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## ART AND THE LAND

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## **EARLY LANDSCAPE ARTISTS**

### **Kaleidoscope: Attitudes Towards Landscape (extracts)**

TVNZ 198- . Duration 5:60

Early 20th Century New Zealand Art was dominated by landscapes that fitted into four main categories: topographical, romantic, picturesque or ideal. These styles were dictated by formulas that had little to do with the reality of the New Zealand environment.

This extract discusses some of our early landscape painters and their influences. It includes Charles Heaphy, John Hought, John Buchanan, Charles Bloomfield, John Gully and Petrus Van Velden.

## **ART OF LANDSCAPE PHOTOGRAPHY**

### **Kaleidoscope: Art of Landscape Photography (extract)**

TVNZ 1983. Duration 10:39

Desmond Kelly interviews John Johns and Bruce Foster. John Johns worked for many years with the Forestry Service and his photographs attempt to capture the spirit of the forest. Bruce Foster is a freelance photographer interested in man's impact on the land and the juxtaposition of man-made and natural forms.

## **JOHN KINDER**

### **John Kinder's New Zealand (extract)**

National Film Unit 1972. Duration 5:55

John Kinder was a clergyman, scholar and artist. He emigrated to New Zealand in 1855 to become the First Master at the Church of England Grammar School in Auckland. His water colours and photographs documented the colonial development of the city. He also painted broad picturesque landscapes. "In common with most colonial painters he endeavoured to tidy the landscape and to impose on its wilderness the more subtle contours of a civilised community."

## **ALFRED SHARPE**

### **The Edge: Series 01, Programme 05 (extracts)**

Gibson Group 1993. Duration 3:26

In this extract Roger Blackley, Curator of Historical New Zealand Art at Auckland City Art Gallery, talks about the work of Alfred Sharpe. Unlike his contemporaries, Sharpe's water-colours, built up meticulously with layers of washes, concerned the environmental damage being done to the native bush and vegetation.

## **PETER MCINTYRE**

### **Four Faces of New Zealand (extracts)**

National Film Unit 1977. Duration 4:24

Peter McIntyre studied art in London as a young man and during World War Two was New Zealand's official war artist. At home his work was not always well received, as some critics considered it too illustrative and conservative in the face of growing contemporary abstractionism, yet it continued to win awards. His images had a rural focus and often depicted the Central Plateau of New Zealand.

## **TOSS WOOLLASTON**

### **Painting in an Empty Land (extracts)**

National Film Unit 1981. Duration 4:40

During the 1930s and 1940s New Zealand painting started to move away from European influences and discover its own identity. This was largely because World War Two limited our access to developments in international art and encouraged patriotism. This movement, whose centre was at Ilam Art School in Christchurch, became known as 'Regionalism'. It captured more realistically the light and contours of the New Zealand landscape. The style became defined by flattened form, strong outlines, broad areas of flat colour, decorative treatment of form and space and unpopulated landscape. Regionalism also developed specific themes: isolation and loneliness, a celebration of rural life and the virtues of honest work.

Toss Woollaston was a pioneer of the modern art movement in New Zealand. Largely influenced by the work of Cezanne and his friend Flora Scales, he used planes of colour to illustrate space (this differs from the hard edge style that came to typify Regionalism). Woollaston described his aim in painting as being "to paint the light after it had been absorbed into the earth...It's not that you're painting what you see now at this moment .. you are full of colour sensations .. that have gone into the reservoir invisible somewhere inside you, and when you paint, you dish up unconsciously things out of that store".

## **COLIN McCANHON**

### **Victory Over Death (extracts)**

Meridian Film Productions 1988. Duration 15:25

Colin McCahon, who received no formal training, is considered to be New Zealand's most influential painter. His work is largely autobiographical with landscape being a constant reference. His interpretation of the land is largely influenced by the book *Geomorphology in New Zealand*. It is a land he strips back to its geographical and spiritual essence. He wanted to paint more than the picturesque: "I'm dealing with the essential monotony of this land - a landscape of too few lovers ... I saw something logical, orderly and beautiful, belonging to the

land and yet not to its people. My work has largely been to communicate this vision and to invent a way to see it.”

## **GRAHAM SYDNEY**

### **For Arts Sake: Maniototo Dreams (extract)**

Pinnacle Producing. Duration 3:12

Graham Sydney has a New Zealand Order of Merit for his services to painting. In this extract he discusses his relationship with the land, his attitude to painting and the influence New Zealand literature has had on his work. He describes himself as an “unavoidable Regionalist painter” fascinated by the changing landscape of central Otago.

[Note: This item has sound recorded on two separate audio tracks. The commentary is on the left channel; the music and effects are on the right channel. If your television has only one audio input, please ensure that the left audio cable is connected from the DVD player to the television so that the commentary can be heard].

## **MARILYN WEBB**

### **Kaleidoscope: Daughter of the Skies (extract)**

*TVNZ 198- . Duration 2:34*

Printmaker Marilyn Webb discusses her relationship to the land. Located in Central Otago her “work captures the many moods of the skies above”.

## **MICHAEL SMITHER**

### **Painting in an Empty Land (extracts)**

National Film Unit 1981. Duration 2:56

Smither’s work is said to have an ‘autobiographical quality’ that has emerged from painting the things around him. Graduating from Elam School of Fine Art in 1960, hard-edged ‘boulder’ paintings of the Taranaki region and depictions of Mount Taranaki and the coastline are what he is most renowned for. The paintings’ use of structure, light and composition convey a sense of the solidity of the land.

## **ROBYN KAHUKIWA**

### **Kaleidoscope: The Landscape Tradition (extracts)**

TVNZ 1984. Duration 3:02

Robyn Kahukiwa's painting draws on her East Coast tribal roots. She talks about her series Hikorangi, the relationship between the land and Maori people, and the loss of identity that came with the loss of land.

## **EMILY KARAKA**

### **Backchat: Series 01, Episode 06 (extracts)**

Gibson Group 1998. Duration 3:25

Emily Karaka is a political artist communicating her ideas through a fusion of traditional Maori form and motif, and the bright colours and roughly textured surfaces of European Expressionism. Her work discusses issues surrounding the treaty and land rights and often feature numbers which represent the number of land claims before the Waitangi Tribunal. In this extract she talks about her work as a protest artist and about her future plans to enter into politics.

## **DICK FRIZZELL**

### **The Big Art Trip: Series 02, Episode 05 (extract)**

Communicado 2002. Duration 5:00

Dick Frizzell started his career as a graphic artist and likes to explore notions of high and low art in his work 'poking fun at the intellectualisation of high art'. In the 1980's, influenced by naive painters like Rousseau, Frizzell turned to painting faux naive landscapes establishing himself in opposition to contemporary theories of postmodernism and post-structuralism.

## **MIKE PETRE**

### **The Big Art Trip: Series 01, Episode 04 (extract)**

Communicado 2001. Duration 10:07

Mike Petre grew up on a farm in Pio Pio and has a degree in horticulture. His relationship with the land differs from most other artists who have an idealised view. His paintings try to convey this relationship by presenting a dark, contemporary vision of rural life.

## **BOB KERR**

### **Frontseat: Series 01, Episode 05 (extract)**

Gibson Group 2004. Duration 3:10

Bob Kerr's painting graces the cover of Michael King's *The Penguin History of New Zealand*. Originally a children's book writer and illustrator Kerr is now concentrating on pursuing an art career. His work focuses on historical events and the telling of stories set in a New Zealand landscape.