

**10**

**YEARS**

OF NEW ZEALAND  
PAINTING IN 1958  
AUCKLAND 1967



## Ten years of New Zealand Painting in Auckland

The past ten years have been particularly fruitful for New Zealand painting. This exhibition is intended to give some indication of developments during the period, but it is far from being definitive. For a number of reasons the original intention, to provide a survey of New Zealand painting since 1958, has had to be limited to a distinctly Auckland view of painting from that time. Consequently the framework for the exhibition has been provided by the annual New Zealand exhibitions mounted by the City Art Gallery, the Eight New Zealand Painters exhibitions of 1957, 1958 and 1959 and the Contemporary New Zealand Painting exhibitions of 1960 to 1966.

Even within this framework, since 118 painters were represented in those exhibitions, it was necessary to restrict the selection to painters who have worked mainly in Auckland, or who have had significant exhibitions here. The selection for 1967 has been limited to painters represented earlier, who had one-man shows during the year which indicated a development from previous work, and to painters who would have been included earlier had works been available and who have also had one-man shows during the year.

It should be stressed that the exhibition is not intended to define the development of individual painters, although in some cases this has been inevitable, but, rather, to indicate what has been offered to the Auckland public as significant work over the past ten years.

Of the 96 works in the collection, 68 have been loaned by the artists, dealers, private collectors and a public art gallery. Without the co-operation of these owners this exhibition would not have been possible and their generosity is gratefully acknowledged.

G. C. Docking, *Director, Auckland City Art Gallery, March 1968*

### Directions in recent New Zealand painting : two views

Throughout the nineteen-thirties, forties and early fifties individuals and small groups of artists appeared who progressively had a slightly different and more clear-sighted conception of painting in relation to the local environment. In most respects each step forward was a small advance upon the preceding one. Occasionally a single influence would give an additional boost, but while this seemed to supply momentum, the advance was equally retarded by the exodus of painters to Europe, Australia and even America. By the mid nineteen-fifties the situation was changing. During the previous two decades the painters associated with Christchurch had dominated New Zealand painting, but in the fifties this dominance was first shared, then eclipsed by those painters working in the Auckland area. This gradual ascendancy of Auckland also saw an increase in the number of painters migrating there from other parts of New Zealand, for Auckland's attraction was indicative of a newer outlook towards the visual arts not generally found elsewhere in the country. Although individual painters in Christchurch and Wellington shared this broader outlook, essentially they remained isolated from anything like the growing sense of solidarity that was felt amongst the Auckland painters.

To understand Auckland's re-emergence it is necessary to view the part played by the Auckland City Art Gallery during this period. In 1952 Eric Westbrook was appointed Director of the Gallery. Under his direction he initiated several exhibitions which, like *Frances Hodgkins and Her Circle*, explored New Zealand painting in retrospect. What distinguished such exhibitions from the art society type of exhibition was the seriousness with which they were undertaken and the thoroughness of the accompanying catalogues. If these supplied the requisite background other exhibitions like the Louise Henderson exhibition, *Object and Image* and *Unit Two* catered for the current situation, including a taste for semi-abstract art. In 1956 P. A. Tomory succeeded Westbrook as Director. Tomory continued and intensified Westbrook's New Zealand exhibitions policy and began a programme of loan exhibitions which included modern works from Australia, France and Britain.

In May 1957 Tomory clarified the policy to be adopted by the Gallery towards New Zealand painting. This was to prevent the Gallery from being "dragged into the vortex of local art politics". For this reason one man shows were no longer tenable for it was expected that these should be taken over by the Auckland Society of Arts which at that time was acquiring its Eden Terrace premises. Allowance, however, was made for exhibitions by groups of three or more local artists. Tomory also announced that "there will be one gallery devoted entirely to New Zealand art, past and present".

Several painters, with no liking for the Society of Arts, regretted Tomory's embargo on one man shows. To some extent this was remedied with the opening, in July 1957, of Peter Webb's Argus House Gallery, a dealer gallery which operated for almost a year. During its short life exhibitions were held of works by Michael Nicholson, Gabrielle Hope, Rita Angus, Colin McCahon and M. T. Woollaston. If the Argus House Gallery proved to be premature it did, however, demonstrate that a dealer gallery was possible.

Late in 1957 the Auckland City Art Gallery put on show the first of its three *Eight New Zealand Painters* exhibitions. These annual exhibitions, plus *Five New Zealand Watercolourists*, included five or six works from each artist, who, on the whole, were painters with an established reputation. At the same time the smaller group exhibitions held in the Gallery tended to draw upon the lesser known painters.

In May 1958 an exhibition that proved to be extremely influential opened in the Auckland City Art Gallery. The exhibition was *British Abstract Painting*. Evident in the works shown was the growing internationalism, so strongly influenced by American "Action Painting", that was then sweeping English art. Of this exhibition Noel Holmes wrote: "With tears in my eyes, I beg you not to be taken in by this sort of thing". Another Auckland newspaper headlined it as "Whoopee - Its Revolting". Such comments were typical of press reports in Auckland and in the other cities where the exhibition was shown.

The inclusion of recent overseas painting, plus the increasing flood of art books and magazines, stimulated local painters to attempt differing styles. This was emphasised by the influence exerted by the *British Abstract Painting* exhibition. Paintings became larger and the work of many painters showed greater simplicity and involvement in the ideas behind painting.

Painters were becoming more confident and their interest in stylistic problems with its mixture of regional and international elements gave impetus to a newer regionalism that avoided the rather obvious nationalistic tendencies of the nineteen-thirties and forties. This was most clearly reflected in the *Northland panels* by Colin McCahon, but it was also evident in Don Peebles' *Wellington* series, in Alwyn Lasenby's *Mudflats* series and Freda Simmonds' *Northland* paintings.

The more conservative elements in New Zealand painting were still far from spent. Doris Lusk and Bill Sutton maintained a loose affiliation with the "Canterbury School", while John Holmwood and Keith Patterson were still allied to the romantically inclined exploration of the countryside of which Eric Lee-Johnson had been a chief exponent - but even this was changing.

During these years the Auckland Society of Arts encouraged a variety of artists to exhibit. Painters like William Jones, Keith Patterson, the Tole brothers, Nelson Thompson and Robert Ellis, along with group exhibitions like *Painters and Sculptors of Promise* were shown. This activity largely came to an end in 1963 after a bitter dispute between rival members advocating opposing policies.

A definite change away from a semi-retrospective view to one emphasising recent work was the main feature of the 1960 *Contemporary New Zealand Painting and Sculpture* exhibition. Unlike its forerunners, the *Eight New Zealand Painters* exhibitions, this one included nineteen painters and four sculptors and was intended as a general survey of "serious art in New Zealand at the present time". It should be noted, however, that no artists under the age of thirty were included.

Once again, in May 1960, a dealer gallery had been established. It was known as The Gallery, Symonds Street (later renamed the Ikon Gallery). At first a little hesitant, its directors soon gained confidence and before the year was out The Gallery had become a favoured meeting place for the younger artists. In order to encourage this commercial enterprise the City Art Gallery stopped its programme of small group exhibitions in the hope that both artist and public would support this new venture.

Although its underlying theory proved a failure, the 1961 *Painting from the Pacific* exhibition was in fact a great success. Including works from the West Coast of America, from Japan and Australia, and from New Zealand, the paintings selected were brought "together in order to see whether the Pacific provided some common characteristic: perhaps light, or topography, or perhaps again, some indefinable element". Although the common characteristic remained indefinable the exhibition gave, for the first time in New Zealand, an international setting against which the local product could be judged.

What was noticeable about this country's contribution to *Painting from the Pacific* was its greater kinship to American painting and its considerable difference to the Australian selection. True, as a unit the New Zealand works seemed rather tame beside most of the American works, but they shared a similar sombreness with an interest in broad abstract qualities.

*Contemporary New Zealand Painting and Sculpture* 1962 was a decisive exhibition for it showed, more clearly than any similar exhibition held before, just what was happening in New Zealand art. Whereas the older generation was still largely concerned with seeking a New Zealanders' outlook on painting many of the younger painters shared Nelson Kenny's view that showed no particular interest in painting with a "specially New Zealand character".

Established painters like Rita Angus and M. T. Woollaston, born before the First World War, while still developing as artists, saw no real necessity to become unduly concerned with recent trends. This also applied to late developers like Margot Philips. Though less applicable to Louise Henderson and Freda Simmonds, their work of this period, while modern in appearance, still relied on a modified form of Cubism as a basic source. In many ways the work of the next generation, including as it does Doris Lusk, Helen Brown, Bill Sutton, Gordon Walters and Colin McCahon, centred around the conflict that had arisen between the nationalistic outlook of their formative years and the later pressures from contemporary overseas art – a problem not nearly so crucial for painters like Don Peebles or Milan Mrkusich, born a few years later. For those born in the early thirties the search concentrated on discovering new and meaningful forms that, while independent of any naturalistic imagery, were often tied to concrete reality. The most direct reference could be seen in Patrick Hanly's paintings like *Welcome to Mount Eden* while a more obtuse inference was observable in T. P. Garrity's "cosmic" paintings.

The highlight of 1963 was *A Retrospective Exhibition: M. T. Woollaston, Colin McCahon*. If it showed the consolidation of Woollaston's achievement, this was not really so with McCahon whose ideas were seen to be still developing. The exhibition also helped to make clearer the influence McCahon was exerting on other painters; an influence not always obvious at a glance. In this respect McCahon, as a frequent teacher at Summer Schools and other courses, has acted as a decisive link between his generation and those born in the nineteen-thirties and early forties.

From about this time there was an increasing awareness of a painter's professional status. The attitudes of P.A. Tomory towards professionalism were endorsed in the ardent conversations of Hanly and others who had experienced the art world of London and other established overseas centres.

During the early nineteen-sixties the often alien looking styles of European painters who had settled in New Zealand were becoming less and less obvious. In one direction the work of painters like Robert Ellis and Rudolf Gopas, while still betraying their English or Continental origins, were slowly being modified to fit more closely New Zealand conditions, while in the other direction local painters were encompassing a greater diversity of styles. In the hands of Nelson Kenny and Milan Mrkusich non-figurative painting achieved a new maturity and yet reflected quite different points of origin. The highly suggestive fantasies of Michael Illingworth displayed another, but much rarer, attitude. In contrast to Illingworth, Bryan Dew's brutal realistic paintings of fervent social comment strike an equally unusual note.

Two young painters appeared about this time who gained almost immediate support. One was Suzanne Goldberg and the other was Don Binney. Miss Goldberg's best work, such as the *Desert Road* series, made use of tactile values not often explored in New Zealand painting. Binney's use of birds as a major image made an immediate appeal and his work found ready support from local regionalists.

In 1964 another dealer gallery, the Uptown Gallery, opened. Although in a strict sense never in opposition to the Ikon Gallery the Uptown Gallery soon became known as the champion of younger or lesser known painters. Several unknown painters, most of them still students at the Elam School of Art exhibited there. Some, like John Perry and Geoff Thornley, had received active encouragement from Kurt von Meier, a flamboyant lecturer in art history, then at the School of Art. Two young Wellington painters, Ross Ritchie and

Jeff Macklin also exhibited. These two were so impressed with what was happening in Auckland that they settled here.

That same year, at the Ikon Gallery, Patrick Hanly exhibited his series *Figures in Light*. Included were several works that gave to figure painting an emphasis that has been rare to New Zealand painting.

Later in the year the Ikon Gallery shifted to a more central site in the city to become Ikon Fine Arts Limited, even though the original gallery remained open for some months after this happened. Unfortunately the move proved unwise for the gallery was forced to close early the following year. Late in 1965 the Barry Lett Galleries opened. One of its directors had closed the Uptown Gallery in order to join this new enterprise, which, to a large extent, took over the activities of Ikon Fine Arts. About the same time another commercial concern, the New Vision Gallery, came into existence.

Images derived from the Pop Art idiom began to appear with greater frequency during 1965. At first the English influence seemed the most decisive but later this was tempered by the influence from America. Superficially Ross Ritchie's work was the most exciting, but like most local painters working in the pop medium he failed to come to grips with it as an idiom. More important, however, were the side effects that Pop Art exerted after the first burst of enthusiasm had worn off. Once again Ross Ritchie produced highly competent paintings which also owed a good deal to Léger. Another painter to produce works of interest in this direction was Pauline Thompson.

While the dadaistic aspect of American Pop Art had no real influence, the aggressive negativism of painters like Ad Reinhardt has had a minor effect. This is most obvious in Ralph Hotere's work, especially his *Zero* series, but it is also present to a lesser degree in the black landscapes of Colin McCahon.

Recently there have been signs that the younger painters, and also some older painters, are growing weary with abstract art as a vehicle for expression. In part, the interest in Pop Art can be explained by this, but the problem goes much deeper. Perhaps the most significant development has been the growing interest in a new kind of realism that owes no allegiance to any recent art movement but if anything is closer to the regionalists of the nineteen-thirties, without necessarily being so naturalistic or regional in outlook. In this respect Don Binney acts as a link rather than as a manifestation of this new approach. Although a number of painters are working towards this style, as yet their work is not well known. At the moment the most promising exponents are Michael Smither and Richard Killeen. Whether this, or some new idiom that escapes the limitations of the fashionable, or some variant form of an already established style, will add a new dimension to New Zealand painting in the near future we must wait to see.

Gordon H. Brown

---

In 1965, on the occasion of the first group exhibition of contemporary New Zealand painting in Melbourne, a critic writing in the Melbourne *Herald*, described the work as "cool, conservative and a trifle austere". More recently, the judge for the first Benson and Hedges art award, Robert Haines, defined the general characteristics of New Zealand painting as he had seen it represented by the two hundred odd entries, as "rather cold and perhaps a little heartless", coming more from the "head" than from the "heart". These terms have, or are coming to have, a familiar ring. They represent, coloured in each case by the personal taste of the commentator, the most persistently singled out features of New Zealand painting. During the period represented by the present exhibition, P. A. Tomory was one of the first to state them clearly. However, in the catalogue introduction to the exhibition *Contemporary Painting in New Zealand*, organised for the Commonwealth Institute, London in 1965, he doubted whether a regional style existed to any marked degree "... other than in the hard-edged black and white images that come through in some artists' work."

The issue of a national or regional style for New Zealand painting is a contentious one although it is not particularly new. In relation to this exhibition the subject is worth consideration against the background of the comments noted above and even earlier versions of them. William Mathew Hodgkins essayed a direction for New Zealand painting in 1880. While Hodgkins' prescription reveals more about his own taste and that of his contemporaries than anything else, it is interesting that he should have singled out the "study of atmospheric effect" as a significant requirement in any developing style. Hodgkins meant, of course, the poetic literary atmosphere he so much admired in Turner, but he at least selected an aspect of the New Zealand scene which is undeniably distinctive. In the catalogue introduction referred to before, Tomory described some of the elements of this atmosphere: "In these islands the Pacific light burns and bleaches, so that in high summer black and white predominate".

This particular statement has been the subject of much discussion and criticism, but in 1930, Christopher Perkins, newly arrived from England had said something similar. Perkins felt that the future of New Zealand as a country for painters was guaranteed by its "marvellous light". A quality he found more distinctive even than the light of Central and Southern Europe. The first substantial painter to work in New Zealand, William Hodges who came on Cook's second voyage, seems to have had a similar response. Amongst the criticisms of the work he exhibited after his return to England was the interesting comment that it revealed "... an abruptness in the light and shade approaching to hardness". Bernard Smith suggests that this "technical eccentricity" had developed through Hodges' application to the problem of "painting tropical light in the Pacific".

Light then seems to have played a significant part in shaping the formal vocabulary of European painting in New Zealand for a considerable time. Any survey of nineteenth century painting here reveals one direction at least with some direct relationship to the hardness of the Pacific light. While Charles Heaphy, William Fox, John Kinder, George O'Brien, Alfred Sharpe and similar painters might have had little else in common, they all reveal a preciseness of detail and a sharpness of tone which could be said to have its origin in a particular kind of light. Sharpe is an interesting example since apart from the continuing activity of John Kinder who did not exhibit after 1873, he appears late in the century at a time when this response to the landscape had been overlaid by a rather more artificial style. Sharpe's work was not altogether to the taste of his contemporaries and he was criticised for his "strange mannerisms which probably can only be cured by direct communion with Nature". We have Sharpe's word, however, that his "strange mannerisms" did in fact come from "Nature" since he believed "... that to represent accurately the scenery of a totally new country we must divest ourselves of old-world and antiquated notions of art and begin *de novo* at Nature's shrine".

An interest in and response to light is of course commonplace in nineteenth century European painting. Impressionism has however had little endurance as a direction in New Zealand. There is no real equivalent here to Australian impressionism. Although some interest in the style is obvious amongst painters working in the first two decades in this century, it had little effect on the general direction of indigenous painting. By the late 'twenties an interest in clarity of form begins to re-assert itself. Since that time, despite widely differing aims and concerns, the majority of significant painters have had this clarity as a common characteristic.

In 1934, A. R. D. Fairburn, using Christopher Perkins as a specific example, offers a very clear statement of this direction: "There is no golden mist in the air, no Merlin in our woods, no soft warm colour to breed a school of painters from the stock of Turner, Crome, Cotman and Wilson Steer. Hard, clear light reveals the bones, the sheer form, of hills, trees, stones and scrub. We must draw rather than paint, even if we are using a brush, or we shall not be perfectly truthful. The paintings of Christopher Perkins are a healthy influence, moving



as they do towards a true and knowing expression of the landscape.

"Looking at a lithograph drawing of Perkins' the other day I thought I noticed another tendency, one which I had been watching for for some time. There was an emphasis on design, and a deliberately formal treatment which I have not seen in other New Zealand work. The method impressed me, for I had come to think that impressionist technique, though it represented one permanent and fruitful line of march, failed to express the character and singularity of our natural landscape . . . Our most characteristic natural forms . . . are geometrical and sometimes rigid. And Perkins seemed to me to have exploited this, and to have given his drawing something of the formal and delicately selective treatment of a Hokusai or Hiroshige print."

Fairburn was not the first to make this comparison. Perkins' *Taranaki* had earlier been related to Hokusai, but it has no more or less in common with that artist than it has with Heaphy's version of Mount Egmont painted nearly ninety years before.

Hard light and a particular order of forms characterise New Zealand painting. Factors other than the painters' physical environment also condition the stylistic direction his work will take, but it is not too difficult to see why painting in New Zealand should have been wed for so long to the landscape. Colin McCahon indicates something of the dilemma of the New Zealand painter in his autobiographical essay published in *Landfall* two years ago: "I saw something logical, orderly and beautiful belonging to the land and not yet to its people." In some ways this comment parallels that Hanly made about his paintings in 1963: "There are no people in them, I don't see how I can put them in." Shortly after his return from Europe in 1962, Hanly had inscribed a monoprint from the same series as the painting *Welcome to Mount Eden*, "Where are all the people Mum?"

The discovery of "the people", or more correctly some kind of urban life and environment distinguishes much post-1958 painting from previous work. Curiously enough the characteristics which were undoubtedly evolved from the landscape and the light seem to have carried over into painting which has little relationship to either, as well as into painting with a more figurative bias. From the city the landscape can be viewed objectively, used or discarded, and it no longer offers the only alternative. It might well be that New Zealand's economic and social orientation has undergone a similar shift during the same period.

The influence of current international styles on New Zealand painting is particularly obvious in the first three years of this survey. McCahon's *Northland panels* and Alwyn Lasenby's *Horizon* paintings are two examples. Overlaying the primary concern of both painters with the landscape and with light (in McCahon as a symbolic as well as physical element), is a response to what was currently happening in West Coast American painting. In the *Northland panels* this was the direct result of McCahon's visit to the area in the same year. Paradoxically it seems to have been the application of this kind of influence that allowed New Zealand painting to free itself from an overt concern with the landscape, in favour of a less subjective and deeper response to its formal elements. The *Northland panels* also represent a major break with the previously small confines of painting here, as well as with a traditionally diffident involvement with the act of painting. To a lesser extent the same changes can be detected in the work of Don Peebles and Milan Mrkusich during the following two years.

McCahon's *Gate* series of 1961 exploits a thoroughly urban source. Although these paintings had been anticipated in a few landscapes of French Bay in 1959, they resulted directly from McCahon's move to an inner city suburb and have their origin in the rectangular forms of roofs and buildings against the harsh Auckland sky. In the same year Bryan Dew's savage paintings of suburban celebrations, despite their references to earlier painting, suggest a figurative direction which is only now being followed. Hanly's *Welcome to Mount Eden*, Nelson Kenny's *Black and white* and T. P. Garrity's *Icon*, all

exhibited in the following year, are a further consolidation of a non-naturalist direction. Don Binney's *Pipiwaharauoa, late Summer*, despite its regionalist overtones also makes a contribution to this direction, stressed in the next year with his *Pipiwaharauoa mating*.

From 1964 some influence of the Pop movement began to make itself felt. However the hard-edge and direct imagery of Pop was not by any means an alien influence and it was this aspect of the style, rather than its basic philosophy, which made it accessible to the younger painters. Although quite falsely, McCahon's 1947 religious paintings, Don Binney and even Rita Angus were seen as regional prototypes. Ross Ritchie's *Four Days* provides a good example of the immediate results of this influence.

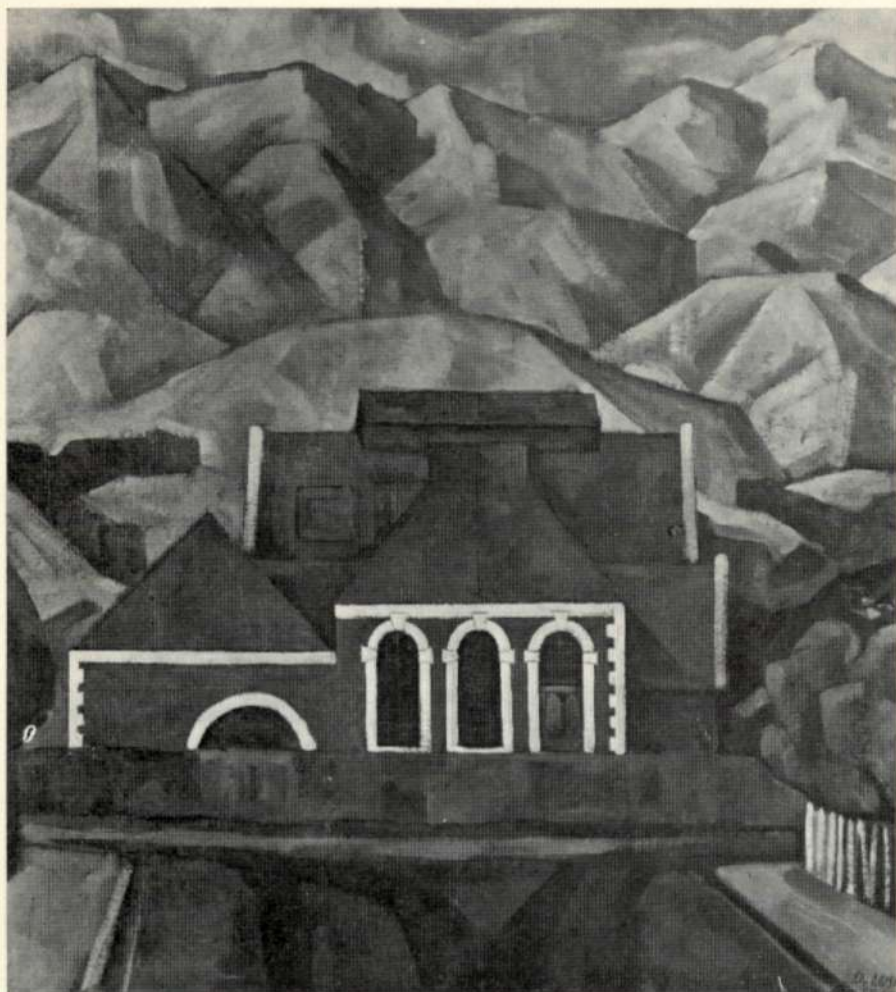
Perhaps the most important paintings exhibited during 1964 were the *Figures in Light* series of Patrick Hanly. They represent clearly the real changes that had occurred in New Zealand painting as well as indicate a new degree of professionalism. At the same time McCahon's *Waterfalls*, based initially on the New Zealand landscapes of William Hodges in 1773, provide a possibly definitive commentary on landscape painting. More importantly this series, like the earlier *Gate* paintings, represents a non-naturalist use of landscape elements new to New Zealand painting. They have as their underlying impulse a symbolic approach to light, implied by the zen koan inscribed on the Waterfall mural in the Otago University Library: "Because there is a constant flow of light we are born into the pure land".

Although figurative painting has never entirely lost its dominance (developments in 1967 which are outside the scope of this exhibition suggest it might have acquired new impetus), abstract painting played an increasingly important role from 1965. A major contribution was made by Don Peebles, Milan Mrkusich and Gordon Walters, while the return of Ralph Hotere from Europe and the work of the younger painters, John Perry, Ross Ritchie, Pauline Thompson and Philip Trusttum was also significant. With a few exceptions the non-figurative painters worked in a hard-edge and, lately, a minimal style. It is interesting to note that Louise Henderson, while responding to very different influences, had exhibited hard-edge abstractions in 1958 and 1959, and had subsequently abandoned the style in the face of critical indifference.

To discuss painting in New Zealand in terms of common characteristics has often been dismissed as merely a self-conscious attempt to foster some kind of cultural nationalism. But as Bryan Robertson has pointed out, nationalism is a militant form of provincial insecurity while national characteristics should be recognised and cherished in all the arts. Developments in painting since 1958 have revealed, or so it seems, some apparently common characteristics. Whether these amount to a regional style remains to be seen, but apart from their own significance they have also made it possible to see similar elements in earlier New Zealand painting. At least it can no longer be asserted, as it so often has, that painting here has had no internal development. Nor can it be argued that New Zealand painters merely follow current developments elsewhere. While influence from outside is both healthy and inevitable it is also selected, refined or rejected, in relation to existing directions. For this reason, perhaps, American painting provides a far more relevant parallel to our own than any European school, a parallel suggested as early as 1880.

Hamish Keith

*Sizes are given in inches, height before width. Unless otherwise stated works have been lent by the artist.*



Lusk 4

## 1958

Rita Angus born Hastings 1908

### 1 MANGONUI

watercolour  $11\frac{1}{8} \times 15\frac{1}{4}$  1955

*Exhibited: Five New Zealand Watercolourists*  
Auckland City Art Gallery

John Holmwood born Wellington 1910

### 2 THE GARDENER

oil 48 x 30 1956

*Exhibited: Eight New Zealand Painters I*

Gabrielle Hope born Lower Hutt 1916, died Auckland 1962

### 3 LAKE HORSES

watercolour  $12\frac{3}{8} \times 17\frac{3}{8}$  1954

*Exhibited: Five New Zealand Watercolourists*  
Auckland City Art Gallery

Doris Lusk born Dunedin 1916

### 4 THE PUMPING STATION

oil  $26\frac{7}{8} \times 24\frac{1}{4}$  1958

*Exhibited: Eight New Zealand Painters II*

Milan Mrkusich born Dargaville 1925

### 5 CITY LIGHTS

oil  $30\frac{1}{8} \times 36\frac{1}{2}$  1955

*Exhibited: Eight New Zealand Painters I*

Michael Nicholson born England 1918

6 SELF PORTRAIT

mixed media 35 $\frac{3}{8}$  x 22 1954/57

*Exhibited: Eight New Zealand Painters I*  
Auckland City Art Gallery

Olivia Spencer Bower born England

7 TUSOCK COUNTRY

watercolour 30 x 21 $\frac{1}{4}$

*Exhibited: Five New Zealand Watercolourists*  
Auckland City Art Gallery

W. A. Sutton born Christchurch 1917

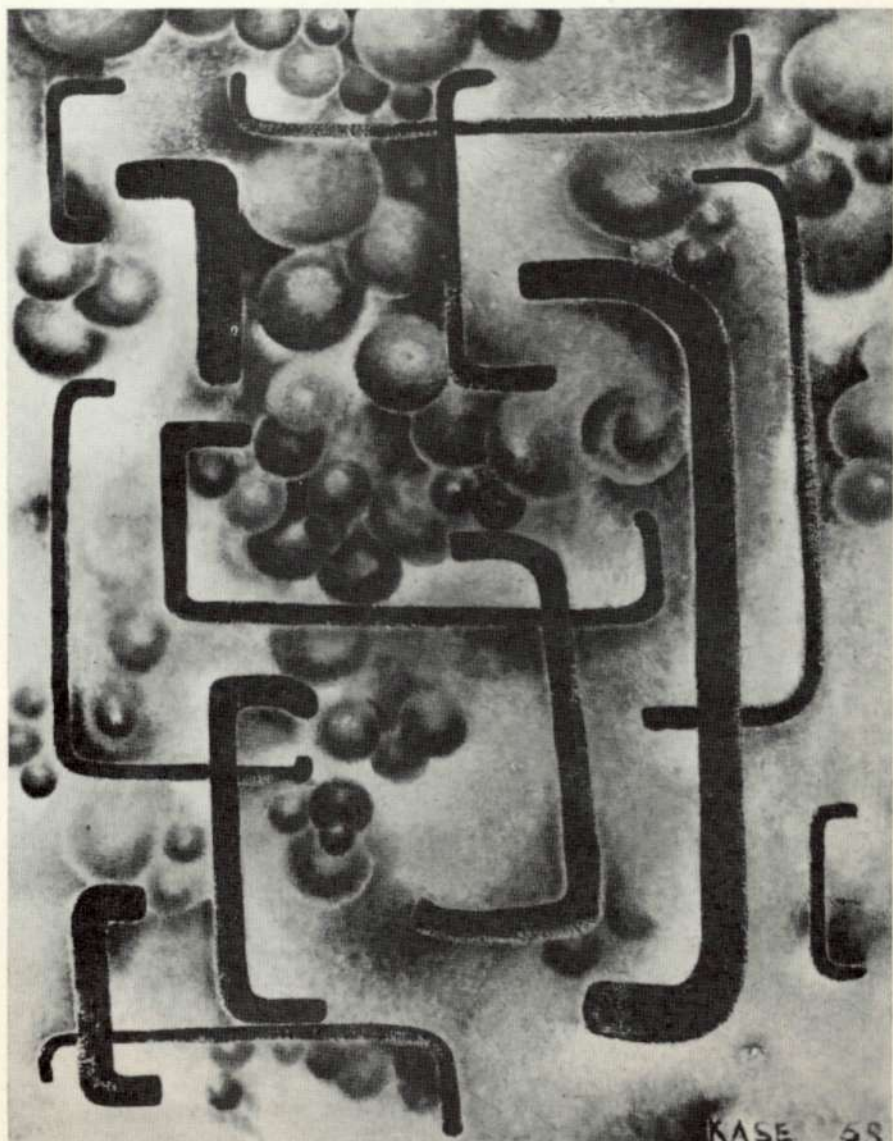
8 COUNTRY CHURCH

oil 43 $\frac{3}{4}$  x 47 $\frac{3}{8}$  1956

*Exhibited: Eight New Zealand Painters I*

---

*Jackson 12*



KASE 68

## 1959

Gordon H. Brown born Wellington 1931

9 JACOB'S LADDER (second version)

oil  $29\frac{5}{8} \times 18$  1959/60

*Exhibited: (first version) Three Wellington Painters*

Robert Ellis born England 1929

10 AUCKLAND LANDSCAPE

oil  $23 \times 35$  1959

*Exhibited: Auckland Society of Arts*

I. V. Porsolt

Louise Henderson born Paris

11 CHURCH, DIEPPE

oil  $34 \times 48$  1959

*Series exhibited: Three Auckland Painters*

Kase Jackson born Auckland 1926

12 SMOKE

oil  $48\frac{5}{8} \times 37$  1958

*Exhibited: Eight New Zealand Painters III*

Harold Hayward

Alwyn Lasenby born Matamata 1930

13 HORIZONS II

oil  $24 \times 30\frac{1}{8}$  1959

*Exhibited: Eight New Zealand Painters III*

Colin McCahon born Timaru 1919

14 NORTHLAND PANELS

oil eight panels  $72 \times 228$  1958

*Exhibited: Three Auckland Painters*

Keith Patterson born Auckland 1925

15 THREE MUSICIANS

oil  $42\frac{3}{8} \times 38\frac{1}{4}$  1958/59

*Exhibited: Five Auckland Artists*

L. Charles Lloyd

Don Peebles born Taneatua 1922

16 WELLINGTON

oil  $34 \times 32\frac{1}{2}$  1958

*Exhibited: Five Wellington Painters*

Mrs Dennis Hanna

Freda Simmonds born Auckland 1912

17 NORTHLAND LANDSCAPE

oil  $31 \times 55$  1957/58

Auckland City Art Gallery

---

## 1960

Dorothy Bramwell born Scotland 1900

18 ANGLES

oil  $28\frac{5}{8} \times 31$  c. 1960

Hamish Keith

Helen Brown born Auckland 1917

19 MAHURANGI

oil  $23 \times 32$  1960

Mr and Mrs L. J. Black

John Holmwood

20 LANDSCAPE WITH PYLONS

oil  $24\frac{5}{8} \times 25\frac{7}{8}$

*Exhibited: Contemporary New Zealand Painting*

Jean Horsley born Auckland

21 Mark O  
oil  $42\frac{1}{2} \times 30\frac{1}{2}$

*Exhibited: The Gallery, Symonds Street  
Auckland City Art Gallery*

Alwyn Lasenby

22 MUDFLATS II  
oil 30 x 66 1960

*Exhibited: Contemporary New Zealand Painting  
Auckland City Art Gallery*

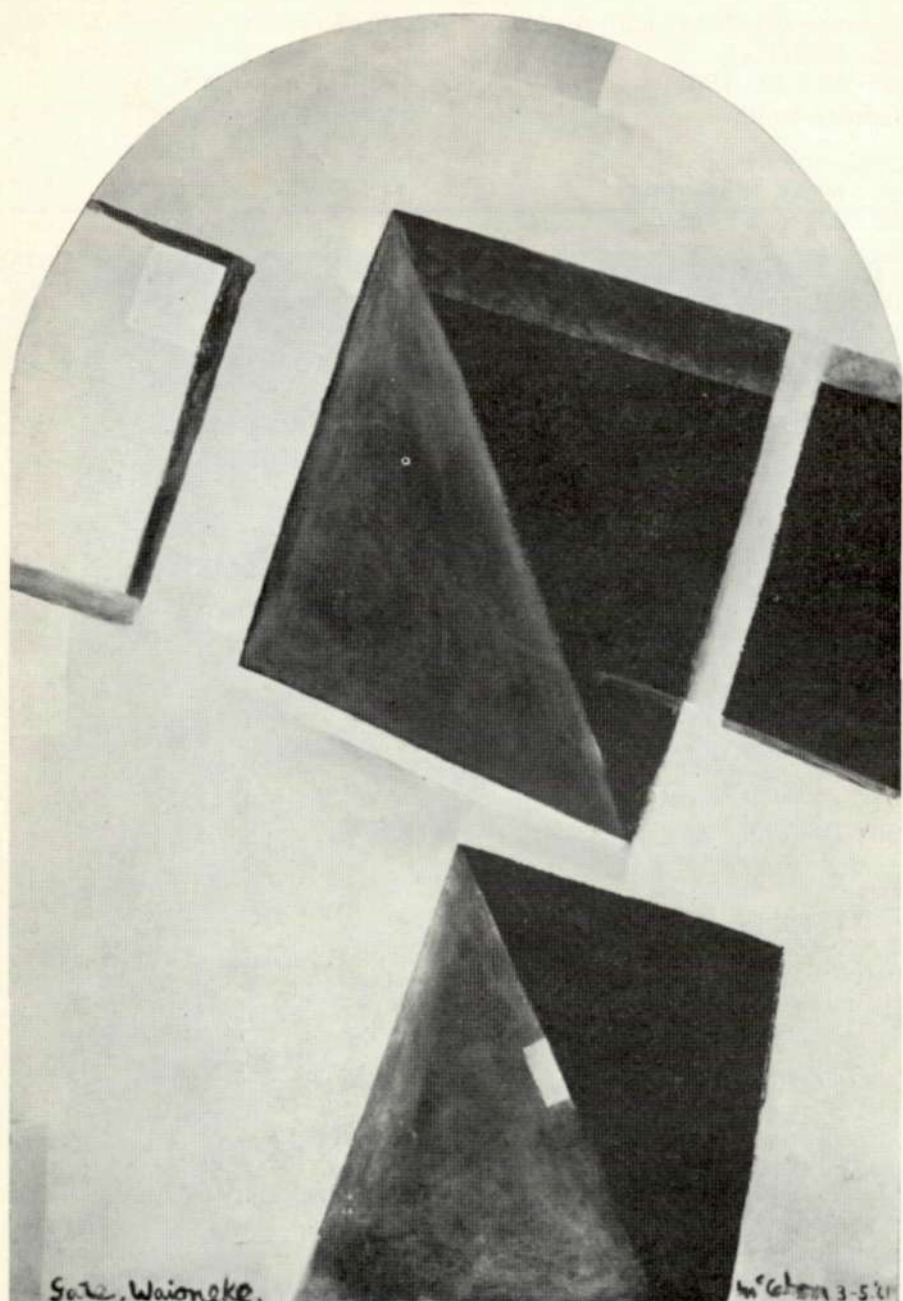
Keith Patterson

23 GOLDEN AFTERNOON WINDOW  
oil  $58\frac{1}{4} \times 30$  1960

*Exhibited: Contemporary New Zealand Painting  
Auckland City Art Gallery*

*Horsley 21*





McCahon 31

**1961**

Dorothy Bramwell

24 GREY-GREEN CLIFF

oil  $45\frac{3}{8} \times 34\frac{5}{8}$

*Exhibited: Contemporary New Zealand Painting*  
Auckland City Art Gallery

Bryan Dew born Hastings 1940

25 THE BIRTHDAY PARTY

oil  $32\frac{1}{2} \times 29\frac{1}{4}$

Colin McCahon

Suzanne Goldberg born Auckland 1940

26 UNTITLED

oil 40 x 26 1961

Gordon Smith

John Holmwood

27 NEAR MANGERE

oil  $37\frac{3}{8}$  x 28 1960

*Exhibited: Painting from the Pacific*

Jean Horsley

28 PAINTING

oil  $19\frac{3}{4}$  x  $51\frac{1}{2}$  1960

*Exhibited: Painting from the Pacific*

Mrs Selwyn Morris

Ralph Hotere born Mitimiti 1931

29 KOTUKU

oil 30 x  $19\frac{1}{2}$  1959

*Exhibited: Ikon Gallery, Symonds Street*

Gordon H. Brown

Alwyn Lasenby

30 HORIZON

oil 30 x 66 1960

*Exhibited: Painting from the Pacific*

Colin McCahon

31 GATE

oil  $70\frac{1}{2}$  x 48 1961

*Exhibited: Painting from the Pacific*

Quentin MacFarlane born Dunedin 1935

32 NAE NAE HILLS (Bush Series)

oil 36 x 42 1960

*Exhibited: Contemporary New Zealand Painting*

Canterbury Society of Arts

Milan Mrkusich

33 PAINTING

oil  $48\frac{1}{8}$  x  $34\frac{1}{8}$  1961

*Exhibited: Painting from the Pacific*

Auckland City Art Gallery

Don Peebles

34 WELLINGTON XII

oil  $53\frac{1}{4}$  x  $36\frac{3}{4}$

*Exhibited: Painting from the Pacific*

Auckland City Art Gallery

Graham Percy born Auckland 1937

35 PAINTING SPRING 1961

mixed media 36 x 48

*Exhibited: Contemporary New Zealand Painting*

Freda Simmonds

36 SEAGULL BAY

oil 30 x 48 1961

*Exhibited: Painting from the Pacific*

Colin McCahon

John Pine Snadden born Te Kuiti 1913

37 INSIDE OUTSIDE

oil 33 x 33 1960

*Exhibited: Painting from the Pacific*



M. T. Woollaston born Toko 1910

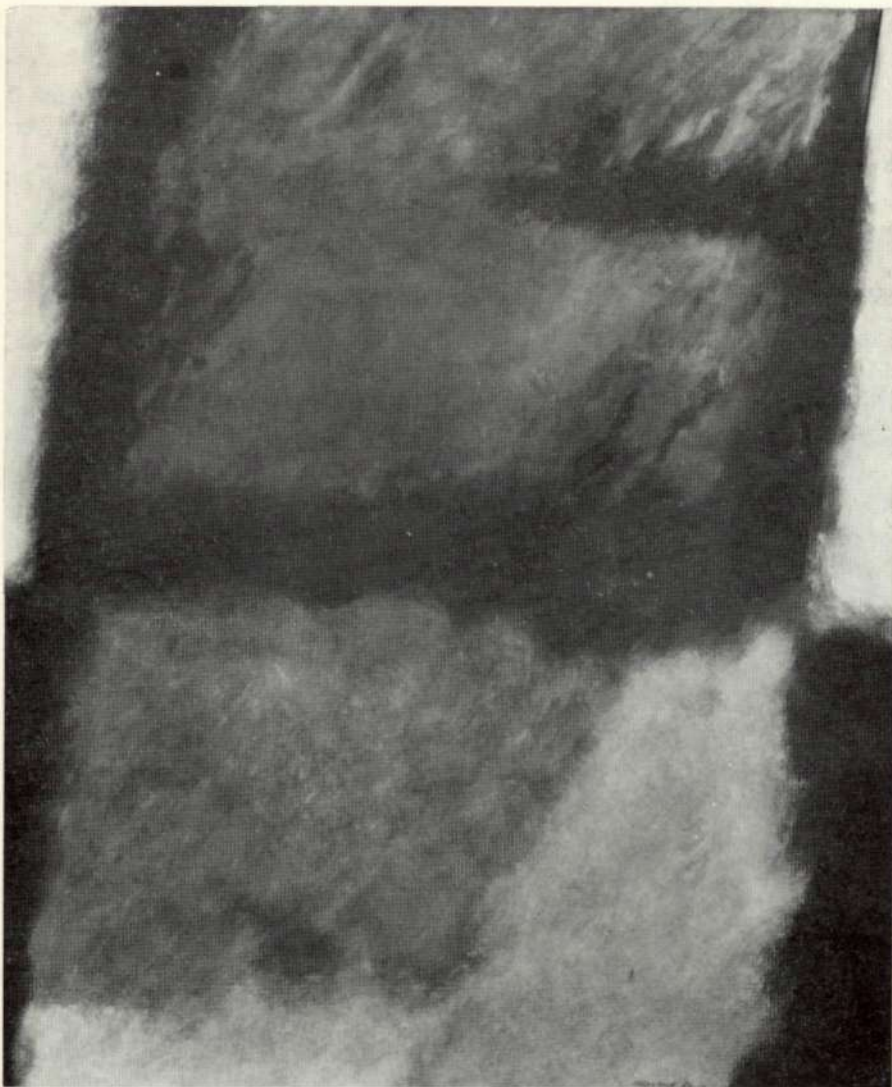
38 WAIMEA

oil 36 x 48 1961

*Exhibited: Painting from the Pacific*

R. N. O'Reilly

---



*Mrkusich 46*

**1962**

Don Binney born Auckland 1940

39 PIPIWHARAUROA, LATE SUMMER

oil 36 x 24 1962

*Exhibited: Contemporary New Zealand Painting*

Mr. and Mrs. M. D. Carey

T. P. Garrity born England 1931

40 ICON

watercolour 30½ x 25½

*Exhibited: Contemporary New Zealand Painting*

Hamish Keith

Rudolf Gopas born Lithuania 1913

41 SHORELINE

oil 33¾ x 43 1962

Auckland City Art Gallery

David Graham born Christchurch 1928

42 RED AND GOLD

mixed media 14¾ x 11

*Exhibited: Contemporary New Zealand Painting*

Patrick Hanly born Palmerston North 1932

43 WELCOME TO MOUNT EDEN

oil 52 x 42¼ 1962

*Exhibited: Contemporary New Zealand Painting*

Nelson Kenny born Dunedin 1933

44 BLACK AND WHITE

pva 48 x 36 1962

*Exhibited: Contemporary New Zealand Painting*

Max McLellan born Auckland 1937

45 FALLING BIRD MAN

pva 36½ x 48

*Exhibited: Contemporary New Zealand Painting*

Dunedin Public Art Gallery

Milan Mrkusich

46 PAINTING 62-13

oil 42 x 34

*Exhibited: Ikon Gallery*

Ian Roberts

Margot Philips born Germany 1907

47 HILLY LANDSCAPE

oil 24 x 24

*Exhibited: Contemporary New Zealand Painting*

Auckland City Art Gallery

---

## 1963

Don Binney

48 PIPIWHARAURUA MATING

oil 48 x 36 1963

*Exhibited: Contemporary New Zealand Painting*

Auckland City Art Gallery

Gordon H. Brown

49 MUTATION: AN EXCURSION INTO GREEN

pva 24 x 31 1963

*Exhibited: (as Yellow and Red) Contemporary New Zealand Painting*

T. P. Garrity

50 EPIPHANY

gouache 31 x 23

*Exhibited: Contemporary New Zealand Painting*

Hamish Keith

Patrick Hanly

51 NEW ORDER 29 PART II

oil 54 $\frac{1}{4}$  x 42 1963

*Exhibited: Contemporary New Zealand Painting  
Auckland City Art Gallery*

Colin McCahon

52 LANDSCAPE, THEME AND VARIATION

oil 65 x 37 $\frac{1}{2}$  1963

*Series exhibited: Ikon Gallery  
Mr and Mrs Graham Ecroyd*

Milan Mrkusich

53 LITTLE ORANGE

oil 57 $\frac{3}{4}$  x 41

*Exhibited: Contemporary New Zealand Painting*

*Binney 48*

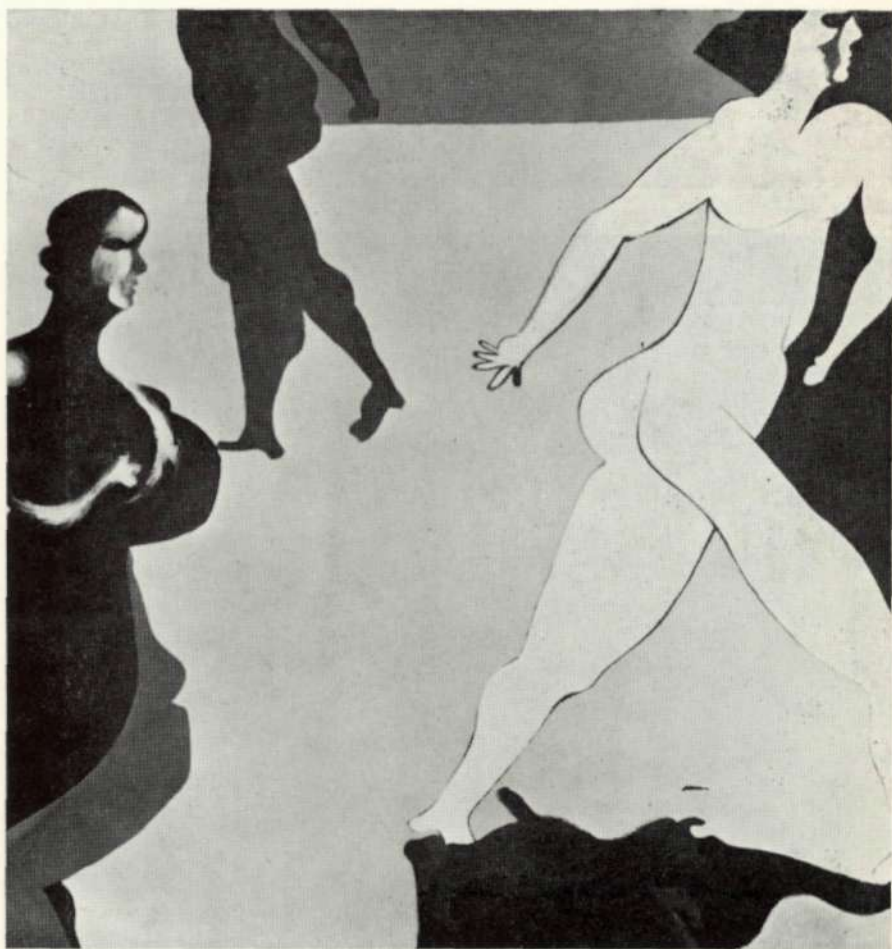


Frances Rutherford born Masterton 1912  
54 MY VIEW No 8 (AUCKLAND HARBOUR)  
oil 15 $\frac{3}{4}$  x 23

*Exhibited: Contemporary New Zealand Painting*  
Auckland City Art Gallery

M. T. Woollaston  
55 LANDSCAPE, KUMARA  
oil 32 x 48 1962

*Exhibited: McCahon, Woollaston Retrospective*  
Auckland City Art Gallery



*Hanly 60*

**1964**

Gretchen Albrecht born Auckland 1943  
56 WIZZO THE MAGICIAN  
oil 40 x 47 1963

*Exhibited: Ikon Fine Arts, Lorne Street*  
Auckland City Art Gallery

Don Binney

57 KOTARE OVER RATANA CHURCH, TE KAO

oil 38 x 49 1964

*Exhibited: Ikon Fine Arts*

Dick Scott

Robert Ellis

58 CITY FROM A WINDOW

oil 48 x 60 $\frac{1}{4}$  1964

Suzanne Goldberg

59 LANDSCAPE (DESERT ROAD SERIES)

oil 26 $\frac{1}{2}$  x 36 1964

*Exhibited: Ikon Gallery*

Auckland City Art Gallery

Patrick Hanly

60 FIGURES IN LIGHT 14

oil 50 x 48 $\frac{1}{2}$  1964

*Exhibited: Ikon Gallery*

Michael Illingworth born England 1932

61 THE GOLDENKIWIONE

oil 34 $\frac{1}{8}$  x 44 $\frac{1}{8}$  1964

Barry Lett Galleries

Colin McCahon

62 LARGE WATERFALL

oil 66 x 66 1964

*Exhibited: Ikon Fine Arts*

Jeff Macklin born Wellington 1939

63 UNTITLED

oil 48 x 69 1964

*Exhibited: Uptown Gallery*

Barry Lett Galleries

Ross Ritchie born Wellington 1941

64 FOUR DAYS

enamel 48 x 48

Mrs R. Ritchie

Clive Wilson born Auckland 1940

65 HATS II

oil 27 x 25 1964

Barry Lett Galleries

---

## 1965

Gordon H. Brown

66 PAINTING MID-1965

casein with pva 33 $\frac{1}{4}$  x 22 $\frac{1}{2}$

*Exhibited: Contemporary New Zealand Painting*

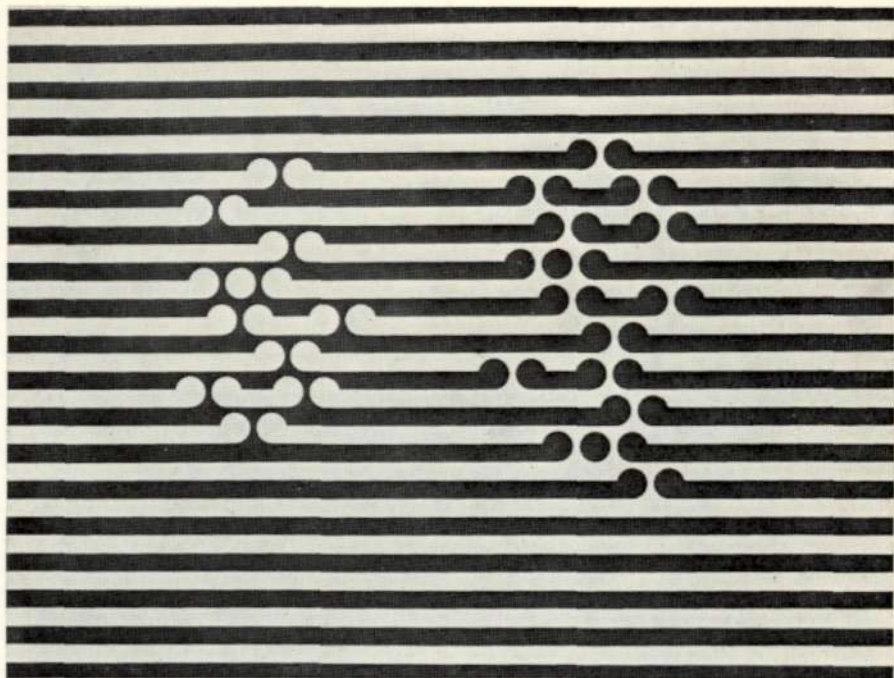
Robert Ellis

67 URBAN CITY

oil and acrylic 66 x 64 1965

*Exhibited: Barry Lett Galleries*

Auckland City Art Gallery



Walters 77

T. P. Garrity

68 PAINTING, BARI IV  
gouache 30½ x 22½ 1964

*Exhibited: Barry Lett Galleries*  
Mr and Mrs Greer Twiss

Louise Henderson

69 THE LAKES TRIPTYCH  
oil each panel 60 x 36 1965

Auckland City Art Gallery

Ralph Hotere

70 BLACK PAINTING (HUMAN RIGHTS SERIES)  
oil 67 x 67

*Exhibited: Barry Lett Galleries*  
Auckland City Art Gallery

Michael Illingworth

71 PAINTING WITH RAINBOW 9  
oil 33 x 28

*Exhibited: Barry Lett Galleries*  
Barry Lett Galleries

Colin McCahon

72 TWO  
pva 48 x 36 1965

*Series exhibited: Barry Lett Galleries*

John Perry born Auckland 1943

73 HAT TRICK  
mixed media 67 x 67 1965

*Exhibited: Contemporary New Zealand Painting*  
Barry Lett Galleries

Ross Ritchie

74 REEFTON, JUNE '63  
oil 72 x 60 1965

*Exhibited: Contemporary New Zealand Painting*

Theo Schoon born Java 1915

75 ONE MAN'S PAINTING IS ANOTHER'S RORSCHACH TEST  
pva 54 x 48

*Exhibited: Contemporary New Zealand Painting*  
New Vision Gallery

Philip Trusttum born Raetihi 1940

76 BIRTH  
oil 72 x 48

*Exhibited: Contemporary New Zealand Painting*  
New Vision Gallery

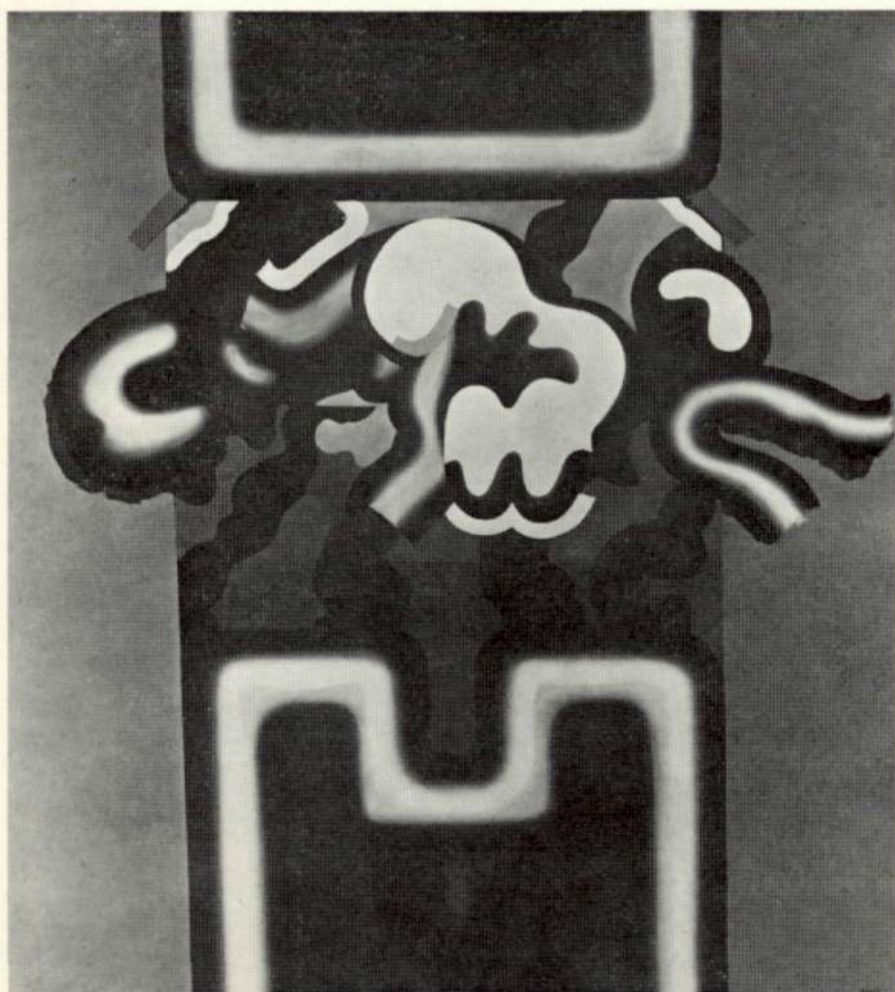
Gordon Walters born Wellington 1919

77 PAINTING No 1  
pva 36 x 48 1965

*Exhibited: New Vision Gallery*  
Auckland City Art Gallery

---

Ritchie 86



1966

Don Binney

78 OVER BLACK ROCK, TE HENGA

oil and acrylic 74 x 63 1966

*Exhibited: Contemporary New Zealand Painting*

Dr W. I. Glass

Robert Ellis

79 MEGAPOLIS WITH TWIN RIVERS

oil 60 x 48

*Exhibited: Barry Lett Galleries*

Mrs Merlene Young

David Graham

80 SET 41

pva 48 x 48

*Exhibited: Contemporary New Zealand Painting*

Barry Lett Galleries

Ralph Hotere

81 BIG RED X

oil and construction 69 x 69

*Exhibited: Contemporary New Zealand Painting*

Barry Lett Galleries

Colin McCahon

82 EASTER LANDSCAPE (TRIPTYCH)

acrylic each panel 24 x 71

*Exhibited: Contemporary New Zealand Painting*

Quentin MacFarlane

83 MARINE: SEPT.-OCT.

acrylic 57½ x 72 1966

*Exhibited: Contemporary New Zealand Painting*

Auckland City Art Gallery

Milan Mrkusich

84 TWO ELEMENTS ON BLUE

oil 69 x 34 1966

*Exhibited: Contemporary New Zealand Painting*

Don Peebles

85 RELIEF CONSTRUCTION/YELLOW AND BLACK

enamel, wood construction 48 x 48

*Exhibited: Barry Lett Galleries*

Auckland City Art Gallery

Ross Ritchie

86 COMPOSITION

oil 72 x 63 1966

*Exhibited: Contemporary New Zealand Painting*

Gordon H. Brown

Pauline Thompson born Auckland 1942

87 PAINTING A No 2 66

oil 63 x 72

*Exhibited: Contemporary New Zealand Painting*

New Vision Gallery

Gordon Walters

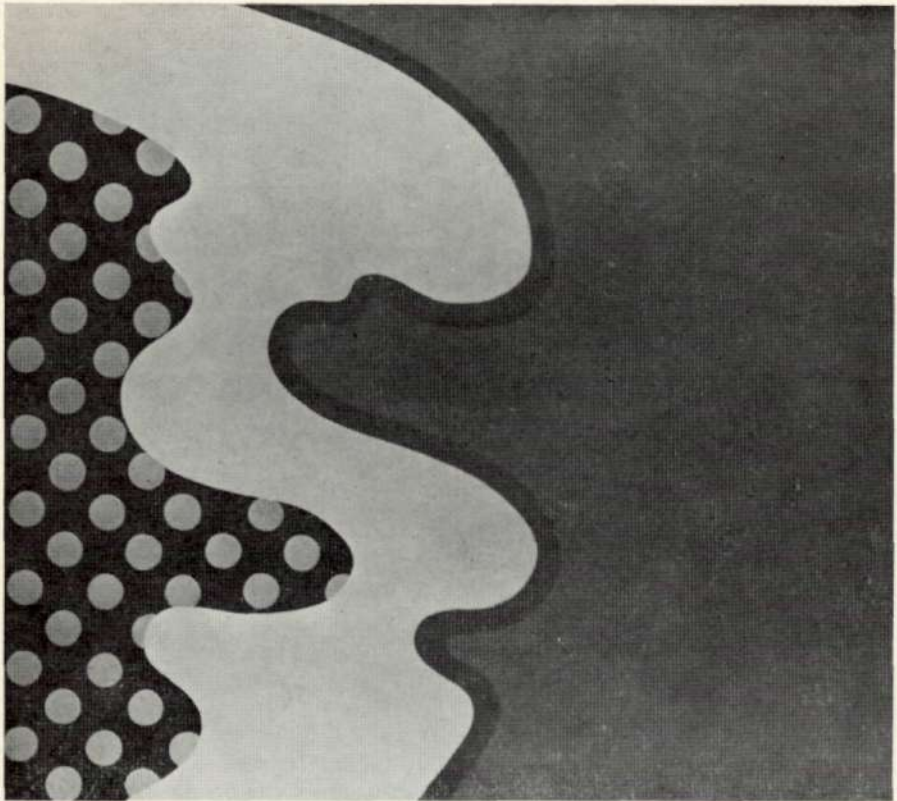
88 PAINTING No 2

oil 48 x 36 1966

*Exhibited: Contemporary New Zealand Painting*

New Vision Gallery





*Thompson 87*

---

**1967**

E. N. Bracey born England 1936

89 NORTH ISLAND, RURAL I  
oil 45 x 52

*Exhibited: Barry Lett Galleries*  
Barry Lett Galleries

Patrick Hanly

90 M22 (PACIFIC ICON)  
oil 44 x 59

*Exhibited: Barry Lett Galleries*  
Mr and Mrs Greer Twiss

Ralph Hotere

91 ZERO IS WHITE  
acrylic 70 x 29 1967

*Exhibited: Barry Lett Galleries*  
Barry Lett Galleries

Michael Illingworth

92 MR & MRS THOMAS PISS-QUICK

oil 42 x 46

*Exhibited: Barry Lett Galleries*

Mr and Mrs E. J. Ferrier

Max McLellan

93 NOVEMBER

pva 48½ x 48

*Exhibited: Barry Lett Galleries*

Barry Lett Galleries

Irene O'Neill born Tauranga 1939

94 WAITAO ESTUARY XXI

oil 48 x 57⅝ 1967

*Exhibited: Barry Lett Galleries*

Auckland City Art Gallery

Don Peebles

95 PAINTING 1967 LINEAR SERIES No 19

acrylic 60 x 65½

*Exhibited: Barry Lett Galleries*

Auckland City Art Gallery

Geoff Thornley born Levin 1942

96 OCEAN-WITHIN, No 8

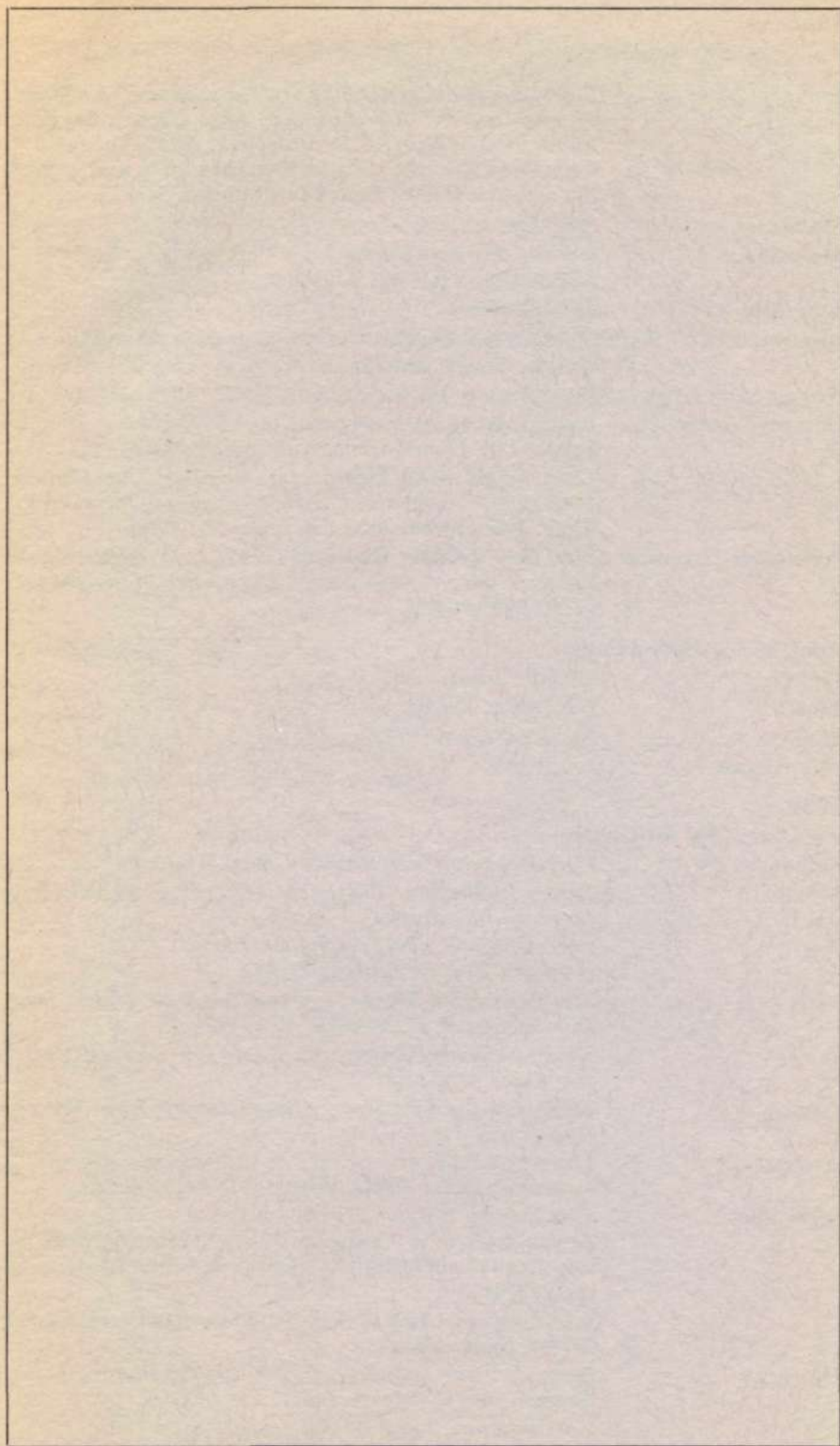
acrylic 48 x 54 1967

*Exhibited: Barry Lett Galleries*

Auckland City Art Gallery

*Illingworth 92*





#### **EXHIBITION CHRONOLOGY 1958-1967**

The exhibitions listed here fall, broadly, into four categories: one-man and major group shows by contemporary New Zealand painters at public and private galleries in Auckland, exhibitions of early New Zealand painters and paintings, major overseas exhibitions of contemporary art shown at the City Art Gallery and exhibitions of New Zealand painting sent abroad.

The chronology is not by any means definitive. Precise records have not been kept for some exhibitions and this has resulted in unavoidable omissions. However most major exhibitions are recorded giving a reasonably comprehensive picture of exhibition activity during the period covered.

**1958****Auckland City Art Gallery**

- January *Eight American Painters and Sculptors: Kenneth Callahan, Morris Graves, Guy Anderson, Rhys Caparn, Seymour Lipton, David Hare, Ezio Martinelli, Mark Tobey*  
Organized by the Seattle Art Museum and toured through the United States Information Service.
- March *American College of Art*
- May-June *British Abstract Painting*  
Selected by Rex Nan Kivell
- June-July *John Kinder*
- August *Thirty-seven New Zealand paintings from the collection of Charles Brasch and Rodney Kennedy*
- August-September *Keith Patterson, Philip Slight, W. R. Allen*
- October-November *Picasso, lithographs and aquatints 1945-57*  
Selected by Daniel-Henri Kahnweiler  
*Eight New Zealand Painters II: Doris Lusk, Jan Michels, Janet Paul, Ron Stenberg, Arthur Thompson, John Weeks, M. T. Woollaston, John Zambelis*
- November-December *Five New Zealand Watercolourists: Rita Angus, Olivia Spencer Bower, Gabrielle Hope, Eric Lee-Johnson, T. A. McCormack*

**Auckland Society of Arts**

- February *William Jones*
- March *E. Mervyn Taylor*
- May *John and Charles Tole*
- July-August *Jan Nigro*

**1959****Auckland City Art Gallery**

- February *Fifty Paintings from Private Collections*
- March *Three Wellington Painters: Michael Clark, William Main, Gordon Brown*
- April *Contemporary New Zealand Drawings*  
*Prints by 20 New Zealand Artists*
- May *Five Wellington Painters: Brian Carmody, Melvin Day, Don Peebles, J. P. Snadden, Pat Williams*
- June *Three Auckland Painters: Kase Jackson, Louise Henderson, Colin McCahon*
- July *Three Auckland Painters: Alwyn Lasenby, Janet Moore, Jean Horsley*
- August *Five Auckland Artists: W. R. Allen (sculpture), Keith Patterson, Philip Slight, Selwyn Wilson (pottery)*
- September *Paintings by William Hodges, R.A.*  
Assembled by the Alexander Turnbull Library, Wellington, from the collection of the Lords Commissioners of the Admiralty  
*John Kingston (sculpture), Helen Mason (pottery), Rachel Miller, Susan Skerman*
- October *Barry Brickell (pottery), T. P. Garrity, Hamish Keith, Graham Percy, Peter Tennant*  
*Contemporary Japanese Art*  
Arranged by the Japanese Government and sponsored by Australian State and New Zealand Art Galleries
- October-November *Eight New Zealand Painters III: Russell Clark, Kase Jackson, Alwyn Lasenby, Colin McCahon, Evelyn Page, Keith Patterson, Don Peebles, Freda Simmonds*
- November *New painters*
- December *Petrus van der Velden, paintings 1870-1912*

**Auckland Society of Arts**

- August *Robert Ellis*
- November *W. S. Wallis*

John Leech Gallery  
November-December *Douglas MacDiarmid*

## 1960

### Auckland City Art Gallery

February *Four Canterbury Artists: John Coley, Janet Kenny, Quentin MacFarlane, Peter Tennant*  
March *Dennis K. Turner, Frances Rutherford, Pearl Wallace*  
April-May *Contemporary New Zealand Painting and Sculpture*  
May *Contemporary Australian Art*  
Selected by the Macquarie Galleries, Sydney  
May-June *Milan Mrkusich, Don Peebles, J. P. Snadden*  
June-July *Modern European Paintings in New Zealand*  
July-August *The Realist Tradition in New Zealand*  
August *John Holmwood, Gabrielle Hope, M. T. Woollaston*  
September-October *John Gully*  
October *Dorothy Bramwell, Johnny Ryman, Freda Simmonds*

### Auckland Society of Arts

March-April *Ivy Copeland*  
June-July *Mark Venables*  
*Robert Ellis*

### The Gallery (Symonds Street)

July *Jean Horsley*  
August *Keith Patterson*  
August-September *Peter Smith*  
November-December *Alwyn Lasenby*

## 1961

### Auckland City Art Gallery

March-April *Jacob Epstein, Drawings and Sculpture*  
May *Painting from the Pacific: Japan, America, Australia, New Zealand*  
September *Mina Arndt 1885-1926*  
Selected from the New Zealand Academy of Fine Arts retrospective exhibition in Wellington, June-July  
December *Contemporary New Zealand Painting*

### Auckland Society of Arts

May-June *Young New Zealand Artists*  
August-September *Jan Nigro*  
October *John Brown*

### Ikon Gallery (The Gallery)

February *Dennis K. Turner*  
March *Jan Michels*  
April *Milan Mrkusich*  
May *Gordon Brown, Ralph Hotere, Margaret Tyndall*  
May-June *Keith Patterson*  
June *Lois McIvor, Althea Northey*  
August-September *Colin McCahon*  
November *Freda Simmonds*

### John Leech Gallery

August *Helen Brown*

## 1962

### Auckland City Art Gallery

April *Six New Zealand Expatriates: Grace Joel, Rhona Haszard, Frances Hodgkins, Francis McCracken, Raymond McIntyre, Owen Merton*

July *Recent British Sculpture*  
British Council

November *Contemporary New Zealand Painting and Sculpture*

Auckland Society of Arts

August *Max McLellan*  
*Painters and Sculptors of Promise*

Ikon Gallery

March *Michael Illingworth*

May *Hildegard Wieck*

May-June *Milan Mrkusich*

July *Philip Neilsen*

August *Graham Percy*

September *Patrick Hanly*

September-October *Suzanne Goldberg*

October *Alison Pickmere*

October-November *Milan Mrkusich*

November *Philip Neilsen*

John Leech Gallery

August *Sina Woolcott*

**1963**

Auckland City Art Gallery

May *M. T. Woollaston, Colin McCahon: A Retrospective*  
*Exhibition*

September *Early Watercolours of New Zealand*

September-December *Sculpture in France*

November *Contemporary New Zealand Painting*

Auckland Society of Arts

June *Dennis K. Turner*

Ikon Gallery

January-February *David Kennedy*

March *Michael Illingworth*

April *Patrick Hanly*

May *Colin McCahon*

June *Hildegard Wieck*

June-July *Quentin MacFarlane*

July *Patrick Hanly*

July-August *Keith Patterson*

September *M. T. Woollaston*

October *Don Binney*

John Leech Gallery

March *Louise Henderson*

September *William Jones*

Overseas

*Paris Biennale: Patrick Hanly, Nelson Kenny, Bryan Dew, E. N. Bracey, Tony Fomison, T. P. Garrity*  
Selected by W. A. Sutton and P. A. Tomory

**1964**

Auckland City Art Gallery

February-March *One hundred and two linocuts by Picasso*

March-April *Three British Painters: Alan Davie, Josef Herman, Ivon Hitchens*

May *XIX and XX century Australian Art*

Selected by the Commonwealth Art Advisory Board, Australia, and sponsored by the Queen Elizabeth II Arts Council

June	<i>David Hockney: The Rake's Progress</i> <i>Jacques Villon: Les Bucoliques</i>
August	<i>James Nairn and Edward Fristrom</i>
November-December	<i>Contemporary New Zealand Painting</i> <i>Captain Cook — his Artists and Draughtsmen</i>

#### Auckland Society of Arts

July	<i>R. N. Field</i>
November	<i>A. J. C. Fisher</i>

#### Hayah's Gallery

May-June	<i>Jan Michels</i>
June	<i>Buck Nin</i>
August	<i>Brenda Hartill</i> <i>M. T. Woollaston</i>

#### Ikon Gallery

February	<i>Louis McIvor</i>
March-April	<i>Max McLellan</i>
April	<i>Robert Ellis</i>
April-May	<i>Greer Twiss</i>
May	<i>Patrick Hanly</i>
June-July	<i>Suzanne Goldberg</i>

#### Ikon Fine Arts

August	<i>Philip Neilsen</i> <i>Gretchen Albrecht</i>
August-September	<i>John Drawbridge</i>
September	<i>Colin McCahon</i>
October	<i>Don Binney</i>
October-November	<i>Hildegard Wieck</i>
November	<i>Patrick Hanly</i> <i>Joan Trollope</i>
December	<i>Keith Patterson</i>

#### John Leech Gallery

July	<i>David Barker</i>
September	<i>Vernon Brown</i>

#### The Uptown Gallery

May	<i>Ross Ritchie, Jeff Macklin</i>
September	<i>Para Matchitt</i>
September-October	<i>John Perry</i>
October	<i>Paul Tangata</i>
November	<i>Teuane Tibbo</i>
November-December	<i>Philippa Sanders</i>

#### Overseas

*New Zealand Contemporary Painting and Ceramics:  
Japan, India and South-East Asia*  
Selected by P. A. Tomory and Charles Brasch for the  
Queen Elizabeth II Arts Council

#### 1965

##### Auckland City Art Gallery

March	<i>Contemporary American Painting from the James A. Michener Collection, Allentown Art Museum, Pennsylvania</i> Organized by the Auckland City Art Gallery for the Queen Elizabeth II Arts Council
May-June	<i>Contemporary Painting in Germany</i> Organized by the Auckland City Art Gallery for the Queen Elizabeth II Arts Council

- September *Contemporary Italian Sculpture*  
Organized by the Auckland City Art Gallery for the  
Queen Elizabeth II Arts Council
- November-December *Contemporary New Zealand Painting*
- Auckland Society of Arts**
- April *Ruth Coyle*
- August *Arthur Hipwell*
- Ikon Fine Arts**
- February-March *Gabrielle Hope*
- March *Louise Henderson, Milan Mrkusich*
- March-April *Merlene Young, Susan Watson*
- May *Suzanne Goldberg*
- May-June *Robert Ellis*
- John Leech Gallery**
- March *Jan Nigro*
- May *John Ritchie*
- October *Garth Tapper*
- Barry Lett Galleries**
- May *Patrick Hanly*  
*Suzanne Goldberg*
- June *Selwyn Muru*  
*Brenda Hartill*
- July *Ralph Hotere*
- August *Colin McCahon*  
*Paul Tangata*
- September *Ross Ritchie, John Perry*
- October *Teuane Tibbo*  
*Robert Ellis*
- November *Michael Illingworth*  
*M. T. Woollaston*
- New Vision Gallery**
- April *Theo Schoon*
- April-May *Philip Trusttun*
- June-July *Para Matchitt, Graeme Storm (pottery)*
- August *Peter Smith*
- August-September *Alison Pickmere, Doreen Blumhardt (pottery)*
- September *William Jones*
- September-October *Ruth Coyle*
- November *Malcolm Hooper*  
*Pauline Thompson*
- Uptown Gallery**
- February *Para Matchitt*
- March-April *Gordon Brown*
- Overseas**
- Contemporary Painting in New Zealand: Commonwealth  
Institute, London*  
Selected by P. A. Tomory, F. Page and R. Kennedy for  
the Arts Advisory Council and sponsored by the Queen  
Elizabeth II Arts Council
- Eight New Zealand Artists: Binney, Ellis, Garrity, Hanly,  
McCahon, Mrkusich, Ritchie, Twiss*  
Selected by Hamish Keith for the National Gallery of  
Victoria, Melbourne  
Sponsored by the External Affairs Department,  
Wellington



*Louise Henderson, Milan Mrkusich, John Perry*: London, Paris, Brussels  
 Sponsored by the External Affairs Department, Wellington  
*Paris Biennale: Patrick Hanly, Nelson Kenny, Para Matchitt, Greer Twiss, John Perry*  
 Selected by Michael Dunn

## 1966

### Auckland City Art Gallery

- February *Jacques Lipchitz — 158 bronzes: 1912-62*  
 Circulated by the Museum of Modern Art, New York and organized by the Queen Elizabeth II Arts Council
- May-June *Gibon Sengai: 50 scrolls*  
 Lent by Sazo Idemitsu and sponsored by the Japanese Society for International Cultural Relations  
*HAP Grieshaber — Woodcuts*  
*Recent New Zealand Sculpture*
- June *Abstract Watercolours by 14 Americans*  
 Circulated by the Museum of Modern Art, New York and organized by the Queen Elizabeth II Arts Council
- September *New British Art*  
 Selected by Jasia Reichardt for the Queen Elizabeth II Arts Council
- October *Aspects of Australian Painting*
- December-January *Contemporary New Zealand Painting*

### John Leech Gallery

- March *Charles Rose*
- June *Malcolm Warr*
- August *John Ritchie*
- September *Michael Smither*
- October *Raymond Ching*
- November *Nelson Thompson*

### Barry Lett Galleries

- February *Colin McCahon*
- March *Milan Mrkusich*
- April *T. P. Garrity*
- May *Don Binney*
- July *Suzanne Goldberg*
- August *Five 20/20 Painters: John Coley, Michael Eaton, David Graham, Quentin MacFarlane, Don Peebles*
- September *Robert Ellis*
- October *Hildegard Wieck*
- November *M. T. Woollaston*

### New Vision Gallery

- February *Peter Smith*
- March *Gordon Walters*
- April *Don Driver*
- May *Freda Simmonds*
- June *Louise Henderson, Jean Horsley*
- June-July *Ted Smyth*
- July *Ross Crothall*
- July-August *Alison Pickmere*
- August *Warren Tippett*
- August-September *Philip Trusttun*
- September *Jeff Macklin, Pauline Thompson*
- September-October *Margot Philips*
- October *Lois McIvor*

Overseas

*Five Auckland Painters: Don Binney, Patrick Hanly, Ross Ritchie, Colin McCahon, Milan Mrkusich*  
Darlinghurst Galleries, Sydney in association with the Barry Lett Galleries

1967

Auckland City Art Gallery

- May-June *Marcel Duchamp — the Mary Sisler Collection*  
Arranged by the Auckland City Art Gallery and sponsored by the Queen Elizabeth II Arts Council
- September-October *New Zealand Print Council*
- October *Three Generations — Paintings by J. C. Richmond, D. K. Richmond and E. H. Atkinson*  
Organized by the Hocken Library, University of Otago
- November *Paul Wunderlich — Lithographs 1949-1967*
- December-January *Rodin and his Contemporaries*  
Organized by Rothmans N.Z. Ltd in association with Alfred Dunhill Ltd

John Leech Gallery

- March *Douglas MacDiarmid*
- May *David Barker*
- July *John Weeks*
- August *Raymond Ching*
- September *Garth Tapper*
- November *Helen Brown*

Barry Lett Galleries

- March *Milan Mrkusich*
- April *Suzanne Goldberg*  
*Patrick Hanly*
- May *Michael Illingworth*  
*Don Peebles*
- July *Gretchen Albrecht*
- August *Ray Thorburn*  
*David Graham*
- September *Ralph Hotere*  
*Geoff Thornley*
- October *Shay Docking*  
*Irene O'Neill*  
*Colin McCahon*
- November *Max McLellan*
- December *E. N. Bracey, Maris Donald*

New Vision Gallery

- March-April *Rei Hamon*
- April *Jan Nigro*
- May *Rudolf Gopas*
- May-June *Max McLellan*
- July-August *Alison Pickmere*
- August *Frances Rutherford*
- October-November *Peter Smith*
- November-December *Para Matchitt*