



Gabrielle Hope 1916-1962
Lyric Watercolours

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Foreword

Described as ‘a woman of mettlesome and sparkling personality, with passionate intellectual and philosophical interests’, Gabrielle Hope’s career as a painter lasted just two short decades. Determined to enrol in classes at the Elam School of Fine Arts the day after her younger child began school in 1946, her formal training lasted less than six months before family commitments brought her home again. She continued to teach herself painting by working alongside other artists, and exhibited her work at the Society of Arts in Hamilton and Auckland. It is evident that her interest was not sustained by oils, and it is in gouache and watercolour that she made her most adventurous explorations of Fauvism, Surrealism and Cubism, before settling into a gestural Expressionist course.

Motifs and composition came from her surroundings. Absorbing lessons in paint from Frances Hodgkins, she loosened her brushwork and dissolved still life into landscape. Dreams surfaced in her work. She studied Chinese calligraphy, the Tao of painting, the poetry of W.B. Yeats, Buddhism and the mystic teachings of George Gurdjieff. Amongst her circle of friends, her bold, intuitive and expressive drawings were much respected and admired. She mixed with the leading cultural figures of her generation: Colin and Anne McCahon, Vernon and Lesley Brown, Rex and Jocelyn Fairburn, Allen and Betty Curnow.

By 1956, her work had been collected by the influential patron Charles Brasch, and published by him in *Landfall*. It had also been bought for public

collections from exhibitions at the Auckland Society of Arts and from her 1957 solo show with dealer Peter Webb. Colin McCahon included eight of her works in the nationally touring exhibition of five watercolour painters which he curated for the Auckland Art Gallery in 1958. Her reputation seemed assured.

Intensity and vitality characterised her peripatetic life and relationships, and is conveyed in her painting. Even the recurrence of bird motifs in her work suggests a personal symbolism, as if the need to take flight was part of her psyche. It has been suggested that Gabrielle Hope’s untimely death at the age of 46 years has led to her becoming one of the most unjustly neglected painters of her generation. This catalogue and the accompanying exhibition *Lyric Watercolours: Gabrielle Hope (1916-1962)* chronicles her life through her daughter’s reminiscences and situates her painting within the context of its time, according her the recognition that her achievement merits.

The Centre for New Zealand Art Research and Discovery at The University of Auckland is grateful to Jane Vial of Art & Heritage Services for developing the exhibition concept and to the National Institute of Creative Arts and Industries Faculty Research Development Fund for a grant to assist with mounting the exhibition and producing the catalogue, as well as to Gabrielle Hope’s family for their encouragement and support.

Linda Tyler
Director, CNZARD



Gabrielle Valerie Hyacinthe Hope

A Daughter's Reminiscence

Gabrielle Hope was born in Lower Hutt, the second child and the eldest daughter of Lois Elaine and Charles Gabriel Allan. Her father was an accountant, but early in Gabrielle's childhood, the couple bought a farm near Putaruru in the Waikato, which was named Fairlea. It was a Friesian stud and dairy farm and so in its environs, the young Gabrielle developed a keen perception of animal life and its relation to the landscape.

She told tales of how as children riding ponies to school in those very proper but uncomfortable high buttoned shoes, they would kick them off, hide them under a hedge and continue to school in the freedom of barefeet, snuggling their toes into the woolly winter coats of their horses.

They would groom the cattle for the Agricultural & Pastoral (A&P) show, helping to scrub them down and polish their hooves, then watch proudly as their champion bull was lead around the ring in the grand parade. Making pickles and preserves, looking after the calves, helping with the haymaking and all the facets of the seasonal programme on the farm were very much a background to Gabrielle's intimate knowledge of animals and their structure. It is not surprising that they feature frequently in her works.

A serious disruption to the family life came when Charles Allan left the farm to return to Wellington and rejoin his accountancy firm Riddiford & Allan. Gabrielle had fond memories of her father, how he would quote poetry, whole poems, sections of Shakespeare's plays and loved music and singing. Lois Allan continued on

the farm for a number of years with the assistance of the farm manager but eventually it was lost in the 1930s depression years. Lois was a determined and resourceful woman, but having sold all the family silver and much of her jewellery to try and keep it afloat, finally admitted defeat and left the farm to move to Rotorua. By now she had reverted to using her maiden name and so she and her children used the same surname of Stuart-Menteath.

The young students commenced at Rotorua High School, but eldest son John Charles Allan and eldest daughter Gabrielle Valerie Hyacinthe Stuart-Menteath, under the auspices of her mother's cousin, Lady Alice Fergusson, became a student at King's College and Auckland Diocesan School for Girls respectively. It was here that Gabrielle spent many a lesson 'scribbling' in the back of her exercise books, drawing likenesses of her student friends, and even her teachers – much to their annoyance. Many a detention was done for neglecting her studies in preference to her drawing! Nevertheless she must have shown some application to her school work as she completed with matriculation.

Her mother Lois had moved to Auckland and was using her skills as a seamstress to take in dressmaking, and with occasional forays into catering for various charity purposes, managed to have an interesting life and to keep the family together through the difficult financial times.

So it was that Gabrielle, while helping her mother at some event, met Christopher Yeats, who was then a



Gabrielle, aged 21 years.
Private collection, Blenheim.

Page 4: Gabrielle painting at Taupo, 1962.
Private collection, Blenheim.

Page 2: detail from *Pastoral* 1960
Watercolour 568 x 715mm
Museum of New Zealand Te Papa Tongarewa.

keen speedway motorcyclist. They married early in 1939, just before the war broke out and moved to live in Whitford where Chris and his brother had grown up on his parent's dairy farm. Initially the young married couple lived with Chris's parents but it was not long before they moved into a small bach on their own acre of land while they built a house. It was designed by George Downer, and built by a local carpenter/builder Ken Hastie. They lived there while their two children, Bridget and Kit were growing up, and at this time Gabrielle's talent as a watercolour artist began to develop. She would make forays into the countryside by herself, or with friends, such as the Hamilton painter Geoff Fairburn or retired English modernist Robert Nettleton Field and his friend Lincoln Lee. Usually the children would accompany them too, playing in the trees and fields, amusing themselves while the artists were at work on their landscapes. Sometimes the children became subjects in the paintings.

Hearing good things about the tutors at Elam School of Fine Arts in Auckland, Gabrielle enrolled for a series of lessons in 'life' drawing. Archibald Fisher took the enrolment. She attended a number of sessions, making the 20 mile trip to the city from Whitford, before serious illness of one of her children caused her to stop. Although her time at Elam was brief, she maintained contact with some of the tutors and students afterwards and so had some artistic encouragement for her work.

When Chris and Gabrielle's marriage began to erode, he purchased a property at Palm Beach on Waiheke Island. This was where Gabrielle and the two children lived for a year or more before returning to Whitford. For many years afterwards, holidays spent at the baches on Waiheke provided plenty of subject matter for Gabrielle: the pigeons on the wharf, the seagulls scavenging on dead fish, the people on the ferry trips, the magnificent views across the Island's hills and rocky outcrops into the sea, her children sliding down the

grassy hillsides on nikau palm fronds and gathering oysters off the rocks. Gabrielle always carried a gunny-sack with sketchpad, charcoal, watercolour paints and a pottle of water whenever they went for walks over the hills. Always she would come back with many sketches, or paintings and then would begin the development of the ideas, as she worked through the theme until the subject matter was exhausted – or the paper used up! Then back home on the ferry.

In 1950 with the marriage now unsalvageable, Chris and Gabrielle purchased a house for her in Parnell overlooking Hobson's Bay. After settling in and knocking down walls, removing carpet and sanding floors to renovate the house, with the children established in their new school, Gabrielle searched around for something to do. She was employed part time at John Steele Photographic Studios retouching large plate negatives, and colouring black and white photographs. Gabrielle had to restrain her natural instincts for large brush stokes, and become disciplined to working through a magnifier with tiny brushes on 10 x 8 pictures. Always the artist, when she was watching John Steele working in his dark room she drew a portrait of him on photographic paper using the developer liquid.

Gabrielle quickly made friends with the locals – architect Vernon Brown and his family lived across the bay, Norman Doo came and cooked Chinese food and introduced Gay to Chinese brushes – and she discovered a connection with the arts in Nancy McGregor and the Workers' Educational Association (WEA). Along with Molly Macalister they organised weekly life drawing sessions held at Gabrielle's house in the huge living room. Each time there was a different model, sometimes male, sometimes female and sometimes nude. The members of the class would complete their study for the evening and then review it with each other's. Usually there would also be a skilled 'leader' of the group such

as Arthur Hipwell, who would guide the critique session. These programmes continued for a few years.

This was a time of intense development for Gabrielle. The most welcome contact with other artists, and like minded creative people was stimulating and refreshing. Involvement with the Auckland Society of Arts, and through her long time friend Geoff Fairburn, the Waikato Society of Arts, gave her an opportunity to show her works. Her reputation began to grow. Paul Hope was one of those who came to the WEA sessions at her house in Tohunga Crescent, and their friendship flourished until they were married in November 1953. Paul as an oil painter himself, supported Gabrielle's interest in painting and provided a wonderful reassurance for her.

In 1954 after the house in Parnell had been sold, Gabrielle and Paul with the children Bridget and Kit, moved to Forrest Hill on Auckland's North Shore. This was the original old farmhouse on the outskirts of a new subdivision, surrounded by the farmland which was in time to become Westlake Boys' High School. The house was renovated, walls knocked out to provide the space she needed and French doors put in, with a patio built outside. Paul was working at the New Zealand Herald in the city, so took the ferry across from Bayswater each day. The children biked off to Takapuna Grammar. This left Gabrielle with her garden, paints and a new environment to explore artistically.

In works done from Forrest Hill, it is clear she is searching for freedom of expression as her work was developing and expanding from the more traditional watercolour approach. She experimented with egg tempera, and enjoyed using gouache. When she was working through a theme, and the ideas and paint were flowing, all other life became secondary to that passion. The children would come home from school to find piles of paintings spread around drying, and their mother still in the midst of another.



The house at Forrest Hill, corner Currie Crescent, soon after purchase in 1954. Private Collection, Blenheim.

This was also a time for intellectual exploration. Gabrielle continued study of philosophies and religions, the puzzle of the meaning of life and the search for nirvana or an inner peace. This remained an important part of her life with Paul and their friends which evolved to become a weekly session led by Mervyn Riley, called The Buddhist Society. Riley had spent many years in the East and had a deep understanding of the various philosophies behind the outer expression of the religions. So there was many an interesting night with long engaging discussions.

Some of this is reflected in her paintings as Gabrielle began to use images from mythology and Zen. She studied books on the Tao of Painting, and began to use the Chinese brushes more. She interpreted her world with reference to these philosophies and in some instances, incorporated relevant symbols into her paintings. It was an exciting time.

In the milieu of the art world, with friends and associates such as Peggy Spicer, Betty Curnow, Rex Fairburn, Colin McCahon, Jan Nigro, Peter Tomory, Ross Fraser, Lois White and Peter Webb, she was now being persuaded to exhibit her work more often. Although it gave her some trepidation before the event, one of her proudest achievements was to have the 'one-man' exhibition at Peter Webb's gallery. The freedom to exhibit works that she thought worthwhile without the stuffy selection panel sitting in judgement was exciting.

Friends on the North Shore provided intellectual and artistic stimuli. Rex and Jocelyn Fairburn, Frank Sargeson, Maurice Shadbolt – who lived just up the road – were all people who were part of this group. Gabrielle often visited Betty and Allen Curnow at their home in Bayswater down on the edge of the inlet.

Gabrielle continued to paint. Previous occasional forays into working in oils were usually brief and very few oil paintings were ever completed. One or two of her

earlier portraits in oil on canvas show skill and control of the medium, but she was not comfortable with the slow process required. She found water colour and particularly gouache a satisfying and responsive medium as it allowed her to draw with paint and to develop layers of colour in a similar manner to oil painting, but with much more spontaneity. Being able to quickly capture the line and movement of her subject without having to stop for colours to dry before moving on allowed her to catch the moment, and pursue the idea without interruption. This gave her work a wonderful sense of vibrancy and life.

About this time, a studio was built in the garden at Forrest Hill which Gabrielle whimsically dubbed 'Parnassus'. It was designed with a full glass front facing to the south-east, large storage spaces for framed paintings, and places for paper and folders of paintings waiting to be framed. There was a built-in divan with drawers underneath and a small kitchenette, with a shower box tucked into the back corner. This was to be a boon for Gabrielle – her own space where she had the plenty of light for painting and freedom to leave stuff lying around without the need to tidy up.

The continuation of the weekly meetings of the Buddhist Society with Mervyn Riley brought an eclectic mix of people to Gabrielle and Paul's home. The group continued to enjoy and explore with the ideas not only of Buddhism and other religions, but of Gurdjieff and Ouspensky, Lin Yutang, Bertrand Russell, Fred Hoyle, Aldous Huxley, Carl Jung, and others. Among those who joined the group was Patrick Llewellyn Hitchings, a man of high intelligence, skilled in languages and a doctor. He was to be Gabrielle's nemesis. Some time after, Paul and Gabrielle's marriage disintegrated and Paul left to live in Herne Bay, Auckland. Tenants were found for the house and Gabrielle moved herself into the studio as a temporary measure.

Gabrielle and Pat Hitchings developed a relation-



Gabrielle with second husband, Paul Hope and artist Nan Manchester c.1955. Private Collection, Blenheim.



View of Mt Victoria from Forrest Hill, North Shore 1957
Lithograph, 249 x 358mm
Museum of New Zealand Te Papa Tongarewa
Purchased 1982 with New Zealand Lottery Board Funds.

ship in the ensuing months and she moved into accommodation with him in 1959. As time went on, Gabrielle realised that Pat had serious mental health issues and their turbulent relationship was not going to be resolved without medical intervention. He was diagnosed schizophrenic but refused to accept that medication was needed. Gabrielle's diary shows she had extremely distressing and fearful times, often having to depart their home in great haste and secrecy. Both Pat's family and Gabrielle's tried unsuccessfully to persuade Pat that his life could only improve if he would accept help.

Through all this upheaval, both emotional and physical (they moved house and set up new medical practices several times) Gabrielle painted. She was finally able to get away in 1962 after three years, although then she was utterly exhausted.

Initially she stayed at her mother's house in Herne Bay, then she travelled to Taupo with old school friend the painter Peggy Spicer, then she went to her first husband and friend Chris Yeats in Whitford, before finally moving to a rented house in Howick. Throughout the continual disruption she painted.

Gabrielle died very suddenly on 9th September 1962 while living in Howick. She must have contacted Pat when she realised that she was in serious trouble, trusting his undoubted skill as a doctor, as it was he who organised the ambulance and went with her to the hospital at 1.00am in the morning. She died at approximately 4.00am without a member of her family having been present, of a sub-arachnoid haemorrhage – a massive stroke. She left a great number of paintings as a legacy of unremitting dedication to her art. It is interesting to speculate on where her talent would have taken her had she lived a full life span.

**Bridget Orman, Blenheim, February 2008,
with assistance from Kit Yeats**

(Bridget Orman and Kit Yeats are Gabrielle Hope's daughter and son respectively)



Gabrielle, Lake Taupo, 1960
Photo: Bridget Orman
Private Collection, Blenheim.



Gabrielle Hope 1916-1962

Lyric Abstraction

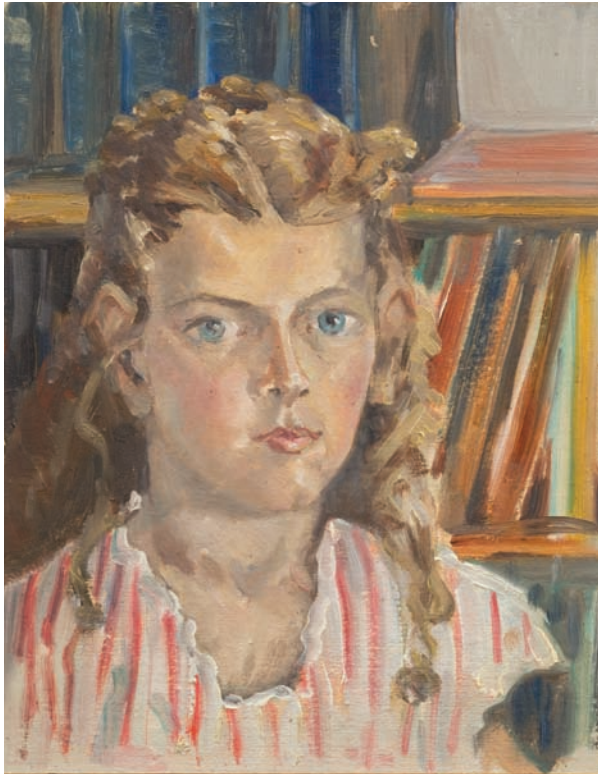
Gabrielle Hope's personal style seems to have been as indelible and expressive as her paintings. In a little over a decade, she rose from the ranks of hobbyists exhibiting at the local art society to being championed as one of the leading exponents of the watercolour medium nationally. Twice married, like a Renaissance master she preferred to be known by just her first name, signing her works with an emphatic 'GABRIELLE'. This exhibition situates the achievements of her brief life in their Auckland context, and investigates her work for the 'revelation of a vein of lyrical, and even mystical, idealism' that Gabrielle's eulogist Ross Fraser claimed was its fundamental characteristic.¹

Her beginnings were not promising. Excited by the prospect of attaining the newly approved qualification of a Diploma of Fine Arts, she enrolled at the Elam School of Fine Arts the day after her younger child began school in 1946. Less than six months later, she was home again due to her son's illness. The only other tuition she received was informal, conducted on painting excursions around the South Auckland countryside with Robert Nettleton Field, Geoffrey Fairburn and Lincoln Lee. Painting always had to be fitted around family commitments, and her children remember having to clear drying watercolours off the dining table before dinner could be served.

Her early death at the age of 46 years in 1962 and the subsequent unfashionability of her style have contributed to her obscurity. Moreover, the

close affinity of her work to that of Frances Hodgkins (herself undergoing rediscovery in New Zealand in the 1950s) suggests that Gabrielle's popularity was tagged to a brief vogue for watercolour painting itself as the quintessentially New Zealand medium. Debates about the role of Elam, the Auckland Society of Arts and the Auckland City Art Gallery were part of the context of her development, and also parenthesise her achievement.

Her background was rural but refined, and dominated by strong female role models. Born during World War I,² Gabrielle's childhood was disrupted when her accountant father abandoned the family and the farm in Putaruru, and she was sent to board at Diocesan School for Girls in Auckland.³ Gabrielle's enrolment at Diocesan in 1928 at the age of twelve came shortly after the arrival of a reforming headmistress, Ethel Helen Sandford, who had begun to modernise the curriculum inherited from the founding principal. Miss Sandford introduced eurhythmics, taught by a specialist from London, and also expanded the teaching of practical art. Lucretia Vigers was the instructor for poster drawing and commercial art, and in 1927 Ida Eise (1891-1978) was appointed to head the art department. By 1931, Diocesan had its own Arts and Crafts Club, and the students were winning prizes in the Winter Show.⁴ Ida Eise encouraged the more promising girls to take classes at the Elam School of Fine Arts – where Eise herself also taught – but in Gabrielle's case, family finances precluded her from continuing her art studies.



Tess Fairburn 1952
Oil on card, 380 x 290mm
Private Collection, Auckland.

Page 12: detail from *Tauhara* 1962
Watercolour and crayon 463 x 584mm
Museum of New Zealand Te Papa Tongarewa
Purchased 1972.

Matriculating from high school as the Depression deepened in 1932, Gabrielle found plenty in Auckland to distract her and stimulate her nascent artistic interests. In 1934, the Auckland Art Gallery hosted Contemporary British Art from the Empire Art Loan Collection Society⁵ with paintings by Dod Proctor, Glyn Philpot, William Flint, Stanley Spencer and Augustus John. John's work enjoyed an enhanced reputation in Auckland thanks to the appointment of his Royal College protégé Archibald Fisher⁶ (1924-1959) to the position of Principal at Elam. Fisher was an effective advocate for John's skill as an artist. A.R.D. Fairburn (a close friend of Fisher's) told readers of *The Arts in New Zealand* in 1945 that 'Augustus John is one of the best draughtsmen in the history of English painting'.⁷ Fisher himself considered John's probity in aesthetic matters unimpeachable, and the Royal College of Art where he had trained as the ultimate authority. Following criticism of Elam student work by William Sanderson La Trobe, Fisher sent examples back to London to be assessed by Augustus John (1878-1961) and William Rothenstein (1872-1945), Director of the Royal College of Art from 1920 until 1935. According to Fairburn, they responded with assurances that it was 'astonishingly good work – the best they had seen come out of any of the British Dominions'.⁸

Gabrielle was aware of this enthusiasm for Augustus John's work and opinions, and she bought a copy of the first Phaidon monograph on the Welsh artist in 1944. Wartime printing restrictions restricted the colour tip-ins to just four of the 83 plates yet it is possible to see an influence on her technique and approach to portraiture. The oil on card study of Geoff and Jean Fairburn's 14 year-old daughter *Tess* c.1952 emulates the sketchy intimacy of John's *Dylan Thomas* 1938 (National Portrait Gallery, London). Gabrielle adopts John's same close-up perspective which disturbs boundaries, and she exaggerates her sitter's eyes and

tousled hair to suggest a free and determined spirit, which is John's approach in the portraits of his defiant youngest son.

At the beginning of 1939, Gabrielle had met and married Christopher Yeats, a speedway enthusiast from a dairy farm in Whitford who was ten years her senior. Daughter Bridget was born the month that World War II began, and son Kit a year later in 1940⁹ when the Labour Government had introduced conscription. Despite a dwindling roll during wartime, Elam's position as the centre of visual arts practice in Auckland was boosted when approval in principle to offer a Diploma in Fine Arts was granted in 1945. Fairburn published a promotional article entitled 'The Auckland School of Art' in the periodical the *Arts in New Zealand* in January 1945. He goaded the Department of Education by claiming that it was subordinating Elam as a technical school when it should be promoted to university status, which it did finally achieve in 1950 with a name change to the Elam School of Art¹⁰. Fairburn also lavished praise on his friend Archibald Fisher as the person 'who more than anyone else can claim credit for the way in which art in Auckland has been invigorated'.¹¹ Predictably, Clarence Beeby as Director of Education published a response to Fairburn in the next issue, defending his department's position on Elam.¹²

Whether roused by this controversy, or out of loyalty to Ida Eise, Gabrielle enrolled at Elam on 9 July 1946, the year that enrolments reached 150 students, many of them older women.¹³ Fisher himself taught the drawing class every morning from 9 -12pm as well as The Head from Life, which was an all-day Tuesday class, and Drawing from the Antique on Wednesday mornings. Gabrielle also attended Drawing from the Life Model on Wednesday afternoons. Taking advantage of the free bus travel privileges extended to Elam students, she commuted the 20 miles (32 kilometres)

in and out from Whitford to the city daily. The School of Fine Arts occupied part of the former Boys' Grammar School building in Symonds Street at the corner with Wellesley Street East with the other half of the building occupied by the Workers' Educational Association, which functioned as the Adult Outreach programme for Auckland University College.¹⁴

At Elam, Gabrielle developed her abilities in the genres of portraiture and drawing from the nude model, but when her son Kit became seriously ill she was forced to withdraw from the course. Friendship with Hamilton artist Geoffrey Fairburn¹⁵ (1905-1999) and with self-taught Titirangi watercolour landscapist and poet, Lincoln Lee¹⁶ (1884-1968) meant that Gabrielle had companions for painting excursions when time allowed. Another important mentor was English modernist Robert Nettleton Field (1899-1987), who had moved to Auckland from Dunedin¹⁷ in 1945 to become the Head of the Art Department at Avondale College. Gabrielle's family commitments led to a concentration of topographical views on paper which could be completed quickly, and these she exhibited at the Waikato Society of Arts in 1946.

In 1949, both Elam and the WEA lost their rooms when the Symonds Street Grammar School building was destroyed by fire. WEA art classes moved to private houses. Gabrielle had separated from her husband in 1948, and was living with her children at Palm Beach on Waiheke Island, rarely visiting the city. In 1950, after a trial reconciliation and return to Whitford failed to revive the marriage, the Yeats bought a north-facing house with sea views in Parnell. Gabrielle and the two children lived there for the next three years. 26 Tohunga Crescent also became the home of the WEA Sketch Club, which met weekly for drawing lessons, and Gabrielle joined the 'Monday nighters', an informal group of artists that met once a week to do life drawing.¹⁸ Through these classes, Gabrielle met her



Gabrielle with her first husband, Christopher Yeats
in the Auckland Domain, 1939. Private Collection, Blenheim.

second husband, Paul Hope, a newspaper proof reader, who had attended Elam in 1945.

A staple of the Auckland City Art Gallery exhibition calendar was the annual display by working members of the Auckland Society of Arts. For most aspiring artists, the ASA still provided the principal outlet for selling art to Aucklanders, and few could afford to bypass the support and structure it provided. The ASA held shows of three weeks duration which attracted huge attendances: in 1948 and 1949 for example, the door count topped 16,000.¹⁹ Although the new director of the Gallery, Eric Westbrook, could not find a pulse, the ASA was in good health. By 1953, membership had reached 670 with a working membership of 191 – the highest for many years. This was the year that Gabrielle was elected as a Working Member under her married name, Mrs G.V.H.Yeats.²⁰

Membership gave Gabrielle the eligibility to submit works to that year's Autumn Prints and Drawings exhibition held at the society's gallery in Eden Crescent.²¹ Four works were accepted,²² and attracted a gratifying review comment from Tom Bolster, the art critic for the *Auckland Star* who linked her with the more progressive artists showing: 'A newer name, Gabrielle Yeats, is signed beneath several works in this better group. Her *Burdened Beasts* is sensitively drawn without being mawkish. Her nude figure drawing has individuality and vitality – although its draughtsmanship is, perhaps not flawless.'²³ At the end of the ASA exhibition, Gabrielle received an invitation from Eric Westbrook to exhibit in Tauranga as part of the *Nine New Zealand Painters* exhibition organised by the Auckland City Art Gallery and toured throughout New Zealand.²⁴ It must have seemed to Gabrielle that her career as an artist had been launched, and she might now expect to find not only satisfaction but some financial reward from her work.

Burdened Beasts was an early entry into the

menagerie of domestic animals and birds that would populate Gabrielle's art. Having grown up on a farm, she drew horses and cattle frequently, imbuing them with both sentience and symbolism. In this, her model was Picasso whose depiction of animals, particularly bulls, had inspired homages from artists as diverse as Jackson Pollock and Graham Sutherland. Like most painters who aspired to produce contemporary art, Gabrielle saw Picasso as the central figure of the modern movement, and her admiration for him is evidenced by her possession of both the 1946 Gertrude Stein monograph and David Douglas Duncan's 1957 *The Private World of Picasso*.²⁵ Studying Picasso, Gabrielle could see how he used the bull as a private metaphor for Spain, for fascism and for virility. Most significantly, Picasso's suite of lithographs entitled *Bull* from 1945 provided a succinct lesson in how to develop an animal study from the academic to the abstract. Over eleven stages, Picasso had visually dissected the image of a bull to discover its essential presence through a progressive analysis of form.

Gabrielle shows her debt to Picasso most markedly in *Cattle at rest* 1953 where she has used the handle end of the brush to scratch back through wet paint to reveal the board beneath. This *sgraffito* technique, a kind of drawing in reverse, is derived from the Spanish master's late period ceramics and painting. Gabrielle's swirling composition, her use of blue for shadows and combination of elements – horns, udders, hooves – hints at abstraction, but her analysis of animal form is not as rigorous as Picasso's.

The Auckland Society of Arts Annual Exhibition for 1953 formed part of the Coronation Festival at the Auckland City Art Gallery during June and July. It attracted a record 17,000 visitors.²⁶ Gabrielle had eight works included, including a portrait of her teenaged daughter, *Bridget*, along with several animal paintings, still life subjects and an allegorical piece entitled



Cattle 1950
Acrylic on board 543 x 415
Museum of New Zealand Te Papa Tongarewa
Gift of the National Council of Adult Education, 1988.



Cattle at Rest 1953
Oil on board, 395 x 410mm
Private Collection, Blenheim.

Ancient Theme.²⁷ These eight works, all watercolours and gouaches on paper, served as Colin McCahon's introduction to Gabrielle's work as he joined the staff of the Auckland Art Gallery in June. He was to become an enthusiastic advocate for Gabrielle, facilitating introductions to the influential art patrons Rodney Kennedy and Charles Brasch who purchased her paintings for their collection. Although significant for this reason, it seems the exhibition of work in the ASA show was not a complete success financially. Later in 1953, Gabrielle sent two works which had not sold to the New Zealand Academy of Fine Arts Exhibition in Wellington, dropping the price of each by three guineas.²⁸

Following her divorce from Christopher Yeats, Gabrielle married Paul Hope in November 1953.²⁹ She was by then 37 years old, with a daughter and son aged fourteen and thirteen years respectively and her new husband was a year her junior. Buying the old farm homestead at the corner of Forrest Hill Road and Curry Street on Auckland's North Shore, the family set up house, and later a studio was built for Gabrielle in the garden.

At Forrest Hill Road in early spring of the following year, Gabrielle painted *Willows* 1954 a watercolour, ink and conté on paper work. Possibly the subject had some personal significance for her: a bare willow in Chinese art is an emblem of the winter solstice, and of mourning, but these pollarded trees are bursting with life, suggestive of new beginnings. Her use of black ink and her wet-on-wet calligraphic brush painting style with its elemental composition and dotted foliage evinces a new orientalism. It follows the 'Method of painting the trunks and main branches of three trees' from the Book of Trees in *The Tao of Painting*,³⁰ indicating her exploration of Chinese philosophy and art at this time. In his 1984 *Art New Zealand* article, Ross Fraser writes: 'I remember Gay showing me a



The Poet (Self Portrait) 1953
Watercolour and gouache, 665 x 495mm
Auckland Art Gallery Toi o Tamaki
Purchased 1984.

two-volume book on Chinese painting . . . and rather melodramatically swearing me to silence about her possession of it.’³¹ Using manuals such as this, and brushes given to her by her friend Norman Doo, Gabrielle was able to put herself through an apprenticeship in Chinese brush techniques. As a consequence, her drawing style became both bold and gestural, and her description of form abbreviated.

Such developments were not easily accommodated within the understanding of aesthetics governing the Auckland Society of Arts, and the selection committee rejected half of the works she submitted in 1954.³² Just one work, *Crescent View*, was accepted for the ASA Spring exhibition in September. In 1955 Gabrielle had five semi-abstract works³³ including *Lake Landscape* 1954 in the ASA Annual Exhibition at the Auckland City Art Gallery and also had her own solo exhibition at the ASA Gallery in Eden Crescent. In recognition of her new status as a North Shore dweller, she was also invited to exhibit at the Takapuna War Memorial Hall in a five-day display organised by Eric Westbrook and Colin McCahon in September 1955. This outreach exhibition was the Auckland City Art Gallery’s public acknowledgement of the growing reputation of the North Shore as an artists’ colony. Since living in Forrest Hill, the Hopes had joined a community which included Rex and Jocelyn Fairburn, Una Platts, Maurice Duggan, Frank Sargeson and Maurice Shadbolt as well as Betty and Allen Curnow who lived at Bayswater. Although the McCahons lived at Titirangi, they too came to stay in Forrest Hill with the Hopes, whose house functioned as a kind of North Shore salon, presided over by the ‘mettlesome and sparkling’ Gabrielle.

McCahon’s support was crucial not only to Gabrielle’s development as an artist, but also to her career more generally. In late 1955, when he was briefly acting Director of the Auckland City Art Gallery

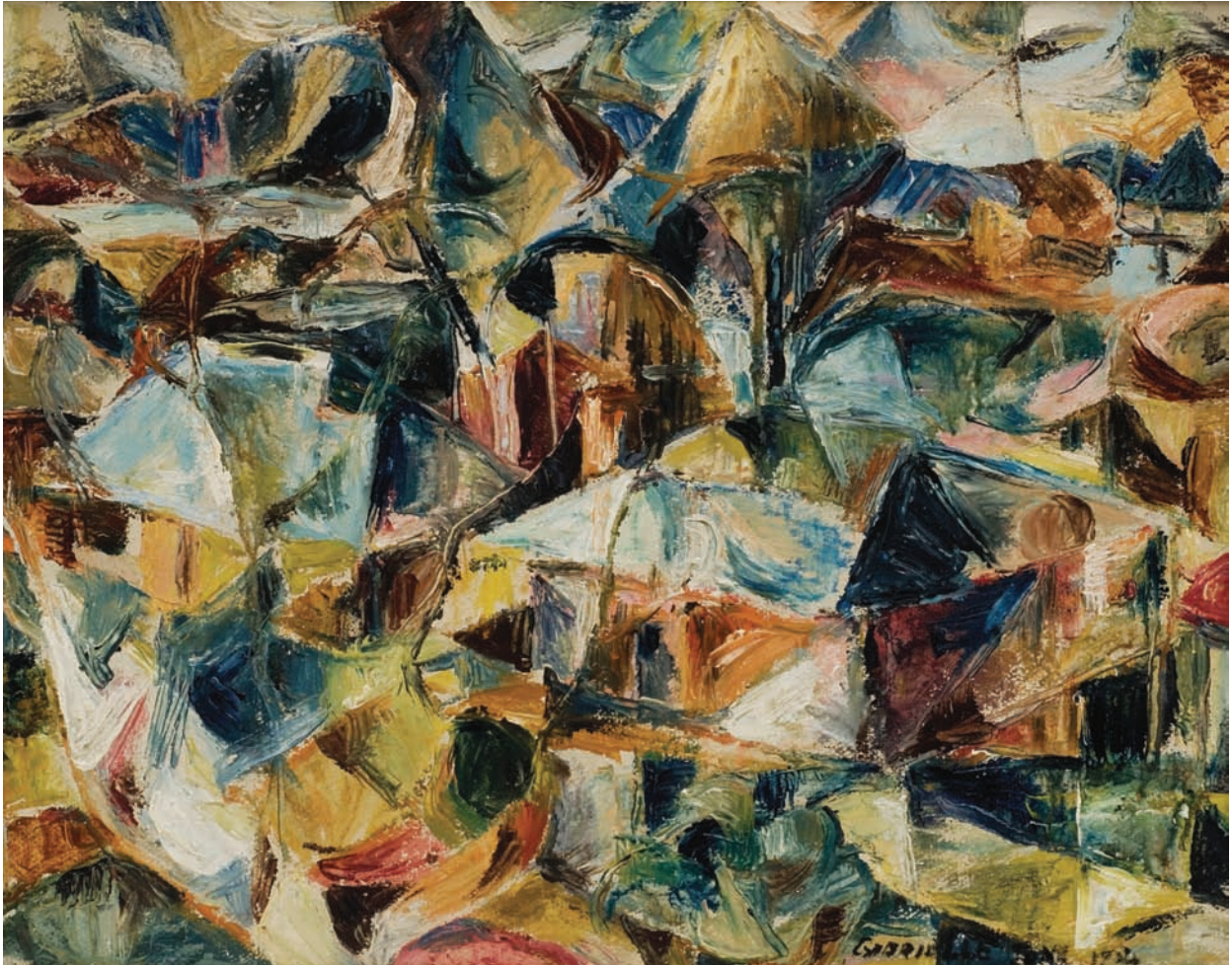
following Westbrook’s resignation, he invited her to join Kase Jackson, Michael Nicholson, Louise Henderson and himself in a November exhibition to be staged as the sequel to the *Object and Image* exhibition of 1954. In an obvious reference to *Unit One*, the British group of modern artists and designers formed by Paul Nash who exhibited together once in 1934, this New Zealand manifestation of modernism was styled by McCahon as *Unit Two*. Like McCahon, Jackson was experimenting with abstraction through cubism, Henderson had just returned from a year studying cubism in Paris with Jean Metzinger in 1952 and Michael Nicholson was a graduate of Camberwell College in London who had begun teaching at Elam in 1953. Inclusion with these painters signalled that Gabrielle had joined the Auckland art world’s avant-garde.

In December 1954, the Hopes had entertained poet, art collector and *Landfall* editor Charles Brasch who had requested a private view of Gabrielle’s paintings. Brasch, who had read modern history at Oxford, but was greatly interested in archaeology, was impressed by Gabrielle’s knowledge of the classical world – she had even dubbed her new studio in the garden at Forrest Hill ‘Parnassus’, the temple of the muses. In 1955 Brasch bought the watercolour *Ancient Theme* 1953 for seven guineas (it had been priced at 24 guineas in the ASA exhibition of 1953).³⁴ The following year, he reproduced two of her drawings in *Landfall*: a pen and ink portrait of one of her son Kit’s friends entitled *Colin* 1953³⁵ and *Just Roses* 1954.³⁶

Gabrielle Hope’s gouache *The Golden Ass* 1955 was included as one of 112 works to tell the story of New Zealand painting in the first exhibition new Director Peter Tomory curated at the Auckland City Art Gallery in May 1956.³⁷ ‘Arranged to establish whether there is a common characteristic of style amongst New Zealand artists’,³⁸ Gabrielle’s work was hung between two Christchurch women artists, Ivy Fife and Doris Lusk, and near that of Wellington watercolourist Thomas



Willows c.1957
Watercolour and crayon on paper, 480 x 350mm
Private Collection, Auckland.



Lake Landscape 1954
Oil on cardboard, 501 x 657mm
Auckland Art Gallery Toi o Tamaki
Purchased 1960.

McCormack to reinforce the notion of a prevalent watercolour tradition in New Zealand.

When Peter Webb left the Auckland City Art Gallery to set up his own dealer gallery in High Street in 1957, one of his first solo exhibitions was of 23 works on paper by Gabrielle Hope.³⁹ Half the works sold immediately, with immigrant Dutch artist Kees Hos (who was to set up his own gallery in Auckland called New Vision in 1965) buying two gouaches and a watercolour on the opening night. Czech émigré architectural theorist Imric Porsolt titled his review 'Delight Without Pretensions' and described Gabrielle as 'a painter of established reputation . . . with engaging lack of discipline, and no pretensions to deliver a message'. In a kind but honest criticism, he went on to explain how 'these paintings delight more by healthy colour than by firm composition, and by directness rather than by elaboration.'⁴⁰ One gouache which he did commend for its satisfying and memorable pattern was *Aubergines and Roses* 1954⁴¹ which was bought by Charles Brasch and reproduced in the catalogue *A Private Collection* when the Brasch/Kennedy collection went on display at the Auckland City Art Gallery in 1958.⁴² Gabrielle's ability to destabilise space and energeise compositions with her lively paint application suspends the aubergines and roses in mid air, surrounded by brushy lines of colour which activate the background. Two lithographed copies of Gabrielle's charcoal landscape *Auckland from the North Shore* which Peter Webb had produced in an edition of 100 each were also purchased by Brasch and gifted to the Hocken Library in 1958.⁴³ Peter Webb also gave two copies to the Auckland City Art Gallery the same year.⁴⁴

The other lithograph that Peter Webb produced in 1957 from a drawing of Gabrielle's was *View from Forrest Hill*, a still life in a landscape which shows her adaptation of the classic Frances Hodgkins motif of the arrangement of flowers in a jug which are set in

an outdoor scene. Lauded by Charles Brasch as New Zealand's finest painter,⁴⁵ Hodgkins was at the forefront of collecting and exhibiting activity in Auckland at this time. To guide her understanding of this artist's work, Gabrielle had her own copy of Arthur Howell's 1951 publication *Frances Hodgkins: Four Vital Years* with its eight colour plates of Hodgkins's paintings, but she was also able to see frequent exhibitions of Hodgkins's paintings and drawings from the collection of the Auckland City Art Gallery in the 1950s.⁴⁶

Following Hodgkins's death in 1947, the Auckland City Art Gallery had exhibited *The Pleasure Garden* and the six other paintings which Christchurch painter Margaret Frankel had instigated being sent to Christchurch so that the Canterbury Society of Arts could select collection purchases. Their refusal to buy had precipitated 'The Pleasure Garden Incident' which received considerable coverage in newspapers and arts and literary periodicals.⁴⁷ McCahon had been part of the faction supporting purchase of *The Pleasure Garden* for Christchurch, and as Keeper at the Auckland City Art Gallery he wrote the catalogue essay for *Paintings and Drawings by Frances Hodgkins* in 1959, quoting the policy that 'a representative collection of the works of Frances Hodgkins should be built up, so that for the first time in New Zealand this artist could be studied in a public gallery'.⁴⁸ Works acquired during the 1950s included late works from the estate of Dorothy Selby, whose bequest arrived in 1954, and watercolours with teaching notes from Hodgkins, gifted by ex-pupil Hannah Ritchie. In addition, the Gallery purchased twenty works from England using the Winstone Bequest. As instructive examples of painting technique and composition, these were invaluable aids for Gabrielle Hope, who seems to have adapted Hodgkins' device of still life in landscape to symbolise the merging of interior and exterior imaginative experience.

Hodgkins's technical proficiency with watercolour



Colin 1953
Pen and ink on paper
Auckland Art Gallery Toi o Tamaki
Purchased 1953.

and gouache was also influential, since her compositions in these media were as highly prized as her oils. They became Gabrielle's preferred media as well, and her work was recuperated into a new polemic about watercolour as the quintessentially New Zealand medium. In 1958, Colin McCahon curated the nationally touring exhibition *Five New Zealand Watercolourists*, for the Auckland Art Gallery. Eight works⁴⁹ by Gabrielle Hope were included alongside watercolours by Rita Angus, T.A. McCormack, Olivia Spencer Bower and Eric Lee Johnson. In the catalogue, an introductory comment by Peter Tomory went so far as to claim that New Zealanders were naturally better at watercolour than oil painting:

This exhibition has been arranged to represent those artists whose principal medium is watercolour. Watercolour has been used to a considerable extent in New Zealand – a tradition growing from the early topographical artists – and because of this there seems to be more assurance and decision in its application than in oil.⁵⁰

All works were for sale, and two of Gabrielle's sold in Christchurch, then at the end of the national tour *Lake Horses* 1954, was purchased by the Auckland Art Gallery Associates for presentation to the gallery in 1958.

The following year Tomory and McCahon gave New Zealand drawing the same treatment: a large survey exhibition of 23 artists and 44 works with a catalogue including justificatory statement: 'The drawing has a special position in the visual arts. Its vitality lies in its spontaneity; it offers as well an insight into the artist's vision which the complexity of the finished painting often obscures'.⁵¹ Gabrielle contributed three drawings, including *Colin*, from the Gallery's collection, and a pen and ink work entitled *The Chariot* 1958 which was subsequently purchased by the Gallery in 1960.⁵² In

notes written to McCahon, Gabrielle explained how this hybrid drawing incorporates a suggestion of the artist's self portrait, and is developed from the chariot allegory of the human soul in Plato's *Phaedrus* combined with memories of Tarot cards.⁵³

Alongside her interest in classical antiquity, Gabrielle was becoming increasingly involved in Buddhism. A New Zealand Buddhist Society was set up using the model developed by Christmas Humphries, the English founder, whose publication *Buddhism: An Introduction and Guide*⁵⁴ provided spiritual guidance to independent groups. Gabrielle and Paul Hope, seeking personal transformation, joined a study group on the North Shore led by Mervyn Riley, who had arrived in New Zealand in 1945 following extensive travels in South East Asia, India and Japan. The group often met at the Hope's house in Forrest Hill, and one of the members was Patrick Llewellyn Hitchings, a medical doctor for whom Gabrielle left her husband in 1959. Her relationship with Hitchings was stormy, but lasted for three years. McCahon curated her work one final time into the group exhibition *Three New Zealand Painters: John Holmwood, Gabrielle Hope and Toss Woollaston* shown in the First Floor Gallery at the Auckland City Art Gallery in August 1960. Reviewer Peter Smith commented in *Home & Building* that 'amidst exhibitions demonstrating abstraction for abstraction's sake, and subject matter handled for its formal and decorative qualities, this exhibition is marked by an expressionist element which, while rarely completely absent from the general stream of painting tends, I feel, to occur not in 'schools' or 'periods' but in individual cases'.⁵⁵

At the beginning of 1962, Gabrielle had separated from Patrick Hitchings and gone on a painting trip to Lake Taupo with her artist friend Peggy Spicer (1908-1974). She returned to Auckland, and was living on her own in Howick, spending her days painting



Paul Hope, Mervyn Riley and Gabrielle Hope at a Buddhist Society meeting in 1958. Private Collection, Blenheim.



Howick Beach, Fisherfolk 1962
Watercolour on paper, 896 x 558mm
Private Collection, Blenheim.

scenes of fish sellers on the beach, when a massive stroke killed her in September 1962. She was just 46 years old, and her early death left much artistic promise unfulfilled. Introducing her Barry Lett retrospective in 1972, Ross Fraser commented that,

. . . her best paintings are those in which the brio and intense emotion of her approach are balanced by consideration, reflection, restraint. She certainly was in possession of ample intellect to direct toward these ends; and I think that, had she lived, her work would have consolidated itself. As it is her paintings preserve a distinct and fascinating voice from a presently too little regarded period of New Zealand painting.⁵⁶

Emerging before dealer galleries had become established in Auckland, Gabrielle was fortunate that her work came to the notice of Auckland Art Gallery staff through the annual ASA exhibitions in the early 1950s. Colin McCahon and his two Directors encouraged her to become a dedicated watercolourist and painter in gouache in the mould of Frances Hodgkins. It was with their endorsement that she made her most adventurous explorations of Fauvism, Surrealism and Cubism, and developed her own lyrical variant of gestural Expressionism. A committed artist of considerable determination, she would be outraged to discover now that her individual contribution to the development of modernism in New Zealand has been undeservedly overlooked. Rather than seeing her works in public collections as footnotes to a more important story, it is possible to understand Gabrielle's painting on its own terms as part of a larger quest for spiritual enlightenment and fulfilment that she shared with many others of her generation.

Linda Tyler

Director, CNZARD



Fruit and Flowers 1951
Watercolour on paper, 540 x 365mm
The University of Auckland Art Collection.



Zinnias c.1954
Watercolour on paper, 550 x 755mm
Private Collection, Auckland.



Lake Horses 1954
Watercolour 330 x 457mm
Auckland Art Gallery Toi o Tamaki
Gift of the Friends of the Auckland Art Gallery, 1958.



Wharf Pigeons c.1956
Watercolour on paper, 590 x 450mm
Private Collection, Auckland.



Forrest Hill, Lake Pupuke c.1957
Watercolour on paper, 374 x 530mm
Private Collection, Blenheim.



Kit and Rudolf 1959
Watercolour and crayon on paper, 710 x 520mm
Private Collection, Auckland.



Mushrooms 1960
Gouache on paper, 360 x 430mm
Private Collection, Blenheim.



Californian Quail 1960
Gouache on paper, 495 x 642mm
Private Collection, Blenheim.



Pastoral 1960
Watercolour, 568 x 715mm
Museum of New Zealand Te Papa Tongarewa
Purchased 1972.



Turkeys at Karekare c.1960
Watercolour on paper, 440 x 550mm
Private Collection, Auckland.



In Search of Nirvana c.1961
 Ink on paper, 490 x 760mm
 Private Collection, Auckland.



In Search of Nirvana c.1961
 Oil on hardboard, 450 x 860mm
 Private Collection, Auckland.



Mount Tauhara after fire 1962
Gouache on paper, 440 x 565mm
The University of Auckland Art Collection.



Tauhara 1962
Watercolour and crayon 463 x 584mm
Museum of New Zealand Te Papa Tongarewa
Purchased 1972.



Red Clover at Taupo 1962
Gouache on paper, 380 x 525mm
Private Collection, Blenheim.

Notes

1. Ross Fraser, 'Gabrielle Hope 1916-1962' *Art New Zealand*, 30, Autumn 1984, p.43.

2. Born 4 February 1916. Gabrielle Hope's marriage certificate records her parents' names as Charles Gabriel Allan, an accountant, and Lois Elaine French, formerly Allan Stuart-Menteath. They farmed at Putaruru until Charles Allan left his family to return to Lower Hutt and his accountancy practice of Riddiford & Allan.

3. This private schooling was paid for by Sir Charles Fergusson and his wife Lady Alice Fergusson, the latter being a cousin of Gabrielle's mother, Lois Allan. Fergusson was Governor-General of New Zealand from 1924 until 1930, and in that capacity had visited Diocesan in 1927. Lois Allan was by this time a solo parent, farming during the Depression years and unable to afford private schooling for her children.

4. Margaret Hammer, *Follow your star: Diocesan School for Girls, Auckland 1903-2003*, Auckland: Diocesan School, 2003, p.96.

5. Percy Rolfe Sargood, President of the Dunedin Public Art Gallery Society, had founded the Empire Art Loan Collection Society in London in 1931 with the aim of sending quality exhibitions of art to New Zealand.

6. Fisher had trained at the Royal College from 1919 and had been brought to New Zealand under the La Trobe scheme 1924, but did not take up the position as head of Elam until 1929.

7. A.R.D. Fairburn, 'The Auckland School of Art', *The Arts in New Zealand*, December 1944-January 1945, Vol.17, no.1, p.21.

8. Fairburn, p.27.

9. Gabrielle married Christopher Yeats on 25th February 1939. Bridget was born on 30th September 1939 and Kit on 8th July 1940.

10. See Simon A. Franks, 'Elam School of Fine Arts 1950-1983', Catalogue to the Auckland University Centenary Exhibition, Auckland City Art Gallery 26 August to 25 September, 1983, n.p.

11. Fairburn, p.22.

12. John Daly-Peoples, *Elam 1890-1990*, Auckland: Elam School of Fine Arts, 1990, n.p.

13. Elam School of Fine Arts Admission Certificate for Gabrielle Yeats, Gabrielle Hope Archive, Blenheim.

14. Established first in Britain, the WEA began classes in New Zealand in 1915, in each of the four centres where a university existed.

15. Geoff Fairburn was the younger brother of writer and Elam art history lecturer, A.R.D. (Rex) Fairburn (1904-1957).

16. Lincoln Lee's mother had been the only daughter of painter John Gully, whose biography Lee wrote. He was accorded a solo exhibition of his landscape watercolours at the Auckland City Art Gallery in 1949.

17. Field's influence on modernists Colin McCahon (1919-1987) and Toss Woollaston (1910-1998) is well documented.

18. This group was formed by Nancy McGregor (née Rogers) and met at her Epsom home in Gillies Avenue. At various times, the group included: Ron Tizard, Allan Swinton, Bill Buckley, Jack Crippen, Phyllis Crowley, Arthur Hipwell, Jean Horsley, Alison Pickmere, May Smith, Louise Tilsley, Blanche Wormald, Louise Henderson, Nelson and Valerie Thompson, Jim Turkington, Hilda Altman, Muriel Dunn, Merle Bon, Lynn Gurney, Betty Curnow, Len Leaning, Joan Crippen (née Harker), Gabrielle Yeats, Ella Swinton and Peter Smith.

19. Ron Tizard, *The Auckland Society of Arts 1870-1970: A Centennial History*, Auckland: Auckland Society of Arts, 1971, p.39.

20. The date of her election to ASA membership was 5 February 1953. See 'Gabrielle Valerie Hyacinthe (Allan) Hope 1916-1962', *We Learnt to See: Elam's Rutland Group 1935-1958: a biographical journey with Auckland artists*, Auckland: Puriri Press, Auckland, 2004, p.301.

21. 14 March-30 May 1953.

22. The works Gabrielle Yeats exhibited at the ASA Prints and Drawings exhibition in March-May 1953 were:

- 5. *Burdened Beasts* 27 guineas
- 40. *Introspective Mood* NFS
- 43. *Figure from Life* 7 guineas
- 48. *Pieta* 20 guineas

23. Tom Bolster, 'ASA Artists Show Prints and Drawings: 23 artists have now contributed 60 works now on view in the ASA', *Auckland Star*, undated clipping in Gabrielle Hope Archive, Blenheim.

24. Letter: Eric Westbrook to Gabrielle Yeats, 20 May 1953, Gabrielle Hope Archive, Blenheim.

25. Both books are still in the Gabrielle Hope Archive, Blenheim.

26. Tizard, p.41.

27. Works by Gabrielle Yeats in the Auckland Society of Arts Annual Exhibition at Auckland City Art Gallery, 4th June 1953 -5th July 1953:

98. *Bridget* NFS

167. *Tapu Katz* 12 guineas

181. *Mystic Magnolia* 25 guineas

189. *Blue Conversation* 10 guineas

196. *Shells of the Sea* 20 guineas

220. *Fresh Fruit* 15 guineas

254. *Ancient Theme* 24 guineas

255. *High Summer* 23 guineas

28. New Zealand Academy of Fine Arts, Catalogue of Annual Exhibition 30th October-22nd October 1953.

276. *Fiesta Fruit* gouache 12 guineas

372. *Tapu Katz* gouache 9 guineas

29. The decree absolute of the divorce from Christopher Yeats is dated 19th October 1953 and the marriage to Paul Victor Hope took place on 26th November 1953.

30. Mai-Mai Sze, *The Tao of Painting*:

A Study of the Ritual Disposition of Chinese Painting with a translation of the Mustard Seed Garden Manual of Painting 1679-1701, Vol.2, London: Routledge & Kegan Paul, London, 1957, p.55. Both volumes of the first edition of this book were purchased new by Gabrielle at the price of £11 4s.

31. Ross Fraser, 'Gabrielle Hope 1916-1962', *Art New Zealand* 30, Autumn 1984, p.43.

32. Letter: W. Laird Thomson, Auckland Society of Arts, 3 March 1954 to Gabrielle advising that it was not possible to show: *The Nikau Trail*, *Rough Bird*, *Frozen Form*, *Polynesian Girl*, *Seated Nude* but that it would be possible to show *Mussels*, *Beasts*, *Lake Landscape*, *Coffee Table*, *Pink Schnapper* and *Gulls*. Gabrielle Hope Archive, Blenheim.

33. These five works were all watercolours, and were on exhibition from 12 May-2 June 1955 at the Auckland City Art Gallery with the following prices:

34. *Lake Landscape* 14 guineas

96. *Coffee Table with Birdcage* 6 guineas

97. *Gulls* 8 guineas

98. *Pink Schnapper* 6 guineas

99. *Mussels* 8 guineas

34. In 1963, the year after Gabrielle's death, Brasch gave this painting to the Pictures Collection at the Hocken Library.

35. Accession no. 1953/5, Auckland Art Gallery Collection.

36. *Landfall* 37, Vol.10, no.1, March 1956, pp.34-5. In the same issue were two poems by Gabrielle's painting companion, Lincoln Lee.

37. No.95 Gabrielle Hope, *The Golden Ass* 1955, gouache 26 ¹/₄ x 21 ³/₄, listed in Peter Tomory, *New Zealand Painting at the Auckland City Art Gallery on the occasion of the Auckland Festival of the Arts 1956*, Auckland: Auckland City Art Gallery, 1956, pp.30-31.

38. *Ibid*.

39. The exhibition ran from 11 November to 29 November 1957 at the Peter Webb Gallery on the top floor Argus House at 24 High Street Auckland and comprised:

Head c.1938 watercolour

Head 1940 watercolour

Hawera c.1940 watercolour

Bridget 1952 gouache

Forest Hill 1953 watercolour

Gulls 1953 gouache

Still Life with Jug 1953 gouache

Pink schnapper 1953 gouache

Tuatara 1953 gouache and ink

Plus de vache 1953 gouache

Aubergines and roses 1954 gouache

Coffee pot: still life 1954 gouache

Fly agaric feijoas 1954 gouache

Forest Hill 1954 watercolour

Still Life 1954 gouache

Still Life 1954 gouache

Wharf pigeons 1955 gouache

Bantam cock 1955 gouache

Kitchen dresser: still life 1956 watercolour

Exotic fruit 1956 watercolour

Pots and gourds 1956 watercolour

Still life 1957 gouache and ink

The magician 1957 gouache

40. Imric V. Porsolt, 'Delight Without Pretensions', undated and, unpaginated newspaper clipping from Gabrielle Hope Archive, Blenheim.

41. Accession no. 83/40 Gabrielle Hope, *Aubergines and roses* 1954, gouache on paper, 600 x 450mm, Charles Brasch Bequest, Hocken Pictorial Collections.

42. Gabrielle Hope, *Aubergines and Roses* 1954, no.23, plate ix, *A Private Collection of New Zealand Paintings: Thirty-seven New Zealand paintings from the collection of Charles Brasch and Rodney Kennedy*, Auckland: Pelorus Press, 1958.

43. Accession no. 13,615 a and b, Gabrielle Hope, *Auckland from the North Shore* 1957, lithograph on paper, 248 x 355mm, Given by Dr Charles Brasch, Dunedin, 1958, Hocken Pictorial Collections.

44. Accession no. 1958/3/3 1-2, Gabrielle Hope, *Auckland from the North Shore* 1957, lithograph on paper, 248 x 355mm, Given by Mr Peter Webb, Auckland, 1958, Auckland Art Gallery.

45. Charles Brasch, review of Peter Tomory (ed.), *Painting 1827-1967, Ascent*, v.1, no.3 (April 1969), pp.83-86.

46. Exhibitions included: *Frances Hodgkins and Rhona Haszard from the Collection*, December 1953-January 1954; *Frances Hodgkins and Her Circle*, June-July 1954; *Frances Hodgkins and other twentieth century New Zealand painters* December 1957-January 1958; *The Paintings and Drawings of Frances Hodgkins*, April 1959; *Paintings by Frances Hodgkins*, December 1959 and *Frances Hodgkins*, June-July 1960.

47. Although Warren Feeney infers that the paintings were not sent to Auckland, they are listed in the Auckland Art Gallery's exhibition history as going on display in December 1949. Warren Feeney, 'The Great Art War': Alan Brassington and Frances Hodgkins's 'The Pleasure Garden', *Journal of New Zealand Art History*, 28, 2007, p.108.

48. Colin McCahon, 'The Acquisition of the Collection' in Peter Tomory (ed.) *Paintings and Drawings by Frances Hodgkins*, Auckland: Pelorus Press, 1959, p.7.

49. The Gabrielle Hope works are listed in the catalogue as:

17. *Still Life with Coffee Pot* 1954 22 x 14 3/4

18. *Willows* 1954 15 5/8 x 23

19. *Bantam Cocks* 1954 13 x 17

20. *Lake Horses* 1954 12 3/4 x 17 3/4

21. *Forrest Hill* 12 3/4 x 17 3/4

22. *Fruit by Window* 1956 16 x 20 3/4

23. *Quarry Hill* 1957 14 x 20

24. *Spring Flowers* 1958 22 3/4 x 15

50. Peter Tomory (ed.) *Five New Zealand Watercolourists*, November – December 1959, Auckland City Art Gallery, Auckland, 1958, n.p.

51. Peter Tomory, *Contemporary New Zealand Drawings*, Auckland City Art Gallery, Auckland, April 1959, n.p. The other artists included were Barc, Dorothy Bramwell, Louise Henderson, Kase Jackson, Eric Lee Johnson, William Jones, Hamish Keith, Doris Lusk, Colin

McCahon, Stewart MacLennan, William Mason, Milan Mrkusich, Michael Nicholson, Graham Percy, Alison Pickmere, May Smith, Olivia Spencer Bower, Anne Severs, Garth Tapper, Charles Tole, M.T. Woollaston, John Zambelis.

52. Accession no. 1960/6, Gabrielle Hope, *The Chariot*, 1958, pen and ink, 220 x 300mm, Auckland Art Gallery.

53. Notes, Gabrielle Hope Archive, Blenheim.

54. Christmas Humphries, *Buddhism: An Introduction and Guide*, Harmondsworth: Penguin, 1951.

55. Peter Smith, 'Three New Zealand Painters: John Holmwood, Gabrielle Hope and Toss Woollaston', *Home & Building*, 1 October 1960, p.60 continued on p.99.

56. Ross Fraser, Introduction to Barry Lett Gallery catalogue, *Gabrielle Hope*, 1972.

List of exhibited works

Fruit and Flowers, 1951

Watercolour on paper, 540 x 365mm
The University of Auckland Art
Collection.

Tess Fairburn 1952

Oil on card, 380 x 290mm
Private Collection, Auckland.

Cattle at Rest 1953

Oil on board, 395 x 410mm
Private Collection, Blenheim.

Zinnias c.1954

Watercolour on paper, 550 x 755mm
Private Collection, Auckland.

Wharf Pigeons c.1956

Watercolour on paper, 590 x 450mm
Private Collection, Auckland.

Willows c.1957

Watercolour and crayon on paper
480 x 350mm
Private Collection, Auckland.

Forrest Hill, Lake Pupuke c.1957

Watercolour on paper, 374 x 530mm
Private Collection, Blenheim.

Kit and Rudolf 1959

Watercolour and crayon on paper
710 x 520mm
Private Collection, Auckland.

Californian Quail 1960

Gouache on paper, 495 x 642mm
Private Collection, Blenheim.

Mushrooms 1960

Gouache on paper, 360 x 430mm
Private Collection, Blenheim.

Turkeys at Karekare c.1960

Watercolour on paper, 440 x 550mm
Private Collection, Auckland.

In Search of Nirvana c.1961

Ink on paper, 490 x 760mm
Private Collection, Auckland.

In Search of Nirvana c.1961

Oil on hardboard, 450 x 860mm
Private Collection, Auckland.

Howick Beach, Fisherfolk 1962

Watercolour on paper, 896 x 558mm
Private Collection, Blenheim.

Mount Tauhara after fire, 1962

Gouache on paper, 440 x 565mm
The University of Auckland Art
Collection.

Mount Tauhara and Waikato River 1962

436 x 569mm
Private Collection, Blenheim.

Red Clover at Taupo 1962

Gouache on paper, 380 x 525mm
Private Collection, Blenheim.

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