

Dunedin Hospital Art Collection
Self Guided Tour of the King Street Entrance, foyer and chapel
Prepared by the Art Advisory Committee, Otago Healthcare Charitable Trust

Great King Street Entrance

Neil Grant, *Peninsula Hills* (1984)



Donated by Fletcher Development and construction – main contractors of the Dunedin Hospital Ward Block. Neil Grant was a senior lecturer and coordinator of the Ceramics Department, Otago Polytechnic School of Art and was Head of the Department when this mural was commissioned. Grant was considered the only potter in the country who could work on such a scale. His incised stoneware tiles were glazed in different natural colours.

Adam Douglas and the 420 Centre, *Life, the Universe and the 420 Centre* (2007)



Mural consists of 1,300 wooden painted squares. This was a collective art project involving a group of artists and members of the 420 Centre. The 420 Centre is operated by PACT Otago for people recovering from mental illness, art is one of the therapeutic interventions. Initially done for the Blue Oyster Project Art Space, contemporary gallery space in Dunedin, the mural was the third collective art project the 420 Centre had produced, but the first to be exhibited in a public gallery. Members of the Dunedin art community painted alongside those at the 420 Centre, this collective approach shifts the perception of art as a commodity to a community encounter: participants included professional artists and teachers. The exhibition was curated by Adam Douglas, who gave the painting its name, it is a play on Douglas Adams the English Author who penned the Hitchhikers Guide to the Galaxy (1979) and Life the Universe and Everything (1982).

Inside the Foyer

Cherlene Singer, *One Hundred and Fifty Years of Growing up* (2013)



This work was donated by Singer in 2014, donations are one of the ways in which art comes into the hospital art collection. In this painting Singer depicts the Dunedin Botanical Gardens, including the Peter Pan Sculpture (Peter Pan can fly and never grows up). In 2013 Singer graduated with a Bachelor of Visual Art from the Dunedin School of Art majoring in painting. She gained a Certificate in Professional Photography from Photo Access, Ōtautahi, Christchurch in 2003.

Mary Middleditch *Peace Mosaic* (1970)



Mary Middleditch (b. 1910 d. 1994) was a mosaic artist, watercolourist and artistic adviser to the Globe Theatre in the mid-1970s. She began making glass mosaics after studying the practice in Italy. This work was originally created for the Dunedin Hospital Chapel and was previously hung in a temporary chapel from 1964-1981. Middleditch was one of the few mosaicists in New Zealand working with traditional glass tiles from Italy.

John Robinson, *Colosseum* (1987)



Robinson attended Otago Polytechnic from 1978-80, then worked as a jewellery apprentice until the mid 1980s. He is a colourist whose paintings (acrylic) and prints (linocut) are figurative in style and has parallel careers as a jeweller, printmaker, painter and sculptor.

John Oxborough, *Stone House*, (1989)



Oxborough moved to Dunedin in 1986 to study at Otago School of Fine Arts where he graduated with Honours in painting in 1990. He was known amongst the Dunedin scene his painterly style and received acclaim for his landscapes, still life and figurative work. Oxborough moved to Auckland in 1996 and paints from his studio on the shores of the Mahurangi near Scotts landing.

Roy J. Dickison *The Lamp Still Burns* c. (1946)



Dickison is best known for landscapes, figures and still life, in both oil and watercolour. From 1952-82 he was an art teacher, first at Southland Technical College then as head of Otago Polytechnic School of Art for 12 years. In 1946 this nurse, Pamela Black, was invited to be painted by Roy Dickison, while he was a patient in the ward she was nursing. Her response was "but there are so many attractive nurses", & he replied "I just want an ordinary one"!!

Grete Graetzer, *Untitled Nurse in Blue* (c. 1950)



Graetzer is of Bohemian, Czech, Hungarian, Rumanian extraction. She studied in the Vienna School of Applied Arts specialising in painting and pottery particularly the traditional majolica techniques and she also worked as a fashion artist in Vienna. This work was donated by Barbara Brinsley in

March 2001. Brinsley is a retired theatre nurse and the Aesthetics Coordinator of the Hospital Art Committee.

Kirsten Lovelock, *If wishes were horses beggars would fly*, (2005)



This is the most recent acquisition, acquired in 2024. Lovelock is a Wellington based Symbolist painter, usually people and landscapes, has taken various formal art courses and been exhibiting her work for over 20 years. She's a social anthropologist so sees the world through this lens: understanding how societies are structured and how people adapt their culture in response to new social contexts.

Dame Eileen Mayo *Mantis*– screenprint part of a series



Dame Eileen Rosemary Mayo (11 September 1906 – 4 January 1994) was an English artist and designer who worked in England, Australia and New Zealand in a range of mediums including drawing, woodcuts, lithographs on stone and tempera, tapestry and silk screening. In addition to being a printmaker, illustrator, calligrapher and muralist, she designed coins, stamps and posters, and wrote and illustrated eight books on natural science. In 1962, she moved to Waimate New Zealand, where her mother and sister had lived since 1921. By 1965 Mayo had moved to Christchurch, where she taught at the University of Canterbury (SFA) until 1972. Had to be careful how we displayed these works, light on paper, ink on paper, more vulnerable to the light.

Ralph Hotere (1931 – 2013) , *Red on black* (1977) and *Vive Aramoana* (1980) part of a series protesting protest at the aluminium smelter proposal for Aramoana in the 1980s



Hotere trained as an art teacher in Auckland and Dunedin and worked for the Education Board in Northland for nine years before becoming a full-time artist. His first exhibition was staged in 1952 at the Dunedin Public Art Gallery. He has since been widely exhibited both nationally and internationally. Between 1961 and 1962 Hotere received a scholarship to study at the Central School of Art in England. During this time he travelled extensively throughout Europe and was exposed to a large number of artists and stylistic movements. In the late 1970s and early 1980s Hotere was involved in political and environmental campaigns, which have had an enduring influence on his art. Hotere has lived and worked for many years in Port Chalmers, Dunedin.

Outside the Chapel

Michel C. Tuffrey, *Tigiana* (1988)



Tuffrey is a New Zealand based artist of Samoan, Rarotonga and Ma'ohi Tahitian heritage. Exploring the artistic heritage of the Pacific has always been a focus on his art. His work encompasses performance, woodcuts, lithographs, painting, sculpture, carving, installations, documentary maker. Born in Wellington, he attended the fine arts schools at University of Hawaii and at Otago Polytechnic where Marilyn Webb was one of his tutors.

Inside the Chapel

Creation Banners, Otago Embroiderers Guild
Chapel Kneelers, crafted by Otago Embroiderers Guild



The Creation Banners were designed by Gay Eaton (1933-2017) MNZM, a NZ textile artist and were embroidered by Members of the Otago Embroiderers Guild in 1986. The materials were provided by Nurses' Chapel Fund. Gold and silver thread and mixed media is used on hessian or linen. This work addresses the biblical account of creation. The Chapel Kneelers were crafted by the Otago Embroiderers Guild in 1966 and incorporate Christian and Māori motifs.

Chapel Stained Glass

Untitled Saint Margaret with Child (1964)



St Margaret or St Margaret of Scotland was the patron saint of Scotland. She promoted arts and education in Scotland and worked to aid the poor. She encouraged people to live a devout life, helped build churches. Possibly a reference to Scottish settlement of the Edinburgh of the South, Dunedin. Erected in memory of Isabel Reed. Beloved wife of Alfred (A.H.) Reed who was friend and helper of many patients in this hospital

Elizabeth Stevens, *Signs and Messages: Stained Glass* height 2,600 mm x w 2040 mm



Elizabeth Stevens of Alexandra designed the windows which were made by Miller Studios Ltd of Dunedin. Stevens who died in 2008 lived in Alexandra, but her work was exhibited nationally and she had work in some major collections. Born in Invercargill in 1923, she trained at the Dunedin School of Art and teachers college. In the 1950s at the suggestion of art lecturer Gordon Tovey she moved to Alexandra to teach at the area high school. She started drawing again in the 1960s. Charlton Edgar director of DPAG at the time gave her, her first solo exhibition in the mid-1960s. Commissioned following an initial gift from the Russell Henderson Trust Augmented by a public appeal organised by the Dunedin Amenities Society, the Zonta Club of Dunedin and Te Arai Te Uru Marae Council. A sheet explaining the iconography of the windows is posted nearby.

Peter Nicholls (1936-2021) *Cross, sculpture, wood, brass and wrought iron*. Dedicated Good Friday 1984



Nicholls was born in Wanganui and studied at the University of Canterbury School of Fine Arts (1959-61), Elam School of Fine Arts (1962- 63), Auckland Teachers College, then University of Wisconsin (1978-79). In 1979 he joined Otago Polytechnic School of Art as a sculpture tutor. He has undertaken numerous public and private commissions and installations, using materials such as wood and metal (steel, brass, copper, bronze). His style could loosely be termed organic naturalism, especially during the 1970s. In the 1980s, he produced sculpture commissions for urban environments, which tended towards an architectural style, while in the 1990s most of his work has been site-specific gallery installations. The sculpture was commissioned by the Chapel Committee and funded by Nurses Chapel Fund

Russell Moses Candelabra n.d.



Moses was born in Palmerston North, while working in demolition yards in Auckland and Dunedin he taught himself how to make art using recycled materials. He came to prominence in the 1970s with large pit-fired ceramic sculpture installations, such as this candelabra. He sometimes shared studio space with Ralph Hōtere at Observation Point near Port Chalmers.

Michael Irving, *Wood relief Carving* (1981)



Irving created this Mother and Child carving in the style of Filippo Brunelleschi a Renaissance Italian architect, designer, goldsmith and sculptor.

Foyer by the Whanau Room

Philippa Blair, *Shiprock* (1992 - 2025)



A contemporary abstract artist, Blair was born in Christchurch, she studied at the University of Canterbury School of Fine Arts (1965-67) under Rudolf Gopas and Don Peebles. Her work is in around 50 collections around the world, including the private collection of David Bowie. She lived and worked in Auckland and Los Angeles before returning to Tāmaki Makaurau Auckland to paint. Blair was a painting tutor at the Elam School of Fine Arts 1993-94 and is affiliated with the neo-expressionist movement her works exhibiting strong gestural handling and vivid colour.

James York, The Whanau Room



The designs around the Whanau Room are symbolic representations of the Whenua (land) and Papatipu Rūnanga (Traditional Tribal Councils) of the Otago region. A description is provided next to the windows.

Derek Ball, *Kinetic Sculpture* (1980)



Donated by Stephenson and Turner, Architects and Engineers; Hallam, Eames and Partners, Quantity Surveyors and Brickell, Moss and Partners Structural Engineers

The work of Derek Ball is quite unique in NZ and is especially well suited for a place like a hospital where his brilliantly coloured moulded plastic forms, and motorised fluid forms will provide colour, interest and fascination. Meets the brief of hospital art collections being attractive to children. Prior to the reinstallation, Derek Ball commented "The sculpture took a year to build and was made from hundreds of pieces of plastic – pvc drainpipe, heated and twisted acrylic, metal, glass and engineering materials. I won't ever go through this. again because, when you're young and naïve, you never know what you're getting yourself into"

Nicola Jackson, *Music to Attending Ears* 2002-2003



Nicola is a Dunedin based artist known for vivid use of colour and intricate detail and *papier-mache* forms. She has a Diploma of Fine Arts in Engraving and a Diploma of Fine Arts with Hons in Sculpture from Ilam, University of Canterbury and is the recipient of a number of fellowships including the Rita Angus Artist in Residency, The Goethe Institute Scholarship and the Frances Hodgkins Fellowship (1994). Musical and nature themes portray the sounds of Dunedin. They include a woman in a long white dress decorated birds and a man in a white shirt holding various musical instruments. A chiming clock tower (Municipal Chambers Clock Tower) and lawn mower are other sound elements alluded to in this identifiable Dunedin setting.

Shona McFarlane (Mrs Alan Highet) (1929 – 2001) *Sunflowers in the Garden*



Born in Gore, Southland, McFarlane studied at Dunedin Teachers College as an art specialist, as well as at Hammersmith and Goldsmith schools of art in the UK. She is a colourist who works in a semi-representational style, painting in acrylic and watercolour.

Dame Robin White (1946-) Ngāti Awa, *Seven Hills* (1980)



One of a number of Māori artists represented in this collection and a key figure in the regionalist movement. This major mural commission for the hospital was given to Robin White, a nationally known painter and screen printer who was living at the time on the Otago Peninsula. Her paintings and prints reflect her environment and the people in it. Her crisp, distinctive style could perhaps be defined as stylised realism, and it was felt that it would fit into the interior style of the hospital with its overall off-white walls, and the strong areas of colour used in the various nursing stations. The huge mural took a full year to complete.

Along the Corridor to the Clinical Services Block

Flowers, Piera McArthur n.d.



McArthur is an England-born artist who came to NZ with her family when she was still a

child. Encouraged by friend D MacDiarmid, she began painting seriously in the mid 1970s. With energetic brushwork and line, she depicts people in society, celebrating life in vivid works, and mixing figurative with abstract. After living abroad for 26 years in Chile, Rome, Moscow and Paris (while her husband was in the diplomatic service), she now lives in Hawkes Bay.

Angela Burns, Blue Valley 1987 Triptych , abstract expressionist, acrylic on paper.



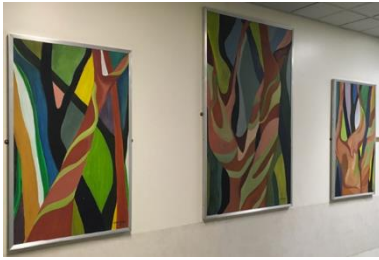
Angela Burns b. 1956 is a Dunedin based artist who specialises in abstract paintings which are inspired by the beautiful landscape of Otago's coast. Her work reflects the shadows of changing seasons and the abstraction of sea, land and sky.

Colin Wheeler (1919-2012) *Dunedin House* 1985



A Dunedin-born painter who at an early age gained inspiration from his uncle, New Zealand born, Australian artist Charles Arthur Wheeler (1881-1977). Colin Wheeler was a popular Oamaru artist, working usually in oil and occasionally in watercolour, he painted landscape, buildings and the countryside, with emphasis on older structures and rural life. He has written and illustrated four books about South Island sheep stations. Wheeler taught art at Waitaki Boys High School until 1969 when he left to paint fulltime and produce books. This work in subdued cream, red, yellow and green tones features an old Dunedin house with a 'For Sale' sign. It has a red gabled roof, finials and yellow door and the front gate post is leaning over.

Val Rollo, *Paper Fuschia Series* (c. 1973)



This work in three parts is a bold abstract in red, lime green, orange, blue and black tones. It portrays movement through organic vine-like elements. Rollo (1923 – 2012) was an inaugural member of the board's arts advisory committee in the 1970s and its first chairwoman. She helped build up the collection, searching galleries and exhibitions for works the hospital could afford on its small arts budget. Rollo donated these four pictures when she moved to Tauranga in September 2003.

Di Ffrench, *Bird* 1986



Di Ffrench b. 1946-1999, NZ photographic and performance artist and sculpture. Born Melbourne, moved to NZ with her family in 1963, and studied at Auckland Technical Institute. Ffrench regularly exhibited nationally in individual and group shows. She also worked as an art tutor at Otago Polytechnic's Oamaru and Dunedin art schools. Key themes in her work are women's strength, physical and mental strength.

Richard Killeen, *Reap What you Sow* 1979

Edition 18/50 insects laid out in a diagrammatic museum format.



Killeen (b. 1946) was educated at the Elam School of Fine Arts, his lecturers included Colin McCahon. Cut outs are a feature of some of his earlier work and show his unease with the compression caused by a frame, he enjoys working outside of the frame.

Jeffrey Harris, *Two Figures Dancing* n.d.



This abstract and naive style image is in yellow, pink, orange, white and purple tones. It portrays a woman in a short skirt being embraced by a figure in a dark robe with long sleeves, the couple are dancing in a garden with blossom trees. A self-taught artist, Harris has been painting since 1970, and was the recipient of the Frances Hodgkins Fellowship, University of Otago, in 1977. Then a prolific painter, Harris's works over the next two decades depicted couples or family groups in various daily situations. They were largely autobiographical, highly symbolic and laden with emotional impact. He was one of New Zealand's most well-known expressionist painters when he decided, in 1986, to move to Melbourne. There, he began to produce black and white abstract paintings. Since his return his work has veered back to the figurative.

Manu Berry Untitled n.d.



Berry is an established Dunedin print maker, there are six of his works in the collection, themed around mother and child, often breastfeeding, or skin on skin contact.