

Alfred Henry O'Keefe  
Robert Field Procter  
James Lawson Balfour  
Lord Frederic Leighton  
William Wainwright  
James J. Shannon  
John A. Horsburgh  
Charles Frederick Goldie  
Daniel Heins  
Thomas M. Joy  
W. E. James Cook  
D. J. McLeod  
John Nelson Knight  
Alan Pearson  
Richard Ansdell  
Adrian Stokes  
George Alexander Healy  
Mark Cross  
Michael Eaton  
Steve Harris  
Sally Hope  
Paul Jackson  
George Dunlop Leslie  
Henrietta Rae  
Henry H. La Thangue  
C. Kuwalley  
William M. N. Watkins  
William A. Sutton  
Austen Deans  
Russell Clark  
Thomas J. Somerscales

An Exhibition of Historical and Contemporary Realist **Painting**

John Gibb

Grant Hanna

# REAL VISION

**THE SUMMER SHOW**

**Robert McDougall Art Gallery**

1993 - 1994

Martin Ball  
George Balogh  
Kees Bruin  
Justin Boroughs  
John Buckley  
Heather Busch  
Sam Mahon  
Paul Martinson  
Colin Wheeler  
Brent Wong  
Jan van Son  
Helen Carkeek  
Petrus van der Velden  
Leonard Hampden Booth  
Cornelius Fronck  
Gerard Dou  
Henriette Browne  
Thomas Cooper Gotch  
J. H. Willis  
Cecil F. Kelly  
James Durden  
Harry L. Richardson  
Michael Smither  
Gottfried Lindauer  
Thomas Selby Cousins  
Alvin Pankhurst  
Glenda Randerson  
Ross Ritchie  
Michael Shepherd  
Peter Siddell  
Grahame Sydney



## Foreword

REAL VISION is the Robert McDougall Art Gallery's summer exhibition for 1993/94, a presentation of 170 realist, perceptual, representational paintings interpreting the visible world and creating the visual actuality of worlds existing only in artists' imaginations.

While the exhibition encompasses fine historical examples of realist vision it also brings us to the present with works by some of the country's leading contemporary artists in this genre.

It is not entirely for reasons of accessibility or broad general appeal that this exhibition has been prepared but because there are few forums in New Zealand today where the realist mode of contemporary art practice can be reviewed.

There was an element of challenge to contemporary orthodoxy in the Gallery's choice of theme since realist art is all but invisible in major exhibitions of New Zealand art, devalued in critical writing and discouraged as a mode of expression in some schools of fine art.

Senior Curator, Neil Roberts has selected images which offer a fresh survey of the variety of representational, perceptual, visionary art practised historically and currently in New Zealand.

It may not sit well within conventional understandings of contemporary art practice but it has the virtue of being a novel departure from the generality of survey shows and recognises the unique qualities of realist artists past and present.

The Robert McDougall Gallery is very grateful for the co-operation it has received from the many institutions, owners and artists who have loaned works for REAL VISION.

**John Coley**, Director

## Acknowledgements

The Robert McDougall Art Gallery would like to thank the following for their assistance in making works available on loan.

Anderson Park Gallery, University of Otago, University of Canterbury, Dunedin Public Art Gallery, Otago Early Settlers Museum, The Forrester Gallery, the Aigantighe Art Gallery, Canterbury Museum, the Museum of New Zealand Te Papa Tongarewa, Sarjeant Gallery, Waikato Museum of Art and History, Auckland City Art Gallery, Anna Bibby Claybrook Gallery, Kathleen Fogarty, John Gow, John Leech Gallery and private lenders.

The gallery is also appreciative of the cooperation received from New Zealand contemporary artists; Martin Ball, George Balogh, Justin Boroughs, Kees Bruin, John Buckley, Heather Busch, Mark Cross, Michael Eaton, Steve Harris, Sally Hope, Paul Jackson, Sam Mahon, Paul Martinson, Alvin Pankhurst, Glenda Randerson, Ross Ritchie, Michael Shepherd, Peter Siddell, Grahame Sydney, Colin Wheeler and Brent Wong.

## Introduction

Realism in art has several variants of meaning which are sometimes ambiguous but for most it implies an understanding and truthful depiction of the real visible world, which stands counter to the non-figurative and abstract.

Often it encompasses what is termed representational art whereby artists interpretation of the real can also include other references beyond what is merely visible. It can however be equally assumed that realism involves approaches that present an almost photographic representation of the 'real' subject without distortion. The concern with 'real' subjects has a long history but it was only during the seventeenth and eighteenth centuries with the emergence of academies in Europe and England that the depiction of the 'real' was organised and assumed official identity and approbation.

The academy system established a definite hierarchy of subjects for the artist which had at its lowest level still life, and at its highest figurative history painting.

The still life despite its emergence and rise in status in the Dutch School during the 1600s did not receive universal acceptance until well into the nineteenth century. It was considered to be the most prosaic of all subjects for an artist, deserving of only an accessory role in painting.

However within traditional academic training it was given a place. It was believed that if an artist could master the problems of painting a studio still life then he or she was equipped to achieve equal success with the portrait, figures in interiors or the landscape. The academy system also set in place a progressive process of practice which began with the making of numerous preliminary studies in varied mediums and culminated in highly finished immaculately surfaced paintings.

With the nineteenth century especially in Victorian England the academy 'real' was given a boost through the public interest in very detailed meticulously rendered compositions in particular narrative or genre pieces.

Such paintings became a vehicle for artists to exercise their considerable skill. Artists like Frederic Leighton, Lawrence Alma-Tadema and James Tissot became painters of great technical virtuosity.

Many other impulses fed the interest in the real or what was perceived as real during the nineteenth century in both England and Europe. In France it found new direction in the work of the social realists and the Impressionists. With the advent of photography the apprehension of visual reality was greatly affected and older compositional conventions were abandoned. Photographers strove to become more like painters and painters were converted to adopting more arbitrary compositions akin to photography. The impact of the camera as an aid to art was recognised immediately and began to be used by artists as readily as had the camera-obscura in previous centuries by realists such as Vermeer and Canaletto.

By the 1890s the use of photography as an aide-memoir was fully legitimised and applied by artists as diverse as the French modern master Paul Cézanne and New Zealand painters Gottfried Lindauer and Charles F. Goldie.

The stimulus of photography and the quest for heightened reality could be said to be a prime reason for the rise of the Impressionists who sought to out do the more stylised realism of the academic realists, by achieving a spontaneity and vitality of subject that was not possible with the camera.

Within the twentieth century the interest in realism has continued among artists but has been often repressed by the prevailing art establishment. Occasionally a resurgent preoccupation has given rise to a 'new realism'.

Even with such event artists have still remained largely involved with the same studio oriented subject concerns that has dominated realist art for centuries. There have been concessions made to the depiction of contemporary life and this has been the principal basis of their realism being determined as new.

This exhibition which has both historical and contemporary facets to it adopts the premise that the motivation by artists' to try and depict the 'real' is a constant and the same traditional subjects continue to be painted.

Beginning with still life the historical aspect progresses through themes of the portrait interiors with figures, the nude, figures out-of-doors, the rural and urban landscape to a point where all merge in depictions of visionary landscapes of the mind. In tandem with this the work of twenty one contemporary New Zealand realists is shown. Some are as traditional as their academic predecessors whilst for others their realism is metaphorical or referential.

For most their achievements are not seriously recognised in the current artistic climate despite considerable public interest.

Early in the nineteenth century the French novelist and critic Marie Henri Beyle (Stendhal) wrote; 'when art is in trouble realism comes to the rescue'. In the last years of the twentieth century it could prove to be equally prophetic. The reign of minimalism and non figurative art over past decades has been as staunch and intransigent as the most entrenched official art of the Royal Academy and just as intolerant of alternatives.

A resurgence of verisimilitude is likely which may manifest itself in the acceptance of a new direction that is both real and visionary.

**Neil Roberts**, Curator

# REAL VISION

## Historical Real Vision

The selected historical paintings and drawings in this exhibition have been installed thematically progressing through those subjects favoured by artists for centuries.

### I Still-life

Representation of still-life as a subject for painting is one of the most enduring forms in European art. Until the seventeenth century when it reached an unrivalled level of realistic representation in Holland it was considered to be an insignificant genre. Within a century even though it had not been given official approval it had gained an international popular appeal. By the 1820s still-life was accepted as a distinctive genre in its own right and has continued to be painted and exhibited by realist artists since. The significance of still-life is hard to refute as traditionally it is a unique microcosm of the realist artists world.

- 1 Still Life with Crayfish undated oil on board, 821 x 711 mm  
**Jan van Kessel (The Elder)** (1626–1679), Flemish  
Museum of New Zealand  
Te Papa Tongarewa, Wellington, gift of  
Dr G.F.V. Anson, T.V. Anson, H.V. Anson, Mrs F.S. Maclean
- 2 Roses, Honeysuckle and other Flowers in a Sculptured Vase undated, oil on canvas, 525 x 470 mm  
**Jan van Son** (1658–1718), Flemish  
Robert McDougall Art Gallery collection
- 3 A Vanitas Still Life undated, oil on canvas, 634 x 762 mm  
**Artist unknown (after Edwaert Collier)** (1670–1702), Dutch  
Auckland City Art Gallery collection  
presented by Sir George Grey, 1887
- 4 Still Life with Flowers and Nest 1853, watercolour and chinese white, 260 x 330 mm  
**Edward William Cooke** (1811–1880), British  
Dunedin Public Art Gallery collection, gift of Archdeacon F.H.D. Smythe
- 5 Still Life 1861 oil on panel, 1160 x 860 mm  
**Blaise Alexandre Desgoffe** (1830–1901), French  
Dunedin Public Art Gallery collection
- 6 Still Life c1835, watercolour, 183 x 282 mm  
**William Henry Hunt** (1790–1864), British  
Dunedin Public Art Gallery collection  
gift of Archdeacon F.H.D. Smythe
- 7 Lunchtime c1946, oil on canvas, 751 x 900 mm  
**Cedric Savage** (1901–1969), New Zealand  
Museum of New Zealand, Te Papa Tongarewa collection  
Wellington, gift of the New Zealand Academy of Fine Arts, 1955
- 8 Feather Stoles for Sale 1951, oil on canvas, 800 x 890 mm  
**William A. Sutton** b. 1917, New Zealand  
Riccarton High School collection, Christchurch
- 9 BMW 750 1983, graphite on card, 260 x 202 mm,  
**Martin Ball** b. 1952, New Zealand  
Waikato Museum of Art and History Collection, Hamilton
- 10 Ginger Jar and Shell on Gold Embroidered Cloth 1987, oil on board, 900 x 630 mm  
**Helen Carkeek** b. 1937, New Zealand  
Robert McDougall Art Gallery collection

### II The Portrait

Artists have attempted to relate faithful depictions of individual personality since antiquity. By the eighteenth century a great age of portraiture in Europe and Britain had been reached and the commissioned portrait had become well-established among academic realist artists. With the nineteenth century public demand for this genre increased and was in no way affected by the advent of photography. However photography did influence composition giving rise to more casual poses and varied viewpoints of sitters.

- 11 Portrait of Leonard Mapes c 1735, oil on canvas, 1241 x 1000 mm  
**Daniel Heins** (flourished 1730–1779), German  
Private collection, Christchurch

- 12 **Master James Hay** c 1790-1796, oil on canvas, 745 x 621 mm Auckland City Art Gallery collection  
**Henry Raeburn** (1756-1823), British Purchased 1974
- 13 **Portrait of Mrs Fraser Grove with a Favourite Dog** 1849, oil on canvas, 1278 x 1022 mm  
**Thomas Musgrove Joy** (1812-1902), British Robert McDougall Art Gallery collection
- 14 **Waiting for the Train (Willesden Junction)** c1871-1873, oil on panel, 594 x 343 mm Dunedin Public Art  
**James Jacques Joseph Tissot** (1836-1902), French Gallery collection
- 15 **Teresina** 1874, oil on canvas, 254 x 354 mm Robert McDougall Art Gallery collection  
**Lord Frederic Leighton** (1830-1896), British presented by the CSA, 1932
- 16 **Portrait of a Man** 1880, oil on canvas, 604 x 509 mm Robert McDougall Art Gallery collection  
**Thomas Selby Cousins** (1840-1897), British/New Zealand
- 17 **The Reid Children** 1883, oil on canvas, 1230 x 865 mm Robert McDougall Art Gallery collection  
**John Horsburgh** (flourished 1860-1890), British Mrs M. McKenzie bequest
- 18 **Portrait of Frank Bramley** c1884, watercolour, 530 x 550 mm Private collection  
**William Wainwright** (1855-1931), British
- 19 **Blind Beggar of Assisi** undated, oil on canvas, 390 x 280 mm Auckland City Art Gallery  
**Edward Armitage** (1817-1896), British The Mackelvie Trust collection
- 20 **Portrait of Mrs Graham** 1887, oil on canvas, 1600 x 1200 Private collection  
**James J. Shannon** (1862-1923), British
- 21 **Ana Rupene and her daughter Huriā** 1880, oil on canvas, 864 x 713 mm Robert McDougall Art Gallery  
**Gottfried Lindauer** (1839-1926), Czech/New Zealand collection, presented by the family of B. Ballin
- 22 **Self Portrait** 1890, oil on canvas, 778 x 562 mm Dunedin Public Art Gallery collection  
**Henry Herbert La Thangue** (1859-1929), British
- 23 **Portrait of a Woman** 1891, oil on canvas, 446 x 352 mm Robert McDougall Art Gallery collection  
**Alfred Henry O'Keefe** (1859-1941), New Zealand
- 24 **Portrait of Samuel Charles Farr** c1907, oil on canvas, 633 x 222 mm Robert McDougall Art Gallery collection  
**James Lawson Balfour** (1870-1966), Australian
- 25 **Sunny Hours** c1909, oil on board, 381 x 272 mm Robert McDougall Art Gallery collection  
**Robert Field Procter** (1879-1931), New Zealand
- 26 **Self Portrait** c1933, pencil, 336 x 222 mm Robert McDougall Art Gallery collection  
**W. E. James Cook** (1904-1960), New Zealand presented to the Gallery by F.A. Shurrock
- 27 **Self Portrait** c1935, oil on linen on card, 365 x 288 mm Museum of New Zealand  
**Harry Linley Richardson** British/New Zealand, (1878-1947) Te Papa Tongarewa collection Wellington
- 28 **Heir Apparent** 1939, oil on canvas, 925 x 720 mm Private collection  
**Charles Frederick Goldie** (1870-1947), New Zealand
- 29 **Wife of Tumai Tawhiti** 1939, oil on canvas, 665 x 510 mm Private collection  
**Charles Frederick Goldie** (1870-1947), New Zealand
- 30 **Self Portrait** c1948, oil on canvas on board, 330 x 430 mm Robert McDougall Art Gallery collection  
**Douglas. J. McLeod** (1906-1983), New Zealand presented to the Gallery by Miss D. McLeod and Mrs V. J. Roberts
- 31 **Summertime** 1950, oil on canvas, 876 x 667 mm Robert McDougall Art Gallery collection  
**John Nelson Knight** (1913-1984), New Zealand
- 32 **Winnie Moana** 1957, oil on board, 420 x 290 mm Private collection, Christchurch  
**Alan Pearson** b. 1929, New Zealand

### III The Interior and Interior with Figures

Interior genre pieces which had their origin in Italian and Dutch painting underwent a revival during the nineteenth century particularly in Victorian Britain. Artists of this era used the interior often as a means to portray a narrative that was usually historical but sometimes contemporary. The interior with figures has remained to the present as a subject for realist artists. As in the past it continues to be one of the most challenging and testing of technical skill.

- 33 **The Physician** 1653, oil on copper, 489 x 368 mm Robert McDougall Art Gallery collection  
**Gerard Dou** (1613-1675), Dutch Heathcote Helmore bequest
- 34 **Interior of a Church** 1732, watercolour on paper, 351 x 438 mm Robert McDougall Art Gallery collection  
**Cornelius Pronck** (1691-1759), Dutch Heathcote Helmore bequest
- 35 **La Lecture de la Bible (The Bible Lesson)** 1857, oil on canvas, 898 x 1165 mm Robert McDougall  
**Henriette Browne** (1829-1901), French Art Gallery collection, gift of R. E. McDougall, 1932

- 36 **Consent** c1889, oil on canvas, 880 x 1172 mm  
**Thomas Cooper Gotch** (1854–1931), British  
 Robert McDougall Art Gallery collection  
 presented by the CSA, 1932
- 37 **The Result of High Living** 1892, oil on canvas, 1524 x 1219 mm  
**Frederick Hall** (1860–1948), British  
 Museum of New Zealand/  
 Te Papa Tongarewa collection Wellington  
 gift of the New Zealand Academy of Fine Arts, 1936
- 38 **The Ring of Harmony** c1907, oil on canvas, 900 x 1040 mm  
**Frederick Roe** (1864–1947), British  
 University of Canterbury collection
- 39 **The Kiwi Hut, Codford Camp, Wiltshire, England** 1920, oil on canvas, 1500 x 2000 mm  
**John Henry Willis** (1887–1944), British  
 Robert McDougall Art Gallery collection
- 40 **St Paul's Cathedral** 1921, oil on canvas, 684 x 504 mm  
**Cecil F. Kelly** (1870–1954), New Zealand  
 Robert McDougall Art Gallery collection  
 presented by the CSA, 1932
- 41 **A Blue Room in Kensington** c1925, oil on canvas, 343 x 336 mm  
**James Durden** (1878–1964), British  
 Robert McDougall Art Gallery collection
- 42 **Cynthia's Birthday** c1926, oil on canvas, 657 x 1275 mm  
**Harry Linley Richardson** (1878–1947), British/New Zealand  
 Robert McDougall Art Gallery collection  
 presented by the CSA and the  
 Christchurch City Council, 1928
- 43 **In for Repairs** 1950, oil on board, 560 x 660 mm  
**Ivy Fife** (1905–1976), New Zealand  
 Collection of Alan Forrester
- 44 **Large Kitchen Composition** 1965, oil on board, 980 x 1260 mm  
**Michael Smither** b. 1939, New Zealand  
 Robert McDougall Art Gallery collection

#### IV The Nude

The earliest depictions of the nude in European art appeared in religious narratives concerned with the Creation. During the Renaissance more secular themes emerged which offered greater opportunity to paint this subject. In the seventeenth century the single study nude appeared and with the rise of academies it gained new status. An important aspect of academic realist training was the study of both the male and female human figure from life. Such preparatory study became essential for the depiction of the nude in the variety of figurative paintings which were predominant among studio artists of the nineteenth century. The decline of such painting during the twentieth century has resulted in it being favoured less by realists as a subject.

- 45 **Nude Study** c1869, oil on paper, 546 x 342 mm  
**Petrus van der Velden** (1837–1913), Dutch/New Zealand  
 Robert McDougall Art Gallery collection
- 46 **Nude Study** 1898, charcoal, 600 x 200  
**Leonard Hampden Booth** (1879–1974), New Zealand  
 Private collection
- 47 **Fragoletta** c1930, oil on canvas, 632 x 1000  
**Charles Wheeler** (1881–1977), Australian  
 Dunedin Public Art Gallery collection

#### V Figures Out-Of-Doors

The landscape has been a popular backdrop or setting for the figure. In 'The Healy Garden', Paris, the figures are dwarfed by the surrounding garden. The outdoor setting in 'In the Wizard's Garden' is used to contain visual clues that pertain to the narrative, for instance, the mystery of what lies beyond the wall as well as the symbolism of the garden shears (treachery and disaster). 'Drought No. 1' is a more contemporary, and more honest, view of the figure in the landscape.

- 48 **The Proposal (Reflections in Shadow)** undated, oil on canvas, 355 x 251 mm  
**Alfred Joseph Woolmer** (1805–1892), British  
 Auckland City Art Gallery  
 The Mackelvie Trust collection
- 49 **Fishing** 1875, watercolour, 241 x 444 mm  
**Lawrence Alma-Tadema** (1836–1912), British  
 Auckland City Art Gallery collection  
 presented by F.J. Nettlefold, 1948
- 50 **The Healy Garden** Paris, 1877, oil on canvas, 1008 x 766 mm  
**George Peter Alexander Healy** (1813–1894), American  
 Robert McDougall Art Gallery collection
- 51 **Doubts** c1886, oil on canvas, 1673 x 1112 mm  
**Henrietta Rae** (1859–1928), British  
 Robert McDougall Art Gallery collection  
 presented by the CSA, 1932
- 52 **He loves me, He loves me not** undated, oil on canvas, 1078 x 612 mm  
**Charles Edward Perugini** (1839–1918), British  
 Dunedin Public Art Gallery  
 collection, gift of G.G. Russell
- 53 **Curiosity** 1891, oil on canvas, 1473 x 736 mm  
**Eugene von Blaas** (1843–1931), Austrian  
 Sarjeant Art Gallery collection  
 Wanganui, gift of Lord Leverhulme
- 54 **Married** 1896, 1276 x 971 mm, oil on canvas  
**Walter Dendy Sadler** (1854–1923), British  
 Auckland City Art Gallery, The Mackelvie Trust collection  
 Purchased 1913
- 55 **In the Wizard's Garden** c1904, oil on canvas, 1105 x 807 mm  
**George Dunlop Leslie** (1835–1921), British  
 Robert McDougall Art Gallery collection  
 presented by the CSA, 1932

- 56 **Making Ligurian Lace** c1897, oil on canvas, 1061 x 913 mm  
**Henry Herbert La Thangue** (1859–1929), British  
 Robert McDougall Art Gallery collection  
 presented to the gallery by the CSA
- 57 **Group of Maori Women** c1910, oil on canvas, 690 x 753 mm (sight)  
**Gottfried Lindauer** (1839–1926), Czech/New Zealand  
 Anderson Park Art Gallery Society Inc.  
 collection, Invercargill
- 58 **Maori Village** undated, oil on canvas, 905 x 1855 mm (sight)  
**Harry Linley Richardson** (1878–1947), New Zealand  
 Anderson Park Art Gallery Society Inc.  
 collection, Invercargill
- 59 **Drought No. 1** 1988–1989, oil on board, 620 x 540 mm  
**Sam Mahon** b. 1954, New Zealand  
 Robert McDougall Art Gallery collection

## VI Animals

Animals as a subject in art were most popular in the nineteenth century, two of the most eminent painters being Alfred Munnings and Rosa Bonheur, both are represented. Domestic animals were often portrayed in a sentimental manner. However, larger animals like the horse were depicted as aiding man in both work and leisure.

- 60 **Ewe and Lambs** 1859, oil on canvas, 590 x 920 mm  
**Richard Ansdell** (1813–1885), British  
 Robert McDougall Art Gallery collection  
 presented by Mrs Laurie Wilson
- 61 **Return Relay** c1880, oil on canvas, 1120 x 1422 mm  
**Marie (Rosa) Bonheur** (1822–1899), French  
 Sarjeant Gallery collection, Jane Parkes bequest
- 62 **Among the Sandhills** c1887, oil on canvas, 879 x 1305 mm  
**Adrian Stokes** (1854–1935), British  
 Robert McDougall Art Gallery collection  
 presented by the CSA, 1932
- 63 **The Roadmakers** 1916, oil on canvas, 765 x 1122 mm  
**William Greene** (1872–1925), New Zealand  
 Aigantighe Art Gallery collection, Timaru
- 64 **Horses and Elder Blossom** c1934, oil on canvas, 710 x 835 mm (sight)  
**Alfred J. Munnings** (1878–1959), British  
 Dunedin Public Art Gallery  
 collection

## VII The Landscape

The very first pictorial images made in New Zealand were recordings of the land. Traditionally it has remained a popular painting genre to the present day. William Watkin's 'Akaroa Harbour from Barry's Bay' of the late colonial period shows the influence that man had on the land in this case the milling of native bush. W.A.Sutton's 'Dry September' stands as a watershed in his development; its clear simple forms and unique colour system give it a truly Canterbury identity.

- 65 **Swiss Landscape** undated, oil on canvas, 722 x 388 mm  
**C. Kuwalley** (flourished 1880–1890), French  
 Robert McDougall Art Gallery  
 Sir Joseph Kinsey bequest
- 66 **Akaroa Harbour from Barry's Bay** c1886, oil on canvas, 447 x 865 mm  
**William Montague Nevin Watkins** (1835–1904), New Zealand  
 Robert McDougall Art Gallery  
 collection
- 67 **Dry September** 1949, oil on canvas, 620 x 752 mm  
**William A. Sutton** b. 1917, New Zealand  
 Robert McDougall Art Gallery collection
- 68 **Camp in the Kowhai** 1952, oil on canvas, 815 x 864 mm  
**Austen Deans** b. 1915, New Zealand  
 Robert McDougall Art Gallery collection
- 69 **South Mine** 1981, egg tempera on gesso, 445 x 890 mm  
**Grahame Sydney** b. 1948, New Zealand  
 Dunedin Public Art Gallery collection

## VIII The Cityscape

Cityscapes are part of the wider subject of landscapes. Early examples such as George O'Brien's 'Dunedin' is simply an accurate recording of a growing city. 'Urban Memory', a more recent cityscape, is a placid image of suburbia that deliberately removes the ugliness such as power lines, cars, letter boxes, and so on. In other words this vision of the urban environment borders on the idyllic rather than reality.

- 70 **Gas Light and Coke Company Works** 1865, watercolour, 840 x 1023 mm  
**George O'Brien** (1821–1888), New Zealand  
 Otago Early Settlers' Museum  
 collection, Dunedin
- 71 **Dunedin** 1888, watercolour, 580 x 770 mm  
**George O'Brien** (1821–1888), New Zealand  
 Otago Early Settlers' Museum collection, Dunedin
- 72 **Les Angles, South of France** c. 1938, watercolour, 370 x 464 mm (sight)  
**W.E. James Cook** (1904–1960), New Zealand  
 Museum of New Zealand/  
 Te Papa Tongarewa, Wellington  
 gift of the Academy of Fine Arts, 1938
- 73 **Sunday Morning Salvation Army Street Recital** 1935, watercolour, 440 x 540 mm  
**Russell Clark** (1905–1966), New Zealand  
 Robert McDougall  
 Art Gallery collection
- 74 **Urban Memory** 1982, oil on hardboard, 945 x 1200 mm  
**Peter Siddell** b. 1936, New Zealand  
 Robert McDougall Art Gallery collection

## IX The Marinescape

Harbours and shipping were crucial to the development of New Zealand towns and cities and were frequently the subject for artists but often the intention was to document a specific ship.

- 75 Oamaru Harbour 1880, watercolour, 450 x 940 mm Private Collection  
**Edward Augustus Gifford** (1819–1894), British/New Zealand
- 76 Lyttelton 1886, oil on canvas, 750 x 1260 mm Robert McDougall Art Gallery collection  
**John Gibb** (1831–1909), British/New Zealand presented by the Port Company, Lyttelton
- 77 Aorangi c1885, watercolour, 380 x 635 mm Canterbury Museum collection  
**R. H. Neville-Cumming** (flourished 1870–1890), British
- 78 Homeward Bound c1903, oil on canvas, 613 x 1067 mm Robert McDougall Art Gallery collection  
**Thomas J. Somerscales** (1848–1928), British Sir Joseph Kinsey bequest
- 79 Pamir (end of voyage) Auckland 1948, oil on canvas, 750 x 1000 mm Aigantighe Art Gallery collection  
**Duncan Darroch** (1888–1967), New Zealand Timaru

## X Visionary

The word visionary describes contemporary artists whose works are fundamentally compositions of various elements, both spiritual and objects from life.

- 80 The Swing 1983, oil on gesso board, 760 x 2000 mm Private collection, Christchurch  
**Heather Busch** b. 1953, New Zealand
- 81 Labels No. 1 1976, acrylic on canvas board, 610 x 1203 mm Robert McDougall Art Gallery collection  
**Grant Hanna** b. 1946, New Zealand
- 82 The Pivot of Empathy 1981, oil on gesso board, 1400 x 1110 mm Robert McDougall Art Gallery collection  
**Heather Busch** b. 1953, New Zealand
- 83 Time to Enliven c1985, pencil and pastel, 705 x 535 mm Robert McDougall Art Gallery collection  
**Heather Busch** b. 1953, New Zealand
- 84 Recession 1969–70, acrylic on board, 902 x 1357 mm Robert McDougall Art Gallery collection  
**Brent Wong** b. 1945, New Zealand
- 85 Saga 1973, acrylic on board, 684 x 915 mm Robert McDougall Art Gallery collection  
**Brent Wong** b. 1945, New Zealand
- 86 New Zealand Scene 1989, oil on canvas, 975 x 1365 mm Robert McDougall Art Gallery collection  
**Caroline Williams** b. 1945, New Zealand
- 87 Hope in the Door II 1991, oil on canvas, 1410 x 995 mm The artist's collection  
**Kees Bruin** b. 1954, New Zealand
- 88 Door to Door 1991, oil on canvas, 1410 x 995 mm Robert McDougall Art Gallery collection  
**Kees Bruin** b. 1954, New Zealand
- 89 Hope in the Door I 1992, oil on canvas, 1410 x 995 mm The artist's collection  
**Kees Bruin** b. 1954, New Zealand



# REAL VISION

## New Zealand Contemporary Real Vision

Twenty one contemporary artists have been invited to participate in this exhibition. Their selection has been made not only because they are the most accomplished but thematically their work best complements that of the historical section.

Collectively they reveal much about the diversity of approach among realist or representational studio artists active in New Zealand today.

### Steve Harris

- Surrey Hills 1989, watercolour, 480 x 630 mm Robert McDougall Art Gallery collection  
 Canada Goose 1993, acrylic on board, 530 x 830 mm The artist's collection  
 Still Life with Blue Enamel 1993, acrylic on board, 530 x 560 mm The artist's collection  
 Wooden Bowl 1993, acrylic on board, 440 x 600 mm The artist's collection

"I believe the simplicity of the subjects and the subjects environment within the painting reflects my peace of mind giving me freedom to enjoy exploring, say, the abstraction of shadow repetitive line and form." Steve Harris

Born in Dunedin 1953 and is self taught. 1984 Recipient of the Montana Art Award.

1991 Finalist in the ACTA Maritime Art Award. Lives in Sydney.

Exhibitions include: 1977 Benson & Hedges Local Award; 1979 Commonwealth Young Artists Exhibition Royal Overseas League, Christchurch; 1981-82 Solo Exhibition, Cargo Gallery, Lyttelton; 1983 Bealey Gallery, Christchurch, Rosslyn Gallery, Dunedin; 1984 Montana Art Award Exhibition, 1987 Robin Gibson Gallery, Sydney; 1989 Bealey Gallery, Christchurch; 1990 Robin Gibson Gallery, Sydney; 1991 Robin Gibson Gallery, Sydney; 1992 Robin Gibson Gallery, Sydney

### Sally Hope

- Portrait of Nigel Buxton 1987, oil on wood, 480 x 390 mm The artist's collection  
 Self Portrait 1992, oil on canvas, 530 x 420 mm The artist's collection  
 Portrait of a Mannequin 1985, oil on paper, 560 x 690 mm The artist's collection  
 Portrait of Bishop Goodall 1990, oil on canvas, 700 x 500 mm (sight) Anglican Church House collection

"People loom large in my life hence my interest in the human image. I want to reveal what is inside them; that's the excitement I have to know their inner strengths their psyche... Portrait painting is a joint effort between the sitter and the artist. Getting a likeness is just the beginning — its the essence of the person that's the challenge!" Sally Hope

Born in Christchurch 1952. During 1974-76 studied painting at Byam Shaw School of Art, London;

1976-80 Camberwell School of Art and Craft, London; 1980 BA(Fine Arts), London University.

Returned to live in New Zealand 1981-85; 1985-87 spent in London working on portrait commissions; 1987-1993 several important portrait commissions including past and present Prime Ministers.

Has lived in Christchurch since 1988

Exhibitions include: 1977 CSA Gallery, Christchurch; 1982 Bealey Gallery, Christchurch; 1985 Royal Watercolour Society, South Bank Gallery, London; 1986 National Portrait Gallery, London; 1990 Robert McDougall Art Gallery Annex; 1993 Woman Art, Suter Art Gallery, Nelson

### Glenda Randerson

- Interior 1976, oil on board, 1165 x 1630 mm Robert McDougall Art Gallery collection  
 Amanda Dreaming 1988, oil on canvas, 950 x 1400 mm Collection of Art Rentals (N.Z.)  
 Portrait of Louise Henderson 1992, oil on canvas, 1400 x 950 mm University of Otago collection  
 Amanda's Sewing Table 1988, oil on canvas, 550 x 850 mm Collection of Art Rentals (N.Z.)

"My paintings are not what the eye sees, I select from the world around me and recreate it in my work. I have always been fascinated by the manner in which the full of light articulates the shape and colour of the object." Glenda Randerson

Born Otorohanga 1949. Studied at University of Auckland graduating BFA 1970; 1984 Team McMillan Ford Art Award Winner. Lives in Auckland.

Exhibitions include: 1977 New Works, Barry Lett, Gallery, Solo Exhibition, Dowse Art Gallery;

1978 Auckland City Art Gallery; 1979 Group Exhibition, Peter Webb Galleries, Auckland;

1982 Solo Exhibition, RKS Art, Auckland; 1983 Solo Exhibition, RKS Art, Auckland; 1984 Guest Artist,

Hawkes Bay Museum and Art Gallery; 1990 Solo Exhibition, RKS Gallery, Auckland

### Heather Busch

- Shattered Reflections 1992, oil on gesso board, 800 x 600 mm Private collection  
 Power Play 1991, oil on gesso board, 572 x 762 mm The artist's collection  
 Barbara and Royce 1992, oil on gesso board, 910 x 750 mm Private collection

"My paintings may at first appear to some as depressingly negative but please stay with them, underneath my intention is only positive." Heather Busch

Born in Wellington 1953. Studied at the University of Canterbury School of Fine Arts 1972-74.

Graduated with a Diploma in Fine Arts in Sculpture 1975. 1976-77 was self employed full-time work in

stained glass. 1979 worked on a stained glass commission for Wellington Teachers College. Since 1980

has worked, mostly full-time painting or teaching. Lives in Featherston

Exhibitions include: 1973 Mixed media exhibition — one woman show, Victoria Market, Auckland; 1975 Sculpture exhibited, Labyrinth Gallery, Christchurch; 1976 Selected to participate in Hansell's Sculpture Competition exhibition, Masterton; 1980-81 Paintings exhibited at most group shows at New Zealand Academy of Fine Arts, Wellington; 1982 'Within and Beyond' one woman exhibition, Gallerie Legard, Wellington; 1984 One woman exhibition, Gallerie Legard; 1986 'Heather Busch Paintings and Drawings', Robert McDougall Art Gallery; 1989 'Works on Paper', Gingko Gallery, Christchurch

### **Peter Siddell**

A Place to Stand 1978, acrylic on hardboard, 1102 x 1615 mm Dunedin Public Art Gallery collection

Looking South 1993, oil on canvas, 350 x 1500 mm The artist's collection

Looking North 1993, oil on canvas, 350 x 1500 mm The artist's collection

"None of my paintings are of real places but are built up in my studio from sketchbooks, recollections and imagination." Peter Siddell

Born in Auckland 1935. Largely self taught he began painting in 1965. By 1974 was a full-time painter. 1974 and 1976 a Benson & Hedges Art Award finalist. In 1978 he was winner of the Benson & Hedges Supplementary Art Award. 1979 was the recipient of the Air New Zealand Travel Award. Lives in Auckland.

Exhibitions include: 1973 Solo exhibition, Mollers Gallery, Auckland; 1974 Benson & Hedges Art Award Exhibition; 1981 RKS Art, Elva Bett Gallery, Wellington; 1982 Denis Cohn Gallery, Auckland, New Zealand Drawing — (toured), Dunedin Public Art Gallery; 1983 Visual Autobiography, CSA Gallery, Christchurch, Louise Beale Gallery, Wellington; 1984 From the Real World, Southland Museum and Art Gallery, Invercargill

### **Justin Boroughs**

Karaka Trees, Cornwall Park 1992, oil on board, 545 x 840 mm The artist's collection

Mount Hobson, Auckland 1992, oil on board, 380 x 880 mm Collection of Brenda Wilson, Sydney

Towards Akaroa 1993, oil on board, 320 x 1300 mm Collection of the artist/The Dobson Bashford Gallery, Christchurch

Sumner Beach 1993, oil on board, 520 x 1040 mm Collection of the artist/The Dobson Bashford Gallery, Christchurch

"The landscapes I like to paint are those in which the power and beauty of our natural world are obvious but the impact of man on the landscape is also of interest to me lines on the road and the boats are important parts of the painting but insignificant in the context of the history of the place." Justin Boroughs

Born England 1952. Graduated Bachelor of Fine Arts 1975. Currently Head of Art at Auckland Grammar School, Auckland.

Exhibitions include: 1991 'Romantic Landscapes', John Leech Gallery, Auckland;

1992 Auckland 'Panoramas', John Leech Gallery, Auckland;

### **Michael Eaton**

Rocks, Craigieburn 1988, tempera, 304 x 440 mm Robert McDougall Art Gallery collection

Looking South from Broken River 1993, watercolour, 630 x 465 mm The artist's collection

Born in Blenheim 1937. Studied at University of Canterbury School of Fine Arts 1956–1958 graduating with a Diploma in Fine Arts 1959. Senior Lecturer, Christchurch College of Education 1968–1987.

Full time painter since 1987. Lives at Waipara, North Canterbury.

Exhibitions include: 1969 Solo exhibition, Canterbury Society of Arts; 1971 Auckland City Art Gallery; 1971 Represented New Zealand at Sao Paulo Biennale; 1974 Commonwealth Games Exhibition, Christchurch; 1975 Solo exhibition, Canterbury Society of Arts; 1977 Solo exhibition, Canterbury Society of Arts; 1980 Solo exhibition, Canterbury Society of Arts; 1988 Solo exhibition, Canterbury Society of Arts; 1991 Solo exhibition, Bealey Gallery, Christchurch

### **Grahame Sydney**

Memorial Hall 1993, oil on linen canvas, 760 x 1520 mm Courtesy of the Marshall Seifert Gallery, Dunedin

Westerly Change 1993, oil on linen canvas, 915 x 1070 mm The artist's collection

Southern Crossing 1992, oil on linen canvas, 915 x 1370 mm The artist's collection

Pig Root Pond 1993, oil on linen canvas, 1070 x 1070 mm Private collection

"Representational artists speak in images and the painters language is full of lies... truth is far from important in my work...It is not the reality which should concern the viewer but the effect of that visual language upon them." Grahame Sydney 1978

Born in Dunedin 1948. Attended H V Miller Studio 1963–65. 1969 graduated BA Otago University.

Began painting full-time 1974, 1975 recipient of QEII Arts Council grant.

From 1976–1982 lived at Mt Pisa Station, Central Otago. 1978 awarded Frances Hodgkins Fellowship.

Lives in Dunedin.

Exhibitions include: 1972 Moray Gallery, Dunedin; 1976 Peter Webb Galleries, Auckland, Robert McDougall Art Gallery, Christchurch; 1977 Otago Art Society, Dunedin, Brooke Gifford Gallery, Christchurch; 1978 Robert McDougall Art Gallery, Christchurch; 1981 Dunedin Public Art Gallery; 1982 Robin Gibson Gallery, Sydney, Robert McDougall Art Gallery; 1988 Dunedin Public Art Gallery; 1991 Ritchies Fine Arts, Christchurch; 1992 Ritchies Fine Arts, Christchurch

### **Colin Wheeler**

Country School 1993, oil on board, 642 x 530 mm The artist's collection

Coal Range (Herbert) 1975, oil on canvas board, 610 x 645 mm The artist's collection

War Memorial North Otago, (Herbert) 1984, oil on canvas board, 690 x 643 mm The artist's collection

The New House 1990, oil on canvas board, 614 x 690 mm The artist's collection

"... I have discovered fresh beauty and significance in things that are close to us that we take for

granted. Thus I unearth a rusting coal range in a field of ripe barley, a ponderous nodding thistle... the texture of old weathered mail boxes. I find North Otago to be pregnant with material at once interesting." Colin Wheeler

Born in Dunedin 1919. Initially trained in commercial art. Served in the Southern District Camouflage Section during World War II. 1946-1948 was a freelance commercial artist. 1949 Dunedin Teachers Training College. Taught art at Waitaki Boys' High School until his retirement in 1969. During 1957 studied at Camberwell School of Art, London. 1968 published the first of three books on paintings on Historic New Zealand Sheep Stations. Has painted full-time since 1970. Lives in Oamaru. Exhibitions include: Numerous participation in group and solo exhibitions.

### Mark Cross

Gift 1992, oil on board, 920 x 1002 mm The artist's collection  
Coma of the Human Spirit 1993, oil on board, 1280 x 1670 mm The artist's collection  
Minimal Effect 1993, oil on board, 1000 x 1270 mm The artist's collection  
Flux 1993, oil on board, 920 x 1002 mm The artist's collection

"The detail in my work is a metaphor for the complexity of nature rather than a desire for reproducing it... it's my intention to draw the viewer through this skin and eventually into several layers of perception within the work." Mark Cross

Born in Auckland 1955. Largely self taught. 1978 he moved to Niue where he lived until 1982. 1983 winner of the Polynesian Airlines Short Story Award. 1984 and 1985 was a finalist in the Team McMillan Ford Art Award. 1987 awarded Bledisloe Medal for Landscape. 1989 winner of Waitakere Licensing Trust Art Award. 1990 winner of the Central King Country Visual Arts Trust Award. 1991 Merit Award Birkenhead Trust Art Award  
Exhibitions include: 1984 Molesworth Gallery, Wellington; 1986 Denis Cohn Gallery, Auckland; 1989 New Zealand Artists, Mezzanine Gallery Brisbane; 1990 New Zealand Realists, Charlotte H, Auckland; 1993 'Anomalies', John Leech Gallery, Auckland

### Paul Martinson

Girl Skipping in Raw Umber 1983, oil on board, 1180 x 685mm The artist's collection  
Girl with an Edwardian Doll 1993, oil on board, 730 x 580mm The artist's collection  
Portrait of a Black Robin in the Chatham Islands 1992, oil on panel, 520 x 380 mm The artist's collection

"I see myself as a realist painter of most animal species ranging from people to birds and at most times trying to avoid sentimentality and personification (this is not always easy when people are the subject of the work). To me there is a sense of real and individual presence that exists in all living things and that presence is such a mystery. I feel through realist painting one more step in its mystery begins to be unravelled" Paul Martinson

Born 1956. Largely self taught; has worked full-time painting since 1987.  
Has produced paintings for two books on New Zealand fauna; 'Extinct Birds' 1987 and 'New Zealand Birds' 1990.  
Exhibitions include: 1991 Ferner Gallery, Auckland, Ritchies Fine Arts, Christchurch; 1992 Ferner Gallery, Auckland; 1993 Ferner Gallery, Auckland.

### John F. Buckley

Bread and Roses 1991, alkyd resin on canvas, 1500 x 1200 mm Private collection  
Leo Mortuus 1990, alkyd resin on canvas, 1500 x 1200 mm Private collection  
Still Life Portent and Deluge 1988, alkyd resin on canvas, 1220 x 1530 mm Private collection  
Concerto 1987, alkyd resin on canvas, 1530 x 2140 mm Private collection

"When a picture is complete as I am competent enough to make it at the time it is then handed on to the viewer to contribute to the process, by bringing to it their own unique viewpoint... When a painting finds a new home it is an infant, relying on that new community to help it grow to maturity." John Buckley

Born in Wellington 1942 John Buckley is entirely self taught. For many years he pursued a career in advertising but since 1980 has painted full-time exhibiting his work mostly overseas. Has exhibited regularly in USA since the early 1980s. He held his first solo exhibition in New Zealand in 1992 at the International Gallery, Auckland. Works are held in private collections in Britain, France, Germany, Hong Kong, USA, Japan, Australia and New Zealand.

### Sam Mahon

Sara and the Mushrooms 1983, tempera on board, 1000 x 800 mm Private collection  
Eighteen 1992, acrylic on board, 980 x 450 mm Private collection  
Home Coming 1984, tempera on board, 980 x 550 mm Private collection

Born 1954. Largely self taught although he did attend the University of Canterbury School of Fine Arts in the mid 1970s. 1976 visited Nepal. 1978-80 spent living and painting in Europe. Lives at Waikari, North Canterbury.  
Exhibitions include: 1976 'A Nepalese Experience', Canterbury Society of Arts Gallery; 1977 'An Environment', Canterbury Society of Arts Gallery; 1980 'Sam Mahon', Canterbury Society of Arts Gallery; 1981 'Sam Mahon Painting', Canterbury Society of Arts Gallery; 1985 'Spare Parts', Robert McDougall Art Gallery; 1989 Solo Exhibition, Bealey Gallery, Christchurch; 1990 'Devices and Desires' (with Keith Alexander), Canterbury Society of Arts Gallery, Christchurch; 1992 Solo exhibition, Bealey Gallery, Christchurch

### Alvin Pankhurst

Elephants — Immigrant Series 1991, acrylic on canvas, 1037 x 1102 mm  
The Immigrants 1989, pastel on board, 970 x 1140 mm  
Immigrants 1989, pastel on board, 860 x 1160 mm

The artist's collection  
The artist's collection  
The artist's collection

Born Carterton 1949. Studied at Wellington Polytechnic School of Design 1966–68

1969 Graduated with a Diploma in Graphic Design (hons). 1970 Finalist Benson & Hedges Art Award.

1974 Winner Benson and Hedges Art Award

Exhibitions include: 1971 'New Zealand Young Contemporaries', Auckland City Art Gallery;

1975 Figurative Art Now, 9 New Zealand Artists, Barrington Gallery, Auckland; 1984 Southland Museum and Art Gallery; 1989 RKS Gallery, Auckland; 1993 Warwick H Brown Gallery, Auckland

### Brent Wong

Untitled (Headland Cloud) 1985, oil on board, 763 x 934 mm

The artist's collection

Continuum 1990, oil on board, 1018 x 1201 mm

The artist's collection

Cloudbank 1979, oil on board, 897 x 1175 mm

The artist's collection

Breathing (Metamorphosis) 1987, oil on board, 897 x 1067 mm

The artist's collection

"I draw only on my own ideas. Even my early landscapes were non specific." Brent Wong

Born in Otaki 1945. Trained at Wellington Polytechnic in 1963 but is largely self taught.

Lives in Auckland.

Exhibition include: 1967 Group, New Zealand Academy of Fine Arts; 1968 Wellington Painters,

Centre Gallery, Wellington; 1969 Solo exhibition, Wellington Display Centre, Group Show, Christchurch;

1970 Benson & Hedges Art Award, Manawatu Art Prize; 1971 Solo exhibition, Victoria University,

Manawatu Art Prize; 1972 Benson & Hedges Art Award, Gold Coast City Art Prize, Australia, Tokaroa Art

Award; 1973 Europa Gallery, Dusseldorf, Germany, Auckland City Art Gallery, Dowse Art Gallery, Lower

Hutt, Robert McDougall Art Gallery; 1974 Rotorua City Art Gallery; 1977 Recent Paintings, Peter Webb

Galleries; 1978 Brent Wong, A Survey Exhibition, Dowse Art Gallery (toured); 1983 Brooke Gifford Gallery;

1989 Brooke Gifford Gallery

### Kees Bruin

Surfer and Self Portrait 1992, oil on canvas, 1250 x 825 mm

The artist's collection

Portrait of Kees Bruin Senior 1991, oil on canvas, 500 x 400 mm

The artist's collection

Finger of God Cave Rock at Night 1985, oil on canvas, 1210 x 810

The artist's collection

Towards sunset from Sumner 1993, oil on canvas, 640 x 1200 mm

Private collection

"Firstly, I try to do good painting. I term my work visionary super-realism as opposed to the doctrine photo-realism. I manipulate and reinterpret photographs combined with memory and sometimes studies from life to fit my vision. My visions range from the seen to the unseen.

Secondly, I try to combine an underlying symbolic message with the painting. This does not always happen. When it does I am concerned with expressing it as subtly as possible.

As Jesus Christ said; 'The Kingdom of God is like buried treasure that one must search for in order to find.' Kees Bruin

Born in Roxburgh 1954. Studied University of Canterbury School of Fine Arts graduated Diploma of Fine

Arts (hons in painting) 1977. 1977 Winner Royal Commonwealth Art Award. 1983 Winner Tauranga

National Art Award. 1986 Montana Art Award finalist. 1993 James Wallace Art Award finalist.

Lives in Christchurch.

Exhibitions include: 1983 Gallery 111, Christchurch, Paintings and Drawings, CSA, Christchurch;

1984 60 from 84, touring exhibition; 1992 Salamander Gallery, Christchurch

### Ross Ritchie

River Road: Menu II 1993, oil on paper, 730 x 930 mm

The artist's collection, courtesy of the Claybrook Gallery

Stations I 1993, oil on canvas, 1620 x 1560 mm

The artist's collection, courtesy of the Claybrook Gallery

River Road I 1993, oil on canvas, 1620 x 1560 mm

The artist's collection, courtesy of the Claybrook Gallery

Roadway: Plein-air 1993, oil on canvas, 1090 x 800 mm

The artist's collection, courtesy of the Claybrook Gallery

Born in Wellington 1941. Studied Wellington Polytechnic Design School 1958–60. 1957–64 signwriter

and road poster artist New Zealand Railways. Largely self taught. Exhibition designer, Auckland City Art

Gallery 1964–91. Since 1991 has been a full-time painter.

Exhibitions include: 1963 Graham Dowling Galleries, Wellington, with Jeff Macklin;

1964 Antipodes Gallery, Wellington, with Jeff Macklin, Merlyn Young, Barry Lett Gallery, Contemporary

New Zealand painting, Auckland City Art Gallery; 1965 Commonwealth Institute Galleries, London,

8 New Zealand Artists, National Gallery of Victoria; 1966 Five Auckland painters, Darlinghurst Galleries,

Sydney; 1967 '10 years of New Zealand painting 1958–67', Auckland City Art Gallery; 1970 Ten Big

paintings, Auckland City Art Gallery; 1975 'Figurative Art Now, 9 New Zealand Artists', Barrington Gallery,

Auckland; 1991 New Beginnings, Janne Land Gallery; 1992 Claybrook Gallery, Auckland; 1993 Claybrook

Gallery, Auckland

### George Balogh

The Three Graces in Newmarket 1992, oil on canvas, 920 x 1380 mm

The artist's collection

Grafton Gully Looking East 1992, oil on canvas, 400 x 1200 mm

The artist's collection

Mt Eden from Mt Hobson 1993, oil on canvas, 400 x 1200 mm

The artist's collection

"It has been said that the history of Drama can be reduced to some forty plots. I'm sure that the same can be done with art. The significance is not in the newness of the product but the newness of presentation." George Balogh

Born in Budapest 1950 and arrived in New Zealand in 1957. Studied graphic design at Auckland Technical Institute in 1972. 1973–76 studied painting and photography at Elam School of Fine Arts. 1973–76 graduating with a Bachelor of Fine Arts in 1977. 1976 Finalist in the Tokoroa Art Award. Winner of the Tokoroa Art Award 1979. 1981 Recipient of a QEII Arts Council Grant. Lives in Auckland. Exhibitions include: 1976 Group Exhibition, Snaps Gallery, Auckland; 1979 Solo exhibition, Barry Lett Galleries; 1980 Solo exhibition, Brooke-Gifford Gallery, Christchurch; 1981 RKS Art Gallery, Auckland; 1982 Hogarth Galleries, Sydney; 1983 'New Image', Auckland City Art Gallery (toured); 1985 'Landscapes' Denis Cohn; 1989 Portfolio Gallery; 1991 RKS Art, Auckland; 1993 'New Works' Artis Gallery Auckland

### Michael Shepherd

View of an Ideal Town 1992, oil on board, 500 x 1100 mm The artist's collection, courtesy of the Claybrook Gallery  
 Excavating the Historical, (Landscape with Historical Figure) 1992, oil on board, 780 x 1200 mm The artist's collection, courtesy of the Claybrook Gallery  
 Excavating the Historical, (Landscape with Non-Existing Elements) 1992, oil on board, 600 x 1200 mm The artist's collection, courtesy of the Claybrook Gallery  
 Familiar Terrains 1992, oil on board 960 x 1270 mm The artist's collection, courtesy of the Claybrook Gallery

Born in Hamilton 1950. Studied at Elam School of Fine Arts Auckland University 1975–78. Dip FA (hons) 1979. 1982 awarded QEII grant to study in Europe. Exhibitions include: 1980 Solo exhibition, Denis Cohn Gallery, Auckland; 1981 Solo exhibition, Denis Cohn Gallery, Auckland; 1985 Landscapes, Denis Cohn Gallery, Auckland; 1988 Solo exhibition, Gow Langsford Gallery, Auckland; 1989 Janne Land Gallery, Wellington; 1990 Images of War, Manawatu Art Gallery; 1992 'Regional History and Landscape', Claybrook Gallery, Auckland; 1993 Claybrook Gallery, Auckland

### Martin Ball

Paper weight 1993, graphite, 820 x 970 mm The artist's collection  
 Wall of Remembrance 1993, graphite, 930 x 1320 mm The artist's collection  
 Postcard from Stratford 1992, graphite, 790 x 655 mm The artist's collection

"I am concerned with making personal images and with the very nature of producing work in my studio. The studio has very defined physical boundaries. The constraints of the walls become the starting points for my work. After an initial idea the walls in a sense are 'opened up'. I develop images from my life experience as an artist. Many of the images are based on every day objects... I am interested in aspects of symbolism involved in the still life and particularly in the classical tradition of constructing images and illusions on a flat surface" Martin Ball

Born Auckland 1952. Graduated Diploma of Fine Arts University of Auckland. 1973 School of Fine Arts. 1979 2nd place Air New Zealand, Rotorua Art Gallery Award. 1983 McMillan Ford Art Award finalist. 1984 Gisborne Art Award finalist, McMillan Ford Art Award finalist. Lives and teaches art in Auckland. Exhibitions include: 1983 Denis Cohn Gallery, Auckland; 1984 Denis Cohn Gallery, Auckland

### Paul Jackson

Kirihimete Tiri Tiri o te Moana, (Christmas Gift of the Sea) 1991, oil wood thread on linen, 1193 x 700 mm The artist's collection  
 The Gutting Table 1991, oil on linen, 1193 x 700 mm The artist's collection  
 The Conveyance 1992, oil on linen, 1193 x 700 mm The artist's collection  
 'Ika Whakaotinga', Memoria to Kapiti 1993, oil on linen, 3000 x 770 mm The artist's collection

"Myth and Legend has it that Maui fished New Zealand from the Kingdom of Tangaroa; the sea Maungapohatu or 'stone mountain' in Tuhoe country was said to be the heart of Maui's fish. Interest in this idea, as a conduit for the rediscovery of my homeland Aotearoa proceeded from works in my 1991 exhibition entitled 'hoki toku Matenga'; the paintings concerned were 'Mihiaa crossroads of change' and 'Matai te mate'.

As a Pakeha/Tongan born in New Zealand my raison d'être is to reawaken my wairua mana (spirit prestige) and tread the pathway to 'te ika a Maui' (Aotearoa), my device being allegorical narrative in the service of identity.

To the painter, painting is a counterfeit to ones eventual extinction. As my purpose is 'slave to the false architecture of memory' so am I the voice of my childhoods defence: potent memories outstripping impotent events. In this way have I approached Maui's fish and Tangaroa's children. It could be said that the theme genocide is at the centre of the works. 'The gutting table' and 'Kirihimete, tiri tiri o te moana' (Christmas gift of the sea). In all cases, fish, being the children of the sea god Tangaroa, represent the human condition; superior unenlightened, disenfranchised and snared from above." Paul Jackson

Born Auckland 1950. 1974 Bass Art Award second prize. 1985 Winner of Australian Maritime Art Award, Sydney and finalist in the Royal Blind Society National Sculpture Award, Sydney. 1987 Finalist in the Royal Blind Society Sculpture Award.

Exhibitions include: 1969 One man survey exhibition; 1971 Two man traditional exhibition, Old Auckland Foundry; 1973 Two man exhibition, Barry Lett Galleries, Auckland; 1975 One man Drawing Exhibition, Barrington Gallery, Auckland; 1977 Group Show, Arts Workshop and Exhibition Centre, Sydney; 1977 Work on paper, Rex Irwin Gallery, Sydney; 1983 Archibald Group Exhibition; 1984 South Biennial MPAC Prints Exhibition, Mornington, Victoria; 1986 One Man show (Canvas and Confluence), Bondi Pavilion, Sydney, Group Show, Cooper Gallery Inaugural Exhibition, Sydney; 1987 ACTA Shipping Travelling Exhibition, Australian; 1988 One Man Print Show (The Print Workshop & Gallery), Sydney; 1991 One Man Exhibition 'Hoki Toku Matenga', Auckland; 1992 'A Breath of Fresh Air', Bath-House, Rotorua; 1993 'The Trophy Room', Janne Land, Wellington