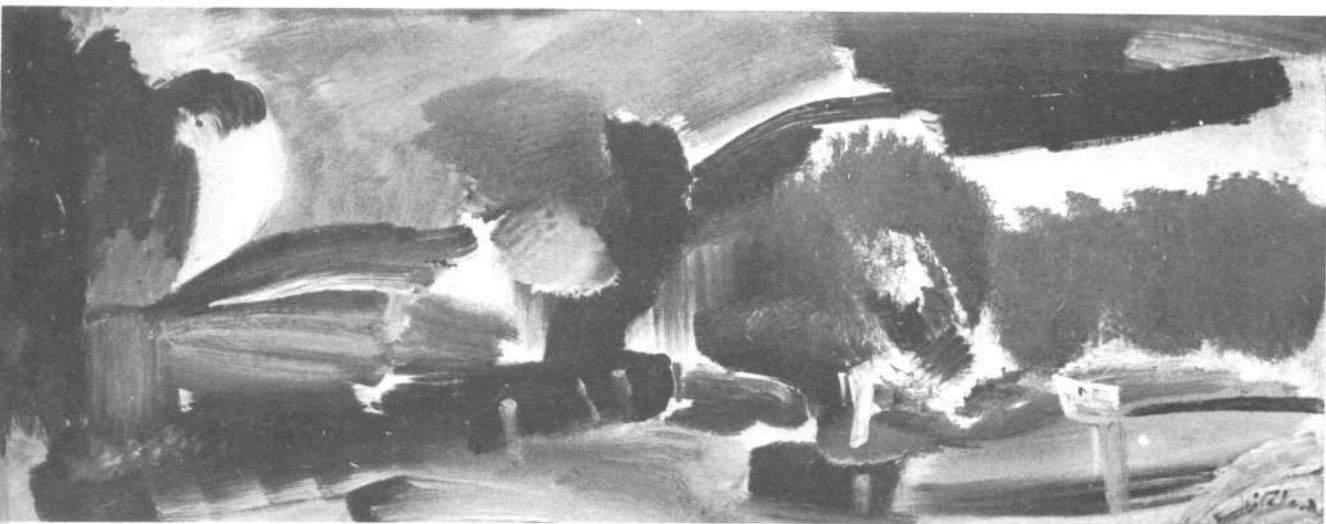
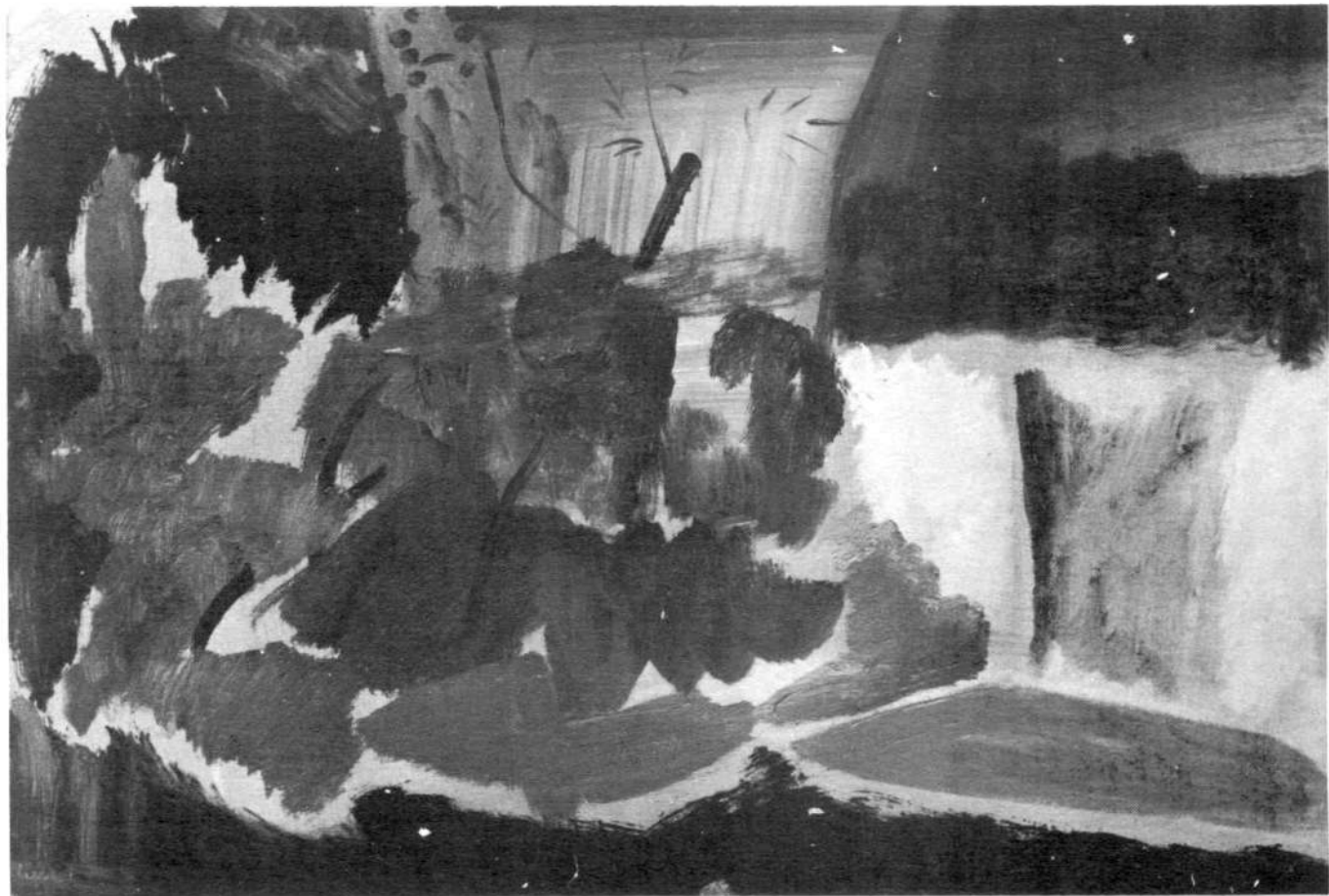


THREE BRITISH PAINTERS HITCHENS HERMAN DAVIE



FOREWORD With this show we hope to begin a series of exhibitions introducing contemporary European painters to the New Zealand public with a rather greater representation than is possible in large mixed exhibitions. We are most grateful to the lenders, particularly to Gimpel Fils, Leicester Galleries and Messrs Roland Browse and Delbanco, for their generosity and ready co-operation. The exhibition is being toured through New Zealand with financial help from the Arts Advisory Council, and will be seen in Auckland, Wellington, Christchurch and Dunedin. Mr C. McCahon, Keeper of the Gallery, has compiled the catalogue.

INTRODUCTION These three artists, from different generations, represent three different trends in contemporary British painting. Ivon Hitchens, the doyen of this group, is the most easily recognisable as an English artist, for his landscapes are bedded quite firmly in the British Romantic tradition that commenced with the watercolours of Constable, Turner, and their contemporaries. The neo-romantic movement in British painting of the thirties and forties produced a group of such romantics — Nash, Sutherland, Piper, Hitchens, and others who sought for an expressive image in the landscape of England. Hitchens is probably the least literary of all these painters and his own theory of painting is derived from Kandinsky. Hitchens' long canvases are intended to develop this theory which can almost be seen as a harmonic and chromatic system of variations. Herman on the other hand, belongs to the central European tradition. His miners are essentially international figures — seen as monuments or monoliths of labour. His presence in Britain, although not unique, represents no English tradition, except that his sombre colour and massive forms are true to William Blake's England of 'dark satanic mills'. Herman is neither a social realist nor even a realist like the painters of the now defunct 'Kitchen Sink Group', for his miners, peasants and fishermen are true images removed from their social and natural environments. The long deliberate process which accompanies the evolution of each of Herman's paintings seems the only right foundation for his work. Davie, the youngest artist of this group, is virtually a traditionless painter. His paintings show so many diverse jumping off points that one could best label him as a present day artist, open to intuitive revelations from all periods of art, all personal experiences, all sensations. His method of painting over and over again on the same canvas until he has traversed the gamut of variations which his theme contains indicates his feeling that imagination must not be directed: every intuitive impulse must be obeyed for out of the chaotic stream comes order and out of the meaningless comes meaning. Perhaps, by analogy, the writing of James Joyce, his 'stream of consciousness' and the improvisations of the Jazz player are the nearest creative operations to Davie's own painting, and certainly both are creative operations he has directly experienced. In this small exhibition, therefore, work by three kinds of artists is shown, all valid, all contemporary and yet in their diversity representative of the complicated pattern of the art of our time. P. A. TOMORY *Auckland City Art Gallery*



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IVON HITCHENS

A picture is compounded of three parts — one part artist, one part nature, one part the work itself. All three should sing together.

Vision, emotion, and memory orchestrate one sound; to recreate this in a synthesis of space by its equivalent in line and colour is the artist's task.

1893 Born in London, son of Alfred Hitchens, painter. Educated at Bedales School. Saint John's Wood School of Art and the Royal Academy Schools.

1922 Member of the Seven and Five Society.

1925 First one-man exhibition, Mayor Gallery, London.

1931 Member of London Group.

1935 Married Mary Cranford Coates.

1937 Member of Society of Mural Painters.

1940 Bombed in London, and moved to Sussex, where he still lives. Birth of John Hitchens, now a painter.

1945 Retrospective exhibition at Temple Newsam, Leeds.

1951 Awarded a Purchase Prize in the Arts Council Festival of Britain Exhibition.

1954 Completed the Mural (20ft x 69ft) in the hall of the English Folk Song and Dance Society's headquarters, Regent's Park Road, London.

1955 Publication of monograph by Patrick Heron.

1956 Retrospective exhibition British Pavilion xxviii Venice Biennale (also Vienna).

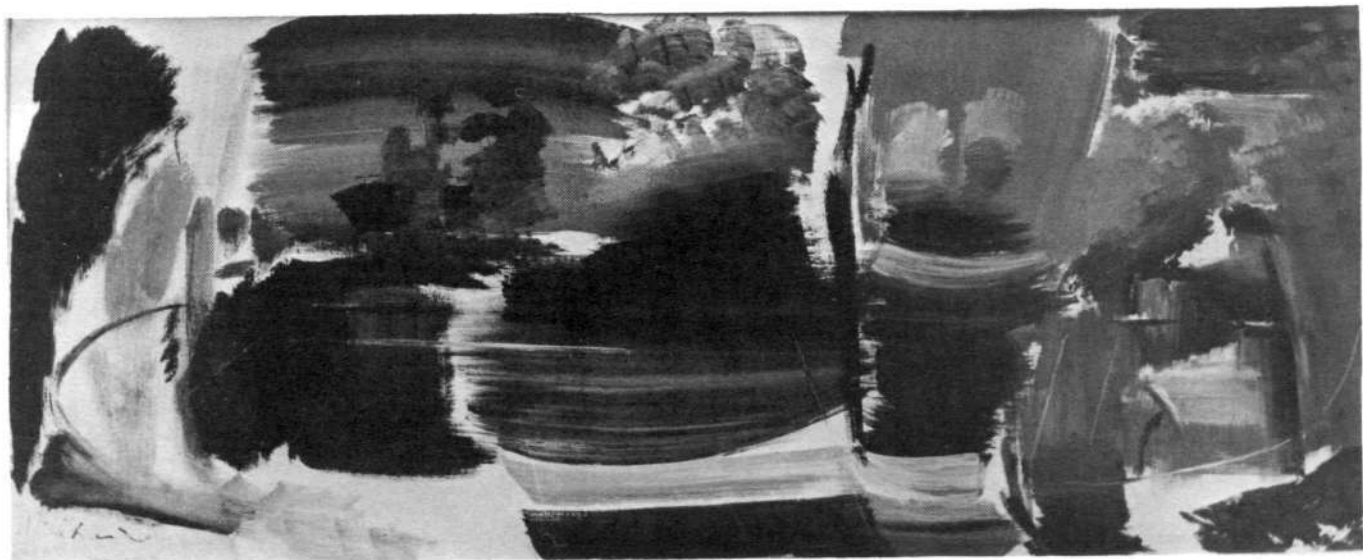
1957 Retrospective exhibitions: Munich, Paris, Amsterdam. Created C.B.E.

1959 Completed large painting (5 ft x 9ft 6 in) for Nuffield College, Oxford.

Special mention at xi Premio Lissone.

1963 Installation of mural painting *Day's Rest, Day's Work* (12ft x 24ft) at University of Sussex, Brighton.

Selected exhibitions include — Retrospective exhibitions in 1945, 1948, 1952, 1956, 1957, 1961, 1963: One-man exhibitions, London, 1925, 1928, 1929, 1930, 1933, 1935, 1937, 1940, 1942, 1944, 1947, 1950, 1954, 1956, 1957, 1960, 1962; Sheffield 1948; Toronto 1958: 1934 Zwemmer Gallery London *Objective Abstractions*: 1938 British Empire Exhibition Glasgow: 1939 British Pavilion, World's Fair New York: 1942 Tate Gallery London *Recent Acquisitions*: 1943 British Council exhibition to South America: 1946 *Modern British Painting From the Tate Gallery* British Council (for Europe), UNESCO International Exhibition of Modern Paintings Paris: 1947 International Exhibition of Contemporary Art, Cairo: 1950 Carnegie Institute Pittsburgh International, Christchurch New Zealand Centenary, Whitechapel Art Gallery London *Painter's Progress*, Contemporary Art Society Tate Gallery *The Private Collector*, Leicester Galleries *From Gainsborough To Hitchens*: 1951 Vancouver and USA 21 *Modern British Painters*, Institute of Contemporary Arts London *Ten Decades, a Review of English Taste*, Arts Council (for the Festival of Britain) 60 *Paintings for 51*: 1952 Contemporary Art Society Tate Gallery *The Private Collector*, Colombo Plan Exhibition Colombo, First International Exhibition Japan: 1953 Second International Japan, Contemporary Art Society Tate Gallery *Figures in their Setting*: 1955 International Venezuela: 1956 The Museum of Modern Art New York *Masters of British Painting 1800-1950*: 1958 Contemporary Art Society Tate Gallery *The Religious Theme*, Brussels 50 *Ans d'Art Moderne*: 1959 Arthur Tooth and Sons London *Critics Choice*: 1960 Vancouver Art Gallery International Association of Art Critics twelfth Exhibition, Northampton Art Gallery *Art Alive*, USSR *British Painting 1720-1960*: 1961 British Council (for the Gulbenkian Foundation Portugal) *Twentieth Century British Painting*: 1962 Stedelijk Museum Amsterdam *Kompas 2 — Contemporary Paintings in London*,



British Council (for Wales) *British Art and the Modern Movement* 1930-40: 1962-3 San Francisco, Dallas, Santa Barbara, *British Art Today*: 1963 Royal Academy of Arts Diploma Gallery *A Painter's Collection*, Contemporary Art Society Tate Gallery *British Paintings in the Sixties*.

Among the public collections in which Hitchens is represented are the Aberdeen Art Gallery, Art Gallery of Toronto, Birmingham Art Gallery, Gothenburg Art Gallery, Sweden, Leicester Art Gallery, Manchester Art Gallery, Montreal Museum of Fine Arts, Musée National d'Art Moderne, Paris, Museum of Art, Toledo, National Gallery of New Zealand, Wellington, National Gallery of Canada, Ottawa, National Gallery of South Australia, Adelaide, National Gallery of New South Wales, Sydney, National Gallery of Victoria, Melbourne, National Gallery, Oslo, Oxford and Cambridge Colleges, The Tate Gallery, The Art Gallery, Seattle, Victoria and Albert Museum, London, Walker Art Gallery, Liverpool.

1 STUDY OF BRACKEN, EARLY SUMMER 1951

21 x 52

Lent by Waddington Galleries

2 OVAL OF SKY 1956 28x56

Lent by Waddington Galleries

3 DARK DISTANCE 1959 23x48½

Lent by the Artist

4 STREAM THROUGH A FOREST 1960 18x43

Lent by the Artist

5 SPRING FOLIAGE AND A BLUE DOOR 1960

22x33

Lent by the Artist

6 SUMMER WATER—JULY HEAT 1961 21x52

Lent by Waddington Galleries

7 RIVER PATH 1962 17x43

Lent by a private collector

8 STORM CLOUD OVER A RIVER 1962 18x43

Lent by a private collector

9 BRUSHWOOD PATH, AUTUMN 1962 20½x46

Lent by Leicester Galleries

10 DURNFORD STREAM IN APRIL NO. 2 1954-62

16½x56

Lent by Leicester Galleries

11 POOL WITH DISTANT MILL 1963 16½x56½

Lent by the Artist

12 WET ROAD UNDER SUSSEX HILLS 1963 16½x43

Lent by Leicester Galleries



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JOSEF HERMAN

In our time no element of a picture is so discredited as the subject matter. Yet the subject matter, through a deep rooted intimacy with the painter's imagination, is one with his artistic image.

For me art and morality are not very far apart. I reject story in painting, but I accept sentiment.

1911 Born in Warsaw, one of three children of a Jewish cobbler.

1924 At thirteen, finished his elementary schooling.

1929 Entered the private art school of the Polish academic painter, Professor Slupski.

1930 Studied at the Warsaw School of Art and Decoration.

1932 Held his first exhibition in Warsaw . . . 'a vague kind of expressionism.'

1935 With the painter Siegmunt Bobovsky organised the 'Frigian Bonnet', a group of young painters with mainly expressionist tendencies. 'The representational meaning of lines and colours is less important than their power of suggestion'.

1938 Left Poland for Brussels.

1938-40 Lived and exhibited in Brussels . . . 'the calm robustness of the Flemish primitives, the world of dreams and gaiety of Pieter Brueghel, Permeke's heroics, and above all the almost macabre joyfulness of the carnivals'.

1940 Arrived in Glasgow where he worked as a painter and collaborated with the Celtic Ballet Club in producing *Ballet of the Palette*.

1942 Married.

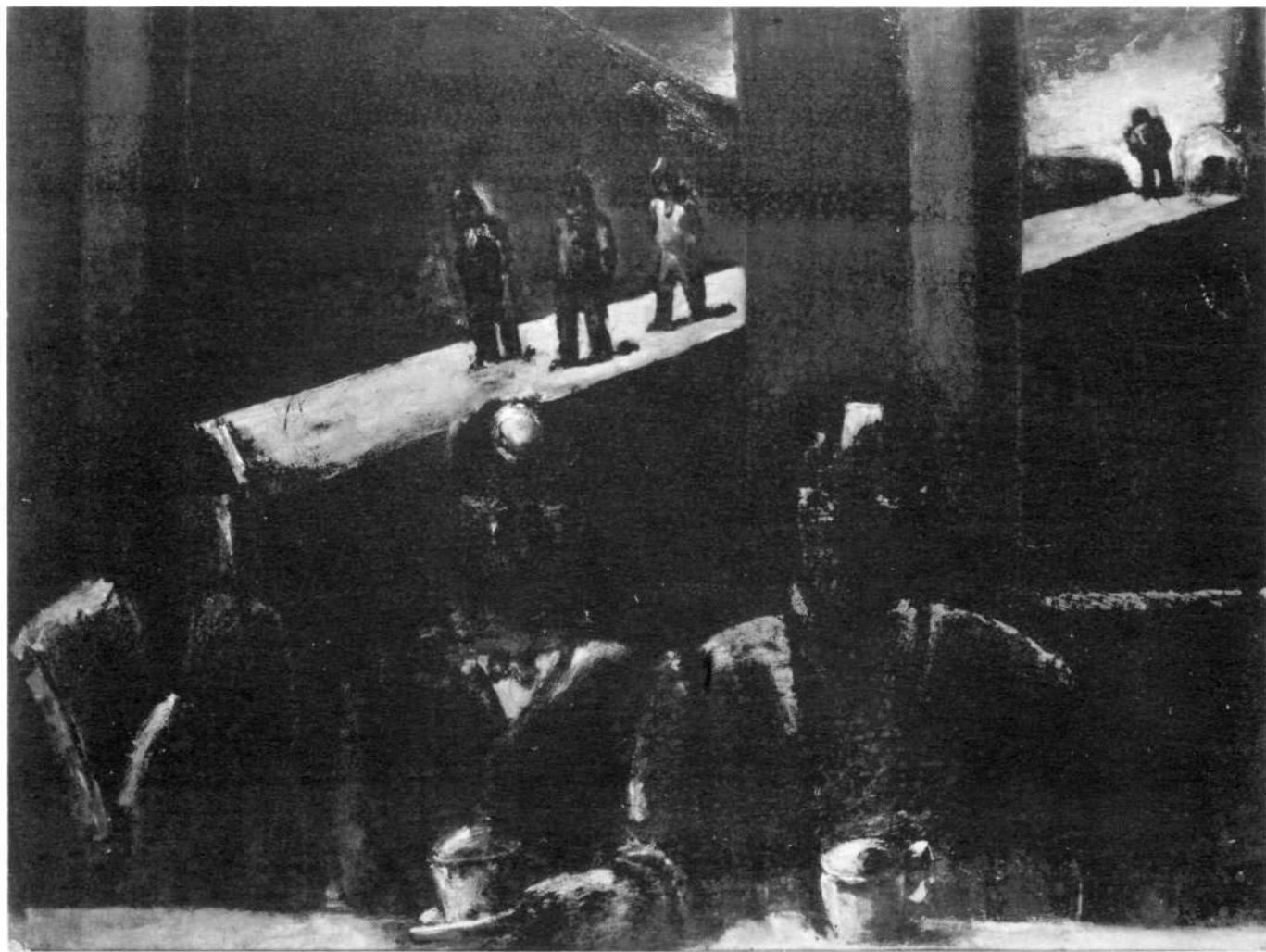
1943 Left Scotland for London.

1944-53 Lived in Ystradgynlais, Wales. For the first year or two at Ystradgynlais Herman did much sketching but produced no paintings or finished drawings. Then came a series of works in pastel, pen and wash and charcoal, most of them of miners. 'It would be true to say that the miner is the walking monument of labour'.

1953 Lived and worked mainly in London. (Several trips to Germany, France, Spain).

1962 Josef Herman's services to Welsh art recognised by the National Eisteddfod of Wales awarding him its Gold Medal. 'For weeks I wandered here on the hills, in the little streets, looking at the landscape, looking at walls and at men, at pits from far and near, sketching and talking to miners on the surface and underground at work and at rest, studying their movements and their appearance.'

Exhibitions since 1940 include—1941 James Connell and Sons Glasgow: 1942 Aitken Dott and Sons Edinburgh: 1943 Lefevre Gallery with L. S. Lowry: 1946, 1948, 1951, 1952, 1953, 1955, 1957, 1958, 1960, Roland Browse and Delbanco London: 1948 Arts Council (for Wales): 1949 Ben Uri Gallery London, Geffrye Museum London: 1950-51 Leeds City Art Gallery *Fifteen Contemporary British Painters*: 1951 Heffer Art Gallery Cambridge: 1952 Midland Group Gallery Nottingham, Southampton Art Gallery: 1952-53 Drawings, London and other centres in England, British Council *Five Contemporary British Painters* (Canada): 1953 Leicester Museum and Art Gallery, York City Art Gallery, Ferens Art Gallery Hull: 1954 Geffrye Museum London, Eton College Windsor: 1955 Wakefield City Art Gallery, Midland Group Gallery Nottingham, also Coventry, Birmingham, Derby: 1956 Gallerie Motte Geneva, Whitechapel Art Gallery London, Auckland City Art Gallery New Zealand: 1957 Melbourne National Gallery Australia, Galerie B. Thommen Basle: 1958 New Shakespeare Theatre Gallery Liverpool, Scottish Art Gallery Edinburgh, Kunstkabinett Frankfurt, Howard Roberts Gallery, Cardiff: 1958-59 Graves Art Gallery, Sheffield: 1961 Armolfini Gallery Bristol, Tib Lane Gallery Manchester, Eton College Windsor, Dawson Gallery Dublin, Folkstone: 1962 Royal National Eisteddfod of Wales Llanelly: 1964 Chicago, Toronto.



Among the public collections in which Herman is represented are the Aberdeen Art Gallery: Auckland City Art Gallery: Birmingham Museum and Art Gallery: Cardiff, National Museum of Wales: Glasgow, City Art Gallery: Jerusalem Art Gallery: Johannesburg Art Gallery: Tate Gallery, Victoria and Albert Museum, London: Manchester City Art Gallery: Melbourne, National Gallery: Montreal, Museum of Fine Arts: Ottawa, National Gallery: Toronto, Art Gallery.

13 VILLAGE STREET, WALES 1949 28x36

Lent by Dr H. M. Roland

14 DUSK 19 $\frac{3}{4}$ x21 $\frac{1}{2}$

Lent by Dr M. Goldenburge

15 MEETING OF NEIGHBOURS 25 $\frac{1}{2}$ x36

Lent by Guy Barton Esq

16 TWO MINERS AGAINST BLUE SKY 36x48

Lent by Guy Barton Esq

17 THREE MINERS 20x26

Lent by B. Shine Esq

18 INDIAN GIRL 26x20

Lent by Roland, Browse and Delbanco

19 PORTRAIT OF REECE PEMBERTON 21x23

Lent by Reece Pemberton Esq

20 IN THE MINER'S COTTAGE 20x26

Lent by Roland, Browse and Delbanco

21 CARD PLAYERS 20x26

Lent by Roland, Browse and Delbanco

22 SITTING MINER 49 $\frac{1}{4}$ x38 $\frac{1}{4}$

Lent by Denis Mathews Esq

23 IN THE MINERS' CANTEEN 36x48

Auckland City Art Gallery

24 BURGUNDIAN SCENE 42x59 $\frac{1}{2}$

Lent by the Melbourne National Gallery



ALAN DAVIE

They said it must be marvellous to be able to paint pictures like this; to watch the images squeeze themselves off the end of the brush.

God it isn't like this at all.

1920 Born in Grangemouth, Scotland, son of a painter, he inherited artistic and musical talent (piano and other instruments) from both parents.

1936 First serious paintings, mainly still life and portraits.

1938 Entered the Edinburgh College of Art and was awarded the Andrew Grant Scholarship: also worked in ceramics and made jewellery.

1940 Awarded the Edinburgh College of Art Diploma. Exhibited with the Royal Scottish Academy and the Society of Scottish Artists.

1941 Won the Guthrie Grant Award, Royal Scottish Academy. First one-man exhibition in Edinburgh.

1941-46 War service in the Royal Artillery. Writing 'contemplative journals by way of letters home, continued in free verse and prose . . . did bits and pieces of paintings (gouaches, murals, stage sets), played modern jazz, organised army bands'.

1945 Painted his first abstract pictures.

1946 Taught art to young children, tried to integrate poetry and painting in his own work. ' . . . first inspired by a copy of Whitman's poems . . . by their purity, sincerity and songly grace . . . proceeded to discover Eliot, Pound, Lawrence and Chinese poetry.'

1947 Toured with Tommy Sampson's Orchestra, abandoned painting, married Janet Gaul, an artist-potter.

1948-49 Travelled through Europe: France, Switzerland, Italy, Sicily and Spain, painted extensively and exhibited in Florence and Venice in 1948. Settled in London, making a living with jewellery and painting.

1950 First one-man show in London at Gimpel Fils.

1954 Began teaching in the jewellery department of the Central School of Arts and Crafts.

1956 Visited New York. Awarded the Gregory Fellowship at Leeds University. Also, first public lecture, 'Self Portrait' at the I.C.A. (Subsequently has broadcast and lectured on his own work, Zen Buddhism and his philosophy of creativity.)

1956-59 Held Gregory Fellowship at Leeds University.

1958 Retrospective exhibition Whitechapel Art Gallery London.

1959 One of the British artists selected for the International Guggenheim Award.

1960 Late in the year became obsessed with gliding, which interest continues.

1962 Large one-man exhibition held in London F.B.A. Galleries. This exhibition was also shown in Amsterdam, Oslo, Baden-Baden and Berne. Lives with his wife and daughter in a converted stable-block in Hertfordshire, and 'in the far reaches of Cornwall'.

Exhibitions since 1950 include—1950 Gimpel Fils London, I.C.A. London *Aspects of British Art* 1951 Mexico *Arte Sin Fronteras*, New York *Abstract Artists*: 1952 Gimpel Fils: 1954 Gimpel Fils *Aspects of Contemporary Scottish Painting*: 1955 *International Young Painters* Rome, Paris, Brussels: 1956 British Council Oslo, Copenhagen, Viviano Gallery New York, Gimpel Fils, Tooths Gallery London *Critics Choice* (Sir Herbert Read): 1957 I.C.A. *Statements*, Tokyo Biennale, Guggenheim (Prizewinner), *New Trends in British Art* Rome, Viviano Gallery: 1958 Wakefield City Art Gallery (retrospective), *Documenta* II Kassel, Whitechapel Art Gallery London (retrospective): 1959 *European Painting and*



Sculpture Today USA and Canada, *Seven British Artists* Australia: 1959-60 Pittsburg International Exhibition: 1960 *British Painting* 1720-1960 Moscow and Leningrad: 1960-61 *Recent Paintings by Six British Artists* Latin America and East Africa: 1961 Carnegie Institute Pittsburg: 1962 Seattle World Fair, F.B.A. Galleries London and (1962-63) Amsterdam, Oslo, Baden-Baden, Berne; *20th Century British Art* Portugal: 1962-63 *British Art Today* USA: 1963 7th Sao Paulo Biennial 1963-64 *Contemporary British Painting* Canada.

Among the public collections in which Davie is represented are the Tate Gallery and the Victoria and Albert Museum London: Museum of Modern Art, New York: Carnegie Institute, Pittsburg: Stedelijk Museum, Amsterdam: National Gallery of South Australia, Adelaide: National Gallery of New South Wales, Sydney.

25 SNAKES OBJECTIVE 1957 48x40

Lent by Gimpel Fils

26 BULLS MOON 1959 48x72

Lent by Gimpel Fils

27 DOLLYGOD NO. 1 1960 48x60

Lent by Gimpel Fils

28 EGG FILLER 1961 48x60

Lent by Gimpel Fils

29 MUGS FAIRY 1961 48x60

Lent by Gimpel Fils

30 RUB THE LAMP 1961 60x48

Lent by Gimpel Fils

31 PASSION FLOWERS 1962 72x60

Lent by Gimpel Fils

32 NIGHT OR DAY WE PLAY 1962 48x60

Lent by Gimpel Fils

33 IT'S LOVELY INSIDE OUT 1962 48x60

Lent by Gimpel Fils

34 POMO 1962 48x60

Lent by Gimpel Fils