

Ngaio Marsh

Aotearoa New Zealand, 1895–1982

In the Quarry [also known as **Relief Workers**]

1935

Oil on board

Collection of the Dacres-Mannings family, Sydney; on long-term loan to Ngaio Marsh House and Heritage Trust, Ōtautahi Christchurch

Ngaio Marsh studied at the Canterbury College School of Art and was a key figure in local art circles, including as a founder of The Group in 1927. She exhibited this painting at the Canterbury Society of Arts exhibition in 1935. Although displayed with the title *In the Quarry*, it was originally submitted as *Still Life*, punning on the lack of action shown by the unemployment relief workers from the vantage point of her home in Cashmere's Valley Road. A telephone call from the society's secretary pointed out her supposed mistake, leading to a hurried change.

Marsh was then at the beginning of her path to becoming an internationally recognised crime fiction writer – her second detective novel had just been published in London and a third would soon follow. This painting, also later shown as *Relief Workers*, is a work she retained in her own collection.

Elizabeth Baird Friberg

Aotearoa New Zealand, 1882–1964

Port Chalmers, Otago

1909

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Rosalie and Graeme Hoddinott, 2024

Elizabeth Baird Friberg's 1909 watercolour view of Kōpūtai Port Chalmers is the earliest work in this exhibition and a rarity from this period for its focus on industrial subject matter. Behind the workers loading a horse-drawn dray in the foreground, factories and warehouses provide gritty company for the Iona Presbyterian Church, which towers above on the steep hillside.

Friberg was an active, visible presence in early twentieth-century art circles, including as a teacher in Ōtautahi Christchurch, but has been missing from later histories. This attentive industrial scene, a recent gift, offers a glimpse into her practice.

Louise Henderson

Aotearoa New Zealand, 1902–1994

Manchester Street, Christchurch

c. 1933

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
Dame Louise Henderson Collection, presented by the McKegg Family, 1999

Paris-born Louise Henderson's subtle architectural study cleverly frames a section of Manchester Street east of Cathedral Square in Ōtautahi Christchurch – a streetscape largely intact until the 2010–11 earthquakes. Her vantage point was the seven-storey New Zealand Express Company Building in Manchester Street (later known as Manchester Courts, and demolished after the earthquakes). The location of Henderson's studio at this time is unknown, but it is tempting to speculate that this was the work she exhibited in 1933, titled *View from Studio Window*.

Archibald Nicoll

Aotearoa New Zealand, 1886–1953

Industrial Area

1941

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2004

Ōtautahi Christchurch-based Archibald Nicoll found good, paintable material not far from his Cambridge Terrace studio in the lines of warehouses, factories and cars on Tuam Street. *Industrial Area* sold quickly when exhibited at the New Zealand Academy of Fine Arts in Te Whanganui-a-Tara Wellington in 1941, and supports his reputation as a leader in what became known as the Canterbury School of painting. Nicoll created a captivating work through practised painterly skill and a subtle palette, convincingly portraying the scene in long shadow and low winter light.

Rhona Haszard

Aotearoa New Zealand, 1901–1931

Untitled [Looking through Strand Lane from Hereford Street, Christchurch]

1921

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2002

Rhona Haszard painted this work in Ōtautahi Christchurch while studying at the Canterbury College School of Art among a company of talented peers, including Olivia Spencer Bower, Evelyn Page, Ivy Fife and Rata Lovell-Smith. In its use of spatial structure and restrained palette, it reflects an innovative approach and the likely impact and encouragement of the school's recently arrived principal, Archibald Nicoll. The inclusion of motor vehicles adds a further stylish, modern note.

Rose Zeller

Aotearoa New Zealand, 1891–1975

Untitled

c. 1925

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Henry Maitland Tomlinson

Rose Zeller studied and taught at the Canterbury College School of Art in Ōtautahi Christchurch before becoming a wartime relieving teacher in 1915 at the Dunedin School of Art. From 1924 she taught at the Christchurch Technical School an institute often overshadowed by the better-known School of Art.

Zeller brought her uninhibited painting style and distinctive palette to this quintessentially Te Tai Poutini West Coast industrial scene. The location, with its heavy machinery and distinctive fortified structure, is thought to be Charming Creek, from where extracted coal was transported along a narrow bush railway.

John Weeks

Aotearoa New Zealand, 1886–1965

Industry

1936

Oil on board

Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1938

John Weeks's dramatically lit foundry scene is among the few Aotearoa New Zealand paintings from this period that can be categorised as industrial interior landscapes, finding aesthetic potential in the activity of factories and workshops. Weeks had trained in Ōtautahi Christchurch, Tāmaki Makaurau Auckland and Edinburgh before studying in the late 1920s under cubist painter André Lhôte in Paris. Weeks started teaching at the Elam School of Art in Auckland in 1930, where he became an influential and a popular teacher and notable modernist influence. This work reflects his ongoing interest in cubism with its orchestration of colour and simplification of form.

Ivy Fife

Aotearoa New Zealand, 1903–1976

Oil and Grease

1952

Oil on board

Collection of Drs David and Penelope Jackson

Ivy Fife maintained an effective triangular arrangement of home, studio and workplace within close proximity when she painted this work. She lived in an elevated apartment in St Elmo Courts (on the corner of Montreal and Hereford streets) in Ōtautahi Christchurch, taught at the Canterbury College School of Art (in the present-day Arts Centre) and had her studio in a well-lit space above the entrance of David Crozier Limited's Worcester Street garage workshop – the setting of this painting – on this Gallery's present-day site.

Louise Henderson

France / Aotearoa New Zealand, 1902–1994

Addington Workshops

c. 1940

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
Dame Louise Henderson Collection, presented by the McKegg Family, 1999

Louise Henderson was a Paris-born interior and embroidery designer who moved to Ōtautahi Christchurch in 1925. In her earliest paintings, from 1933 on, she was regularly drawn to urban and industrial subject matter such as city streets, brickworks and rock quarries. She became a key figure in local art circles, including as part of The Group, and influential in the development of a Canterbury landscape painting style.

The Addington Railway Workshops opened in Christchurch in 1879 and closed in 1990, at its height employing over a thousand people. In its depiction of workers assembling locally produced locomotives, Henderson's fascinating composition reflects something of her left-leaning political interests through the 1930s and 1940s.

Doris Lusk

Aotearoa New Zealand, 1916–1990

City Gasworks, Christchurch

1958

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Martin Prior in memory of Ann, Mary and Arthur Prior, 2019

Doris Lusk consistently painted industrial landscapes from the mid-1930s on, focusing particularly on visually challenging sites. Drawn to mines and quarries, power stations, gasworks and pumphouses, jetties, bridges and demolitions across the decades, she created a body of works that appear as metaphors for the often unsettling impact of human activity and presence.

Featuring the same Waltham landmark that Rita Angus had painted twenty-five years before, this work reveals Lusk's ability to present complex industrial structures with a clear-sighted, impassive tone. In this it also exemplifies the outlook of a painter who became an esteemed lecturer at the University of Canterbury School of Fine Arts from 1966 to 1981.

Doris Lusk

Aotearoa New Zealand, 1916–1990

Gasworks and Foreshore, Dunedin

c. 1935

Oil on canvas on panel

Hocken Collections Uare Taoka o Hākena, University of Otago,
gift of the artist, 1979

This work reveals Doris Lusk's lifelong interest in industrial architectural forms. Painted in about 1935 when she was in her late teens studying at the Dunedin School of Art, it is among her earliest surviving works. Decades later, fellow student Anne McCahon recalled it being prompted by Rita Angus's *Gasworks* (to the left), though Lusk's more painterly, soft-edged approach also reveals other influences.

Rita Angus

Aotearoa New Zealand, 1908–1970

Gasworks

1933

Oil on board

Private collection, in memory of Beryl Jones

The Christchurch Gas Company commenced operations on the corner of Moorhouse Avenue and Waltham Road in 1864. When Rita Angus painted *Gasworks* six decades later, she was living on the edge of a semi-industrial area two blocks away at 120 Ferry Road, lodging with her husband's family as well as her youngest sister, Jean.

Gasworks was a revelation when first shown at the Canterbury Society of Arts annual exhibition in 1933. Fellow painter Margaret Anderson later recalled “the tall chimney of this work as an event of greater artistic importance than any that had happened in Christchurch for years”. In reflecting something of the sharp austerity of the Depression years, the work also encouraged others to unlock the artistic possibilities in commonplace industrial subject matter.

Anna Robinson

Aotearoa New Zealand, 1898–1977

Factory – Brick Works

c. 1940

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2022

Anna Robinson began exhibiting with the newly formed Waikato Society of Arts in 1935. She was studying at the Elam School of Art when she made this work, having recently moved to Tāmaki Makaurau Auckland. Its possible location is Onehunga in South Auckland, an industrial area not a great distance from where she was living in Mount Eden.

Christopher Perkins

England / Aotearoa New Zealand, 1891–1968

Taranaki

1931

Oil on canvas

Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1968

English artist Christopher Perkins came to Aotearoa New Zealand as part of the Education Department's La Trobe Scheme, designed to raise the standard of art training. He visited the Taranaki region in the summer of 1929–30 at the end of his first year here, while on a family motoring and camping holiday. Much impressed by Taranaki Maunga, and with Hokusai's ukiyo-e woodblock series of Fujiyama in mind, he made return visits to create in this work an immediate landmark and icon that seemed to embody the essence of this region.

The steep, conical form of the mountain and its characteristic encircling clouds make a powerful backdrop to the sturdy dairy factory, positioned below to imply the farming region's dependence on the rain-giving capacity of the ancestral mountain. In honouring the maunga's long established name, Perkins was cutting across the then prevailing Pākehā cultural attitude. As his daughter later recalled, "Da insisted [it] was called Taranaki, its Māori name and much more suited to it than 'Egmont'; an ugly sound and an obscure person, he thought."

John Oakley

Aotearoa New Zealand, 1901–1977

The Courtyard

1937

Oil on card

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Nuryati Oakley, 2024

John Oakley was a sociable, well-connected Ōtautahi Christchurch artist whose Cambridge Terrace studio parties in the early 1930s included such illustrious company as Olivia Spencer Bower, Rita Angus, Louise Henderson, Viola Macmillan Brown, Ngaio Marsh and Russell Clark. Having studied and taught at the Canterbury College School of Art, Oakley left in 1935 to absorb the latest developments in modern art in Britain and Europe. Returning ten months later, he painted *The Courtyard* while art master at Marlborough Boys' College in Te Waiharakeke Blenheim. With its distorted perspective and hard-edged, modernist approach, the work reveals this fresh impetus. A note on the back records that this was the view from his bedroom window at the Club Hotel behind the Blenheim Chief Post Office.

James Brittenden

Aotearoa New Zealand, 1914–1977

The Kilns, Cashmere

c. 1938

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020

Beyond the outskirts of early Ōtautahi Christchurch, James Brittenden's *The Kilns, Cashmere* captures a curving Centaurus Road and the landmark Murphy Brothers brickworks at right. Brittenden studied at the Canterbury College School of Art in the 1930s while also working part-time as a commercial artist. He is said to have shared a studio in Kilmore Street with Sydney Lough Thompson, whose influence is perhaps visible in this work.

Douglas McLeod

Aotearoa New Zealand, 1906–1983

Brick Kiln from Hillside

1936

Oil on canvas

Collection of Susan Roberts, Te Whanganui-a-Tara Wellington

Oamaru-born Douglas McLeod studied at the Canterbury College School of Art in Ōtautahi Christchurch and was one of a number of talented artists who employed their skills in advertising and commercial art to make a living. The city's brickworks offered excellent subject matter for local artists. Producing hundreds of millions of bricks from the 1850s for well over a century, several of these operated on Port Hills Road, where they benefitted from access to local clay and the city's growing construction needs. The last brickworks closed in about 1970, with the final traces demolished in the early 1980s to make way for new housing developments.

Bill Sutton

Aotearoa New Zealand, 1917–2000

Glenmore Brickyard

1942

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1983

Bill Sutton's precariously balanced postgraduate life of painting, teaching and exhibiting came to an end when he was called up for military training in 1941. Deemed medically unfit for overseas service, he was directed briefly into roadmaking before being put to work painting army murals and designing for the army Camouflage Unit, and worked throughout Te Waipounamu / the South Island at concealing gun emplacements, bomb stores and even small airfields.

It is tempting to see something of the camouflage impulse lingering in *Glenmore Brickyard*, painted while on home leave in Ōtautahi Christchurch in 1942. Sutton's interpretation of a brickworks on Port Hills Road is a sound investigation in formal composition, and at the same time both semi-abstract and realistically observed.

Viola MacMillan Brown Notariello

Aotearoa New Zealand / England, 1897–1981

Across the Plains

1931

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Antonietta Baldacchino and Felicity Brichieri-Colombi, 2007

In 1927, a group of local artists including Viola Macmillan Brown Notariello, Evelyn Page and Ngaio Marsh became founders of The Group, which was intended as a more contemporary exhibiting outlet than the long established Canterbury Society of Arts in Ōtautahi Christchurch.

The artist lived with her father, Canterbury College professor John Macmillan Brown, on the slopes of Cashmere hills, not far from where this tranquil, semi-rural scene was painted.

Across the Plains is one of eleven works she exhibited with The Group in 1931. The old brickworks complex visible in this painting was located in Port Hills Road (now Centaurus Road in the suburb of Huntsbury).

John Tole

Aotearoa New Zealand, 1890–1967

Winter's Morning, Auckland

c. 1940

Oil on canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Prof. H. John Simpson and family, in memory of Ming Simpson, 2017

John Tole started painting by taking lessons from Walter Wright and developed his cubist-inspired modern approach through contact with John Weeks, painting tutor at the Elam School of Art in Tāmaki Makaurau Auckland. He and his younger brother Charles developed a similar approach to painting and often showed their work together. Known for their well-constructed, decorative landscapes, often featuring factories and industrial subject-matter, they also joined with John Weeks, Louise Henderson and Helen Brown to form the Thornhill Group, exhibiting together in the 1940s and 1950s.

Olivia Spencer Bower

Aotearoa New Zealand, 1905–1982

The Cement Works

1937

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
Olivia Spencer Bower Foundation Collection

English-born Olivia Spencer Bower moved to Aotearoa New Zealand with her family in 1920 and began her art studies at the Canterbury College School of Art, followed by a period at the Slade School of Art in London. She painted *The Cement Works* in the Tākaka district while travelling around Mohua Golden Bay in the spring of 1937. With its greyed-out palette and spiralling smoke columns, it is a contrast to the sparkling watercolour landscapes she was becoming recognised for at this time.

Opened near the beginning of the century, the Golden Bay Cement Company at Port Tarakohe had become a major employer in the district and at the time of Spencer Bower's visit was coming back into profit after the challenging years of the Depression. It is difficult, however, to avoid the impression that she saw the cement works as a blot in an otherwise idyllic landscape.

Ida Eise

Aotearoa New Zealand, 1891–1978

Lime Works

1933

Oil on canvas

Collection of Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the Queen Elizabeth II Arts Council of New Zealand, 1979

Tāmaki Makaurau Auckland-born Ida Eise was a prolific painter and respected teacher who exhibited with art societies throughout Aotearoa New Zealand from 1919 to 1968, typically presenting flower studies or well-composed rural and coastal scenes. Her focus on industrial imagery for a brief period at the height of the Depression included cleverly composed linocuts in a modernist style and paintings such as this one.

Elizabeth Kelly

Aotearoa New Zealand, 1877–1946

The Malt House

c. 1933

Oil on canvas

Private collection, Ōtautahi Christchurch

Elizabeth Kelly was a leading portrait painter as well as a maker of quietly poetic landscapes. Here she adds a human interaction to this semi-rural industrial scene, picturing the old maltworks in Heathcote Valley, Ōtautahi Christchurch. Painting during the height of the Depression, it gives centrality to the kiln and summer house, a multi-level structure for germinating and drying (malting) barley as part of the beer production process. Its bricks were of clay from the same location.

Arthur A. Bender

Aotearoa New Zealand, 1887–1963

Adams Pottery Works

c. 1937

Oil on board

Collection of Barry Hancox

Arthur Bender was a well-known local artist and an art master at Christchurch Technical College when he painted this oil sketch of Luke Adams Pottery in Colombo Street. This local pottery operated from 1881 until 1965, well beyond its founder's lifetime.

Bender favoured painting *en plein air*, or out-of-doors, and for his Impressionist-inspired work was described as a “dextrous manipulator of sunshine and shadow”. He was a member of the Wellington Art Club and a founding member of the Society of Seven, established by Archibald Nicoll in 1919; given his early reputation, it is somewhat inexplicable that he is now virtually unknown.

Rita Angus

Aotearoa New Zealand, 1908–1970

Blythe's Building, Napier

1931

Watercolour

Ara Artwork Collection, Te Kopa Iti, Ara Institute of Canterbury

In the winter of 1931, Rita Angus spent several weeks in the earthquake-destroyed Ahuriri Napier, where her parents lived, and she had spent part of her childhood. Time spent studiously drawing and sketching among the ruins yielded a handful of works that are now effectively unknown, with titles including *Ruins, Napier, Westshore, Napier* and *Earthquake Refugees*.

This watercolour shows the wreckage of Blythe's drapery store in Napier – also painted by Roland Hipkins, Lewis Evans, and Angus's husband Alfred Cook. Angus's father's construction company completed the store's rebuilding in 1932.

Lewis Edmund Evans

England / Aotearoa New Zealand, 1878–1941

Ruins, Municipal Theatre

1931

Oil on canvas

MTG Hawke's Bay, collection of Hawke's Bay Museums Trust, Ruawharo Tā-ū-rangi

Lewis Evans was an English-born, largely self-taught Ahuriri Napier artist from an artistic family whose response to the 1931 earthquake included paintings of the city's ruined streets and buildings. Among these was the Municipal Theatre, an entertainment hub that had previously attracted many of the touring stage companies.

Roland Hipkins

Aotearoa New Zealand, 1895–1951

Renaissance

1932

Oil on canvas

MTG Hawke's Bay, collection of Hawke's Bay Museums Trust, Ruawharo Tā-ū-rangi

In 1931, Ahuriri Napier was struck by a major earthquake. Roland Hipkins had lived and taught art in the city for eight years, but left several months before the quake. The following year he made a return visit, completing many drawings and watercolour sketches. *Renaissance*, the major work resulting from the trip, was shown throughout Aotearoa New Zealand. The painting's title refers to the transitions in the work, with part of the city still in ruins and other sections being rebuilt or already reconstructed.

Roland Hipkins

Aotearoa New Zealand, 1895–1951

Back Yards, Dalton Street, Napier

1925

Oil on canvas

MTG Hawke's Bay, collection of Hawke's Bay Museums Trust, Ruawharo Tā-ū-rangi

English-born Roland Hipkins arrived in Aotearoa New Zealand in 1922 under the Education Department's La Trobe Scheme to teach art at Napier Technical College. This work, originally titled *Backyards*, was conspicuous for its unapologetic ordinariness and attracted comment each time it was shown at art society exhibitions around the country between 1927 and 1934. One early reviewer commented that “Hipkins has achieved the seemingly impossible fashioning of a silk purse out of a sow's ear. This unpromising material, just backyards, in the hands of a veritable artist has been made into a picture.”

Ivy Fife

Aotearoa New Zealand, 1903–1976

Cass

c. 1949–50

Oil on board

The Adam Ballin Collection, Ōtautahi Christchurch

Ivy Fife was an influential and resourceful local painter who, as a teacher, necessarily experimented with different media and painting styles. These ranged from elegantly constructed, poster-like compositions in gouache to more painterly and expressive works including this one, which pays knowing tribute to Rata Lovell-Smith's *Hawkins* and Rita Angus's *Cass*.

Ivy Fife

Aotearoa New Zealand, 1903–1976

Otira Railway

c. 1947

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020

Ivy Fife was a key member of the group later known as the Canterbury School, who strongly influenced each other in paying attention to buildings and industrial forms in familiar landscape surroundings.

In this immaculately painted watercolour she expertly combined her facility in this medium with inventive construction, as a veering railway track swerves beyond the edges of the composition.

Russell Clark

Aotearoa New Zealand, 1905–1966

The Road to the West

1951–52

Oil on canvas on board

Private collection, Ōtautahi Christchurch

In around 1949, Russell Clark travelled Te Waipounamu / the South Island on a sketching trip. Three years later, he completed this work, writing to the man who bought it:

Now we are all square, and I am glad the painting is to your liking. The subject is of Sheffield station on the West Coast road about forty miles from Christchurch and was painted from a sketch and colour notes made on the spot. The mountains are the Torlesse range with Mt. Torlesse the highest peak. About three years ago I packed the car with camping gear and sketch books and took myself off for a longish jaunt. Starting from Christchurch and out to Springfield and from there following the foot of the hills down to Otago. A good trip and about three books of notes.

Rita Angus

Aotearoa New Zealand, 1908–1970

Cass

1936

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1955

In the autumn of 1936, Rita Angus, with artist friends Louise Henderson and Julia Scarvell, took a ten-day sketching trip to Cass – a remote outpost on the Midland Line to Te Tai Poutini / the West Coast. Angus completed several works in oil and watercolour in the following months, all showing her attentiveness to human presence in the sweeping landscape. Built structure and material in Cass, her best-known work, includes railway sheds, a stationary wagon, telegraph poles and stacked up timber opposite a solitary waiting passenger. Other finished works from this visit featured a derelict musterers' hut, and the Canterbury College Mountain Biological Station with a passing steam engine.

Rata Lovell-Smith

Aotearoa New Zealand, 1894–1969

Hawkins

1933

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1981

A 1935 reviewer described Ōtautahi Christchurch-born Rata Lovell-Smith as “known for a simple and direct treatment of landscape [and] practically the pioneer in this way of seeing and representing the Canterbury countryside”.

Lovell-Smith’s pared back approach appears at least partially inspired by contemporary British travel posters, an area of design studied at the Canterbury College School of Art where she trained and later taught. As demonstrated in *Hawkins*, the application of such an influence was effective in representing the hard, crisp light of rural Canterbury. This work also points to future works by others connected to the school, including Louise Henderson, Rita Angus, Ivy Fife and Russell Clark.

Louise Henderson

Aotearoa New Zealand, 1902–1994

Arthur's Pass

c. 1940

Oil on canvas

Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington

Capturing huddled corrugated-iron-clad huts in the heart of the Arthur's Pass township – former tunnellers' accommodation converted to holiday baches – Louise Henderson's painting includes a wisp of trailing smoke, indicating that at least one occupant is in residence.

In about 1934, not long after Henderson began exhibiting her paintings, she began heading westwards beyond Ōtautahi Christchurch in pursuit of subject-matter, and in the following years painted her way progressively along State Highway 73, staying at locations between Springfield and Otira on the road to Te Tai Poutini / the West Coast. These travels included a notable ten-day stay with fellow artists Rita Angus and Julia Scarvell at Cass in 1936.

Doris Lusk

Aotearoa New Zealand, 1916–1990

Landscape, Overlooking Kaitawa, Waikaremoana

1948

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1955

Power House, Tuai

1948

Oil on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
donated from the Canterbury Public Library Collection, 2001

In 1948, Doris Lusk and her family stayed in the Lake Waikaremoana region near Te Urewera and Hawke's Bay, spending time with her husband's daughter from his previous marriage. Lusk took on the complex challenge of depicting the local environment and the recently completed government hydroelectric scheme, designed to feed the increasing urban appetite for electricity.

Landscape, Overlooking Kaitawa, Waikaremoana is one of four works she completed, and includes construction workers' temporary accommodation in the foreground. Mountains and buildings appear in the works as competing presences, each claiming their own monumental weight and status.

Ivy Fife

Aotearoa New Zealand, 1903–1976

69 Worcester Street

1954

Ink and gouache on paper

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2012

Ivy Fife directs the eye towards the red brick building, designed by local architect Cecil Wood and completed in 1928, home to Digby's Commercial College in Worcester Street. Fife's vantage point is her own rental accommodation in St Elmo Courts, a 1930-built apartment block that stood on the corner of Hereford and Montreal Streets until the 2010–11 earthquakes, opposite the old Canterbury College where she was a lecturer at the School of Art.

Below, archetypal inner-city flats form a scruffy barricade between the refined Georgian-revival secretarial college and her elevated apartment.

Bill Sutton

Aotearoa New Zealand, 1917–2000

Clock Tower, Victoria Street

c. 1939

Watercolour

Collection of University of Canterbury, UC-SFA-022

Employing observational and watercolour skill, Bill Sutton was in his early twenties and at the start of his long career when he painted this short section of early Victoria Street in Ōtautahi Christchurch, with its row of old shops, looking towards Montreal Street. At the junction is the Diamond Jubilee Clock Tower, first installed on the intersection of Manchester, Lichfield and High Streets in 1897. It was relocated to its new location in 1930, and the upmarket apartment block Victoria Mansions behind it was completed six years later.

Cecil Kelly

Aotearoa New Zealand, 1878–1954

Oxford Terrace

c. 1943

Oil on canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1999

Despite regularly embracing the opportunity to combine painting and travel, Cecil Kelly often also set up easel in his own Ōtautahi Christchurch neighbourhood and encouraged his Canterbury College School of Art students to do the same. In this instance, he was planted opposite the Clarendon Hotel and Public Trust Office on Oxford Terrace, five minutes from where he taught at the School of Art, and the same short distance from his home and studio downriver at 245 Montreal Street, where he lived with his wife, painter Elizabeth Kelly.

Kelly embedded painting outdoors into his teaching. Bill Sutton, who trained under Kelly in the 1930s, later recalled him requiring students to paint over a previous week's efforts (successful or otherwise) in a second sitting from the same position as an exercise in seeing differences in light and shadow.

Cecil Kelly

Aotearoa New Zealand, 1878–1954

Sunlight [also known as **The Nurses' Home, Hagley Park**]

1938

Oil on canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1980

Painted from a shady vantage point by the war memorial band rotunda in the Christchurch Botanic Gardens, this view was ten minutes' walk upriver from Cecil and Elizabeth Kelly's home and studio in Montreal Street. Beyond the figure with a garden hose, its focal point is the Spanish Mission-style nurses' hostel built just a few years earlier in 1931.

James Fitzgerald

Scotland / England / Aotearoa New Zealand, 1869–1945

Summer Evening in the City

1935

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1997

Edinburgh-born commercial artist James Fitzgerald exhibited this meticulously rendered view of Cathedral Square in Ōtautahi Christchurch alongside another titled *A Corner in the Square*. The two paintings were described as “large street scenes, very bright and almost photographic in quality”. One reviewer found their “frank realism ... notable” but also expressed the wish “that an artist of such ability had employed his imagination to greater advantage”. This work, however, was published by several Te Ika-a-Maui / North Island newspapers alongside the heading “Fidelity in Painting”. When shown again at the Otago Society of Arts in November, a reviewer deemed this one the less successful, being “not so well handled, and considerably overstated in colour passages”.

Putting vintage quibbles aside, *Summer Evening in the City* may be recognised as something rare, recording a now unrecognisable view from High Street into Cathedral Square, on a balmy 1930s evening in raking summer light.

Juliet Peter

Aotearoa New Zealand, 1915–2010

Poorer Christchurch

c. 1938

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
gift of Alastair and Gaelyn (Ensor) Elliott, 2018

Ashburton-born Juliet Peter was studying at the Canterbury College School of Art in Ōtautahi Christchurch when she painted this work. Its title suggests a venture beyond her own familiar territory. Within the composition's tight construction, the towering verticality of the central chimney is reinforced by three telegraph poles as well as smaller chimneys and flues, further echoed in gateposts, fenceposts and the shaded veranda. Adding human presence to the deftly painted scene is a delivery van and driver, positioned across from an unsteady looking bicycle – possibly Peter's own means of transport.

Russell Clark

Aotearoa New Zealand, 1905–1966

Sunday Morning

c. 1938

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
purchased with assistance from the Olive Stirrat bequest, 1988

Russell Clark revealed his skill as an illustrator and satirist in this clever bird's eye view. Neighbours in the foreground attempt conversation above the performance of a Salvation Army brass band, whose main audience is a woman looking out beneath tangled venetian blinds and a schoolboy leaning against a lamppost. Elsewhere, a man polishes his car and a young couple exit by motorcycle. If this is Sunday, the delivery horse before the corner dairy hints to an illicit trade – sales are strictly limited to milk today, but the window offers vegetables on display. *Sunday Morning* connects to Clark's *Saturday Night* (in Te Papa's collection), painted in 1934 during Clark's nine years in Ōtepoti Dunedin.

Evelyn Page

Aotearoa New Zealand, 1899–1988

Old Houses, Lyttelton

c. 1936

Oil on canvas board

Private collection, Tāmaki Makaurau Auckland

Evelyn Page was working as a professional artist by her early twenties, and in 1927 became one of seven founding members of art collective The Group, holding their first exhibition in Ōtautahi Christchurch in a shared first-floor studio in Cashel Street. Several had studied abroad and together they were seen as following more advanced schools of painting. Page painted *Old Houses, Lyttelton* with an expressive, aesthetically attuned eye, finding pleasure in colour relationships and textural effects on the wayward fence palings of a hillside cottage overlooking Te Whakaraupō Lyttelton Harbour.

Evelyn Page

Aotearoa New Zealand, 1899–1988

Admiral Byrd's Flagship and Sailors Playing

1947

Oil on canvas board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased with assistance from the Hutton bequest, 2003

Evelyn Page exhibited this work, then titled '*Mount Olympus at Dusk and Sailors Playing*', in the 1949 Christchurch Group exhibition. It pictures American naval officers playing baseball on the wharves in Te Whanganui-a-Tara Wellington after an extended exploratory visit to the Antarctic in 1946–7. The *Mount Olympus* was the flagship of the largest Antarctic expedition to-date, an American venture that attracted much national press coverage. This was a time when territorial claims for Antarctica were still unfixed and various nations were eyeing the frozen continent with industrial and military strategies in mind.

Sydney Lough Thompson

Aotearoa New Zealand, 1877–1973

Lyttelton from the Bridle Path

1937

Oil on canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
presented by the Lyttelton Harbour Board, 1938

Sydney Lough Thompson's Ōhinehou Lyttelton is a celebratory and officially endorsed view, the port bathed in a warm light signifying perhaps an emerging optimism as the country sees its way out of the Depression. In 1936 Thompson had completed a similar work for the Wellington Harbour Board, commissioned for presentation to the newly opened National Art Gallery and Dominion Museum. Buoyed by this success, he proposed to the Lyttelton Harbour Board that they commission this second large work to present to the new Robert McDougall Art Gallery, this Gallery's predecessor. As *The Press* reported, it was to be "of a size not less than 4ft by 3ft and not more than 5ft by 4ft, for a fee of 200 guineas".

Toss Woollaston

Aotearoa New Zealand, 1910–1998

Landscape with Tower, Greymouth

1952

Oil on ivory board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
purchased by the Friends of Christchurch Art Gallery, 2007

Urban landscape was uncommon subject-matter for Toss Woollaston, who became best known for his atmospheric natural landscapes, which were characteristically energetic fusions of hills, water and sky. The exception was a series of works created following his arrival in Māwhera Greymouth, painted from his own front veranda, looking out across the town.

Woollaston had previously been living with his family in Mapua near Whakatū Nelson, and moved to Greymouth in December 1949 through an opportunity to support his family as a ‘Rawleigh’s man’, a door-to-door travelling salesman of ointments and health products. Writing to his wife, Edith, on the day he arrived, he described Greymouth as “a crowd of grey churches and buildings at all angles, with high green and bushy hills just as sharp and angular rising behind – not mine yet”. He was joined by Edith and their family a few months after arriving. By 1952 when he sent this work off to the 1952 Group exhibition, he had evidently overcome his earlier expressed reservations.

Doris Lusk

Aotearoa New Zealand, 1916–1990

Tahunanui, Nelson

1947

Oil on board

Hocken Collections Uare Taoka o Hākena, University of Otago,
gift of Charles Brasch, 1963

The 1947 Christmas holidays saw Doris Lusk and her family holidaying in Whakatū Nelson, staying with Anne and Colin McCahon (and other invited guests) at their rented home in Muritai Street, Tāhunanui. As Colin later recalled, it was a sociable and productive time: “We had a 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.”

Capturing in this work the tranquil atmosphere of the setting, Lusk employed sweeping shapes and complex angles that encourage the eye to roam and alight on detail: a slow-motion delivery truck, unhurried pedestrians, grazing horses and a backyard washing line.

Sam Cairncross

Aotearoa New Zealand, 1913–1976

Wellington Hospital

1951

Oil on canvas on hardboard

Hocken Collections Uare Taoka o Hākena, University of Otago,
gift of Charles Brasch, 1963

Sam Cairncross began painting while working as a labourer and then a hospital porter for several years, taking part-time art studies at Wellington Technical College. The arriving or departing participants in Cairncross's monument-like *Wellington Hospital* were more than familiar territory for him, making this a semi-autobiographical work.

In 1947, following a visit to his solo exhibition from the French ambassador, Cairncross embarked on a year's study in Paris, funded by a French government scholarship. By 1951, when he made this work, he was making a living solely from his painting. *Wellington Hospital* was bought by arts patron Charles Brasch, reproduced in *Landfall* in 1952, and later given to the Hocken Library.

Evelyn Page

Aotearoa New Zealand, 1899–1988

Wellington Harbour and St Peter's

1958

Oil on canvas

Collection of Ngā Puhipuhio Te Herenga Waka Victoria University of Wellington

Evelyn Page moved from Ōhinetahi Governors Bay to Te Whanganui-a-Tara Wellington in 1947 to join her husband, Frederick. Eventually settling into a large Victorian house in the suburb of Thorndon, she became well-established and took inspiration from the city's changing urban fabric.

This view takes in St Peter's Anglican church on Willis Street, its distinctive Gothic spire piercing the edge of the composition, surrounded by densely packed, ageing commercial and rental accommodation buildings.

Evelyn Page

Aotearoa New Zealand, 1899–1988

Lambton Quay

1949

Oil on board

Christchurch Art Gallery Foundation Collection, purchased 1996

For a decade after moving to Te Whanganui-a-Tara Wellington in 1947, Evelyn Page also sent new work back to exhibit in Ōtautahi Christchurch. This work, a kind of proxy salutation to southern friends, was shown at the Canterbury Society of Arts in 1950 and in return was purchased for the society's collection. A reviewer described her as an “artist who has sought her inspiration in the heart of the busy city rather than in the quiet countryside” and appraised this work as capturing “the spirit of a busy, narrow, untidy, congested street”.

Page created another closely related version of this view of Lambton Quay by the junction of Featherston and Hunter Streets. This work includes the honey-coloured ANZ Bank, demolished in 1980, and the Bank of New Zealand building (at the right edge) which survives.

Sam Cairncross

Aotearoa New Zealand, 1913–1976

Perrett's Corner

1960

Oil on board

Private collection, Te Whanganui-a-Tara Wellington

Sam Cairncross painted the central Te Whanganui-a-Tara Wellington locality known as Perrett's Corner on the corner of Willis and Manners Streets at least three times. From 1960 and among the earliest, this work reflects various influences imbibed during his scholarship-funded study year in Paris from 1947 to 1948, starting briefly with André Lhote at the École des Beaux-Arts. Befriending and learning from Georges Braque, he also devoured the works of El Greco and Goya at the Louvre. Taking inspiration from leading School of Paris painters Chaïm Soutine and Maurice de Vlaminck, he took pleasure in exhibiting alongside painters including Vlaminck and Raoul Dufy.

The energy and dynamics of these influences remained in his work, and Cairncross maintained an exhibition output of about one show of new work per year.

Olivia Spencer Bower

Aotearoa New Zealand, 1905–1982

Towards the Museum

c. 1970

Watercolour and charcoal

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1972

Painted from the old Government Life Building in Cathedral Square, Olivia Spencer Bower's elevated Ōtautahi Christchurch view *Towards the Museum* carries a reflective note in its inclusion of many places she had been closely associated with. Canterbury Museum in the centre distance stands to the right of the Christchurch Arts Centre, the sprawling grey-stone Gothic-revival complex known as Canterbury College when she started at its School of Art in her mid-teens. Another familiar landmark, with its modernist zigzag pointed roof, is the Canterbury Society of Arts' gallery (now CoCA, Centre of Contemporary Art Toi Moroki) in Gloucester Street, opened in 1968 and where many of her later exhibitions were held.

Louise Henderson

Aotearoa New Zealand, 1902–1994

Wellington

c. 1947

Oil on canvas

Collection of the Swinburn family, Te Whanganui-a-Tara Wellington

In 1947, Louise Henderson was a full-time assistant teacher in arts and crafts at Wellington Teachers' Training College, and also studying towards a Bachelor of Arts at Victoria University. She discovered this view five minutes' walk from there across Kelburn Park, taking in the Clifton Terrace cable car tunnel in foreground and a swathe of Victorian wooden houses that would later disappear through construction of The Terrace offramp to the motorway. In the distance, at the centre of Te Whanganui-a-Tara Wellington Harbour, is Matiu Somes Island.

Rita Angus

Aotearoa New Zealand, 1908–1970

Early Morning, Thorndon

1962

Watercolour

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
donated from the Canterbury Public Library Collection, 2001

Rita Angus left Ōtautahi Christchurch in 1954 and at the end of the next year purchased the house that remained her Te Whanganui-a-Tara Wellington home – a plain kauri cottage nestled into a large garden section at 194A Sydney Street West in Thorndon, which she renamed Fernbank Studio. Accessed by a narrow pathway and concealed from the road behind the foreground houses pictured here, it was described by her friend Frederick Page as “a hidden house with a magnolia tree, one of those places that could turn up in a story [...] [t]here was a touch of magic about it, mystery even, as though one day you could go and it wouldn’t be there.”

Rita Angus

Aotearoa New Zealand, 1908–1970

View from Tinakori Road

1966–7

Oil on hardboard

Hocken Collections Uare Taoka o Hākena, University of Otago,
Charles Brasch bequest 1973

Clouds become structural elements in Rita Angus's *View from Tinakori Road*, soaring behind a corner of the Thorndon neighbourhood in Te Whanganui-a-Tara Wellington where she had settled a decade earlier. Angus's response to her new location was captured by a reporter two years after she arrived: "The light is beautiful", she observed. "There seems to be a fusion of the colder south and the warmth of the far north of New Zealand to be found in the light and colour about Wellington."

Brent Wong

Aotearoa New Zealand, b. 1945

The Misconception

1969

Acrylic on canvas

Collection of the artist, Tamaki Makaurau Auckland

Ōtaki-born Brent Wong developed his own surrealistic category of landscape painting while in his early twenties, making an immediate impact with his first solo show in Te Whanaganui-a-Tara Wellington in 1969. The body of work that followed featured ghostlike colonial-era buildings or timeworn built fragments, juxtaposed with parched, undulating land. Speaking of human presence in the landscape, the paintings evoked a sense of eroded memory with the passing of time.

Into this kind of staged setting, Wong also introduced complex, often floating constructions. Although without ready explanation, these made a possible allusion to voracious modernism. Wong also reflected the immediate environment he grew up in: Te Aro's Vivian Street in the heart of urban Wellington, surrounded by changing – often disappearing – architectural stories told in concrete, kauri and stone.

Bill Sutton

Aotearoa New Zealand, 1917–2000

Dry September

1949

Oil on canvas

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1973

Bill Sutton began his long affiliation with the upper Waimakariri River area in his teenage years during the Great Depression, he and his elder brother Len spending several Christmases at Bealey with an aunt and uncle who had taken work there as a roadman. He later described the place getting under his skin as he and Len explored the area's windblown tussocky hills and dry riverbeds. Soon after, in 1936, a single-lane bridge was opened on State Highway 73 across Bruce Creek, a flood-prone tributary previously crossable only by ford.

Sutton returned to the region after two years' art study and travel in London and Europe in 1947–9, bringing memory along with fresh eyes for a familiar landscape.

Peter Moriarty

Aotearoa New Zealand, 1918–1985

Whakarewarewa

1966

Oil on board

Collection of Rotorua Trust

Established by ancestors of Tūhourangi Ngāti Wāhiao around 700 years ago, Whakarewarewa was nestled within a rich geothermal resource, treasured for cooking, bathing and warmth. From the nineteenth century on, generations of local guides had welcomed vast numbers of visitors to the village and its spectacular playing geysers. Te Whanaganui-a-Tara Wellington-based Peter Moriarty, whose carefully painted realistic landscapes reflect his interest in local travel and characterful architecture, visited Rotorua in the autumn of 1966, and set himself up to create this work just beyond the arched war memorial entrance to Whakarewarewa.

Doris Lusk

Aotearoa New Zealand, 1916–1990

The Pumping Station

1958

Oil on board

Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1968

First shown in Tāmaki Makaurau Auckland in the year it was painted, Doris Lusk's *The Pumping Station* originated from her own familiar neighbourhood in Linwood, Ōtautahi Christchurch. The monumental brick structure on Tuam Street was just two blocks from her home on Gloucester Street. Operated by the Christchurch Drainage Board from the 1880s until the year before Lusk painted it, the facility's basic role was pumping away the city's sewerage.

Charles Tole

Aotearoa New Zealand, 1903–1988

Factory at Otahuhu

c. 1960

Oil on board

Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1990

Painted in around 1960 from a site in Ōtāhuhu, Tāmaki Makaurau Auckland, Charles Tole's *Factory at Otahuhu* speaks back to a work such as Rita Angus's *Gasworks*, painted nearly three decades earlier. It also speaks to artists' abiding attraction to industrial subject matter. Charles Tole began exhibiting his work in 1935 with the Auckland and Otago Art Societies and the New Zealand Academy of Fine Arts, four years before his older brother John became a regular exhibitor. Both are said to have studied at the Elam School of Art, coming under the influence of John Weeks, with whom they also later formed strong connections as fellow exhibiting members of the Thornhill Group.

Frederick Sykes

England / Aotearoa New Zealand, 1867–1945

End of World War I, Princes Street, Dunedin.

Looking North

1919

Oil on board

Hocken Collections Uare Taoka o Hākena, University of Otago,
given by Miss V. E. Sykes, 1954

Large-scale peace celebrations throughout Aotearoa New Zealand in July 1919 marked the recent signing of the Treaty of Versailles, eight months after the end of World War I. Artist Frederick Sykes was among the many New Zealanders who lost close family members to war. His view of Princes Street at the edge of the Octagon in Ōtepoti Dunedin is unexpectedly still as a crowd waits beneath electrified decorations for the evening's programme to begin.

Yorkshire-born Sykes emigrated to Dunedin around 1895, working as a hatter and hosier in Princes Street where this scene unfolds. In about 1911 he became a professional artist and established his studio in the same street, possibly from where he painted this view.

Bill Sutton

Aotearoa New Zealand, 1917–2000

Private Lodgings

1954

Oil on canvas on board

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1959

Bill Sutton's *Private Lodgings* captures a sense of the history of a notorious Ōtautahi Christchurch boarding house, the Manchester Private Hotel. This hundred-room, three-storeyed timber boarding house on the corner of Manchester and Southwark Streets had fallen into disrepair. The hotel's address appears frequently in newspaper reports, starting with repeated requests for replacement porters and kitchen staff. Next to these were frequent court reports documenting varied misdemeanours, its occupants including bankrupts, petty criminals, arsonists, thieves, trespassers, vagrants and one murderer. Further reports spoke of damage from frequent room fires as well as unchecked borer, dry rot and rats, and the late discovery that it operated without a license, leading ultimately to its demolition in 1963.

Gil Hanly

Aotearoa New Zealand, b. 1934

Backyards

c. 1955

Oil on hardboard

Collection of Christchurch Art Gallery Te Puna o Waiwhetū,
William A. Sutton bequest, 2000

Scratchy bare branches and no-nonsense backyard laundries frame propped-up washing lines, with clothes-pegged loads struggling to dry in the cold winter's light. Gil Hanly's *Backyards* suggests a depressing view from student accommodation, perhaps a relic from her days as a painting student at the Canterbury College School of Art. Hanly later became a leading Aotearoa New Zealand documentary photographer.

Buster Black

Aotearoa New Zealand (Ngāti Maniapoto, Ngāti Rangi),
1932–2007

Black Painting: Night Landscape

1962

Oil, enamel on hardboard

Collection of Auckland Art Gallery Toi o Tāmaki, gift of Matthew McCahon, 2008

Thomas Desmond Pihama, known as Buster Black, was born in Taumarunui in the King Country in 1932 and became a painter after moving to Tāmaki Makaurau Auckland in his mid-twenties. Taking art classes at the Auckland City Art Gallery, he befriended the gallery's newly appointed deputy director, painter Colin McCahon. The men shared elements of background and faith and grew in appreciation of each other's work, McCahon gaining much from Black's manifest feeling for land as tangata whenua, indigenous to Aotearoa New Zealand, and his ability to convey deep expression through austere means, extracting light from darkness.

Buster Black

Aotearoa New Zealand (Ngāti Maniapoto, Ngāti Rangi),
1932–2007

City at Night

c. 1962

Oil and broken glass on board

Collection of Auckland Art Gallery Toi o Tāmaki, purchased 2021

The paintings of Thomas Desmond Pihama, known as Buster Black, are scarce survivors; regrettably, he is said to have destroyed most of his works by the 1980s. *City at Night* reveals him to be an artist with a subtle, individual and needed voice, suggestive of an outsider looking on, while also reflecting Māori experience of urban drift and growing separation from the sustaining resources of land. While ostensibly an abstracted study of office and apartment blocks, and a painterly exploration of light and dark, it also speaks of isolation, expressing a quiet sense of being on the margins of city life.

Sam Cairncross

Aotearoa New Zealand, 1913–1976

Moon Over McKillop Street, Porirua

1974

Oil on board

Rognvald and Deborah Marcus collection, Tāmaki Makaurau Auckland

From 1954 on, Sam Cairncross and his wife Lucy lived with their three daughters in a modest state house at 50 McKillop Street, Porirua, where he painted from a small studio at the bottom of the garden. Now regarded as somewhat an outsider in Aotearoa New Zealand art history, Cairncross was alert to the possibilities of his everyday surroundings. He created a rarity in New Zealand painting in *Moon Over McKillop Street, Porirua* for its urban working-class and moonlit setting.

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Christopher Perkins

England / Aotearoa New Zealand, 1891–1968

Silverstream Brickworks 1930

Oil on canvas (later destroyed)

English artist Christopher Perkins arrived in Aotearoa New Zealand in 1929 to teach at Wellington Technical College, and first exhibited *Silverstream Brickworks* the following year. It was regarded as provocative for its modernist approach and industrial subject matter, but evidently made a strong impact on artists such as Rita Angus and Doris Lusk. *Silverstream Brickworks* is now known only through reproduction, said to have been destroyed in World War II during the London Blitz.

Rose Zeller

Aotearoa New Zealand, 1891–1975

Untitled [A View from Cashmere] c. 1925

Untitled [Christchurch Gas Company and Railyards] c. 1936

Watercolour on paper

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Robert and Barbara Stewart Library and Archives

Several of Rose Zeller’s oil and watercolour studies in the artist’s archives invite examination as works of art in their own right, at the same time highlighting her breadth of interest in subject matter. The top watercolour includes the prominent towering chimney of the Murphy Brothers brickworks – once the tallest chimney in the country, demolished in 1975. The larger sketch was made from the railyard by the Christchurch Gas Company, just several minutes’ walk from where Zeller taught at the Christchurch Technical School.

D. Ross MacKay

Aotearoa New Zealand, 1929–unknown

Christchurch Gas Company, Aerial View c. 1948

Waltham Road Overbridge and Christchurch Gas Company 1952

Gelatin silver photographs

Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Robert and Barbara Stewart Library and Archives

Ross MacKay was a local press, commercial and aerial photographer whose skill enables us to position Rita Angus’s *Gasworks* (1933), Doris Lusk’s *City Gasworks, Christchurch* (1958) and Rose Zeller’s watercolour study in a physical historical landscape. MacKay’s late 1940s photograph of the landmark Christchurch Gas Company from above was taken before the construction of the Waltham Road overbridge. The photograph below celebrates the bridge’s opening in 1952.