

A Private Collection
of New Zealand
Paintings



Thirty-seven
New Zealand Paintings

FROM THE COLLECTION OF

Charles Brasch, and

Rodney Kennedy

THE AUCKLAND CITY ART GALLERY
AUGUST NINETEEN FIFTY EIGHT

FOREWORD

CHARLES BRASCH and RODNEY KENNEDY have been acquiring pictures for many years so that now their collection is certainly the most extensive and carefully chosen in the Dominion.

Like all private collections it exhibits the collectors' taste, but apart from this it is a matter of some gratification both to the artists and all those interested in the furtherance of serious art in New Zealand to find at least one collection which demonstrates both the judgement of its owners and the confidence they have in the painters of their own land.

We are most grateful to Mr Brasch and Mr Kennedy for selecting the pictures and very generously lending them for this exhibition.

P. A. TOMORY

August, 1958

INTRODUCTION

THE FIRST foreshadowings of what we may now venture to call the New Zealand imagination, although as yet we can only perceive it dimly, began to appear some thirty years ago. A century of European settlement had laid at least a foundation of history and experience in our small contained world; more than one generation had grown up accepting this foundation as their own, and thinking of life on these islands, poor though it might be in the amenities of civilization, as in no way unusual, but simply as life itself. On that foundation of the ordinary and everyday, New Zealanders at last began to build themselves a shelter for their as yet homeless imagination.

A country or a people does not properly exist until it has created its own imaginative world. Men need that world if they are to live fully and well in the everyday world, for the everyday alone never satisfies them. They are impelled to seek, in the imagery of words, forms, colours, rhythms, a perfected life more shapely and profound and intense than their outward daily lives, one in which they may discover recollections and prophecies, visions and fulfilments, of all that they think and feel and imagine, all that they hear and see, in those moments when their sense of life is at its deepest and keenest.

In the best New Zealand painting of today we may recognize some of the first works of imagination conceived in terms of the experience of life in New Zealand. They are not what we might have expected; but then works of imagination do not answer

expectation — that is not their function; on the contrary, they habitually confound expectation; they are born to surprise and delight, to remake the common world instead of merely rehearsing it over and over again, to show us all we thought we knew in a wholly fresh light and with strange and moving significances; in short, to create, not to repeat.

The best contemporary painting (and literature, and music) is in fact *creating* New Zealand as a world of the imagination. This is a new development among us, which makes the present a particularly exciting and hopeful time to live in, because in these first stirrings of the native imagination an undiscovered world seems to be waking and opening before our eyes. In that world we may look for an expression of our spiritual identity as a people.

Earlier painting in New Zealand shows the country through the eyes of painters who saw the world as Europeans; their work forms what might be called our imaginative pre-history. Then come the painters who grew up in New Zealand yet painted like Europeans because they had been taught to approach painting as a European activity. It is only within the last thirty years or so that painters have taken for granted that painting is a New Zealand activity too, so that they interpret the world, literally everything they see, in New Zealand terms.

The pictures in this show include work of all three phases, but most of them belong to the last. They were not got together on a particular plan, with the idea of forming a collection; we bought such work as happened to come our way, and that interested us because it seemed to possess a certain

imaginative quality; much of it was the work of our friends, which we were best able to follow. The show is thus in no way a representative one, and it includes no drawings; several of the best New Zealand painters of today (not to mention the past) are not represented in it, because we have not been lucky enough to come across good examples of their work.

C.B.



Plate i *THE WINDOW* Colin McCahon (26)



Plate ii *QUEENSTOWN* No. 3 Evelyn Page (13)

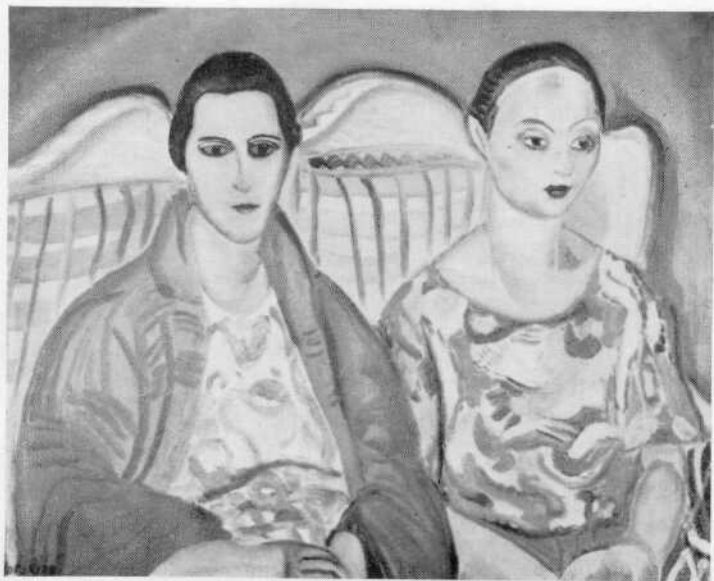


Plate iii *DOUBLE PORTRAIT* Frances Hodgkins (6)



Plate iv *AUBERGINES AND ROSES* Gabrielle Hope (23)

THE CATALOGUE

ARTIST UNKNOWN (19th Century)

1 LAKE IDA, HARPUR RIVER, CANTERBURY

Watercolour $6\frac{1}{8} \times 12\frac{3}{8}$

Circa 1860-70(?)

C. H. HOWARTH (1855-1945)

2 LAKE TE ANAU

Watercolour $8\frac{7}{8} \times 14\frac{3}{8}$

Signed & dated *C. H. Howarth* 1882

J. M. NAIRN (1859-1904)

3 SMILING WOMAN

Oil $22 \times 18\frac{1}{2}$

Signed *James M. Nairn*

A. H. O'KEEFFE (1858-1941)

4 WOMAN IN RED

Oil $29\frac{7}{8} \times 20$

Signed & dated *A. H. O'Keeffe '22*

D. K. RICHMOND (1861-1935)

5 LANDSCAPE

Watercolour $9\frac{3}{4} \times 13\frac{3}{4}$

Signed & dated *D. K. Richmond* 1923

FRANCES HODGKINS (1869-1947)

6 DOUBLE PORTRAIT Plate iii

Oil $23\frac{3}{4} \times 29\frac{1}{2}$

Signed *Hodgkins* 1922

7 OLD MILL AT IBIZA

Gouache 15 x 22 $\frac{3}{8}$

Signed *Frances Hodgkins* Circa 1932

JOHN WEEKS (b. 1888)

8 CASBAH, GRAND ATLAS MOUNTAINS, MOROCCO

Oil 17 $\frac{3}{4}$ x 22 $\frac{1}{4}$

Signed & dated *J. Weeks* 1927

R. N. FIELD (b. 1899)

9 DAHLIAS

Oil 16 $\frac{3}{4}$ x 13 $\frac{7}{8}$

Signed *R. N. Field* Circa 1951

EVELYN PAGE (b. 1899)

10 NEW YEAR HOLIDAY

Oil 18 x 24

Signed *Evelyn Page* Circa 1942

11 CATHEDRAL SQUARE, CHRISTCHURCH

Oil 15 $\frac{3}{8}$ x 26 $\frac{7}{8}$

Signed *Evelyn Page* Circa 1943

12 DEAL

Oil 8 $\frac{1}{2}$ x 13 $\frac{1}{2}$

Signed *E. Page* 1951

13 QUEENSTOWN NO. 3 Plate ii

Oil 9 $\frac{3}{8}$ x 14 $\frac{1}{4}$ 1951

LOUISE HENDERSON (living artist)

14 STILL LIFE WITH COMPOTIER

Oil 29 $\frac{1}{4}$ x 14 1953

Signed & dated *Louise Henderson* 53

GEOFFREY FAIRBURN (living artist)

15 TWO MASKS

Pen & wash $10\frac{7}{8} \times 13\frac{3}{4}$

Signed & dated *G. Fairburn 1951*

MAY SMITH (b. 1906)

16 COURDS

Ink & aquarelle $10\frac{1}{8} \times 15\frac{3}{8}$

Signed & dated *May Smith '55*

M. T. WOOLLASTON (b. 1910)

17 NELSON HILLS

Oil $16\frac{1}{4} \times 18\frac{1}{4}$ 1938

Signed *Woollaston*

18 UPPER MOUTERE

Watercolour $9 \times 11\frac{1}{2}$

Signed (monogram) & dated *M.T.W. 43*

19 MAHANA

Watercolour on gesso $7\frac{3}{4} \times 9\frac{5}{8}$ 1944

20 UPPER MOUTERE IN SUMMER

Oil $15 \times 23\frac{1}{2}$ 1945

21 HOKITIKA

Watercolour $18 \times 23\frac{1}{8}$

Signed & dated *Woollaston 1952*

SAM CAIRNCROSS (b. 1913)

22 WELLINGTON HOSPITAL

Oil $16\frac{3}{4} \times 13\frac{3}{4}$

Signed & dated *Sam/51*

GABRIELLE HOPE (b. 1916)

23 AUBERGINES AND ROSES Plate iv

Gouache $22\frac{3}{4} \times 17\frac{3}{8}$

Signed & dated *Gabrielle* 1954

DORIS LUSK (b. 1913)

24 TOBACCO FIELDS, NELSON

Oil $19\frac{1}{2} \times 23\frac{1}{4}$

Signed & dated *D. Lusk* '41

25 TAHUNANUI

Oil $31 \times 24\frac{7}{8}$

Signed & dated *D. Lusk* 47

COLIN McCANHON (b. 1919)

26 THE WINDOW Plate i

Oil $23\frac{3}{4} \times 17\frac{5}{8}$

Signed & dated *McCahon* 47

27 RED HILLS, RIWAKA

Watercolour $10\frac{3}{8} \times 16\frac{1}{8}$

Signed & dated *McCahon* '46

28 THE VIRGIN COMPARED

Oil $41\frac{1}{4} \times 31\frac{1}{2}$

Signed & dated *McCahon* Nov 48

29 CRUCIFIXION

Oil $19\frac{5}{8} \times 29\frac{3}{8}$

Signed *McCahon* 1949

30 KAURI

Oil $26\frac{3}{4} \times 20\frac{1}{4}$

Signed & dated *McCahon* Feb 54

31 KAURI TREES

Oil 30 x 34 $\frac{1}{4}$

Signed & dated *McCahon April 54*

32 TITIRANGI, WINTER

Oil 29 $\frac{1}{2}$ x 21 $\frac{1}{4}$

Signed & dated *McCahon May Aug Sept 57*

DOUGLAS MACDIARMID (living artist)

33 FRENCH LANDSCAPE

Watercolour 12 $\frac{1}{4}$ x 19 $\frac{3}{8}$

Signed & dated *Douglas MacDiarmid '55*

WILLIAM MASON (living artist)

34 YOUTH WITH BIRD

Oil 11 $\frac{1}{2}$ x 14 $\frac{1}{2}$

Signed & dated *Mason 54*

JOHN DRAWBRIDGE (living artist)

35 HEAD OF A MAN

Tempera 19 $\frac{1}{2}$ x 14 $\frac{1}{4}$

Signed & dated *Drawbridge 51*

NAN MANCHESTER (b. 1929)

36 YARD

Watercolour 21 $\frac{5}{8}$ x 28 $\frac{5}{8}$

Signed *N. Manchester 1953*

GIL TAVERNER (living artist)

37 WALK IN THE PARK

Oil 13 $\frac{1}{4}$ x 34 $\frac{7}{8}$

Signed *G. Taverner Circa 1955*

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