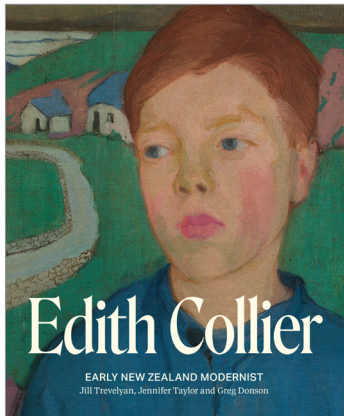




Edith Collier

Early New Zealand modernist

EDITED BY JILL TREVELYAN, JENNIFER TAYLOR AND GREG DONSON



\$70

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REDISCOVERING A REMARKABLE WOMAN PAINTER

Published to coincide with the reopening of the Sarjeant Gallery in Whanganui, this substantial and handsome book examines the continuing impact of Whanganui-born and British-trained Edith Collier and her artistic legacy.

In an era of growing international interest in women artists, Collier's work is finding a new audience via books, exhibitions, documentary films and other projects.

Edith Collier was a dynamic modernist, and the story of her years in Europe and then her return to New Zealand and the near abandonment of her practice are compelling as both art history and an affecting human story. A century on, her remarkable body of work remains fresh and contemporary.

Featuring over 150 artworks, this book's major essay by award-winning art writer Jill Trevelyan and its collection of guest essays offer a deep and rich immersion in Collier's craft.

ABOUT THE EDITORS

Jill Trevelyan is a writer and curator who first encountered the art of Edith Collier at the Sarjeant Gallery Te Whare o Rehua Whanganui during the 1990s. Her award-winning books include *Toss Woollaston: A Life in Letters* (2004), *Rita Angus: An Artist's Life* (2008), *Peter McLeavey: The Life and Times of a New Zealand Art Dealer* (2013) and *Robin White: Something is Happening Here* (with Sarah Farrar and Nina Tonga, 2022). **Jennifer Taylor** works closely with the Edith Collier Trust Collection on a daily basis as Curator of Collections at the Sarjeant Gallery Te Whare o Rehua Whanganui. In 2017 she led the development of the Sarjeant Gallery's award-winning collection portal *Explore the Collection*, enabling online access to the Edith Collier Trust Collection. **Greg Donson** has been Curator and Programmes Manager at the Sarjeant Gallery Te Whare o Rehua Whanganui since 2007, and is responsible for the development and implementation of the exhibition programme, including publications. In 2012, he was awarded the Clark Collection/Creative New Zealand Scholarship in the United Kingdom.

SALES POINTS

- A new, richly illustrated introduction to the life and work of an important art figure in New Zealand.
- A major addition to our understanding of New Zealand women artists
- Over 150 works plus photographs
- A handsome jacketed hardback

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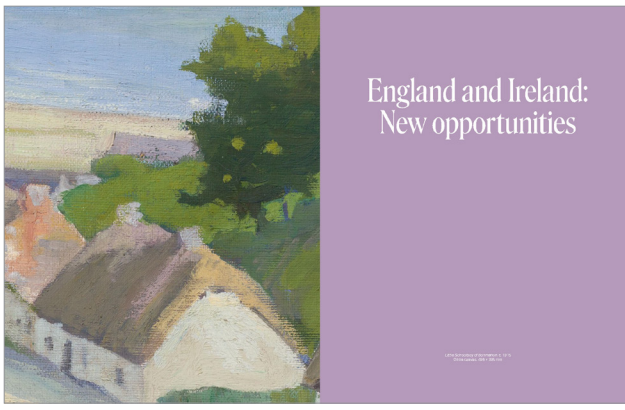
Phone 021 955 942



Since summer 2020, the New Zealand artist Frances Hodgson is busy painting portraits of a small group of young women who have been her friends for many years. The women are the daughters of the artist's parents, and she has known them since they were young girls. The portraits are a celebration of their lives and the love she has for them and their families. There are four women in the portraits, and they are all dressed in period clothing. The portraits are a celebration of their lives and the love she has for them and their families. There are four women in the portraits, and they are all dressed in period clothing.



Under the South English spirit of art and design, which reached New Zealand in the 1920s, the artist Frances Hodgson was one of the first to use oil paint in her work. She completed her course of study in 1924 and her first oil painting was a portrait of a young woman. She had been studying in London and had been influenced by the work of the English painter John Everett Millais. She had been studying in London and had been influenced by the work of the English painter John Everett Millais. She had been studying in London and had been influenced by the work of the English painter John Everett Millais.



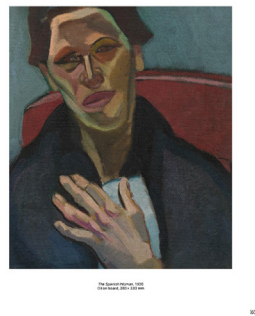
Red haired schoolgirl
JILL TREVELYAN
In Brisbane in 1932, Edith Collier painted a red haired schoolgirl, Beatrice Peters. Nearly 20 years later, Beatrice was the subject of a portrait by the artist's daughter, Jill Trevelyan. The portrait is a celebration of her life and the love she has for her. The portrait is a celebration of her life and the love she has for her. The portrait is a celebration of her life and the love she has for her.



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Entirely present in the now
PRISCILLA FITTS
In the 1930s, the artist Edith Collier painted a portrait of a young woman, Beatrice Peters. The portrait is a celebration of her life and the love she has for her. The portrait is a celebration of her life and the love she has for her. The portrait is a celebration of her life and the love she has for her.



Chronology
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