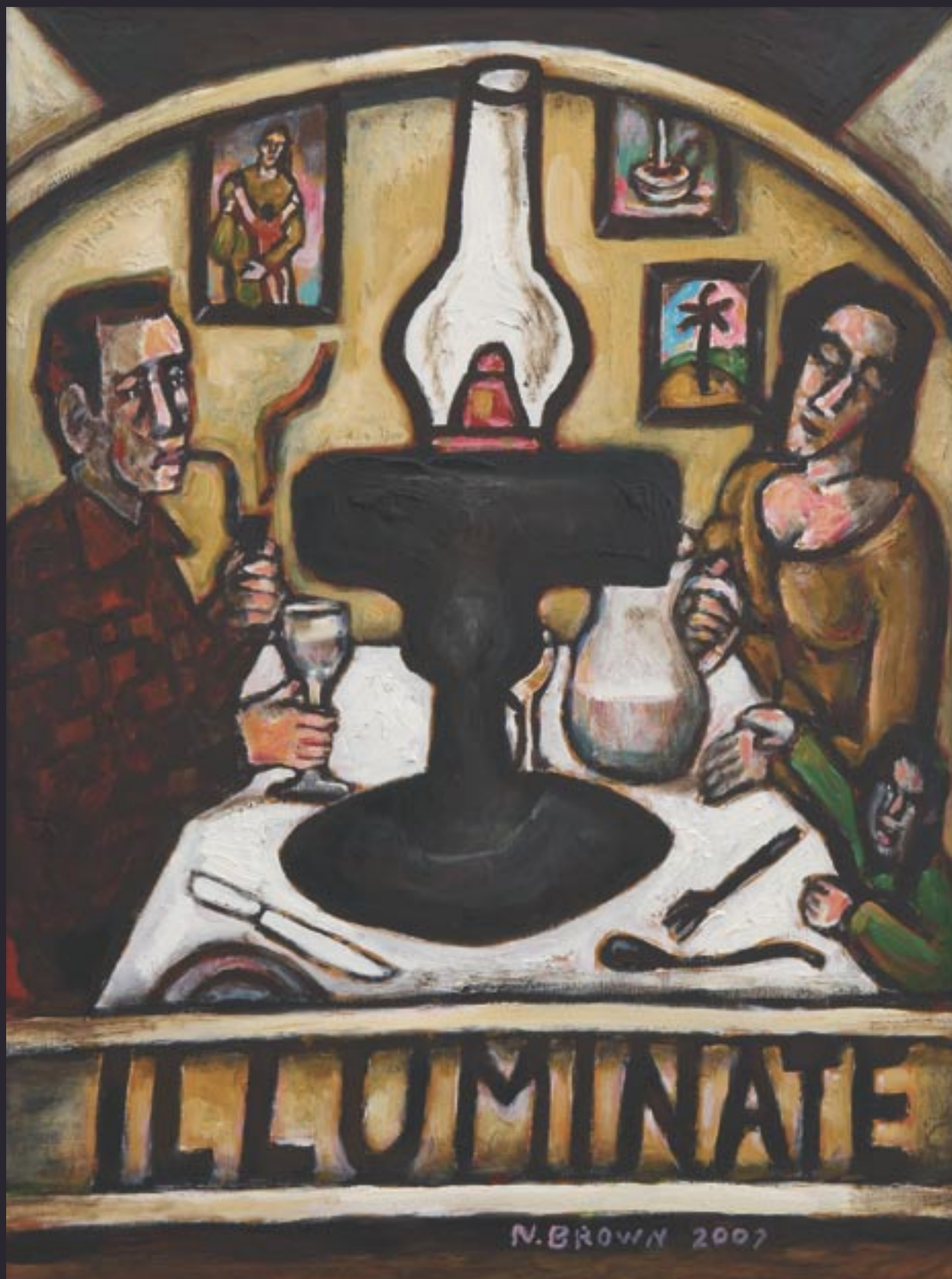


NIGEL BROWN LAMP



15 October - 8 November 2008

Preview 5.30pm Tuesday, 14 October

Artist will be in attendance

WARWICK HENDERSON GALLERY



Hide and Seek Triptych Oil and acrylic on board, 2008. 800 x 1800mm

Nigel Brown - LAMP

Now one of New Zealand's most well-known artists, Nigel Brown gives us a rare insight into the background of his new exhibition "*Illuminate*". Nigel Brown is respected as a "thinking" artist, one who could be described as an "artist for the people". His work constantly challenges and engages people of all ages and from all walks of life. *I am conscious that much art these days is removed and lacking heart. My work has a heart centred on my own life but always reaching beyond that. Pat Hanly once talked to me about "some artists painting for themselves and others painting for an audience". I think good art can have both functions. I am certainly attempting to achieve a dialogue with my audience.*¹

Nigel Brown once again displays his full range of skills as political commentator, environmentalist, philosopher, poet and painter in this new series of 17 works. He has reintroduced a little used character in the Ned Kelly iron-masked man. Here, typically, with Brown's re-examination of an iconic figure he has re-worked history and reinvented this image as a metaphor for manhood – a positive, "new age" male figure. There remains an underlying meaning here also, where Brown refers to the disguised male as *closed off*² in his notes to the painting *Stand and Deliver*. *Various figures such as Cook, Kelly and Baxter serve ideas often beyond the original person. I still retain an area of narrative whereby my works can appear as one line novels or brief poems. While I want the work to display layers of meaning both for myself and the viewer, I also want my painting and the words to be direct enough to engage and entertain. This will hopefully open minds to other possibilities and points of view.*³

Brown is arguably one of McCahon's most celebrated pupils and he has, in the past, referred to or employed objects or images from McCahon's early paintings. In this new exhibition, McCahon's lamp from *Crucifixion with Lamp* 1947 has been used, more as a symbol of "renaissance". The artist here is seeking to *restore some sense of light to the world.*⁴

Brown states; *nature, science, family and art itself are questioned. The paintings are a world in themselves and akin to a lamp it can shine light on life. Nevertheless endless questions and a darkness exist. The world more than ever needs simplicity and it needs feeling and thinking.*⁵

1 Nigel Brown: email to Warwick Henderson Gallery 20.07.08

2 Nigel Brown: letter to Warwick Henderson Gallery 01.06.08

3 Nigel Brown: email to Warwick Henderson Gallery 20.07.08

4 Nigel Brown: letter to Warwick Henderson Gallery 01.06.08

5 Nigel Brown: letter to Warwick Henderson Gallery 01.06.08

ARTIST NOTES, COSY NOOK, JUNE 2008

Illuminate

The word illuminate, to lighten, to clarify, is used here with the lamp as a celebration of communication and hope. The man smokes a pipe in an anachronistic family setting. Pictures decorate the interior. The child is a touch of discontent, while there are references to McCahon and Madonna tradition.



What's Spiritual About Bare Hills?
Oil and acrylic on canvas, 2007. 900 x 600mm



Lamp Table Oil on canvas, 2007. 600 x 800mm

Hide and Seek Triptych

This work features Baxter, Kelly and Cook as the basis for the work about thinking (poetry), confrontation (with Kelly, the NZ male, physicality) and exploration/analysis (Cook with wife). It is not so much historical as contemporary. What is hidden, what is found?

What's Spiritual About Bare Hills?

A man clings to 3 birds, a Keruru, Ruru and Tui. Behind is Pahia Hill, Cosy Nook. A debate with McCahon about land clearance and spiritual growth.

Lamp Table

A couple find fulfilment from a table of light and hope. There are also pictures on walls in this interior.

Geomorphology

An early lamp work inspired by obtaining a copy of Cotton's *Geomorphology* which features prominently. A lamp and a jug also appear. Portrait of McCahon and works suggestive of his hang on a wall behind. There are sketches from the book on the table also.

Enlightenment

In this table work the lamp is dominant. An interior has outlaw Ned Kelly versus conservative Cook. The title also references *The Age of Enlightenment*. Keruru fly around a lamp. Art fills all gaps. Some Hamner pottery on table. A small child as witness.

A Light

The lamp here is a positive symbol in relation to the world. Images of torture and beating countered by the mother and child, and child reaching up. Prison bars at top. A universal comment.

The World

The text is from the artist. The central figure is inspired by McCahon. The picture also depicts a girl skipping, Pahia setting with pink house, a dog, the sun, a fern, I/we, a lamp and a bowl.

Stand and Deliver

Here Kelly or the disguised, "closed off" male is accompanied by a celebrated child, Cook, a lamp, Keruru and waterfall. So what was a menacing term for hold up is more about standing and living life.

Fern Lamp

In this work a fern sits in a lamp as a symbol of identity with the light. A Brickell pot adds to identity. A couple, a Kiwi and a dog in foreground. The background design suggests McCahon.



Geomorphology Oil on board, 2007-2008
800 x 600mm



Enlightenment Oil on linen, 2008
800 x 600mm



A Light Oil and acrylic on canvas 2007
800 x 600mm



The World Oil and acrylic on canvas
2007-2008. 900 x 600mm



Stand and Deliver Oil and on linen
2008. 800 x 600mm



Fern Lamp Oil on canvas
2007-2008. 900 x 600mm

THE CATALOGUE

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| 1. <i>Hide and Seek</i> , triptych, 2008. | Oil and acrylic on board, 800 x 1800mm |
| 2. <i>A Light</i> , 2007. | Oil and acrylic on canvas, 800 x 600mm |
| 3. <i>Someone Should Hold Your Hand</i> , 2007. | Acrylic on canvas, 900 x 600mm |
| 4. <i>Geomorphology</i> , 2007-2008. | Oil on board, 800 x 600mm |
| 5. <i>I Am a Kiwi</i> , 2007-2008. | Oil on canvas, 900 x 600mm |
| 6. <i>The World</i> , 2007-2008. | Oil and acrylic on canvas, 900 x 600mm |
| 7. <i>What's Spiritual About Bare Hills?</i> 2007. | Oil and acrylic on canvas, 900 x 600mm |
| 8. <i>Fern Lamp</i> , 2007-2008. | Oil on canvas, 900 x 600mm |
| 9. <i>The Subconscious Repeats Itself</i> , 2007-2008. | Oil and acrylic on canvas, 900 x 600mm |
| 10. <i>That Fool Who Invented Electricity</i> , 2007-2008. | Oil and acrylic on board, 800 x 600mm |
| 11. <i>Take This Lamp</i> , 2007. | Oil on board, 800 x 600mm |
| 12. <i>Lamp Table</i> , 2007-2008. | Oil on canvas, 600 x 800mm |
| 13. <i>Nature Will Sort You Out</i> , 2007. | Oil and acrylic on board, 800 x 600mm |
| 14. <i>So You Hate Art</i> , 2007. | Acrylic on canvas, 900 x 600mm |
| 15. <i>Enlightenment</i> , 2008. | Oil on linen, 800 x 600mm |
| 16. <i>Stand and Deliver</i> , 2008. | Oil on linen, 800 x 600mm |
| 17. <i>Illuminate</i> , 2007. | Acrylic on board, 800 x 600mm |

Paintings included in this catalogue are available for immediate sale and may be sold prior to opening of the exhibition. NB, not all paintings are illustrated in this catalogue. Please refer to our website for all illustrations and details.

Cover image: Nigel Brown, *Illuminate*, 2007. Acrylic on board, 800 x 600mm
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