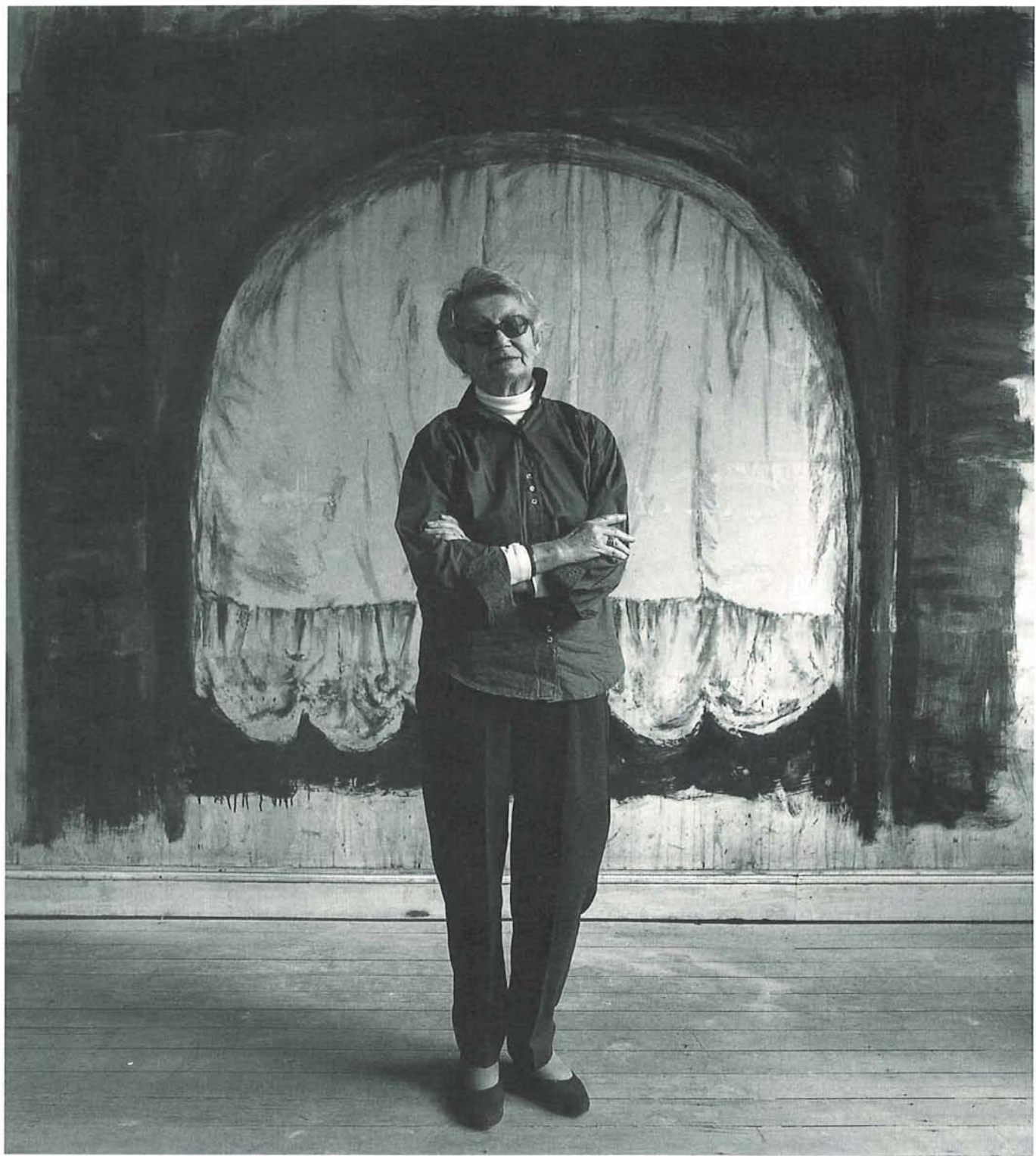


L A N D M A R K S

THE LANDSCAPE PAINTINGS OF
DORIS LUSK



L A N D M A R K S



L A N D M A R K S
THE LANDSCAPE PAINTINGS OF
D O R I S L U S K

LISA BEAVEN AND GRANT BANBURY



THE ROBERT MCDUGALL ART GALLERY



Frontispiece:
Adrienne Martyn b. 1950
Doris Lusk, Christchurch 1989
455 x 450 image
Black & white photograph
Collection: Robert McDougall Art Gallery,
Christchurch. Purchased 1990

Front cover:
The Pumping Station 1958
Oil on newspaper on board
682 x 616
Collection: Auckland City Art Gallery
Purchased 1968 (cat. no. 27)

Backcover:
Doris Lusk at St. Bathans
6 November 1987
Photograph by Elizabeth Stevens
Collection: Grant Banbury

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6 April – 9 June 1996

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A proportion of the research in this publication is also based on interviews with friends, colleagues and family of Doris Lusk, from the late 1980s. Some of these are now deceased, and we would like to acknowledge their valuable contribution, in particular Rodney Kennedy, Anne McCahon, and Adelaide McCubbin.

During the course of our research, assistance, advice and information has been generously given by many. In particular we would like to thank Tim Garrity, Neil Roberts, Marian Minson, Peter Entwisle, William McAloon, Anthony Mackle, Juliet Peter and Roy Cowan, David Cuthbert, Peter Shaw, Debbie Cooper, Julie King, Quentin Wilson, Noeline Brokenshire, Rosemary Perry, Ian McCubbin, Nola Fournier, John Gow, Alison Inglis, Mark McDonald, Peter Bannan, Marti Friedlander and Elizabeth Stevens.

Our sincere thanks to Elizabeth Caldwell who worked closely with us on every stage off this project, and whose unfailing energy and optimism made it all possible. We are grateful to the designer, Simon Endres, for his contribution.

Doris Lusk's strength, complete lack of pretention and honesty made her remarkable for those that knew her. We would like to dedicate this book to the memory of Doris Lusk, whose friendship and warmth we were fortunate to share.

We would like to express our appreciation to Creative NZ, Arts Council of New Zealand/Toi Aotearoa for their considerable financial assistance towards this publication.

Lisa Beaven and Grant Banbury

DIRECTOR'S FOREWORD

It is now more than two decades since Doris Lusk was the subject of a large public exhibition, and this survey of her art is long overdue.

Doris Lusk spent over forty years in Christchurch, and in that time established herself as a committed, innovative artist and a dedicated educator who motivated and inspired many young artists. She established herself as an artist during a significant period of New Zealand's visual art history. The 1940s and 50s were decades when New Zealand was striving to establish an identity of its own, away from the associations its colonial ties to Britain implied. A lesser artist might not have moved on from the developments of such a time, and it is a measure of Lusk's willingness to remain open to innovations in art practice that she continued to experiment with technique and content throughout her career.

As well as contributing to the New Zealand repertoire of painted icons that feature the Canterbury region (*The Pump Station* being a prime example), Lusk contributed actively to the local art community in other ways. Perhaps the most significant role she played, other than as an artist, was as an art educator. She pioneered the tutoring in ceramics and painting at Risingholme, and lectured at the University of Canterbury School of Fine Arts from 1966–1981. Her keen interest in keeping abreast of contemporary art practice meant she rarely missed seeing an exhibition, and she served for a period as President of the Canterbury Society of Arts. Her achievements as an artist have been recognised by her wide representation in New Zealand's public and private collections, and in 1990, shortly before her death, she was awarded the Governor General Art Award (presented posthumously).

The planning stages of this exhibition began shortly after the artist's death in 1990. At that time, the decision was made by this gallery to present and explore certain recurring themes in her work, and to concentrate on her landscape imagery. The presence of structures in her landscapes, and how her relationship to these evolved and changed throughout the course of her career, emerged as an important element of her work. Rather than being a comprehensive retrospective of her painting, the result highlights a specific aspect of her art, with the intention of revealing the singular nature of her contribution to landscape painting.

The initiative for a review of Lusk's work by the McDougall came from my predecessor, John Coley, a long-time friend and supporter of her work. On that note, I would like to acknowledge the many people who have been involved, particularly the artist's family. They have made an invaluable contribution to the project by lending work, archival material and great support. Special thanks must go to the writers of this publication, Lisa Beaven and Grant Banbury, who have also curated the exhibition it accompanies –

their efforts are a reflection of the great esteem in which they held Doris Lusk. Their friendship with her, and association with her work is a longstanding relationship. Lisa Beaven made Doris Lusk the subject of her Master of Arts thesis at Canterbury University, and Grant Banbury was a former student who subsequently became a close friend and admirer of her work, which he continues to document.

This publication and exhibition were planned as a tribute to her remarkable career, and an acknowledgement of her significant contribution to the visual arts in New Zealand, but are also a tribute to the staff at the McDougall, who have all contributed at various stages.

Such a project requires a lengthy period of preparation, and their sustained and dedicated efforts are greatly appreciated. Finally, I would like to thank the owners of Lusk's works in many private and public collections throughout the country, who have made work available for research and display, and whose contribution has made this exhibition possible.

P. Anthony Preston
Director

INTRODUCTION

The category of the landscape in New Zealand art has been subjected to intense critical inquiry in recent years. It is partly through the power of images that we come to terms with our history, and the discourse around these images is constantly shifting, being re-interpreted and re-written in endless cycles. Part of this process involves the demythologising of previous, earlier discourses in order to expose the cultural construction of meaning within them. The most concentrated artistic and critical activity in recent years has focused on the nationalist art of the 1930s, 1940s and 1950s, which has provided a self-reflexive form of visual referencing for a contemporary generation of writers and artists. The re-inscribing of this artistic territory is also in part an attempt, perhaps cathartic, to come to terms with the giant that strides across it, Colin McCahon. On the one hand, as a result of this process, landscape painting has come to be seen as reactionary and obsolete. However, the deconstruction of the ideology of the nationalist period has also freed up some of its most famous regionalist icons, allowing the sighting of a multitude of other resonances, weightings and connections, that fragment, shift and coalesce within them.

In the case of Doris Lusk, a reconsideration of this period in New Zealand art is particularly opportune, allowing other ways of reading the artist and her work, ways that could privilege the emotional and psychic importance of the motifs in her work, and which could explore how specific structures serve as sites that are subjected to constant re-interpretation by the artist.

Hamish Keith and Gordon Brown's comments on Lusk's contribution to New Zealand art are characteristic of how she is assessed. Writing of the 1940s they stated:

In a number of ways the unpretentious, well-considered and solid qualities of her work summed-up a good deal that was thought to be the best tendencies of the Canterbury painters during this decade. In essence it was straightforward, uncomplicated, and while not denying detail when necessary, remained uncluttered.¹

This view of the artist was repeated by Anne Kirker in her survey of New Zealand Women Artists.² Yet on at least one occasion, Lusk, referring to her student days in Dunedin wrote:

Between then and now, [I] have tried to get to the heart of the matter, involved with the complexity rather than simplicity in describing the nature of our land.³

This comment seems a more appropriate entry point for a reappraisal of her work, which is both representational and emblematic. An analysis of her art throughout her career reveals a deep fascination with particular motifs,

centring around industrial imagery in landscape settings. For more than five decades, Lusk consistently pursued this preoccupation, using different techniques and employing different media. Far from being the result of random excursions, Lusk's paintings are directed explorations, not just of the relationship between the structures and the land around them, but also of the buildings themselves, and aspects of the juxtaposition of interior and exterior, exposure and concealment, surface and depth. The manifold layers of meaning embedded in the buildings and their role in projecting a certain mood, suggest her paintings may profit from being read as expressions of moods, metaphors and symbols.

Lusk's role in the re-invention of New Zealand painting during the 1930s and 1940s was an important one as her move to Christchurch brought her into the centre of this activity. With the publication of Curnow's *Book of New Zealand Verse* in 1945 and the founding of *Landfall* in 1947, the debates over a New Zealand identity and a new way of looking at the land intensified. The literary and artistic communities, based around the Caxton Press and the Group, were closely connected. Lusk read the poetry of Allen Curnow, Charles Brasch and James K. Baxter, while Brasch not only bought her paintings, but reproduced them in *Landfall*.

During this period, Lusk's work was promoted and taken up by art critics, many of whom were writers or literary figures, and all of whom were men. None of these doubted that Lusk wanted to 'lie with the gaunt hills like a lover'⁴, one art critic referring to her 'masculine grasp of landscape'⁵, and many of her works of this time, in particular the Waikaremoana series, reveal the same preoccupations and anxieties about human settlement of the land as those expressed by the poets and writers. Yet her message varies greatly from the 'landscape with too few lovers' described by McCahon and the poets.⁶ Lusk's landscapes are not empty, but nor are they domesticated. Rather than figures, the structures themselves become the characters, playing out a series of relationships with the surrounding countryside, relationships that are uneasy and sometimes baffling, in which the buildings come to symbolise the extraction of resources from the land. In some cases, such as the paintings of St. Bathans, this has already occurred, leaving behind only a scarred and battered landscape, testament to a previous possession of the land.

In the 1960s and 1970s, Lusk shifted her focus to specific revelatory sites, as her vision became weighted with more personal meanings. One site above all took on an almost sacred significance, the beach and wharf at Onekaka. The broken wharf, almost connecting land and sea, formed an area of central emotional concern for Lusk. In these years she grew interested in the hidden, latent qualities in things seen but not noticed, exposing aspects of an accepted everyday reality. The supreme example of this way of seeing is her series of watercolour drawings, *The Arcade*



*Doris Lusk in her studio c 1978
photograph by Marti Friedlander
reproduced from a colour transparency, courtesy of
the artist*

Awnings, a specific and deeply personal response to the famous tourist site of St. Mark's Square in Venice. This interest can also be seen in the Demolition series, where the landscape is the building site, and building as site, the juxtapositions turned inside out, interiors now exterior walls exposing peeling wallpaper, the insides ripped open and revealed.

In the last decade of her life Lusk shifted again, away from site-specific images, producing among other work a series of *Imagined Projects* and *Imagined Views*, containing fantastical enclosures and projects that are at once industrial and medieval, pieces of factories and hydro dams disconnected from their function, a personal metaphorical language of identity, time and place.

With the exception of the *Arcade Awnings*, Lusk's paintings in these years received far less critical attention than previously. Writers and poets responded to her Onekaka works, but her frequent shifts in media, technique and location made categorisation and codification difficult. Ironically she continued to paint the same imagery, and the same motifs that she had always been drawn to, but her work after 1960 is overwhelmingly in private hands. Retrospectives at the Dunedin Public Art Gallery in 1966 and the Dowse Art Gallery in 1973, provided her with some recognition, but it was predominantly works from the 1940s and 1950s which were repeatedly reproduced in publications. Lusk herself resisted classification, wary of being identified with feminism, and careful not to make statements about her role as a woman artist. Yet she was one of very few woman artists of her generation to continue painting after marriage and children, in conditions of considerable financial hardship, and she demonstrated a single-minded commitment to her career throughout her life.

As early as 1955, James K. Baxter suggested an alternative way of looking at New Zealand poetry, one that differed radically from Curnow's nationalist approach. He suggested much of it could be seen as symbolist, observing that:

A symbol cannot be explained; rather, it must be regarded as a door opening upon the dark – upon a world of intuitions and associations of which the poet himself is hardly conscious.⁷

Doris Lusk's landscape paintings could also profit from being read in this way; as paintings of symbols, 'a world of intuitions and associations'.



Family sitting: Alice Lusk with her three children, from left to right, Marion, Paxton (seated) and Doris c 1926
photographer unknown
Holland family collection

BEGINNINGS: 'THE DREAM WAS LIKE A PARCEL HIGH UP ON A SHELF'.

Doris Lusk's first conscious ambition was to be an artist, encouraged by early contact with painting. She was born Doris More Lusk on the 5th May, 1916, the youngest of three children. Her father, Thomas Younger Lusk, was an architect and a draughtsman from Dunedin, and her mother, Alice May Lusk (née Coats), was from Paisley in Scotland. Apart from a trip to Scotland in her infancy, Lusk's childhood was spent in Hamilton where the family had a house on the banks of the Waikato. After being encouraged by a neighbour to paint, Lusk formed the intention of being an artist:

There was a very gracious and capable woman who painted in a studio near our home. I was encouraged by her to paint. I remember doing a bowl of flowers in pastels in her studio when I was about eight. I wanted a studio of my own. The dream was like a parcel high upon a shelf. I had to reach.⁸

This experience was reinforced by watching another woman artist at work, commissioned to paint a nearby garden.

The Lusk family left Hamilton in 1928 and returned to Dunedin, where Mr Lusk joined the architectural firm of Mandeno and Frazer, a position that offered the family some security in the Depression that followed.

Doris Lusk attended the Arthur St. Primary School for one year before going on to Otago Girls' High School, leaving during her fifth form year to enrol at the Art School which was part of King Edward Technical College. Interestingly, Lusk acted without informing her parents of her decision, and this action caused a major argument when they found out, as her father, although supportive of her artistic ability, wished her to matriculate first. Her stand over this issue indicates the strength of her determination to attend art school.



left to right: Thomas and Alice Lusk standing with Marion (centre). Doris is seated in the foreground beside her grandmother Jane Lusk c 1935
photographer unknown
Holland family collection

Lusk studied art at King Edward Technical College in Dunedin from 1934-39, when it was beginning to recover from its earlier financial difficulties. Much of the revitalisation of the institution was the result of a particular feature of the La Trobe programme, which involved the importation of practising artists from England to staff New Zealand schools. Two of these artists, W.H. Allen and R.N. Field, arrived in Dunedin in 1925, and had a major impact on the Dunedin art scene. As Royal Academicians, they were welcomed by the local art society, though their art represented a radical departure from what had been shown to this point. As Toss Woollaston expressed it, '... they could thus work from the inside'.⁹

W.H. Allen returned to England permanently in 1930, and R.N. Field embarked on a two year trip to England in January 1933.¹⁰ When Lusk began her studies the following year, he was still away. She took classes in landscape painting, printmaking, life drawing, sculpture and art appreciation. Charlton Edgar

taught landscape painting and printmaking, while Gordon Tovey took classes in sculpture and life drawing during Field's absence, and also taught art appreciation. The course was a serious attempt to provide students with a good grounding in practical art, but was severely hampered by lack of official recognition. The result was that students emerged after five years of study without a formal qualification, in spite of sitting state examinations. Toss Woollaston, described this situation:

There was no diploma here, or any mention of such a thing. You came because you wanted to paint, or make sculpture. You were a person from the beginning.¹¹

This comment should be seen in conjunction with Woollaston's decision to travel to Dunedin in order to study under Field. For Lusk, the choice was simpler. She went to the Dunedin art school because she could not afford to go to Christchurch, and the school's inability to bestow formal qualifications on its students was seen by her as a major disadvantage.¹²



Doris Lusk and Max Walker in the pottery studio at King Edward Technical College, Dunedin c 1934 photograph inscribed verso by Lusk: 'The day the new Art School opened in Dunedin' photographer unknown Doris Holland Estate

R.N. FIELD: 'A GREAT EXPERIMENTER AND EXPLORER'

Field returned to Dunedin in 1935, and was Lusk's tutor in sculpture and life drawing. His most direct influence was as her pottery teacher. Her debt to him for teaching her the technique and skills of modelling clay was to become evident later in her career, when she taught pottery for many years at Risingholme in Christchurch.¹³

It was as a disseminator of the ideas and techniques of British and European art that Field played an important role in Lusk's development. The Fields revived the social meetings at their home after their return. Invited students and friends gathered about once a month at the Fields' house in Pacific Street, where they moved in about 1938. Lusk attended several of these meetings and participated in the discussions on art. Though never a member of the inner circle surrounding Field, she was a close friend of Rodney Kennedy and Colin McCahon, both strongly influenced by Field at this stage.

Field's subscription to art publications such as *The Studio*, *Drawing and Design*, and *Colour* provided Lusk and the other students with examples of the work of contemporary British and French artists. His own work also pointed to some of the more progressive developments in British art. Field's absorption of his immediate artistic environment in England was evident in both his theory and art. His painting, with its clear colours, and short, thick, stippled brushstrokes, was closely related to that of British artists such as Duncan Grant, and reminiscent of French painters such as Vuillard. His theory relied heavily on the ideas

of Roger Fry and Clive Bell, and in 1940 he published several articles in *Art in New Zealand*, clarifying aspects of this theory. As a result Lusk became familiar with the writings of Fry and Bell, and remembered reading *Vision and Design* and Bell's *Art*. The ideas expressed by these art critics were discussed by Lusk and her friends, and their impact was immediate:

These theories had a marvellous freshness and vitality ... that at that stage in time was a great lift away from the stodgy realism that had been going on.¹⁴

Lusk's association of these ideas with modernism led to her seeking a new approach to the landscape in her own painting. Along with fellow students such as Anne Hamblett and Toss Woollaston, she saw herself as a modernist painter.¹⁵ Field's promotion of form and design was also associated with his interests as a sculptor.

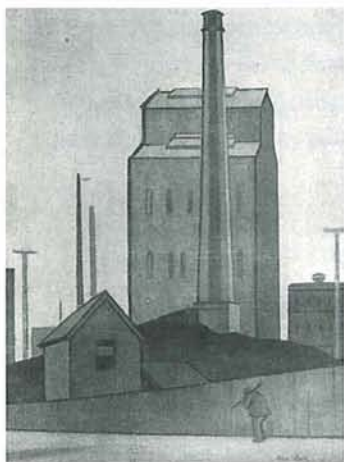
Woollaston's well-known quote indicates which artists Field brought to the attention of his students:

Dunedin in 1930 was the most artistically enlightened place in New Zealand. They were looking at artists unheard of in Christchurch – Matisse, Picasso, Cezanne and others of the French; and English ones like Matthew Smith, Mark Gertler, Roger Fry and the New Zealand born Frances Hodgkins.¹⁶

To these Lusk added the work of Wyndham Lewis, William Roberts, Duncan Grant and Stanley Spencer. Her experience of these artists was not just through reproduction alone, as through the 1930s travelling exhibitions brought examples of British contemporary art to New Zealand. The first Murry Fuller exhibition toured New Zealand in 1928, followed by several others in the 1930s, and the first Empire Loan Exhibition toured the country in 1934. Two other exhibitions which had a major impact on New Zealand artists at this time were the 1935 Loan Exhibition of Oriental Art and the 1936 Exhibition of Contemporary Canadian Painting.¹⁷ This last exhibition Lusk remembered seeing in Christchurch, in the old Canterbury Society of Arts Gallery in Durham Street in 1938, on one of her periodic visits there.

Lusk vividly recalled the first Empire Loan Exhibition, which came to New Zealand in 1934, describing individual paintings, including a 'vorticist' painting of chess players by William Roberts, a 'luscious' still-life by Matthew Smith, a painting of daffodils by Mark Gertler, and a work by Vanessa Bell.¹⁸ The impact of this exhibition on Lusk was sufficient for her to remember individual paintings from it more than 50 years later. Field's promotion of certain British artists may have predisposed Lusk to appreciate them, but the impression made by direct contact with the paintings was lasting.¹⁹

Charlton Edgar had a more practical influence on Lusk, providing her with the technical knowledge of landscape painting, and a base from which to work in



Rita Angus (1908-1970) *Gasworks* c 1933
Watercolour
Private collection, Auckland



Christopher Perkins (1891-1968)
Silverstream Brickworks 1930
Oil on canvas
610 x 507
(work destroyed)

Doris Lusk *Gasworks and Foreshore, Dunedin*
c 1935 (cat. no. 2)
Collection: Hocken Library, Dunedin



terms of technique. He insisted the students paint outside, directly from the subject, and very often the class would go down to the boat harbour or the wharves to sketch. Students would paint on whatever was available and Edgar taught them to scrub down their canvas or board with sandsoap and then paint it with white ground.²⁰ He also showed students how to make their own frames, teaching them basic carpentry skills, and setting out a palette for them to follow. His advice on how to build up the tonal value of a painting was recalled by Lusk:

We had to sort of line out our composition with thin blue paint ... I remember him showing us how to do this and he'd show us how to start building on the tonal values of the painting working from dark, thin dark through to the whites... it was perfectly practical, useful information in the use of oil paints... that was why I admired him as a teacher.²¹

The third figure of some importance to Lusk's early development as an artist was Russell Clark, who held private lessons in his studio in Dunedin during the 1930s. Lusk attended his life drawing classes, held on a Friday night, for several years while at art school, along with Colin McCahon and Max Walker. The greatest value of these classes was that they provided the opportunity to draw from the nude model, an opportunity not available at the art school.²² Lusk was invited to several parties at Clark's studio, one of which was held in honour of the Russian ballet, which was visiting Dunedin, where she met Olivia Spencer Bower for the first time. Lusk appreciated Russell Clark's versatility as an artist, and his willingness to experiment in different media and styles.²³

Clark's love of experimentation links him with Field, whom Rodney Kennedy described as a 'great experimenter and explorer'.²⁴ Even Charlton Edgar, with a more traditional approach to teaching, encouraged his students to experiment with different materials. As a result of her contact with these three teachers, Lusk was encouraged to develop an inquiring mind towards the different media in which she was working.

One of Lusk's earliest surviving paintings is *Gasworks and Foreshore, Dunedin* (cat. no. 2). In this small, almost monochromatic image, Lusk demonstrates interest in the distribution of light over the scene and reflections in the water. The painting, which is undated, contains a symbol instead of a signature, a red circle with a D and L linked within it, similar to the monogram used by Field and members of the Six and Four Art Club in Dunedin. That her choice of imagery in *Gasworks and Foreshore, Dunedin* was not an arbitrary one is suggested by other paintings dealing with industrial themes from around this time, such as Field's *Port Melbourne* 1933, Christopher Perkin's *Silverstream Brickworks* 1930, and Rita Angus' *Gasworks*. A reproduction of Angus' painting was published in *Art in New Zealand* in 1933²⁵ and Lusk's best friend at art school, Anne Hamblett, certainly assumed Lusk's *Gasworks and Foreshore, Dunedin* was a response to this.²⁶

CENTRAL OTAGO: 'THE MOST INTRACTABLE COLOUR OF THOSE HILLS'

Lusk's first experience of Central Otago was as a result of a summer job as a house aid at Webb's orchard in Cromwell, probably around 1935. Her discovery of Central was of great significance for her, and she struggled to adapt her painting technique to the particular nature of the terrain:

... its curious tonal quality, its lack of conventional greens and the brilliant light and the most intractable colour of those hills.²⁷

This region had a powerful effect on Lusk as a young artist, much as the Otago Peninsula area affected McCahon. *Back Verandah, Cromwell* c 1935 (cat. no. 1), reveals a verandah dappled with broken sunlight, the boards angling towards a single vanishing point.²⁸ These are the only two paintings traced from Lusk's first exhibition, held in a church hall around 1936 in conjunction with another student, Dick Seelye.²⁹



left to right: Max Walker, Mollie Lawn, Doris Lusk, Don Reid and Anne Hamblett
inscribed verso: "The old barn" 1937-38
photographer unknown
Doris Holland Estate

Doris Lusk *Back Verandah, Cromwell* c 1935
(cat. no. 1)
Collection: J.D. & A.P. Webb, Cromwell



Kaikorai Valley (cat. no. 3), with its thick, slab-like strokes of paint, dabs of impasto, and bright colour, reveals the influence of Van Gogh. Lusk bought a print of his painting, *The Harvest*, at the Empire Loan Exhibition in 1934, and purchased a Phaidon book on his art in 1937.³⁰ Her use of impasto might also have been dictated by the three-ply board she was painting on, recommended as a stable ground by Charlton Edgar, who also made the frame.³¹ The stippled brushwork in the tree, and pure colour recalls the technique of R.N. Field.

In the following years, Lusk's trips to Central Otago for seasonal work continued. *Alexandra Bridge, Cromwell* c 1938 (cat. no. 4), and [*Gold Dredging, Central*] c 1938 (cat. no. 5), were probably both painted on the last trip Lusk made to Central Otago before the war, in the summer of 1938, when she worked on the Annan orchard at Clyde.³² Stylistically, these works are very similar, with the same broad brushstrokes edged with impasto, high-key palette, and strong emphasis on internal design. The elevated viewpoint, most obvious in *Alexandra Bridge, Cromwell*, was to become a distinctive feature of her early landscape painting. The strong diagonal of the bridge, across the surface of the work, and the interplay between the thick, black, curving wire struts, short white palings, and heavy stone arches, generates a powerful, spatial rhythm. The short stippled brushstrokes against a darker ground are very close to the technique of Field, and she appears to have followed his advice to represent rather than reproduce nature, radically simplifying elements in the painting in favour of the overall design.³³

THE DREDGE : 'THE NATURAL BLEAKNESS OF OUR MAN-MADE SCENERY'



Mapua in 1939
left to right: Rodney Kennedy, Colin McCahon
(obscured), Anne Hamblett, Doris Lusk, Patrick
Hayman
photographer unknown
Doris Holland Estate

In [*Gold Dredging, Central*], sunlight falls on a desolate, rugged landscape dominated by the grey, squat shape of the dredge, whose hard, geometric forms contrast with the flowing diagonals of the surrounding hill country. The sense of disquiet engendered by this uncompromising image derives from a dislocation of scale, the dredge appearing disproportionately large in its setting. Lusk commented on this:

I remember at that stage being fascinated with the sense of scale of this very large structure in relation to the landscape.³⁴

Both literally and metaphorically, the dredge cuts through the pictorial space and the gorge, and is the controlling element in the design. Its broad sides and tiny apertures reinforce a sense of confrontation between nature and industry.

By 1938 there were several precedents for focusing on buildings and artificial structures as subject matter. Christopher Perkins was the subject of a major article in *Art in New Zealand*, and exhibited his work at the 1932 Otago Arts Society Exhibition. In 1933, Rata Lovell-Smith exhibited *Hawkins*, a small painting of a country railway station in the Otago Arts Society Exhibition. In 1934, A.R.D. Fairburn published his article 'Some Aspects of New Zealand Art and Letters' in *Art in New Zealand*, praising Perkins' style and themes and claiming his paintings as more 'truthful' expressions of the New Zealand landscape. In particular he singled out certain subject matter:

... though the natural bleakness of our man-made scenery – buildings, bridges, railway stations and cuttings, telegraph poles and so on – does seem to need the burning honesty of a Van Gogh to extract what aesthetic truth may lie in it.³⁵

Lusk's image, however, deviates significantly from this prescription. The dredge is not a railway station or barn, but a tool to extract the resources of the land, and the painting represents this extraction, the sluiced banks of the gorge testimony to its function. Many years later, Anne McCahon, Lusk's close friend and painting companion, commented on Lusk's approach to the landscape:

Doris always did a different sort of thing. Buildings and water stations. It even happened in her early pictures that she put in buildings here and there. She liked doing big water pipes and machines.³⁶

In January, 1939, Doris Lusk travelled to Mapua with Anne Hamblett to meet up with Rodney Kennedy, Colin McCahon, Patrick Hayman, and Elespie Forsyth, on what was to become an historic journey.³⁷ They stayed in Edith and Toss Woollaston's house at Mapua while the Woollastons were away in Taranaki. As accommodation it was primitive, with no running water, and the group tried to live on two shillings a week, collecting pipis from the beach and



Doris Lusk *Portrait of Colin McCahon* 1939
Oil on plywood 491 x 413
Collection Hocken Library,
Dunedin 73/100



*Doris Lusk seated in her studio at Moray Place, Dunedin, at the time of her solo exhibition in 1940
photographer unknown
Doris Holland Estate*

living on vegetables donated by the neighbouring Wells family.³⁸ Lusk had previously met Woollaston in Dunedin and was aware of his painting after seeing his exhibition in Broadway in 1936, as a result of which she saw the Nelson landscape as a 'subject for painting'.³⁹ Both Lusk and McCahon became interested in painting in the Nelson region as a result of this trip.

Shortly after this journey, Lusk, Mollie Lawn, Morris Kershaw and Anne Hamblett took over the rental of an ex-photographic studio on the corner of Princes Street and Moray Place, from fellow student Max Walker. They sublet several rooms to other artists and used the large main room as a working space. Others who frequently worked there included Rodney Kennedy, Dick Seelye, Colin McCahon and Max Walker. The studio operated as a social as well as an artistic focus for Lusk and her friends. They held many parties there, some in order to farewell friends off to the war.

MOVES NORTHWARDS: RIWAKA, PANGATOTARA AND THE CRUSADER

War was declared in September, 1939, and gradually Lusk's friends moved away from Dunedin. Russell Clark left in 1938 to live and work as a commercial artist in Wellington,⁴⁰ while both Dick Seelye and Max Walker went overseas. Immediately after leaving art school Lusk found work as a commercial ticket-writer and went on to give lessons in ticket-writing at the technical college. She also taught art part-time at two private schools, St. Hilda's and Archerfield. Just as she began to establish some financial independence and was able to afford

more materials for painting, these became less readily available. The straitened circumstances in which she had worked during the Depression continued to some extent during the war years. As Betty Curnow commented, 'From 1940 on, paint, canvas and all imported artist's materials were to disappear from the shops'.⁴¹

In 1940, Lusk held her first solo exhibition in the studio in Moray Place, which rated a mention in the art notes in *Art in New Zealand*:

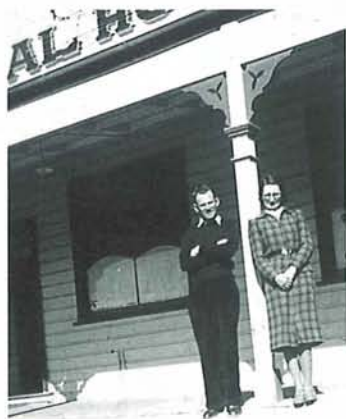
An exhibition in August of paintings by Miss Doris Lusk provoked much interest. This young artist has shown quite a variety of work in oils and watercolour together... There is much breadth of treatment in Miss Lusk's work and a strong sense of design, particularly in the life work... That Miss Lusk has produced such strong and attractive work this early in her career augurs well for future exhibitions.⁴²

Her painting of *Alexandra Bridge, Cromwell*, was exhibited in the Centennial exhibition in Wellington, and in November when Colin McCahon's large painting of Otago Peninsula was rejected by the Otago Art Society, Doris Lusk, Mollie Lawn, Anne Hamblett and several others withdrew their paintings from the exhibition in protest.

The following year, Doris Lusk returned to Nelson in the company of Colin McCahon, Anne Hamblett and Rodney Kennedy. McCahon and Kennedy worked for the railways while Hamblett secured work as a cook.⁴³ It was on this trip that Lusk painted *Tobacco Fields, Nelson, N.Z. 1941* (cat. no. 7). Rodney Kennedy remembered Colin McCahon insisting that Lusk sit down and work out everything in the landscape in front of her on the spot.⁴⁴ The result is centred on the two buildings, the hop-house and shed, and the tobacco fields behind them. The background is filled with brown hill forms, subverting the expectation of seeing a sky. Implicit in Lusk's fascination with the densely cultivated Riwaka fields was the opportunity they provided for strong internal design and the rendering of textural effects. Lusk seems remarkably unaffected by Woollaston's and McCahon's experiments with different methods of depicting space derived from Cezanne, and their rejection of traditional perspective. Unlike Woollaston's landscapes from this time which open up to create a panoramic expanse of space, Lusk's view is locked into a strict perspectival grid which operates like a funnel along the tobacco rows. The Caxton Press chose to reproduce this painting in colour, under the title *Riwaka*, as part of their *Caxton Prints Series*, no.3, and it was bought by Charles Brasch.

Not long after this trip, the tightly-knit group dispersed. Rodney Kennedy was imprisoned as a conscientious objector, and later that same year Colin McCahon married Anne Hamblett (in September 1942). Doris Lusk moved to Christchurch with Dermot Holland, marrying him on the 24th December,

Dermot and Doris Holland c 1942
(possibly taken on their honeymoon)
photographer unknown
Doris Holland Estate



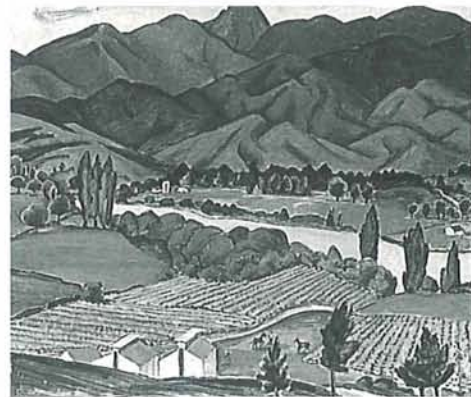
1942, in Dunedin. Lusk had made a trip to St. Bathans, an old gold-mining town in Central Otago, with Anne Hamblett late in 1941 or early in 1942, and returned there for her honeymoon.⁴⁵ *Sluice Mine, Near St. Bathans* (cat. no. 9) probably dates from her earlier trip with Anne Hamblett and records one of the last hydraulic sluice mines in operation. The painting was executed on the spot, on one of the prepared boards Lusk carried with her, and is constructed as a series of sinuous, interlacing lines. Attention is directed by means of the gently repeated angles of the sluicing pipes into the depths of the mine. The scene is bathed in sunlight, the monolithic rock on the right casting a shadow on the barren landscape, which has been cut up and disfigured by mining activity. In the depths of the mine a tiny figure is visible, enhancing the vast scale of the surrounding country and producing a sense of isolation.

At the beginning of 1943, Lusk was again staying with the McCahons, who were living at Pangatotara in Nelson. Her second painting on the subject of tobacco farming, *Tobacco Fields, Pangatotara, Nelson* 1943 (cat. no. 10), was the outcome of this trip. Lusk and McCahon went sketching together and swapped the resulting paintings, McCahon's *Landscape, Pangatotara, The Crusader No.1* remaining in the artist's collection until her death. Lusk's *Tobacco Fields, Pangatotara, Nelson* was the painting McCahon received and he later commented:

Right:
Colin McCahon (1919–1987)
Landscape Pangatotara, The Crusader No. 1 1942
Oil on gesso on board 403 x 494 (sight)
Private collection, Auckland



Far right:
Doris Lusk *Tobacco Fields, Pangatotara, Nelson*
1943 (cat. no. 10)
Collection: Auckland City Art Gallery
Presented by Colin McCahon in 1966



Anne and I went to Nelson in 1943 to work tobacco at Pangatotara. Doris came up for the summer. Her painting of the Crusader and tobacco fields, now in the Auckland City Art Gallery, dates from that time. My painting looks down the valley: Doris's looks upstream.⁴⁶

Given the close friendship and working relationship between the two artists at the time, these two paintings provide an interesting comparison. Lusk's painting opens out in a panoramic view of the valley, the tobacco fields, river and the hills beyond. The landscape is animated by the interlocking patterning of the tobacco fields. With its high viewpoint and flattened picture plane, Lusk in this work seems to have moved closer to an acceptance of the ideas expressed by Woollaston concerning space construction, the landscape schematised and

divided into compartments, each bordered by a dark line. Lusk's concern here is to include all the details within the scene, while radically simplifying them and sublimating them to the overall design, creating an almost topographical, map-like effect. The two tiny schematic figures are primitive in their simplicity, and the work as a whole is very close to the tradition of naive painting, with its faithful inclusion of all details of the scene.⁴⁷

McCahon's painting appears almost as a detail of Lusk's view, focusing on the hills that appear in the background of her work. The composition consists of a series of overlapping ridges, read vertically, bare of detail, as McCahon conveys the structure of the land, while Lusk is preoccupied with how the human involvement in this landscape has transformed it. The building in McCahon's work crowds the hill forms, while Lusk's sheds are shown in conjunction with the tobacco fields. McCahon's bare, powerful landscape is subject to a much more radical transformation than Lusk's, but the other major difference is one of intention. Lusk explores the land with the meticulousness of a surveyor, the disparity of her approach evident in the title of her work, *Tobacco Fields, Pangatotara, Nelson*, as compared with McCahon's painting, *Landscape, Pangatotara, The Crusader No.1*.

THE CAXTON PRESS AND THE GROUP IN CHRISTCHURCH : POETS, PAINTERS AND PROPHETS

Lusk's painting was reproduced in an article in *Art in New Zealand* in December 1943, entitled 'The Younger Dunedin Artists', and her technique was summarised by the reviewer as possessing:

... a steady well-pitched vocabulary based on sincere observation. Colour very fine, and becoming essentially individual in outlook. Pattern value of her painting fully developed without loss of form.⁴⁸

Cover: *Landfall*, vol. 1, no. 1, March 1947



Ironically by the time this was written she was no longer a Dunedin artist, but a Christchurch one, and her move north placed her in the front line of the nationalist debate. The strident nationalism which can be traced through the issues of *Art in New Zealand* during this time was overwhelmingly generated by poets, first A.R.D. Fairburn, then Allen Curnow and Charles Brasch. If Fairburn's article in *Art in New Zealand* had the character of a painting manifesto, Curnow's poetry anthology, *A Book of New Zealand Verse*, published in Christchurch in 1945, read more like a prophecy, and because of the nature of the artistic community in Christchurch its impact on the visual arts was profoundly felt. Christchurch during the 1940s and 1950s was home not only to *The Group*, a loosely knit association of artists who came together to exhibit their work each year, but also to the Caxton Press and the literary community centred around it. There was a great deal of contact between the two circles and a certain exchange of ideas. Crucial intermediary figures such as Lawrence

Baigent, who formed close ties with Rita Angus and Leo Bensemann, facilitated this interaction. Leo Bensemann himself, as an artist and typographer for the Caxton Press, formed a bridge between the two groups, printing the Group Show catalogues at the Caxton. Later in the 1950s, Ron O'Reilly was an important figure. As city librarian, he had a keen interest in literature, but was also an avid art collector and close friend of both Doris Lusk and Colin McCahon. His house, next to the library, became a meeting place for both writers and artists, with Lusk recalling that 'nearly everyone passed through there at some stage or other, including people from the Caxton'⁴⁹.

James K. Baxter's friendship with Colin McCahon has been well-documented elsewhere. After McCahon arrived to live with Lusk and her husband at the end of the forties, Baxter became a frequent visitor, Dermot Holland's daughter remembering that he always wore a camel-hair coat done up with a safety pin.⁵⁰ Lusk knew Allen and Betty Curnow and became acquainted with Charles Brasch. Brasch strengthened the ties between the two groups in his role as editor of *Landfall*, which began publication in 1947, publishing New Zealand poetry and literature, along with reproductions of paintings. Brasch not only bought a number of Lusk's paintings, and reproduced examples of her work in his magazine, he also later wrote a series of poems inspired by her painting.

In his introduction to the poetry anthology, Allen Curnow wrote 'a number of young poets and one or two older ones ... [were] ...making a discovery of their country'.⁵¹ Three years later Roland Hipkins echoed this view when he stated: 'Artists are now seeking and honestly painting subjects that reflect the truth of the New Zealand life and landscape as it is'.⁵² Artists working in Christchurch during this period could not have remained unaffected by having their work interpreted in a nationalist light, and by the obsessive search for a national identity on the part of the literary community. Indeed Leo Bensemann's remarks in 1977 about the 1943 Group Show indicates that the artists also saw their work through this frame of reference:

But something was beginning to happen in a New Zealand way ...With Doris Lusk painting Central Otago landscapes, Rita Cook exquisite Canterbury watercolours, Rata Lovell-Smith the Bealey ... The native scene was definitely emerging with a force and impact of its own and many of our later more grandiose exhibitions were to emphasise this.⁵³

Francis Pound has written of this period: 'Nationalist painting shared with the literati all their myths and predispositions.'⁵⁴ This consensus, or alliance, presented an attitude carefully packaged as 'reality', with all the subtlety and brilliance of a sleight of hand. Sifting among the rhetoric, it is possible to discern an awareness on the part of the protagonists that they were makers of fictions, rather than reflectors of reality, with Curnow stating:

Strictly speaking, New Zealand doesn't exist yet, though some possible New



Doris with her son Patrick Holland at 165 Deans Avenue, Christchurch, early 1944
photographer unknown
Doris Holland Estate

Zealands glimmer in some poems and on some canvases. It remains to be created – should I say invented – by writers, musicians, artists, architects.⁵⁵

McCahon echoed this statement when he wrote:

I saw something logical, orderly and beautiful belonging to the land and not yet to its people. Not yet understood or communicated, not yet really invented. My work has largely been to communicate this vision and invent a way to see it.⁵⁶

Much of what was written by Curnow, Brasch and art critics of the time resonates with words such as 'true', 'real' and 'honest'. However, the importance of painters like Lusk, Sutton and Angus lay not in their role as revealers of the truth, but in their ability to present a common attitude, fusing a new iconography with a modernist technique.

Lusk was introduced to the Group by Margaret Frankel, and exhibited with them for the first time in 1943, her painting *Tobacco Fields, Nelson* on sale for 10 guineas.⁵⁷ Her artistic output slowed during the years when she became a mother. Her first child, Patrick, was born in 1943. The Group provided crucial support for Lusk during her child-bearing years, as the casual arrangement gave her the incentive to produce five or six works a year, without the pressures of producing a large number of paintings for a solo exhibition. In fact, during the 1940s and 1950s, Lusk relied almost exclusively on the Group Show exhibitions as an outlet for selling her work, having only two solo exhibitions between 1941-1966.

En Route to Arthurs Pass, painted in the mid-forties by Lusk, indicates the extent to which she shared subject matter and technique with the Canterbury painters after moving to Christchurch. The high viewpoint, flattened picture plane, simplification of forms and strong recessionary motif of the bridge relate this work to that of other Canterbury painters such as Rata Lovell-Smith and Bill Sutton. Rata Lovell-Smith's *Bridge Mt. Cook Road* 1933, also contains a bridge that connects foreground and background, while Bill Sutton's *Dry September* 1949, shows marked similarities to Lusk's painting. Both works contrast the rigid architecture of the bridge with the natural forms of the riverbed. The critic reviewing the Otago Art Society Exhibition in the *Otago Daily Times* wrote of Lusk's painting: 'daring in composition, it shocks almost every canon of conventional criticism.'⁵⁸

The Nelson region continued to attract Lusk as long as the McCahons remained in the area. *Pomona Road, After Fire, Mapua* 1946 (cat. no. 12), painted in Ruby Bay, where the McCahons were living at this time, is remarkable for its patterning, the blackened trunks and stems of trees interlacing to create an oriental effect.

The Holland's second child, Jancis, was born in 1946. Dermot's daughter from

Right: Rata Lovell-Smith (1894–1969)
Bridge, Mt. Cook Road 1933
Oil on canvas 370 x 470
Collection: Robert McDougall Art Gallery,
Christchurch



Far right: Doris Lusk
En Route to Arthurs Pass 1945
Oil on board
photograph Doris Holland Estate
Private collection, Tasmania

his previous marriage, Nola Holland, also stayed with them for some of the time. That Lusk continued to paint at all with two, sometimes three, small children is remarkable, particularly as the example provided by her close contemporaries, McCahon and Woollaston, clearly bestowed on the women the major parenting role. Lusk was unique among her female contemporaries at the art school in Dunedin in continuing her career after marriage and children. Her comments on painting and bringing up a family indicate her determination:

I always believe that if you really want to paint, busy or not, you'll still find the time to do it.⁵⁹

Mrs Mollie Kershaw (née Lawn), a contemporary from art school remarked: 'Having children made no difference to Doris; she painted on regardless'.⁶⁰ Lusk's continued output of paintings during this period was also assisted by Dermot Holland's active involvement as a parent and his supportive attitude towards her career. Lusk also worked and contributed to the family income throughout her life, at times being the sole financial provider. In 1947 she began teaching pottery at Risingholme Community Centre with Margaret Frankel, in a double garage with no kiln. The clays used were earthenware, and wheels were hard to come by. Lusk recalled:

Then they set up Risingholme ... and Margaret ... established the potting shed in the grounds and invited me to come and help her which I was delighted to do ... I think my husband made me a wheel – I always had one of my own.⁶¹

In 1947 the McCahons moved to Tahunanui, Nelson, and Lusk and her husband made the trip north to stay with them. At the time Tahunanui was a small township outside Nelson. McCahon fondly remembered this period:

We were at Tahunanui and I was in the building trade. We had Christmas in a very small house full of people painting and talking: The (Lusk) Hollands, Betty O'Reilly, Pat Hayman; children, most of us had them then. The painting went on, the conversation was endless.⁶²

Lusk's *Tahunanui, Nelson* 1947 (cat. no. 13) was part of the painting activity remembered by McCahon, and with its almost aerial viewpoint, and telegraph poles which operate as vertical markers, reads vertically rather than horizontally. The prospect looks down the street to the sea and Rabbit Island in the distance, the semi-rural nature of the small town emphasised by the unsealed street which dwindles into a sandy track leading to the beach.

Lusk manipulates scale and dimensions in order to fit all the details of the scene into the composition, her interest not just in the township but also in locating it in Golden Bay: thus the intention is geographical as well as topographical intention. The composition appears random, with parts of trees, houses and fences intersecting the frame, as if she has captured a fleeting moment in which people walk down the street and a truck drives past. The suggestion that the scene continues on either side reinforces the idea of a community.

Unlike Lusk's *The Pumping Station* 1958 (cat. no. 27), this image has not become a regional icon and yet now appears as a historical document, a glimpse into a day in the life of the 1940s. A woman carries washing into a house, while behind her sheets and clothing flap on the line. Across the street a couple of men stand beside a car, while on the corner a woman pushes a pram. Lusk's inclusion of the townspeople and the suggestion of domestic routine provides an anecdotal dimension, as W.H. Oliver observed:

Though it was not always their main purpose, many of the artists of the 1940s and 1950s had a documentary intention. The 1940s concern with identity and locality encouraged them to set down what Brasch called 'the unambiguous lineaments of a land no longer innocent of us'.⁶³

Not surprisingly perhaps, Charles Brasch bought this painting, and it was one of the four Lusk paintings he reproduced in *Landfall* the following year.⁶⁴

Lusk's simplified formal style with its sharpness and legibility relates to other Canterbury painters of the time such as Rita Angus. Thematically, *Tahunanui, Nelson* 1947, is similar to Juliet Peter's *Geraldine* 1943. Peter's painting was illustrated in the 1948 issue of *Studio*, and Hipkins described it in the accompanying article:

Her *Geraldine* township is a compact aggregation of unpretentious wooden buildings of little architectural merit, but typical of hundreds of small rural communities throughout New Zealand.⁶⁵

Although both paintings include imagery associated with small towns, Peter's outlook with the fence running across the front of the work is of an outsider looking in on a settlement, while Lusk has painted a portrait of a township and the people who live there.



Juliet Peter b. 1917 *Geraldine* 1943
Watercolour 516 x 709
Private collection
photograph RMcDAG archives

WAIKAREMOANA : THAT 'GOTHIC BUILDING IN THE MIDDLE OF THE WILD HILLS'

1948 was a year in which the ideas and statements about a national identity and the nature of living in New Zealand coalesced in three extraordinary paintings by Lusk, *Landscape, Overlooking Kaitawa, Waikaremoana* 1948 (cat. no. 15), *Power House, Tuai* 1948 (cat. no. 14), and *The Lake, Tuai* 1948 (cat. no. 16).⁶⁶ It was also the year in which McCahon painted *The Promised Land*, very much a response to the literary and artistic debates around this issue.

The Lake Waikaremoana Hydro development scheme is situated inland from Wairoa, in the North Island. The fully developed scheme consisted of three stations; Kaitawa, Tuai and Piripaua. The Tuai power station was opened in 1929, and Kaitawa in 1948. Lusk made the long and difficult trip from Christchurch to stay with her friends, Adelaide and Ian McCubbin, who were living in Kaitawa, where Ian McCubbin was employed as a construction engineer. The rawness of the settlement and the scarred hillside in *Landscape, Overlooking Kaitawa, Waikaremoana*, reflect its recent completion. The view is from the top of the hill past the huge, gouged-out furrows in the foreground, the large pipe, and into the jumbled mass of huts, the white line of the road narrowing into the distance, where recession is abruptly halted by the wall of hills, a device which magnifies the sense of claustrophobia in the scene.

Lusk creates a desolate and disturbing image partly by disrupting the scale. Nestling behind the large pipe in the foreground, the tiny huts are dwarfed by the scale of the surrounding country, an army of grey shapes that bristles with sharp edges and points. The simplification of the hills to dark land forms with serrated ridges, massed one behind the other, adds to the atmosphere of disquiet by conveying the powerful corporeality of the landscape. The image is also disturbing as it records the damage wrought by industry in the wilderness, and reveals the environmental cost and the source of the electricity that arrived in the homes of New Zealanders.

Power House, Tuai, is a strangely surreal image of the power station at Tuai, seen from a greatly elevated viewpoint. Small apertures dotted across the facade, like a series of square holes, hint at a vast black space behind. The building itself, with its solid facade, triangular roof and conspicuous cornice, was opened in 1929, and yet Lusk spoke of being impressed by this 'gothic building in the middle of the wild hills'.⁶⁷ It is precisely this archaic quality, this sense of history, that confounds the spectator, as Lusk infuses the power station with a grandeur disproportionate to its function. In front of the tall, pale building, tiny figures hurry across the square illuminated space, establishing its immense scale. The mystery generated by this image is due to a dislocation between its appearance and function, so it appears as a structure of spiritual and cultural significance. Almost forty years after Lusk painted it, an art critic wrote of it:

The bulky mass and angularity of this new, sleek building rising out of the uncluttered land made a monument of it.⁶⁸

The power station serves as a catalyst, triggering a desire in the viewer to make the painting yield a reality that it pretends to contain, while resisting any reading. The dream-like quality of the setting, which includes a strange geometric object in the foreground and a tall tower in the distance, relates this work to the art of the British artist Paul Nash. Nash's work was included in some of the touring exhibitions of British art seen in New Zealand during the 1930s and 1940s, and Herbert Read's Penguin book on Paul Nash was published in 1948. The power house is similar to the strange architectural constructions that appear in Nash's paintings such as *Nostalgic Landscape*



Paul Nash (1889–1946) British
Nostalgic Landscape, 1922–38
Oil 771 x 508
Courtesy of Leicester Museum and Art Gallery

1923–38. *The Lake, Tuai*, is dominated by encircling hills, and conveys a similar sense of isolation. The outlook across the lake includes a white, plain bungalow with black windows, perched above the water. On the far side, a line of pylons reminds us of the nature of the settlement.

Lusk exhibited two of these works at the Group Show exhibition in 1948, and John Summers wrote of them:

Doris Lusk's two landscapes of the Waikaremoana country show an unusual vastness of conception ... *The Lake, Tuai*, in its depth, strength and harshness recaptures Cresswells' 'from which their sombre and savage landscape holds darkly aloof'. *Power House, Tuai* is an easier and more pleasant picture to grasp and seems to be a bridge swung between Doris Lusk's earlier lyrical paintings and this more commanding work. It is to be hoped that this artist will continue to explore the new region she has entered upon.⁶⁹

He then goes on to talk of McCahon, Woollaston and Lusk as a group who have 'begun to live in New Zealand as painters', forming the beginnings of a 'native school of painting.'⁷⁰

Early in 1949, an exhibition of 35 of Lusk's works, including the Waikaremoana paintings, was held at the Dunedin Public Library. The landscape section of the catalogue was divided by region – Dunedin, Central Otago, Christchurch, Nelson, Banks Peninsula, and Tuai. The prices for the paintings in the last section varied considerably, *The Lake, Tuai* priced at 30 guineas, *Landscape, Overlooking Kaitawa, Waikaremoana* 35 guineas, and *Power House, Tuai* only 12 guineas. A reviewer in the *Otago Daily Times* illustrated *The Lake, Tuai* in his article and described the exhibition as excellent, commenting:

The pictures that will probably attract most interest are those painted in the Waikaremoana region. In these she has devoted herself exclusively to her new interpretation of the New Zealand scene and has handled the broad masses of



Doris Lusk *The Lake, Tuai* 1948 (cat. no. 16)
Collection: Rachel and Allan Hooper, Christchurch

subdued colour with remarkable skill ... 'The Power House' epitomises the contrast she found between the rugged, lonely terrain and the streamlined industrial plant which man had introduced. The modelling of the hills in the pictures painted in this area is extremely effective.⁷¹

John Summers wrote a small essay in the exhibition catalogue in which he described *The Lake, Tuai* as follows:

... instead of using nature to extend a mild pastoral emotion ... Doris Lusk confronts us with a world of natural forces closer to that of 'Wuthering Heights'. This accounts for the 'cold light of an inhuman dawn' which broods perpetually over the hills in *The Lake, Tuai*.⁷²

Both this statement and his earlier remark reveal that Summers clearly saw an affinity between these harsh landscapes and the poetry of the time, and indeed there are marked similarities. The Waikaremoana paintings, with their sense of isolation and enclosure, presided over by a gloomy light, convey precisely the same kind of ambivalence towards the land as that expressed by poets such as Baxter, Curnow and Dennis Glover. They seem to imply a relationship of conflict between humanity and the land.

Whether such a homogenous interpretation is possible between artists like Lusk and the poetry of the time, however, is problematic. Pound's thesis about the nationalist period raises 'the question of the adequacy – or inadequacy – of any unifying idea of social representation ... to comprehend the elusive and enigmatic social space in which we currently live.'⁷³ That readings of this period must be braided with more heterogenous interpretations is illustrated by Fairburn's role as art critic.

A.R.D. Fairburn, after requesting that artists paint 'essential' New Zealand subject matter in 1934, later attacked the paintings of McCahon in the 1948 Group show, likening them to 'graffiti on the walls of some celestial lavatory'. He failed completely to mention Lusk's paintings and noticed in Rita Angus' work, 'a tendency to niggle'.⁷⁴

Lusk's interpretations of the New Zealand landscape differ in several significant ways from those of some of the poets. As Roger Horrocks noted in an article on the art and literature of this period, much of the love poetry of the time was centred on the land. The most famous example is from Charles Brasch who wrote:

Men must lie with the gaunt hills like a lover
Earning their intimacy in the calm sigh...⁷⁵

There are many other instances in the poetry of the time, such as this excerpt from a poem by A.R.D. Fairburn:

Fairest earth...
deep well of our delight,
breath of desire,
let us come to you
barefoot, as befits love,
as the boy to the trembling girl,
as the child to the mother.⁷⁶

Much of the nationalist language is predicated upon seeing the land as gendered, and on ways to possess it. Charles Brasch in another poem stated:

Not the conquest and the taming
Can make this earth ours.⁷⁷

As a prerequisite for this, the land is seen as empty, silent, expectant, much as McCahon described it on the Northland panels, 'A landscape with too few lovers'. Lusk's images, however, present a land that has already been occupied, the results of that possession obvious. Paintings such as [*Gold Dredging, Central*] c 1938, *Sluice Mine, Near St. Bathans* 1942, and *Landscape, Overlooking Kaitawa, Waikaremoana* 1948, reveal ruined landscapes, gouged-out and damaged by industrial intervention, land that has been ravished as well as ravaged. The symbolism of the Waikaremoana landscapes with their pipes and pumping stations concerns the creation of power, both literally and visually. The hydro station at Tuai is both an emblem and generator of that power and its relationship with the surrounding landscape consequently more complicated, hinging on oppositions of primal/modern, nature/artifice, exposure/protection, destruction/construction. Two paintings from the Waikaremoana series, *Power House, Tuai* and *The Lake Tuai*, were included in an international exhibition in London in 1952, entitled *Fifteen New Zealand Painters*, organised by Helen Hitchings.⁷⁸

At the end of 1948, Colin McCahon went to live with the Hollands at Hewitts Road, where he lived in an outhouse/studio, and found gardening jobs. Later, in the early 1950s, he and Dermot Holland went into business together, making picture frames and jewellery. Lusk's contribution to this enterprise was many tiny painted cameos in the form of brooches and pendants.

McCahon painted *Takaka, night and day* while staying with the Hollands in 1948, and he later wrote of it:

The Takaka painting was painted round the corner of a room, no one wall being itself long enough. Once more it states my interest in landscape as a symbol of place and also of the human condition.⁷⁹

This statement reveals that Lusk must have been living with this huge and powerful painting virtually on a day to day basis while it was being painted.

Colin McCahon (1919–1987)
Takaka, night and day 1948
Oil on canvas, mounted on board
915 x 2130
Collection: Auckland City Art Gallery



Both Lusk and McCahon became involved in the controversy in 1948 over the Christchurch City Council's refusal to accept Francis Hodgkins' *The Pleasure Garden*, and were featured in Sutton's *Homage to Francis Hodgkins*, along with other members of the Group.

BANKS PENINSULA: 'THOSE RUINOUS TREES'

The Holland family developed an interest in Banks Peninsula at the end of the 1940s, prompted by their visits to see Anne McCahon's brother, Selwyn Hamblett, and his wife Margaret who lived at Takamatua, near Duvauchelle. They began renting a disused farmhouse at Duvauchelle for weekends and holidays.

Paintings such as *Above Okains Bay* 1948 (cat. no. 17), *Okains Bay, Banks Peninsula* 1949 (cat. no. 19) and *Akaroa Harbour, Banks Peninsula* 1949 (cat. no. 20), are treated summarily, with an interest in the underlying structure of the hill forms and an elimination of detail. *Akaroa Harbour, Banks Peninsula*, is strongly reminiscent of McCahon paintings such as *Otago Peninsula*, painted three years before. The land is animated by a system of furrows which sweep across it, and the little outcrops jutting out into the harbour that seem to float on the surface of the water, rather than extend below it. Lusk manipulated the dimensions of the harbour to include all its features, creating an almost geomorphic landscape, a three-dimensional map of the peninsula.

The paintings of Okains Bay contain dead trees, a feature of particular interest to the artist:

... along that top road, the old forests are very, very visible ... those ruinous trees ... in the process of rotting, of becoming derelict logs ... remain as the shell of the trunk which is sort of indestructible ... as if it had been made.⁸⁰

The imagery of the dead trees has become a nationalist motif, an obvious symbol of the clearing of the land and implied human presence. The tree stump in

Okains Bay, Banks Peninsula 1948, with its torn edges, black interior, and scattered fragments, can be read in this way, as testimony to the destructive potential of human involvement in the landscape. Characteristically though, this motif as it functions in Lusk's paintings can be read on other levels, and Lusk's statement about these trees suggests her interest in them was very different. It was their 'indestructibility' rather than mortality that fascinated her, their transformation after being felled into something else, something that appeared 'as if it had been made', something almost artificial. Nothing, then, is quite as it seems in the landscapes created by the artist, the structures appearing sometimes as timeless monuments and the natural features as the 'constructed' element.

Okains Bay, Banks Peninsula is divided by colour and light, the left side of the valley almost black, the ridges standing out like veins, while the other side is bathed in sunlight. The dramatic lighting not only allows the artist to reveal the structure of the hills, but the shift from the dark oily green of the shadowed hills to the brown of the opposite side also suggests a change of season, just as McCahon illustrated both night and day in *Takaka, night and day*.



Doris Lusk painting *Farmhouse at Duvauchelle* (cat. no. 18) on Banks Peninsula
 photograph Doris Holland Estate

In *Farmhouse at Duvauchelle* 1949 (cat. no. 18), the dead trees assume a greater significance, the farmhouse on one side matched by two large tree stumps. The vertical trunk takes on a human shape, like a torso with raised arms. In their ability to suggest other forms they are closely related to Lee-Johnson's paintings such as *Slain Tree* 1945, or Paul Nash's *Monster Field* 1939, where tree trunks resemble grotesque figures. Lusk's interest in these trunks extended to taking some of them back to Christchurch with her to draw, just as Nash gathered objects for a similar purpose. They are also reminders that the house is built of wood, the bleached trees reflecting

the colour of the building. The dark patterning of the pine trees forms a perfect arch to frame the vertical tree-trunk in a compositional motif strongly reminiscent of Cezanne's *Bathers*. As a picture of her holiday house, Lusk's vision is not a reassuring one, the grotesque, twisted trunks disturbingly large in relation to the farmhouse.

A slightly later painting, *Interior at Duvauchelle* 1951 (cat. no. 23), represents the interior of the same house with a woman, Margaret Hamblett, seated at the table. The heavy, insistent curve of the chairs and large patterning of the wallpaper combine to create a strong emphasis on design.

'What attracted me to this terrain was the breadth and structure of these hill forms'

By the end of the 1940s, Lusk had achieved a certain amount of critical acclaim. Not only had her paintings been illustrated in *The Arts Year Books* for most years during the 1940s but in 1949 four paintings were illustrated in *Landfall: Tahunanui, Nelson* 1947, *Riwaka* 1941 (*Tobacco Fields, Nelson*), *Ruby Bay* 1946 and *Akaroa Harbour, Banks Peninsula* 1949.⁸¹ Although her financial situation remained precarious, this was true of most of her friends as well, as she described it: '... and of course no money, everyone drooping around with no money'.⁸²

After 1948, Lusk's painting became more simplified and generalised, eliminating the kind of textural richness and detail she had explored earlier in images like *Tobacco Fields, Pangatotara, Nelson* 1943. A desire to explore depth and



Doris Lusk *The Clutha River at Clyde* 1950
(cat no. 22)
Private collection, Christchurch

distance replaced the elevated viewpoints and was matched by an interest in the structure of the land. Paintings such as *The Clutha River at Clyde* 1950 (cat. no. 21) and *Canterbury Plains from Cashmere Hills* 1952 (cat. no. 24) display a fascination with increasingly abstract rounded hill forms, that recede into the distance in rhythmical formation. The actual hill forms in the Central Otago work seem to relate directly to those in McCahon's *Takaka, night and day*, while in *Canterbury Plains from Cashmere Hills* it is the general compositional format that is reminiscent of the McCahon work, with a panoramic view of two ridges converging into a valley. The foreground is crossed by a delicately painted line of pine trees. The repetition of ridges, rich tawny colouring

and strong contrast of light and shadow combine to create a powerful, effective image. There is also a sense of vastness, a breadth of conception which is very different from the claustrophobic quality of the earlier landscapes.



Holland family c 1952, left to right: Doris with Patrick, Dermot with Rachel and Jancis seated
photographer unknown
Doris Holland Estate

The Holland's third child, Rachel, was born in 1949, and the family continued to visit the house at Duvauchelle during the 1950s, often joined by the O'Reillys and, on at least one occasion, by the McCahons. The increasing abstraction of landscape is apparent in *Incoming Tide, Barrys Bay, Banks Peninsula* 1955 (cat. no. 25), with sky and waves curving to meet each other, the land and sea caught in the framing oval of ribbon-like clouds and wave patterns. The strange glow catches the clouds, silhouetting the land and Onawe peninsula, enclosing the scene in a luminous aura. The poles in the water, diminishing in size into the background, augment the sense of depth and open up the view. The band of clouds across the sky represent a nor'west arch, typical of Canterbury, and operate as a theatrical device, increasing the sense of drama. The tension in the work hinges on the meeting of various forces with the land, visible in the incoming tide pouring into the bay, culminating in the two waves in the foreground meeting in a crest.

THE PUMPING STATION: A REGIONAL ICON?



Doris Lusk *The Pumping Station* 1958
(cat. no. 27)
Collection: Auckland City Art Gallery

Many New Zealand artists of Lusk's generation have come to be associated in the minds of the public with one image, published and reproduced repeatedly, until it becomes an icon, a talisman, encoded with meanings and associations, its power generated by its familiarity. Rita Angus' *Cass* 1936, W. A. Sutton's *Nor'wester in the Cemetery* 1950, and Christopher Perkins' *Taranaki* 1931, all come into this category, and as such have themselves become the subject of postmodern artistic practice. Lusk's contribution to the canon is *The Pumping Station* 1958 (cat. no. 27), for some time the only painting by the artist reproduced in surveys of New Zealand art.⁸³

The most obvious feature of this painting is the connection between building and land, the geometric abstracted hill forms echoing the angles and lines of the structure. The red of the building strongly differentiates it from its background, but the grey of the roof with its pale yellow edging is repeated in the folds of the hills. As a facade against the landscape it relates to Christopher Perkins' *Taranaki*, or Rita Angus' *Cass*, and as such represents a nationalist icon.

However, there are several jarring inconsistencies in Lusk's approach to this nationalist theme. Unlike these other works, or even Sutton's paintings of little wooden churches, Lusk's building is solid and monumental. Rather than representing the transience of the human presence or its incongruity in the landscape, *The Pumping Station* commemorates the building as monument, as seen in *Power House, Tuai*. Even more than in the Waikaremoana image, the function of the red, white and grey building is ambiguous, yet it is infused with a sense of importance, with the suggestion of a public function. Lusk displays a characteristic interest in the unusual architectural features of the facade, its arched windows and doorway and sharply pointed roof. The title *The Pumping Station* reveals that it is a structure used to pump water from underground artesian wells, not quite a factory, or piece of machinery, but nor is it quite a public building; its status is ill-defined and nebulous. This lack of a definite identity generates anxiety, a desire for it to yield its 'meaning'. As a pump station it is closely related to the hydro-electric schemes and can be seen to symbolise the same extractive relationship with the land, the more harmonious image the result of its less destructive role in this process, providing water rather than power.



Doris Lusk c 1959
photographer Patrick Holland
Doris Holland Estate

The Pumping Station's subtitle, *Tuam Street*, locates it in Christchurch's urban environment, or more particularly Lusk's own immediate neighbourhood, just around the corner from her house in Gloucester Street. In this sense it was a familiar building, one she saw regularly and with which she developed a relationship. In fact she painted it twice, the later version, 1970, characterised by brighter colours and a very different treatment of the landscape. The more abstract quality of the 1958 version of *The Pumping Station* is also apparent in a

Doris Lusk *Botanical Gardens, Hawera* 1959
(cat. no. 28)
Private collection, Hawera



work from the following year, *Botanical Gardens, Hawera* 1959 (cat. no. 28). The landscape has become a series of geometric shapes and blocks, the monolith on the left balanced by the sweep of the mountain on the right, the slow curve of the slope beginning to merge with the structure. This strange dream-like landscape is very like those of Paul Nash, such as *Pillar and Moon* 1932, both artists using compositional devices to suggest a reflection of the geometric shapes of the structures in nature. Lusk's concerns are increasingly symbolic rather than descriptive in this fantastical landscape, in which small hedges encircle a space dotted with rounded mounds. Curiously this painting rather than *The Pumping Station* 1958 was reproduced by Brasch in *Landfall* in 1960.⁸⁴

ONEKAKA: 'THE BROKEN CORTEGE OF PIERS'

It just interested me as an image, the beautiful beach and the wharf and the cross-currents of the sea ... the whole beach was so beautiful.⁸⁵

Onekaka captured the imagination of the artist with more force than any other place she painted. To an extent, the affinity she felt with the area was unconscious. She recalled setting out from the house at Onekaka determined not to paint the wharf and returning with a sketchbook full of wharf paintings.⁸⁶ The sheer number of paintings suggest that Lusk was attempting to resolve something within herself, that the wharf served as a vehicle for her emotional as well as artistic expression. Lusk first visited Onekaka beach, near Collingwood, in 1965, and until 1970 made frequent visits there. She continued to paint the wharf after 1970 but during these five years she concentrated almost exclusively on this motif, producing a remarkable series of paintings.

The Onekaka paintings also document an important change in medium for the artist. The wharf paintings, with several important exceptions, are watercolours rather than oils. Lusk began seriously experimenting with watercolours during the late 1950s and paintings such as *Blue Lake, St. Bathans* 1963 (cat. no. 30), demonstrate her early mastery of the medium which allowed her to obtain luminous colour effects. Lusk described her involvement in painting watercolours:

The first ones I did were quite straight. They probably started as an extension of going sketching... Then I began to work a bit bigger and found the confidence necessary for the job.⁸⁷

Many of the Onekaka watercolours were executed quite swiftly on the spot, some marked by rain drops (see cat. no. 33). The medium allowed the artist greater freedom and spontaneity and also resulted in an increased output.

The wharf at Onekaka was originally built to load pig-iron from the Onakaka Iron and Steel Company onto boats. It was so long, 365m, because of the gradual gradient of the beach, which resulted in a greater tidal variation. By the time Lusk came to paint it, the outer section, strengthened with iron rails, remained, but was no longer connected to the shore section. It was precisely this broken aspect of the wharf that fascinated the artist. Its importance was not as an artificial structure, but as a unit linking, or attempting to link, land and sea:

I didn't see the wharf in a romantic way, ... in the sense of tumble-down barns ... it was really the fact that it was broken in such an interesting way, it was broken where the low tide turned.⁸⁸

Its relationship to the beach and estuary around it also compelled the artist to return to it again and again:

The fascinating thing about the wharf is that I didn't paint it because it was a wharf as such, it formed such a fascinating unit in that particular landscape.⁸⁹

The earliest watercolour in the series, *Onekaka Wharf, No. 1* 1965 (cat. no. 32), was painted on the first trip Lusk made to Onekaka, when she stayed there on her own.⁹⁰ It is composed of a series of watercolour washes; the blue is the sky smudging and blurring in the wet paper. The sea has been indicated by wet sweeps of a wide soft brush, causing pigment to collect in the indentations of the paper. The wharf has been painted later, once the paper was dry, while the white areas of the paper represent the breaking waves on the beach. The treatment is extremely loose and gestural, objects indicated by dots and strokes, the circular patterning in the foreground indicating stones on the beach.

Set against such a bright, luminous landscape, the black, broken wharf, painted as a series of calligraphic strokes, has drama and poignancy. After seeing Lusk's Retrospective exhibition in 1966 at the Dunedin Public Art Gallery, Charles Brasch wrote six poems based around Lusk's images, one of which described this painting:

Feathers of darkness twitch a sea
Not yet broken. Darker looms
The massed sky descending over
Last gouts of light. Black into
Storm
Stumbles the broken cortege of
piers.⁹¹

Brasch bought three paintings of Onekaka, bringing his total of Lusk images to nine.

The title of one of the Onekaka paintings from the following year, (*Low Tide Wharf, Onekaka, Nelson* 1966 (cat. no. 33), shows the importance of the changing tides for the motif of the wharf. Lusk often painted it at high or low tide. Seen from the estuary it appears small and distant, filling the horizontal space at the junction of sea and sky. The beach is painted with a series of broad strokes on wet paper. The blue of the water lightens as it recedes, and is loosely indicated with a sweep of the brush. The atmosphere in this work is peaceful and contemplative, the wharf connecting land, sea and sky in a latticework of black strokes.

Although Lusk made it clear her primary interest in the wharf was not as a decaying structure, it does have significance as matter built to encounter the force of the water. In its decrepit state, it is in the process of being reclaimed by the sea. The outer section has had its link with the shore severed, and is depicted as a dense impenetrable mass. A parallel can be drawn between the Onekaka images and the Dymchurch paintings by Paul Nash with both Lusk and Nash painting structures connecting sea and shore in a highly personal way. However, while the sea wall in paintings such as Nash's *The Shore* can be seen as a symbol of solidity, holding out against the power of the ocean, the broken wharf symbolises failure to withstand the forces of nature. The year 1966 was a time of artistic recognition for Lusk. The Dunedin Public Art Gallery, with her old teacher Charlton Edgar as director, mounted a retrospective of her career. Some of the later work was for sale, the Onekaka watercolours priced around 15 guineas. The catalogue reveals that by this time about half the early works were owned by public institutions, the most prominent of which were the Hocken Library and the Auckland City Art Gallery. The rest were privately owned, Colin McCahon, Leo Bensemann, Ron O'Reilly, and Rodney Kennedy featuring among the lenders. The reviewer of the exhibition for the *Evening Star* wrote:



Paul Nash (1889 – 1946) British
The Shore 1923
Oil 610 x 914
Reproduced courtesy Leeds City Art Gallery

Among the amazing number of exhibitions ... the most important was undoubtedly that by Doris Lusk ... real pride could be felt that she had gone that far, to produce so full and varied an exhibition and one so genuine in its artistic merits ... one of the best shows the Art Gallery has mounted in recent years.⁹²

Equally importantly perhaps, Lusk was appointed lecturer in drawing at the University of Canterbury the same year. For the first time she had financial security and a reasonable income. She also won the first prize in the watercolour section of the Hay's competition, and the following year, 1967, won first prize in the watercolour section of the National Bank Art Award.

Two Tides at Onekaka Nelson 1969/70 (cat. no. 37), indicates some of the artist's central concerns in relation to the wharf. She saw it as an abstract problem stating:

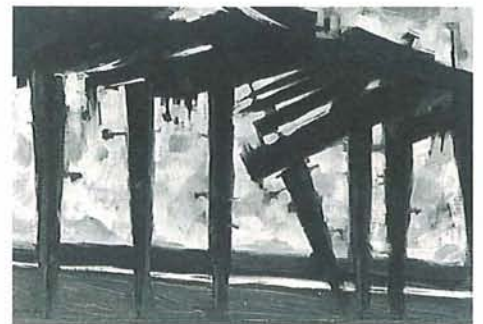
It was almost a ... geometric situation, the way it protruded through the white surf ... the whole point of *Two Tides* was to demonstrate how it changed, you see, from low tide to high tide. And the proportions were different. It was a sort of abstract problem ... the changing dimensions, the white line of the surf, the black line of the wharf ...⁹³

The top half of this oil painting illustrates the wharf at high tide and the bottom half at low tide, the whole characterised by harsh, bright colouring. The wharf at high tide is a long horizontal structure, an opaque mass with little definition of individual supports. At low tide it extends down the beach at a sharp angle, and is seen from a lower viewpoint, so it appears to be looming over the viewer. The painting hinges on interaction between verticals and horizontals. Lusk has emphasised this by including several horizon lines, so that the delineation of sky, land and sea merge.

Right: Doris Lusk *Onekaka Wharf* 1970
(cat. no. 35)
Collection: Michael Holland, Christchurch



Far right: Doris Lusk *Onekaka Wharf* 1970
(cat. no. 36)
Private collection, Christchurch



A more disturbing image of the wharf, hinted at in *Two Tides at Onekaka Nelson*, emerges in two other oil paintings. *Onekaka Wharf* 1970 (cat. no. 35), shows the wharf greatly magnified in scale, so that it overwhelms the previous balance between structure, beach, sea and sky. With its low viewpoint, an impression of being under the wharf is created, and up close its advanced state of decay is evident, with a section on the far side about to collapse, one of the poles leaning on a diagonal. The supports have a spiky appearance, tapering as they near the

ground. The wharf emerges as a black, heavy structure studded with nails, grotesque and threatening rather than pathetic in its advanced state of decay. The change from the earlier watercolours is dramatic.

The other painting, *Onekaka Wharf* 1970 (cat. no. 36), appears as a smudged detail of the previous work, the wharf occupying the entire picture space. The leaning diagonal support imparts a sense of tension, as if the boards were being wrenched apart. The whole focus of the painting is now the drama of the structure, an all-consuming and menacing image.

In a landscape that contained only beach, wharf, sea and sky Lusk was able to concentrate on the formal painterly problems she set herself, and she recorded the changing appearance of the wharf in all weathers and tides. The *Onekaka* paintings also operate on a deeper level, as autobiographical notes, recording the emotions and moods of the artist, documenting her feelings. The dark images from 1970 may point to a time of personal upheaval in Lusk's life, which she unwittingly preserved in these disturbing paintings.⁹⁴ The *Onekaka* paintings also document the rapid deterioration of the wharf itself, a reminder that in the future it will exist only in these images.

KUROW: 'I WANTED TO ABSORB THE HOT, BRILLIANT LANDSCAPE'

Doris Lusk's association with the township of Kurow began in 1970 with the annual Kurow summer schools for art which were run by the Department of Extension Studies at the University of Otago. Kurow is located in North Otago, 66 kilometres north west of Oamaru, and between 1970–74 Lusk visited the area annually as a painting tutor. She felt an immediate response to the region:

I did a lot of painting at Kurow and I found it awfully responsive. I wanted to absorb the hot brilliant landscape. It was terrific. The beautiful rich colour and fascinating texture made the painting live.⁹⁵



At the Kurow Summer School 1970
left to right: Els Noordhof, Colin McCahon and
Doris Lusk
photographer unknown
Doris Holland Estate

She grew interested in attempting to capture the dramatic nature of the relationship between the town and the hill country around it. Its proximity to the Waitaki Power scheme was also a bonus; as she put it, 'a ten minute car ride and you were right in dam country'.⁹⁶ Just as the discovery of *Onekaka* had coincided with a change of medium, the Kurow series of paintings record the artist's serious experiments with the technique of acrylic on canvas paintings. This technique evolved out of her extensive use of watercolour in the 1960s. Although painting in acrylic pioneered in the United States, Lusk was unaware of this and developed the method herself. The technique was similar to watercolour; the stretched raw canvas was dampened first, then colour run on with big brushes like a wash. While the canvas was still wet the acrylic paint was flicked on with a paint brush, creating a blurred effect very similar to the bleeding of watercolour pigment. This had to be done quickly and rapidly, as with

watercolours. The main difference between this technique and watercolour was that the whiteness of the paper could not be utilised in the same way. As a result Lusk developed an entirely new method, applying opaque paint over the top of the dried wash, controlling the edges with masking tape. These dense white areas were utilised in the Kurow painting in the depiction of the buildings in the landscape. An advantage of this method was that the opaque white areas could be painted more slowly and carefully, in contrast to the broad treatment accorded the landscape.



Doris Lusk in her studio c 1972
photographer unknown
Doris Holland Estate

Lusk was also slowly changing her working methods. Increasingly, she painted in the studio, from sketches and photographs rather than on the spot, and began to experiment with collage, directing attention to the technique itself and producing fluid, increasingly abstracted images.

Initially Lusk attempted to create the same effects with acrylic on canvas as she had previously obtained with watercolour. However, in paintings such as *Rain at Franz Jozef* 1972 (cat. no. 41), the raw canvas merges rather than contrasts with the landscape, only the bright orange tent standing out against the wall of the hill. This painting also reveals another major reason for the change of technique: size. Watercolours are limited by the size of the paper, but the acrylic on canvas paintings allowed Lusk to work on a larger scale while retaining the spontaneity of the water colour medium.

Kurow I St. Stephens Church 1973 (cat. no. 42), returns to the idea of a facade against the landscape, last explored by the artist in the two versions of *The Pumping Station*. By now it had become something of a recurring theme in Lusk's painting, reflecting her interest in

architecture. This small church, in the classical revival style, with pilasters framing the doorway and facade, is meticulously reproduced by the artist down to the last decorative detail. It is set against a hill that rises like a wall, filling up the entire background apart from a tiny triangle of sky. The contrast of building and landscape has become a contrast of technique. Lusk painted the church over the top of the landscape in opaque white paint, marking off the edges with masking tape. The features of the building have then been drawn with different coloured pencils. The building is literally superimposed on the landscape. As Lusk described it: 'I put the church on top of the landscape'.⁹⁷ The soft velvety texture of the hill, where the wet paint has splattered and blurred, contrasts with the sharp, clear lines of the building. Unlike the pump station, or the state hydro building, this really is a facade, a stage prop, with no sense of three-dimensionality. Lusk's interest is not with the building as a

container, but with the facade itself; and by carefully drawing in each feature with coloured pencils she creates a highly decorative, elaborate, Italianate frontage which appears incongruous against the bare hillside.

The Kurow paintings concentrate on the relation between nature and artifice, in panoramic, distant visions of the land. *Kurow I St. Stephens Church* brings a hallucinatory focus to bear on the singular, quaint frontage. The intense concentration on this image renders it precious, and fragile, a relic contained or enshrined in a land wall.

Kurow IV 1973 (cat. no. 44), is dramatic in its composition, the long, straight road leading directly into the painting, where in the distance a white building with a red roof stands out against the dark trees behind. At the point where the road vanishes, the two hills on either side meet, the dark hill on the left balanced by the white house. The house, with its profusion of turrets and gables, appears fantastical, the sense of dislocation generated by the bizarre nature of this architectural element. As a landscape it is distant and receding, difficult to 'enter' in spite of the open invitation of the road, as we are confined to the viewpoint of an outsider.

The Kurow paintings document a shift in Lusk's focus, as the theme of structures and landscape is subverted to one of technique. The contrast becomes one of texture, colour and line and is a more deliberate process, as the landscapes are painted twice. Structures are planned, added, masked and then revealed in a theatrical way.

The Benmore dam paintings from the following year, 1974, represent a return to the hydro theme, but are now seen in extreme close-up, so that the textures of the concrete structures are contrasted with the landscape around them. The smooth formations of the dam are almost sculptural in quality, like gigantic carvings. The ridged spillway in *Benmore I* 1974 (cat. no. 45), has been carefully shaded with pencil as well as paint. *Benmore III* 1974 (cat. no. 46) generates a greater sense of drama, as the penstocks jut out over a drop, the gold colour of the country contrasted with a horizontal wedge of vivid blue. The line of water is a reminder that this structure symbolises collection and containment and, intermittently, release.

The specific features of dam architecture are examined in these paintings as Lusk plays with changing textures, the grey concrete with the tawny colour of the land, the tight geometric precision of the dam with the vast openness of the hill country.



Doris Lusk *Awning St. Marks Venice* 1975
Pencil 240 x 170
Sketchbook 16 1975, page 4
Doris Holland Estate

THE ARCADE AWNINGS: 'AN ASPECT OF "OUTSIDE-INSIDE", OF SECRECY AND OPEN-NESS'

Another retrospective of Lusk's paintings took place in 1973 at the Dowse Art Gallery, arranged by David Millar. Peter Cape in his review of the exhibition wrote:

Doris Lusk in the past has always been to some degree overshadowed by Colin McCahon and Rita Angus. In this show, however, she establishes herself in her own right as a New Zealand painter of significance. Even the changes in style which when seen off and on at occasional exhibitions appeared to show a lack of direction now are seen as lines of consistent development. This show is all a retrospective should be, wide-ranging and open-ended, hinting at the possibility of even more exciting things to come.⁹⁸

In hindsight this reads like a prophetic statement, as Lusk was about to produce what were to be the most remarkable paintings of her career, the *Arcade Awnings*.

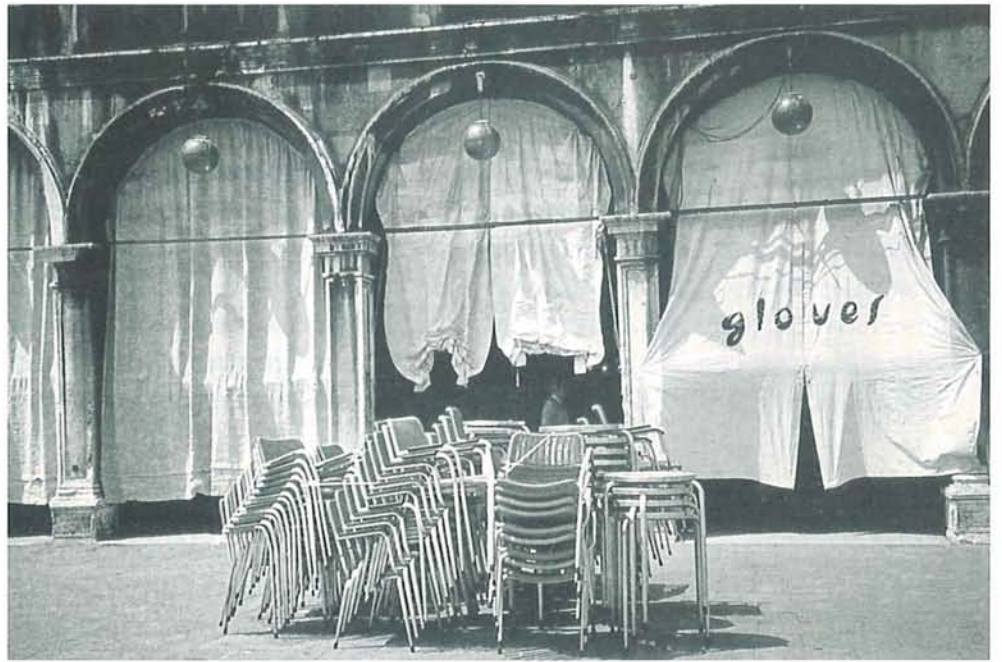
The *Arcade Awnings* 1976 (cat. nos. 49-58) were the product of Lusk's university study leave, taken from the end of 1974 to September 1975. Her stated intention was to study galleries in Europe and she travelled to England, Holland, France, Austria, Spain, and Greece, eventually arriving in Italy, where she spent several months. Her primary interest was to 'discover, observe and study the drawings of the great masters.'⁹⁹ To this end she obtained permission to go into the cabinets of drawings and graphic works.¹⁰⁰ The influence of studying at close hand so many drawings can be seen in the meticulous tonal draughtsmanship of the series.

In Italy, Lusk spent most time in Venice, Florence and Rome. She described her first sightings of the awnings, which hang in the arcades of piazzas in Italy to keep them cool:

On my way to Venice – I went by bus from Florence – the bus stopped at Bologna, only for about half an hour. I was immediately taken by these magnificent drapes in the Piazza. I took some photographs ... And when I got to Venice, and found the whole square full of them, and saw them functioning, I was extremely taken with them. I took more photographs and made lots of drawings.¹⁰¹

Lusk spent almost a month in Venice and during this time studied the awnings in St. Mark's Square, recording them for future reference:

... I was so attracted by the texture, variety and mobility of the light canvas awnings that I recorded them on the spot with sketches and slides, but my intention towards them at that time (mid 1975) went no further.¹⁰²



Arcade Curtains and Chairs, St. Mark's, Venice
(reproduced from a slide taken by the artist in
1975)
Doris Holland Estate

It was also an exercise in perception, as Lusk found in these awnings a beauty and grace which had apparently escaped the crowds of Italians and tourists passing through the piazzas daily. Her fellow artist and colleague, Bill Sutton, also visited Italy on study leave in 1973–4, and produced some watercolour views. In comparison with Sutton's approach, Lusk's *Arcade Awnings* are more personal, emotional and imaginative exercises in perception.

On her return to New Zealand, Lusk painted a series of ten water colours based on her sketches and photographs of the awnings. Seven are of St. Mark's Square in Venice and three of awnings in Piazza Maggiore, Bologna. The artist stipulated that they could not be sold individually, an unprecedented restriction in her career, and a significant one. She intended them to be viewed together as a group, with each image dependent on the others for the overall effect.

The awnings tantalise and fascinate, bunched, pulled and tugged upwards to reveal half-glimpsed murky interiors. Drawn back they set up the expectation of a performance, or something to be viewed, and as curtains suggest the theatre. This ambiguity and mystery was deliberately developed by the artist:

Psychologically too, as the series progressed, I felt that the awnings presented an aspect of "outside-inside", of secrecy and open-ness, aided I think by the somewhat forbidding nature of the stonework.¹⁰³

The awnings can be viewed in any order or sequence, the resonance between the images changing with each arrangement. One possible sequence could begin very close to the drapery, to indulge in the almost tactile quality of the Bologna awnings in single archways, then move further off to take in double archways, and finally end up inside the archways looking out. Any way of

looking at them brings out the contrast in texture between the delicate drawing of the curtains and loose watercolour rendering of the archways. Lusk was also aware of this aspect of the set:

They were really drawings, my primary interest was in revealing the fall and flow, the up and down nature of the awnings. The darkness behind them, apart from being fairly literal, helped reveal the texture.¹⁰⁴

Five of the Venetian watercolours are of awnings in double archways. They are themselves a theatrical performance, exposing or concealing a little more each time. In some, the awnings appear to bulge out, or stretch over horizontal barriers.

One of the watercolours, *Arcade Awning, St. Mark's Square, Venice (I)* 1976 (cat. no. 52), shows the left archway completely concealed by a full-length curtain, while that on the right is fully drawn up, and tightly bunched. The contrast is between the bunched and hanging draperies, and Lusk indulges in the frills and languid curves of the two. There is also an interest in the rhythmic fall and rise of the curtains. The drawn-up curtain finally reveals an interior space hidden in the other watercolours, but it is so loosely rendered, with thick, wet brushstrokes it remains indistinct and ambiguous. The more it is revealed, the more elusive it becomes. It is possible to discern a rectangular shape, and a space receding beyond that. The creamy soft delicacy of the awning on the left is juxtaposed with the rough, gestural brushwork on the right. Colour, too, is of great importance, each painting dominated by a different chromatic range, from delicate shades of pink to strong gold, adding to the sensuous, tactile quality of the series.

Two of the watercolours in the series reverse the viewpoint (see cat. nos. 54 & 58), and look out from behind the curtains into the square. It is as if the sequence has come full circle, the viewer moving in behind the drapes to explore the space. The internal view, against the light, reveals the awnings to be ephemeral, almost transparent, in contrast to the sculptural, heavy quality of the folds on the other side. In one of these the awnings seem to frame the square, revealing more arcades and more awnings, in an infinite mirror image. We have simultaneously moved forward, under the awnings, and moved back, so we now see them in the far distance.

The multi-layered nature of the actual awnings reflects the complexity of their interpretation. They are both drawings and paintings, both meticulously realistic and abstract. They recall the age-old interpretations of painting as a window on the world, but invert this to focus on the frame itself, the cover or seal over that world. They are also about the process of looking, and in that sense are open-ended, dependent on the viewer to complete the image. They are both aware of, and set up a relationship with, the spectator's position. In this sense, their existence is dependent on an onlooker standing before them,

and as curtains they demand a two-way interaction; something to conceal, and someone to conceal it from. Their capacity to evoke other shapes, suggest other apertures, other coverings, is infinite.

The *Arcade Awnings* are also an extension of Lusk's interest in buildings, concentrating on a specific feature of them and the relationship between interior and exterior space. As an artist drawn to the loose folds of hanging canvas, a line can be drawn between Lusk and other painters in New Zealand experimenting with wrapped and draped canvas, such as her colleague, Don Peebles. Lusk painted hanging canvas, while Peebles hung painted canvas. Her selection of the awnings from the Italian scenery indicates her approach to Italy was as individual as her approach to New Zealand landscape.

The *Arcade Awnings* toured New Zealand extensively for several years under the title *Ten Watercolour Drawings* and were exhibited in all the main cities and many smaller provincial centres. At the end of this time, in 1980, they were bought as a set by the Auckland City Art Gallery. In spite of the overwhelming perception of Lusk as a landscape painter, they were universally well received and their importance recognised. The reviewer in the *Otago Daily Times* wrote:

... she perceived that the awnings, adjusted to admit or occlude light between weathered, centuries-old archways, could be made to evoke the whole atmosphere of the Italian piazza.¹⁰⁵

John Summers, writing for the *Christchurch Star*, likened the awnings to a theatre, the viewer waiting for the spectacle to begin. He went on to say:

This is, however, one of those works before which analysis is a cripple. I can only add that were I assembling paintings for a book of Doris Lusk's work these would have to be represented.¹⁰⁶

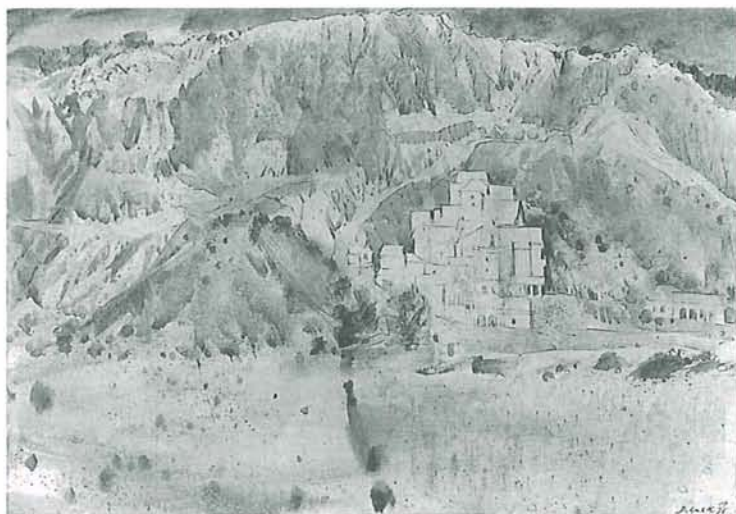
Gordon Brown, writing in the *Auckland Star*, commented that these paintings showed Lusk at her best, and compared the awnings to Sutton's drawings of Italy:

... as a record of places visited, they capture more of the artist's feelings of those places than do the more detailed, studied drawings of W.A. Sutton... With Sutton, factual details dominate and although fine drawings, they appear cold and less informative as to how the artist felt about Italy than do the limited, but keenly felt and experienced places depicted by Lusk.¹⁰⁷

The awnings represented an important point of departure for Lusk who stated after returning from Europe: 'I don't think I will go back to what I have done before. This has been a dramatic break in my life.'¹⁰⁸

HALSWELL: ITALIAN VARIATIONS ON THE LOCAL LANDSCAPE

Three paintings that Lusk produced in 1978, each entitled *Variation On A Theme At Halswell* (see cat. no. 60), revealed a much more imaginative approach to landscape. Taking the quarry at Halswell as her starting point Lusk created extraordinary images of medieval Italianate structures, set against an abstracted Halswell hillside. The buildings, like those in the background of trecento Italian paintings, cluster together as a mass of geometric shapes and colonnades against a fantastic landscape of sharp ridges and gullies and sparse scrub. The high viewpoint cuts off the sky. Tall and narrow, the structures with circular windows are piled on top of one another, as in medieval Italian hill towns, and like their Italian counterparts are austere and forbidding, and suggest a defensive role. These strange and peculiar paintings recall the famous frescoes by Ambrogio Lorenzetti, *Good Government* and *Bad Government* 1338-40.¹⁰⁹ Lusk absorbed the history and medieval atmosphere of Italy and transposed it into the New Zealand landscape, to produce disturbing and disorientating works that confound and undermine expectations.



Doris Lusk *Variation On A Theme At Halswell*
(Sketch II) 1978 (cat. no. 59)
Collection: Dunedin Public Art Gallery

Her transformation of the quarry into something entirely imaginative was a conscious process on her part:

... the Halswell Project you see, was something I really enjoyed doing, converting that collection of old iron into that sort of imaginative building. That was really quite a significant series, those three paintings I did of Halswell.¹¹⁰

CONSTRUCTED DEMOLITIONS: 'THAT LIGHTED BUILDING, IT WAS REALLY A REVELATION'

The first Demolition painting, *Demolition I* 1979 (cat. no. 61), was the artist's response to seeing a half-demolished building caught in the late afternoon sun. The impact of this experience is evident from her description:

When I saw that lighted building it was really a revelation. A revelation of possibilities ... Possibilities of that extraordinary drama of texture and lighting and the use of the building in that particular context.¹¹¹

Yet it was no accident that Lusk should have been drawn to the image of a demolished building, and the *Demolition Series* is intimately connected with her

longheld interest in structures and the potential they hold for intrigue and mystery. The paintings of demolition sites relate closely to the *Arcade Awnings*, initiating the same interplay between exterior and interior, and displaying the same dramatic potential for exposure and concealment. In these works, however, the interior becomes the exterior, dislocating the viewer's expectations by reversing the two, and creating unreadable structures, collections of assorted architectural features. The Demolition works are also connected to the earlier paintings of hydro schemes as the artist herself acknowledged:

I didn't do them because I became fascinated with Demolitions as such; it was just that they were very apt to the progression of my series. The damaged structure as compared with the dam structures quite grabbed me.¹¹²

As 'damaged structure', they are also linked with the wharf at Onekaka, thus drawing together the threads of Lusk's interests in the preceding years. The implied fragility of structures in previous images emerges with force in this series, as buildings are smashed open and torn apart, forming wastelands of rubble and industrial detritus. The careful explorations of buildings as enclosures of interior spaces in the earlier work have developed into a destructive impulse, an architectural metamorphosis to create sites redolent of memories, sites that contradict logic, that deny the traditional ordering of the world:

... a fairly obvious attraction was the ordered 4-walled structure being crumpled up... solid and then fractured and broken-up and change of textures, the ordered texture and then the destroyed texture.¹¹³

The *Demolition Series* developed over a period of time, from 1979 until 1982, when Lusk exhibited her series at the C.S.A. Gallery under the title *Constructed Demolitions*. The title referred to the methods employed by the artist. She cut up her own photographs of demolition sites and re-assembled the pieces into photo-montages which were then used as source material for sketches and small watercolours and finally the acrylic on canvas paintings. The final acrylic painting was a composite image, a complete invention.



Doris Lusk *Tuam St. I* 1982
(cat. no. 62)
Steiner collection, Auckland

Tuam St. I 1982 (cat. no. 62), exposes the patterned interior wall of a building creating a disturbing image by transforming a private motif into a public one. Light enhances the change of textures and picks out the white facade on the right with its torn and jagged hole at the apex. Characteristically, Lusk chose old public buildings, shops and banks, to photograph and cut up, rather than private houses. In this sense even the jumbled and re-assembled fragments include interesting architectural features, including some Italianate arcades. The ruins of these public buildings also create a poignancy as their previous splendour is presented as a jumbled mass of rubble. Lusk commented on this:

I am ... interested in what had been those impressive edifices – now ruined and neglected. I see these dwelling, dreadful exposures of what have been intimate interiors.¹¹⁴

Finale (Demolition Series) 1982 (cat. no. 65), the last painting in the series, appears to be imploding, caving in and transforming into rubble. The vertical composition creates the impression that the falling debris will pour out of the painting. In this final work the building is being sucked into a central vortex, in a triumph of chaos and destruction over order.

IMAGINED PROJECTS: 'DREAMS OF INDUSTRIAL SITES THAT ARE ALSO TEMPLES'

Doris Lusk retired as lecturer at the Art School in 1981, and after working through the demolition theme began another theme-related series, *Imagined Projects & Imagined Views*. The completed series consisted of 13 paintings, six *Imagined Views* in oils, and seven *Imagined Projects*, acrylic on canvas, which were exhibited at the Louise Beale Gallery in Cuba Street, Wellington, in 1984. The views were landscapes from memory, conjuring up circular stone walls and tussock covered in snow. The imagined projects in many ways represent a summation of the artist's preoccupations throughout her career. These projects are imagined functional projects, factories and dams, in fictional settings, and link Lusk with Piranesi, who also drew and engraved imagined projects and structures. Lusk greatly admired him, singling out his enjoyment of 'monstrous structures and exaggeration of built structures'.¹¹⁵

The projects consist of variants on two motifs, the factory plant and the hydro scheme. *Imagined Projects VII, Bush Project* 1984 (cat. no. 69) recalls the Halswell paintings in its placement on the hillside, but unlike the fantastical Italianate township it is corrugated-iron and clearly functional.

Pipes connecting buildings and the windowless facades indicate an industrial function. Coloured pencil is used throughout the structures to highlight architectural features. *Imagined Projects VI, Unspecified Project* 1983 (cat. no. 68), is dominated by a fantastical structure, halfway between a dam and a fortress. A line of arched windows marks the facade, and an arched doorway indicates an entrance. Connected to the facade is a bare retaining wall which drops steeply to the water, bulging outwards slightly, similar to the curving surface of a dam. This building sets up a whole series of resonances of past work, recalling the Italianate Halswell structures, while its arched windows and doorway are reminiscent of *The Pumping Station* 1958. Its similarity to a dam links it with the Benmore and Waikaremoana paintings. It is precisely this incongruity between medieval fortress and modern hydro-electric power station that is unsettling. Lusk combines the visually impossible into a powerful image, the blue shadowed windows reflecting the luminous blue

green water below. *Imagined Projects III, Dam with Lake* 1983 (cat. no. 67), is an even more fantastical landscape, the wide dam facade reaching out on either side of the water, its ribbon-like white concrete encompassing the surrounding landscape.

The *Imagined Projects* represent the culmination of the artist's concerns.

The structures inhabiting her previous paintings have mutated to form a new visual language, a fusion of religion and industry. They manifest an anxiety about the resurrection of a past which is also the future. As apparitions they are intricate sites of memory and feeling constructed from industrial debris, infused with spirituality. This aspect of the series was noticed by Ian Wedde who wrote:

Here the "Imagined Projects" occupy the landscape like dreams of industrial sites that are also temples.¹¹⁶

These structures echo the theme of containment and extraction of resources seen in earlier paintings, suggesting mines, quarries and dams while endlessly deferring identificatory meanings. They are also vessels, reservoirs of sentiment and emotion. This series manifests what was only implied in Lusk's earlier paintings, that her structures in the landscape represent private emblems that are as much concerned with an interior as exterior world. As Lusk once stated:

It's ... hard to analyse my own work ... a lot of things are more or less unconscious, or subconscious.¹¹⁷



Doris Lusk at home in Christchurch
14 February 1985
photographer Peter Bannan
RMC DAG archives

Lusk's imagery of pumping stations, dams, machines are metaphors for the intrusion of industry into our lives. In this sense they are relentlessly modern, yet are simultaneously archaeological fragments of a classical past. Her structures are disquieting, hinting at displacement, isolation and loss, inhabiting enigmatic landscapes. Ultimately, they are emotional metaphors, sentient, yet endlessly deferring engagement with the viewer.

In late 1985, Lusk travelled to Canada to join her son Patrick Holland and his wife, and on her return painted a series of breakwater paintings (see cat. nos. 70 & 71). They exhibit strong links with the Onekaka paintings, but instead of the decrepit wooden wharf, illustrate concrete breakwaters that extend far out from the shore. The fascination with the artificial structure linking land and sea is re-interpreted in these works as an indestructible barrier against nature, surrounded by a surreal, twilight landscape.

In 1987, in May, Lusk's life-long friend and colleague Colin McCahon died. Lusk's painting *Return to Otago* 1987 (cat. no. 72) records her trip to see Rodney Kennedy with Anne McCahon and William McCahon shortly after this. Against a landscape that closely resembles McCahon's *Otago Peninsula* painting, Anne McCahon stands looking directly out of the painting. It is not so much a portrait as an expression of grief, both Anne McCahon's and Lusk's, and as such represents her private homage to Colin McCahon.



Doris Lusk at Onekaka, January 1990
photographer Alison Ryde
Doris Holland Estate

Doris Lusk was nominated for the Governor General Art Award in 1989. She died on the 14th April, 1990, and was posthumously granted the award at a ceremony in July. The unfinished painting on her easel at the time of her death was a portrait of herself beside the wharf at Onekaka.

NOTES

1. Gordon H. Brown & Hamish Keith, *An Introduction to New Zealand Painting 1939-1967*, Auckland, 1969, 135-6.
2. Anne Kirker, *New Zealand Women Artists*, Auckland, 1986, 106.
3. Doris Lusk, Nov. 13-20 Paintings, *C.S.A. News*, no. 46, November/December, 1972, n.p.
4. Charles Brasch, 'The Silent Land', *Charles Brasch: Collected Poems*, (A. Roddick ed.), Wellington, 1980, 218. The full line reads 'Man must lie with the gaunt hills like a lover'.
5. John Summers, 'The Group Show, 1952', *Landfall* 25, vol.7, no.1, March 1953, 60.
6. McCahon, *Northland Panels*, 1958, inscription on panel E. Collection Auckland City Art Gallery.
7. Quote from James K. Baxter's essay, *The Fire and the Anvil*, Wellington, 1955, in Roger Horrocks, 'The Invention of New Zealand', *And*, August, 1983, vol.1, no. 1, 22.
8. ' "Just Lucky" claims top N.Z. artist', *Christchurch Star*, May 6, 1986, 28.
9. Conversation with Sir Toss Will Woollaston, December 16, 1986. For the sake of clarity, he will be referred to throughout as Toss Woollaston, as this was how Lusk knew him.
10. A.K.C. Petersen, *R.N. Field: The Dunedin Years 1925-1945*, exhibition catalogue, Manawatu Art Gallery, Palmerston North, 1989, 29.
11. M.T. Woollaston, *Sage Tea*, Auckland, 1980, 231.
12. Interview with Doris Lusk, 1, June 3, 1986.
13. A community centre for adult education in Christchurch.
14. Interview with Doris Lusk, 3, September 29, 1986.
15. Interview with Doris Lusk, 3, September 29, 1986.
16. M.T. Woollaston, *Sage Tea*, Auckland, 1980, 231.
17. The Canadian exhibition was first shown in Ottawa, Canada in 1936, and toured New Zealand in 1938. It was shown in Christchurch during November, but was not shown in Dunedin.
18. Interview with Doris Lusk, 3, September 29, 1986.
19. It has been suggested that reproduced images of British and European paintings were of more significance to those studying art in the thirties than the exposure to actual paintings in the travelling exhibitions, as these were always so conservative. While this is certainly true of most exhibitions, the first Empire Loan Exhibition was unusual in its inclusion of a number of contemporary British artists whose work deviated from the established academic tradition.
20. Interview with Anne McCahon, February 12, 1987.
21. Interview with Doris Lusk, 1, June 3, 1986.
22. This situation at the art school may have changed towards the end of the thirties, Anne McCahon remembering that 'When we got the male nude, Mr Aldridge used to walk across the room with his face all fixed' (interview with Anne McCahon, February 12, 1987).
23. Interview with Doris Lusk, 2, June 15, 1986.
24. Interview with Rodney Kennedy, May 22, 1986.
25. *Gasworks*, 1933, illustrated in *Art in New Zealand*, vol. V, no. 20, June 1933, 212.
26. Interview with Anne McCahon, February 12, 1987, 'that Gasworks painting of Doris'. It was prompted by Rita Angus. She did a gasworks painting, and we all saw it somewhere.'
27. Interview with Doris Lusk, 1, June 3, 1986.
28. This painting is also undated, and bears the monogram in place of a signature.
29. A catalogue exists for this exhibition, but is undated. 1937 was the first year that Lusk exhibited in the Otago Art Society exhibition, and she exhibited a small painting, *Cornfields, Wingatui*. This painting does not appear in the catalogue of Lusk's first exhibition. The likelihood of Lusk having produced a work indicating confidence in her handling of the oil medium in her first year at art school is not high, and Lusk remembered working at Cromwell sometime after her first year at art school. Therefore, it seems likely *Back Verandah, Cromwell*, was painted in 1935, or 1936. *Gasworks and Foreshore, Dunedin*, may date to 1934, if painted in direct response to Angus' work, or 1935, but any later date is not justifiable in light of its neglect of surface texture, a quality characteristic of Lusk's paintings from 1935 to 1941. Furthermore, by 1937, she was signing her name rather than using a monogram.
30. That she was influenced by Van Gogh at this time is also indicated by her choice of subject matter in another painting from around this time, *Cornfields, Wingatui*. Lusk owned a Phaidon book of Van Gogh's paintings which bears the inscription, 'D. Lusk, 1937'.
31. An inscription on the frame records that it was made by Charlton Edgar.
32. *Alexandra Bridge, Cromwell* has previously been dated 1938, and [*Gold Dredging, Central*], 1935. However, the stylistic similarities between the two, and the proximity of locations in each to Clyde, makes it likely they were both painted at the same time. Lusk recalled that her last trip to Central before the war was to Annan orchard at Clyde, and felt it was possible that they were both painted then. An earlier date for [*Gold Dredging, Central*] does not explain why it was not exhibited at the Otago Art Society until 1941. It was exhibited in her solo exhibition in 1940.
33. Field was actually quoting from Cezanne when he stated this in his article in *Art in New Zealand*, in 1941 (R. N. Field, 'Art and the Public - Form', in *Art in New Zealand*, vol. XIII, no. 4, June 1941, 193) but it is reasonable to assume his students were familiar with this philosophy much earlier, in the 1930s.
34. Brett Riley, 'Geometry in Landscapes', *NZ Listener*, July 5, 1986, 34.
35. A.R.D. Fairburn, 'Some reflections on New Zealand painting', *Landfall* vol.1, no.1, 1947, 49-56.
36. Interview with Anne McCahon, February 12, 1987.
37. There has been much debate about when this trip took place, but the year given here was the date recorded in the diary of Mrs Forsyth, the mother of Elespie Forsyth, who wrote on January 8, 1939, that she had dropped her daughter off at Mapua. I am indebted to Mrs E. Prior for this information (conversation with Mrs E. Prior, January 14, 1987).
38. Conversation with Mrs E. Prior, January 14, 1987.
39. Interview with Doris Lusk, 5, July 19, 1987.
40. Russell Clark enlisted on November 19, 1942 and became an official war artist the following year.

41. Betty Curnow, 'Rita Angus: Impressions by some friends', in *Art New Zealand* 3, December/January, 1976/77, 20. Juliet Peter also confirmed this, stating, 'You could buy canvas duck and prepare it yourself, but paper was a great problem and that continued well after the war. Getting paper for printmaking was a terrible business.' (conversation with Juliet Peter and Roy Cowan, January 25, 1995).
42. Art notes, *Art in New Zealand*, December 1940, vol. xiii, no 2, 106-7.
43. Interview with Rodney Kennedy, May 22, 1986.
44. Interview with Rodney Kennedy, May 22, 1986.
45. The review of the Annual Exhibition of the Otago Society of Arts, in the *Otago Daily Times*, November 17, 1942, 4, states 'From the St. Bathans excursion of Doris Lusk and Anne Hamblett come a group of pictures in which delicacy, precision and realism are combined with a feeling for the landscape of Otago.' Evidence that Lusk spent her honeymoon at St. Bathans was provided by the artist.
46. Colin McCahon in *Colin McCahon: A Survey Exhibition*, exhibition catalogue, Auckland City Art Gallery, Auckland, 1972, 17. McCahon's painting is mysteriously dated 1942 but Lusk was certain that they were painted at the same time, suggesting McCahon's may be misdated.
47. Lusk was given a book on American Primitive Painting by her husband Dermot in 1950. This may have been in response to her exhibiting an interest in it.
48. 'The Younger Dunedin Artists (By one of them)', *Art in New Zealand*, December 1943, vol.16, no. 2, 7.
49. Interview with Doris Lusk, 4, March 18, 1987.
50. Conversation with Nola Fournier, December 15, 1986.
51. Allen Curnow, 'Introduction', in *A Book of New Zealand Verse 1923-45*, Christchurch, 1945, 41.
52. Roland Hipkins, 'Contemporary Art in New Zealand', *The Studio*, April 1948, vol. 135, no. 661, 112.
53. Leo Bensemann's essay in *Survey*, 'The Group 1927-1977', November 1977, no. 16, exhibition catalogue Robert McDougall Art Gallery, 9.
54. Francis Pound, 'The Words and the Art: New Zealand Art Criticism c.1950 - c.1990', *Headlands: Thinking through New Zealand Art*, exhibition catalogue, Museum of Contemporary Art, Sydney 1992, 187.
55. Allen Curnow and Ngaio Marsh, 'A Dialogue by way of Introduction', *First Yearbook of the Arts in New Zealand*, Wellington, 1945, 2. I would like to acknowledge Roger Horrocks's article, 'The Invention of New Zealand', *And*, August 1983, vol.1, no. 1, 9-14. He discusses in some detail the idea of the invention of New Zealand at this time.
56. Colin McCahon, 'Beginnings', *Landfall*, 80, vol.20, no.4, December 1966, 364.
57. Leo Bensemann's essay, *Survey The Group 1927-1977*, exhibition catalogue, Robert McDougall Art Gallery, Christchurch, 1977, 9.
58. E.A.A., 'A Healthy Outlook' *Otago Daily Times*, October 26, 1945, 5.
59. Dorothy Braxton, 'She's Second Woman to Win Art Award', *The New Zealand Woman's Weekly*, June 10, 1968, 25.
60. Interview with Mollie Kershaw, May 21, 1986.
61. This quote and the information about Risingholme are extracts from a forthcoming book by Noeline Brokenshire on the history of pottery in Canterbury. I would like to express my thanks for allowing the use of this material.
62. Colin McCahon, in *Colin McCahon: A Survey Exhibition*, exhibition catalogue, Auckland City Art Gallery, Auckland, 1972, 18.
63. W.H. Oliver, 'Chapter 16. The Awakening Imagination', in *Oxford History of New Zealand*, ed. W.H. Oliver and B.R. Williams, Wellington, 1981, 433.
64. *Landfall* 10 vol. 3, no. 2, June 1949, f. 128.
65. Roland Hipkins, 'Contemporary Art in New Zealand', *The Studio*, April 1948, vol.135, no.661, 111-12.
66. There are four extant paintings from this trip to Waikaremoana; the other painting is entitled *Landscape, Waikaremoana*.
67. Conversation with Doris Lusk, October 20, 1986.
68. Brett Riley, 'Geometry in Landscapes', *N.Z. Listener*, July 5, 1986, 34.
69. John Summers, 'The Group Show', *Landfall* 9, March 1949, vol.3, no.1, 63.
70. John Summers, 'The Group Show', *Landfall* 9, March 1949, vol.3, no.1, 63.
71. E.A.A., 'Former Dunedin Artist', *Otago Daily Times*, March 10, 1949, 3.
72. John Summers, *Notice of Exhibition of Paintings by Doris Lusk in the Dunedin Public Library Gallery*. This pamphlet was printed by the Caxton Press, has no page numbers and is undated, but the exhibition took place in 1949.
73. Peter Brunt, 'Framing Identity', *Fomison: What shall we tell them?*, exhibition catalogue, City Gallery, Wellington, 1994, 64.
74. A.R.D.Fairburn, 'Art in Canterbury: Some notes on the Group Show', *Landfall* 9, March 1948, vol. 2, no.1, 48.
75. Charles Brasch, 'The Silent Land', *Charles Brasch, Collected Poems*, (ed. E. Roddick), Auckland 1984, 218.
76. Roger Horrocks, 'The Invention of New Zealand', *And*, August 1983, vol.1, no. 1, 25.
77. Charles Brasch, 'The Land and The People' III, *Charles Brasch: Collected Poems*, Auckland 1984, 7.
78. The London correspondent for *The Press* in Christchurch reviewed this exhibition and wrote of Lusk's paintings: 'Meticulous drawing was evident in the two oils by Doris Lusk, of Dunedin, "Power House at Tuai" and "Lake at Tuai", *The Press*, July 5, 1952.
79. Colin McCahon, *Colin McCahon: A Survey Exhibition*, exhibition catalogue, Auckland City Art Gallery, 1972, 19.
80. Interview with Doris Lusk, 4, March 18, 1987.
81. *Landfall* 10, vol. 3, no. 2, June 1949, between 128-129.
82. Interview with Doris Lusk, 4, March 18, 1987.
83. This image was reproduced in Docking's *Two Hundred Years of New Zealand Painting*, Wellington, 1971; Pound's *Forty Modern New Zealand Paintings*, Auckland, 1985, and Kirker's *New Zealand Women Artists*, Auckland 1986.
84. *Landfall* 54, vol.14, no. 2, June 1960, f. 185.

85. Interview with Doris Lusk, 6, October 22, 1987.
86. Interview with Doris Lusk, 6, October 22, 1987.
87. Jim & Mary Barr, *Contemporary New Zealand Painters*, Vol. 1 A-M, Martinborough, 1980, 128.
88. Interview with Doris Lusk, 6, October 22, 1987.
89. Interview with Doris Lusk, 6, October 22, 1987.
90. Conversation with Adelaide and Ian McCubbin, December 11, 1986. Adelaide stated that Doris had visited Onekaka in 1965 for the first time on her own, as they (the McCubbins) were not living in the house at Washbourne Road, at Onekaka, at that time, just using it as a holiday house.
91. Charles Brasch, *Six Watercolours After Doris Lusk*. Handprinted by W.A. Sutton, n.d.
92. H.V.M., 'For Those Who Draw', *Evening Star*, September 9, 1966, 17.
93. Interview with Doris Lusk, 6, October 22, 1987.
94. These paintings Lusk exhibited at Dawsons Gallery in August 1970, with *Two Tides at Onekaka*, Nelson 1969/70, priced at \$150, and the two Onekaka Wharf oils \$80 each.
95. Jim & Mary Barr, *Contemporary New Zealand Painters*, Vol. 1, A-M, Martinborough 1980, 128.
96. Interview with Doris Lusk, 5, July 19, 1987.
97. Interview with Doris Lusk, 5, July 19, 1987.
98. Peter Cape, 'The Arts in Wellington', *Arts and Community*, vol.10, no.5, 13.
99. Garry Arthur, 'Doris Lusk - "no going back" ' C.S.A. News, no. 64, October/November 1975, n.p.
100. 'Talks with Artists No.2 : "Gerrit Van der Lingen Talks with Doris Lusk" ' C.S.A. News, no.101, November/December, 1981 n.p.
101. 'Talks with Artists No. 2: "Gerrit Van der Lingen Talks with Doris Lusk" ' C.S.A. News, no.101, November/December, 1981 n.p.
102. Letter, Doris Lusk to Mrs Vena Henning, Secretary Robert McDougall Art Gallery, November 1, 1976, RMcDAG Exhibition File no. 167.
103. Letter, Doris Lusk to Mrs Vena Henning, Secretary Robert McDougall Art Gallery, November 1, 1976, RMcDAG Exhibition File no. 167.
104. Letter, Doris Lusk to Mrs Vena Henning, Secretary Robert McDougall Art Gallery, November 1, 1976, RMcDAG Exhibition File no. 167.
105. Raymond Ward, 'Watercolourist at her Peak', *Otago Daily Times*, April 26, 1977, 19.
106. John Summers, 'It's personal affair...' [sic], *Christchurch Star*, November 25, 1976, 34.
107. Gordon Brown, Arts page, *The Auckland Star*, Wednesday, May 2, 1979, 9.
108. Gary Arthur, 'Doris Lusk - "no going back" ', C.S.A. News, no. 64, October/November 1975 n.p.
109. Ambrosio Lorenzetti, *Good Government and Bad Government*, 1338-40, Frescoes, Palazzo Pubblico, Sienna.
110. Interview with Doris Lusk, 6, October 22, 1987.
111. Interview with Doris Lusk, 6, October 22, 1987.
112. C. Harris 'An artist blown by the wind', *The Press*, May 7, 1986, 26.
113. Interview with Doris Lusk, 6, October 22, 1987.
114. 'Bulldozers and brushwork', *The Press*, October 5, 1982, 25.
115. Brett Riley, 'Geometry in Landscapes', *NZ Listener*, July 5-11, 1986, 34.
116. Ian Wedde, 'Doris Lusk reinvents landscapes', *Evening Post*, October 8, 1984, 43.
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L I S T O F C O L O U R P L A T E S

- 1 [Gold Dredging, Central] c 1938 (cat. no. 5)
- 2 Tobacco Fields, Nelson, N.Z. 1941 (cat. no. 7)
- 3 Sluice Mine, Near St. Bathans 1942 (cat. no. 9)
- 4 Tahunanui, Nelson 1947 (cat. no. 13)
- 5 Power House, Tuai 1948 (cat. no. 14)
- 6 Landscape, Overlooking Kaitawa, Waikaremoana 1948 (cat. no. 15)
- 7 Akaroa Harbour, Banks Peninsula 1949 (cat. no. 20)
- 8 Okains Bay, Banks Peninsula 1949 (cat. no. 19)
- 9 Farmhouse at Duvauchelle 1949 (cat. no. 18)
- 10 Canterbury Plains from Cashmere Hills 1952 (cat. no. 24)
- 11 Incoming Tide, Barry's Bay, Banks Peninsula 1955 (cat. no. 25)
- 12 Interior at Duvauchelle 1951 (cat. no. 23)
- 13 The Pumping Station 1958 (cat. no. 27)
- 14 Blue Lake, St. Bathans 1963 (cat. no. 30)
- 15 Onekaka Wharf, No. 1. 1965 (cat. no. 32)
- 16 Onekaka Beach, Nelson 1966 (cat. no. 34)
- 17 Rain at Franz Josef 1972 (cat. no. 41)
- 18 Two Tides at Onekaka Nelson 1969/70 (cat. no. 37)
- 19 Pump Station, Tuam St. 1970 (cat. no. 38)
- 20 Kurow I St. Stephens Church 1973 (cat. no. 42)
- 21 Kurow IV 1973 (cat. no. 44)
- 22 Benmore III 1974 (cat. no. 46)
- 23 Benmore I 1974 (cat. no. 45)
- 24 Arcade Awning, Piazza Maggiore, Bologna (2) 1976 (cat. no. 50)
- 25 Arcade Awning, St. Mark's Square Venice (7) 1976 (cat. no. 58)
- 26 Arcade Awning, St. Mark's Square Venice (2) 1976 (cat. no. 53)
- 27 Arcade Awning, St. Mark's Square Venice (6) 1976 (cat. no. 57)
- 28 Demolition I 1979 (cat. no. 61)
- 29 Tuam St. I 1982 (cat. no. 62)
- 30 Imagined Projects III, Dam with Lake 1983 (cat. no. 67)
- 31 Imagined Projects VI, Unspecified Project 1983 (cat. no. 68)
- 32 Return to Otago 1987 (cat. no. 72)



Plate 1
[Gold Dredging, Central] c 1938
(cat. no. 5)
Collection Hocken Library, Dunedin

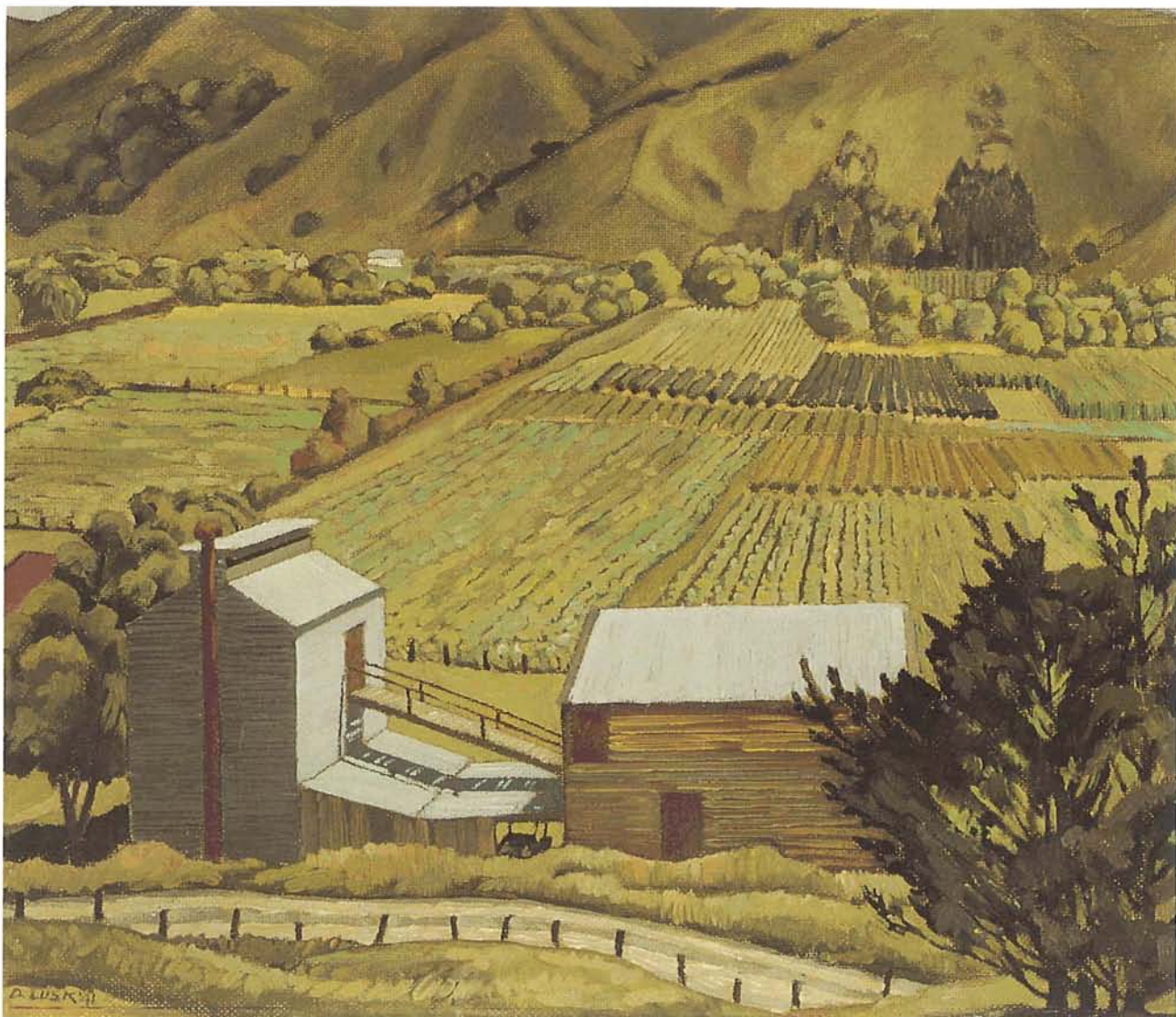


Plate 2
Tobacco Fields, Nelson, N.Z. 1941
(cat. no. 7)
Collection Hocken Library, Dunedin

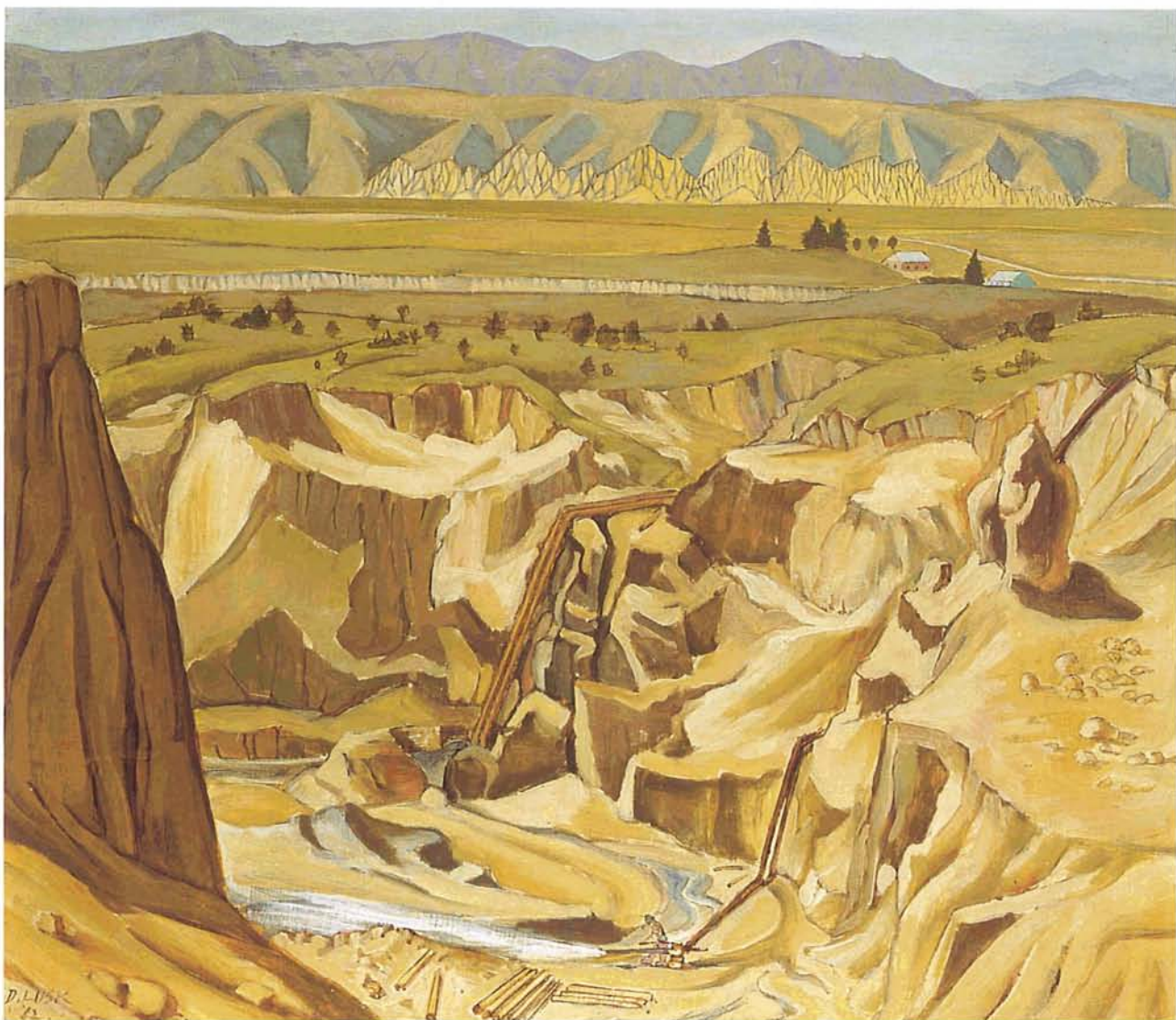


Plate 3
Sluice Mine, Near St. Bathans 1942
(cat. no. 9)
Collection Doris Holland Estate

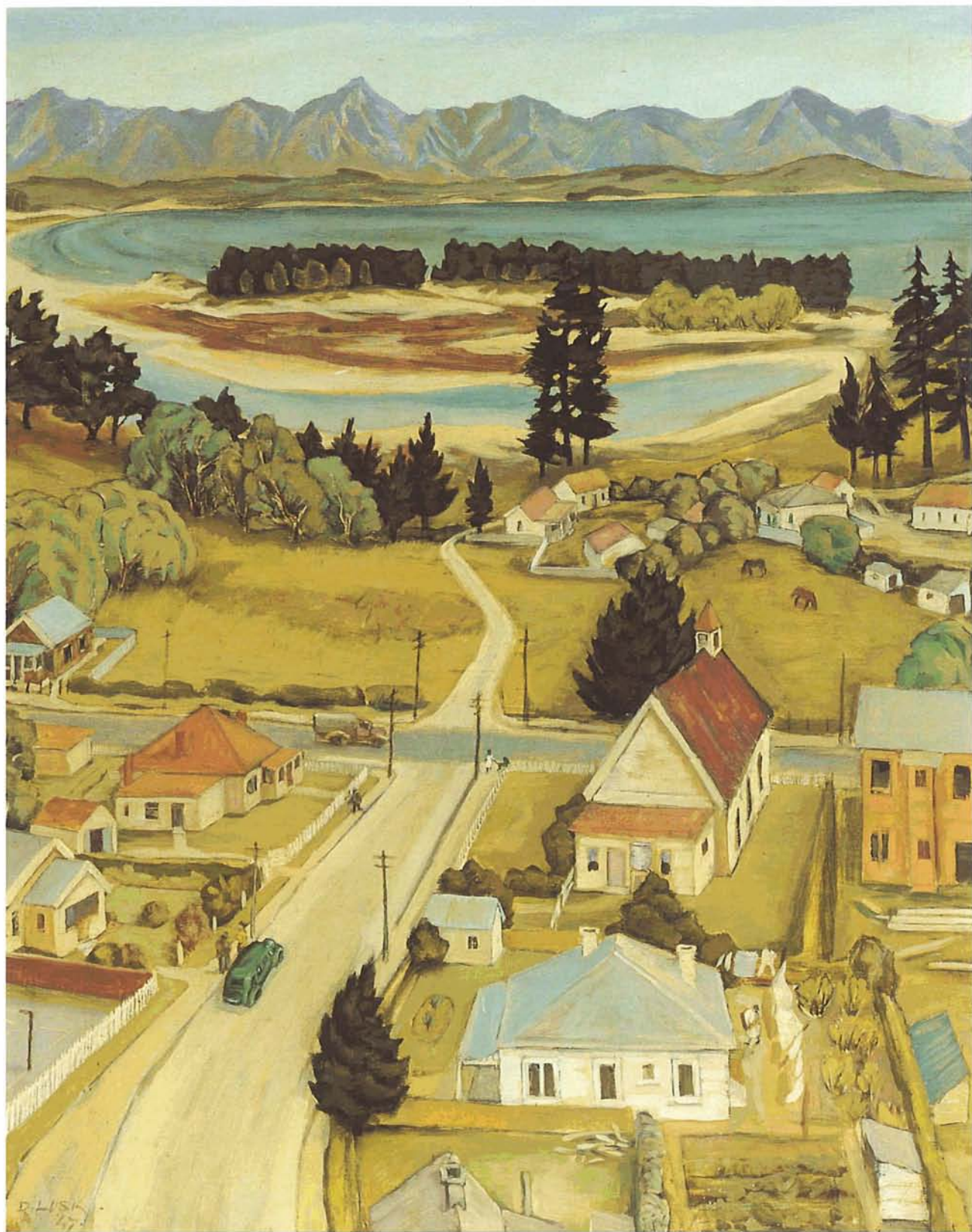


Plate 4
Tahunanui, Nelson 1947
(cat. no. 13)
Collection Hocken Library, Dunedin



Plate 5
Power House, Tuai 1948
(cat. no. 14)
Collection Canterbury Public Library

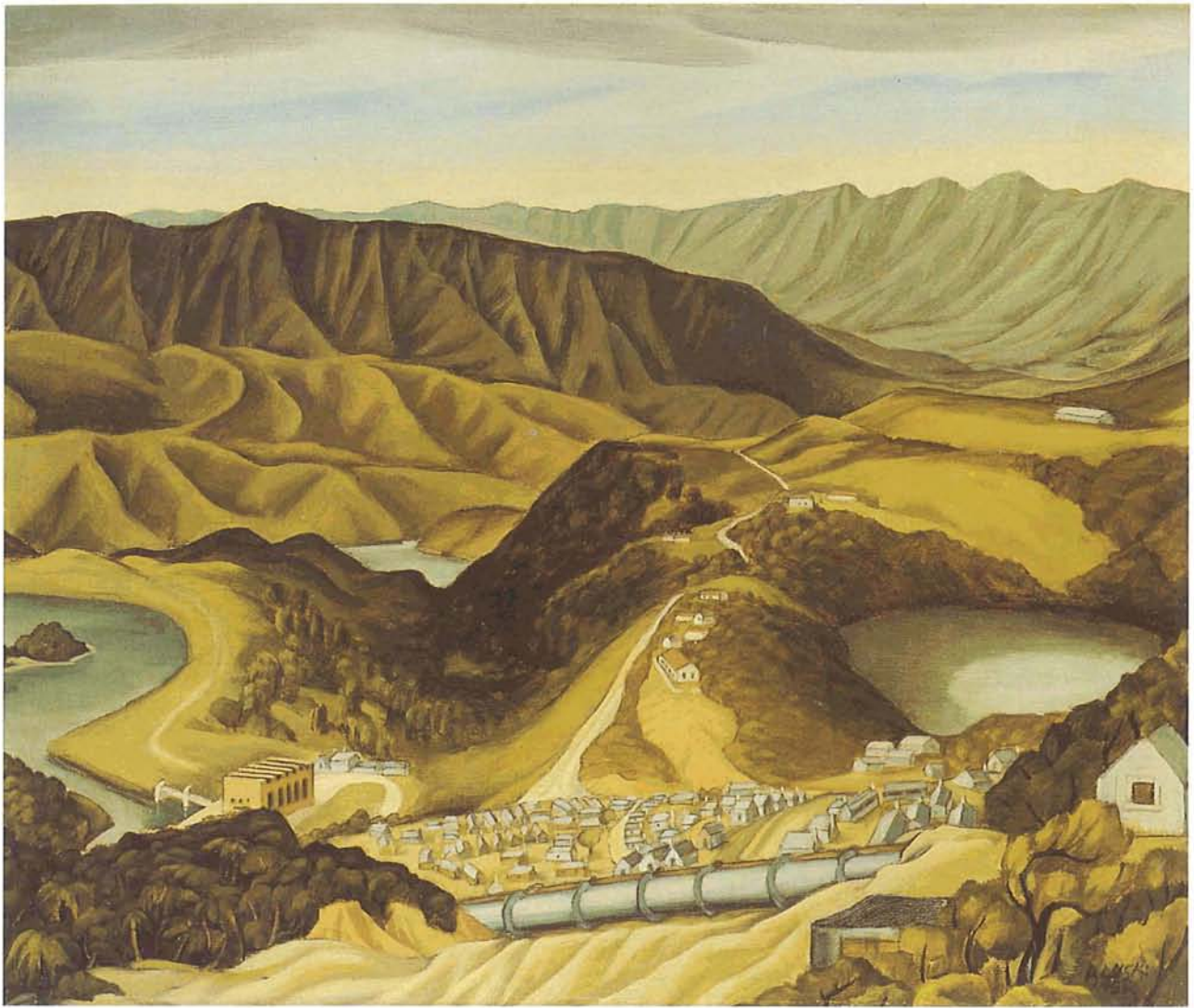


Plate 6
Landscape, Overlooking Kaitawa,
Waikaremoana 1948
(cat. no. 15)
Collection Robert McDougall Art Gallery, Christchurch



Plate 7
Akaroa Harbour, Banks Peninsula 1949
(cat. no. 20)
Collection Rachel & Allan Hooper,
Christchurch

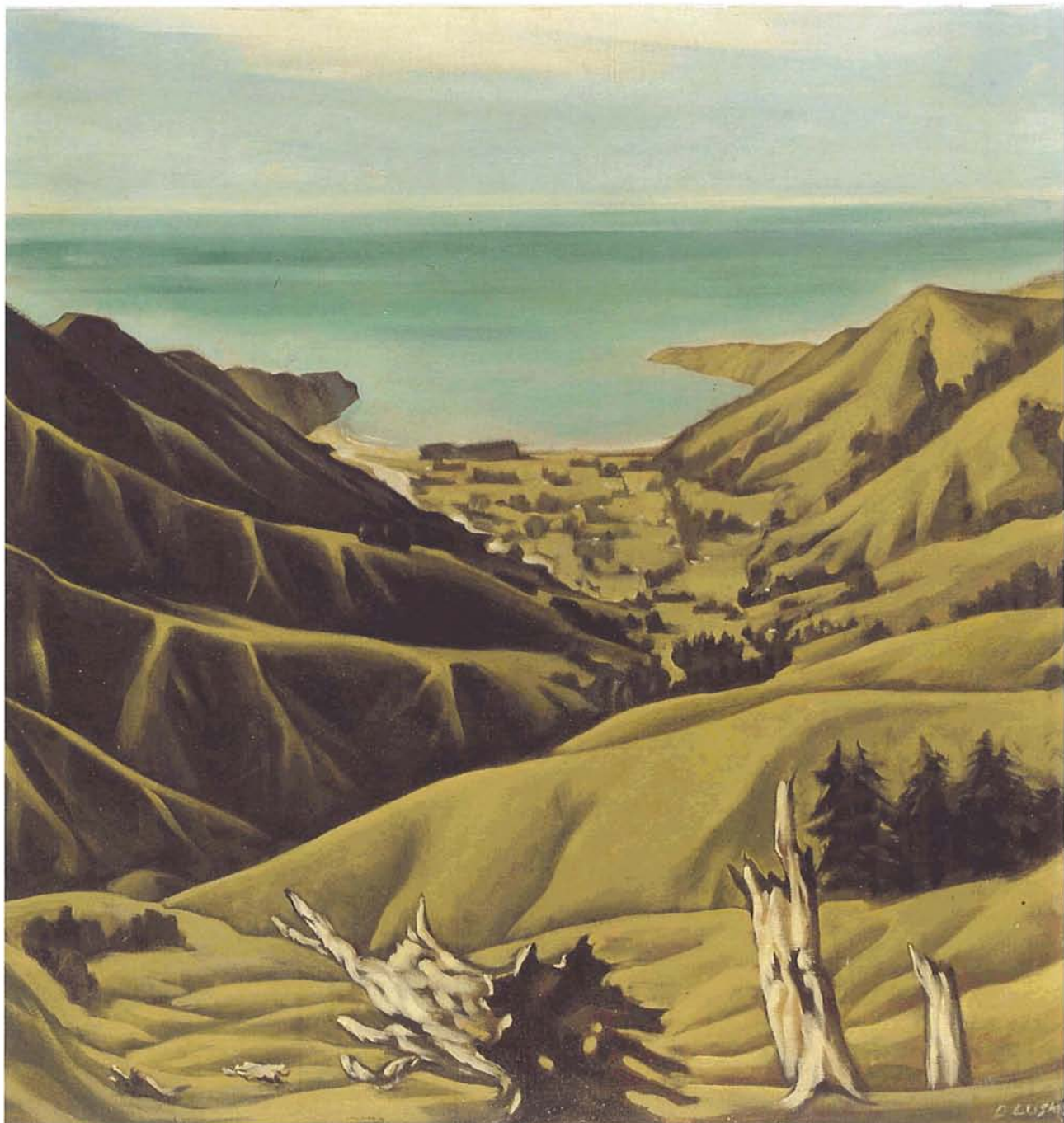


Plate 8
Okains Bay, Banks Peninsula 1949
(cat. no. 19)
Private collection, Christchurch

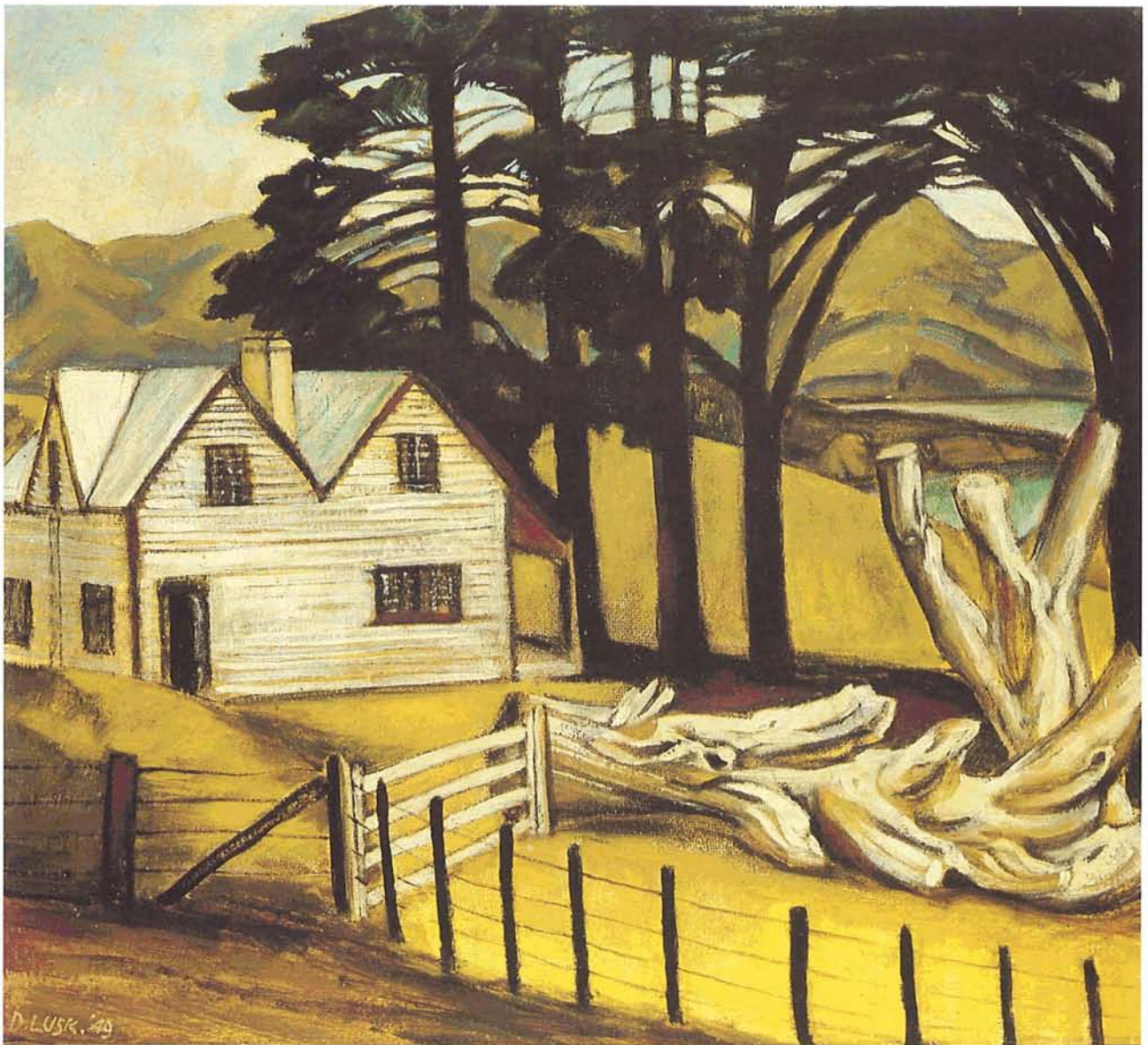


Plate 9
Farmhouse at Duvauchelle 1949
(cat. no. 18)
Private collection, Auckland



Plate 10
Canterbury Plains from Cashmere Hills 1952
(cat. no. 24)
Collection Robert McDougall Art Gallery,
Christchurch



Plate 11
Incoming Tide, Barry's Bay, Banks Peninsula 1955
(cat. no. 25)
Collection Dowse Art Museum,
Lower Hutt



Plate 12

Interior at Duvauchelle 1951 (cat. no. 23)
Collection Mrs J. Meharry, Christchurch

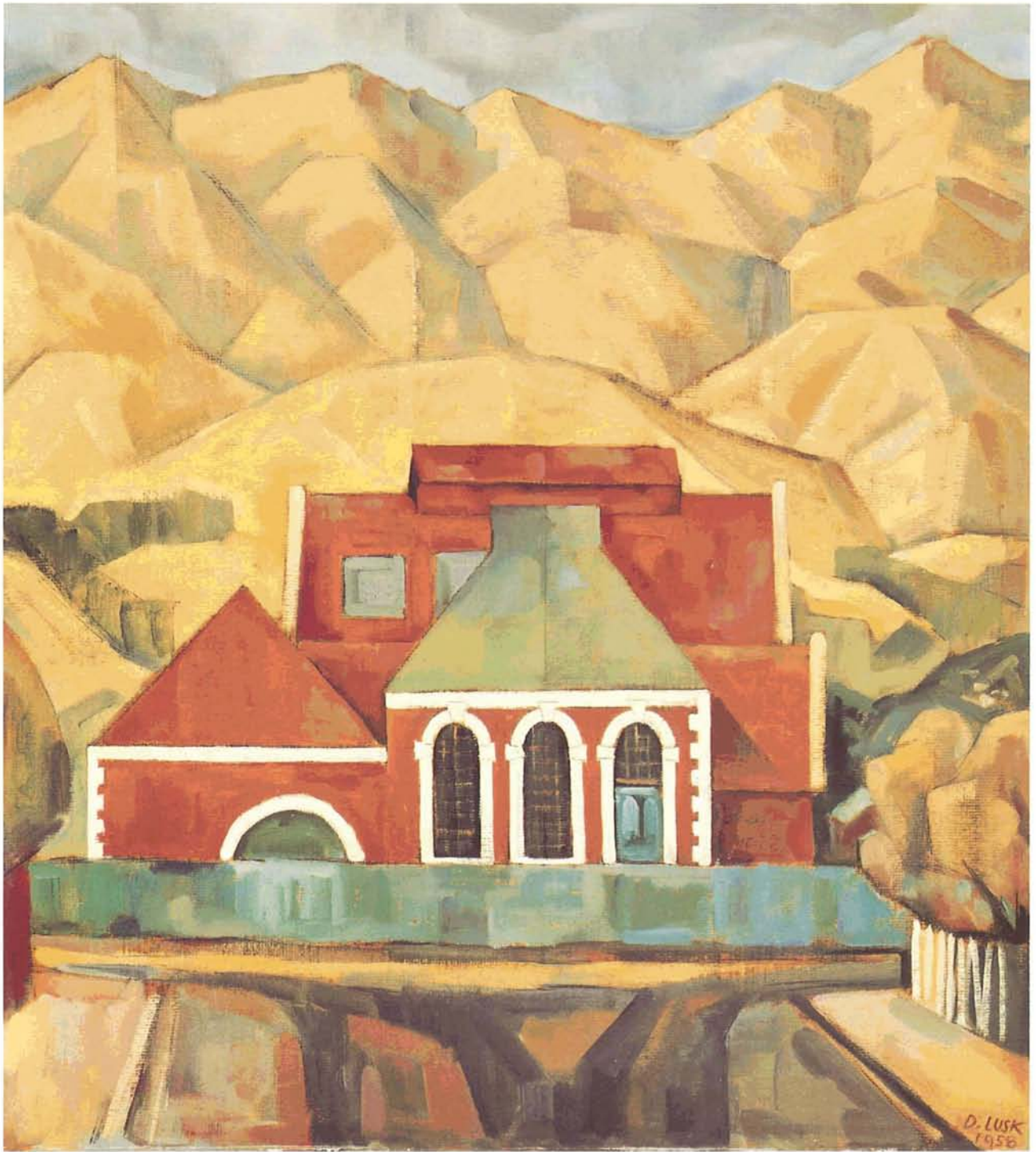


Plate 13
The Pumping Station 1958
(cat. no. 27)
Collection Auckland City Art Gallery



Plate 14
Blue Lake, St. Bathans 1963
(cat. no. 30)
Collection Aigantighe Art Gallery, Timaru



Plate 15
Onekaka Wharf, No. 1 1965
(cat. no. 32)
Private collection, Christchurch

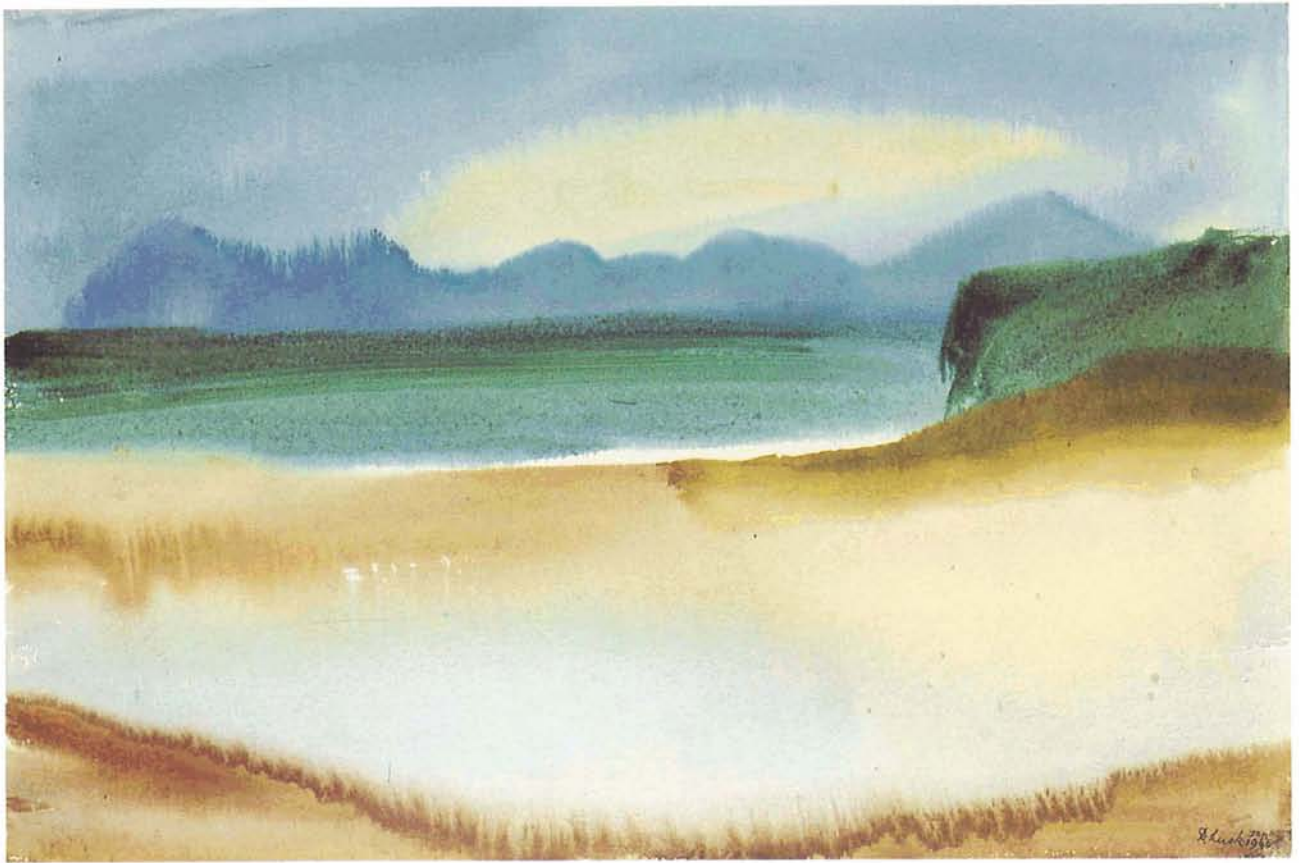


Plate 16
Onekaka Beach, Nelson 1966
(cat. no. 34)
Collection Dunedin Public Art Gallery

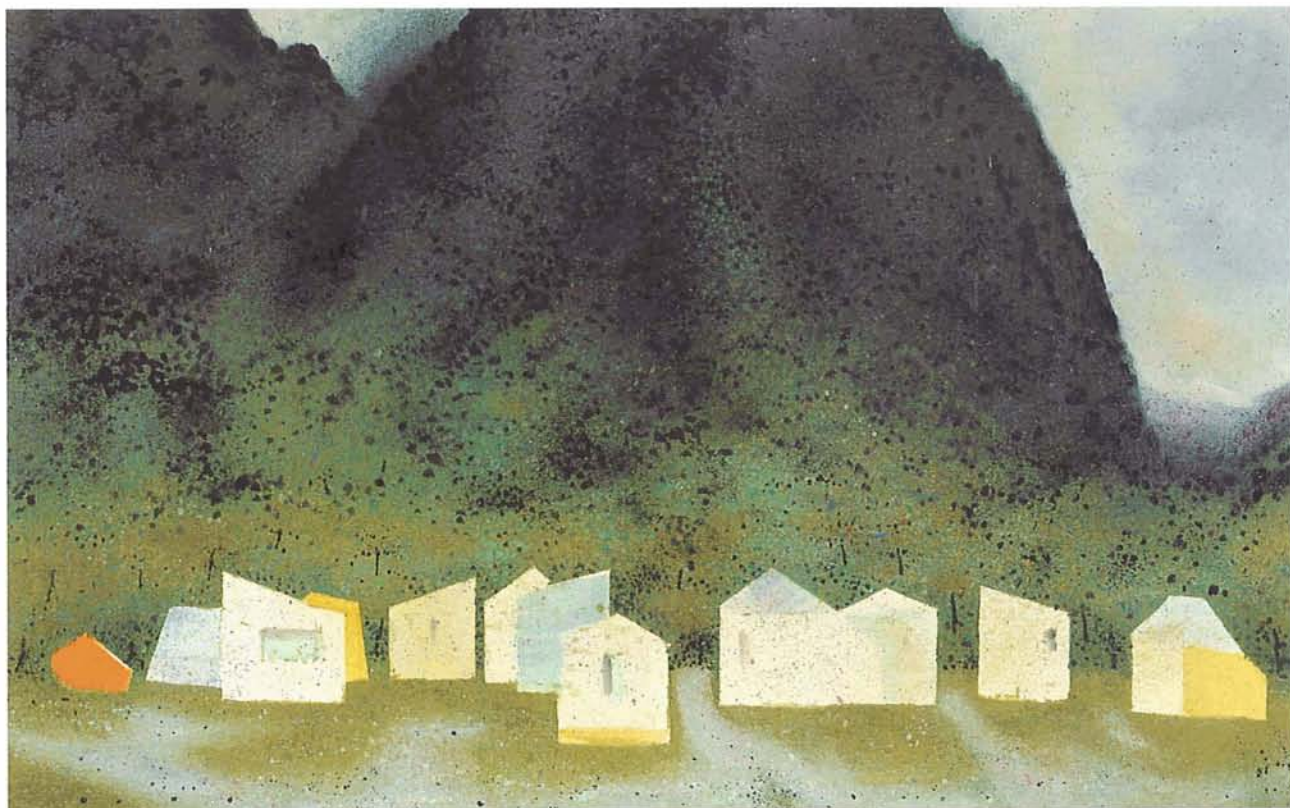


Plate 17
Rain at Franz Josef 1972
(cat. no. 41)
Private collection, Christchurch



Plate 18
Two Tides at Onekaka Nelson 1969/70
(cat. no. 37)
Collection Dr Derek Breach, Christchurch

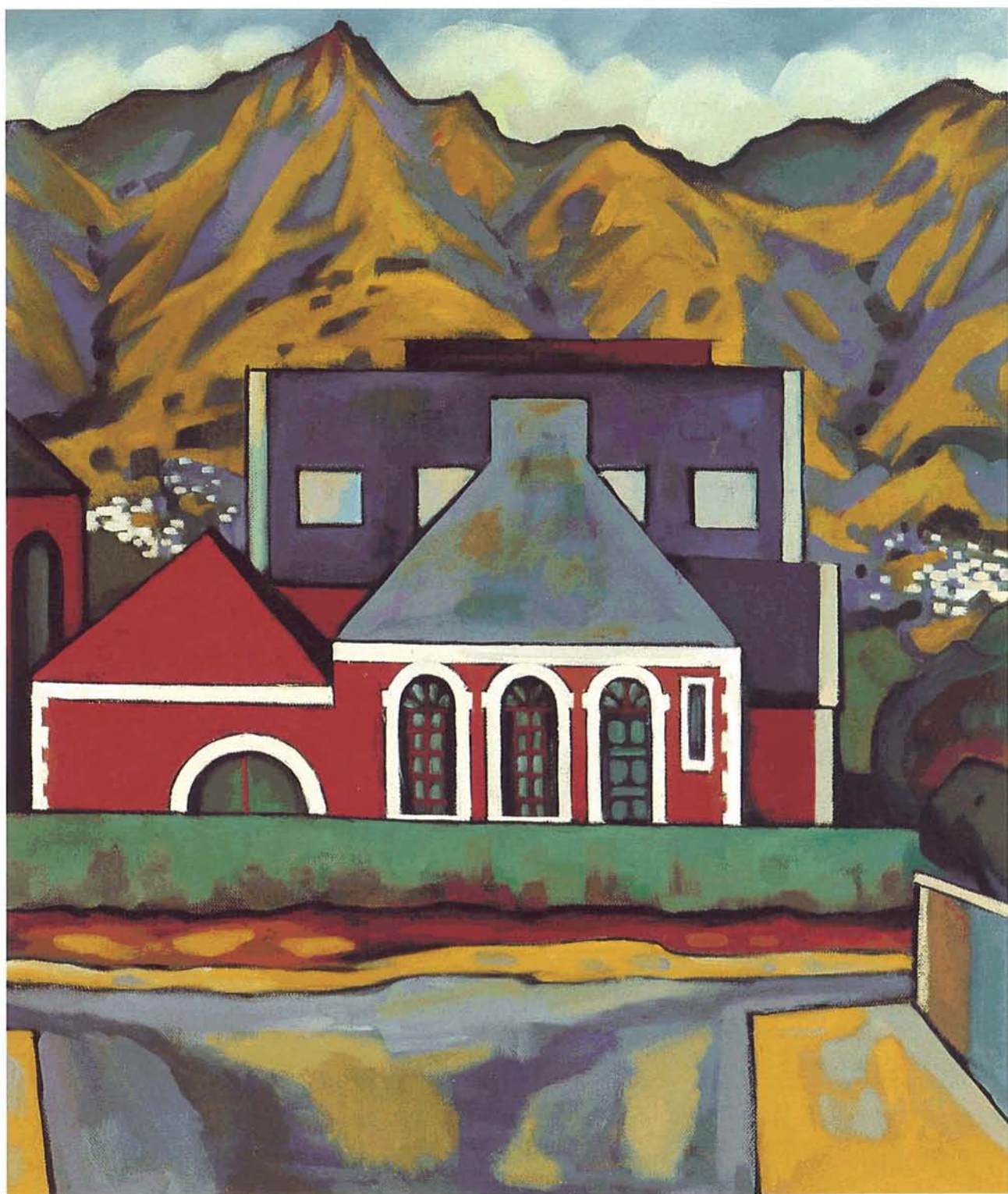


Plate 19
Pump Station, Tuam St. 1970
(cat. no. 38)
Collection Victoria University of Wellington



Plate 20
Kurow I St. Stephens Church 1973
(cat. no. 42)
Private collection, Christchurch



Plate 21
Kurow IV 1973
(cat. no. 44)
Collection Mrs. J.H. Sullivan, Christchurch

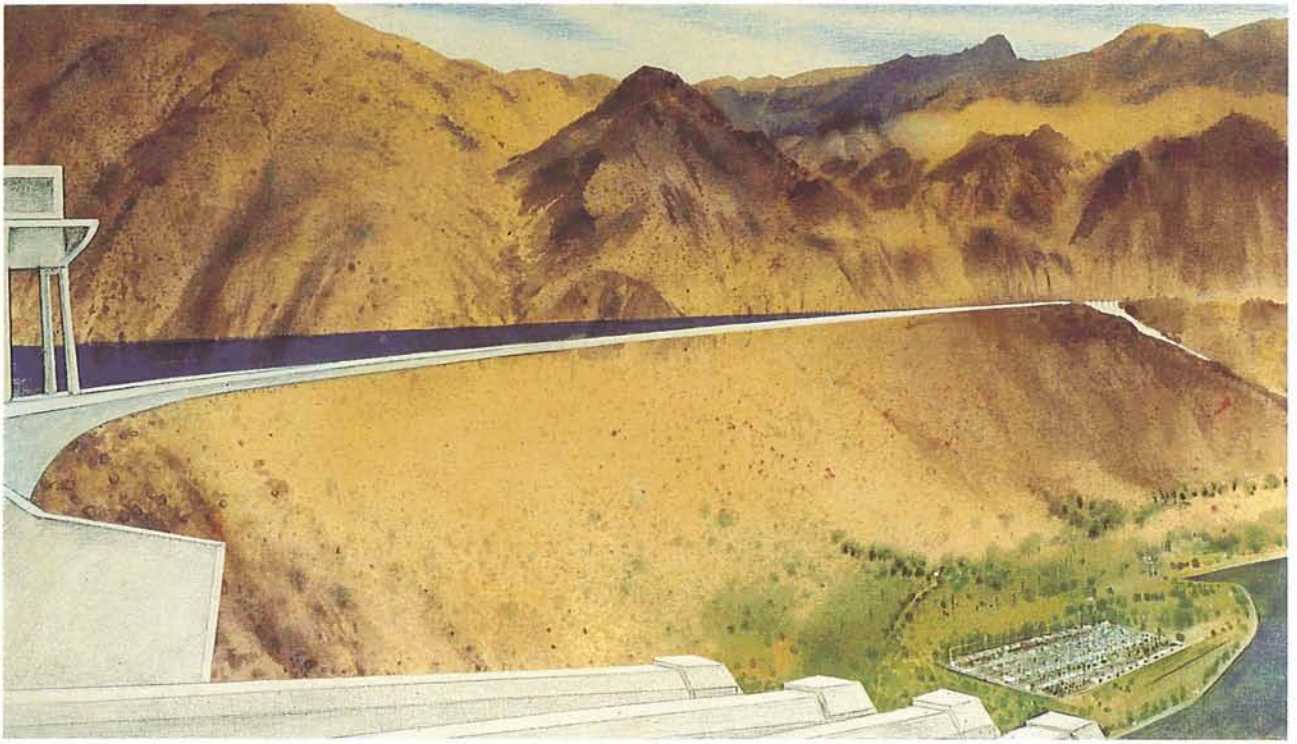


Plate 22
Benmore III 1974
(cat. no. 46)
Collection Tim Phipps, Auckland

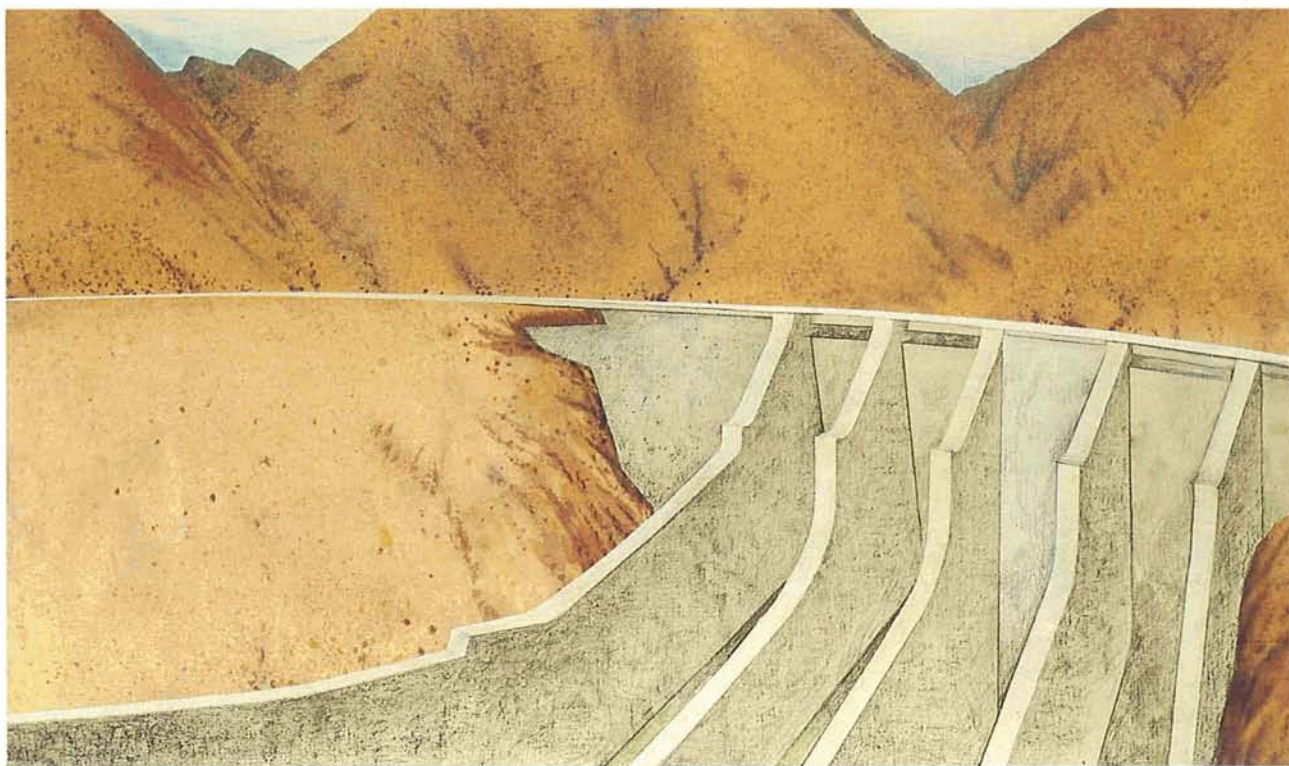


Plate 23
Benmore I 1974
(cat. no. 45)
Collection The Rutherford Trust, Wellington



Plate 24
Arcade Awning, Piazza Maggiore, Bologna (2) 1976
(cat. no. 50)
Collection Auckland City Art Gallery



Plate 25
Arcade Awning, St. Mark's Square, Venice (7) 1976
(cat. no. 58)
Collection Auckland City Art Gallery



Plate 26
Arcade Awning, St. Mark's Square, Venice (2) 1976
(cat. no. 53)
Collection Auckland City Art Gallery



Plate 27
Arcade Awning, St. Mark's Square, Venice (6) 1976
(cat. no. 57)
Collection Auckland City Art Gallery



Plate 28
Demolition I 1979
(cat. no. 61)
Private collection, Christchurch



Plate 29
Tuam St. I 1982
(cat. no. 62)
Steiner Collection, Auckland



Plate 30
Imagined Projects III, Dam with Lake 1983
(cat. no. 67)
Collection B. King, Wellington

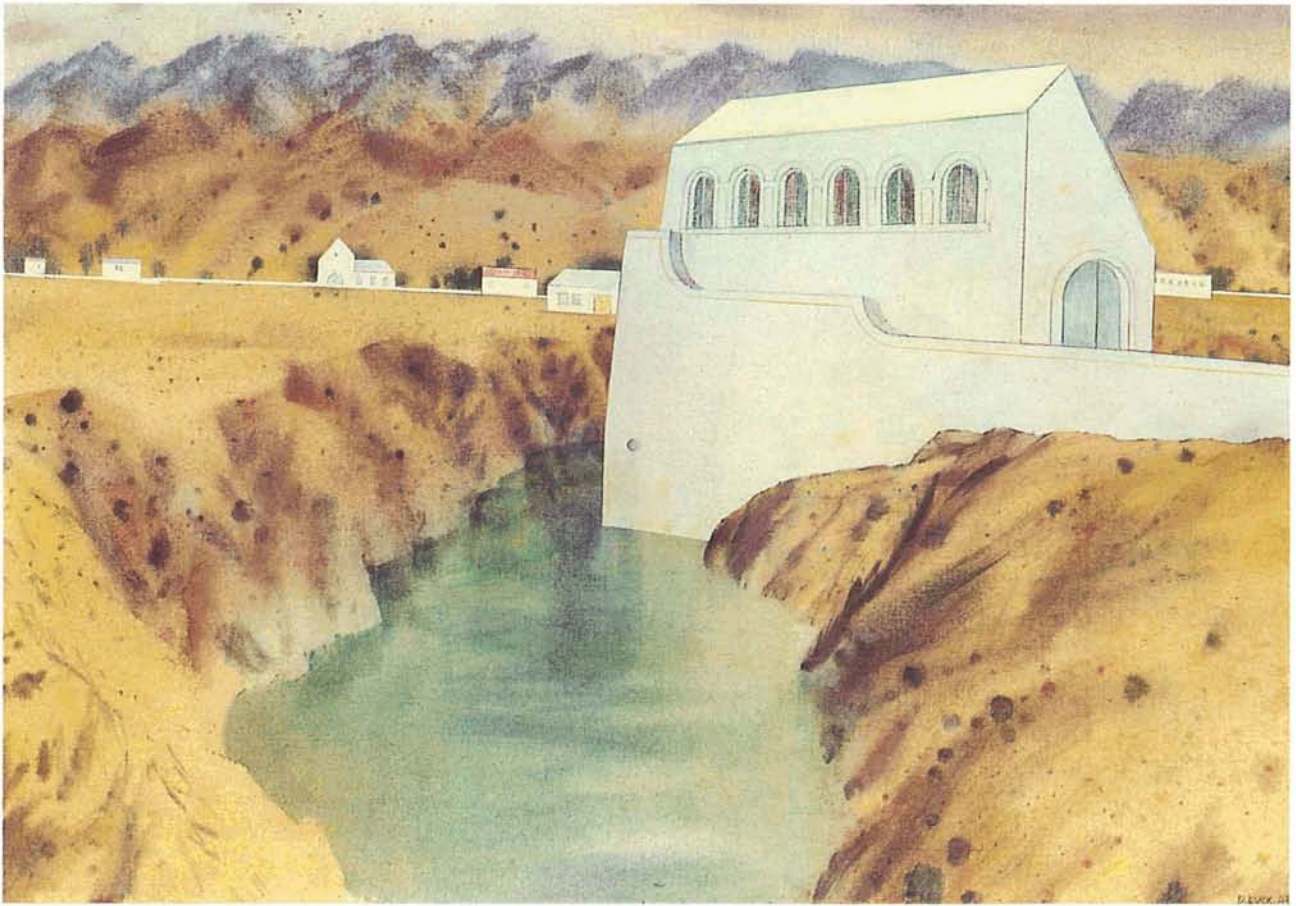


Plate 31
Imagined Projects VI, Unspecified Project
1983
(cat. no. 68)
Private collection, Wellington

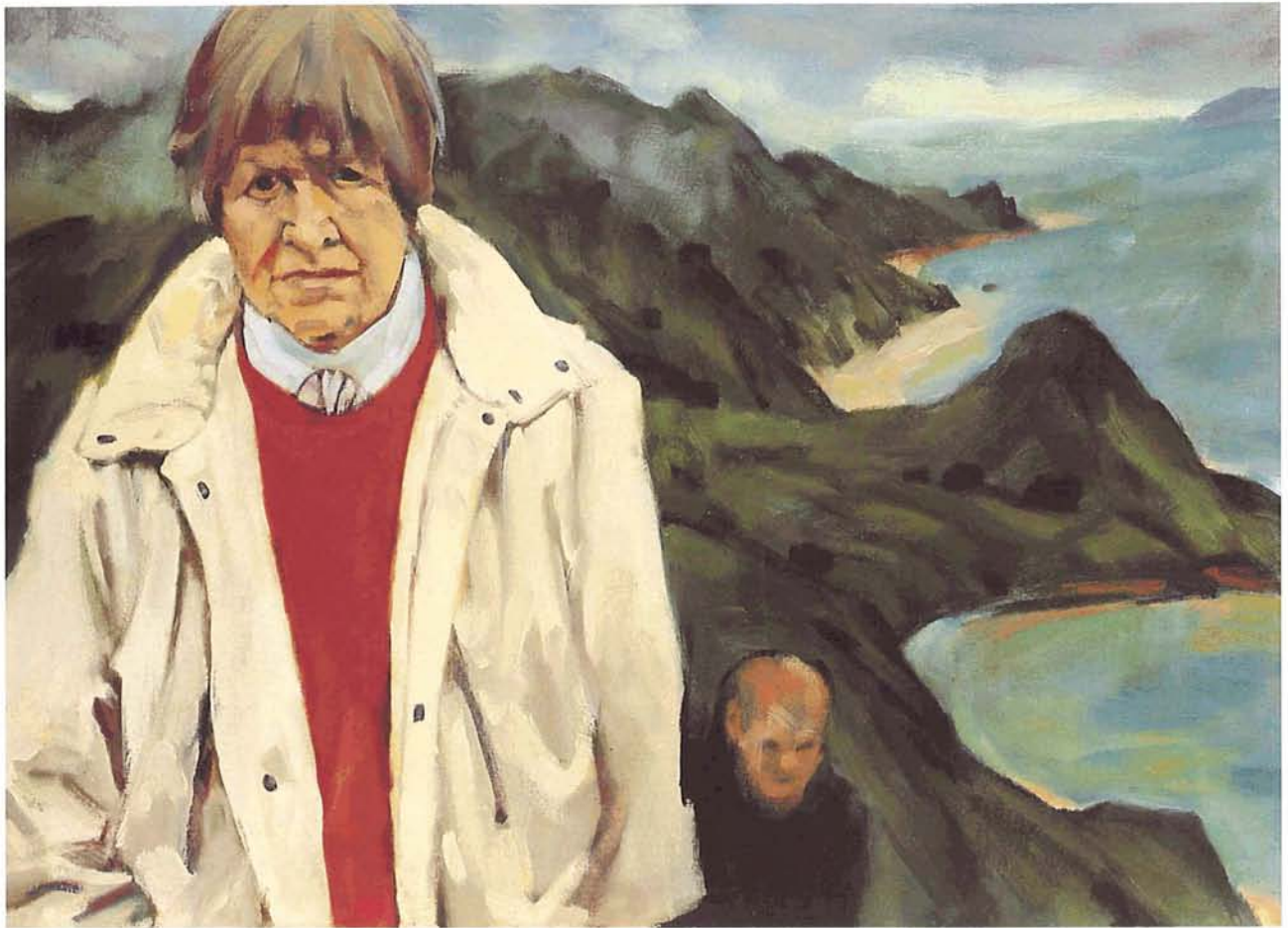


Plate 32
Return to Otago 1987
(cat. no. 72)
Collection Hocken Library, Dunedin

C A T A L O G U E

CATALOGUE EXPLANATION

The catalogue is arranged in chronological order.

Title

Titles are from inscriptions or exhibition catalogues. Cat. no. 22 reads as Untitled and a descriptive title is given in brackets.

Dates

Dates are from the artist's inscriptions. Undated works have been ascribed dates by the curators. Dates prefixed by c allow a margin of three years either side.

Medium

All mediums are recorded and the supports for all works are as given.

Size

Measurements are in millimetres, height before width. They refer to actual size unless stated. The sizes of cat. nos. 49–58 refer to the dimensions of the support.

Inscriptions

Where possible verso inscriptions in the artist's hand are specified.

Exhibitions

All major exhibitions by the artist have been recorded. If a work has been exhibited under a different title this is referred to in the exhibition details. Titles, catalogue numbers and prices have been recorded where possible. Where no catalogue number is shown, no catalogue existed or was traced.

DPAG, *Retrospective* refers to Doris Lusk Retrospective held at the Dunedin Public Art Gallery, August 13–30, 1966.

DAG, *Retrospective* refers to Doris Lusk Retrospective held at the Dowse Art Gallery, June 3 – July 8, 1973 (Dowse Art Museum since 1982). Toured to other centres.

References

Where possible all published references to, or reproductions of works are recorded.

Notes

These include any relevant background information and refer to known preparatory works, sketches and photographs found in the artist's archives. The *April–June 1990 Inventory*, was compiled by Grant Banbury at the request of the artist's family after the artist's death in Christchurch on April 14, 1990. The full title is as follows:

CATALOGUE: COMPILED APRIL–JUNE 1990

1. ALL ART WORKS BY DORIS LUSK 1916–1990
at 530 Gloucester Street
Christchurch
April 1990

2. ALL ART WORKS IN THE COLLECTION OF
DORIS HOLLAND
at 530 Gloucester Street
Christchurch
April 1990

Sketchbooks

Any inaccuracies in the chronological numbering (ascribed by the artist's son Patrick in April 1990) are listed as such in *April–June 1990 Inventory*. Many related preliminary studies for paintings remain untraced as the artist removed numerous sketches from the sketchbooks and usually sold them uncatalogued from solo exhibitions. The sketchbooks remain intact in the latter period of her career.

Doris Lusk Paintings file

Initiated in the late 1970s by Grant Banbury and added to by Lisa Beaven during the course of her research, and by the artist while she was alive. Refers to photographic documentation of the artist's artworks. Over six hundred and twenty paintings are currently listed (April 1996). The files remain in the care of Grant Banbury.

Plates

Paintings reproduced in colour in the publication are marked with an asterisk in the catalogue.

Public collections

Accession numbers of works held in public collections are recorded after each institution.

Abbreviations

ACAG	Auckland City Art Gallery
ASA	Auckland Society of Arts
CSA	Canterbury Society of Arts
DAG	Dowse Art Gallery (Dowse Art Museum since 1982)
DPAG	Dunedin Public Art Gallery
NOAS	North Otago Art Society
NSAS	Nelson Suter Art Society
NZAFSA	New Zealand Academy of Fine Arts
RMCDAG	Robert McDougall Art Gallery
OAS	Otago Art Society
SCAS	South Canterbury Art Society
WSA	Waikato Society of Arts
Annual	Annual Exhibition
illus.	Illustration
nfs, NFS	not for sale (as recorded in original exhibition catalogue)
n.p.	unpaginated
p.	page
f.	facing page

1 Back Verandah, Cromwell c1935

Oil on plywood 395 x 475 (sight)
Signed with monogram lower right "DL"
Inscribed verso: 'Back Verandah Cromwell (pencil) 'D Lusk/1934.' (black marker – artist's hand)

EXHIBITED

c 1936 Dunedin *Paintings and Etchings by Doris Lusk and E. Cassilis Seelye* cat. no. 1 as 'Back Verandah, Stonehurst' £ 6. 6. 0.

NOTES

This early oil painting, executed on one of the artist's visits to her friends, the Webb's, illustrates a well developed painting technique using short brush strokes. Intense sunlight, evident in the reflections on both the table and wooden interior of the verandah roof, add to the strong internal composition. Given by the artist to the mother of the present owners. The signature and date on the back of the painting are a later edition c 1987.

For related preliminary pencil sketch see Sketchbook 1 p. 29. The seat bench at the left of this sketch was replaced by a bentwood chair in the final painting.

COLLECTION

J.P. & A.D. Webb, Cromwell



2 Gasworks and Foreshore, Dunedin c 1935

Oil on canvas on plywood panel 293 x 340
Signed with monogram lower right "DL"
Not dated
Inscribed verso: 'GASWORKS AND FORESHORE/DORIS LUSK/165 DEANS AVE/CHRISTCHURCH' (pencil – artist's hand) label–Hocken Library Picture Collection.

EXHIBITED

c 1936 Dunedin, *Paintings and Etchings by Doris Lusk and E. Cassilis Seelye* cat. no. 5 as 'Gasworks and Foreshore' £ 3. 3. 0.
1940 Dunedin (Artist's Studio) *Doris Lusk* cat. no. 16 as 'Gasworks' £ 2. 2. 0.
1989 Dunedin, Hocken Library, *The Group* cat. no. 31
1993 Dunedin, DPAG, *Women on Women: Art in Dunedin since 1893* cat. no. 30 (dated c 1934)

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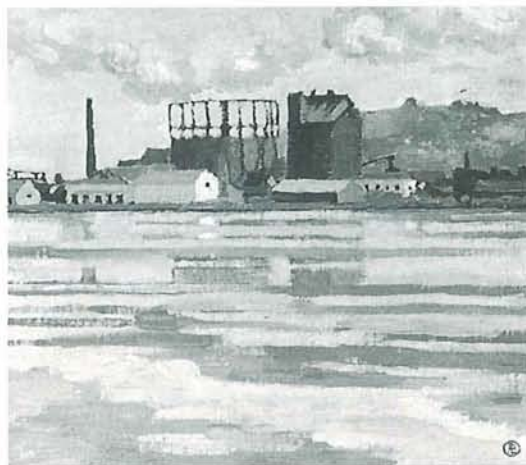
Olssen, E., *Building the New World Work, Politics and Society in Caversham 1880s–1920s*, Auckland, 1995 col. illus. (cover)

NOTES

The Dunedin wharves and the view across the harbour were a popular sketching location for students attending the local art school. Another work *Boats, Dunedin c 1935* (Private collection) is related stylistically and also records the Dunedin harbour. During the early 1930s industrial subjects appeared in the paintings of R.N. Field, Rita Angus and Christopher Perkins. The wooden frame is probably carved by the artist. Formerly in the collection of the artist's mother. Given to the Hocken Library by the artist in 1979.

COLLECTION

Hocken Library, Dunedin 79/13



3 Kaikorai Valley c 1937

Oil on plywood panel 226 x 296 (sight)
Signed lower right "D. LUSK"
Not dated
Inscribed on verso: 'Frame made by Charlton Edgar 1934' label–'Kaikorai Valley'; label–'Fournier 148 Cleveland Terrace Nelson'

EXHIBITED

1966 Dunedin, DPAG, *Retrospective* cat. no. 2 (dated 1937) n.f.s.
1973 Lower Hutt, DAG, *Retrospective* cat. no. 2 as 'Kaikoura [sic] Valley' 1937 Mr W. Fournier, Nelson

NOTES

While studying in Dunedin the artist went on many painting excursions with fellow art students to localities near Dunedin and in Central Otago. This early oil, painted on a plywood panel, was executed on one such outing with Anne Hamblett. Kaikorai Valley is a few kilometres south of Dunedin.

COLLECTION

Mr Tim Fournier, Nelson



4 **Alexandra Bridge, Cromwell** c 1938

Oil on canvasboard 370 x 433 (sight)

Signed lower right "D. LUSK."

Not dated

Inscribed verso: 'ALEXANDRA BRIDGE/CENTRAL OTAGO'/DORIS LUSK/
25 ROSS STREET/DUNEDIN NW (blue paint – artist's hand)/NOT FOR
SALE/OWNED BY/A. W. LINDUP./10 TANIWHA ST./TAUPO (black marker
– artist's hand) label–National Centennial Exhibition of New Zealand Art.

EXHIBITED

1940 Wellington, Centennial Pavilion, *National Centennial Exhibition of New Zealand Art* cat. no. 198 as 'Alexandra Bridge, Central Otago'

1947 Christchurch, *The Group show* cat. no. 204 as 'Alexandra Bridge, Central Otago' 10 gns

1972 Lower Hutt, DAG, *Retrospective* cat. no. 3 as 'Alexandra Bridge' c 1938

NOTES

The successful compositional device of a high vantage point, evident in this early work was further developed in the artist's landscape paintings of the late 1940s (see cat. no. 13, 17 & 19). The Alexandra Bridge was built in 1882.

Private collection, Plymouth



5* **[Gold Dredging, Central]** c 1938

Oil on canvas on board 386 x 455

Signed lower right "D. LUSK"

Not dated

Nothing on verso

EXHIBITED

1940 Dunedin, (Artist's studio) *Doris Lusk* cat. no. 5 as 'The Dredge, Cromwell Gorge'

1941 Dunedin, OAS, *Annual* cat. no. 8 as 'The Dredge, Molyneux River' n.f.s.

1948 Dunedin, Otago Museum, *Art in Otago 1840–1948* cat. no. 98 as 'Dredge, Kawarau Gorge'

1972 Lower Hutt, DAG, *Retrospective* cat. no. 1 as 'Dredge, Kawarau River' (dated c 1935)

1989 Dunedin, Hocken Library, *The Group* cat. no. 32

1991–1993 USA Tour, *Pacific Parallels: Artists and the Landscape in New Zealand* as 'Gold Dredging, Central Otago 1938'

REFERENCES

Eldredge, C.C., *Pacific Parallels: Artists and the Landscape in New Zealand*, exhibition catalogue, Washington D.C., 1991, col. illus. 100

NOTES

This view records a dredge and the junction of the Kawarau (formerly known as the Molyneux) and Clutha Rivers in Central Otago. The dredge is a remnant of early gold sluicing activity which began in Central Otago. An unfinished oil flower study appears on the verso. The given title is as the painting is identified in the Hocken Library collection. Formerly in the collection of the artist's mother. The artist gave this painting to the Hocken Library in 1979.

COLLECTION

Hocken Library, Dunedin 79/12



6 **[Flower Study]** 1940

Oil on board 473 x 420 (sight)

Signed and dated lower right "D. LUSK /'40"

verso: Hocken Library (black marker); Several labels; M E. 135. (red marker)

EXHIBITED

1940 Dunedin (Artist's Studio) *Doris Lusk* cat. no. 34 as 'Mixed Flowers'

£ 5. 5. 0.

1962 Dunedin, DPAG, *Mona Edgar Collection*

1966 Dunedin, DPAG, *Retrospective* cat. no. 1 (dated 1935)

1969 Dunedin, DPAG, *Mona Edgar Exhibition* cat. no. 135

1972 Lower Hutt, DAG, *Retrospective* cat. no. 6

1975 Christchurch, RMCDAG, (NZ Tour) *New Zealand Painting 1920–1940:*

Adaptation and Nationalism cat. no. 71 as 'Mixed Flowers'

1989 Dunedin, Hocken Library, *The Group* cat. no. 30

1991 Dunedin, Hocken Library, *Mona Edgar Exhibition*

1993 Dunedin, Hocken Library, *Mrs Hocken Requests... ; Women's Contributions to the Hocken Collection*



NOTES

The flattened picture plane is combined with a consistently decorative painting style and both the curving rhythms and colour of the tulips are carried into the patterned tablecloth. The textural paint application is consistent to passages in *Anna McLeod*, which contains a formal still life arrangement and is also dated 1940. Paintings of flowers were a popular subject for the artist during the late 1930s and the early 1940s and the catalogue of her joint exhibition (c 1936) lists one oil and a watercolour flower piece. This work was one of six flower and still life oil paintings exhibited in the artist's Dunedin studio exhibition of 1940. The given title is as the painting is identified in the Hocken Library collection. Mona Edgar collection no. 135.

COLLECTION

Hocken Library, Dunedin 20-007

7 *Tobacco Fields, Nelson, N. Z. 1941

Oil on textured board 509 x 604
Signed and dated lower left "D. LUSK/'41"
Inscribed verso: 'TOBACCO FIELDS, NELSON, N. Z./DORIS LUSK/25 ROSS ST DUNEDIN (white paint - artist's hand)/C BRASCH DUNEDIN' (pink crayon); Various labels.

EXHIBITED

1943 Christchurch, CSA, *Annual* cat. no. 37, 15 gns
1944 Dunedin, OAS, *Annual* cat. no. 78 as 'Tobacco Fields, Nelson' 17 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 17 as 'Riwaka' 20 gns
1958 Auckland, ACAG, *Thirty-Seven New Zealand Paintings from the Collection of Charles Brasch and Rodney Kennedy* cat. no. 24
1966 Dunedin, DPAG, *Retrospective* cat. no. 4 as 'Tobacco Fields, Nelson'
1970 Dunedin, DPAG, *Otago School of Art Centennial 1870-1970* cat. no. 165
1973 Lower Hutt, DAG, *Retrospective* cat. no. 7
1990 Auckland, ACAG, *Two Centuries of New Zealand Landscape Art*
1991-93 USA Tour, *Pacific Parallels: Artists and the Landscape in New Zealand*

REFERENCES

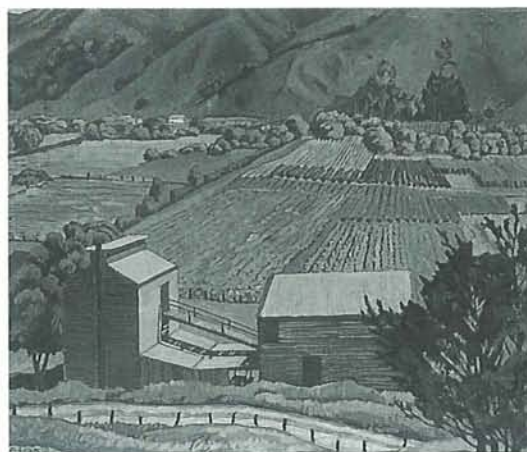
Year Arts Book no. 6 1950 col. illus. 67
Landfall, 10 vol. 3 no. 2 June 1949 as 'Riwaka' illus. between 128-129
Otago School of Art Centennial Exhibition 1870-1970, exhibition catalogue, DPAG, 1970 illus. (inside back cover)
Eldredge, C.C., *Pacific Parallels: Artists and the Landscape in New Zealand*, exhibition catalogue, Washington D.C., 1991 col. illus. 100

NOTES

In 1949, this work, recording the local tobacco growing industry in the Nelson region, was exhibited under the title 'Riwaka'. This title is the name of a small settlement 40 kilometres from Nelson and more accurately identifies the specific location for this painting. The distinctive construction of the foreground buildings, designed to air and dry the tobacco hops, are recorded in crisp sunlight and appear in sharp relief against the landscape. Reproduced in 1960 as No. 3 in the *Caxton Print Series*. Given to the Hocken Library by Dr Charles Brasch (1909-1973) in 1963. Brasch, who owned several paintings by the artist (cat. no. 13), was a poet, art patron, and founder and editor of the literary periodical *Landfall* from 1947 to 1967.

COLLECTION

Hocken Library, Dunedin 20, 938



8 Towards Omakau, Central Otago 1942

Oil on gesso on hardboard 443 x 517 (sight)
Signed and dated lower right "D. LUSK/42"
Inscribed verso: 'D Lusk TOWARDS OMAKAU - owner - W.A. Sutton' (Biro - artist's hand)

EXHIBITED

1942 Dunedin, OAS, *Annual* cat. no. 77 as 'Landscape-Central Otago' 8 gns
1943 Christchurch, CSA, *The Group show* cat. no. 7 as 'Landscape, Central Otago' 15 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 10
1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings From Canterbury Collections* cat. no. 3

REFERENCES

Art in New Zealand vol. no. 3 Serial no. 59, March 1943, 9 illus. 8

NOTES

This painting records an elevated view of a Central Otago landscape. Of note is the refined painting technique and the complex interplay of delicate



shapes, highlighted by the placement of the poplars and pines in the foreground. Omakau township itself is on the west bank of the Manukerikia River, 27 kilometres north west of Alexandra.

COLLECTION

W. A. Sutton, Christchurch

9 *Sluice Mine, Near St. Bathans 1942

Oil on gesso on board 442 x 516 (sight)
Signed and dated lower left "D. LUSK/42."
Inscribed verso: 'D Lusk SLUICE MINE, NEAR ST. BATHANS owner - S. G. Hamblett' (pencil - artist's hand)

EXHIBITED

1942 Dunedin, OAS, *Annual* cat. no. 98 as 'Sluice Mine, Central Otago' 7 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 14 as 'Sluice Mine, St Bathans' 15 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 9 The Artist

REFERENCES

Miller, D.P., *Doris Lusk Retrospective Exhibition*, exhibition catalogue, Dowse Art Gallery, Lower Hutt, 1973 illus. n.p.
A Century of Art in Otago, (Tombs, H.H., ed.), exhibition catalogue, Wellington, 1948 illus. [36]

NOTES

The inclusion of a human figure conveys a sense of scale to the mining site and surroundings. It was exhibited in a solo exhibition in 1949 alongside another painting with a very similar title, *Sluicing Near St. Bathans* (whereabouts unknown). For many years *Sluice Mine, Near St. Bathans* was on loan to the artist's friends the Hamblett's (see 1973 DAG *Retrospective* catalogue as collection of Mr and Mrs S. G. Hamblett). The work was returned to the artist in March 1987 (refer note in artist's hand in *Doris Lusk Paintings file*). The area around St. Bathans was a popular location for the artist from the late 1930s onwards.

Listed in *April-June 1990 Inventory*: no. 50

COLLECTION

Doris Holland Estate



10 Tobacco Fields, Pangatotara, Nelson 1943

Oil on cardboard 457 x 533
Signed and dated lower left "D. LUSK' 43"
Inscribed verso: ' "TOBACCO FIELDS/PANGATOTARA" Nelson/by DORIS LUSK-' (black marker - artist's hand) 52 HEWITTS RD/MERIVALE/DORIS LUSK/ACAG; label - ACAG The N. Z. Realist Tradition; label - The Gallery N.Z. Painting and Sculpture

EXHIBITED

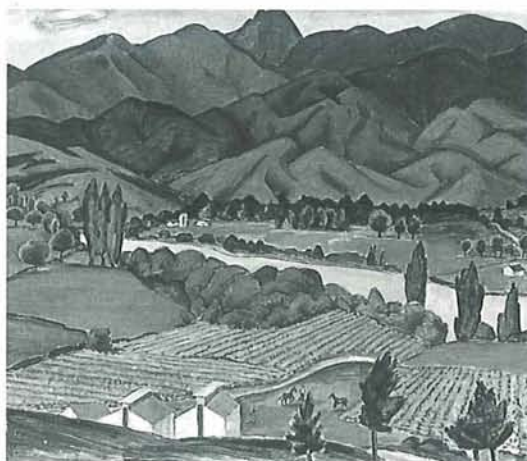
1943 Christchurch, CSA, *The Group show* cat. no. 8 as 'Tobacco Field, Pangatotara' 10 gns
1949 Dunedin Public Library, *Exhibition of Painting by Doris Lusk* cat. no. 19 as 'Pangatotara' 15 gns
1960 Auckland, ACAG, *New Zealand Realist Tradition* cat. no. 13 as 'Tobacco Fields'
1966 Dunedin, DPAG, *Retrospective* cat. no. 6 as 'Pangatotara'
1975 Auckland, ACAG, *New Zealand Women Painters* cat. no. 37

REFERENCES

Art in New Zealand, December 1943 illus. p. 7 as 'Tobacco Fields, Pangatotara'
Brown, G.H., & Keith, H., *An Introduction to New Zealand Painting 1893-1967*, Auckland, 1969, 135 col. illus. 137
New Zealand's Heritage: The Making of a Nation, vol. 6 Part 83, Wellington, 1973 col. illus. (back cover)

NOTES

Painted while the artist was on holiday with the McCahon's at Pangatotara (near Motueka in Tasman Bay) during the summer of 1942-3. Doris Lusk later stated this work was executed on a day when she and Colin McCahon painted together. However, the McCahon (*Landscape, Pangatotara, The Crusader. No.1* see illus. page 23), is dated 1942, a year earlier than this work. One possible explanation is either artist may simply have wrongly dated their painting as a result of the closeness of this painting excursion to the 1942-3 New Year. Of note in comparing these two artists' interpretations of the same subject is Doris Lusk's employment of conventional perspective in contrast to McCahon's



almost flat picture plane. Doris Lusk's earlier painting *Tobacco Fields, Nelson, N.Z.* 1941 (cat. no. 7) is substantially different in technique and intention.

Later the artists swapped their paintings. Doris Lusk exchanged *Tobacco Fields, Pangatotara, Nelson* 1943 for McCahon's *Landscape, Pangatotara, The Crusader, No.1* and in 1966 Colin McCahon presented the Doris Lusk to Auckland City Art Gallery.

COLLECTION

Auckland City Art Gallery 1966/16/1
Presented by Colin McCahon 1966

11 Autumn, Avon River 1944

Oil on textured hardboard 533 x 457 (sight)
Signed and dated lower right "D. LUSK '44"
Inscribed verso: "Autumn "AVON RIVER/AUTUMN (AUTUMN crossed out) / BY DORIS LUSK/ 12=12=0./3/No. 10 (10 crossed out) (pencil - artist's hand) label - Fisher & Sons.

EXHIBITED

1946 Dunedin, OAS, *Annual* cat. no. 193 as 'Avon River, Autumn' 9 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 15 as 'Avon River, Autumn' 14 gns
1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings from Canterbury Collections* cat. no. 4 The Artist
1993 Christchurch, School of Fine Arts Gallery, University of Canterbury, "Southern View" *Paintings by Doris Lusk*

REFERENCES

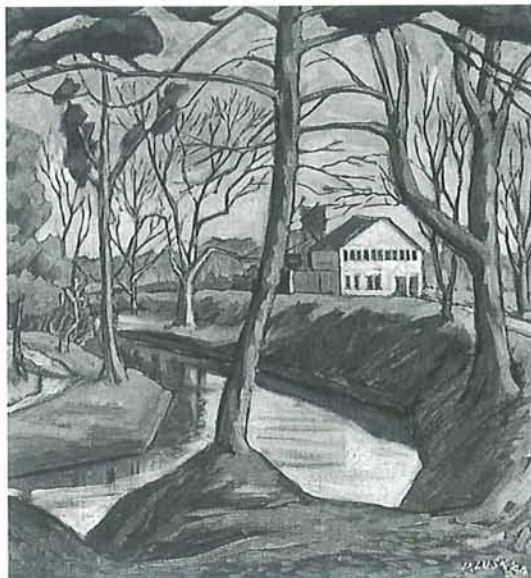
First Year Book of The Arts in New Zealand, Wellington, 1945 illus. 31 as 'The Avon River, Autumn, Christchurch'
Doris Lusk 1936-1986: Paintings from Canterbury Collections, exhibition catalogue, CSA Gallery, Christchurch, 1986 illus. n.p.
Chronical, University of Canterbury, Christchurch, vol. 28 no. 1, February 4, 1993 illus. 3

NOTES

One of four known oil paintings, executed during the 1940s, of subject matter in Hagley Park, Christchurch. The United Bowling, Tennis and Croquet Clubs building (burned down in July 1979) adds scale and is a focal point. The strong black under drawing is particularly noticeable in the bare tree trunks. Other related Hagley Park oil paintings are: *A Bandstand, Hagley Park* 1941; (Private collection, Christchurch); *Spring Time* 1941 (Private collection, Dunedin) and *Botanical Gardens, Avon River* 1945 (Private collection, Christchurch).

COLLECTION

Mrs J. Meharry, Christchurch



12 Pomona Road, After Fire, Mapua 1946

Oil on gesso on textured hardboard 444 x 598 (sight)
Signed and dated lower left "46' D. LUSK."
Inscribed verso: 'POMONA ROAD, AFTER FIRE, MAPUA 1946 Dr N. W. RODGERS' (pencil - artist's hand)

EXHIBITED

1947 Dunedin, OAS, *Annual* cat. no. 40 as 'Pomona Road, Nelson' 20 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 18 as 'Pomona Road' 20 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 12 as 'Pomona Road, Mapua, after Fire'

REFERENCES

Year Book of The Arts in New Zealand, Wellington, no. 3 1947 illus. [38] as 'Pomona Road, Mapua, after fire'

NOTES

This painting records a view from Ruby Bay across in the direction of the Nelson township and the foreground area documents a recent fire. The muted fawns and brown colouration is in contrast to other works of the Nelson region painted during the 1940s. Mapua is a farming area situated west of Nelson.

Formerly in the collection of Dr N. W. Rodgers.

Private collection, Auckland



13 *Tahunanui, Nelson 1947

Oil on plywood panel 796 x 641
Signed and dated lower left "D. LUSK '47"
Inscribed verso: "TAHUNANUI NELSON"/"DORIS LUSK" (grey paint – artist's hand) 4/G/25 gns (pencil)

EXHIBITED

1947 Dunedin, OAS, *Annual* cat. no. 9, 25 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 20 as 'Tahunanui' 15 gns
1958 Auckland, ACAG, *Thirty-seven New Zealand Paintings from the collection of Charles Brasch and Rodney Kennedy* cat. no. 25 as 'Tahunanui'
1966 Dunedin, DPAG, *Retrospective* cat. no. 9 as 'Tahunanui'
1970 Dunedin, DPAG, *Otago School of Art Centennial Exhibition 1870-1970* cat. no. 166 as 'Tahunanui'
1973 Lower Hutt, DAG, *Retrospective* cat. no. 13 as 'Tahunanui'
1981 Christchurch, RMcDAG, *New Zealand Painting 1940-1960: Conformity and Dissension* cat. no. 10
1989 Dunedin, Hocken Library, *The Group* cat. no. 34
1991 Napier Public Art Gallery, *Perceptions of Place*
1991-92 Christchurch, RMcDAG, *Home and Garden* cat. no. 112
1994 Dunedin, Hocken Library, *Paintings and Drawings from our Century*

REFERENCES

Landfall 10 vol. 3 no. 2, June 1949 illus. f. 128
Brown, G.H., *New Zealand Painting 1940-1960: Conformity and Dissension*, exhibition catalogue, RMcDAG/Queen Elizabeth II Arts Council, 1981, 64 col. illus. 65
Auckland City Art Gallery Newsletter, no. 11 Oct/Dec 1983 illus. (cover)
Shadbolt, M., *The New Zealanders*, Auckland, 1986 col. illus. (cover)
Brown, G.H., 'The Pursuit of Modernism in the 1940s and Early 1950s' in *Art New Zealand* 30, Autumn 1984, 31 col. illus. 31
Coney, S., (Supervising ed.), *Salute to New Zealand*, Auckland, 1989 col. illus. 226
Dunn, M., *A Concise History of New Zealand Painting*, Auckland, 1991, 86 col. illus. 85 pl. 33
Reader's Digest (N.Z. edition) vol. 139 no. 832, July 1991, Auckland col. illus. (back cover)

NOTES

This painting, a high aerial view looking down over the roof tops of Tahunanui, documents suburban life in a small New Zealand settlement. People are featured going about their daily lives and on the immediate right of the intersection of Rui and Muratai Streets is a church hall. Tahunanui Beach appears on the left and in the distance, hills are visible beyond Rabbit Island. The cropping of this composition sets this painting apart from others executed during the 1940s. Painted while the artist was staying with the McCahons at Tahunanui, a residential suburb of Nelson.

Formerly in the collection of Dr Charles Brasch and given by him to the Hocken Library in 1963.

In 1986 the artist produced a small watercolour copy and gifted it to her brother in law Paddy Holland.

COLLECTION

Hocken Library, Dunedin 20, 939



14 *Power House, Tuai 1948

Oil on gesso on hardboard 531 x 457
Signed and dated lower right "D. LUSK/'48."
Inscribed verso: 'Power House/Tuai/Doris Lusk/12 gns' (pencil – artist's hand)
'State Hydro, Tuai Waikaremoana 1948' (written twice, once in pencil and once in sepia ink, both inscriptions – artist's hand on a piece of brown paper); label – Canterbury Public Library Picture Loan No. 69316

EXHIBITED

1948 Christchurch, CSA, *The Group show* cat. no. 65, 12 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 31 as 'Power House' 12 gns
1952 London, Irving Galleries, *Fifteen New Zealand Painters* cat. no. 12 as 'Power House at Tuai' (although identified for sale in the catalogue, no price is listed)
1973 Lower Hutt, DAG, *Retrospective* cat. no. 15 as 'State Hydro, Tuai'
1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings From Canterbury Collections* cat. no. 5 as 'State Hydro, Tuai'
1989 Christchurch, CSA, *Library Treasures: New Zealand Art Works from the Canterbury Public Library* cat. no. 32 as 'State Hydro, Tuai, Waikaremoana'



REFERENCES

Arts Year Book no. 7, 1951 illus. 26 as 'Power House at Tuai'
Riley, B., 'Geometry in Landscape' in *NZ Listener*, Wellington, July 5-11, 1986
illus. 34 as 'State Hydro, Tuai'

NOTES

Painted while visiting friends the McCubbins (Ian McCubbin was an engineer employed on the construction of the hydro-scheme at Kaitawa) at Waikaremoana, inland from Wairoa in the North Island. Of particular note in this composition are the conflicting perspectives of the two major buildings and an acidic green hue, unique amongst the Waikaremoana oil paintings. The central building is the Tuai Power Station which officially opened in November 1929. One of four Waikaremoana paintings exhibited in the artist's solo exhibition of 1949 (see original catalogue under the general heading 'Tuai'). *Landscape, Waikaremoana* 1948 (Private collection, Dunedin) is the only work in the series not included in this catalogue.

Purchased by the Canterbury Public Library during the 1950s and catalogued in the Picture Loan Collection as No. 69316. The first recorded date of loan on the verso is 19.10.56 and the last 30.7.81.

Another oil landscape appears on the verso depicting the lake at St. Bathans with metal piles in the foreground (c early 1940s).

COLLECTION

Canterbury Public Library

15 *Landscape, Overlooking Kaitawa, Waikaremoana 1948

Oil on gesso on textured hardboard 517 x 686
Signed and dated lower right "D. LUSK./48."
Inscribed verso: 'LANDSCAPE, OVERLOOKING KAITAWA,/
WAIKAREMONNA [sic] /DORIS LUSK /OCTOBER 1948' (black pencil -
artist's hand)

EXHIBITED

1948 Christchurch, CSA, *The Group show* cat. no. 64, 30 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 33 as
'Kaitawa From Waikaremoana' 35 gns
1966 Dunedin, DPAG, *Retrospective* cat. no. 10 'Overlooking Kaitawa, Lake
Waikaremoana'
1973 Lower Hutt, DAG, *Retrospective* cat. no. 16 as 'Overlooking Kaitawa'
1974 Christchurch, RMcDAG, *Quest for Arcadia* cat. no. 141 as 'Overlooking
Kaitawa, Waikaremoana'
1990 Auckland, ACAG, *Two Centuries of New Zealand Landscape Art* as
'Overlooking Kaitawa'
1991-92 USA (Tour) *Pacific Parallels: Artists and the Landscape in New Zealand*
as 'Overlooking Kaitawa, Waikaremoana.'

REFERENCES

Year Book of the Arts in New Zealand no. 5 1949 col. illus. 22
Eldredge, C.C., *Pacific Parallels: Artists and the Landscape in New Zealand*,
exhibition catalogue, Washington D.C., 1991 col. illus. 101
Blackley, R., *Two Centuries of New Zealand Landscape Art*, exhibition catalogue,
Auckland City Art Gallery, Auckland, 1990, 90 col. illus. 91

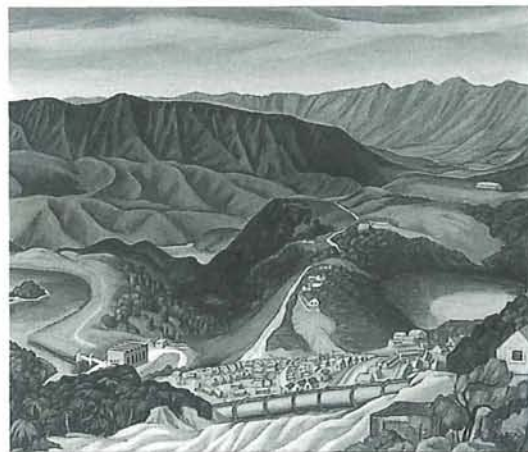
NOTES

A sweeping aerial panorama featuring hydro-electric activity at Kaitawa. Of note is the detailed execution and complex composition - a vast network of lakes, roads, hydro-electric buildings and construction workers' houses. The hydro-electric station at Kaitawa is on the Waikaretaheke River and was commissioned in 1948. Kaitawa is one of three stations - Kaitawa, Tuai and Piripaua - that comprise the vast Waikaremoana Hydro-electric Power Scheme.

Purchased by the Robert McDougall Art Gallery in 1955.

COLLECTION

Robert McDougall Art Gallery, Christchurch 69/92



16 The Lake, Tuai 1948

Oil on gesso on textured board 524 x 663 (sight)
Signed and dated lower left "D. LUSK./'48"
Inscribed verso: 'THE LAKE TUAI DORIS LUSK 528 GLOUCESTER ST
CHRISTCHURCH N.Z./THE LAKE TUAI/DORIS LUSK/528 GLOUCESTER
ST/LINWOOD/CHRISTCHURCH' (pencil - artist's hand)

EXHIBITED

1948 Christchurch, CSA, *The Group show* cat. no. 66, 20 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 30
as 'The Lake' 30 gns
1952 London, Irving Galleries, *Fifteen New Zealand Painters* cat. no. 13 as
'Lake at Tuai'
1958-59 Auckland, ACAG, *Eight New Zealand Painters II* cat. no. 1
1966 Dunedin, DPAG, *Retrospective* cat. no. 11 as 'Lake at Tuai' nfs
1973 Lower Hutt, DAG, *Retrospective* cat. no. 14 The Artist

NOTES

The somewhat unreal feeling conveyed in this painting is partly the result of the strange white and green colouration of the lake. Lake Tuai is in fact an artificial lake, situated in the Waikaretaheke Valley. The pylons, located on the far side of the lake, add a dimension of scale.

Formerly in the possession of the artist.

Listed in *April-June 1990 Inventory*: no. 67

COLLECTION

Rachel & Allan Hooper, Christchurch



17 Above Okains Bay 1948

Oil on board 445 x 595 (sight)
Signed and dated lower right "D. LUSK./'48."
Inscribed verso: 'ABOVE O'KAINS BAY/(OIL ON BOARD) DORIS LUSK
1848/MR. P. C. HOLLAND/17 TOSSWILL ST./NELSON' (black marker -
artist's hand)

EXHIBITED

1948 Christchurch, CSA, *The Group show* cat. no. 68, 18 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 22 as
'Above the Beach, Okains Bay' 12 gns
1982 The Gallery Akaroa, *Doris Lusk: Banks Peninsula Retrospective & Recent
Paintings* cat. no. 3 as 'Above the Beach Okains Bay'

NOTES

A view looking down to the small Okains Bay beach and across the sea to the Kaikoura mountains (100 kilometres north of Christchurch) on the horizon. The feature of dead trees, in this case totara, was common in the artist's 1940s paintings of Banks Peninsula (see cat. nos. 18 & 19). Several New Zealand artists, such as Rita Angus, Christopher Perkins and Eric Lee-Johnson also produced landscapes with dead tree motifs during the 1930s and 1940s. Okains Bay is on the north east coast of Banks Peninsula, 13 kilometres from Duvauchelle.

COLLECTION

Paddy & Carol Holland, Nelson



18 *Farmhouse at Duvauchelle 1949

Oil on gesso on textured board 531 x 594 (sight)
Signed and dated lower left "D. LUSK.'49"
Inscribed verso: 'Farmhouse Duvauchelle/Doris Lusk/15 gns' (pencil - artist's
hand) 18 ca 1959 Prop. of R.N. O'Reilly (faded blue ink) /Library House
(crossed out)/91 Grafton Rd Wellington 3 (blue biro)

EXHIBITED

1949 Christchurch, CSA, *The Group show* cat. no. 14 as 'The Old House,
Duvauchelle' 18 gns
1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 27 as
'Old House, Duvauchelle' 18 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 18
1982 The Gallery Akaroa, *Doris Lusk: Banks Peninsula Retrospective & Recent
Paintings* cat. no. 4 as 'Old House Duvauchelle' nfs

NOTES

The old house depicted was rented by the artist and her family for weekend and holiday excursions during the late 1940s and early 1950s. The large dead trees are macrocarpa and the harbour itself is visible through the trees. Duvauchelle



is located at the head of Akaroa harbour on Banks Peninsula, 18 kilometres from Little River.

Formerly in the collection of Ron O'Reilly (1914–1982), a significant collector of contemporary New Zealand art and City Librarian in Christchurch from 1951 to 1968. He purchased several important paintings by New Zealand artists for the Canterbury Public Library collection (see cat. no. 14).

Private collection, Auckland

19 *Okains Bay, Banks Peninsula 1949

Oil on textured board 827 x 810 (sight)

Signed lower right "D LUSK."

Inscribed verso: 1949-50 / OKAINS BAY Doris Lusk /BANKS PENINSULA / Mr. G. KANE (black marker - artist's hand) OKAINS BAY, BANKS PENINSULA Mr G. Kane (blue biro)

EXHIBITED

1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 24 as 'The Valley, Okains Bay' 12 gns (The 12 has been crossed out and replaced with 14 - see photocopied catalogue artist's archives)

1953 Christchurch, CSA, *The Group show* cat. no. 46, 25 gns

1973 Lower Hutt, DAG, *Retrospective* cat. no. 22 (dated c 1951)

1982 The Gallery Akaroa, *Doris Lusk: Banks Peninsula Retrospective & Recent Paintings* cat. no. 2 as 'Okains Bay'

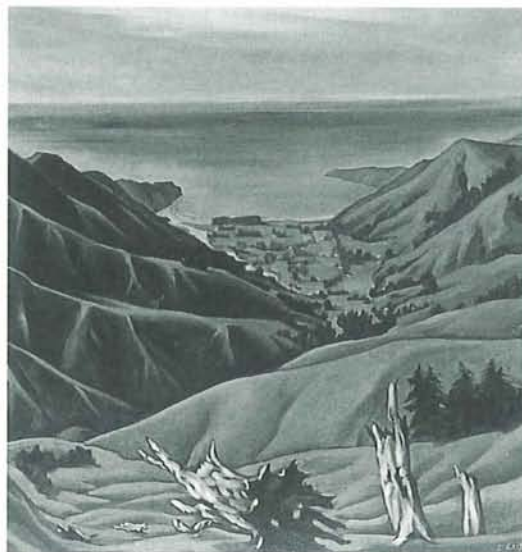
NOTES

Although related stylistically to *Akaroa Harbour, Banks Peninsula* 1949 (cat. no. 20), the square format is very unusual. Confirmation that the 1949/50 date, inscribed on the verso, is a later addition is confirmed by the fact that the painting was exhibited in the artist's solo show at the Dunedin Public Library in 1949. This inscription most probably dates from 1982 when the artist borrowed the work for her solo exhibition in Akaroa.

Formerly in the collection of the artist's friend Gregory Kane who gifted the work to the present owners in 1974.

Other related oil paintings of Okains Bay from the 1940s are: *The Bridge, Okains Bay* c 1945 (Museum of New Zealand Te Papa Tongarewa collection) and *The Wharf, Okains Bay* c 1949 (whereabouts unknown).

Private collection, Christchurch



20 *Akaroa Harbour, Banks Peninsula 1949

Oil on textured board 589 x 1082

Signed and dated lower left "D. LUSK. '49"

Inscribed verso: 'AKAROA HARBOUR/BANKS PENINSULA 1949 DORIS LUSK/ 528 Gloucester St. ChCh' (black marker - artist's hand) PROPERTY OF MRS R HOOPER (black marker)

EXHIBITED

1949 Christchurch, CSA, *The Group show* cat. no. 12 as 'Akaroa Harbour' 40 gns

1949 Dunedin Public Library, *Exhibition of Paintings by Doris Lusk* cat. no. 26 40 gns

1966 Dunedin, DPAG, *Retrospective* cat. no. 13 as 'Akaroa Harbour'

1973 Lower Hutt, DAG, *Retrospective* cat. no. 17 as 'Akaroa Harbour' The Artist

1982 The Gallery Akaroa, *Doris Lusk: Banks Peninsula Retrospective & Recent Paintings* cat. no. 1 as 'Akaroa Harbour' The Artist

1993 Christchurch, School of Fine Arts Gallery, University of Canterbury, "Southern View" *Paintings by Doris Lusk*

REFERENCES

Landfall 10, vol. 3 no. 2, June 1949, illus. between 128-129

NOTES

Of note in this major painting is a topographical interest in the structure and simplification of the land. The distinctive Onawe Peninsula, projecting into the harbour on the far right, was originally a Maori pa site and a favourite subject of the artist (for the most abstract interpretation of this subject see *Onawe, Banks Peninsula* 1963 Fletcher Challenge Art Collection). The 1966 *Retrospective* catalogue records this work as lent by the Caxton Press, a Christchurch printing firm. It is probable that the artist gave the painting to the publishing house on long term loan, as it remained in the artist's possession until her death. Listed in *April-June 1990 Inventory*: no. 42

COLLECTION

Rachel & Allan Hooper, Christchurch



21 **The Clutha River at Clyde** 1950

Oil on gesso on board 517 x 650
Signed and dated lower left "D. LUSK. /1950."
Inscribed verso: on brown paper 'CLUTHA RIVER AT CLYDE/OIL DORIS LUSK' (black marker – artist's hand)

EXHIBITED

1966 Dunedin, DPAG, *Retrospective* cat. no. 14 as 'Clutha River at Clyde'
1973 Lower Hutt, DAG, *Retrospective* cat. no. 19 as 'Clutha River at Clyde'

NOTES

Of note is the strong simplification in the background hills and the detailed observation of the houses. The work is thinly painted on a gesso ground. The given title is from *Doris Lusk Painting files*. Clyde is a township on the banks of the Clutha River at the entrance to the Cromwell Gorge, 10 kilometres from Alexandra. Probably one of four entries under the one title *Four Clyde Landscapes* (cat. nos. 30–33) in the 1950 *Group show*.

Private collection, Christchurch



22 **Untitled [Cromwell Gorge]** 1950

Oil on gesso on hardboard 506 x 636 (sight)
Signed and dated lower left "D. LUSK/1950."
Nothing on verso

EXHIBITED

1993 Christchurch, School of Fine Arts Gallery, University of Canterbury, "Southern View" Paintings by Doris Lusk

NOTES

The fact that parts of the Cromwell Gorge were a major fruit growing area in Central Otago during the 1950s is documented by the foreground fruit trees (in blossom). The railway line on the right, parallel to the road, leads up the Cromwell Gorge. The present owner stated this painting was purchased from a church fair in Christchurch during the 1950s. Probably exhibited in the 1950 *Group show* (refer notes cat. no. 21).

COLLECTION

W. L. Cox, Christchurch



23 ***Interior at Duvauchelle** 1951

Oil on canvas paper on plywood panel 705 x 557
Signed and dated lower right "D. LUSK '51"
Inscribed verso: 'INTERIOR AT DUVAUCHELLE/DORIS LUSK 1951 OIL ON CANVAS PAPER' (black marker) 'Interior Duvauchelle' (pencil) Both inscriptions in artist's hand.

EXHIBITED

1951 Christchurch, CSA, *The Group show* cat. no. 30 as 'Interior, Duvauchelle'
10 gns
1966 Dunedin, DPAG, *Retrospective* cat. no. 16 nfs
1973 Lower Hutt, DAG, *Retrospective* cat. no. 20 The Artist

NOTES

Although the figure in this painting is the artist's friend Margaret Hamblett, the generalised title suggests the artist did not consider the work a portrait as such. It is thinly painted on canvas paper on a plywood panel showing a high degree of detailed drawing. The black of the bentwood chairs and figure's hair are in sharp contrast to the creams and reddish browns of the composition. Painted inside the old wooden house visible in *Farmhouse at Duvauchelle* 1948 (cat. no. 18).

In the possession of the artist for many years, who later gave it to her daughter Jancis.

COLLECTION

Mrs J. Meharry, Christchurch



2.4 ***Canterbury Plains from Cashmere Hills 1952**

Oil on textured hardboard 609 x 1222
Signed and dated lower right "D. LUSK. '52"
Inscribed verso: 'CANTERBURY/PLAINS FROM/CASHMERE HILLS/
DORIS LUSK '(black pencil – artist's hand)

EXHIBITED

1952 Christchurch, CSA, *The Group show* cat. no. 52 as 'Plains from Port Hills'
25 gns
1990 Christchurch, RMcDAG, *A Canterbury Perspective: Nga Taonga Titiro Whakamuri i Roto i Waitahi* cat. no. 232 as 'Canterbury Plains from Cashmere'
1991–93 USA Tour, *Pacific Parallels: Artists and the Landscape in New Zealand*
1993 Christchurch, RMcDAG, *White Camellias: A Century of Women's Art Making in Canterbury* as 'Canterbury Plains from the Cashmere Hills'

REFERENCES

Eastmond, E., & Penfold, M., *Women and the Arts in New Zealand: Forty Works: 1936–86*, Auckland, 1986 col. illus. pl. 32 n.p.
'Elements for Change' in *A Canterbury Perspective Nga Taonga Titiro Whakamuri i Roto i Waitahi*, Robert McDougall Art Gallery, exhibition catalogue, 1990 illus. no. 10 as 'Canterbury Plains from the Cashmere Hills' n.p.
Eldredge, C.C., *Pacific Parallels: Artists and the Landscape in New Zealand*, exhibition catalogue, Washington D.C., 1991, 35 col. illus. 101
White Camellias: A Century of Women's Art Making in Canterbury, exhibition catalogue, Robert McDougall Art Gallery, Christchurch, 1993, 32 illus. 47
Jackson, P., 'Land forms simplified' *The Press*, July 27, 1993, illus. 13

NOTES

View from the Summit Road on the Port Hills, Christchurch, looking down an empty valley across the Canterbury Plains to the Southern Alps. The panoramic approach, symmetrical composition and extended horizontal format relates to *Incoming Tide, Barrys Bay, Banks Peninsula 1955* (cat. no. 25). A small pencil sketch of a landscape (incomplete) appears on the verso.

Purchased by the Robert McDougall Art Gallery in 1974.

COLLECTION

Robert McDougall Art Gallery 74/172



25 ***Incoming Tide, Barrys Bay, Banks Peninsula 1955**

Oil on canvas on hardboard 591 x 1075 (sight)
Signed and dated lower right "D. LUSK./1955"
Inscribed verso: 'INCOMING TIDE BARRYS BAY/BANKS PENINSULA
Doris Lusk 1955 OIL' (black marker – artist's hand)

EXHIBITED

1955 Christchurch, CSA, *The Group show* cat. no. 53 as 'Incoming Tide, Barrys Bay' 40 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 23

NOTES

A view from Barrys Bay beach, the head of the Akaroa Harbour, looking towards the outer heads. On the immediate left is Onawe Peninsula (refer notes cat. no. 20); and the largest settlement in the harbour, Akaroa itself, is hidden from view on the left. Of note is the distinctive nor'west arch clouds, the result of atmospheric conditions associated with the north west winds in the Canterbury region. The artist's emphasis on the clouds is unusual and stylistically similar to paintings by Leo Bensemann (1912–1986), a contemporary and close friend.

Purchased by the Dowse Art Gallery in May 1974 for \$300.

COLLECTION

Dowse Art Museum 1974/4/1



26 Study for 'The Pumping Station' c 1958

Watercolour and pencil on paper 352 x 277
Signed in pencil lower right "D Lusk"
Not dated
Inscribed verso: 'DORIS LUSK/PURCHASED 1984 CHRISTCHURCH/
STUDY FOR "THE PUMPING/STATION"' (pencil)

EXHIBITED

1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings from Canterbury Collections* cat. no. 7 as 'Sketch for "Pump Station"'

NOTES

Two distinctive features of this watercolour study were altered in the final painting *The Pumping Station* 1958 (cat. no. 27). The soft rolling hills were restructured into valleys in the final work, repeating the diagonal shapes of the roof of the Pump Station building, and the five lampposts were not included in the major painting.

This watercolour, not exhibited until 1986, remained in possession of the artist until it was purchased by the present owner in August 1984.

COLLECTION

Grant Banbury, Christchurch



27 *The Pumping Station 1958

Oil on newspaper on board 682 x 616
Signed and dated lower right "D. LUSK /1958"
Inscribed verso: ' "THE PUMPING STATION"/TUAM ST. CHRISTCHURCH/
DORIS LUSK. 1958 AUGUST.' (ink brushpoint – artist's hand) 68/38 (earlier
ACAG accn. no.)

EXHIBITED

1958–59 Auckland, ACAG, *Eight New Zealand Painters II* cat. no. 5
1960 Christchurch, CSA, *The Group show* cat. no. 58 as 'The Pumping Station
Tuam Street' 30 gns
1968 Auckland, ACAG, *Ten Years of New Zealand Painting in Auckland*
cat. no. 4
1973 Lower Hutt, DAG, *Retrospective* cat. no. 27 as 'Pump Station, Tuam St.'
1975 Auckland, ACAG, *New Zealand's Women Painters* cat. no. 38
1993 Christchurch, RMcDAG, *White Camellias: A Century of Women's Art
Making in Canterbury*

REFERENCES

Ten Years of New Zealand Painting in Auckland, exhibition catalogue, Auckland
City Art Gallery, 1968 illus. n.p.
Docking, G., *Two Hundred Years of New Zealand Painting*, Wellington, 1971
col. illus. 151 pl. 105
Hutchings, P.A.E., 'Young Contemporary New Zealand Realists' in *Art
International*, vol. 17 no. 3, March 1973 illus. 16
Stead, C.K., *New Zealand Short Stories Second Series*, Wellington, 1976
col. illus. (cover)
Pound, F., *Forty Modern New Zealand Paintings*, Auckland, 1985 col. illus. 21
Kirker, A., *New Zealand Women Artists*, Auckland, 1986 illus. 107 no. 45

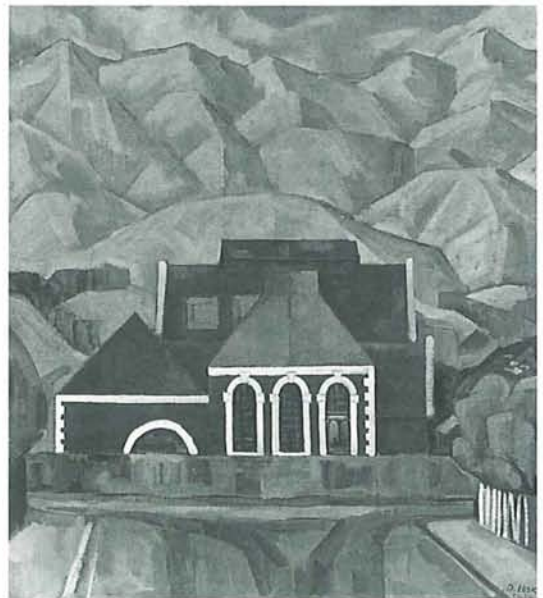
NOTES

The Pump Station, built in 1882, is situated at the intersection of Tuam and
England Streets near where the artist lived in Christchurch, and was originally
designed to pump water from underground artesian wells. The facade of the
stark red brick building takes on a symbolic presence in front of the Port Hills.
Twelve years after completing this work the artist painted a second version
titled *Pump Station, Tuam St.* 1970 (cat. no. 38).

Purchased by the Auckland City Art Gallery in 1968.

COLLECTION

Auckland City Art Gallery 1968/11



28 Botanical Gardens, Hawera 1959

Oil on board 583 x 882 (sight)
Signed and dated lower right "D. LUSK/1959"
Verso: label - ACAG Contemporary N.Z. Painting & Sculpture 1960;
label - RMcDAG, Group Jubilee 1977; stamp - A.J. Hall Ltd Picture Framers

EXHIBITED

1959 Christchurch, CSA, *The Group show cat. no. 22, 20 gns*
1960 Auckland, ACAG, *Contemporary New Zealand Painters and Sculpture*
cat. no. 24
1977 Christchurch, RMcDAG, *The Group 1927-1977 cat. no. 41*

REFERENCES

Landfall 54 vol. 14 no. 2, June 1960 illus. f. 185

NOTES

A simplified abstract of the Observatory building and surrounding gardens in the King Edward Park in Hawera. A decorative colour system is used throughout. Hawera is the principal town of South Taranaki, 74 kilometres south east of New Plymouth.

COLLECTION

Private collection, Hawera



29 Composition with Port Hills 1960

Oil on board 602 x 901 (sight)
Signed and dated lower right "D. LUSK./1960."
Inscribed verso: 'COMPOSITION WITH PORT HILLS /DORIS LUSK 1960'
(sepia ink - artist's hand); label - Fletcher Challenge Ltd

EXHIBITED

1960 Christchurch, Hay's Exhibition Hall, *Hay's Ltd Art Competition*
cat. no. 2, 35 gns

NOTES

A growing interest in abstraction, and an experimentation in technique, is evident. In the lower area of the painting a bridge and houses are visible. During the late 1980s the artist identified this work as 'The Port Hills From Humpheries Drive' (see *Doris Lusk Paintings files*) and although different to the title (artist's hand) on the verso, it is likely the location for the painting. From the vantage point of Humpheries Drive, which follows the edge of the estuary in an outer Christchurch suburb, a clear view of the Port Hills is possible overlooking Ferrymead. From 1960-1963 the artist experimented with palette knife technique, producing landscapes, portraits and figure compositions in oils.

Purchased by Fletcher Challenge in August 1987.

Fletcher Challenge Art Collection



30 *Blue Lake, St. Bathans 1963

Watercolour and pencil on paper on card 493 x 700
Signed and dated in black Biro lower right "D. Lusk/1963"
verso: framing details

EXHIBITED

1963 Christchurch, Hay's Exhibition Hall, *Hay's Ltd Art Competition* cat. no. 171, 20gns
1966 Dunedin, DPAG, *Retrospective* cat. no. 41 as 'Lake at St. Bathans'
1973 Lower Hutt, DAG, *Retrospective* cat. no. 34 as 'Lake at St. Bathans'

NOTES

One of many paintings of the lake at St. Bathans. The first recorded work of this subject is the oil *Blue Lake, St. Bathans* c 1942 (Private collection, Christchurch) which depicts both the lake and township. The artist returned to the area many times and the following two oil paintings depict the lake; *Green Lake, St. Bathans* 1951 (collection: Mrs J. Meharry, Christchurch); *Eroded Hill, St. Bathans* 1963 (DPAG collection) and *Lake St. Bathans* 1987 (Private collection, Christchurch). The lake, created after extensive gold sluicing, is surrounded within dramatic rock formations and takes on a strong green or blue colour. St. Bathans, situated 61 kilometres east of Alexandra in Central Otago, is a favourite painting location for many artists.

Purchased by the Aigantighe Gallery from the Hay's Ltd Art Competition in Christchurch in 1963.

COLLECTION

Aigantighe Art Gallery, Timaru 963.8



31 **Golden Hill, Lake Hayes 1963**

Watercolour and pencil on paper 495 x 696
Signed and dated lower right "D. Lusk. 1963"
Nothing on verso

EXHIBITED

1963 Christchurch, Hay's Exhibition Hall, *Hay's Ltd Art Competition*
cat. no. 152, 20 gns
1966 Dunedin, DPAG *Retrospective* cat. no. 42, 25 gns
1967 Christchurch, *The Group show* cat. no. 38 as 'Lake Hayes' n.f.s.
1973 Lower Hutt, DAG, *Retrospective* cat. no. 33

NOTES

An example of a detail of hillside and lake where the sky is almost completely removed and a strong horizontal division occurs. The artist often returned to this composition (see cat. nos. 39 & 40). Lake Hayes is situated 15 kilometres north east of Queenstown.

Purchased by the National Art Gallery in 1966

COLLECTION

Museum of New Zealand Te Papa Tongarewa 1966-0036-1



32 ***Onekaka Wharf, No. 1 1965**

Watercolour on paper on card 368 x 531 (sight)
Signed and dated lower right 'D Lusk. 1965'
Inscribed verso: 'Mr L V Bensemann/1965 ONEKAKA WHARF 1/Doris Lusk/
height 411/2" x 21" width/Wcolour 1965.' (pencil - artist's hand)

EXHIBITED

1965 Christchurch, CSA, *The Group show* cat. no. 29 as 'Old Wharf,
Onekaka' nfs
1966 Dunedin, DPAG, *Retrospective* cat. no. 54 as 'Wharf at Onekaka, No. 1'
1973 Lower Hutt, DAG, *Retrospective* cat. no. 39 as 'Onekaka Wharf 1'
1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings From Canterbury
Collections* cat no. 10 as 'Onekaka Wharf 1'

REFERENCES

Millar, D.P., *Doris Lusk Retrospective*, exhibition catalogue, Dowse Art Galley,
Lower Hutt, 1973 illus. (cover)
Cape, P., *New Zealand Painting Since 1960*, Collins, Auckland, 1979 109 pl. 7

NOTES

This first painting of the wharf at Onekaka is the beginning of a very important relationship for the artist to 'place' - a spiritual connection. The artist had friends who owned property at Onekaka, a very small settlement 14 kilometres from Takaka in Golden Bay. The Onakaka Iron and Steel Company built the wharf at Onekaka in Golden Bay during the 1920s to transport pig iron by ship to Australia. Due to the gradual gradient of the beach, a long wharf of 365 metres was necessary for boat access. The company closed in 1935 after financial trouble and the wharf fell into disrepair.

Private collection, Christchurch



33 **(Low Tide) Wharf, Onekaka, Nelson 1966**

Watercolour on paper on card 369 x 559 (sight)
Signed and dated lower left in blue Biro "D Lusk/-1966"
Inscribed verso: '(LOW TIDE) WHARF, ONEKAKA, NELSON. /- DORIS
LUSK JAN. 1966.' (black marker artist's hand) label - Mona Edgar Collection;
M. E. 139 g red marker); Hocken Library stamp, A.181 (blue Biro); stamp
A.J. Hall Ltd Picture Framers

EXHIBITED

1969, Dunedin, DPAG, *Mona Edgar Exhibition* cat. no. 139

NOTES

The water in the foreground is an estuary that leads from the Onekaka river into the sea. The title's preface 'low tide' is significant in that it records the actual tidal situation at the time the work was executed. Many of the artist's paintings and studies of Onekaka document the dramatic tidal changes which had a great impact on her vision of the beach. The small marks in the sky area are the result of rain spots. Possibly one of the three Onekaka watercolours (*Wharf at Onekaka*, No. 2, 3 & 4, cat. nos. 55-57) for sale in the 1966 DPAG *Retrospective*. Purchased by Mr Edgar for the Mona Edgar collection (no. 139). Hocken Library in 1966.



For a clear (elevated) view of the estuary's relationship to the wharf and Onekaka beach see the oil painting *Onekaka Estuary* 1966 (Hocken Library collection).

COLLECTION

Hocken Library, Dunedin A 181

34* **Onekaka Beach, Nelson** 1966

Watercolour on paper 573 x 385

Signed and dated in blue Biro lower right "D Lusk Jan. 1966"

EXHIBITED

1966 Dunedin, DPAG, *Retrospective* cat. no. 59 as 'Onekaka Beach' 18 gns
1973 Lower Hutt, DAG, *Retrospective* cat. no. 45

REFERENCES

Summers, J., 'Doris Lusk: An Appreciation' *Art New Zealand* 40, Spring 1986, 56 col. illus. 55

NOTES

An example of wet-in-wet watercolour technique and one of the few Onekaka paintings without the wharf.

Purchased by the Dunedin Public Art Gallery in 1966.

COLLECTION

Dunedin Public Art Gallery 37-1966



35 **Onekaka Wharf** 1970

Oil on textured hardboard 627 x 954 (sight)

Signed lower right "D. LUSK"

Inscribed verso: 'ONEKAKA WHARF No 11/DORIS LUSK 1970/ 8
(crossed out) 24' (black marker - artist's hand)

EXHIBITED

1970 Dunedin, Dawsons Ltd Exhibition Gallery, *Doris Lusk Paintings and Sketches*, cat. no. 23 as 'Onekaka Wharf (1)' \$80
1985 Christchurch, CSA, *A Private Collection: Loan Exhibition* cat. no. 9
1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings From Canterbury Collections* cat. no. 3 The Artist
1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

NOTES

One of four completed oil paintings depicting the Onekaka wharf. This close view is from the estuary side. Formerly in the collection of the artist.

Listed in *April-June 1990 Inventory*: no. 52

For related felt pen drawings see Sketchbook 9 c 1967 pp. 16 & 17 (verso).

COLLECTION

Michael Holland, Christchurch



36 **Onekaka Wharf** 1970

Oil on canvas on hardboard 503 x 758 (sight)

Signed lower left "D. LUSK. 1970"

Inscribed verso: No 9/'ONEKAKA WHARF/Doris Lusk 1970/Series No. 3/
HOLLAND' (black marker - artist's hand)

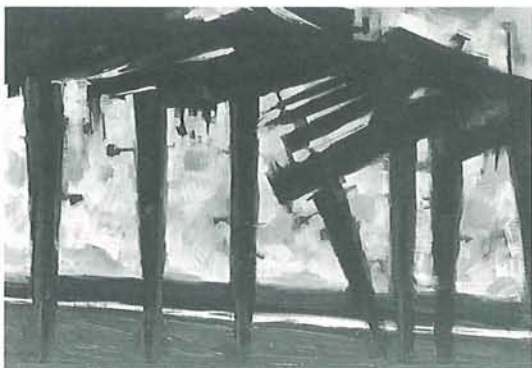
EXHIBITED

1970 Dunedin, Dawsons Ltd Exhibition Gallery, *Doris Lusk Paintings and Sketches*, cat. no. 25 as 'Onekaka Wharf (3)' \$80
1973 Lower Hutt, DAG, *Retrospective* cat. no. 59 as 'Onekaka Wharf No. 9' The Artist

NOTES

A detail of the composition in cat. no. 35 and remarkably similar to a third oil painting of the same title (see *Onekaka Wharf* 1970, Collection: Michael Holland, Christchurch). All three works record the same profile of the wharf. Of note is the emphasis given to the large rusty metal nails used in the construction of the wharf.

Private collection, Christchurch



37 *Two Tides at Onekaka Nelson 1969/70

Oil on canvas on hardboard 751 x 1209 (sight)
Unsigned on front
Signed, dated and inscribed verso: 'TWO TIDES at ONEKAKA NELSON/
DORIS LUSK 1969/70' (black marker – artist's hand) 6

EXHIBITED

1970 Dunedin, Dawsons Ltd Exhibition Gallery, *Doris Lusk Paintings and Sketches*, cat. no. 25 as 'Two Tides at Onekaka 1970' \$150
1970 Christchurch, CSA, *Annual* cat. no. 13 as 'Two Tides at Onekaka' \$200
1973 Lower Hutt, DAG, *Retrospective* cat. no. 58 as 'Two Tides at Onekaka' (dated c 1969)
1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings From Canterbury Collections* cat. no. 13 as 'Two Tides at Onekaka'
1993 Christchurch, School of Fine Arts Gallery, University of Canterbury, "Southern View" *Paintings by Doris Lusk* as 'Two Tides at Onekaka'

REFERENCES

Banbury, C.G., "Southern View" *Paintings by Doris Lusk*, exhibition catalogue, Art Purchases Committee of the University of Canterbury, 1993 illus. (cover)

NOTES

This is the largest oil painting of the wharf at Onekaka and the most complex compositionally. The two horizontal views, high and low tide, within the single painting, document the relationship of tidal variations of Onekaka Beach to that of the wharf itself. Through the conjunction of decaying wharf, sea, land and sky the artist addresses her emotional attachment to 'place'. Reproduced as a print by Avon Capper Press in 1979.

For related watercolour and crayon drawing study see *April–June 1990 Inventory*: listed under Mounted Works 'Untitled (Onekaka Studies x 4) c 1969'. This study consists of our abstracted views of the wharf presented as one image, acknowledging the artist's experimentation with the subject. For other related drawings (specifically of the wharf) see *April–June 1990 Inventory*: Drawings nos. 2/3 & 2/4.

In January 1990, only months before her death, the artist visited Onekaka and on returning to Christchurch began a self portrait at Onekaka. This oil painting, also depicting the wharf, remained unfinished. Listed in *April–June 1990 Inventory*: no. 16 as 'Untitled (Final Portrait at Onekaka)'.

COLLECTION

Dr Derek Breach, Christchurch



38 *Pump Station, Tuam St. 1970

Oil on textured hardboard 743 x 642 (sight)
Unsigned on front
Signed, dated and inscribed verso: 'No. 19 PUMP STATION, TUAM ST/
DORIS LUSK 1970 (black marker – artist's hand)

EXHIBITED

1970 Dunedin, Dawson Ltd Exhibition Gallery, *Doris Lusk Paintings and Sketches*, cat. no. 19 as 'Pump Station, Tuam Street 1969' \$100
1973 Lower Hutt, DAG, *Retrospective*, cat. no. 62 (dated c 1970)
1995 Wellington, City Gallery, *Town and Gown: Victoria University of Wellington Collection*

REFERENCES

Barr, J. & M., *Contemporary New Zealand Painters* Vol. 1, A–M, Martinborough, 1980 col. illus. 131

NOTES

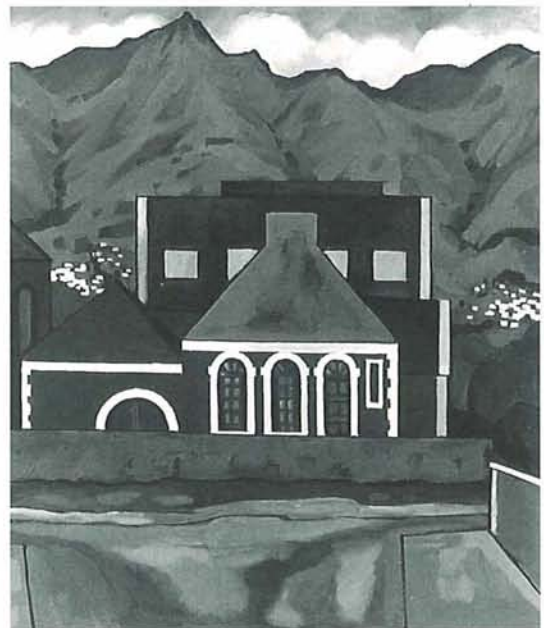
This second version of the Pump Station was painted twelve years after *The Pumping Station* 1958 (cat. no. 27). An additional building appears on the immediate left, and the spread of urban development (houses) is recorded on the Port Hills. The solid fence, lower right, replaces the white picket fence in the first version. The strong colour system of blue, red, white and gold is consistent with *Two Tides at Onekaka Nelson 1969/1970* (cat. no. 37) completed in the same year.

Purchased by the Victoria University of Wellington in 1970 for \$100 and reproduced by the University as a card (incorrectly dated) in August 1988.

For related pencil sketch see Sketchbook 8 c 1970 p. 6. Inscribed 'green' (twice) & 'red leaded window' (pencil – artist's hand).

COLLECTION

Victoria University of Wellington



39 **Detail, Cecil Peak, Queenstown 1971**

Oil on textured hardboard 599 x 846 (sight)
Unsigned on front
Signed, dated and inscribed verso: 'DETAIL, CECIL PEAK, QUEENSTOWN/
DORIS LUSK 1971' (black marker – artist's hand) 65 (Current owners name
and address)

EXHIBITED

1971 Christchurch, CSA, *The Group show* cat. no. 45 \$100
1973 Lower Hutt, DAG, *Retrospective* cat no. 65 as 'Detail, Cecil Peak'
1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings From Canterbury
Collections* cat. no. 17
1993 Christchurch, School of Fine Arts Gallery, University of Canterbury,
"Southern View" Paintings by Doris Lusk

REFERENCES

Cape, P., *New Zealand Painting Since 1960*, Auckland, 1979 illus. 122 pl. 40
(incorrect title)

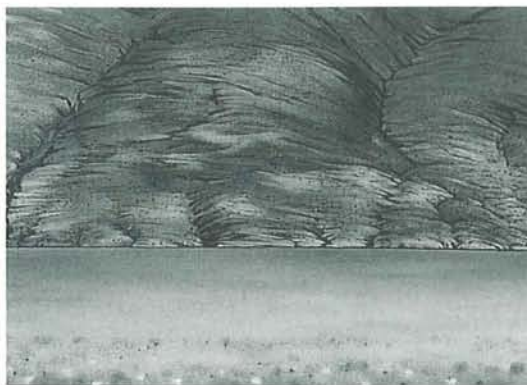
NOTES

Cecil Peak (1974 metres high) is on the edge of Lake Wakatipu opposite the
township of Queenstown.

For related preliminary watercolour and ink study see *April–June 1990
Inventory*: no. 1/5.

Other related works of Cecil Peak (incorrectly titled by the artist as Mt Cecil)
are the watercolours: *Mt Cecil–Lake Wakatipu* 1971 (Private collection,
Wellington) and *Mt Cecil, Queenstown* January 1967 (Private collection,
Christchurch). Later, in 1977, the artist exhibited the two acrylic works: *Mt
Cecil I* 1977 and *Mt Cecil II* 1977 (both Private collection).

Private collection, Christchurch



40 **Lake Hawea 1972**

Watercolour on paper 579 x 798 (sight)
Signed and dated brown ink lower right "D. Lusk./1972."
Verso: label – Wairarapa Arts Centre; label – O'Briens Picture Framing.

EXHIBITED

1972 Christchurch, CSA, *Doris Lusk Exhibition of Paintings & Drawings*
cat. no. 23 as 'Mountains at Hawea' \$150
1973 Lower Hutt, DAG, *Retrospective* cat. no. 64

NOTES

Cloud mist is recorded in this work which relates compositionally to
cat. no. 39. Lake Hawea is in the Queenstown Lake district. Purchased by
Dr Prior in November 1972.

Other related watercolours are: *Lake Hawea* Jan 1972 (Private collection,
Auckland), and *Hawea Mountains* (Private collection). All three works were
exhibited in the same 1972 solo exhibition.

COLLECTION

Wairarapa Arts Foundation. 1973/4/1
Donated by Drs Ian & Owen Prior for the Norman Prior Bequest Collection



41* **Rain at Franz Josef 1972**

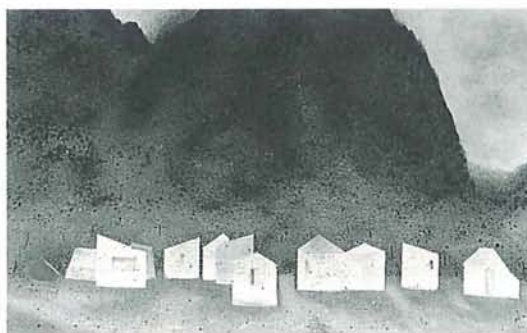
Acrylic on canvas 763 x 1223
Unsigned on front
Signed, dated and inscribed verso: 'TENT SERIES 1 RAIN AT FRANZ JOSEPH
[sic] (MOTOR CAMP) DORIS LUSK 1972/ACRYLIC' (black marker – artist's
hand)

EXHIBITED

1972 Christchurch, CSA, *Doris Lusk Paintings & Drawings* cat. no. 10 as 'Rain at
Franz Joseph' [sic] \$300
1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings from Canterbury
Collections* cat. no. 19 as 'Rain, Franz Josef'
1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

REFERENCES

Landfall 104, vol. 26 no. 4, December 1972 as 'Motor Camp, Franz Josef' illus.
between 308–309
Bequest to the Nation, exhibition catalogue, New Zealand Academy of Fine Arts,
Wellington, 1990 col. illus. f. 26 (inside back cover) as 'Rain, Franz Josef'



NOTES

For the first time the artist stained acrylic paint directly onto wet canvas using a water colour wash technique. This is the first of six paintings collectively identified as the Tent Series. All five others (executed in oil and acrylic) are of subject matter from the motor camp at Lake Hawea. *Bright Morning, Lake Hawea* 1972, is the only work in the series containing human figures (the artist's daughter Rachel and a grandchild, Lisa Jane). Franz Josef is a small township on the West Coast of the South Island on the bank of the Waiho River, 148 km south-west of Hokitika.

For related preliminary watercolour studies see *April–June 1990 Inventory*: nos. 1/3, 1/18 & 2/26. The study 1/18 records a single orange and blue tent in front of trees and is the basis of the orange tent on the lower left of the final painting. During the mid 1980s the artist destroyed *Night Hawea* 1972 in the *Tent Series*.

Private collection, Christchurch

42 **Kurow I St. Stephens Church* 1973

Acrylic, pencil and coloured pencil on canvas on hardboard 610 x 916
Signed in pencil lower right "D. LUSK"
Inscribed verso: 'KUROW 1/ST. STEPHENS CHURCH/AUGUST 1973/
DORIS LUSK / ACRYLIC, COLOURED PENCILS, /ON CANVAS' (black marker – artist's hand)

EXHIBITED

1973 Christchurch, CSA, *The Group show* cat. no. 75 as 'St Stephens Church Kurow' \$180
1977 Christchurch, RMcDAG, *The Group 1927–1977* cat. no. 60
1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings from Canterbury Collections* cat. no. 24 as 'St Stephens Church, Kurow'
1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

REFERENCES

Doris Lusk 1936–1986: Paintings from Canterbury Collections, exhibition catalogue, CSA Gallery, Christchurch, 1986 illus. (cover)
Smart, J., 'Hanly and Lusk' *The Star*, May 14, 1986 illus. 10

NOTES

St. Stephens Presbyterian Church, built in 1893, rests at the base of Kurow hill which rises sharply to 591 metres. In 1970, during the dry month of January, the artist stayed at Kurow to teach at the Summer Art School, returning from 1971 to 1974 (and again later in 1979 and 1980). The four acrylic paintings in the Kurow series resulted from the initial visits. Opaque white acrylic has been painted over the stained canvas to form a base for the building. The architectural features were then added with pencil and coloured pencils. The theme of a single building within the landscape recalls earlier paintings (see cat. nos. 27 & 38).

The township of Kurow, 66 kms north west of Oamaru, is at the point where the Waitaki River is bridged to serve the Hakataramea Valley.

For related pencil sketch (architectural detail of St. Stephens Church) see *April–June 1990 Inventory*: no. 2/54

Private collection, Christchurch



43 *Kurow II* 1973

Acrylic, pencil and coloured pencil on canvas on hardboard 682 x 913
Signed and dated in pencil lower right "D. LUSK 73"
Inscribed verso: 'KUROW 11/DORIS LUSK/AUGUST 1973' (black marker – artist's hand)

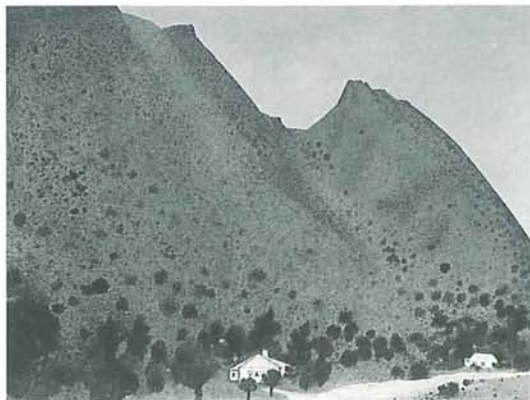
EXHIBITED

1973 Christchurch, CSA, *The Group show* cat. no. 62 \$150

NOTES

The distinctive profile of the Kurow hill and houses below, relates to a colour photograph, taken by the artist at Kurow (see artist's archives); and *Kurow Township* 1970 (Collection: Mary McAlpine, Christchurch) is a closely related image, although several more houses and a railway line are visible in the foreground.

Private collection, Christchurch



44 ***Kurow IV** 1973

Acrylic, pencil and coloured pencil on canvas on hardboard 714 x 1143
Signed and dated in pencil lower right "D. LUSK 1973"
Inscribed verso: 'KUROW IV/DORIS LUSK/Nov. 1973 CHRISTCHURCH/
N.Z.' (ink brush point – artist's hand) 23 (red marker)

EXHIBITED

1974 Christchurch, CSA, *Art N.Z. '74* cat no. 23 as 'Approach to Kurow' \$350

NOTES

Exhibited as 'Approach to Kurow' in 1974, this alternative title accurately describes the location and view in this painting as one enters the township from the south. On the right of the main road leading into Kurow appears a single structure. This is the St. Alban's Anglican Chapel and Vicarage (dating around 1892–94), designed by John Megget Forrester. On the left of composition is the profile of Kurow hill, as it appears in *Kurow II* (see cat. no. 43). The distant mountains on the upper right are the Kirkliston Range. This is the final acrylic work in the Kurow series.

COLLECTION

Mrs J.H. Sullivan, Christchurch



45 ***Benmore I** 1974

Acrylic, pencil and coloured pencil on canvas on hardboard 612 x 1029
Unsigned on front
Signed, dated and inscribed verso: 'MRS. D. HOLLAND/530 GLOUCESTER
ST./CHRISTCHURCH./BENMORE I/DORIS LUSK 1974 /ACRYLIC AND
PENCIL ON CANVAS' (black marker – artist's hand) label – CSA Hire
Collection no. 238; Two framing labels – Willeston Gallery Ltd.

EXHIBITED

1974 Christchurch, CSA, *The Group show* cat. no. 51 \$320
1977 Wellington, Elva Bett Gallery, *Recent Paintings by Doris Lusk* cat. no. 2 as
'Benmore Dam 1' NFS
1979 Auckland, ACAG, *Contemporary New Zealand Realist Paintings* cat. no. 13

NOTES

A detail of the Benmore earth dam and spillway. Of note is a late alteration to the composition on the lower right. An additional piece of canvas (foreground hillside) has been attached over a section of spillway as the painting process itself could not be reversed. Benmore is one of three hydro stations on the Waitaki River. The largest artificial lake in New Zealand was created when Benmore opened in 1966. On loan to the CSA Gallery's Hire Collection (no. 238) during the 1980s.

Purchased by the present owners from the CSA Gallery in 1989.

For preliminary pencil sketch of the spillway see *April–June 1990 Inventory*: no. 2/54. For six related colour photographs (taken by the artist) of the dam and spillway refer artist's archives.

COLLECTION

The Rutherford Trust, Wellington



46 ***Benmore III** 1974

Acrylic, pencil and coloured pencil on canvas on hardboard 611 x 1068
Unsigned on front
Signed, dated and inscribed verso: 'BENMORE III/DORIS LUSK 1974 /
ACRYLIC AND PENCIL ON CANVAS' (black marker – artist's hand)

EXHIBITED

1974 Christchurch, CSA, *The Group show* cat. no. 50 \$360
1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings from Canterbury
Collections* cat. no. 25

NOTES

The placement of the concrete penstocks, across the lower edge, closely resembles the cover photograph on the pamphlet *Benmore Power Station* (New Zealand Electricity Department 1973); see artist's archives. Movement is conveyed by tilting the lake (off the horizontal) and this is compositionally held in check by a vertical viewing tower positioned against the left edge of the painting. The final work in the Benmore series.

For preliminary watercolour and pencil study see *Sketchbook 14* 1975 p. 16.

COLLECTION

Tim Phipps, Auckland



47 **Awning, St. Marks Venice, (study) [1975]**

Watercolour and pencil on paper 170 x 240
Inscribed in pencil top right: 'Awning St. Marks Venice' (artist's hand)
Not dated

REFERENCES

Banbury, C.G., 'Doris Lusk: The Arcade Awnings' *Art New Zealand* 62, Autumn 1990, 62 col. illus. 65

NOTES

This *plein air* study, painted in Venice during May 1975, is page four of the artist's Sketchbook 16. One of only a small number (see same sketchbook pp. 9 & 10) of studies executed in Italy of the awnings. The artist spent two months of her study leave in Italy (November 1974–September 1975) from the Fine Arts School at Canterbury University. The central globe in this work was not included in the *Arcade Awnings* (cat. nos. 49–58) which were painted back in New Zealand the following year.

COLLECTION

Doris Holland Estate



48 **Window Study 1976**

Watercolour, pencil and coloured pencil on paper 265 x 347
Signed and dated in pencil lower right "D Lusk '76"
Inscribed in pencil lower left 'Window Study'
Nothing on verso

NOTES

This imagined view shares compositional affinities with the *Arcade Awnings* (cat. nos. 49–58) completed in the same year. The spherical moon mirrors the shape and positioning of the globe in *Awning, St. Marks Venice (study)* (cat. no. 47). The horizontals and verticals of the window frame recalls the architectural aspects of the *Arcade Awnings*.

Purchased by the National Art Gallery in 1986.

The subject of drapery previously appeared in a number of the artist's landscape related works; *Tent Series* 1972, and later in *Imagined Landscape* 1977 acrylic (Private collection, Christchurch). The watercolour and pencil painting, *Curtained Space* 1981 (Private collection), is also closely related.

COLLECTION

Museum of New Zealand Te Papa Tongarewa 1986-0044-1
The Harold Beauchamp collection



49 **Arcade Awning, Piazza Maggiore, Bologna (1) 1976**

Pencil and watercolour on paper on card 626 x 785
Signed and dated in pencil lower right "D. LUSK. 1976"
Inscribed verso: 'ARCADE AWNINGS/BOLOGNA – PIAZZA MAGGIORE/
DORIS LUSK – 1976' (black marker – artist's hand) Elva Bett Gallery
(red stamp) Aug '78/614; 1980/6/1 (black marker)

EXHIBITED (as a complete set of 10)

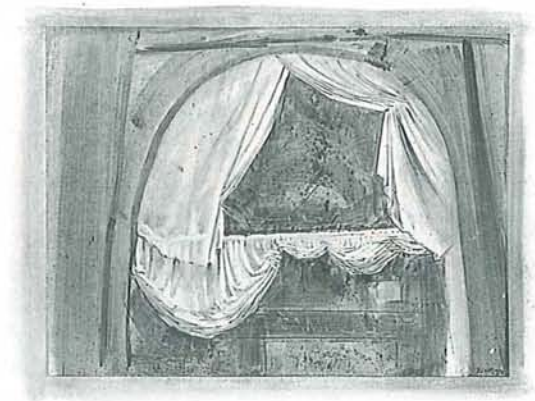
1976 Christchurch, Robert McDougall Art Gallery
1976 Timaru, Aigantighe Art Gallery
1977 New Plymouth, Govett-Brewster Art Gallery
1977 Hamilton, Waikato Art Museum
1977 Dunedin Public Art Gallery
1977 Nelson, Suter Art Gallery
1977 Wanganui, Sarjeant Art Gallery
1977 Christchurch, James Hight Library, University of Canterbury
1978 Wellington, Elva Bett Gallery
1979 Auckland, Auckland City Art Gallery
1979 Masterton, Wairarapa Arts Centre
1979 Rotorua, Rotorua Art Gallery
1982/3 Auckland, Auckland City Art Gallery
1986 Christchurch, Robert McDougall Art Gallery
1990 Auckland, Auckland City Art Gallery

REFERENCES

Elva Bett Gallery Newsletter, August/September 1978 illus. n.p.
Banbury, C.G., 'Doris Lusk: The Arcade Awnings' *Art New Zealand* 62, Autumn 1990, 62–65, 93.

NOTES

During a brief stop at Bologna, while travelling by bus from Florence to Venice in Italy, the artist recorded the awnings in the Piazza Maggiore on slide film, and painted this work the following year in New Zealand. The first in a series



of ten *Arcade Awnings* watercolours. For preliminary reference to the series refer 35mm slides taken by the artist (collection: artist's archives).

Purchased by Auckland City Art Gallery in 1980

COLLECTION

Auckland City Art Gallery 1980/6/1

50 *Arcade Awning, Piazza Maggiore, Bologna (2) 1976

Pencil and watercolour on paper on card 626 x 785
Signed and dated in pencil lower right edge (vertically) "D. LUSK 1976"
Inscribed verso: 'ARCADE AWNING PIAZZA MAGGIORE,/BOLOGNA
ITALY/DORIS LUSK 1976' (black marker – artist's hand) Elva Bett Gallery
(red stamp) Aug '78/617; 1980/6/2 (black marker)

REFERENCES

Banbury, C.G., 'Doris Lusk: The Arcade Awnings' *Art New Zealand* 62,
Autumn 1990, 62 col. illus. 64

NOTES

Recreated by the artist directly onto the wall (approx. 3 metres high) at the Lichfield Studio, 87 Lichfield Street, Christchurch, as the backdrop for Adrienne Martyn's photograph *Doris Lusk, Christchurch* 1989, (see frontispiece) taken in September 1989. Once the photograph was taken the recreated awning image was painted over.

COLLECTION

Auckland City Art Gallery 1980/6/2



51 Arcade Awning, Piazza Maggiore, Bologna (3) 1976

Pencil and watercolour on paper on card 626 x 785
Signed and dated in pencil lower right "D. LUSK 1976"
Inscribed verso: 'ARCADE AWNINGS PIAZZA MAGGIORE,/BOLOGNA,
ITALY./DORIS LUSK – 1976' (black marker – artist's hand) Elva Bett Gallery
(red stamp) Aug '78/618; 1980/6/3 (black marker)

NOTES

For related preliminary watercolour study see Sketchbook 19 1975 p. 14.

COLLECTION

Auckland City Art Gallery 1980/6/3



52 Arcade Awning, St. Mark's Square, Venice (1) 1976

Pencil and watercolour on paper on card 626 x 785
Signed and dated in pencil lower left "D. Lusk. 1976"
Inscribed verso: 'ARCADE AWNINGS/ST. MARKS SQUARE ITALY/DORIS
LUSK 1976' (black marker – artist's hand) Elva Bett Gallery (red stamp)
Aug '78/614 1980/6/4 (black marker)

NOTES

The archways in St. Mark's Square, Venice contain movable canvas awnings that can be raised and lowered. The awnings offer protection from the heat for people and business activities depending on the weather conditions.

COLLECTION

Auckland City Art Gallery 1980/6/4



53 *Arcade Awning, St. Mark's Square, Venice (2) 1976

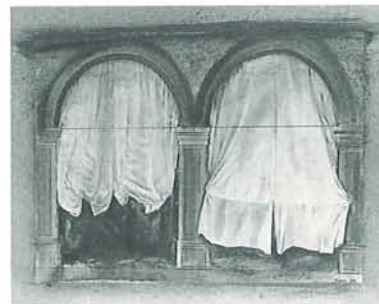
Pencil and watercolour on paper on card 624 x 780
Signed and dated in pencil lower right "D. LUSK" 1976"
Inscribed verso: 'ARCADE AWNINGS/ST. MARKS SQUARE ITALY/DORIS
LUSK 1976' (black marker – artist's hand) Elva Bett Gallery (red stamp) Aug
'78/611; 1980/6/5 (black marker)

REFERENCES

Thomas, M., 'Appealing studies of Italian windows' *The Press*, Christchurch
November 18, 1976 illus. 14
Elva Bett Gallery Newsletter, August/September 1978 illus. n.p.
Banbury, C.G., 'Doris Lusk: The Arcade Awnings' *Art New Zealand* 62,
Autumn, 1990 col. illus. 64

COLLECTION

Auckland City Art Gallery 1980/6/5



54 Arcade Awning, St. Mark's Square, Venice (3) 1976

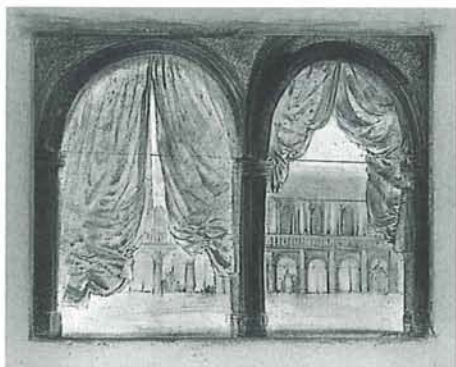
Pencil and watercolour on paper on card 623 x 778
Signed and dated in pencil lower right "D. LUSK 1976"
Inscribed verso: ' - ARCADE AWNINGS - /ST. MARKS SQUARE, VENICE/
DORIS LUSK 1976' (black marker - artist's hand) Elva Bett Gallery (red
stamp) Aug '78/615; 1980/6/6 (black marker)

NOTES

A view from inside the arcade looking through the archways across St. Mark's
Square. One of two paintings (see also cat. no. 58) in the series that reverse
the frontal viewpoint.

COLLECTION

Auckland City Art Gallery 1980/6/6



55 Arcade Awning, St. Mark's Square, Venice (4) 1976

Pencil and watercolour on paper on card 627 x 785
Signed and dated in pencil lower left "D. LUSK 1976"
Inscribed verso: 'ARCADE AWNINGS /ST. MARKS SQUARE VENICE/
DORIS LUSK - 1976' (black marker - artist's hand) Elva Bett Gallery
(red stamp) Aug '78/610; 1980/6/7 (black marker)

Reproduced as a postcard by Auckland City Art Gallery c early 1980s

COLLECTION

Auckland City Art Gallery 1980/6/7



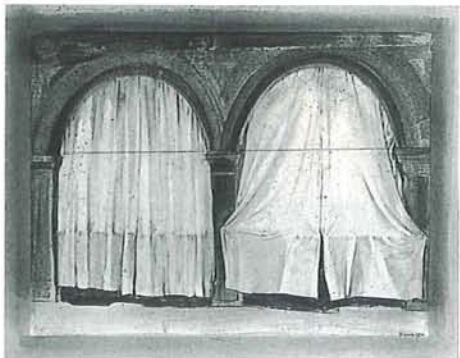
56 Arcade Awning, St. Mark's Square, Venice (5) 1976

Pencil and watercolour on paper on card 612 x 772
Signed and dated in pencil lower right "D. Lusk. 1976"
Inscribed verso: 'ARCADE AWNINGS - /ST. MARKS SQUARE VENICE/
DORIS LUSK - 1976' (black marker - artist's hand) Elva Bett Gallery
(red stamp) Aug '78/616; 1980/6/8 (black marker)

For preliminary slide reference see illustration page 43.

COLLECTION

Auckland City Art Gallery 1980/6/8



57 *Arcade Awning, St. Mark's Square, Venice (6) 1976

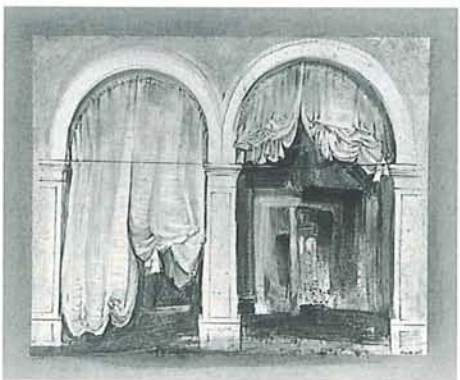
Pencil and watercolour on paper on card 634 x 757
Signed and dated in pencil lower right "D. LUSK. 1976."
Inscribed verso: 'ARCADE AWNINGS /ST. MARKS SQUARE VENICE/
DORIS LUSK - 1976' (black marker - artist's hand) Elva Bett Gallery
(red stamp) Aug '78/613; 1980/6/9 (black marker)

NOTES

The only work in the series with light coloured stone architecture.

COLLECTION

Auckland City Art Gallery 1980/6/9



58 *Arcade Awning, St. Mark's Square, Venice (7) 1976

Pencil and watercolour on paper on card 638 x 799
Signed and dated in pencil lower left "D. LUSK. 1976."
Inscribed verso: 'ARCADE AWNINGS /ST. MARKS SQUARE VENICE/
DORIS LUSK - 1976' (black marker - artist's hand) Elva Bett Gallery
(red stamp) Aug '78/617; 1980/6/10 (black marker)

REFERENCES

Banbury, C.G., 'Doris Lusk: The Arcade Awnings' *Art New Zealand* 62,
Autumn, 1990 col. illus. 64

NOTES

A view from inside the arcade looking through the archways across St. Mark's Square. One of two paintings in the series (see also cat. no. 54) that reverse the viewers' frontal position and the only work to deviate, with a slight perspectival shift, from the consistently horizontal viewpoint of the other nine works. Of note is the golden colouring of the awnings, illustrating a diffused light falling through lightweight canvas.

COLLECTION

Auckland City Art Gallery 1980/6/10



59 Variation On A Theme At Halswell (Sketch II) 1978

Watercolour, pencil and blue coloured pencil on paper on card 453 x 645
Signed and dated in pencil lower right "D. LUSK/19/78"
Inscription on verso: (framing details) label - Dunedin Public Art Gallery

REFERENCES

Eldred-Grigg, S., *A New History of Canterbury*, Dunedin, 1987 col. illus. f. 160

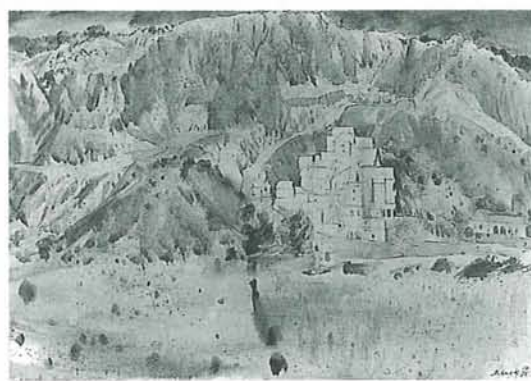
NOTES

A study for the acrylic painting *Variation On A Theme At Halswell I* 1978 (whereabouts unknown). This preliminary study is compositionally very similar to all three acrylic paintings in the series (see cat. no. 60).

Purchased from Elva Bett Gallery, Wellington, in May 1980.

COLLECTION

Dunedin Public Art Gallery 23-1980



60 Variation On A Theme At Halswell II 1978

Acrylic, pencil and coloured pencil on canvas 600 x 910
Signed and dated in pencil lower right "D. LUSK. 1978."
Inscribed verso: 'VARIATION ON A THEME AT HALSWELL II/DORIS LUSK
JULY 1978.' (ink brush point - artist's hand) label - 64; 78/656/\$600; label -
Hawke's Bay Cultural Trust.

EXHIBITED

1978 Christchurch, CSA, *Five Christchurch Painters* cat. no. 2 \$400

NOTES

The second painting in a series of three acrylic works based on the mining structures at Halswell Quarry on the outskirts of Christchurch (the Halswell Quarry opened in the late 1850s and provided fine blue-grey stone for numerous local public buildings). The artist transformed the quarry buildings into an 'Italianate' looking structure of unknown use.

Purchased by the Hawke's Bay Cultural Trust with assistance of the QEII Arts Council in December 1978.

For preliminary watercolour sketch see Sketchbook 21 1977-78 p. 25

COLLECTION

Hawke's Bay Cultural Trust 78/656



61 *Demolition I 1979

Acrylic, pencil and coloured pencil on canvas 638 x 907
Signed and dated in red coloured pencil lower right "D. LUSK. 1979"
Inscribed verso: 'ACRYLIC, PENCIL/ON CANVAS/"DEMOLITION"/DORIS LUSK/FEB. 1979' (black marker – artist's hand)

EXHIBITED

1979 Christchurch, CSA, *Indoor/Outdoor* (President's Exhibition) cat. no. 47 as 'Demolition' \$350
1982 Christchurch, CSA, *Doris Lusk: Constructed Demolitions* cat. no. 1 N.F.S.
1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

NOTES

Based on a single colour photograph taken by the artist of a partially demolished (unidentified) building in Hereford Street, Christchurch. The top of the collapsing structure is bathed in late afternoon sunlight. First exhibited in *Indoor/Outdoor* in 1979 and, three years later, shown in *Doris Lusk: Constructed Demolitions* an exhibition of fourteen acrylic paintings (and preliminary studies) from the Demolition Series.

For colour photograph see *April–June 1990 Inventory: Brown Storage Box 1, Envelope 8, item no. 1* listed as 'Untitled (Demolition I) c 1979'. For related preliminary watercolour and pencil study see *Sketchbook 19 1975 p. 16*

Private collection, Christchurch



62 *Tuam St. I 1982

Acrylic, pencil and coloured pencil on canvas 612 x 878
Signed and dated in pencil lower right "D. LUSK 1982"
Inscribed verso: 'ACRYLIC ON CANVAS. TUAM ST. I DEMOLITION SERIES DORIS LUSK – 1982.' (black marker – artist's hand)

EXHIBITED

1982 Christchurch, CSA, *Doris Lusk: Constructed Demolitions* cat. no. 8 \$875

REFERENCES

'Bulldozers and brushwork' *The Press*, October 5, 1982 illus. 25

NOTES

Based on a small photographic collage, constructed from several cut up photographs (taken by the artist) of Christchurch buildings in various states of demolition. A watercolour study of the collage then formed the basis for the final painting. 'Constructed Demolitions', the title of her 1982 solo exhibition, accurately describes the initial photomontage process. No specific Tuam Street building(s) are identifiable in the painting.

For related photomontage study see *April–June 1990 Inventory: Brown Storage Box 2, Envelope 8, item no. 5*. For the preliminary watercolour study *Tuam St. I (study) 1982*, see *April–June 1990 Inventory: listed under Mounted Works, as 'Sketch for Tuam Street I'*. The format of the panels on the left of this study were altered in the final painting.

Steiner Collection, Auckland



63 Tuam St. II (Study) 1982

Watercolour and collage on paper on card 411 x 596 (sight)
Signed and dated in pencil lower right "1982/D. Lusk"
Nothing on verso

EXHIBITED

1982 Christchurch, CSA, *Doris Lusk: Constructed Demolitions* cat. no. 22 a. \$275

NOTES

The artist's employment of collage techniques is unique to the watercolour studies for the Demolition Series, although Doris Lusk produced many collage works throughout the later stage of her career. The collage elements (in several separate areas of the painting) are torn or cut from magazines or newspapers. They add textural variety and compositional definition.

In the following year the artist exhibited *Suburban Demolition I* 1983 (Private collection, Christchurch) and *Suburban Demolition II* 1983 (Private collection, Queenstown) both exclusively employing collage techniques.

Preliminary study for cat. no. 64.

COLLECTION

Miriam & Alun Wilkie, Christchurch



64 Tuam St. II 1982

Acrylic, pencil and coloured pencil on canvas 601 x 849
Signed and dated lower right "D. LUSK 1982"
Inscribed verso: 'ACRYLIC ON CANVAS TUAM ST. II DEMOLITION SERIES
DORIS LUSK 1982' (black marker - artist's hand)

REFERENCES

Riley, B., 'Out of the Rubble, Further gems by Doris Lusk' *Christchurch Star*,
October 6, 1982, illus. 12

EXHIBITED

1982 Christchurch, CSA, *Doris Lusk: Constructed Demolitions* cat. no. 9 \$850

NOTES

The white structure on the right and the dark area of blue rubble in the lower
right foreground differ substantially from the study.

For preliminary watercolour study see cat. no. 63.

COLLECTION

John Parkes, Christchurch



65 Finale (Demolition Series) 1982

Acrylic, pencil and coloured on canvas 864 x 635
Signed and dated in China Graph lower right "D. LUSK. 1982."
Inscribed verso: 'ACRYLIC ON/CANVAS./FINALE 1982/DEMOLITION
SERIES /DORIS LUSK' (black marker - artist's hand)

EXHIBITED

1982 Christchurch, CSA, *Doris Lusk: Constructed Demolitions*, cat. no. 14

as 'Finale 1982' \$875

1986 Christchurch, CSA, *Doris Lusk 1936-1986: Paintings from Canterbury
Collections* cat. no. 35 as 'Finale, Demolition Series'

1990 Christchurch, RMcDAG, *A Canterbury Perspective: Nga Taonga Titiro
Whakamuri i Roto i Waitahi* cat. no. 305

REFERENCES

Summers, J., 'Doris Lusk: An Appreciation' *Art New Zealand* 40 Spring, 1986,
57 illus. 56

Brown, W., *100 New Zealand Painters*, Auckland, 1995 illus (46) n.p.

NOTES

Based on a black and white newspaper image (reference and date unknown) of
a partially demolished building see *April-June 1990 Inventory: Brown Storage
Box 1, Envelope 8, item no. 12* - listed as 'Press Photo Untitled (study for
Finale) undated'.

For preliminary watercolour study see *Finale 1982 (study)* (Private collection,
Christchurch).

COLLECTION

Robert McDougall Art Gallery, Christchurch 82/53



66 Imagined Projects II, Limeworks 1983

Acrylic, pencil and coloured pencil on canvas 625 x 902
Signed and dated in pencil lower right "D. LUSK. 1983"
Inscribed verso: 'IMAGINED PROJECTS II LIMESWORKS. ACRYLIC ON
CANVAS/ D. LUSK JUNE 1983' (black marker - artist's hand) label- RMcDAG

EXHIBITED

1984 Wellington, Louise Beale Gallery, *Doris Lusk: Imagined Projects & Imagined
Views* cat. no. 8 \$1300

1993 Christchurch, RMcDAG, *White Camellias: A Century of Women's Art
Making in Canterbury*

REFERENCES

Louise Beale *Gallery Newsletter* no. 52 October 1984 illus. n.p.

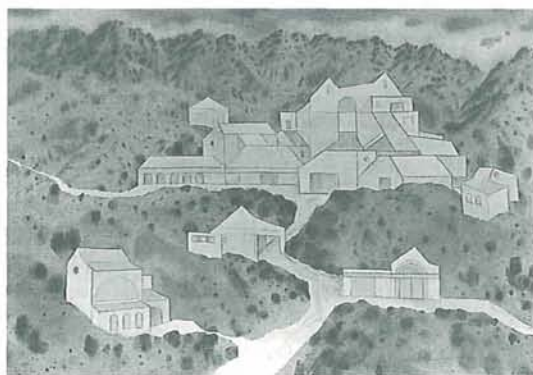
Robert McDougall Art Gallery *Bulletin* no. 38 March/April 1985 illus. n.p.

What Goes into a Painting? RMcDAG, c 1986 illus. 9

Summers, J., 'Doris Lusk: An Appreciation' *Art New Zealand* 40 Spring, 1986
illus. 56

NOTES

The largest building structure in this painting, although loosely based on the
Limeworks at Takaka, appears as an interlocking pattern of abstract shapes.
Significantly the word 'Imagined' is given prominence in the title of the series
and the thread of imagined imagery in the artist's career to date is given full
consciousness in these works.



Purchased by the Robert McDougall Art Gallery in October 1984.

For preliminary watercolour study see Sketchbook 33 1983 p. 29 (back cover) – inscribed in the artist's hand 'sketch for 2 of "Confrontation" set June 1983'. The earlier acrylic works *Imagined Landscape* 1977 and *Construction in a Landscape* 1981 (Both private collection, Christchurch) appear as precursors for the series.

COLLECTION

Robert McDougall Art Gallery, Christchurch 84/57

67 **Imagined Projects III, Dam with Lake* 1983

Acrylic, pencil and coloured pencil on canvas 513 x 901

Signed and dated in pencil lower left "D. LUSK '83"

Inscribed verso: 'IMAGINED PROJECTS III "DAM WITH LAKE" ACRYLIC ON CANVAS D. LUSK. SEPT. 1983.' (black marker – artist's hand)

EXHIBITED

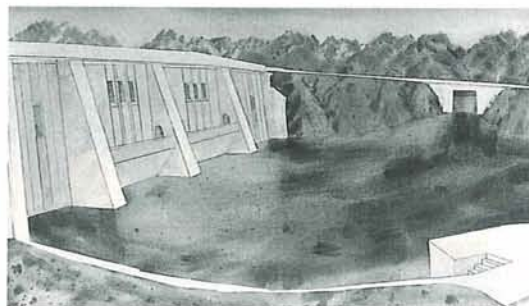
1984 Wellington, Louise Beale Gallery, *Imagined Projects & Imagined Views* cat. no. 6 \$1000

NOTES

The formation of the dam structure on the left relates to a very small black and white magazine image (reference and date unknown), see Sketchbook 33 1983 p. 3 (verso). For related preliminary watercolour see same sketchbook p. 4, and for another preliminary watercolour see *April–June 1990 Inventory: Brown Storage Box 1, Envelope 6* – listed as 'Imagined Project' 1984'.

COLLECTION

B. King, Wellington



68 **Imagined Projects VI, Unspecified Project* 1983

Acrylic, pencil and coloured pencil on canvas 556 x 941

Signed and dated in pencil lower right "D. LUSK 83"

Inscribed verso: 'IMAGINED PROJECTS VI UNSPECIFIED PROJECT. ACRYLIC ON CANVAS D. LUSK. NOV. 1983.' (black marker – artist's hand)

EXHIBITED

1984 Wellington, Louise Beale Gallery, *Imagined Projects & Imagined Views* cat. no. 7 \$1300

NOTES

For related preliminary coloured pencil sketch (squared in blue coloured pencil) see *April–June 1990 Inventory: Brown Storage Box 1, Envelope 7, item no. 10* – listed as 'Pencil sketch Untitled (Imagined Project) c 1984'.

Private collection, Wellington



69 *Imagined Projects VII, Bush Project* 1984

Acrylic, pencil and coloured pencil on canvas 605 x 864

Signed in blue biro lower right "D. LUSK."

Inscribed verso: 'IMAGINED PROJECTS VII BUSH PROJECT ACRYLIC ON CANVAS D. LUSK SEPT. 1984.' (black marker – artist's hand)

EXHIBITED

1984 Wellington, Louise Beale Gallery, *Doris Lusk: Imagined Views & Imagined Projects* cat. no. 9 \$900

1986 Christchurch, CSA, *Doris Lusk 1936–1986: Paintings from Canterbury Collections* cat. no. 36 as 'Bush Project 1984'

1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

NOTES

Based on a photograph given to the artist of the Limeworks mine at Ross on the West Coast of the South Island. The small area of sky on the top left of the painting is not in the photograph. Compositionally similar to the 1978 acrylic series *Variation On A Theme At Halswell* (see cat. no. 60). The settlement of Ross is 30 kilometres south of Hokitika.

Purchased by the present owner in 1984.

For related colour photograph see Sketchbook 35 Oct '84/85 p. 31 (back cover) inscribed in artist's hand 'Photo used for "Bush Project".'

Private collection, Christchurch



70 **City with a Breakwater I, Seawards 1986**

Acrylic, pencil and coloured pencil on canvas 685 x 900
Signed in pencil lower left "D. LUSK:"
Inscribed verso: 'CITY WITH A BREAKWATER I/DORIS LUSK MAY 1986
ACRYLIC ON CANVAS' (black marker - artist's hand)

REFERENCES

Louise Beale Gallery Newsletter no.116 June-July 1988 illus. (cover)

EXHIBITED

1986 Christchurch, CSA, 36 *Christchurch Artists* cat. no. 33 as 'City Breakwater I' NFS

1988 Wellington, Louise Beale Gallery, *Doris Lusk: A City Overseas* cat. no. 1 \$12,000

1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

NOTES

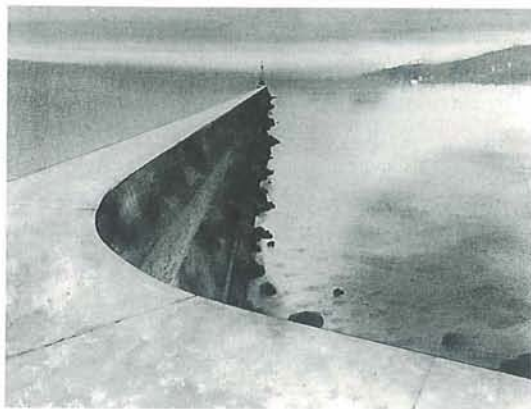
Developed from a photograph and sketches made during a three week holiday (December 1985-January 1986) when the artist visited Victoria, Vancouver Island in Canada. There she met with her son Patrick, and daughter-in-law Teddie. The first of twelve paintings (the majority in acrylic) in the *A City Overseas* series. As no catalogue exists for the four paintings from this series exhibited in the South Canterbury Arts Society *Annual* exhibition in 1987 (Aigantighe Gallery, Timaru), it is not possible to confirm if this work was shown. The complete series was exhibited in Wellington, where the addition of 'Seaward' to the title (same for cat. no. 71) appeared in the catalogue.

The artist gave this painting to her son and daughter-in-law in 1988.

For related preliminary watercolour study see *Sketchbook 38 'Victoria, Vancouver Island Dec. 1985'* p. 17.

COLLECTION

P. & T. Holland, Hamilton



71 **City with a Breakwater II, Seawards 1986**

Acrylic, pencil and coloured pencil on canvas 688 x 904
Signed in coloured pencil lower right "D. LUSK"
Inscribed verso: 'CITY WITH A BREAKWATER II/DORIS LUSK 1986/
ACRYLIC ON CANVAS' (black marker - artist's hand)

EXHIBITED

1986 Christchurch, CSA, 36 *Christchurch Artists* cat. no. 34 as 'City Breakwater II' nfs

1988 Wellington, Louise Beale Gallery, *Doris Lusk: A City Overseas* cat. no. 2 \$12,000

1990 Wellington, NZAFA, *Governor General Art Award Exhibition*

NOTES

Same as for cat. no. 70. Given to the present owner by the artist's family in 1990.

Listed in *April-June 1990 Inventory*: no. 57 as 'City with Breakwater II'. For related preliminary watercolour study see *Sketchbook 38 'Victoria, Vancouver Island Dec. 1985'* p. 17.

Private collection, Christchurch



72 *Return to Otago 1987

Oil on canvas 445 x 617

Unsigned on front

Signed, dated and inscribed verso: 'RETURN TO OTAGO./SEPT. 1987/DORIS LUSK OIL ON CANVAS' (black marker – artist's hand) label—"RETURN TO DUNEDIN"/SERIES OF DORIS LUSK/PAINTINGS/PORTRAIT OF ANNE HAMBLETT/FOR HOCKEN LIBRARY; label – Hocken Picture Collection

EXHIBITED

1987 Christchurch, CSA, *Doris Lusk Paintings* cat. no. 1 NFS

1987 Dunedin, Carnegie Centre, *Five Women*

1993 Dunedin, Hocken Library, *Women Portrayed*

1993 Dunedin, DPAG, *Women on Women: Art in Dunedin since 1893* cat. no. 51

REFERENCES

Tyler, L., *Women on Women: Art in Dunedin since 1893*, exhibition catalogue, Dunedin Public Art Gallery, Dunedin, 1993 illus. 13

NOTES

This painting is a portrait of Anne McCahon (née Hamblett 1915–1993), a fellow art student in Dunedin during the 1930s, and a lifelong friend of the artist. Based on an image of Anne McCahon from a group photograph (photographer unknown, Collection artist's archives), taken in Dunedin in August 1987. William McCahon (son of Colin and Anne McCahon) stands immediately behind his mother in the photograph, in contrast to his placement in the distant foreground in the painting. The background view of the Otago Harbour relates to McCahon's *Otago Peninsula* 1946, (formerly in the collection of Rodney Kennedy 1909–1989).

Loaned to Rodney Kennedy by the artist in 1987 and given to the Hocken Library by the artist, via Rodney Kennedy, in 1988.

COLLECTION

Hocken Library, Dunedin 88/94



CHRONOLOGY AND EXHIBITIONS

Note: Solo exhibition dates are recorded where known. Since the artist's death in April 1990, only solo exhibitions of her work are listed, with the exception of *Friends*, (Robert McDougall Art Gallery, 1990). This exhibition included paintings by the artist and works by other artists in her collection. Several of the portraits listed are not included in the catalogue.

1916

Doris More Lusk born May 5, Dunedin.

1918–20

In Scotland with her mother and her brother Paxton.

1920–28

Lusk family lives in Hamilton.

1928

Lusk family moved to Dunedin.

1929

Attended Arthur Street Primary School in Dunedin.

1930–33

Attended Otago Girls' High School.

1933

Left school to enrol in the King Edward Technical College in Dunedin to study art.

1934–39

Attended Art School as a full time student. Fellow students included Anne Hamblett, Max Walker, Dick Seelye and Mollie Lawn.

1934

Exhibition:

Dunedin, *New Zealand Society of Artists Exhibition*

1935

Painted *Back Verandah, Cromwell* (c 1935) and *Gasworks and Foreshore, Dunedin* (c 1935)

1936

Exhibition:

First exhibition (c 1936) held with Dick Seelye, *Paintings and Etchings by Doris Lusk and E Cassilis Seelye*, in a church hall in Dunedin.

1937

Painted *Kaikoria Valley* (c 1937)

Exhibition:

Dunedin, *OAS Annual*.

1938

Summer travels to Cromwell to join her brother Paxton at the Annan Orchard.

Painted *Alexandra Bridge, Cromwell* (c 1938) and *[Gold Dredging, Central]* (c 1938)

Exhibition:

Dunedin, *OAS Annual*.

1939

Travelled to Mapua in February with Colin McCahon, Anne Hamblett, Rodney Kennedy, Patrick Hayman and Elespie Forsyth and stayed in Toss Woollaston's house at Mapua while he and his wife were away in Taranaki. Attended Art School part time and travelled to Wanaka in August. In September, World War Two was declared. Painted *Colin McCahon*

1940

In November, the Otago Art Society refused to hang paintings by Colin McCahon. Doris Lusk, Anne Hamblett and Mollie Lawn withdrew their pictures in his support.

Painted *[Flower Study]* and *Anna McLeod* (Private collection, Levin)

Exhibition:

First solo exhibition *Doris Lusk* was held in Moray Place studio, Dunedin.

1940–41

Worked part-time as an art teacher at Archerfield and St Kilda's schools in Dunedin.

1941

Travelled to Nelson with Rodney Kennedy and Colin McCahon, who both worked in tobacco fields in Riwaka.

Painted *Tobacco Fields, Nelson, N.Z.*

Exhibition:

Dunedin, *OAS Annual*

1942

December 24 married Dermot John Tasker Holland in Dunedin.

Painted *Towards Omakau, Central Otago and Sluice Mine, Near St. Bathans*

Exhibitions:

Dunedin, *OAS Annual*
Christchurch, *CSA Annual*

1943

January – February spent with the McCahons at Pangatotata.
Hollands living at 165 Deans Avenue, Christchurch.
Patrick Holland born December 14.
Painted **Tobacco Fields, Pangatotara, Nelson**

Exhibitions:

Dunedin, *OAS Annual*
Christchurch, *CSA Annual*
Christchurch, *The Group show*

1944

Painted **Autumn, Avon River**

Exhibitions:

Christchurch, *CSA Annual*
Dunedin, *OAS Annual*

1945

Painted **En Route to Arthur's Pass**
Solo exhibition, French Maid Coffee Shop,
Lambton Quay, Wellington

c 1945–46

Hollands moved to 52 Hewitts Road,
Christchurch.

1946

Jancis Holland born February 2.
Painted **Pomona Road, After Fire, Mapua**

Exhibitions:

Dunedin, *OAS Annual*
Timaru, *SCAS Fine Art and Craft Exhibition*

1947

Began tutoring pottery classes at Risingholme (until 1967).
Travelled to Tahunanui Nelson to stay with the McCahons.
Painted **Tahunanui, Nelson**

Exhibitions:

Dunedin, *OAS Annual*
Christchurch, *CSA Annual*
Christchurch, *The Group show*

1948

Travelled to Lake Waikaremoana in the North Island to visit friends, the McCubbins.
Painted **Power House, Tuai; Landscape, Overlooking Kaitawa, Waikaremoana; Landscape, Waikaremoana and Above Okains Bay**
Colin McCahon boarded with the Holland family at Hewitts Road for most of the year where he painted *Takaka, night and day*.

Exhibitions:

Dunedin, *DPAG Art in Otago 1840–1948*
Christchurch, *CSA Annual*
Christchurch, *The Group show*

1948–49

Hollands began renting a farmhouse at Duvauchelle on Banks Peninsula for weekends and holidays.

1949

Hollands move to 528 Gloucester Street, Christchurch.
Rachel Holland born November 25.

Painted **Farmhouse at Duvauchelle; Okains Bay, Banks Peninsula and Akaroa Harbour, Banks Peninsula**

Exhibitions:

Dunedin Public Library Gallery (Solo exhibition)
Exhibition of Paintings by Doris Lusk March 7–18
Christchurch, *The Group show*

1950

Painted **The Clutha River at Clyde and Untitled [Cromwell Gorge]**

Exhibitions:

Christchurch, *Living Canterbury Artists Loan Exhibition*
Canterbury Centennial 1850–1950
Christchurch, *The Group show*

1951

Painted **Interior at Duvauchelle**

Exhibition:

Christchurch, *The Group show*

1952

Painted **Canterbury Plains from Cashmere Hills**

Exhibitions:

London, Irving Galleries, *Fifteen New Zealand Painters*
Christchurch, *The Group show*

1953

Exhibition:

Christchurch, *The Group show*

1954

Exhibitions:

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1955

Painted **Incoming Tide, Barrys Bay, Banks Peninsula**

Exhibitions:

Christchurch, *The Group show*

Christchurch, *CSA Annual*

Timaru, *SCAS Annual*

Dunedin, *OAS Annual*

1956

Exhibitions:

Auckland, *New Zealand Painting*, (Festival Exhibition)

Christchurch, *The Group show*

Dunedin, *OAS Annual*

1957

Began teaching painting at Risingholme, a venue for adult education in Christchurch (until 1966).

Elected to the council of the Canterbury Society of Arts.

Exhibition:

Auckland, ACAG, *Pictures for Children*

Christchurch, *The Group show*

1958

Painted **The Pumping Station**

Exhibitions:

Auckland, ACAG, *Thirty-seven New Zealand Paintings from the Collection of Charles Brasch and Rodney Kennedy*

Auckland, ACAG, *Eight New Zealand Painters II*

Christchurch, *The Group show*

1959

Painted **Botanical Gardens, Hawera**

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Drawings*,
Christchurch, *The Group show*

1960

Painted **Composition with Port Hills and L.V.B. with Guitar** (Collection: P. & T. Holland)

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Painting*

Christchurch, *Hay's Ltd Art Competition*

Christchurch, *The Group show*

1961

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Painting*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1962

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Painting and Sculpture 1962*

Christchurch, *Hay's Ltd Art Competition*

Christchurch, *The Group show*

Dunedin, *OAS Annual*

1963

Foundation member of Canterbury Potters Association.

Painted **Blue Lake, St. Bathans; Golden Hill, Lake**

Hayes and Eroded Hill, St. Bathans (Collection:

Dunedin Public Art Gallery)

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Painting*

Christchurch, *Hay's Ltd Art Competition*,

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1964

Exhibitions:

Auckland, ASA, *New Zealand Art*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1965

Elected committee member, Canterbury Potters Association (until 1967).

Visited Onekaka in Golden Bay for the first time and painted **Onekaka Wharf, No. 1**

Exhibitions:

Christchurch, CSA, *Festival Exhibition of 100 New Zealand Painters*

Christchurch, CSA, *Loan Exhibition*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1966

Appointed tutor at the School of Fine Arts, University of Canterbury and taken on the permanent staff

sometime during the following eighteen months.
Painting (**Low Tide**) Wharf, Onekaka, Nelson and Onekaka Beach

Exhibitions:

Dunedin, DPAG, *Doris Lusk Retrospective Exhibition*, August 13–31

Christchurch, *Hay's Ltd Art Competition* Won first prize in the watercolour section with **Portrait of a Young Girl** 1966, (Collection: Farmers, Christchurch)

Christchurch, *CSA Summer*

Christchurch, *The Group show*

1967

Exhibitions:

Wellington, NAG, *National Bank Art Award* Won first prize with watercolour **Mother and Child** 1967 (Collection: Museum of New Zealand Te Papa Tongarewa)

Christchurch, *CSA Annual*

Christchurch, *The Group show*

Timaru, *SCAS Annual*

Oamaru, *NOAS Annual* (Guest Artist)

1968

Elected Vice President Canterbury Potters Association (also in 1969)

Exhibitions:

Auckland, New Vision Gallery, (Solo exhibition), *Doris Lusk*, November 18–30

Auckland, ASA, *New Zealand Women Painters 1845–1968*, Festival Exhibition

Auckland, ACAG, *10 Years of New Zealand Painting*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1969

Exhibitions:

Christchurch, Several Arts Gallery, (Solo exhibition)

Doris Lusk: Exhibition of Paintings, June–July

Dunedin Public Art Gallery, six works included in *Mona Edgar Collection*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1970

In January taught at Summer Art School at Kurow, North Otago, for the University of Otago Department of Extension Studies. Won Canterbury Society of Arts Guthrey Travel Award and left New Zealand on August 14 for Sydney. Travelled to Canberra, Adelaide, Alice Springs and Melbourne, researching contemporary

Australian ceramics and returned to New Zealand on September 19.

Completed **Onekaka Wharf** series (oils), including **Two Tides at Onekaka Nelson**

Painted **Pump Station, Tuam St.**

Exhibitions:

Auckland, ACAG, *Art of the Sixties (West Coast Diptych 1964 Collection: DPAG)*

Wellington, Victoria University of Wellington Library, (Joint exhibition with Colin McCahon and Toss Woollaston)

Dunedin, Dawsons Ltd Exhibition Gallery, (Solo exhibition) *Doris Lusk: Paintings and Sketches*, August 10–21

Dunedin, DPAG, *Otago School of Art Centennial Exhibition 1870–1970*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

1970

Elected President Canterbury Potters Association (position held until 1972).

Painted **Bettina** (Collection: RMcDAG)

1971

Taught at Summer Art School at Kurow, North Otago during January. Painted **Detail, Cecil Peak, Queenstown**

Exhibitions:

Stratford, Stratford Art Society (Guest Artist)

Christchurch, RMcDAG, *Recent Painting in Canterbury*

Christchurch, *CSA Annual*

Christchurch, *The Group show*

c1972

Moved into new house at 530 Gloucester Street, Christchurch, built as an extension to the existing studio.

1972

Taught at Summer Art School at Kurow, North Otago during January.

Completed six works in Tent Series, including **Rain at Franz Josef** Painted **Lake Hawea**

Exhibitions:

Wellington, NAG, National Bank Art Award. Won second prize with **Girl in a Striped Blouse** 1972 (Collection: Mary McAlpine, Christchurch)

Christchurch, CSA, (Solo exhibition) *Doris Lusk*

Exhibition of Paintings & Drawings November 12–29

Christchurch, *The Group show* (ceramics only)

1973

Taught at Summer Art School at Kurow, North Otago in January.

Elected committee member of Canterbury Potters Association.

Completed Kurow series, including **Kurow I St. Stephens Church; Kurow II and Kurow IV**

Exhibitions:

Lower Hutt, DAG, *Doris Lusk Retrospective* June 3 – July 8 (Toured Auckland, Dunedin and Christchurch) Palmerston North, Manawatu Art Gallery, *Drawing Invitational*

Christchurch, RMcDAG, *Quest for Acadia*
Christchurch, *The Group show*

1974

Left New Zealand on November 26 for Europe while on study leave from the University of Canterbury. Travelled to London, Holland, Austria, Italy, Spain, France, Canada and the United States, visiting galleries, art schools, sketching and taking slides. Used the township of Langdörf in Austria as a base – staying there on three separate occasions. She returned to New Zealand on 31 August 1975. Awarded Queen Elizabeth II Arts Council Travel Grant.

Completed Benmore series, including **Benmore I and Benmore III**

Exhibitions:

Auckland, New Vision Gallery, *Portraits*
Hamilton, Waikato Art Museum, (Solo exhibition), *Doris Lusk Recent Works* February 19 – March 8
Hamilton, WSA, *Bass Art Award*
Christchurch, CSA, *Art N.Z. '74*
Christchurch, *The Group show*

1975

Exhibitions:

Auckland, ACAG, *New Zealand's Women Painters*
Christchurch, RMcDAG, *Adaptation and Nationalism, New Zealand Painting 1920–1940* (Toured other centres)
Christchurch, CSA, *The President's Exhibition*
Christchurch, *The Group show*

1976

Painted **Arcade Awnings** and **Leo Bensemann** (Collection: Doris Holland Estate)

Exhibitions:

Auckland, ACAG, *New Zealand Drawing 1976* (Toured other centres)

Palmerston North, The Murray Gallery, *1st Annual N.Z. Artist's Works on Paper*

Christchurch, CSA, (Solo exhibition) *Doris Lusk Watercolour Drawings, "Summer Garden"*, August 1–15
Christchurch, RMcDAG, (Solo exhibition) *Doris Lusk Ten Recent Drawings, 'Awnings – Bologna and Venice'*, November 9 – December 13
Christchurch, CSA *Autumn*
Christchurch, *The Group show*

1977

Painted **Self Portrait in an old Mirror** (Collection: Holland family)

Exhibitions:

Arcade Awnings toured to Timaru, New Plymouth, Hamilton, Nelson, Dunedin, Wanganui and Masterton under the title: '*Ten Recent Watercolours*'
Wellington, Elva Bett Gallery, (Solo exhibition) *Recent Paintings Doris Lusk*, May 15–27
Christchurch, RMcDAG, *The Group 1927–1977*
Christchurch, CSA, *Figure Studies*, (with W.A. Sutton and Don Peebles)
Christchurch, CSA *Autumn*
Christchurch, *The Group show*
Ashburton, Ashburton Society of Arts *Annual* (Guest Artist)

1978

Completed **Variation On A Theme At Halswell** series

Exhibitions:

Wellington, Elva Bett Gallery, (Solo exhibition) *Doris Lusk "Awnings from Italy"* August 28–September 8,
Christchurch, CSA, *Five Christchurch Painters*
Christchurch, CSA, (Solo exhibition) *Doris Lusk (Portraits)*

1979

Taught at Summer Art School, Kurow, North Otago

Painted **Rodney Kennedy** (Collection: Doris Holland Estate); **Demolition I**

Exhibitions:

Auckland, ACAG, *Contemporary New Zealand Realist Paintings*
Auckland, ACAG, *Ten Recent Watercolours* (Arcade Awnings)
Christchurch, CSA, *Indoor/Outdoor*
Christchurch, CSA, *Drawing '79*

1980

Taught at Summer Art School, Kurow, North Otago.

Exhibitions:

Auckland, School of Fine Arts, University of Auckland
The Circle and Square Theme Exhibition, (New Zealand Society of Sculptors, Painters & Associates)

Timaru, Aigantighe Art Gallery, *SCAS Annual* (Guest Artist)

Christchurch, Studio 393, *Festival Exhibition 1980*

1981

Retired in October from position as Senior Lecturer, School of Fine Arts, University of Canterbury.

Exhibitions:

Christchurch, RMcDAG *Conformity and Dissension New Zealand Painting 1940 – 1960*

(Toured other centres)

1982

Elected President of the Canterbury Society of Arts. Completed Demolition Series, including *Tuam St. I; Tuam St. II* and *Finale (Demolition Series)*

Exhibitions:

Akaroa, The Gallery Akaroa, (Solo exhibition) *Doris Lusk Banks Peninsular Retrospective & Recent Paintings*

April 10–25

Dunedin, DPAG, *New Zealand Drawing 1982* (Toured to other centres)

Christchurch, CSA, (Solo exhibition) *Doris Lusk: Constructed Demolitions*, September 29–October 9

Christchurch, CSA, *Canterbury School of Art Centenary Celebrations Invitational Exhibition*

Christchurch, CSA, *Small Format*

Christchurch, CSA, *President's Exhibition*

1983

Began Imagined Projects & Imagined Views Series. Painted *Imagined Projects II, Limeworks; Imagined Projects III, Dam with Lake* and *Imagined Projects VI, Unspecified Project*

Exhibition:

Christchurch, CSA, *President's Exhibition*

1984

Painted *Imagined Projects VII, Bush Project*

Exhibitions:

Wellington, Louise Beale Gallery, (Solo exhibition) *Doris Lusk: Imagined Projects & Imagined Views*, October 1–12

Nelson, Suter Gallery, *Louise Beale Gallery in Nelson*

1985

Left New Zealand for Lisbon, Portugal, on May 1, travelling to Florence, Venice, Madrid and London. Sketched and painted on route, and returned to New Zealand on 11 June. Later in the year, Doris Lusk again travelled and met her son Patrick and his wife on Vancouver Island, Canada during December and returned to New Zealand on January 5 1986.

Exhibitions:

Wellington, Louise Beale Gallery, *Christmas Show*

Christchurch, CSA, 'A Private Collection Loan Exhibition' (A selection of twenty eight works from Doris Holland's (Lusk) art collection – included three of her own paintings)

Nelson, Suter Gallery, *NSAS Spring Exhibition* (Guest Artist)

Christchurch, RMcDAG, *A Piece of Art for Peace* (Toured South Island centres)

Dunedin, OAS, *Invited Artists' Exhibition*

1986

Painted *City with a Breakwater I, Seawards* and *City with a Breakwater II, Seawards*

Exhibitions:

Wellington, Antipodias Gallery, *Wellington Society of Watercolour Artists*

Wellington, Louise Beale Gallery, *Christmas Show*

Nelson, Suter Gallery, *Goodmann Suter Biennale*

Nelson, Suter Gallery, *The Self* (Toured other centres)

Christchurch, CSA, (Solo exhibition) *Doris Lusk 1936–1986: Paintings from Canterbury Collections*, May 5–14

Christchurch, RMcDAG, *Arcade Awnings*

(a satellite exhibition, along with W. A. Sutton's *Views of Venice*, to; *Canalretto: Master of Venice*)

Christchurch, CSA *Annual Autumn*

Christchurch, CSA, *Approach to Watercolour*

Christchurch, CSA, *36 Christchurch Artists*

Christchurch, CSA, *President's Exhibition*

Christchurch, Brooke Gifford Gallery, *Christmas Show*

1987

Travelled to Dunedin with Anne and William McCahon in August to view a McCahon tribute exhibition held at the Dunedin Public Art Gallery, and to visit Rodney Kennedy. Stayed with Elizabeth Stevens in Alexandra. Retired from presidency of the Canterbury Society of Arts.

Painted *Return To Otago*

Exhibitions:

Wellington, Louise Beale Gallery, *Christmas Show*,

Christchurch, CSA, (Solo exhibition) *Doris Lusk Paintings*,
October 13–25
Timaru, Aigantighe Art Gallery, *SCAS Annual* (Guest Artist)
Dunedin, Carnegie Galleries, *Five Women*

1988

Exhibition:

Wellington, Louise Beale Gallery, (Solo exhibition) *Doris Lusk:
A City Overseas*, June 26 – July 15
Christchurch, CSA, *Canterbury Potters*
Christchurch, CSA, *A City Under Change* (President's
Exhibition)
Christchurch, Canterbury Gallery, *Christmas Exhibition –
Drawings*

1989

Exhibitions:

Wellington, Louise Beale Gallery, *Christmas Show*
Christchurch, RMcDAG, *Canterbury Potters Association 25th
Anniversary Retrospective Exhibition*
Christchurch, CSA, *Library Treasures: New Zealand Art Works
from the Canterbury Public Library*
Akaroa, The Gallery Akaroa, *Seven Canterbury Artists*
Dunedin, Hocken Library *The Group*

1990

Visited Onekaka in Golden Bay during January and on her
return to Christchurch began a self portrait at Onekaka

(uncompleted). Travelled to Queenstown. Died
April 14 in Christchurch. Posthumous
presentation of the Governor General Art Award
in Wellington on July 7.

Exhibitions:

Wellington, NZAFA, satellite exhibition to
Bequest to the Nation, Governor General Art
Award, July 8 – August 12
Christchurch, RMcDAG, *Friends: A selection of
works from the Collection of Doris Lusk* October 20
– December 6

1991

Exhibition:

Christchurch, Cave Rock Gallery, *"Danse Des
Masques" Ceramic Masks by the Late Doris
Holland (Lusk)* February 4–24

1993

Exhibition:

Christchurch, School of Fine Arts Gallery,
University of Canterbury *"Southern View",
Paintings by Doris Lusk*, February 21 – March 5

*We would like to express our sincere thanks to
Jancis Meharry for her generous assistance with the
chronology.*

Grant Banbury and Lisa Beaven

The works of Doris Lusk are shown in the body of the index with their titles italicised. As most are also illustrated where they are mentioned in the text no distinction is made in the index between a text reference and an illustration. Where another artist's works have been illustrated within the text this is indicated by page references in bold.

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This publication traces the development of the landscape paintings of Doris Lusk (1916 – 1990), from her early explorations in Central Otago during the 1930s, to the Imagined Projects of the 1980s – representing the culmination of her artistic concerns.

Doris Lusk's career reveals a deep fascination with particular motifs, centring on industrial imagery in landscape settings. For more than five decades, she consistently pursued this preoccupation, using different techniques and employing different media. The manifold layers of meaning embedded in the buildings in her landscapes, and their role in projecting a certain mood, suggest her paintings may profit from being read as expressions of moods, metaphors and symbols.



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