marooned buccaneer and his vanquished companions is typical of the adventure genre pursued by Charles Murray Padday, whose works frequently imagined scenes from a life at sea amongst pirates and profiteers. Stylistically illustrative in a realist aesthetic, the work nevertheless moves into a type of fantasy with its uses of pinks, blues and pastel palette, dislodging it from real life into a story book theatre. The work succeeds in conveying an atmosphere of scorching Mediterranean heat with its radiant pink sky and sharp, white surfaces. The slumped figures have successful weight and collapse of body, the buccaneer is convincingly drawn. By foregrounding the rubbly, arid land from which the sole survivor surveys the wild water and wind-swept ship's mast that has come asunder, Padday is able to convey a sense of loss and the plight of the unlucky sailor whose likelihood of survival seems slim. Padday made a comfortable living painting and as an illustrator of magazines and books by notable writers such as Joseph Conrad, Rudyard Kipling and Samuel Taylor Coleridge, among others, with whom he shared a passion for the romance of the sea.

OCEAN ARRIVALS

Gavin Hipkins

(born 1968)

New Zealand

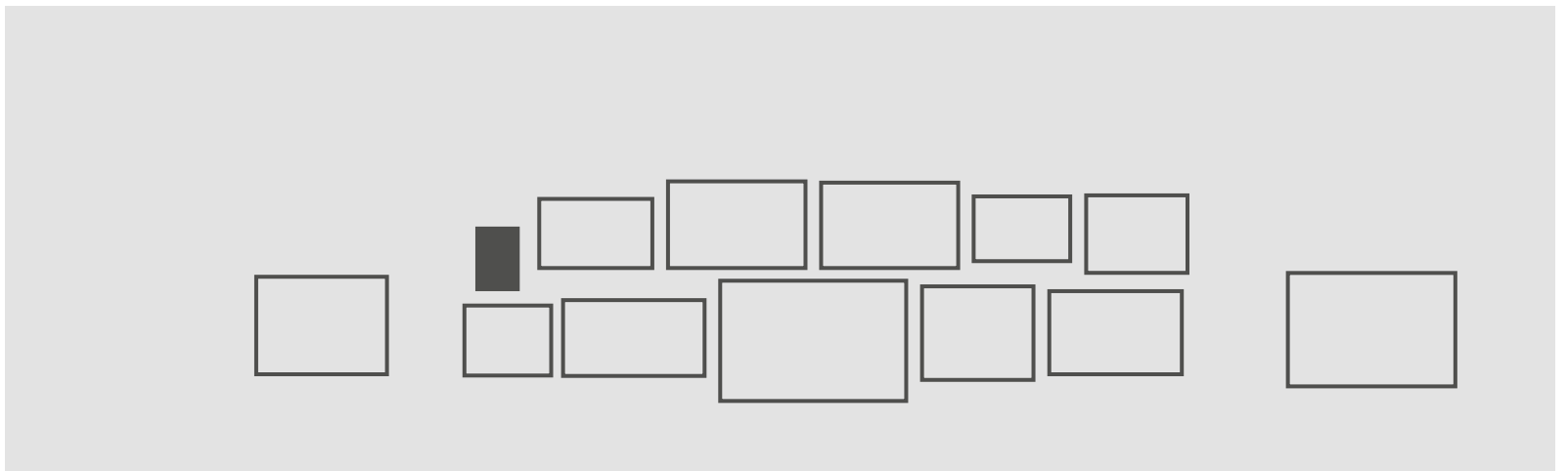
Dunedin (Landscape) 1999

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. *The Homely*, in one respect, references Sigmund Freud's influential essay, 'The Unheimlich', a rumination on the things that comfort and the things that disconcert – the familiar which is recast as 'uncanny'. Hipkins asks the viewer to recognise but also encounter the familiar as unfamiliar.

OCEAN ARRIVALS

Petrus van der Velden

(1837–1913)

Netherlands, New Zealand

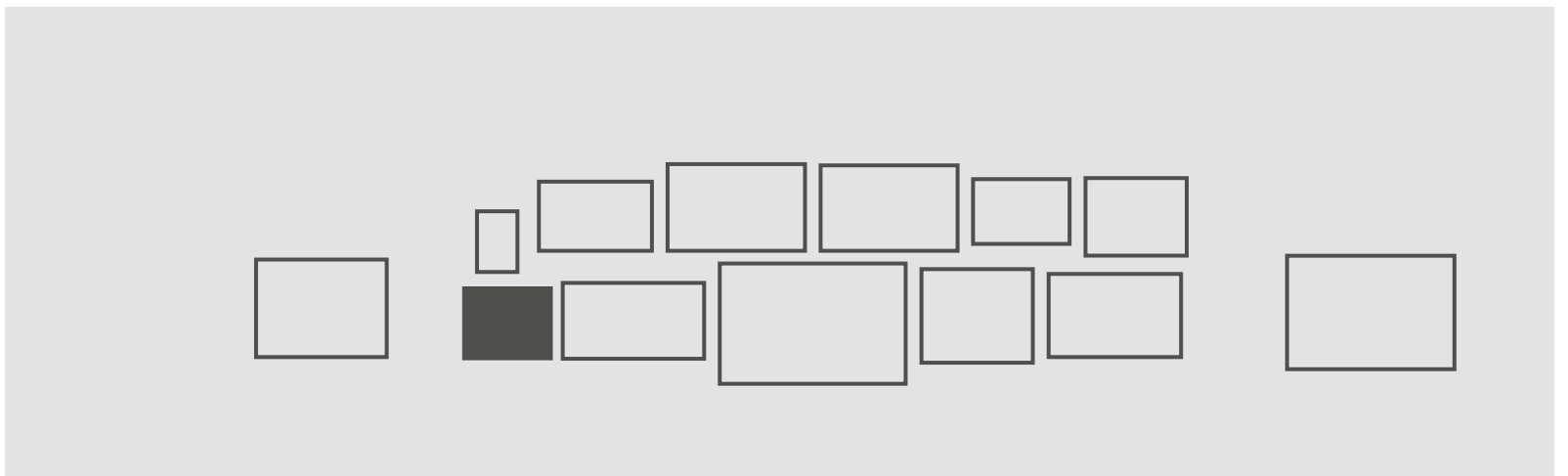
Rocks at Bondi

circa 1903

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1955



Before he settled in New Zealand, Dutch artist Petrus van der Velden was known primarily as a marine artist. His palette was honey and blue with delicate touches. On arrival in New Zealand a new affinity for landscape with water captured his imagination, catapulting him to dangerous efforts to witness the tumultuous seas, rivers and falls that gushed through and against rocks and down gorges. His series of the moody, violent waters of Otira Gorge are legendary. His New Zealand palette is full of dark greens, browns, greys and blue. By contrast this rock scene painting in Bondi, Sydney shows a more stilled, pensive mood. Water is unagitated, almost stagnant as compared to the New Zealand gush, the rocks come to the foreground in overwhelming bulk, heavy and ponderous. Even though the painting is tinged with the faint pinks and yellows of Sydney's harbour geology it conveys a weighty presence. Painted in 1903, it carries a psychological load, perhaps because van der Velden's mood was overcast due to his wife's death, from which he struggled to recover.

OCEAN ARRIVALS

John Callow

(1822–1878)

Great Britain

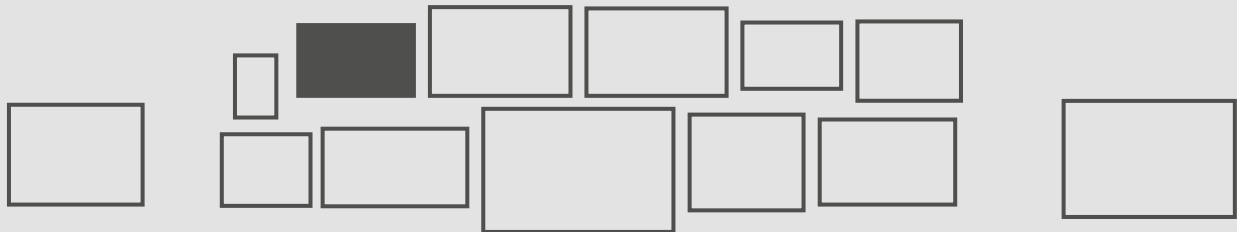
A Calm Morning on the Suffolk Coast

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1955



OCEAN ARRIVALS

Paul von Tiesenhausen

(1837–1876)

Russia, Estonia

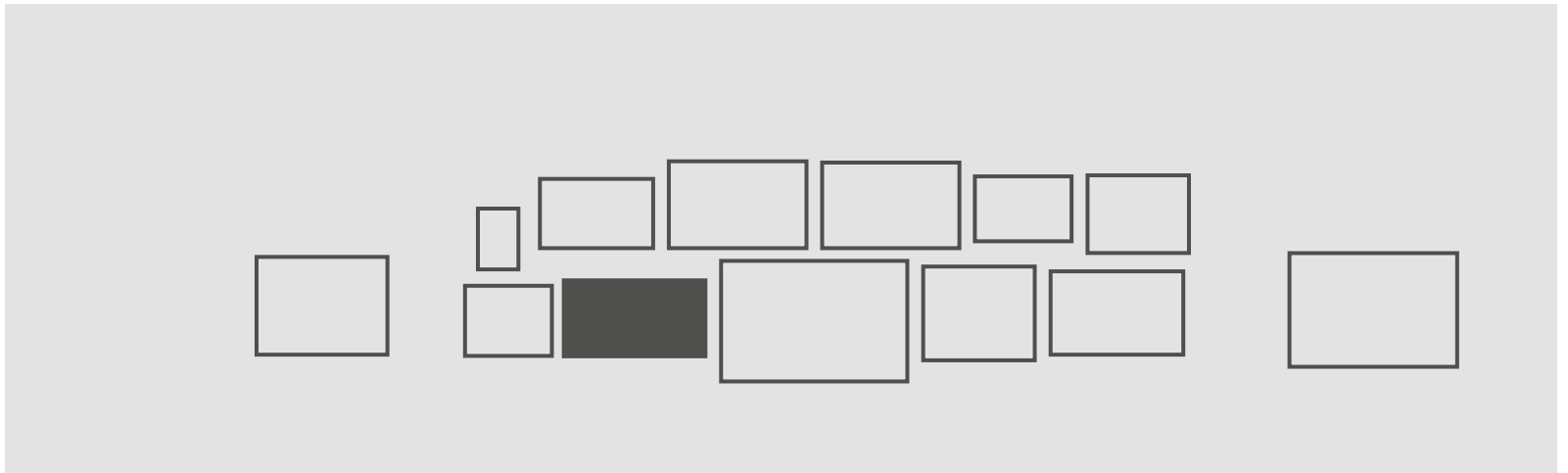
***Fort Keruba, Coast of Esthland, Baltic Sea;
Destroyed by the British in 1854***

1876

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



Paul von Tiesenhausen was a painter of sea and port scenes. His hues have a particular brassy tinge, which he explored through highlights to bring an unusual atmosphere to his pictures. They acquire a sombre attitude. In this scene, an aftermath of some sea-fought battle, the fatigue of the event is greatly enhanced by the heavy limp sails, ruinous environment and lulled waters which von Tiesenhausen foregrounds against an ominous sky.

OCEAN ARRIVALS

John Gibb

(1831–1909)

New Zealand, Scotland

Will She Weather It?

1887

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of the Auckland Society of Arts



OCEAN ARRIVALS

Frank Wright

(1860–1923)

England

Walter Wright

(1866–1933)

England

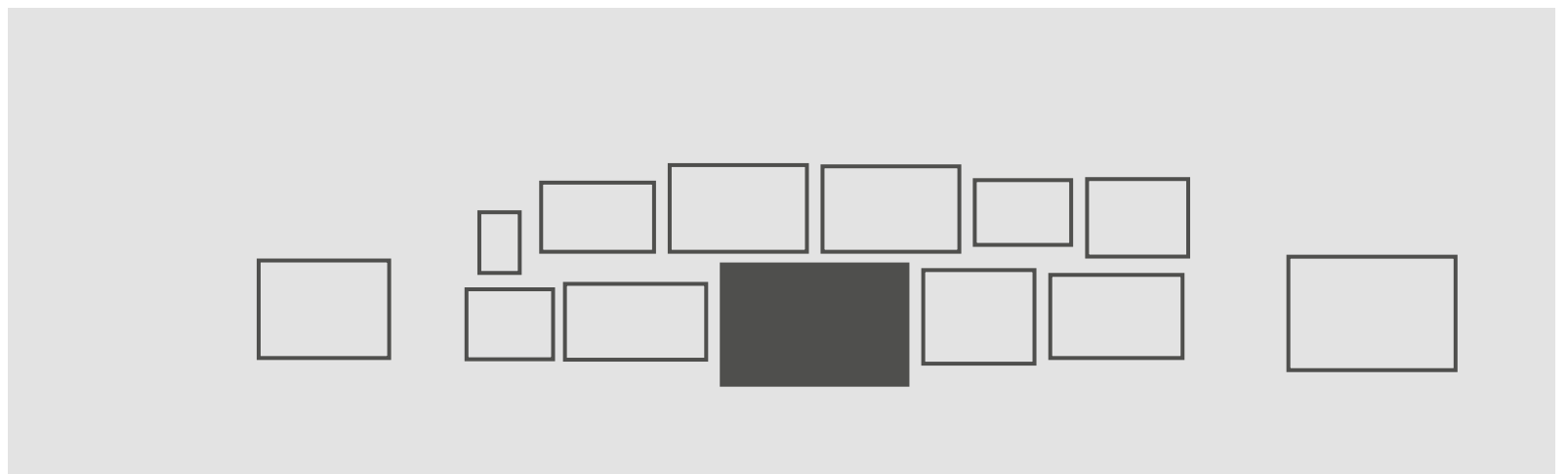
The Gap, Piha, West Coast

1904

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr E Earle Vaile, 1904



The Gap, according to Māori oral narratives, was the lair of Taniwha Kaiwhare, the guardian spirit of the coast and Manukau Harbour entrance. When stirred he could cause floods and overturn canoes. Whether the brothers Frank and Walter Wright knew of this legend is not recorded, although it might be assumed given their keen interest in Māori customs that they would have been acquainted with similar stories and thrilled to the turbulent possibilities of the site. On various excursions the Wright brothers captured New Zealand's natural features and pictorialised scenes from village life in oil, watercolour and photographs, some of which illustrated the pictorial compendium *New Zealand* (1908). Their works are often sweet and bucolic in temperament. *The Gap, Piha, West Coast*, 1904, however, is boisterous and hints at tragedy, sexual frisson and the sublime chaos of turbulent water. The small party of sightseers in the lower left of the image are in danger of being engulfed and swept away.

OCEAN ARRIVALS

C Broome

(born 19th century)

England

Sea Piece: The Goodwin Lightship

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Laurence, David and Alfred Nathan, 1894



OCEAN ARRIVALS

James Pyne

(1800–1870)

England

Joseph Mallord William Turner

(1775–1851)

England

The Wreck of a Transport Ship

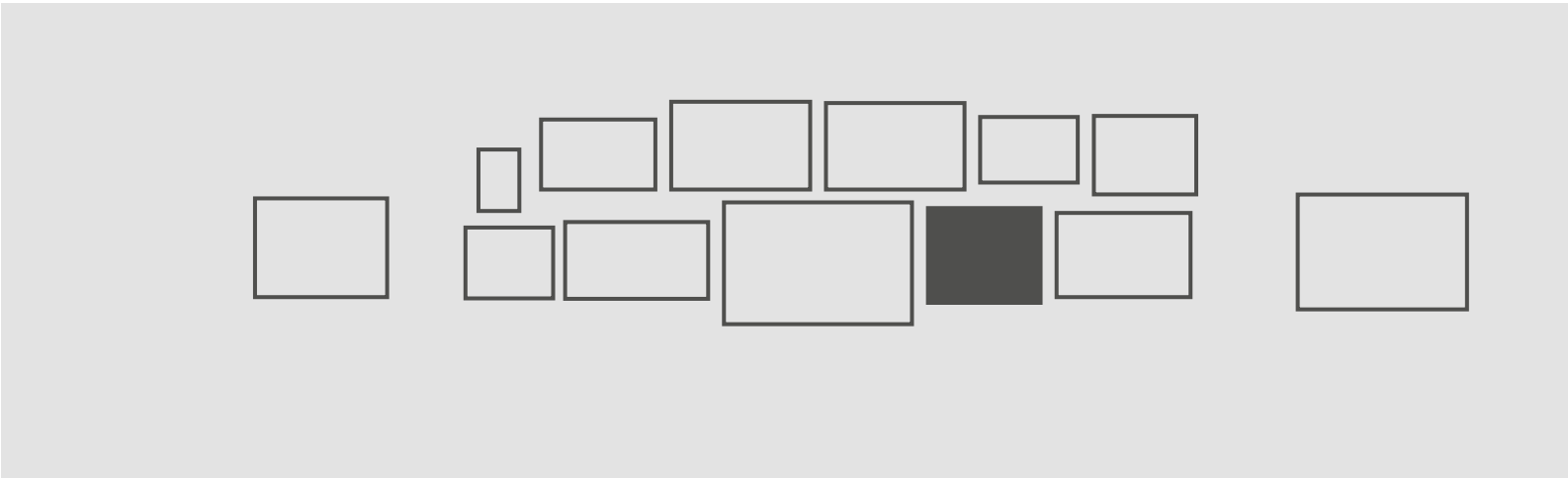
circa 1849

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1956



OCEAN ARRIVALS

George Chambers

(1803–1840)

England

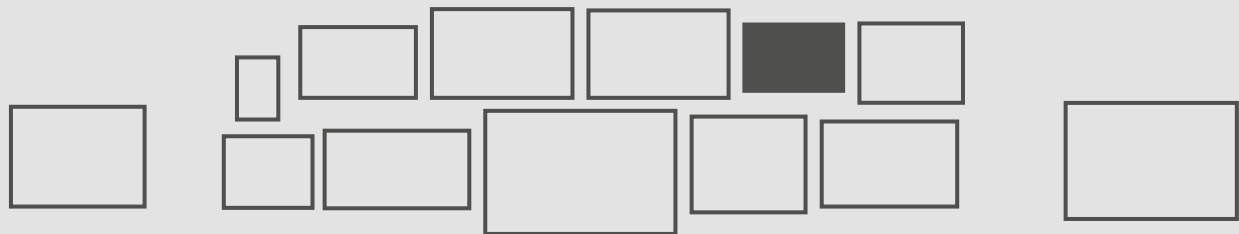
Fishing Boats off Ramsgate

date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr Henry Shaw, 1916



OCEAN ARRIVALS

John Gibb

(1831–1909)

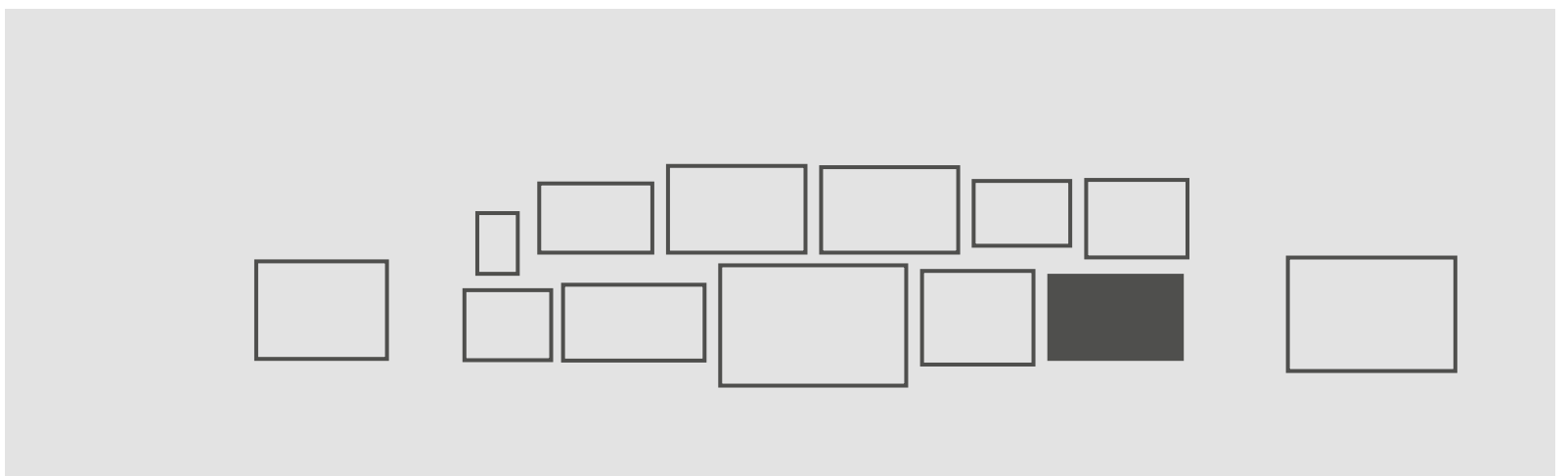
New Zealand, Scotland

After the Storm (Timaru Beach 1882, Showing the Wreck of the Ships Benvenue and City of Perth, 1883)
1883

oil on canvas

Auckland Art Gallery Toi o Tāmaki

bequest of Mr Thomas Peacock Esq, 1922



Certain episodes in a nation's history fix an idea of the character of its people. Tragedies engender heroics, stoicism and selflessness. One such event shaped an idea of the New Zealander as brave, sacrificing and communal. On 14 May 1882, the ships *Benvenue* and *City of Perth*, anchored at the edge of the breakwater at Timaru Beach, were assailed by mountainous seas. The same conditions had already claimed *The Duke of Sutherland*. Alarms went up and, seeing their plight, survivors of the *Duke* and local fishermen put out to sea in small boats to rescue those they could. The attempts lasted hours and nine heroic men were lost to the unforgiving elements. John Gibbs, known for his marine work, pictures the ships – one shattered and submerged, the other beached and broken. The seas still agitated and high and the skies full of darkness and foreboding suggest perils of the sea are still to be encountered.

OCEAN ARRIVALS

John Gully

(1819–1888)

New Zealand

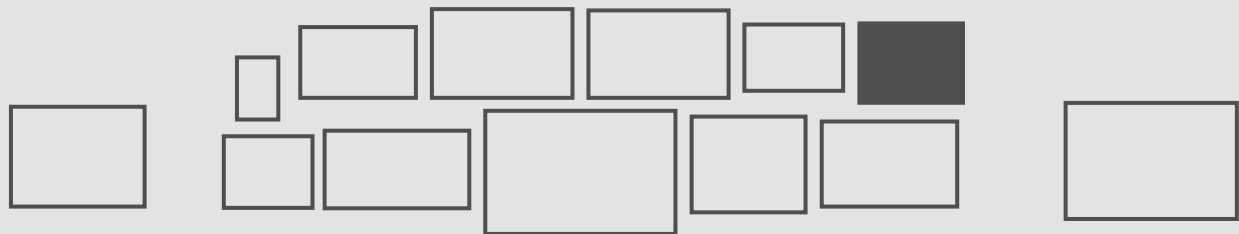
South Island Mountain Landscape from the Sea

1883

watercolour

Auckland Art Gallery Toi o Tāmaki

bequest of W J Crowther, 1951



OCEAN ARRIVALS

Beatrix Dobie

(1887–1944)

New Zealand, England

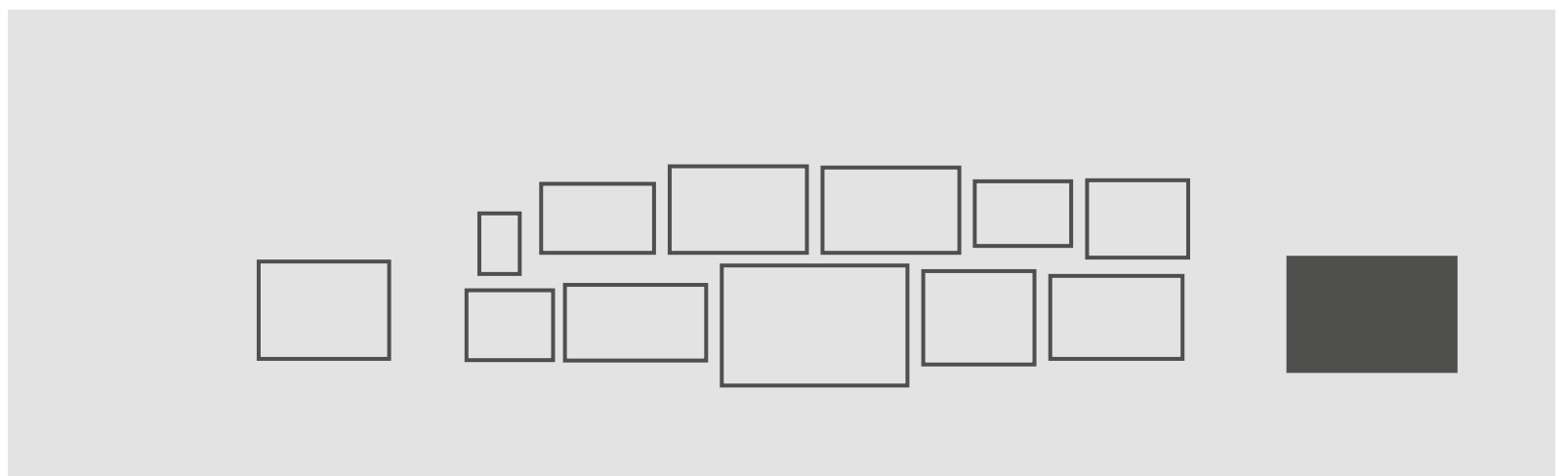
The Sea Brethren

1923

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1923



For years Beatrix Dobie carried the idea of this painting in her while she embarked on an artistic life that included learning to sketch and paint animals in England; travelling in Europe and North Africa and as a Red Cross worker in Malta; training at the Slade Art School; undertaking sketching trips and journeys with her friend, the artist Esther Hope; and enjoying a respected career. But it was not until she had travelled with another friend, the missionary ‘Chattie’ for months by horse and buggy along Ninety Mile Beach to Spirits Bay, Cape Reinga that her vision was unlocked and her subject gathered sufficiently in her mind’s eye to commit it to canvas. In a small hut built from shipwrecked wood, Dobie lived in solitude and created this heroic animal painting which to her was ‘a whole scene . . . a touch of indescribable beauty’. *Sea Brethren*, 1923 looks out to the endless, unfathomable, turbulent sea with its ‘huge surf leaping like some living creature chasing the white maned brethren’. Undaunted, stoic and eternal, the noble creature is full of strange longing, taut restlessness and resilient inner strength.