

Nigel Brown, *Self & Nature* 2005, Mixed Media & Oil on Board, 1190 x 780mm



The immediacy of television, film, music and the stage brought issues such as “feminism”, “sexuality” and the “futility of war” (Vietnam) to the living rooms and flats of every artist.

A new wave of woman artists emerged in New Zealand including super realists and figurative artists such as Annette Isbey (b.1927), Jacqueline Fahey (b.1929), Robin White (b.1946), Jan Nigro (b.1920), Mary McIntyre (b.1928) and abstract expressionists such as Philippa Blair and Gretchen Albrecht (b.1943).

A “semi-surrealist” movement also arose during this time and from here several outstanding New Zealand artists blossomed such as Michael Smither (b.1939), Michael Illingworth (b.1932), Don Binney (b.1940) Peter Siddell (b.1935) and Brent Wong (b.1945).

Figurative painting gained new relevance through artists such as Nigel Brown (b.1949), Pat Hanly (1932 - 2004), Michael Smither, Annette Isbey, Jacqueline Fahey, Philip Trusttun, Richard Killen (b.1946), Jeffrey Harris (b.1949), Eion Stevens (b.1952), Trevor Moffitt (b.1936 - 2006) and Robyn Kahukiwa (b.1940). Some of the first significant political protest series of works were completed at the beginning of the 1980s, including Pat Hanly’s Rainbow Warrior, Nigel Browns anti

Springbok Tour paintings and Robyn Kahukiwa’s earlier paintings relating to the marginalization of Maori.

It is from this period, which many of our stable of artists have emerged. Fads, styles and movements come and go, but fine art endures. Space does not allow us to explore this subject further here, but needless to say our catalogue for Autumn includes many fine works from these artists who have provided a backbone to the new generation of artists now surfacing.

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**References:**

1. Michael Dunn, *Hard Case, Jacksons Kiwi Cubism - Art NZ #60, P83 - 85, 1991*
2. Paul Taylor, *Anything Goes, Art in Australia 1970-1980 Arts & Text 1984*
3. Francois Matheu, *American Realism, London, 1978*



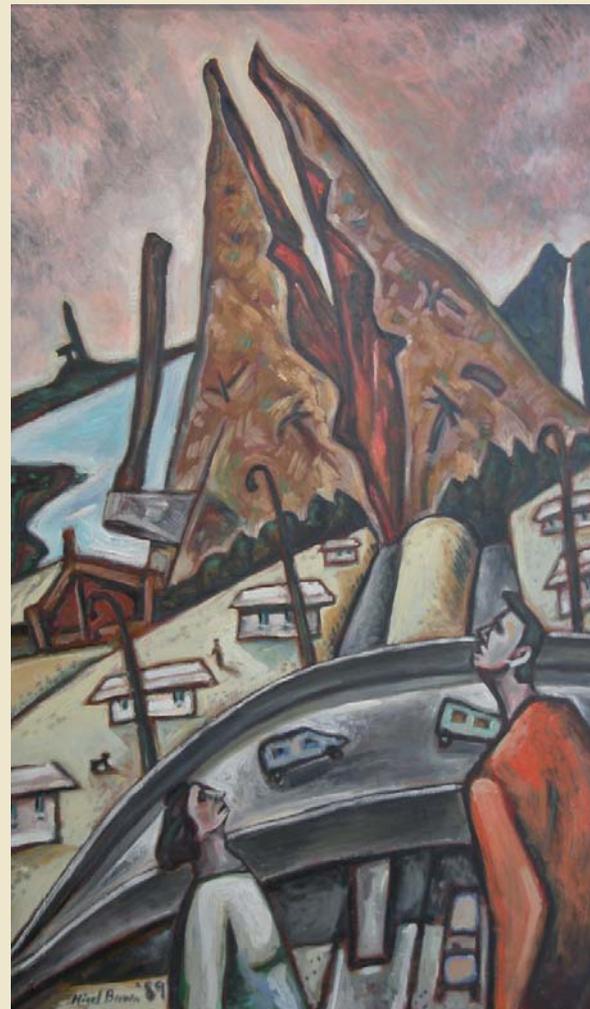
Trevor Moffitt, *Constable Kerse Discovers the Still (Hokonui Series)* 2001, Oil on hardboard, 580 x 580mm



Jenny Rendall, *Untitled (No Ordinary Tale of Madness)* 2007, Mixed Media on Canvas, 2060 x 2060mm



Nigel Brown, *James K. Baxter*, 2006, Oil on board, 295 x 215mm



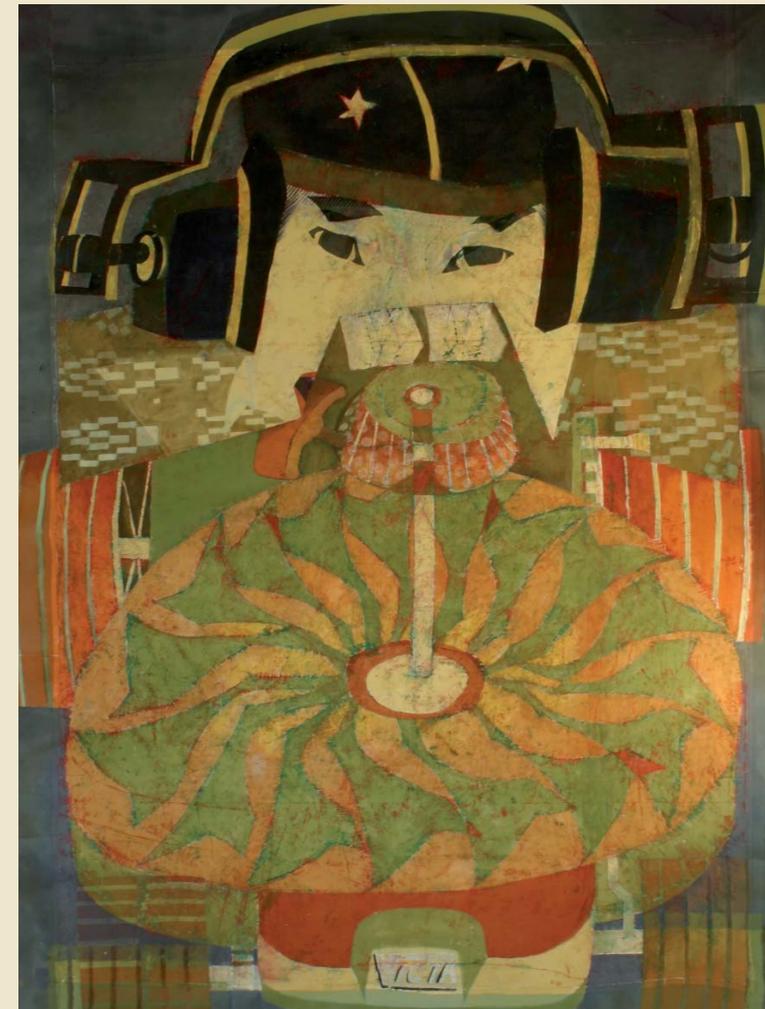
Nigel Brown, *Damaged Landscape #1* 1989, Oil on board, 1200 x 715mm



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Warwick Henderson Gallery, 32 Bath Street Parnell, Auckland, New Zealand. Phone / Fax: + 64 9 309 7513 Email: [info@warwickhenderson.co.nz](mailto:info@warwickhenderson.co.nz)



Philip Trusttun, *VTCII (Lammasing Series)* 1999-2000, Acrylic on canvas, 3000 x 2100mm

# Autumn Catalogue 2007



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Kase Jackson, *Ferry Boats*, c.1954, Oil on Board, 1830 x 900mm (Detail)

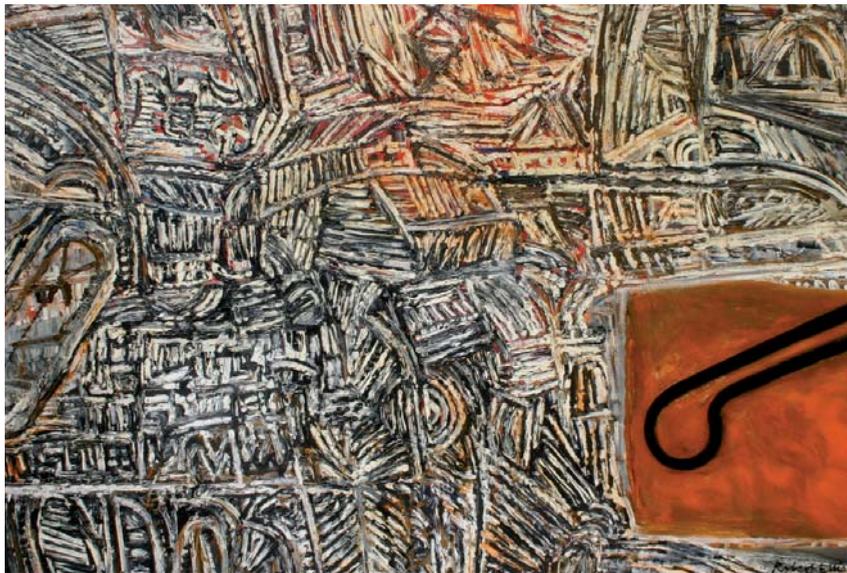
## Autumn Catalogue 2007 Post-Modernism in New Zealand

Following on from our summer catalogue it is appropriate and indeed fortunate we are able to feature a significant painting from a contemporary of Dame Louise Henderson, Kase Jackson.

We have referred to the New Zealand modernists in previous catalogues who flirted briefly with *Cubism* - artists such as Colin McCahon (1919 -1987), John Weeks (1888-1965), Dame Louise Henderson (1901 - 1994) and Kase Jackson (1926 - 2002). The profile of these artists was raised during the "Object and Image" exhibition, curated by Colin McCahon in 1954, and it is from this period the major work *Ferry Boats* originates. "...among these (McCahon's followers), one of the more significant is Kase Jackson who completed several of the finest New Zealand cubist paintings, among them *Big Bass* (c.1954). Kase Jackson applied himself to these works with great vigor over a considerable period of time. There were preliminary studies such as that for *Big Bass*, which show the care he put into the preparation of the final images. Works like *Ferry Boats* and *Big Bass* were quite large in size for that time, being some 2 meters in height."<sup>1</sup>

The period prior to 1970 we have referred to in our previous catalogues, particularly NZ Art from the 1950s and 1960s (July 2006). New Zealand art by the 1970s indicated a great divergence and part rejection of the 1950s nationalistic fervor and provincialism. A cultural revolution, almost a renaissance occurred between the 1960s and 1980s where "post-modern" art in all its manifestations emerged. An art book published in Australia covering art in Australia 1970 to 1980 was actually titled *Anything Goes*.<sup>2</sup>

During this period, American popular culture had moved its base from the east to the west coast. *The Beach Boys*, *The Mamas and the Papas* and *The Eagles* crooned psychedelic images of free love, surf beaches and endless "pink champagne on ice" in a surreal hotel in California. The song *Hotel California* has become an enduring metaphor for the post hippy, pill popping period of the 1960s and 1970s. Art had moved from the traditional (even "action painting") to "Pop Art". The great "Pop artists" from America emerged during this period - Roy Lichtenstein, Andy Warhol and Jasper Johns. Arts writer Francois Matheu stated "the reaction of Pop Art to International art



Robert Ellis, *Somewhere Near the City (Motorway Series)* 1965, Oil on Board, 1210 x 900mm (Detail)

is part of the legitimate desire to defend American Reality"<sup>3</sup> Pop artists from New Zealand had emerged also by the late 1970s, the most notable being Denys Watkins (b.1953), Wong Sing Tai (b.1943), Richard Killeen (b.1946), Paul Hartigan (b.1953), Dick Frizzell (b.1943), Gavin Chilcott (b.1950) and Max Gimblett (b.1935).

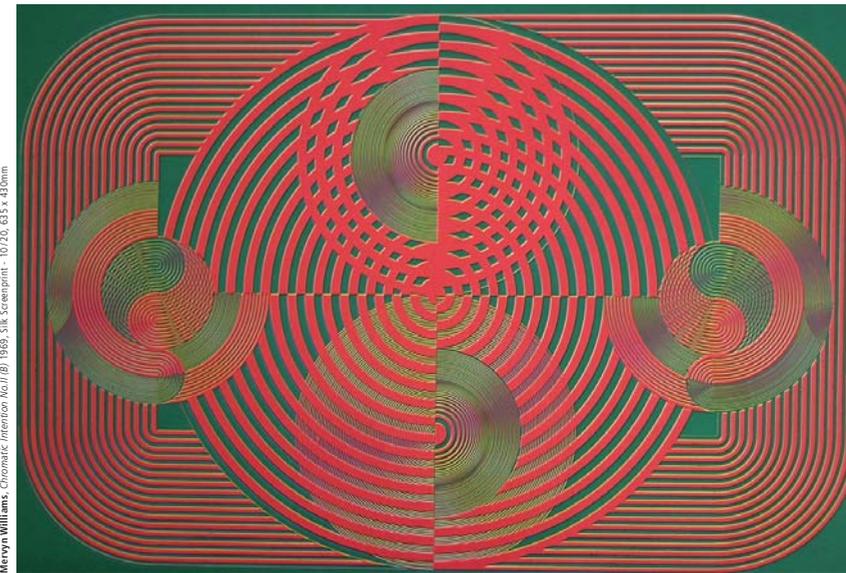
Psychedelic artworks appeared contemporaneously, simulating or reflecting drug induced images and music of the "Pop Art" era. Mervyn Williams from New Zealand produced some significant period kaleidoscopic latticino patterned screenprints which gained some attention from a wary 1960's New Zealand market place. A work from this period by Mervyn Williams was produced in a fleeting but quality art magazine titled *Ascent*

(*Vol.1* 1967) in the late 1960's. Other New Zealand artists who produced quality work in this genre were Ray Thorburn (b.1937), John Hurrell (b.1950) and Ian Scott (b.1945). The shaky foundations of the contemporary art market failed to support the publishing enterprise however and it was not until 1976 when a periodical totally devoted to the New Zealand art market, (*Art New Zealand*) was launched. Due credit must go to the founders Ross Frazer and Peter Webb and long term succeeding publisher William Dart for their enterprise and dedication. The magazine continues to this day under William Dart's direction and has just surpassed its 30th year without razzmatazz or fanfare.

While abstraction and colourfield painting had also gained a firm



Justin Summerton, *Auckland Spreading* 2007, Oil on canvas, 1530 x 560mm



Mervyn Williams, *Chromatic Interiors No.11(B)* 1965, Silk Screenprint - 10,20, 635 x 450mm

foothold in New Zealand by 1970 (e.g. Gordon Walters (b.1919 -1995), Milan Mrkusich (b.1925), Colin McCahon, Ralph Hotere (b.1931), Mervyn Williams (b.1940), Don Peebles (b.1922), a multiplicity of styles were on offer. Abstract expressionism in New Zealand was associated with a Christchurch school of artists including Philip Clairmont (b.1949 - 1984), Philip Trusttum (b.1940), Philippa Blair (b.1945) and Alan Maddox (1948 -2000). This movement found its origins more in Europe than the Americas and "assemblage" and "textural" artworks were also features of New Zealand art from this period. (Keith Patterson (1925 -1994), Philippa Blair, Don Driver (b.1930), Bob Ellis (b.1929), Robert McCleod (b.1948). Blair, Patterson and Ellis all have significant works included in this catalogue, particularly the early *Motorway Series* work (1965) by Robert Ellis.



Left: Barry Lett, *Green Dog Sniffing* 2003, Bronze, 320 x 750 x 470mm

Right: Barry Lett, *Standing Figure* 2007, Painted Ply, 2150mm High (Unfinished)



Trevor Moffitt, *Ballet No.3 (Human Condition Series II)* 1994, Oil on board, 385 x 500mm



Austen Deans, *Landscape* 1972, Oil on board, 400 x 310mm



Dame Louise Henderson, *Arab Portrait* c1959, Oil on canvas, 860 x 610mm