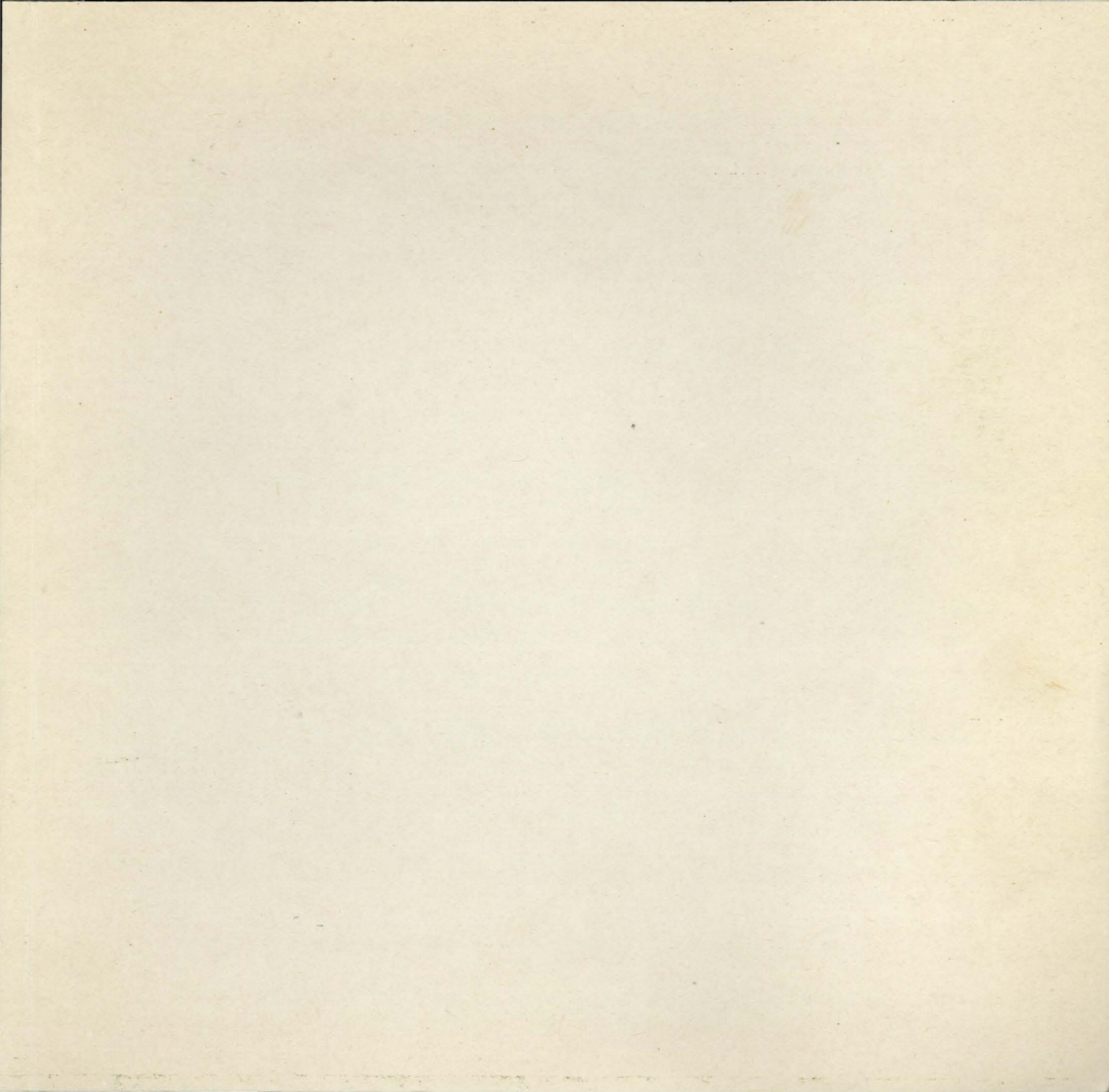
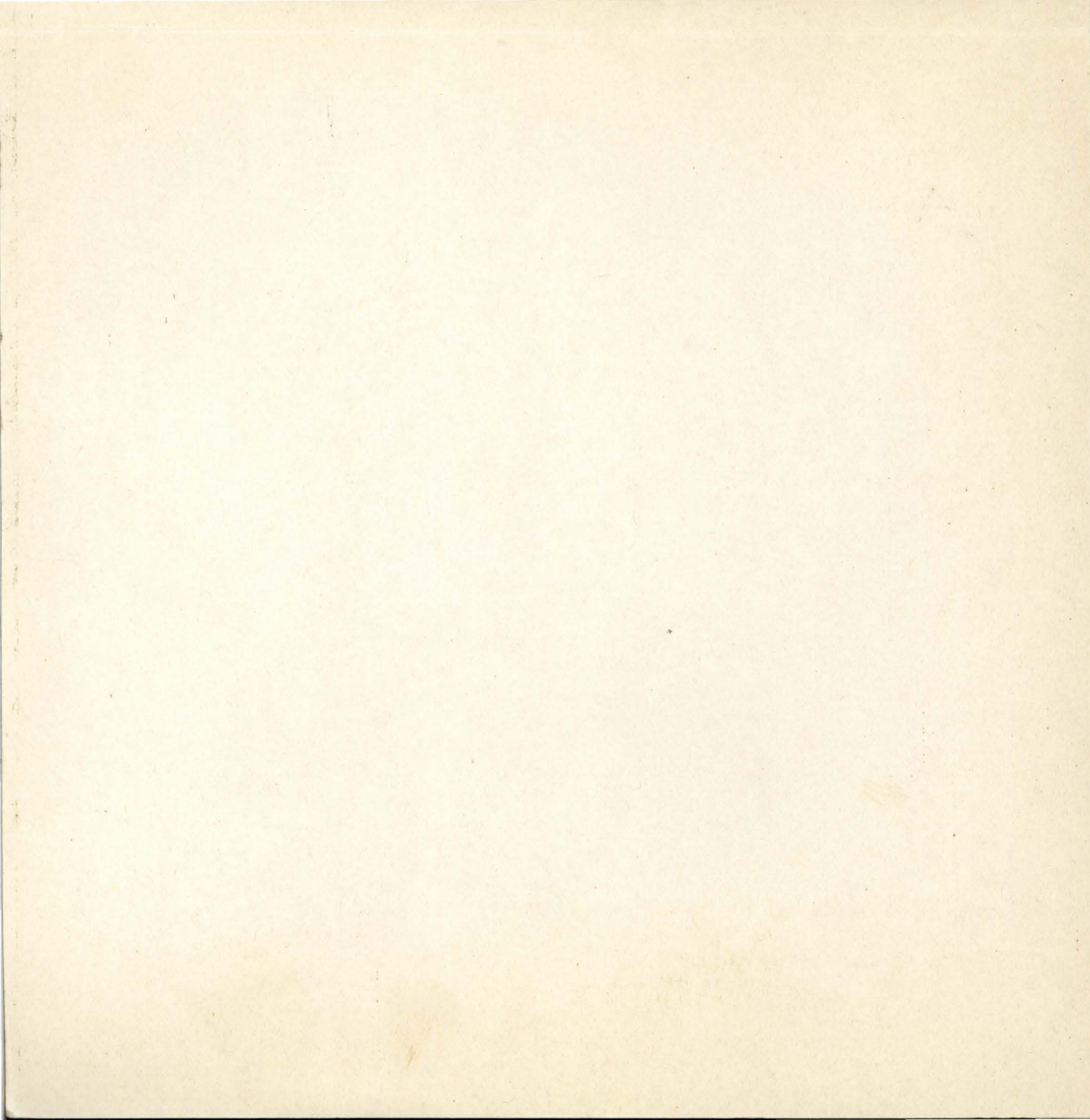


New Zealand DRAWING 1976

Sponsored by the Auckland City Art Gallery







AUCKLAND CITY
ART GALLERY

New Zealand
DRAWING
1976

Sponsored by the Auckland City Art Gallery

INTRODUCTION

*All art is at once surface and symbol.
Those who go beneath the surface do so
at their own peril.*

Oscar Wilde. Preface to *The Picture of Dorian Gray*

The strengths, weaknesses and idiosyncratic nature of the exhibition, *New Zealand Drawing 1976*, are due to the artists' being responsive to a broad range of artistic impulses and philosophical attitudes. The drawings reveal the psychological syndromes and pre-occupations with nebulous imagery and lyrical symbolism of their individual authors. Drawing may be line, the lineal juxtaposition of light to dark; or, a process defined in Euclidean geometry: a point (dot) which has no part, and therefore no individual quality; yet when set in motion traces a line which when strung together, creates a lineal path.

Whether it is dots or a line, both have the power to describe or create sharp contrasts, contours and/or equivocal situations. The results are endless, as may be seen through the history of art, and when interpreted through a wide range of media, may be static or animated. Through centuries of drawing, artists have attempted to communicate the broad range of human experiences, expressing intensely emotional and poetic feelings, the imprecise, terror, anxiety and the grotesque. As revealed in this exhibition the searching and probing beyond the comforts of the acceptable or the ideal, manifest art acutely aware of life as a continual crisis.

A brief examination of the heritage and vocabulary of drawing must find its source in the Stone Age. Palaeolithic images are amongst the major statements by man in a lineal sense that convey a wide range of interpretation as seen in the cave 'drawings' and paintings of Altamira (Spain) and Lascaux (France). Here the artisans reached a high degree of expression through line. Egyptian carving and painting, prepared for the New Kingdom temples and tomb complexes, revealed a high degree of lineal sophistication. The artisans prepared preliminary studies (drawings) for their major monuments, which are found on pottery shards, and limestone chips, indicating that the drawings served as a form of preparatory study.

In the sixteenth century at the height of the Italian Renaissance, we see the format of drawing on paper (common to this exhibition). Drawing establishes itself both as a preparatory study for painting, sculpture and architecture, and as a medium in its own right. It is a period in which the monumental (scientific) worked alongside the lyrical (poetic) which was to give rise to Vasari's definition of draughtsmanship as being the "father of the three arts, architecture, sculpture and painting".

By the nineteenth century, portraiture in a variety of media was in demand, its roots firmly embedded in Renaissance and Baroque traditions and strengthened by the requirements of eighteenth and nineteenth century British and European academies, which stressed the importance of drawing as a prerequisite in the training of aspiring artists. But it is Ingres, the master of linear technique and exponent of detail with generalisation of form, who paves the way for a new and vital resurgence of interest in drawing through the new classicism. Ingres' voice in praise of line resounded in the ears of Degas, Toulouse-Lautrec, Renoir and later, Picasso. Of drawing, Ingres said: *Drawing is the probity of art! To draw does not mean simply to*

*reproduce contours; drawing does not consist merely of line; drawing is also expression, the inner form, the plane, modelling*². *Drawing contains everything except the hue*³.

The classicism of David continued under Ingres, whose concepts of drawing were a vital source of stimulation to the period. This stimulation was evident in contemporary opposition by the romantic, heroic painters Géricault and Delacroix who were to revive the dramatic, emotionally charged and expressionistic characteristics that were to follow on from the seventeenth century Baroque traditions of Rubens and his contemporaries. Nineteenth century draughtsmen across the Channel in Great Britain were gaining new impetus in drawing through artists within the romantic tradition of British painting, Constable, Cotman and Cox to name a few — representing the strong landscape realism in English art. Indeed, through their watercolours the significance of their draughtsmanship has a noticeable influence upon the works of artists of the so-called Barbizon School, who reflected the simple beauties of nature in its variety. Of those draughtsmen's work whose lineage is traceable to Hogarth (though for different social reasons), Daumier's drawings take a turn and revive the dramatic contrasts of light and dark and intense psychological insights which revealed to the nineteenth century an artist of tremendous emotional output. Using a broad range of media (pen and ink, brush and wash) to convey the movement of form, Daumier convincingly characterises and satirises the political and social milieu of the day. What followed was a succession of superb draughtsmen whose work bordered partly the classical renaissance (based on detached emotions) set by Ingres, and the more romanticised expressionistic tendencies resultant from Delacroix.

Among the Impressionists, the young Degas was advised by Ingres to: *"Draw lines, young man, many lines, from memory or from nature, is the way that you will become a great artist."*

Degas' gifts are nowhere put to better use than in his supreme command of pastel. Here Degas was to become immersed in the study of light — the harmonies and rhythms, two-dimensional patterns and three-dimensional configurations. Like Chardin before him, Degas used the medium in a very individual way and made of pastel a broad and vigorous technique.

Toulouse-Lautrec with his nervous, rhythmical and agile line was acutely aware that psychological insight was required to deal with his subject matter.

In the twentieth century the pure Cubists, Picasso and Braque, instituted a new visual language — the interpenetration of cubic volume. Wassily Kandinsky in his drawings was to project a highly organised and freely improvised form of abstract expressionism. Paul Klee revealed through his graphic works a synthesis of line, colour and form which transformed reality into fantasy. But it is the imaginative and inventive Picasso, a prolific draughtsman, who is the epitome of early and mid-twentieth century innovation. Picasso said: *"For instance, when you draw a head, you must draw a head, you must draw like that head. . . Ingres drew like Ingres, not like the things he drew. If, for instance, you take a tree. At the foot of the tree there is a goat, and beside the goat a little girl tending the goat. Well, you need a different drawing for each. The goat is round, the little girl is square, and the tree is a tree. And yet people draw all three in the same way. That is what is false. Each should be drawn in a completely different way."*⁴ *Look at these drawings: it's not that I intended to stylise them that they've become what they are. It's simply that the superficiality has left them. I didn't look for anything 'expressly' . . . Evidently there is no other key for that but poetry . . . it's like a poem. To achieve it, it is not necessary to use many words. Sometimes there is much more poetry in two or three lines than in the longest of poems."*⁵ *Rhythm is a perception of time. The repetition of the pattern of this wicker chair is a rhythm. The fatigue of one's hand as one draws is a perception of time."*⁶

During the years prior to World War II, drawing conveys through a wide range of gifted artists a strong means of extending the emotions as is seen through the expressionism of Beckman, Dix, Groz and others. The post-war years saw New York-based abstract impressionism dominated by de Kooning and others whose influence had a strong effect on the international scene through the fifties by freeing the artist from

Draw: Drawn: Drawing — This Exhibition

"Drawing has all too often been regarded as an inferior, preliminary process when compared with the business of painting and sculpture." Don Binney

Gordon H. Brown

Drawing can be the artist searching, defining, discovering; the artist dreaming across thoughts, ideas, or groping the unconscious, tentatively giving shape to desire. Drawing can be the fulfilment of a perfected ideal, or the wholeness of a form (combination of forms) which needs no reference but itself; complete, final. In essence, this dual purpose — the incompleting act directing the artist towards the clarification of his vision, and the final, autonomous work of art — remains true today as when humanism stood man up straight.

The transitory aspect is well expressed by Melvin Day: "This is merely a working drawing towards a painting. My main concern is with tonal structure. When translated into paint it may be modified greatly." Concerning her own drawing, Glenda Randerson states: "I would regard this drawing as an exercise in the disciplined observation I require for my painting." Conversely, the other approach can find artists as diverse as Philip Clairmont and Greer Twiss sharing a common attitude toward the purpose of a drawing. "I never work from drawings", states Twiss, "though they may establish an ambient attitude. More often they are used to rid myself of ideas unsuitable to become objects." And Clairmont, commenting on a drawing of a vase, writes: "It is not a study for a painting but a means of approaching a particular subject in a different medium." This finality is more clearly expressed by Ian Scott concerning a set of drawings related to a series of "large sprayed strip paintings", where they were "made after the paintings were finished, and therefore, were not intended as studies for the paintings but as works in their own right." However, as Ray Thorburn puts it: "Drawing and painting feed each other, sometimes my drawings are finished works in their own right, sometimes not."

To be pedantic, drawing defines through line, favouring pencil, pen, or like instrument, and such delineation traditionally gives preference to black-and-white, although allowing monochromatic excursions from the brush, adding the "wash" to that of line. But this exhibition demonstrates, that attempts to so classify drawings prior to their being experienced, assumes for them, a place where they may not fit. Confronted with new concepts, new media, and an international environment, too restrictive a mould becomes irrelevant to the artist, but hostile to him or her being understood. "The ideas," writes Denys Watkins, "together with my family's efforts, open up invention and combinations, perhaps revealing the malfunction of the gourmet's imagination." In this exhibition each artist was allowed his own definition of a drawing. However, is there a border across which such freedom merely adds an unnecessary ambiguity?

Yesterday's demarcation between differing media are now blurred. We accept as convenient the all-embracing 'mixed media', exemplified in this exhibition by Joanne Hardy's *Scratched*, employing as it does, pencil, ball-point, felt pens, and incorporating several examples of collage as well as the more traditional use of paint. Less diversified, but heavier in implication, is William Collison's pencil drawn *Twilight* star from whose centre bursts an assortment of real sea-shore flotsam. A somewhat parallel proposition exists with Grahame Brett's assemblage, Julia Morison's *For Golem* and in Greer Twiss' photocopied objects where the inclusion of string, wool or wire can be seen to act in a way similar to the "drawn" line. A work like Christine Hellyar's double sided *Pre-sculpture drawings*, with its brass nuts,

the previously acceptable constraints. From the late sixties and seventies, numerous draughtsmen have emerged: Claus Oldenburg (U.S.A.), Jim Dine (U.S.A.) and David Hockney (England) to name a few. What the nineteenth century, through the classical revival and its romantic and heroic opposition, was to change was the official attitude in art which in turn released the artist from the more orthodox acceptance of visual communication. This transition was helped too by the Industrial Revolution. Where better could a deliverance from this bond occur than in France — a country whose revolutions in politics and art reflect the development of democratic freedom, a philosophy which allows by its very definition innate forces of expression the opportunity of decision.

The New Zealand Drawing 1976 exhibition ventures into a direction that differs from the usually accepted curatorial practice of selection of works. Artists representing a wide variety of contemporary attitudes in drawing have been invited to select their works for this exhibition; and while this policy may not meet with complete endorsement, the exhibition does qualify two important points: it reflects contemporary drawing as it is, and it represents the artist's choice of works for inclusion in the exhibition. Another aspect is the freedom given to the artist with respect to the definition of the word 'drawing'.

Ernest Smith
Director

1, 2, 3 Goldwater & Treves. *Artists on Art*. 1947. pp.216-17.

4 Parmelin, 1964, p.135. Translated extract in Dore Ashton, *Picasso on Art*. 1972, p.106,

5 Jakovsky, 1946. Translated extract in Dore Ashton, *Picasso on Art*, 1972, p.103.

6 Liberman, *Vogue* 1.11.56 pp.132-34. Extract in Dore Ashton, *Picasso on Art*, 1972, p.103.

bolts and hinged mounting, is more a headache for those hanging the exhibition, although the photostat copies from the original drawn images may raise a query with some viewers, as do those of Greer Twiss and Max McLellan's *Studio Happening*. The late Carl Sydow's extensive use of Letratone can be argued to be a contemporary equivalent of the tone (or colour) "wash".

A different question emerges with those works described by most people as "paintings". Acknowledge a more liberal European interpretation of "drawing" and the acceptance of a wider casting becomes permissible: this would easily include the watercolours of Olivia Spencer-Bower, M.T. Woollaston and Ian McMillan where the brush-work exhibits a clear lineal aspect, or the monochromatic brush drawings of Philip Trusttum and Pat Hanly, or even Kate Coolahan's *Plato and Lévi-Strauss*. However, a boundary is reached with Milan Mrkusich's acrylic *Project 1, Three Zones*, and crossed in the case of Gordon Crook's gouache *Snake Bird*, where the affinity of brush and paint stretches any interpretation of this work as a drawing, as does the use of needle and acid in the etching by Gavin Bishop. *Relief Drawing* by Don Peebles accentuates the dilemma, for although the presentation is akin to his assembled reliefs, and this conditions the viewer's approach, the production of the central image relies chiefly on pencil and charcoal. But one can become too concerned with categorising, so does it matter if Ian Scott's *March B, 1975* is described as oil on linen paper and reads like a miniaturised painting; and what of Mervyn Williams' contribution or Quentin MacFarlane when he writes: "I don't really produce drawings in the graphic sense of the word but rather small works or paintings on paper. These serve to allow me a greater degree of freedom in the way an idea can evolve."?

Rather than hair-splitting, it is the significance of the artist's intention that counts, in so much as this is revealed in his work. Rob Taylor's *Bio-Geomorphic Flux*, for instance, visually relates closely to his larger painted works, but is self-contained in its own right, while Vivian Lynn's *Exit II* retains the essential quality of her informal printmaking technique. Where the widening of the gap is best seen to occur between the traditional and the newer aesthetic understanding of a drawing's function — at least in terms of its outward appearance — is in a realm of "conceptual art" and similar related lines of development. Here the most pertinent example (if exhibited?) is the least concrete of all the "drawings", being in fact not a drawing at all, but an ordinary hand-written letter. Such is David Mealing's *Weather Report*, to consist of two parts: "Part 1 as cause and part 2 as effect", where compliance with the several pages of instruction and the observation of the actions so described, constitute this temporal drawing which virtually vanishes as it is created. Easier to come to terms with, in a conventional sense, is the typewritten, diagram filled sheet by Bruce Barber, *Preparatory Drawing and Catalogue for a Collaborative 'Double-edged' Critique, 1975/76*, which the artist describes as "a drawing/plan for a performance". The emphasis on verbal-written information, or re-formation, is further demonstrated in Ian Bergquist's Letraset inscription: "*Thinking is out of sight, it's all in the mind*". If less aggressive, certain aspects of the conceptual viewpoint have been felt by others, frequently coupled with modified idiomatic aspects of other recent movements. Such can be observed in the post-Pop idiom utilized by Denys Watkins or the super-realist element in John Lethbridge's work, but what most links these draughtsmen is a preference for a particular understanding of visual space that is definately contemporary: a sparse, open, evenly distributed, systematic controlled space, yet occasionally allowing an element of chance as can be seen in Kate Coolahan's *Plato and Lévi-Strauss*, but with the formal side well demonstrated by Gavin Buxton. The relationship of evenly controlled, stabilized shallow picture space is also well represented in the drawings by Martin Mendelsberg, Carl Sydow, Gordon Walters, Paul Jackson, Richard Killeen, and to a lesser extent by Ralph Hotere, Mervyn Williams and Ian Scott.

A more organic treatment of space, on lines nearly as formal, can be observed in drawings as different in attitude as those by Colin McCahon, Alistair Nisbet-Smith and Paul Cullen. Although adhering also to a sense of controlled pictorial space, the drawings of Marilyn Webb, Marté Szirmay, Robert Ellis, Para Matchitt and Michael Reed reveal a preference for a less rigidly ordered system of abstraction.

The attitudes underlying these drawings derive from a multitude of conscious and unconscious sources. To anyone familiar with recent international trends and the dominance of overseas influences on local artists, despite a peppering of local flavouring. There has been a slackening over the past few years in the vigour of such outside influences. Amongst those born before 1920 the shadow cast by the regionalism of the 1930s and early 40s remains, but on the whole greatly diminished. However, a new, less aggressive, clean-cut regionalism is emerging which owes a debt to the likes of Rita Angus and Colin McCahon, but as the drawings by Robin White, Donald Binney and Stanley Palmer show, these younger artists retain a good degree of independence. Peter Siddell also fits in here. Less conscious of such a role, yet surely allied, are the intensely felt drawings by Jeffrey Harris. Of those born before 1920, only Colin McCahon, at the tail-end of that period, remains a vital, and at times, a disturbing force that can quicken the imagination of the young. Undoubtedly Bill Sutton is a finer draughtsman, but in his Italian drawings he submits to that sense of nostalgia which at present is much in vogue. Unlike such remembrance of the past, the nostalgia seen in Peter and Michael Worrall's drawings belongs much more to the young — a fixation on a past beyond memory. Such attitudes of irrationality also touch the fantasy work of Barry Read, Gary Tricker and Tony Fomison. In direct contrast is the matter-of-fact, precise realism of Grahame Sydney, John Tarlton and Glenda Randerson.

If this exhibition represents a true cross-section of what is happening in this country, then one witnesses a real decline in the non-objective and abstract forms and sees a significant gain for those utilizing the figurative in a variety of modes. However, if this indicates some definite direction, it is hard to see it. Perhaps it is best if I give the final word to one of the draughtsmen included in this exhibition. "Being historically and sociologically negative," writes Tim Garrity, "New Zealand has unique though now largely forgotten existential freedoms which, though paradoxically lethal to the personality, are positive to art. So in a sense *doing* painting is synonymous to *being* in New Zealand, not avoiding its freedoms and tolerating the paradox."



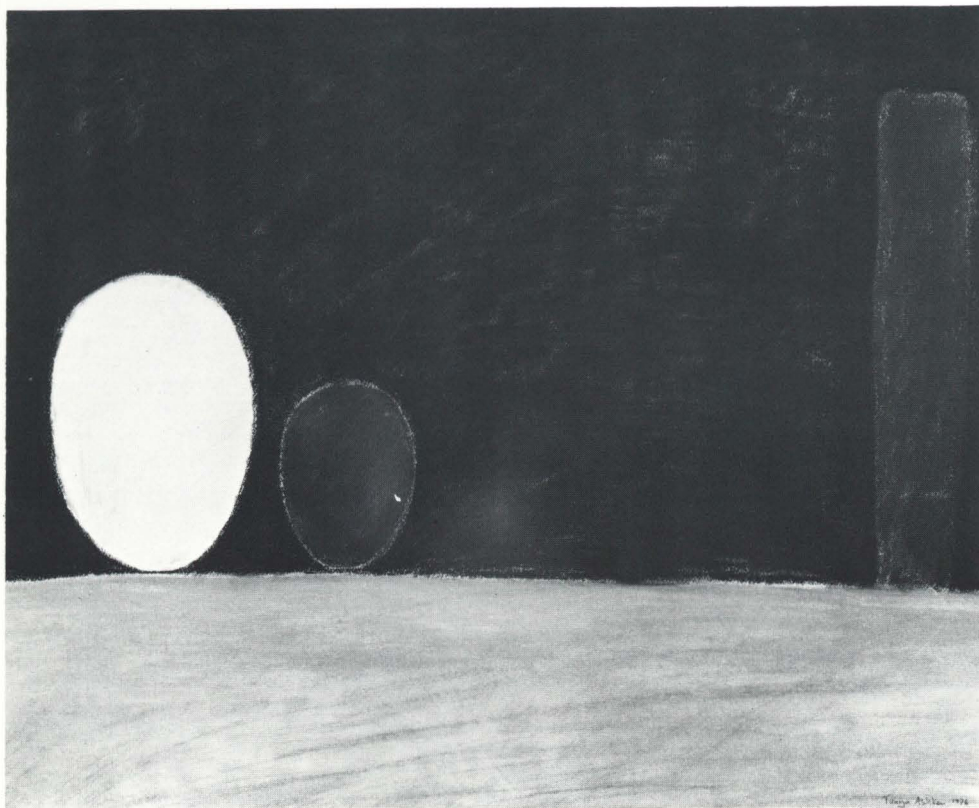
Gretchen Albrecht

1. *Titirangi, March 76*

Ink and acrylic 882x1886

Inscribed: Albrecht 76

Born Auckland 1943. Graduated from the School of Fine Arts, University of Auckland with Dip.F.A. (Hons) 1963. Teaching Fellow at School of Fine Arts, University of Auckland 1972-1973. Visited Australia 1969, 1970, 1973. Commissions include large felt mural for School of Medicine, University of Auckland 1975 and an International Women's Year Poster for Zonta Club of Auckland 1975. One-woman exhibitions held in Australia and New Zealand. Awarded first prize Tokoroa Painting Award 1972 and first Zonta Award 1973. Lives in Auckland.



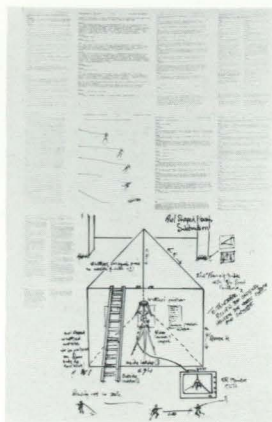
Tanya Ashken

2. *Stone Age* 1976

Pastel 398x516

Inscribed: Tanya Ashken 1976

Born London 1939. Studied silversmithing at Central School of Arts and Crafts, London 1957-60. At 13 she was the youngest silversmith to receive a Hallmark. Studied sculpture in Paris 1960-61. Exhibited in London. Came to New Zealand 1963. Taught for a while at Wellington Polytechnic. Several one-man shows 1964-72. Commissioned work in New Zealand and Australia. Represented in public and private collections.



Bruce Barber

3. Preparatory Drawing and Catalogue for a Collaborative 'Double-edged' Critique, 1975/76 Photostat 965x590

Various inscriptions

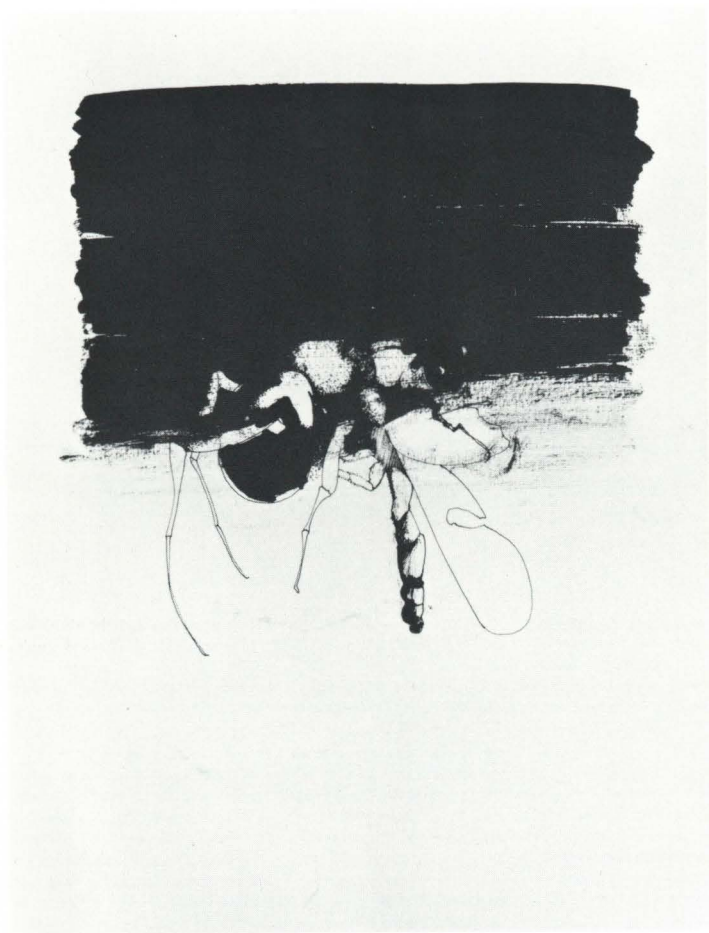
Born Auckland 1950. Studied at the School of Fine Arts, University of Auckland 1969-1974, graduating with an M.F.A. Participated in a number of group shows in Australia and New Zealand from 1971. Has held outdoor and indoor performances from 1972. Lives in Auckland.

Note on work — "It's a drawing/plan for a performance. It's related to a collaborative 'double-edged critique' Billy Apple (an expatriate now living and working in New York) and I were conspiring to do together before he finished his New Zealand tour. Unfortunately we were unable to perform it while he was here though I hope it may be completed at some later date. We took three words from the Oxford Dictionary; Billy 'subtraction', a notion he has been working with for several years, and for my part, the words that appear both above and below it . . . 'subtopia' and 'subulate'. In an attempt to parody two contemporary 'art styles' and to possibly reveal their labels as misnomers we devised a nine-day-long 'performance'. In some ways we were having a healthy dig at one another and our individual working habits.

Billy, for his part was to have constructed an awl shaped room within a larger given area thereby effecting a subtraction . . . depending how you look at it. Entrance and exit could only be gained by the use of a ladder; one was to be placed inside and one outside the room. C.C.T.V. was to be arranged so that the public could view the inside of the enclosure. Each day at an appointed time, I would bring with me to the space a newly-hewn branch from a tree and clasp knife, would climb the ladder to enter the room, sit down facing the TV camera and begin to whittle . . . an aimless activity. I might whistle while I whittle. The ladder with which I had gained entrance is removed, only to be replaced (hopefully) after three hours has elapsed. I whittle an awl and each day place the completed article on the ground outside the walls of each enclosure . . . nine awls in all. The timber parings are to be left inside the room. A number of whittler's soliloquies have been written prior to the performance and each day one complete soliloquy is pinned onto the outside wall/thoughts for the day for the audience/passers-by. They may even be handed out in the form of leaflets or in toto as a catalogue. The TV is left on even when the whittler is absent. After nine days all is removed.

Billy and I worked on the piece for over a month. A series of conversations around and about the piece were held in such diverse situations and places as the public bar of the Kiwi Hotel, my home, Barrington Gallery, the intersection of Wellesley and Princes Streets while waiting to cross the road, the bar of the University Senior Common Room, my studio and a telephone conversation between Auckland and a certain hotel in Wellington. Both Barrington Gallery and Peter McLeavy's in Wellington were considered as venues and now the Experimental Arts Foundation (Jam Factory) Adelaide, Australia.

Original sketches and notes are either in Billy's ever present black bag, or in my black notebook. Some are now either burnt or wiped from some bar room table. Some are lost. Who knows when or where it will be completed or what changes may ensue before then but the contract was fine.



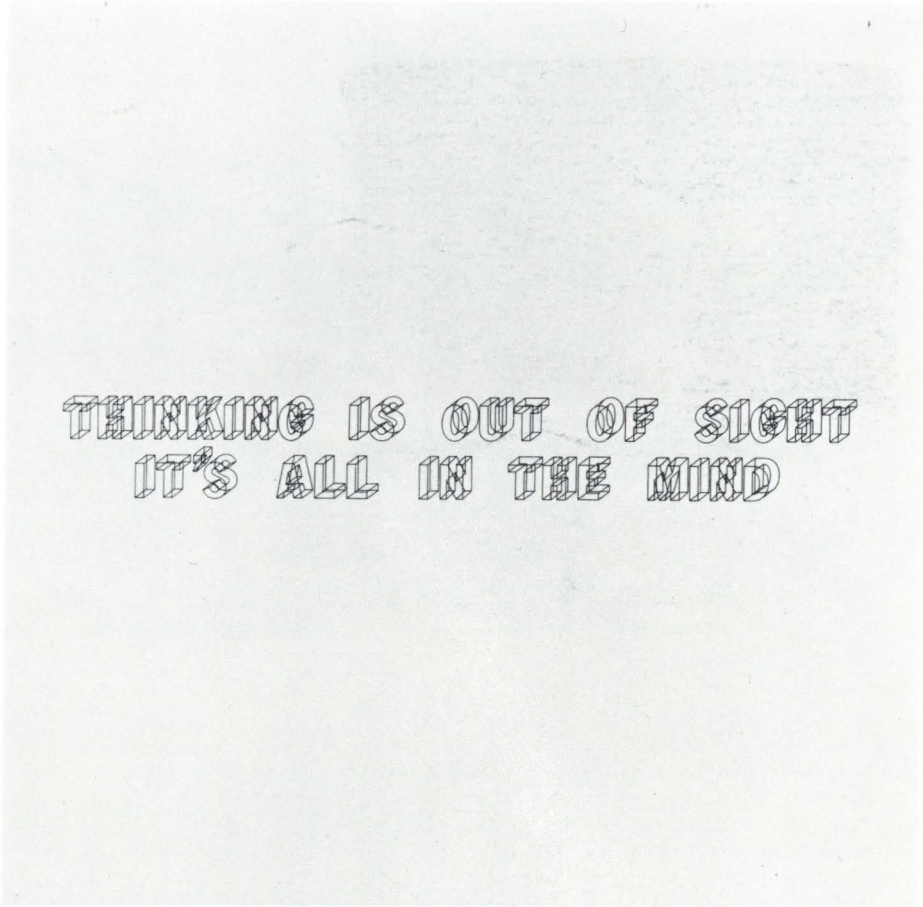
Janet Bathgate

4. *Struggle*, November 1975

Pen and ink 450x347

Born Nelson 1953. Graduated from the School of Fine Arts, University of Canterbury 1974. Carried out graphic work for Television One, Christchurch 1975. Specialises in printmaking. One-woman shows held in Nelson 1973 and Christchurch 1974. Lives in Nelson.

Note on work — "*A negative state of mind that has found positive expression. An attempt to create strength through the powerful contrast of black and white.*"



THINKING IS OUT OF SIGHT
IT'S ALL IN THE MIND

Ian Bergquist

5. *Thinking is out of sight, it's all in the mind*, 8 March 1976

Bombere letraset 355x352

Born Auckland 1948. Studied at the School of Fine Arts, University of Auckland 1966-1970. Since 1969 has exhibited in group shows throughout New Zealand. Received a Hansell's Sculpture Award 1971 and Commission 1973. Frances Hodgkins Fellow 1976. Lives in Auckland.

Note on work — "*The idea is based on 'God Bless this House' or 'Home Sweet Home' stitchcraft; plaques which used to hang above the bed in the master bedroom of many homes in the Victorian era. I have drawn upon this, using contemporary images. In using the Bombere letraset I have tried to imply the sense of 3D.*"



Don Binney

6. *Taumaiti and Duck's Quarry from Sandstone Bluff* (illus.)

Crayon and charcoal 717x1090

Inscribed: Don Binney Te Henga June-Aug 1976

7. *From Te Ahuahu, Northward*

Crayon and charcoal 717x1090

Inscribed: Don Binney Te Ahuahu 1976

Born Auckland 1940. Studied School of Fine Arts, University of Auckland 1958-1961. Queen Elizabeth II Arts Council Grant 1967-68. Up to 1974 he has had 15 one-man shows. He has also exhibited widely throughout New Zealand and overseas. Teaches at the School of Fine Arts, University of Auckland. Represented widely in both private and public collections.

Note on works — "Drawing has all too often been regarded as an inferior, preliminary process when compared with the business of painting and sculpture. As a realist painter I am very interested in the possibility of imbuing drawing with equal substance, content resolution and even scale as, say, works in oil or acrylic. Should an idea stated thus later yield to a painted statement, well and good; but should it stop at the drawing stage I trust it will have been done equal justice. Whether or not it relates to any or some of the canons of art topicality I cannot say, though I see nothing inappropriate in offering a prayer for pure air, clean water and growing life in this and the coming century; hence the act of drawing. (Aug '76).



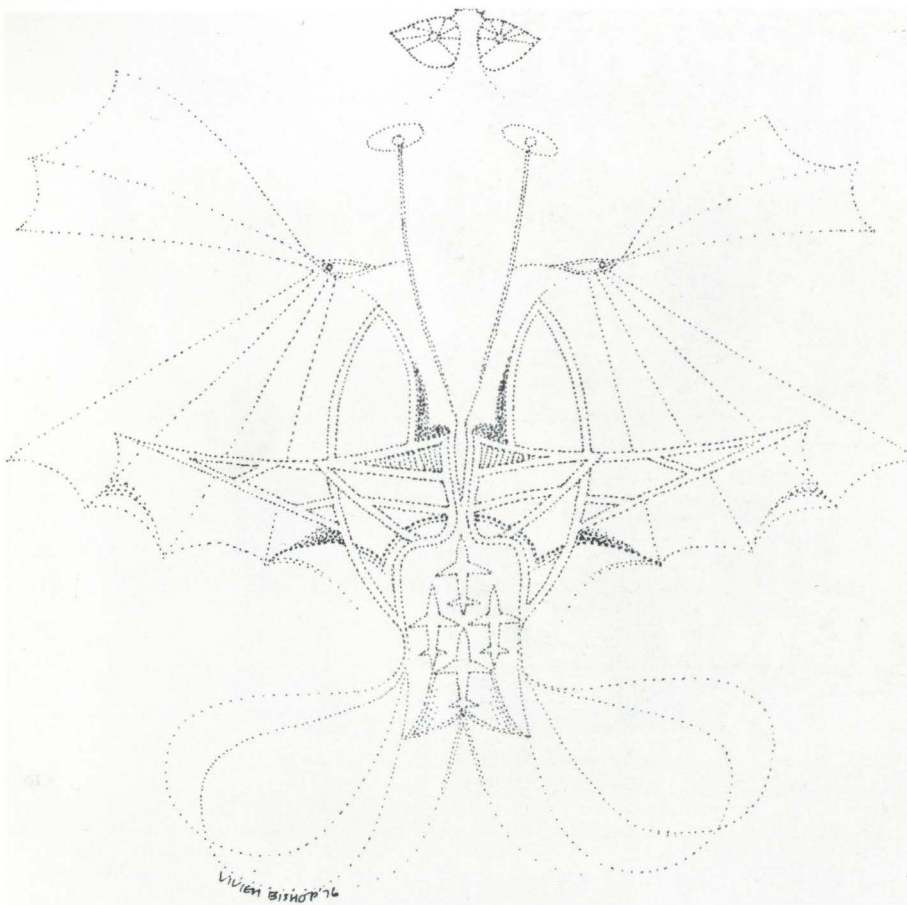
Gavin Bishop

8. *Phallic symbol with legs I*, July 1976

Etching 230x180

Born Invercargill 1946. Studied Canterbury School of Fine Arts 1964-1967. Visited Europe, Japan, China and Australia 1968-73. Has taken part in numerous exhibitions since 1968.

Note on work — *"This print is one of a series on which I am working at this moment. I am exploring the juxtaposition of images which are at once naturalistic and symbolic, primitive and sophisticated. I usually work using paint or less complicated printing methods. This is the first time that I have worked with this medium in any great extent."*



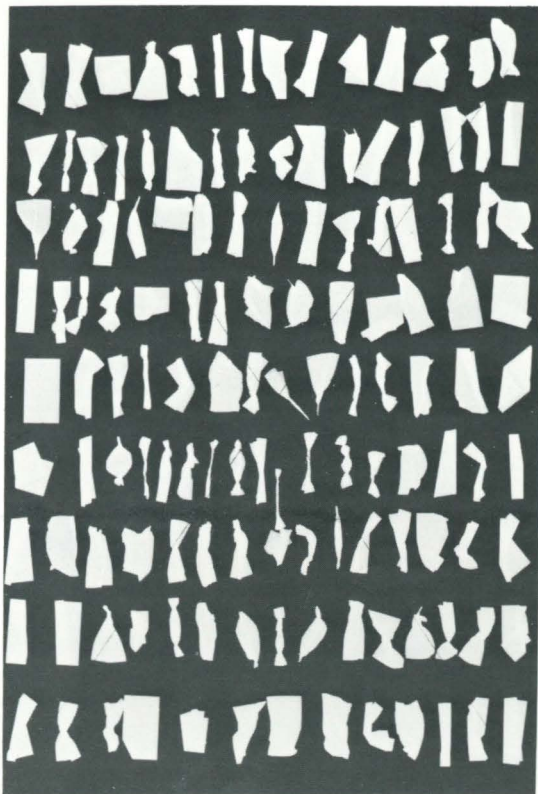
Vivien Bishop

9. *U.F.O.*, July 1976

Pen and ink 180x180

Born Christchurch 1945. Studied Canterbury School of Fine Arts 1964-67. Visited Japan, China, Australia, Europe 1968-73. Part-time lecturer at Christchurch Teacher's College. Has taken part in numerous exhibitions since 1968.

Note on work — *"For some time my paintings have been involved with the relationships of man made structures to each other and to land where the emphasis has been on architectural ideas. In my recent paintings and drawings I am attempting to explore the visual potential of flying machines and their structural ambiguities."*



Andrew Bogle

10. *One Hundred and Thirty-three, March-May 1976*

Collage 876x578

Born Wellington 1951. Studied at the School of Fine Arts, University of Auckland during 1969 and from 1972. Graduated with a B.F.A. in printmaking and photography 1975. At present engaged on work for an M.F.A.

Note on work — "Traditional roles of paper and drawing have been reversed. The paper has been 'liberated', becoming the dominant motif in the work and assuming the most delicate tones and a multitude of configurations in place of the actual drawing which has, in turn, been reduced to a simple formal element which binds the many elements of the composition together visually and also physically (in an indirect way) since the glass, which is the vehicle for the ink, is all that holds the many papers in place. The relationship of the inert cross to the various animated forms of the paper and the element of chance involved in the formation of these forms is essentially an inversion of the conventional paper/drawing relationship."



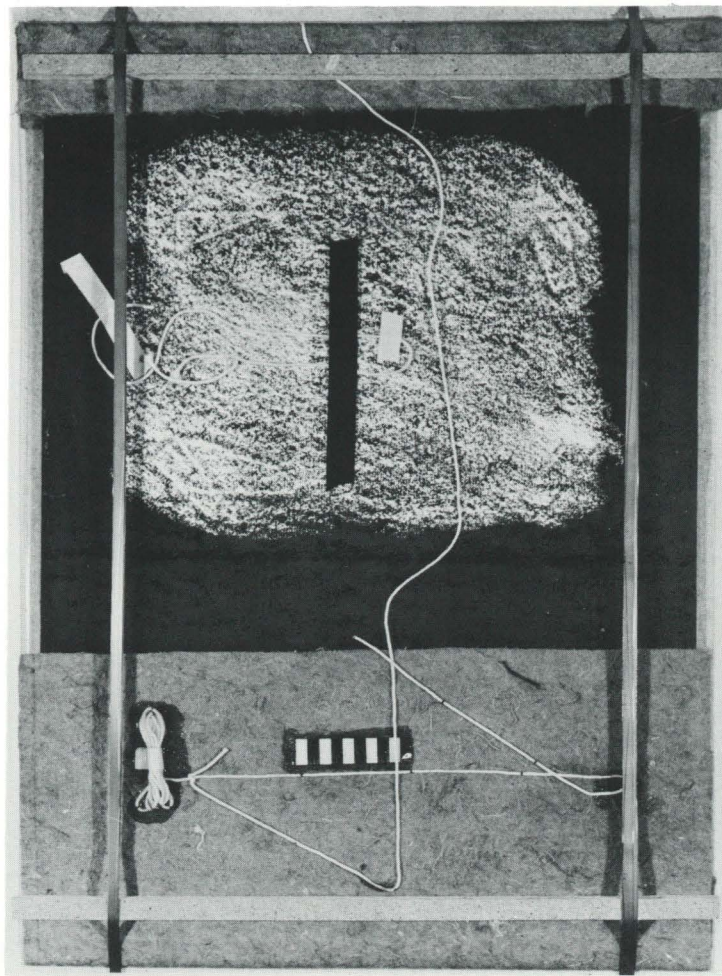
Ted Bracey

11. *Landfall Series 5*, 1974

Pencil and watercolour 254x350

Born Portsmouth, England 1936. Arrived in New Zealand 1950. Studied at School of Fine Arts, University of Canterbury 1955-1959. Received Queen Elizabeth II Arts Council award and Carnegie award 1965. Lived U.S.A. 1965, Australia 1970-1973. Has held several one-man exhibitions in New Zealand since 1965 and participated in group shows overseas. Presently senior lecturer in Fine Arts, University of Canterbury.

Note on work — "*All my drawings are part of an enterprise I have been engaged in since living in the Waikato, that is, to make pictorial sense of the 'marks' I see in the landscape.*"

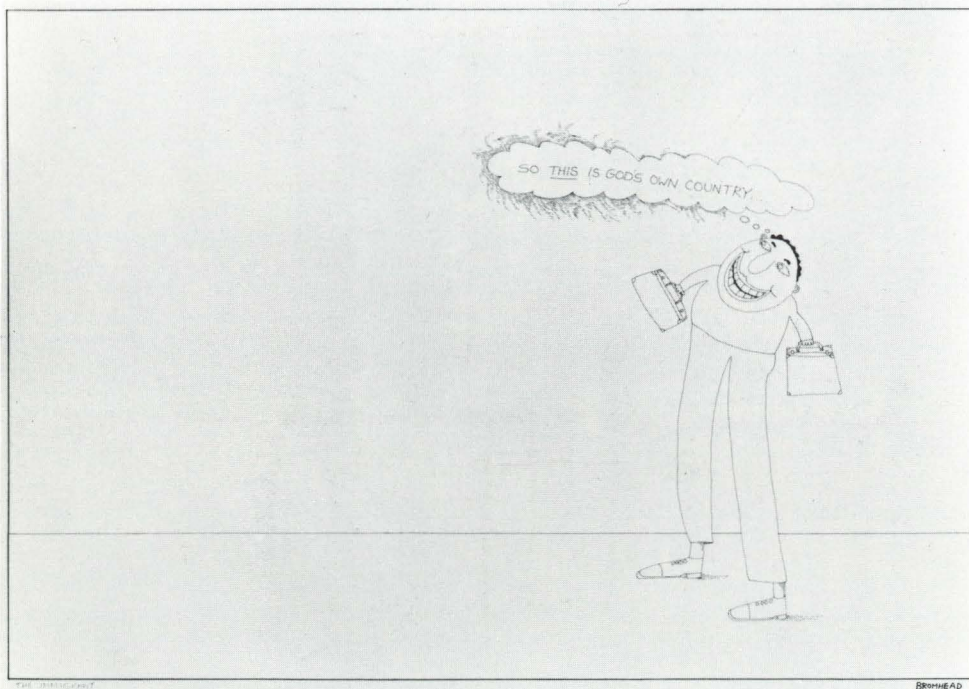


Grahame Brett

12. *Drawing 1976*

Mixed media 866x608

Born Auckland 1942. Studied at the School of Fine Arts, University of Auckland. Has participated in six group exhibitions of sculpture at Barry Lett Galleries from 1966 to 1975. Exhibited at Te Awamutu Festival 1975. Technical Advisor, Sculpture Department School of Fine Arts, University of Auckland.



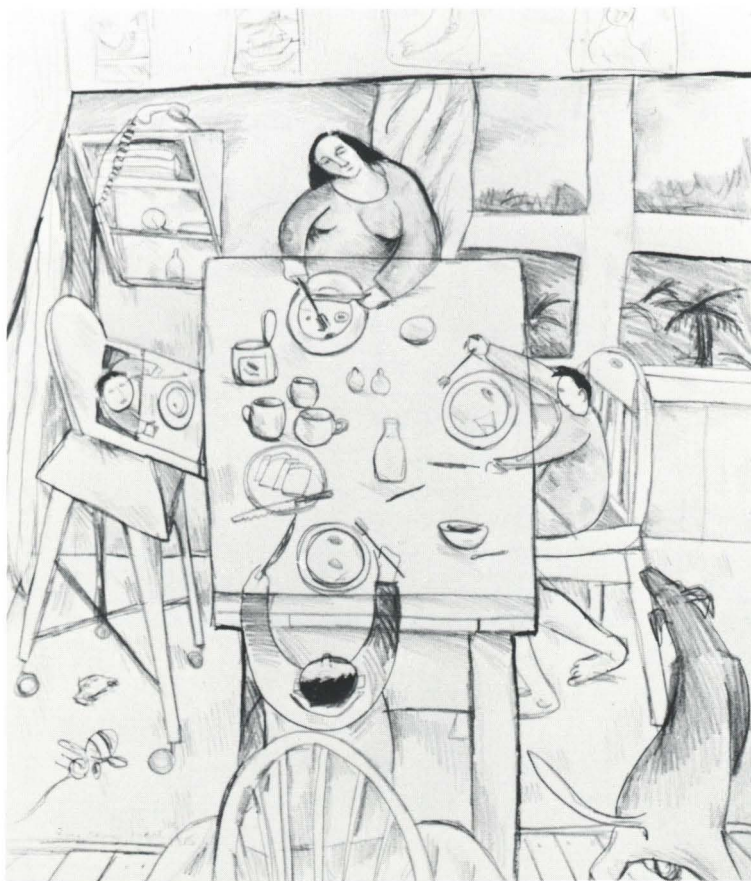
Peter Bromhead

13. *The Immigrant* 1976

Ink on paper 670x467

Inscribed: The Immigrant. Bromhead

Born Portsmouth England, 1933. Educated at a Naval Training College. Has lived in New Zealand for 20 years. Tried a wide variety of occupations and did not become a full time artist until 1972. No formal art training. Specialises in graphic satire and political cartoons. His work is published daily in the Auckland Star. Has exhibited regularly both in New Zealand and overseas since 1973. In the permanent collections of the Turnbull Library and the Auckland City Art Gallery.



Nigel Brown

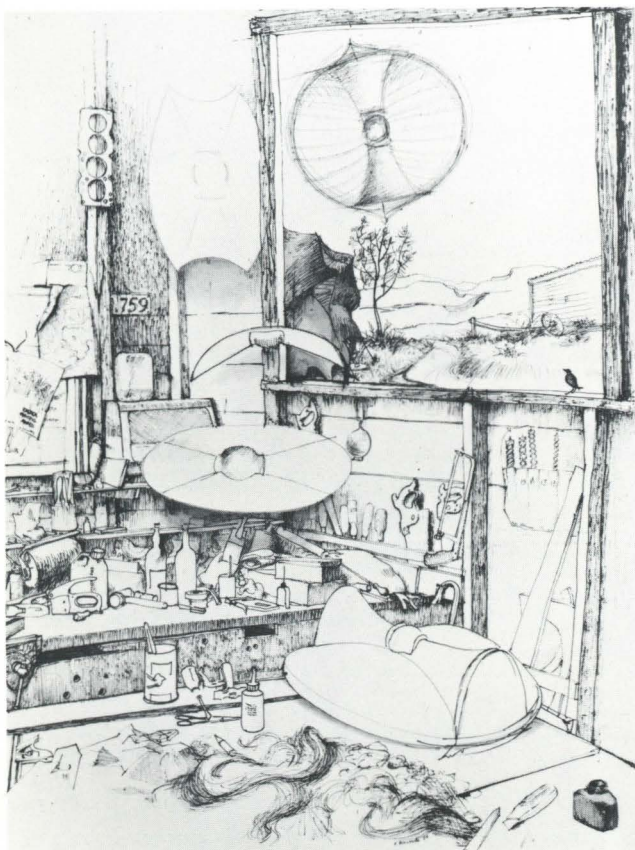
14. *Table Drawing*, 16 March 1975

Pencil and watercolour 419x346

Inscribed: Nigel Brown March 16th 1975

Born Invercargill 1949. Studied at the School of Fine Arts, University of Auckland 1968-1971. Since 1972 has lived largely in Titirangi area employed as a winery assistant and builder's labourer. One-man exhibitions held in Auckland 1972, 1973 and 1974, and Wellington 1975. Group shows since 1971.

Note on work — *"This work is one of the first drawings preceding the paintings in the 'Table Series' of 1975. It derives from the dining area of our house in Arapito Road, Titirangi, although each personage and the view out the window were composed anew from one work to another."*



Ted Bullmore

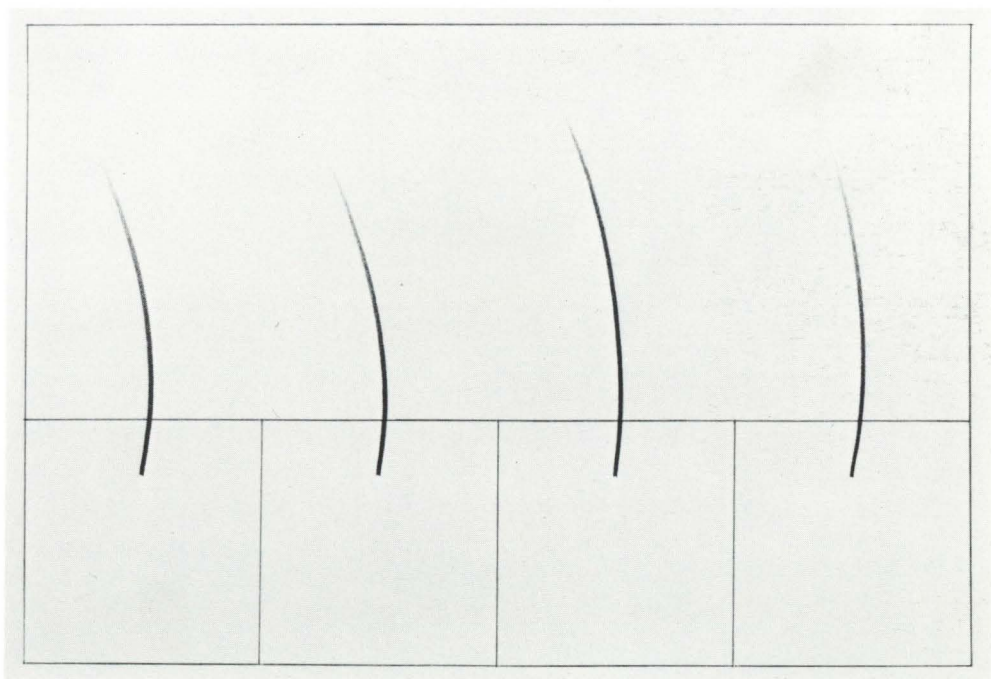
15. *Studio Study No.1, March 1976*

Ink 762x559

Inscribed: E. Bullmore 76

Born Southland 1933. Studied at the School of Fine Arts, University of Canterbury 1950-1955. Attended Auckland Teachers' College 1956 and taught for a short while before travelling overseas in 1959. Painted and taught part-time at secondary schools and art schools. Elected a member of London Group in 1965. Returned to New Zealand 1969. Has exhibited on many occasions in Great Britain and New Zealand. Teaches art at Rotorua Boys' High School.

Note on work — *"A drawing which began as a few sketches to help in the construction of a three-dimensional work titled ICON No.6, eventually the studio took over as I experimented with a number of bamboo pens."*



Gavin Buxton

16. *Untitled*, 1975

Pencil 241x352

Born Wellington 1958. Joint winner of Dr Robertson Trust Children's Art Prize 1975; winning entry was subsequently purchased by Sarjeant Gallery. Lives in Wanganui.



Philip Clairmont

17. *The Resurrection of Lazarus from the Wardrobe, 1976* (illus.)

Ink 592x452

Inscribed: Clairmont 76 The Resurrection of Lazarus from within the Wardrobe

18. *Drawing of a vase plus objects, 1975*

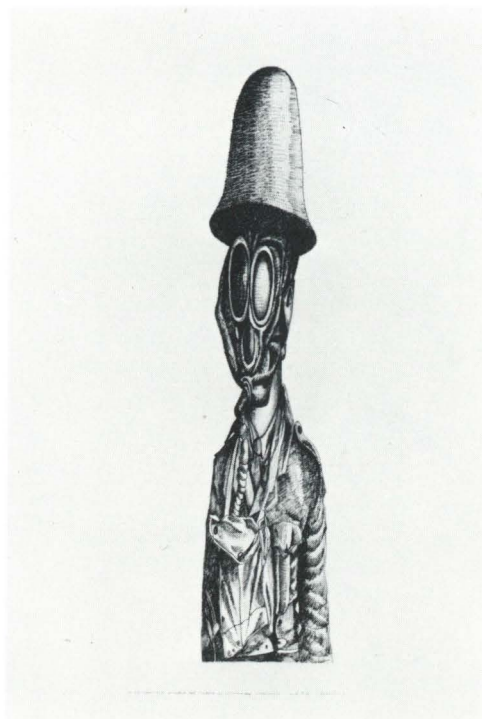
Pencil 650x558

Inscribed: P. Clairmont 1975

Born Nelson 1949. Studied at School of Fine Arts, University of Canterbury 1967-70. Has exhibited in many groups and one-man shows. Now lives in Waikanae.

Note on work — "*The Wardrobe drawing was included in an exhibition held recently and entitled 'Wardrobes'. They are what I would call subconscious working drawings. They were developed into paintings but were not used as a direct visual aid.*

The drawing of a vase is one of a series of objects. It is not a study for a painting but a means of approaching a particular subject in a different medium."



Barry Cleavin

19. *A military issue suitable for violence in unthinkable dimensions*, 10 March 1976 (illus.)

Mixed media on paper 749x501

Inscribed: A military issue suitable for violence in unthinkable dimensions, 10 March 1976

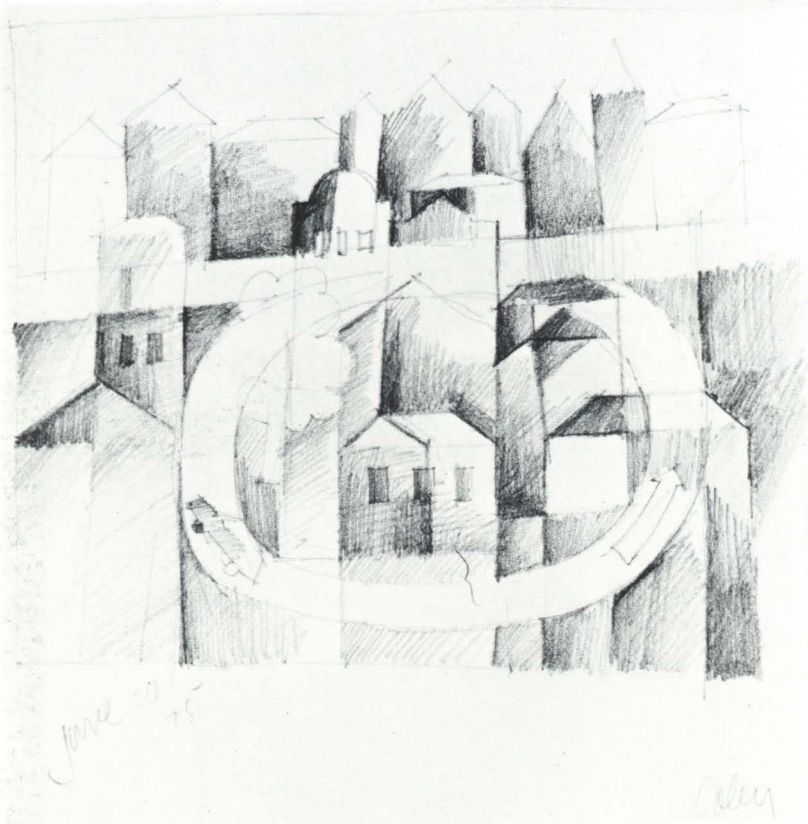
20. *Anamorphosis drawing for proposed etchings concerning: arms/armour/amorphic/amor*, 16 March 1976

Pen on paper 501x755

Inscribed: Anamorphosis drawing for proposed etchings concerning: arms/armour/amorphic/amor, 16 March 1976

Born Dunedin 1939. Studied at the School of Fine Arts, University of Canterbury 1963-1966 and Honolulu Academy of Arts 1972. Co-winner of Manawatu prize for Contemporary Printmaking in New Zealand and Hawaii Printmakers Award 1972. Queen Elizabeth II Arts Council awards 1967, 1972. Has held one-man exhibitions, and participated in group shows, within Australia and New Zealand since 1966. Included in international Print and Drawing Biennales. Lives in Christchurch.

Note on work — “*These drawings were not intended to submit to an arbitrary positioning of the viewer. A fixed, common viewpoint was intended. The best viewpoint is not the common viewpoint.*”



John Coley

21. *Drawing (Untitled), 1975 (illus.)*

Pencil 190x178

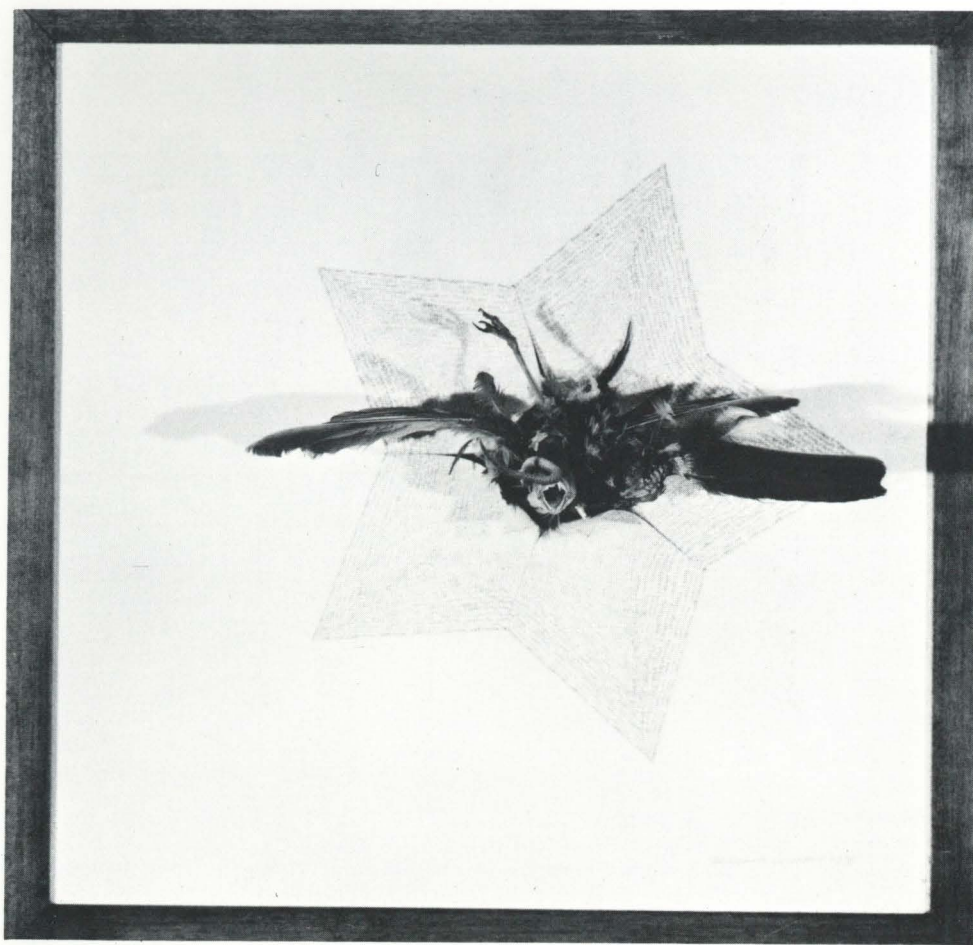
Inscribed: June 20 '75 Coley

22. *Drawing (Untitled), 1975*

Pencil 140x211

Inscribed: Coley

Born Palmerston North 1935. Started life as journalist. Graduated School of Fine Arts, University of Canterbury 1957. School teaching from 1959. Queen Elizabeth II Arts Council travel award 1963. Has exhibited widely in New Zealand and occasionally overseas. Represented in public and private collections. At present teaches at Christchurch Teachers' College.



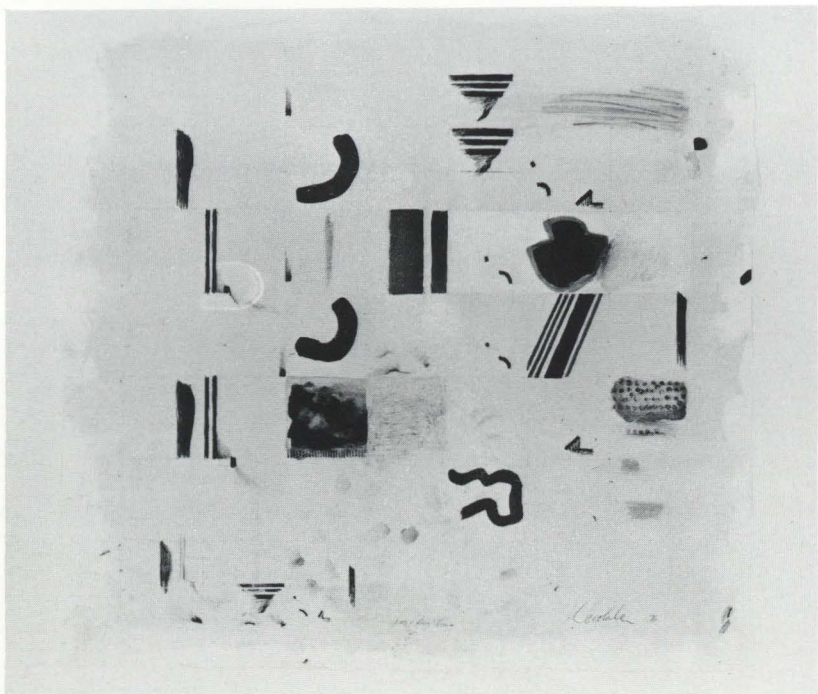
William Collison

23. *Twilight* 1976

Mixed media 350x367

Inscribed: William Collison 1976

Born Christchurch 1947. Apprenticeship in fitting, turning and machining 1965-70. Studied School of Fine Arts, University of Canterbury 1970-71. Studied printmaking at Christchurch Technical Institute. Works mainly in printmaking, sculpture, electronic constructions involving sound, light and random time. First exhibition February 1976.



Kate Coolahan

24. *Plato and Levi-Strauss*, May 1976

Mixed media 575x593

Inscribed: Plato and Levi-Strauss. K. Coolahan 76

Born Sydney, Australia 1929. Studied at the East Sydney Technical College. Arrived in New Zealand 1952. Worked as Graphic Designer 1950-1967. Awarded Queen Elizabeth II Arts Council travel scholarship 1972. Visited England for British Council course on Art in Education 1975. Has exhibited extensively in New Zealand and overseas. Specialises in printmaking. Tutors at the School of Design, Wellington Polytechnic.

Note on work — “Plato believed in ‘a world of ideas, divine types of forms of material objects, which alone are real and permanent, while material things are their ephemeral and imperfect imitations’ (Oxford Dictionary). ‘Levi-Strauss, writing of the structure and function of myth, states that a myth contains a message which varies with the telling due to imperfect communication and memory. The receiver may filter out the inconsistencies and get the meaning after hearing sufficient versions’.

(Levi-Strauss by Edmund Leach).

I have abstracted some ‘divine types’ and interspersed them with a myth (Biro bottom row) with five imperfect versions. I am interested in the interface between hierarchical and web-like structures and their visual and social parallels.”



Gordon Crook

25. *Snake Bird*, 1975

Gouache 320x514

Inscribed: G.C. 75

Born Richmond, England 1921. Studied in London at the St Martin's School of Art and Central School of Art and Design. Lecturer at Royal College of Art and Central School of Art. Arrived New Zealand 1972. Paints and prints full-time. Received Sanderson Centenary Award and Queen Elizabeth II Arts Council grant 1975. Has exhibited extensively overseas and in New Zealand. Lives in Wellington.

Note on work — "... I caught a glimpse of knowledge prowling around the house ... (Don Juan talking in the Castaneda book 'Tales of Power') "The discipline of drawing sets a snare. A bird is not killed by a bullet. I do not want to kill a bird with useless concepts about myself. I suffer the awful business of drawing because I want to sit on holy ground."



Paul Cullen

26. *Drawing (untitled)*

Ink 550x380

Inscribed: Paul Cullen 1976

Born Te Awamutu 1949. Studied School of Fine Arts, University of Auckland 1968 and School of Fine Art, University of Canterbury 1972-75. Exhibited frequently in Christchurch in 1975. Now lives in Auckland.

Note on work — *"Don't say no. Know. A candle wickless, or witless may catch some laughter or slide off into deeper thought."*



Roy Dalgarno

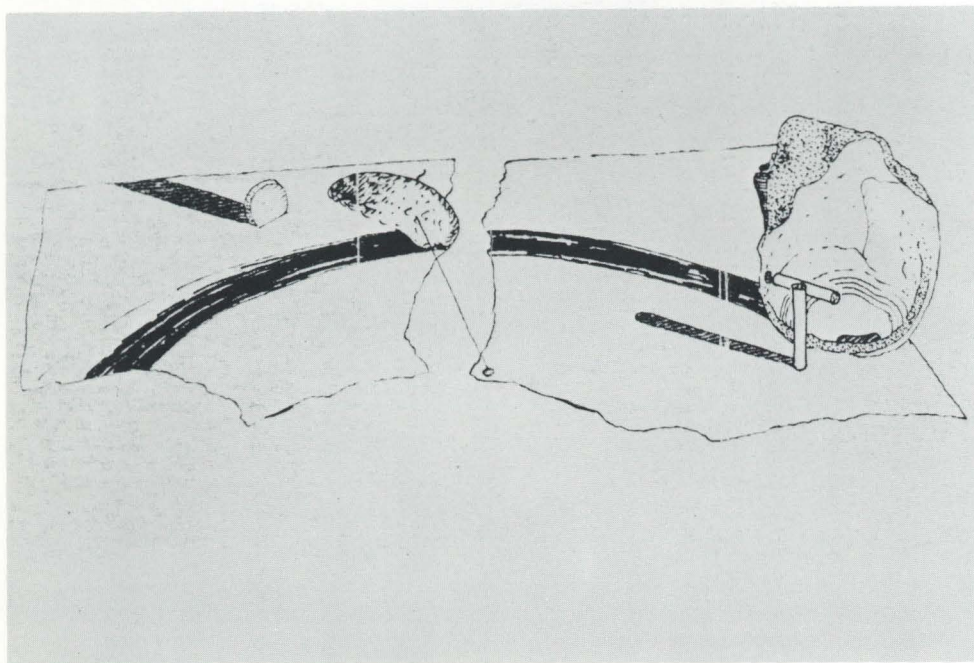
27. *Universal Man*, July 1976

Acrylic 587x730

Inscribed: Dalgarno 76

Born Melbourne, Australia 1910. Studied at the School of Art, National Gallery of Victoria and L'Ecole de Beaux Arts and Atelier '17 in Paris. Has travelled widely in Europe and on the Australian continent. Lived in India for twenty years before arriving in New Zealand, December 1973. Has exhibited widely overseas. Lives and paints in Auckland.

Note on work — *'The sleeping figures on the Bombay pavements appear merged or welded into the landscape, becoming an integral part of the ground – in this drawing I have conveyed something of this feeling.'*



Neil Dawson

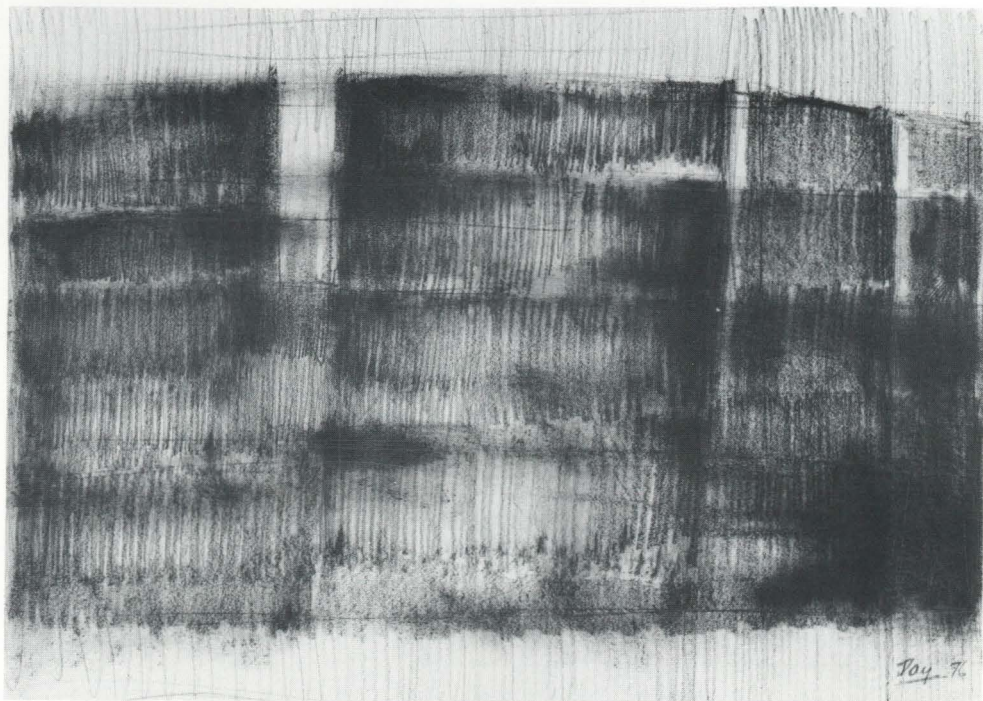
28. *Weigh Down*, April 1976

Mixed media — each 520x780 (irregular)

Inscribed: Each verso 'Weigh Down' N. Dawson 76

Born Christchurch 1948. Studied at the School of Fine Arts, University of Canterbury 1966-1970. Post-graduate studies at the Victorian College of the Arts, Melbourne 1972-1973. Since 1970 has exhibited in various group shows in Christchurch and at the Pincotheca Gallery in Melbourne 1972 and 1973. Lives in Christchurch.

Note on work — "This work resulted from experiments in sculpture and drawing attempting to create tension by inferred movement on and about a plane."



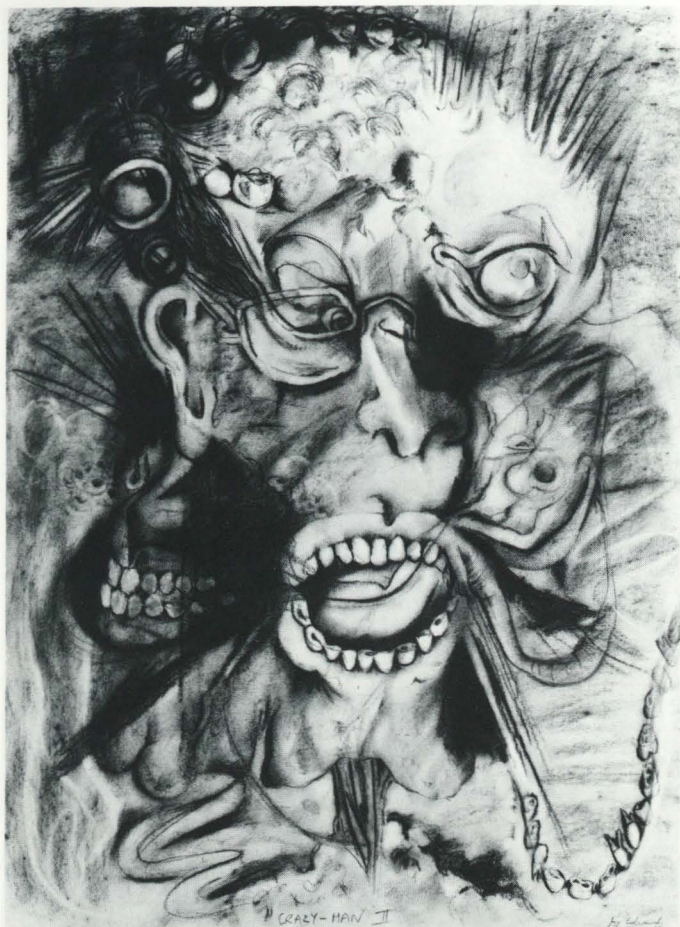
Melvin Day

29. *Study for Painting, 1976*

Pencil and oil paint 419x685

Born Hamilton 1923. Studied at the School of Fine Arts, University of Auckland 1935-1939 (part-time) and 1940-1941 (full-time). Graduated at the Victoria University of Wellington and at the Courtauld Institute of Art, London. Lectured in London. From 1956, one-man, two-man and group exhibitions held in New Zealand and overseas. Retrospective exhibitions in Dunedin and Lower Hutt. At present Director of the National Art Gallery, Wellington.

Note on work — *"This is merely a working drawing towards a painting. My main concern is with tonal structure. When translated into paint it may be modified greatly."*



Joy Edwards

30. *Crazy-man II*, December 1974

Charcoal 787x562

Inscribed: Crazyman II Joy Edwards Dec. '74

Born Waiuku 1953. Studied at the School of Fine Arts, University of Auckland 1971-1974. Specialises in printmaking and painting. Has exhibited in New Zealand group shows since 1973. One-woman shows of drawings in Wellington 1975 and Dunedin 1975. Lives in Auckland.

Note on work — "One of a series of Heads drawn in early 1975".



Victoria Edwards

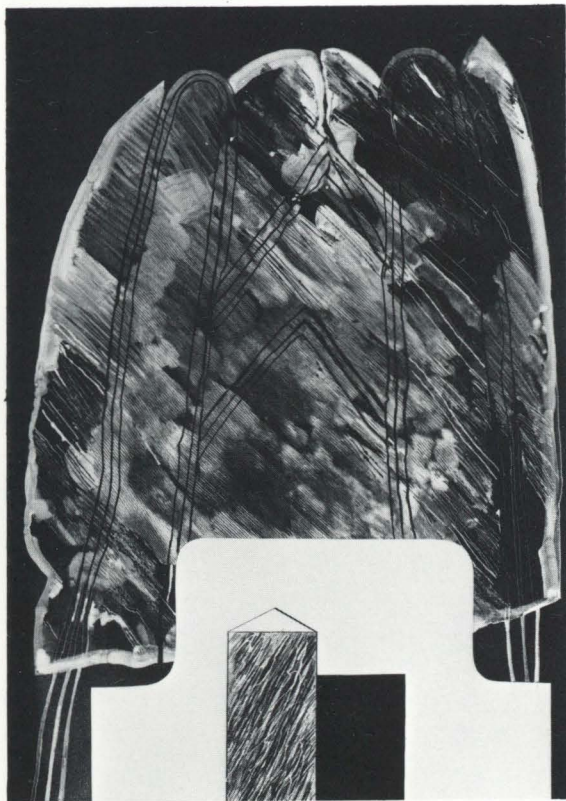
31. *Bogged Down Two*, August 1976

Pencil, wash, ink 856x660

Inscribed: Bogged Down, Victoria Edwards August 76

Born Auckland 1948. Studied at the School of Fine Arts, University of Auckland and graduated 1971. Acting Curator of Prints and Drawings at the Auckland City Art Gallery 1972-3. Has lectured on printmaking at School of Art, University of Auckland. Exhibited widely in New Zealand since 1972 and in Australia in 1973.

Note on work — "My point of departure was a statement about the dainty ultra-feminine decor indulged in by many certain basic spaces in *The Home*. With Toilet as subject in this drawing, and others done at the same time, I tried to over-ride that pastel prettiness displayed, presumably to delight the eye, distract the senses, and counteract any associations with the base ugliness one might assume with a bodily function essential to all people."



Robert Ellis

32. *Te Rawhiti/Pukehuia I*, 1976

Mixed media 635x965

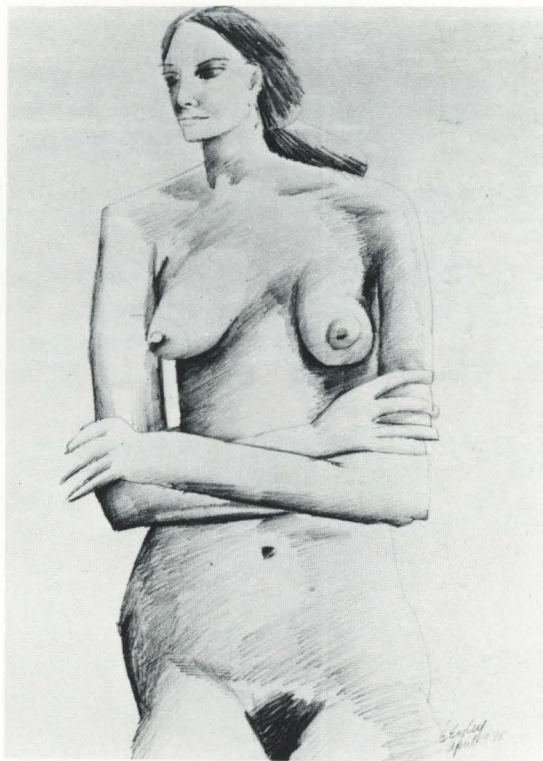
Inscribed: Robert Ellis 1976 'Te Rawhiti/Pukehuia I'

33. *Te Rawhiti/Pukehuia 2*, 1976 (illus.)

Mixed media 921x635

Inscribed: Robert Ellis 1976 'TeRawhiti/Pukehuia 2'

Born Northampton, England 1929. Studied at Northampton School of Art 1944-1947 and Royal College of Art, London 1949-1952. Arrived New Zealand 1957. Since 1959, has held many one-man exhibitions in New Zealand and several in Australia. From 1951 has participated in numerous group exhibitions overseas and in New Zealand. Associate Professor of Fine Arts, University of Auckland.



Claudia Eyley

34. *Woman with folded arms, April 1975* (illus.)

Pencil 428x305

Inscribed: C. Eyley April 1975

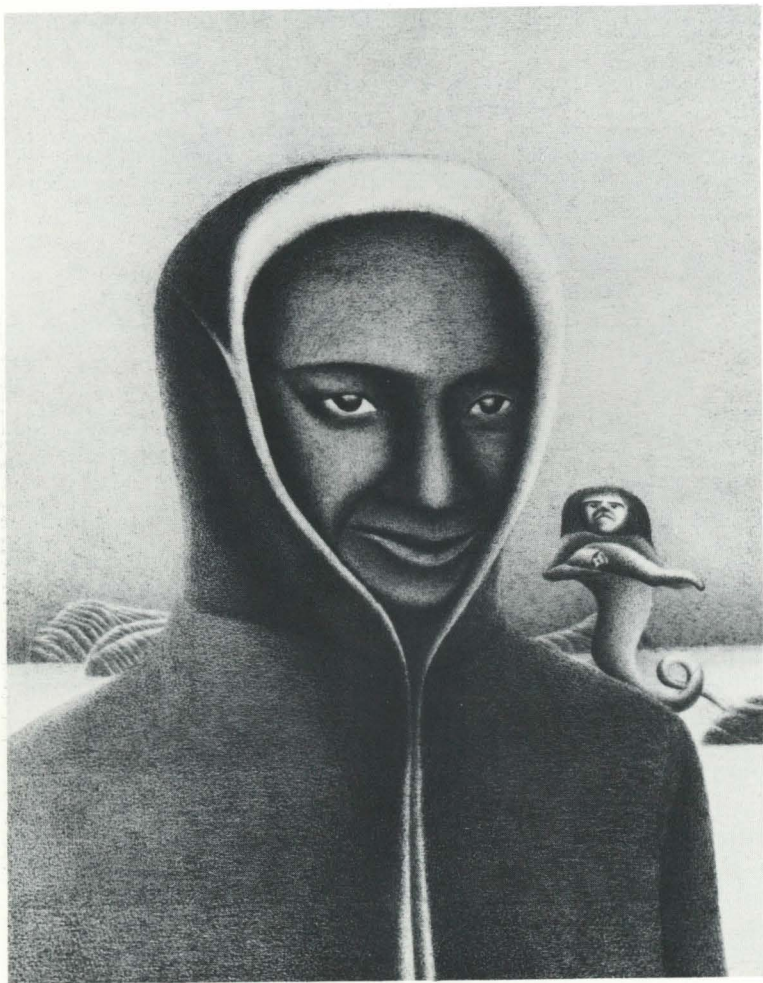
35. *Reclining Woman, April 1975*

Pencil 305x422

Inscribed: C. Eyley April 1975

Born Matamata 1946. Attended schools in Montreal and Yonkers, New York. Studied at the School of Fine Arts, University of Auckland 1965-1968. One-woman exhibition held at the Settlement Gallery, Wellington 1976 and has participated in several group shows in New Zealand. Spent six months travelling abroad in U.S.A. and Europe during 1973. Lives in Auckland.

Note on work — "These drawings were executed at a life-drawing group that Pat Hanly, Barry Lett and myself informally organised last winter at my home. To me they reflect the comfortable working atmosphere that occurred."

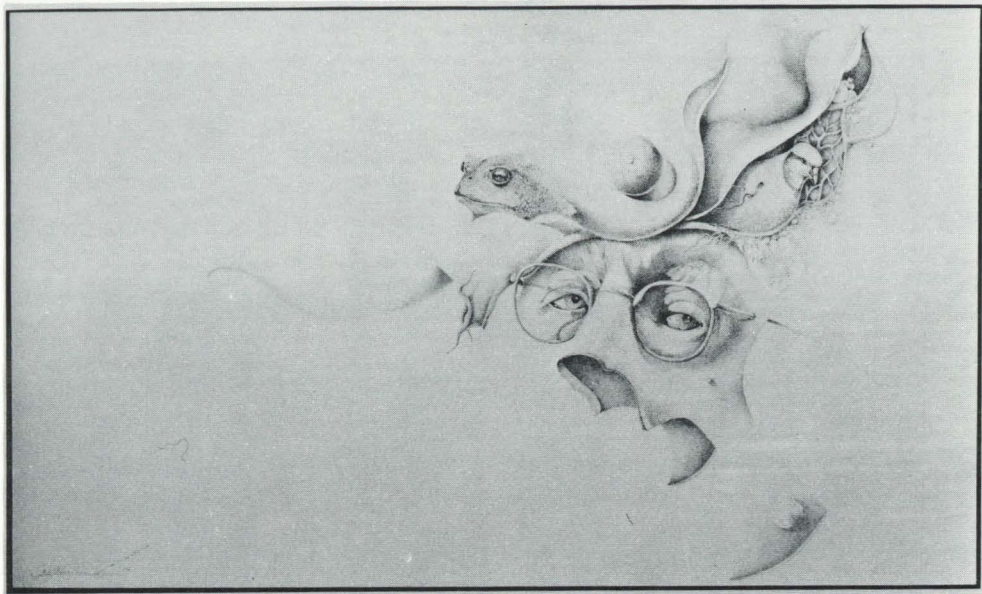


Tony Fomison

36. *Advice From Her Ancestress*, 1975

Pencil 307x233

Born Christchurch 1939. Studied School of Fine Arts, University of Canterbury 1958-60. Started exhibiting 1961. Worked at Canterbury Museum 1962. Received the Queen Elizabeth II Arts Council travel grant 1967. Has exhibited frequently in Christchurch and Auckland.



Robert Franken

37. *Contemplating a Metaphor*, December 1974

Pen and ink 276x473

Inscribed: Robt. Franken '74

Born Holland 1946. Studied at the Koninklijke Akademie and Vrije Akademie in The Hague. Works chiefly in pen and ink. Has exhibited in Holland, Australia and New Zealand. Lives in Wellington.

Note on work — *"Once I used to be a toad. But when they caught me, my stomach was cut open. But I flew out of the open wound. When I had been flying around for a while, I had to come down for food. Then I landed. Two hands came out of the ground and grabbed my legs. So, I turned into a human being. But still underneath I am a toad and a bird."*



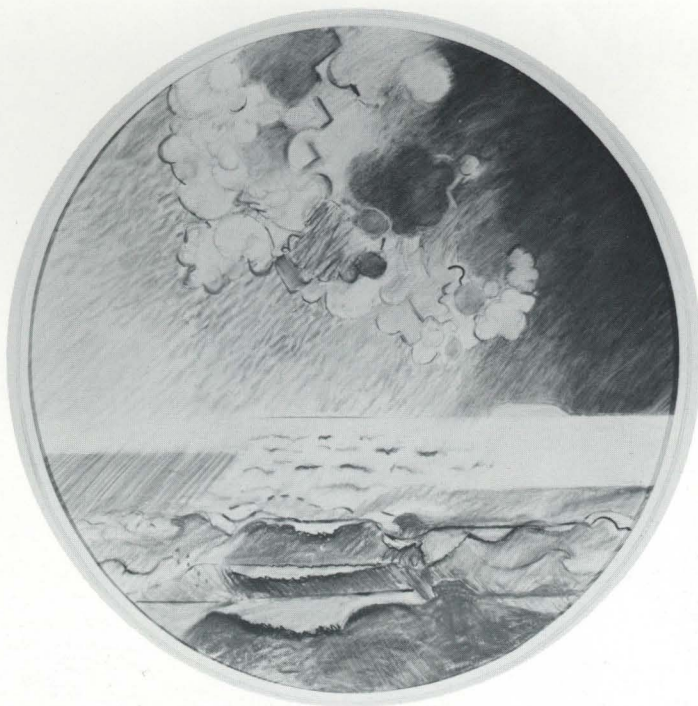
Dick Frizzell

38. *One for the Money and Two for the Show*, April 1976

Mixed media triptych centre 265x204, sides 265x103

Various inscriptions

Born Auckland 1943. Studied at the School of Fine Art, University of Canterbury 1960-1963. Lives in Auckland.



Tim Garrity

39. *Waitemata I*, 1976

Pastel (circle) 571

Inscribed: T. Garrity '76

40. *Waitemata 2*, 1976 (illus.)

Pastel (circle) 555

Inscribed: T. Garrity '76

Born London, England 1931. Attended High School and University in New Zealand, graduating in Philosophy. Studied painting privately. Several years spent in both Italy and Japan. Since 1959 has exhibited in many group shows in New Zealand and overseas. One-man show at Barry Lett Gallery, Auckland 1966 and 1974 Brooke-Gifford Gallery, Christchurch 1975. At present is Librarian at the Auckland City Art Gallery.

Note on work – *Painting like poetry is unteachable, art schools are anachronistic, totally irrelevant and those who teach in them are frauds. Being historically and sociologically negative, New Zealand has unique though now largely forgotten existential freedoms which, though paradoxically lethal to the personality, are positive to art. So in a sense doing painting is synonymous to being in New Zealand, not avoiding its freedoms and tolerating the paradox.*"



Patrick Hanly

41. *Jinger Suite Woman, 1976* (illus.)

Ink 545x560

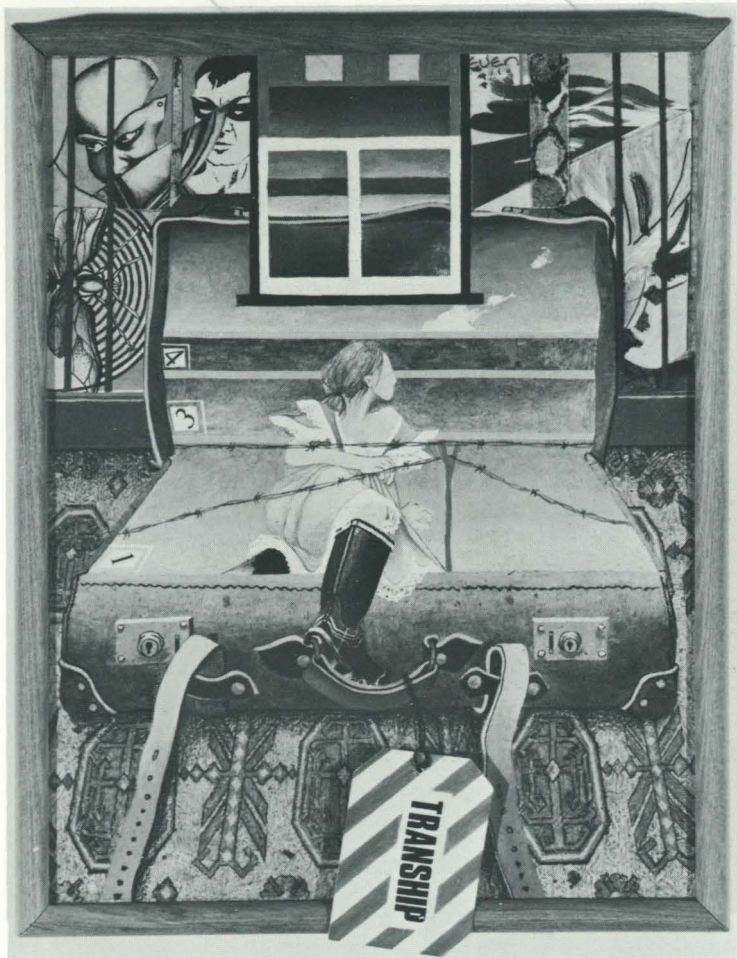
Inscribed: Hanly 76 Jinger Girl

42. *Jinger Suite Woman, 1976*

Ink 545x545

Inscribed: Hanly 76 Jinger Girl

Born Palmerston North 1932. Studied at the School of Fine Arts, University of Canterbury 1952-1956. Spent next few years studying in Europe assisted by grants from the British Council, and the Italian and Dutch Governments. Returned to New Zealand 1962. Has held a series of one-man exhibitions since 1961 in New Zealand and abroad. Retrospective exhibition at the Auckland City Art Gallery 1974. Has received several Church glass commissions and mural commissions including the Christchurch Town Hall and Civic Centre, 1971-1972. Teaches drawing part-time at the School of Architecture. Lives in Auckland.

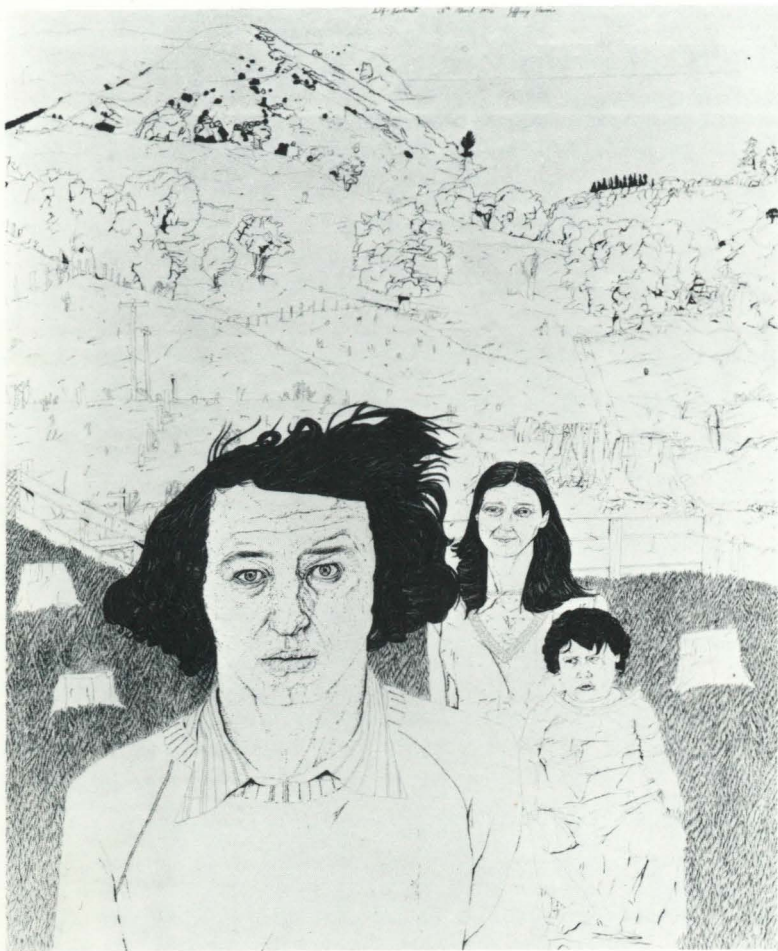


Joanne Hardy

43. *Scratched*, (n.d.)

Mixed media 241x181

Born Christchurch 1952. Lived in Dunedin 1955-1968. Studied at the School of Fine Arts, University of Canterbury. Has exhibited since 1974, in Christchurch. Shows include "Women's Art", Robert McDougall Gallery 1975, and "Land '76", Canterbury Society of Arts Festival Exhibition 1976. Awarded Queen Elizabeth II Arts Council grant, 1976. Lives in Tangihua Ranges, Northland.



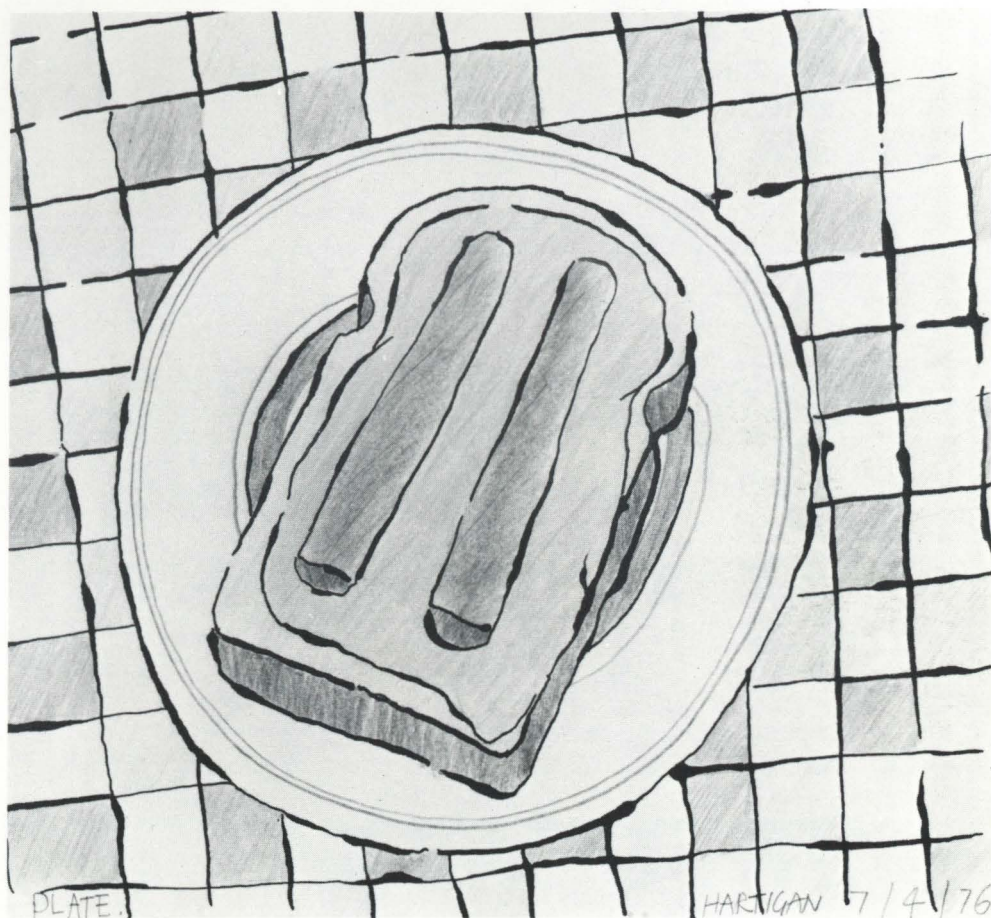
Jeffrey Harris

44. *Self Portrait*, 28 April 1976

Pencil 343x273

Inscribed: Self-Portrait 28th April 1976 Jeffrey Harris

Born Akaroa 1949. Self-taught. Has participated in exhibitions at the Otago Museum 1969, Public Library, Dunedin 1970. Included in Manawatu Art Prize 1970, "New Zealand Young Contemporaries" exhibition at the Auckland City Art Gallery 1971. Lives at Barrys Bay, Banks Peninsula.



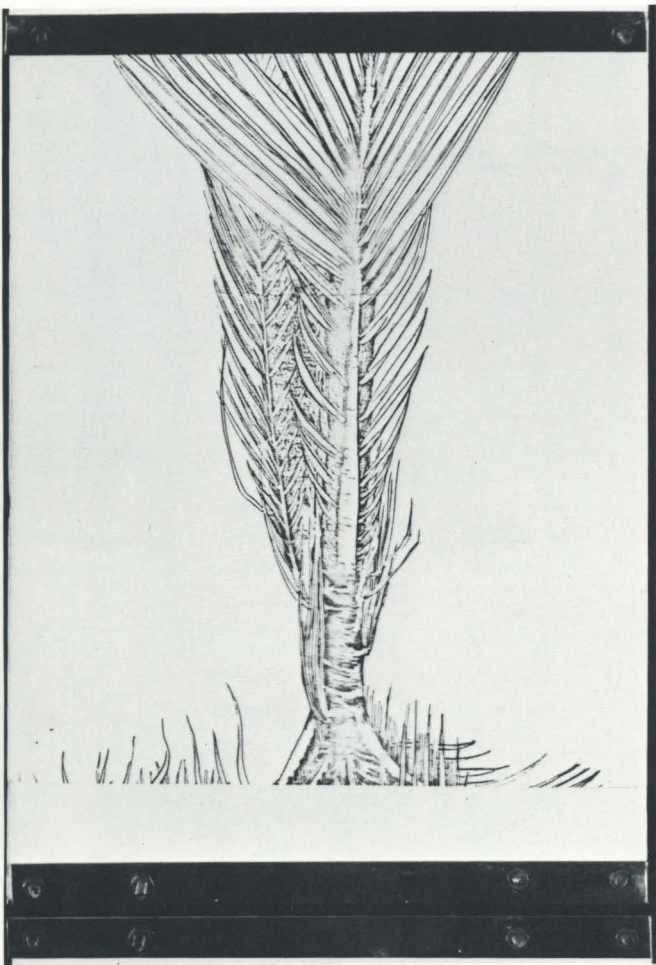
Paul Hartigan

45. *Plate*, 7 April 1976

Colour pencils and ink 270x300

Inscribed: Plate Hartigan 7/4/76

Born New Plymouth 1953. Studied at the School of Fine Arts, University of Auckland 1971-1973. Exhibited in the Taranaki Review 1970, 'Influx' Bledisloe Place, Auckland, 1972, 'Project 7' Auckland City Art Gallery 1975. Currently employed in own business as graphic designer. Lives in Auckland.



Christine Hellyar

46. *Pre-sculpture drawings, 1976*

Photostats with brass mountings, each approx 270x209

Born Taranaki 1947. Has lived in Auckland since 1966 when she began studies at the School of Fine Arts, University of Auckland. Graduated with a Dip.F.A. (Hons in sculpture) in 1969. Has held four one-woman exhibitions and participated in a number of group shows in New Zealand. Awarded a Queen Elizabeth II Arts Council grant 1976. Lives in Auckland.



Louise Henderson

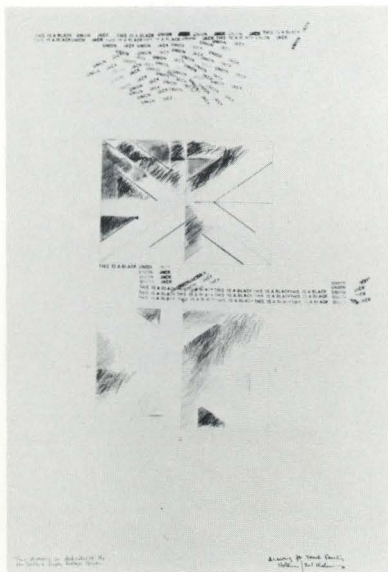
47. *Polynesian Woman*, December 1975

Conte 749x489

Inscribed: Louise Henderson 75

Born in Paris. Arrived New Zealand 1932. Studied at the School of Fine Arts, University of Canterbury and University of Auckland. Studied in Paris with Jean Metzinger 1952. Since 1953 has exhibited regularly in New Zealand and has exhibited in many group shows overseas. Founder of the Tallis Tapestry Studio 1968. Awards include Queen Elizabeth II Arts Council grant 1973 and Auckland Society of Arts grant 1975. Lives in Auckland.

Note on work — *"The voluminous beauty of the large Islander is a joy to my senses, ah! to be like them!"*



Ralph Hotere

48. *THIS*

*IS A BLACK
UNION*

JACK (illus.)

Pencil and ink 695x1025

Inscribed: Hotere/Port Chalmers '76 . . . dedicated to the New Zealand Rugby Football Union

49. *THIS*

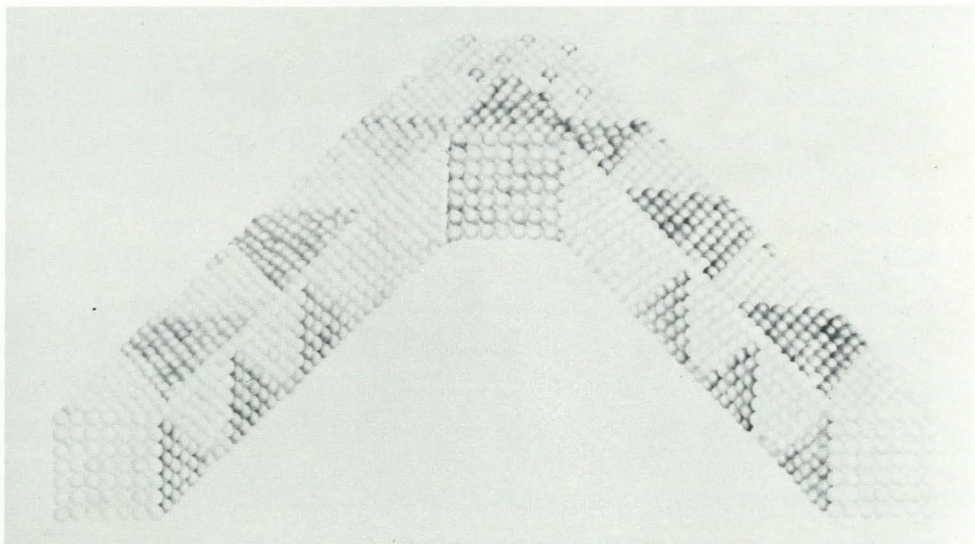
IS A BLACK UNION

JACK

Pencil and ink 1025x695

Inscribed: Hotere Port Chalmers '76 (and other inscriptions)

Born Mitimiti, Hokianga 1931. Studied at the Dunedin Technical College 1952 and Central School of Arts and Crafts, London 1961-1962. Has held one-man exhibitions since 1952 and participated in group shows overseas of both paintings and prints. Awarded travel grants to study in Europe 1961-1965 from Association of New Zealand Art Societies and Karolyi International Fellowship. Frances Hodgkins Fellow, University of Otago 1969. Received Queen Elizabeth II Arts Council Award 1970. Lives in Dunedin. Note on work — "Drawings for Black Paintings. These works could suitably decorate the walls of the New Zealand Rugby Football Union or the Auckland Rugby Football Union or the South African Embassy? in Wellington. It is designed to reduce to postage stamp size and would make an admirable overseas airmail stamp."



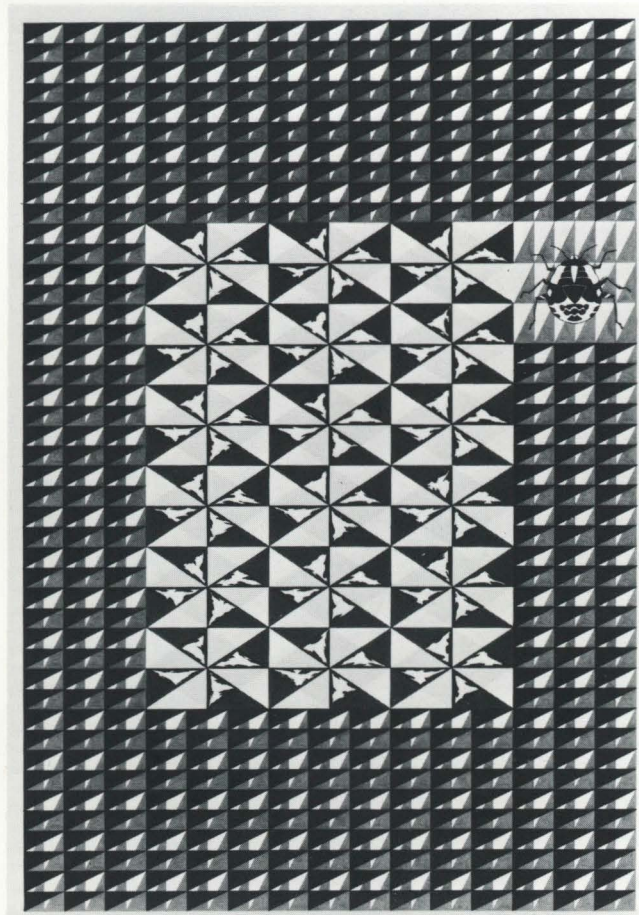
Paul Jackson

50 *"V" for ...*, Dec 1974/Jan 1975

Colour pencil on canvas 1829 x 3060

Inscribed: P.M. Jackson 74-75

Born Auckland 1950. Self-taught. One-man exhibitions in Auckland 1969, 1974 and 1975. Two-man shows 1971 and 1973. Has participated in several New Zealand group exhibitions of painting and of drawings. Winner of Bass Art Award 1974. Lives in Auckland.



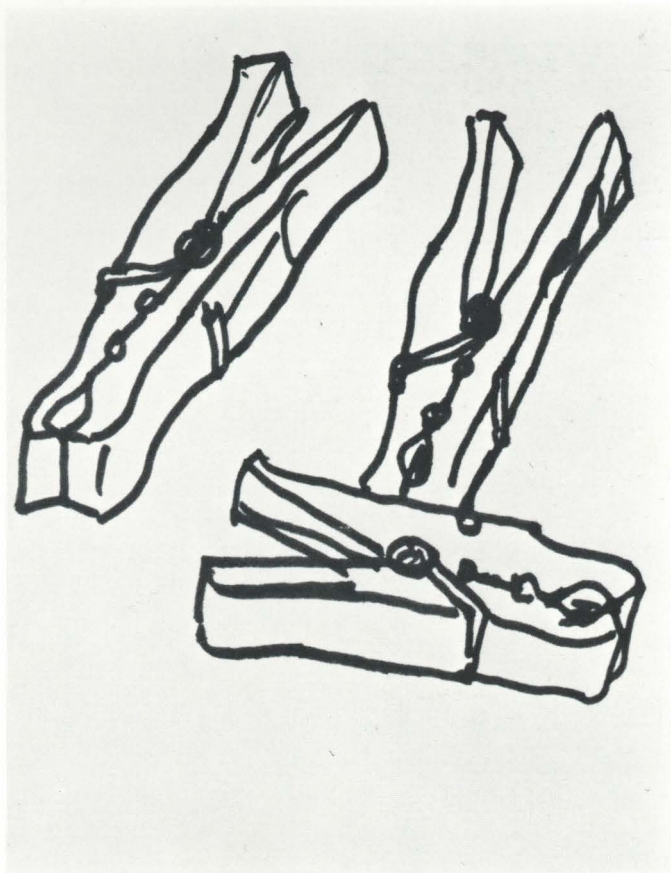
Richard Killeen

51 *Carpet Bug*, February 1976

Acrylic and ink 705 x 495

Inscribed: Killeen 2.76

Born Auckland 1946. Studied at the School of Fine Arts, University of Auckland 1964-1966. Has held one-man shows since 1970 in Auckland, Wellington and Christchurch. Participated in many group exhibitions of New Zealand painting. Winner of Tokoroa Painting Award 1975 and the Benson and Hedges Art Award 1976. Lives in Auckland.



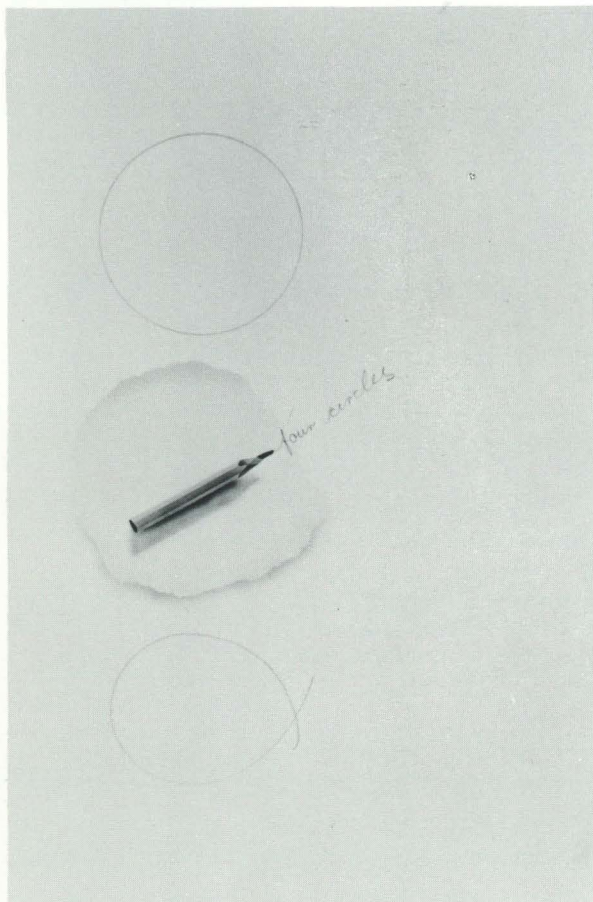
Tom Kreisler

52 3 Pegs, March 1976

Ink 158 x 133

Born Argentina 1938. Arrived New Zealand 1952. Studied at the School of Fine Arts, University of Canterbury 1963-1966. Foundation member of 20/20 Vision. One-man exhibitions held at Barry Lett Galleries, Auckland 1967 and 1971. Included in several group exhibitions of New Zealand painting. Lives in New Plymouth.

Note on work — “My reason for drawing this one and most other drawings is to express, generally in line, a visual experience of an object or objects. In doing so I want to make available a set of marks that convey the essence and position of those objects/or object in the simplest possible terms.”



John Lethbridge

53 *Four Circles*, 1975

Pencil and gouache 521 x 330

Inscribed: 'four circles' John Lethbridge 1975

Born Wellington 1948, Studied at the School of Design, Wellington Polytechnic. Works in a variety of media. One-man exhibitions held since 1970 including a project ('Formal Enema Enigma') at the Auckland City Art Gallery 1975. Has participated in a number of group exhibitions in New Zealand and overseas since 1967. Received a merit award ANZ National Print Exhibition 1971 and first prize at the Bass Art Award 1974. Currently living in Australia.



Doris Lusk

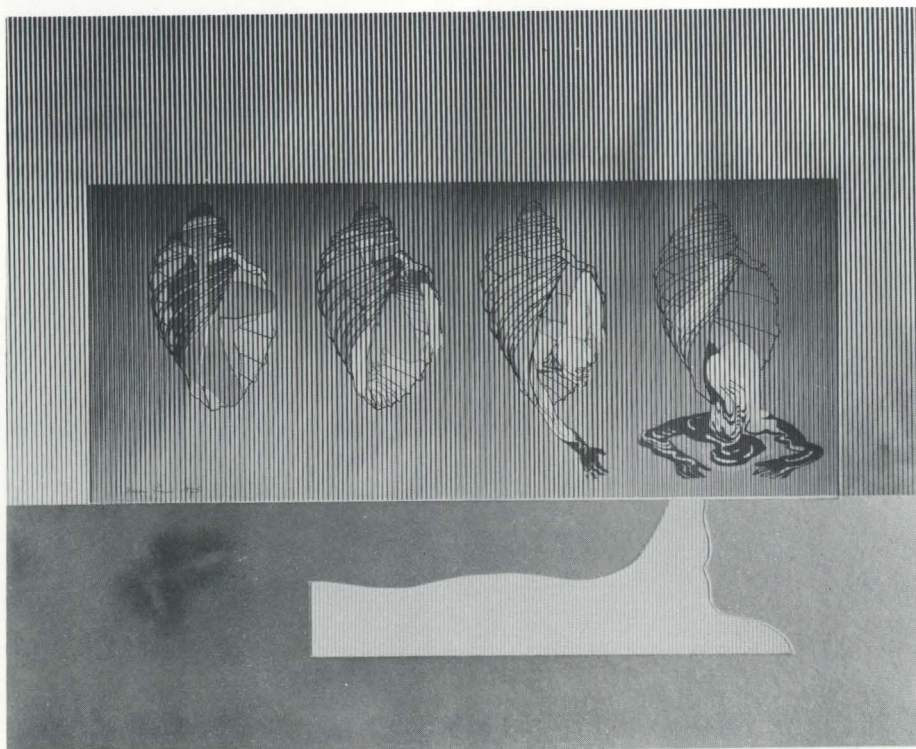
54 *Church, Längdorf, Austria, 1975* (illus.)

Pencil, ink and watercolour 409 x 282

55 *Wrapped Apple Trees, Längdorf, Austria, 1975*

Pencil, ink and watercolour 406 x 286

Born Dunedin 1916. Studied at the Dunedin School of Art 1934-1939. Has held one-woman exhibitions and participated in many group shows in New Zealand. Moved to Christchurch in 1941 and joined the staff of the School of Fine Arts, University of Canterbury in 1967. Lives in Christchurch.



Vivian Lynn

56 *Exit II*, 1975

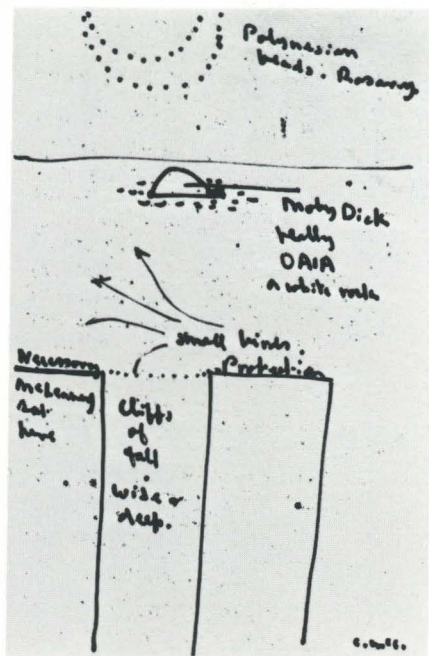
Mixed media 609 x 759

Inscribed: Vivian Lynn 1975

Born Wellington 1931. Studied at the School of Fine Arts, University of Canterbury; Honolulu Academy of Arts, and Pratt Graphics Centre, New York. Has participated in New Zealand group shows and held a one-woman show in Christchurch in 1966. Awarded winner Honolulu Printmakers exhibition 1972. Since 1972 has specialised in stone and plate lithography, book printing and screen printing. Teaches printmaking at the School of Design, Wellington Polytechnic.

Note on work — *"I am interested in the conditioning processes, the gains and losses our humanity undergoes in the so-called civilizing process. My view is that most of what we call 'living' is just an effort to destroy consciousness. In other words, we are kept in and enjoy being kept in a protected and somnambulistic state by the workings of culture. Why, is another question.*

I am not interested in pure aesthetics for these reasons, preferring to encompass social and psychological aspects as I see them manifest in our society."



Colin McCahon

57 *Buttercup fields forever*, 1975

Pencil, each 305 x 228

Title inscribed 18 times and sheets signed: one C. McC'75, two C. McC'75.

58 *McLeavey sat here*, early 1975 (illus.)

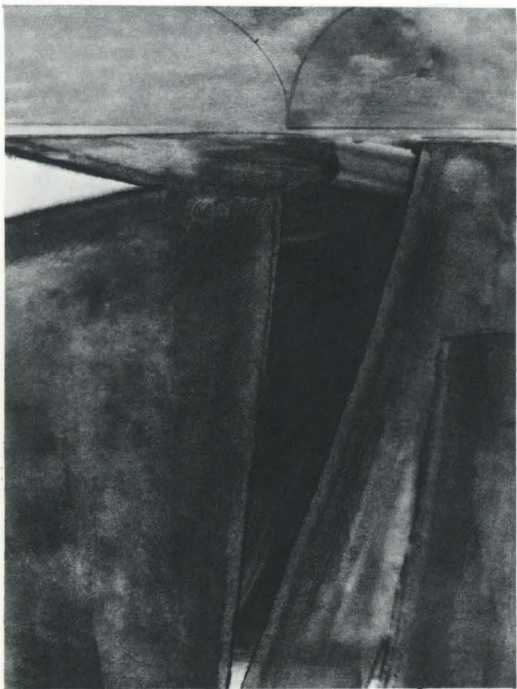
Felt pen 333 x 206

Various inscriptions, signed: C. McC.

Born Timaru 1919. Studied at Dunedin School of Art. From 1939 lived in Nelson, Wellington and Christchurch, moving to Auckland in 1953. Visited Australia 1950, and U.S.A. on a Carnegie Grant in 1958. Has held many one-man exhibitions since 1947. Major retrospective show at Auckland City Art Gallery in 1972. Included in major group exhibitions of New Zealand painting, several of which toured overseas. Commissions include a work for school of Medicine, University of Auckland 1975. Paints full-time in the Auckland area. Represented in all major public and private collections.

Note on first work — "These two sheets are Helensville country and explain themselves. Some sadness but painted, all the paddocks are gold and the sky blue and the weeping skies certainly sad."

Note on second work — "My land and drawn for fun alone and to remember McLeavey for his joy on the day we all sat on the 'cliffs of fall'. I drew it for McLeavey and loved it and kept it for me. Greed."



Quentin MacFarlane

59 *Sketch, 'Luminist Series', 1976* (illus.)

Dye and acrylic 687 x 513

Inscribed: MacFarlane

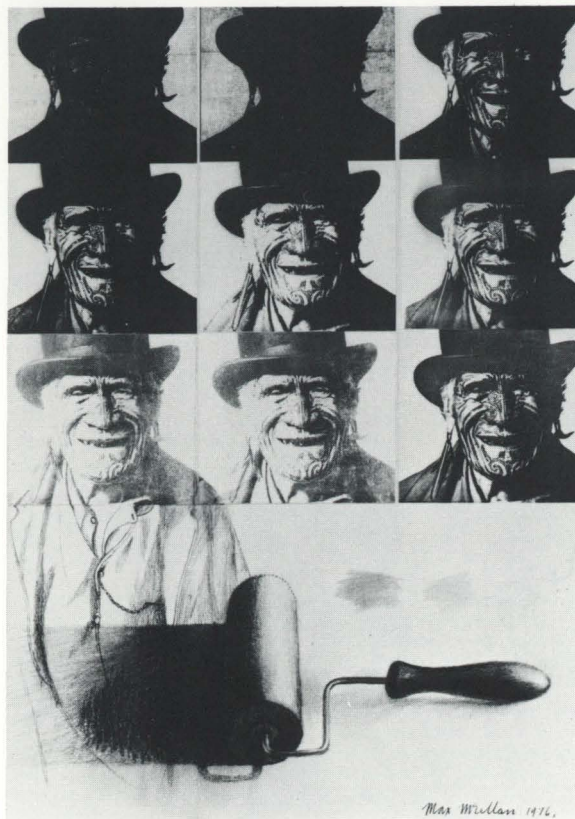
60 *Air Streams, 1976*

Dye and acrylic 706 x 503

Inscribed: MacFarlane

Born Dunedin 1935. Attended the School of Fine Arts, University of Canterbury 1955-1958. Began serious painting after this period. Has participated in major New Zealand group shows, and held a number of one-man exhibitions since 1963. Awarded C.S.A.-Guthrey Travel Award 1966 and Queen Elizabeth II Arts Council grant 1974. Part-time teacher at the School of Fine Arts, University of Canterbury.

Note on work — "I don't really produce drawings in the graphic sense of the word but rather small works or paintings on paper. These serve to allow me a greater degree of freedom in the way an idea can evolve. Sometimes the work may be related to larger paintings but more often they serve as trial works or sketches. Ideas formed in this way help me to sense alternative directions that may be useful in my larger works."



Max McLellan

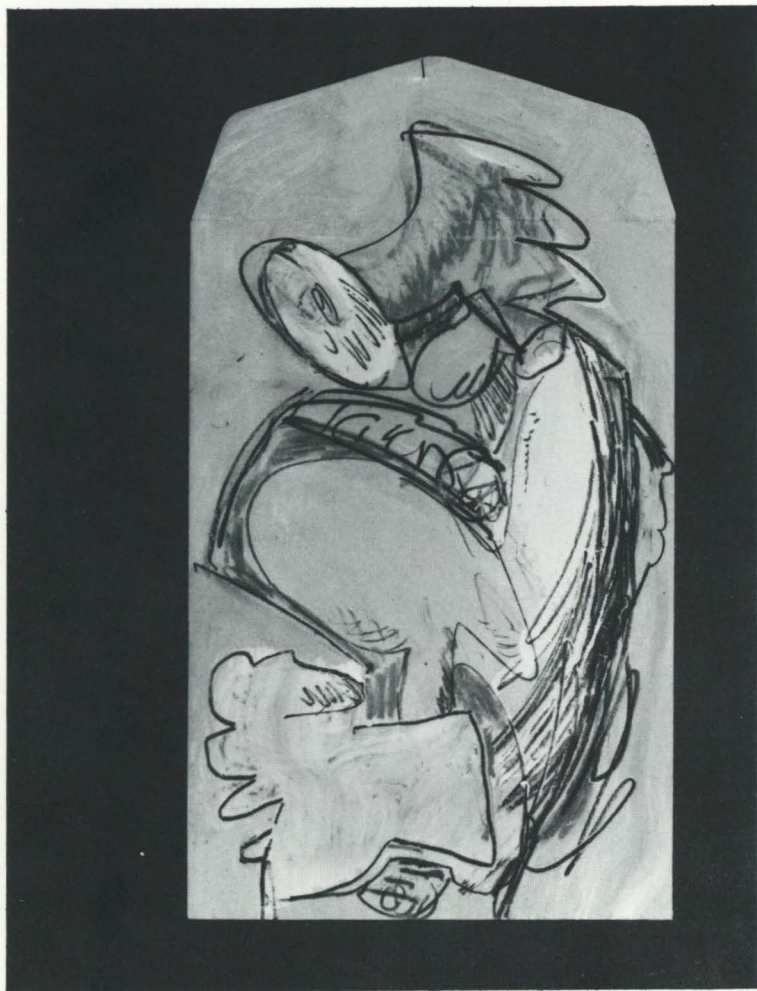
.61 *Studio Happening, 1976*

Mixed media on card 674 x 463

Inscribed: Max McLellan 1976

Born Auckland 1937. Studied at the School of Fine Arts, University of Auckland 1956-1959. Spent two years in Europe, teaching and painting 1964-1966. Has exhibited since 1960 with group shows in New Zealand and overseas. One-man exhibitions held in 1962, 1964, 1967, 1971. Awarded the Rotorua City Centennial Painting Prize 1963. Lecturer in visual arts, Secondary Teachers' College, Auckland.

Note on work — *"At the present time my drawings have two major preoccupations. The first concerns the visual means of expression and communication. This on-going investigation which has always interested me has often resulted in definitive drawings as an end in themselves. The other is my deep and continuing interest in Polynesian culture — its art and craft forms in particular: This drawing, it seems to me combines these two interests with a strong time/space flavour."*



Robert McLeod

62 *Mysterious Message* (n.d.)

Mixed media on manilla envelope 295 x 168

Born Glasgow, Scotland 1948. Studied at the Glasgow School of Art 1965-1969. Arrived in New Zealand 1972. One-man exhibition held at the Antipodes Gallery, Wellington 1974 and two-man shows at the above Gallery 1972 and 1973 and other group exhibitions. Lives in Wellington.



Ian McMillan

63 *Trees, Grafton, 1976*

Watercolour 749 x 543

Inscribed: McMillan 76

Collection: Mr Kim Wright, Auckland

Born Te Awamutu 1950. Studied at the School of Fine Arts, University of Auckland 1967-1973. Has participated in group shows of New Zealand artists including the Print Council. Exhibited a number of paintings in 'Project 7', Auckland City Art Gallery 1975. Lives in Auckland.

Note on work — *"Drawing for me is a matter of discovering, in the spatial relationships of the subject, meanings which are not apparent in nature. When I draw, I produce affects of colour, light and space which result in the expression of a feeling unique to the drawing, although superficially tied to the appearance and feeling of the subject. For me, the great paradox of drawing is that although I seek to discover unseen forms, to create a unique work, I need to lose myself in concentrated analysis of the subject, of nature; and perhaps, while I am analytically absorbed, the surprising expressions take form by themselves."*



Robin MacPherson

64 *Clown, April 1976*

Pencil and wash 384 x 527

Born Pahiatua 1947. Studied at the School of Fine Arts, University of Auckland 1966-1969. One-woman exhibitions held of three-dimensional wax works at Mollers Gallery Auckland, 1971 and 1972. Travelled to the U.S.A. 1973. Moved to Wellington and exhibited watercolours there at the Settlement Gallery 1974 and Elva Bett Gallery 1975.



Para Matchitt

65 *Untitled, 1976*

Ink 1010 x 673

Inscribed: Para Matchitt 21.5.76 No. 4.

Born Tokomaru Bay 1933. Received art training from sculptor Pine Taiapa and gained a thorough knowledge of the tradition of Maori design and carving. Has executed sculpture for San Francisco Airport and the Hilton Hotel, Hong Kong. Exhibited paintings in London 1963. Has participated in various New Zealand group shows. Lives in Napier.

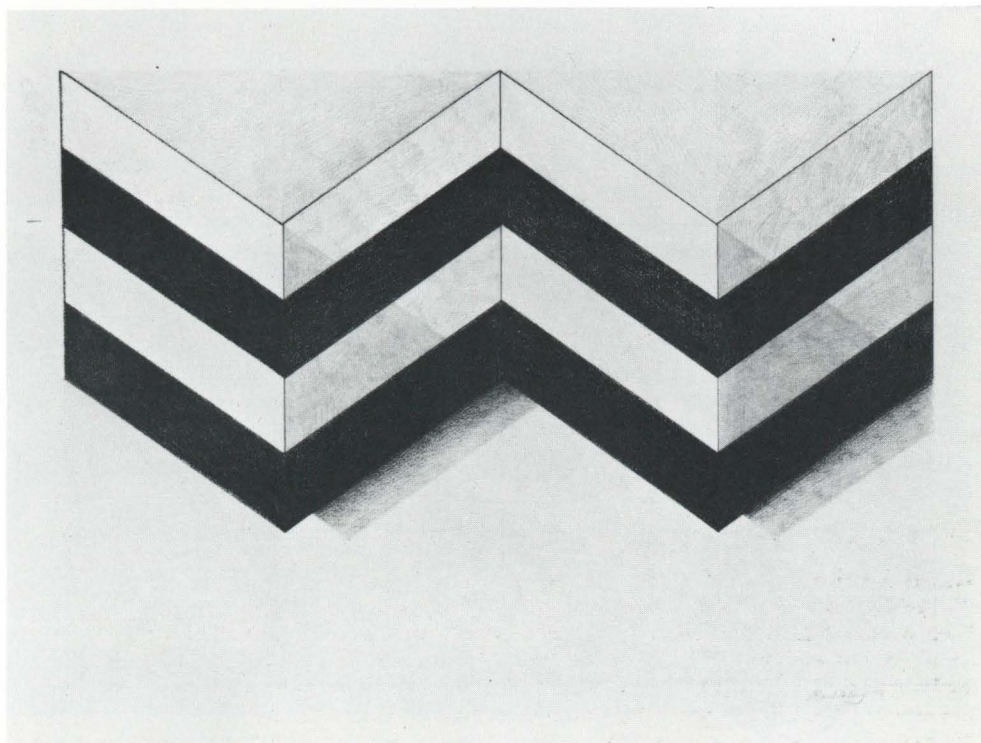
David Mealing

66 *Untitled*, 1976

Born Auckland 1948. Studied at the School of Fine Arts, University of Auckland 1966-69 (Hons in painting). Has exhibited frequently since 1960. Notable exhibitions: *Blood the River of Life*, at the Building Centre, Auckland 1973 and *Jumble Sale*, at the Auckland City Art Gallery (Project Programme Exhibition) 1975. Lives in Auckland. Currently in England.

Note on work — An extract from a letter describing a 'drawing' project. *"Taking your term 'drawing' as literally as possible, I make the following suggestions, that in a sense, mount, frame and present as my piece in the 'Drawing Extravaganza' . . . The 'drawing' would be entitled Weather Report and would consist of two (2) parts. Part 1 as cause and Part 2 as effect. Part 1 would be as follows (refer to Sunday Times example 1). On each day of the exhibition the pollution department of the DSIR would supply a graph indicating the air pollution levels in the Auckland region. This would be exhibited in conjunction with (part 2) the daily weather report to illustrate cause and effect. (The weather pattern being caused by natural climatic conditions, as well as the unnatural factors brought about by man's increasingly sophisticated? demands). The pollution graph will probably relate to the previous day. On each day and every succeeding day of the exhibition the weather report from the Meteorological Office would be presented as a drawing with particular emphasis (in typewritten capitals) to the Auckland region. The Weather Office could supply a daily report to be recorded and typed by you (or staff) and presented in conjunction with the above (part 1).*

So in fact the 'drawing' would change daily as one report succeeds another. This therefore would be Part 2 or the effect of the drawing. So with much breath and sweat the project is explained. I hope it is possible to exhibit this project . . . Sincerely, David Mealing."



Martin Mendelsberg

67 *Untitled No. 9, 1976*

Pencil 571 x 775

Inscribed: Mendelsberg 75

Born Colorado, U.S.A. 1948. Graduated with B.F.A. from the Minneapolis College of Art and Design 1970, gained M.F.A. 1972 in sculpture and painting from the University of Denver. Has taught at tertiary level overseas and in New Zealand, where he arrived in 1973. One-man shows held in Denver, Colorado 1972 and in Wellington 1975. Has participated in group exhibitions since 1966. Commissions include — May D & F, Denver, a collaborative outdoor event of inflatable environmental works, 1971, and an inflatable outdoor work for Christchurch Arts Festival 1975. Currently lectures at the School of Fine Arts, University of Canterbury.



Julia Morison

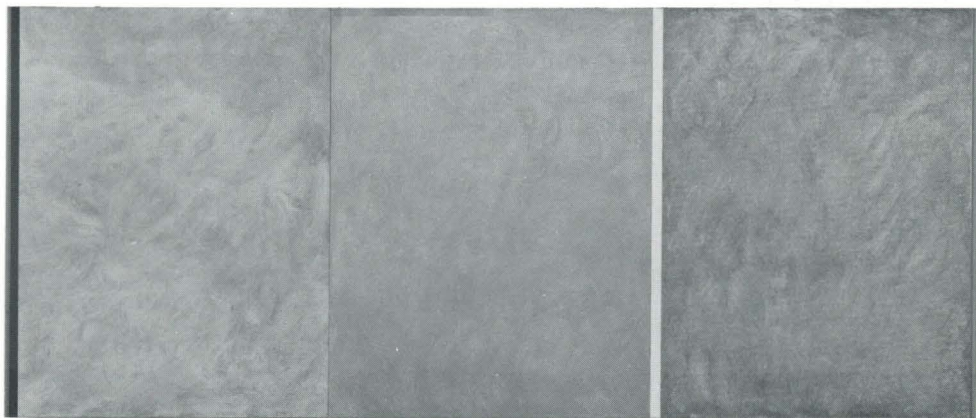
68 *For Golem*, 1976

Pencil and wire thread on tar paper 559 x 1193

Inscribed: For Golem Julian '76

Born Pahiatua 1952. Graduated with Diploma of Graphic Design, Wellington Polytechnic 1972. Graduated Dip.F.A. (Hons) School of Fine Arts, University of Canterbury 1975. Has exhibited in a group show of drawings at Brooke/Gifford Gallery, Christchurch. Currently attends Christchurch Secondary Teachers' College.

Note on work — "*For Golem*, is the second drawing of a series I am making. With it I attempt to show an ambiguous relationship between two dimensional surface and three dimensional form. The idea follows closely and is related to my recent paintings, drawings and etchings titled 'Towards Antithesis'. The Kabbalistic mythology provides the idea 'The Golem' which itself is a concept concerning paradox."



Milan Mrkusich

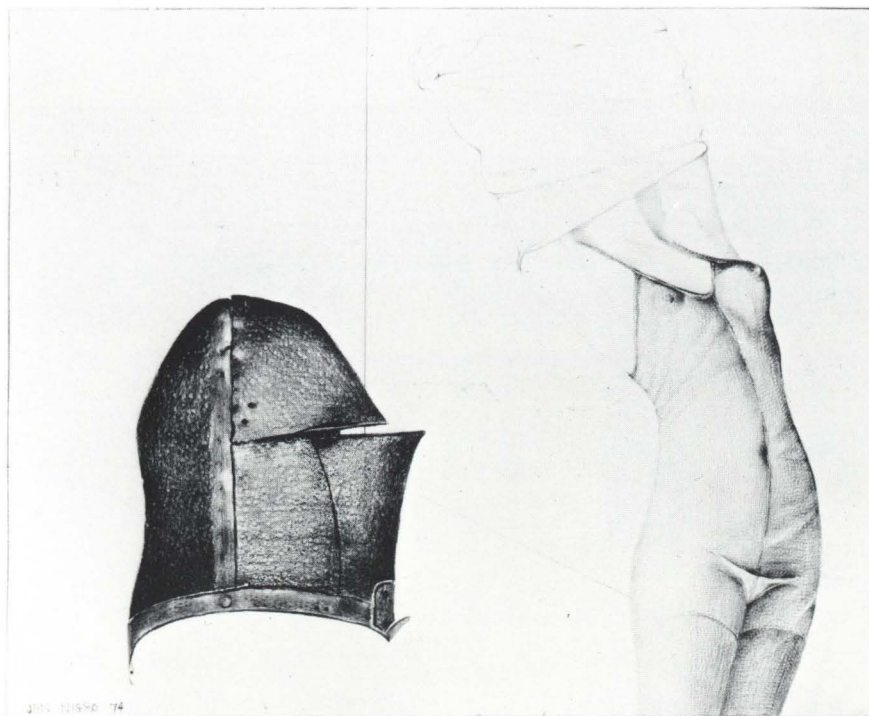
69 *Project I, Three Zones, 1975* (illus.)

Acrylic on paper on board 432 x 1043

70 *Project II, Four Areas, Dark, 1975*

Mixed media on board 585 x 967

Born Dargaville 1925. Largely self-taught. Began painting in an abstract style 1946. Many one-man exhibitions held since 1949 including 'Milan Mrkusich Paintings 1946-1972' Auckland City Art Gallery. Represented in all major exhibitions of New Zealand art in New Zealand and overseas since 1957. Lives in Auckland.



Jan Nigro

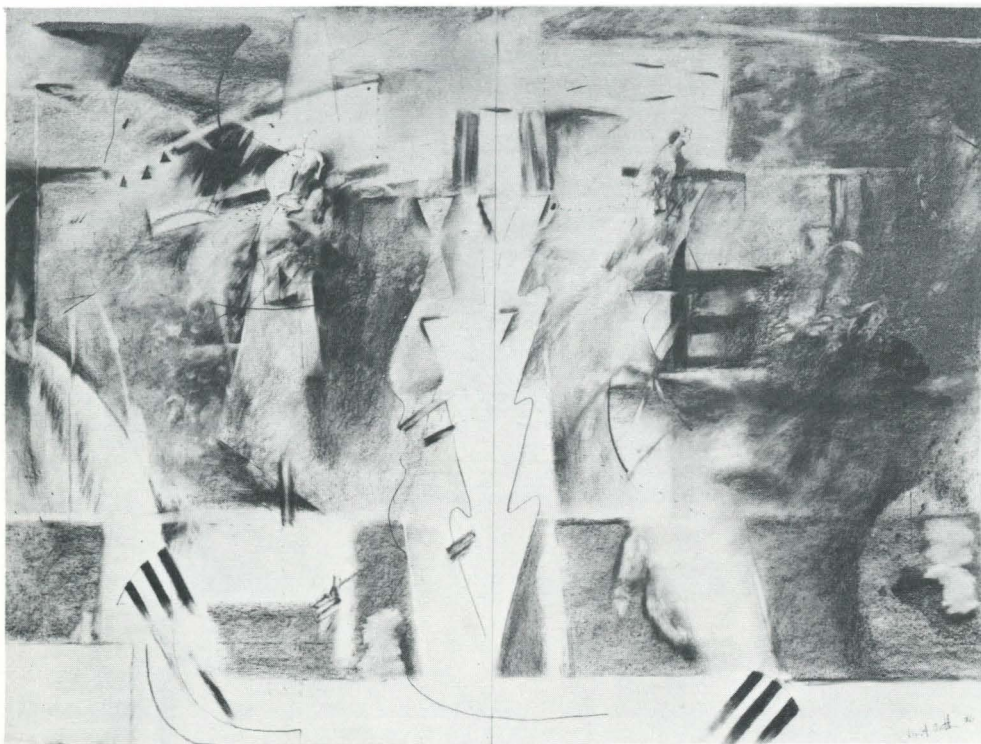
72 *Woman Undressing for her Analyst, 1974*

Pencil 514 x 641

Inscribed: Jan Nigro 74

Born Gisborne 1920. Studied at the School of Fine Arts, University of Auckland for two years. Travelled to Melbourne in 1948, attending classes by George Bell. Returned to New Zealand 1952. Has held eight one-woman shows (including three devoted to drawing) in Auckland 1953-1975 and three in Australia 1948, 1950 (Melbourne) 1974 (Sydney). Has participate in several shows overseas of New Zealand painting. Awarded a prize at the 1950 Dunlop Award in Melbourne and first prize winner of Waikato Religious Art Competition 1958. Lives on Waiheke Island, Auckland.

Note on work — "This drawing is one of the last of my encounter series — 'Summer Encounter', 'Encounter, Haast Bridge', and 'In the Public Gardens'. The drawing is of an analytical concept. The woman undressing, and the analyst/ He keeps his identity."



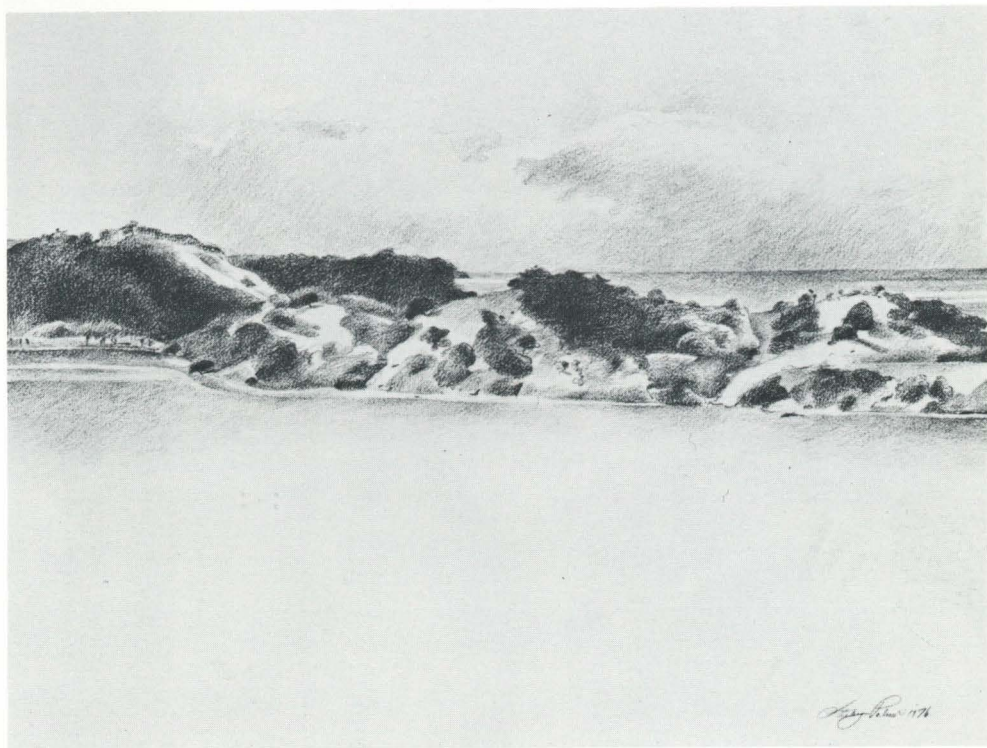
Alistair Nisbet-Smith

73 *Face, April and May 1976*

Pencil 745 x 1045

Inscribed: A. Nisbet-Smith 76

Born New Plymouth 1942. Studied at the School of Fine Arts, University of Canterbury 1961-1964. Has held six one-man shows since 1970 and participated in various New Zealand group exhibitions including the Tokoroa Painting Award 1971 and the Benson and Hedges Art Award 1972. Represented in public and private collections. Lives in Helensville.



Stanley Palmer

74 *Rain, Mahurangi*

Conte, pencil 570 x 785

Inscribed: Stanley Palmer 1976

Born Thames 1936. Since 1965 has exhibited widely as a printmaker in New Zealand and overseas. Won Queen Elizabeth II Arts Council Printmakers Award 1970 and a travel grant 1974. Lives in Auckland.



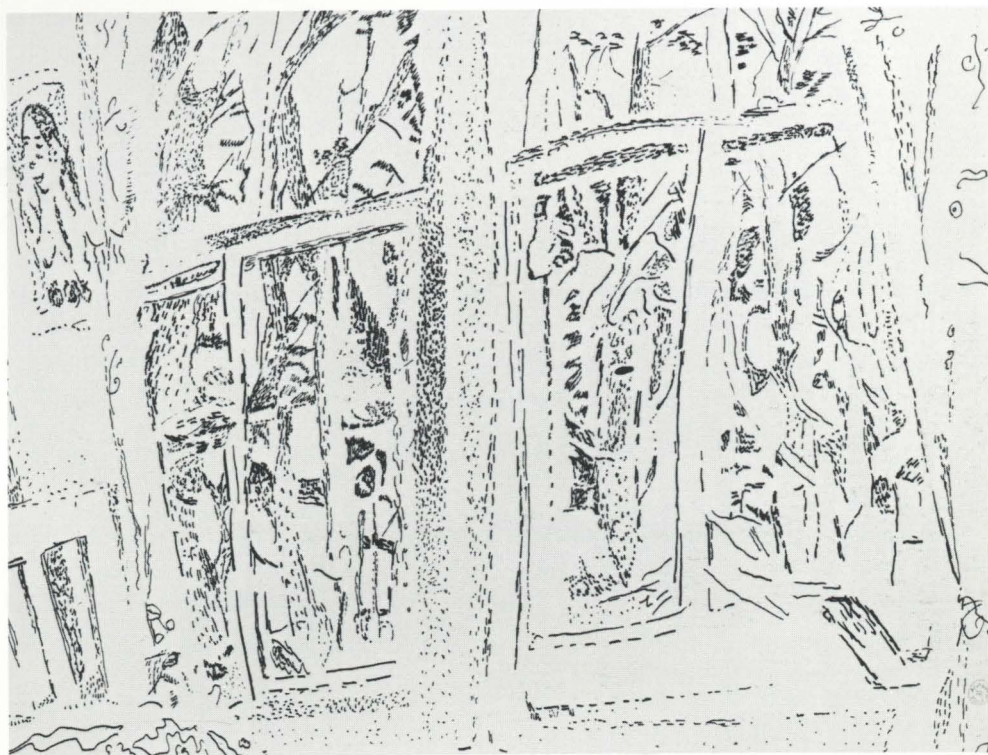
John Parry

75 *Hannah*, 1976

Pencil 755 x 555

Inscribed: John Parry 76

Born 1938 Ballarat, Victoria, Australia. Arrived in New Zealand 1962. Attended Pat Hanly's art classes 1963-64. Has exhibited in group shows at the Barry Lett Galleries 1965 and the Govett-Brewster Art Gallery, New Plymouth 1970.



Joanna Paul

76 *Window, Okains Bay, 1974*

Ink 273 x 374

Inscribed: Joanna Paul 74

Born Hamilton 1945. Studied at the School of Fine Arts, University of Auckland, graduating 1969. Married fellow painter Jeffrey Harris 1971. Exhibited in "Women's Art" Robert McDougall Gallery 1975. Lives on Banks Peninsula.

Note on work — "My window opens to a black wall of tall macrocarpa. Night and day I regard the trees and when I look away they are stamped in me, and I like a clay mould carry their marks within . . ."



Alan Pearson

77 *Portrait of Kingslea Girl Wow! Puberty, 1974* (illus)

Pencil 513 x 313

Inscribed: A.R. Pearson 75

78 *Three heads of a man with intellect, 1975*

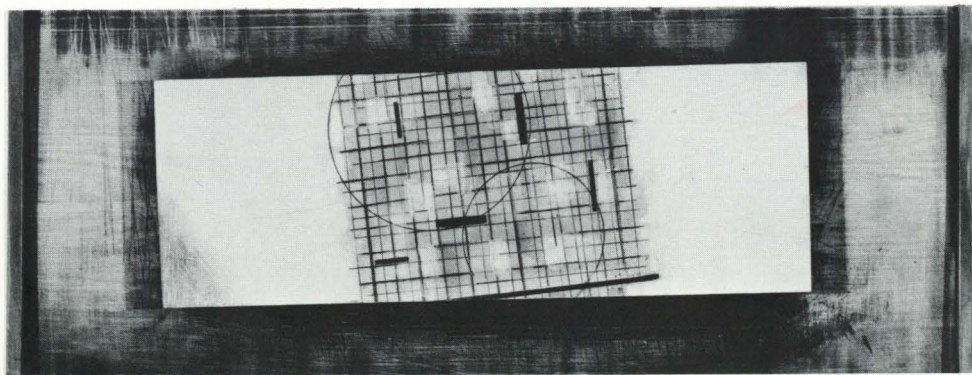
Pencil triptych 204 x 152 each

Inscribed A.R.P. 75 (centre panel only)

Born Liverpool, England 1929. Studied at the School of Fine Arts, University of Canterbury, graduating with a Dip.F.A. (Hons) 1961. Awarded Queen Elizabeth II Arts Council grant 1964-1965. Taught art before becoming a designer with AKTV2 1967-1969. Part-time art teacher in Christchurch from 1970. One-man exhibitions held in Auckland, Wellington and Christchurch since 1969. Has participated in group shows in New Zealand and overseas since 1962. Lives in Lyttleton.

Note on work 1 — *"It describes the age and the energy about to be unleashed in the name of continuity."*

Note on work 2 — *"It describes the self-concern and wonderment and love at being aware of self — but not so sure of why."*

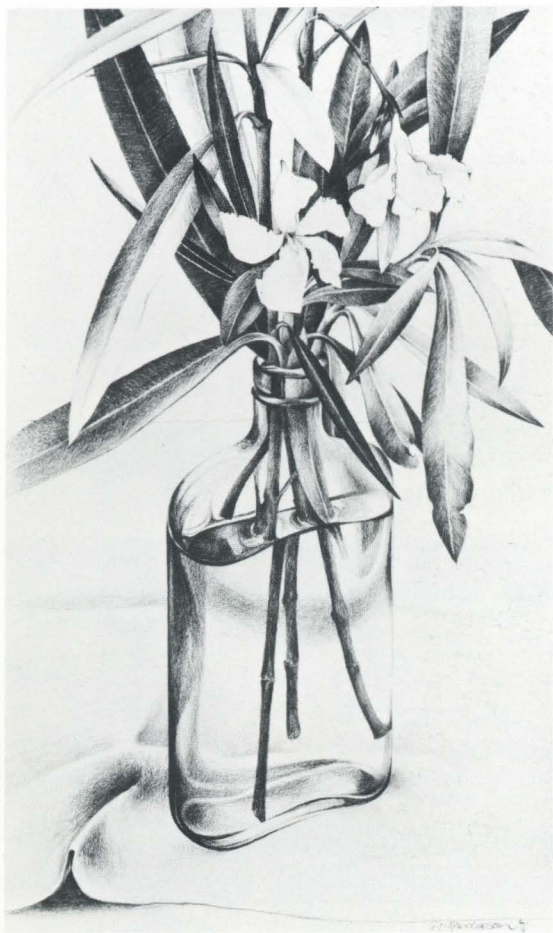


Don Peebles

79 *Relief Drawing 1975*

Mixed media on wood 292 x 773

Born Taneatua 1922. Trained for short period at the Royal College of Art, Florence 1945. Further studies at Wellington Technical College 1947-1950, and in Sydney 1951-1953 under John Passmore at the Julian Ashton Art School. Has held a number of one-man exhibitions since 1954 including the 'Don Peebles Retrospective 1973-74' arranged by the Dowse Art Gallery in Lower Hutt, and participated in group shows of painting in New Zealand and overseas. Awarded an Association of New Zealand Art Societies Fellowship in 1960, and a merit award, Hay's Prize 1966. Lives in Christchurch.



Glenda Randerson

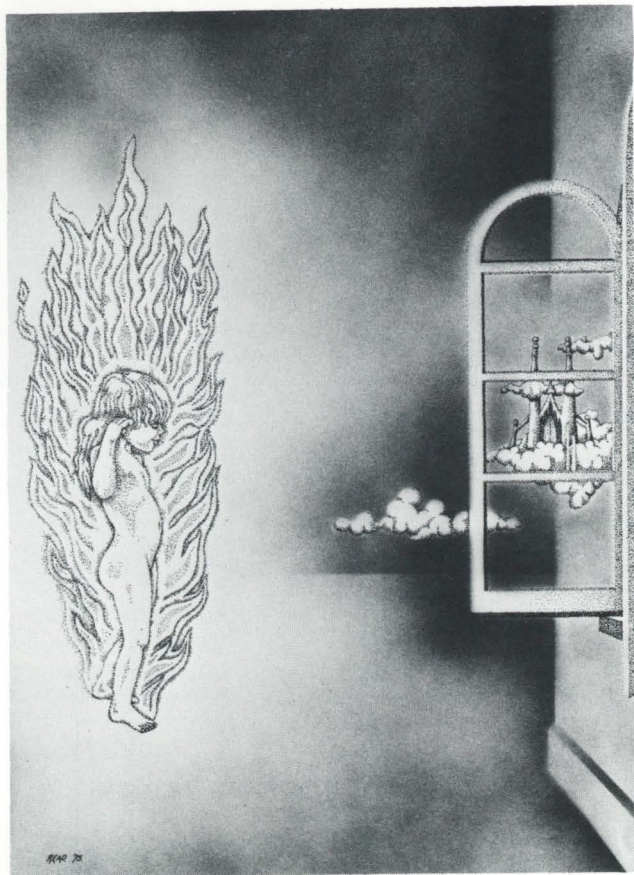
80 *Oleanders*, February 1976

Pencil 412 x 247

Inscribed: G.D. Randerson '76

Born Otorohanga 1949. Studied at the School of Fine Arts, University of Auckland 1967-1970. Since 1970, has participated in several New Zealand group shows. One-woman show Barry Lett Galleries, Auckland 1975. Lives in Auckland.

Note on work — *"I would regard this drawing as an exercise in the disciplined observation I require for my painting."*



Barry Read

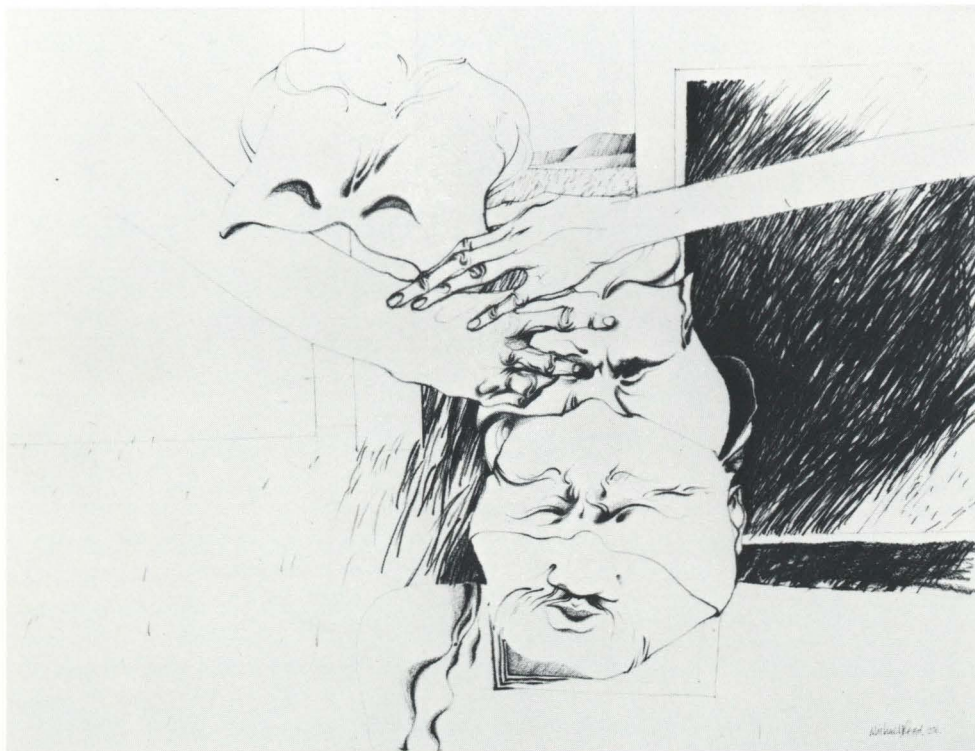
81 *Anatomical Models, 1, 1975*

Pen and ink with spray technique 387 x 273

Inscribed: Read '75

Born Hamilton 1951. Attended School of Fine Arts, University of Auckland for one term during 1970. Has participated in group exhibitions including New Zealand Young Contemporaries at Auckland City Art Gallery 1971. One-man shows at Auckland, Hamilton and Christchurch since 1973. Lives in Christchurch.

Note on work — "This is one of seven drawings done as illustrations for a book of poetry (in preparation) by Russell Haley entitled 'On the Fault Line'."



Michael Reed

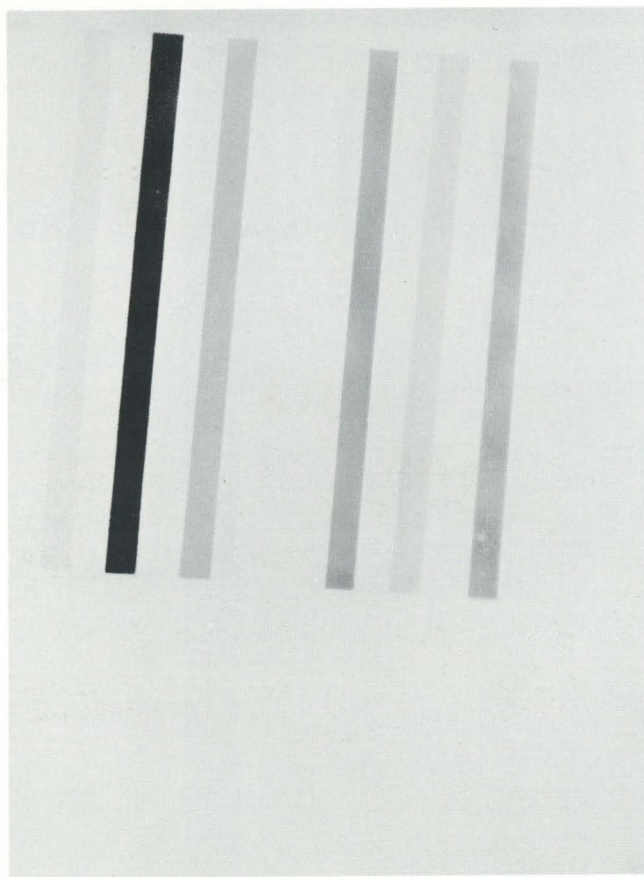
82 *The Bachelor stripped bare by the Bride even, 22 March 1976*

Pencil 370 x 505

Inscribed: Michael Reed. 1976

Born Christchurch 1950. Studied at the School of Fine Arts, University of Canterbury 1966-1969. Co-winner of ANZ Bank Award for Contemporary Printmaking in New Zealand 1970. Has held one-man exhibitions and participated in group shows within New Zealand since 1970. Lives in Christchurch.

Note on work — "This drawing contains a set of currently obsessive images, possibly concerned with duplicity, deception and disguise — but possibly not. The appealing, peeling off the social layers in search of the real. Absent from the scene is a resounding chorus of Freudian titters."



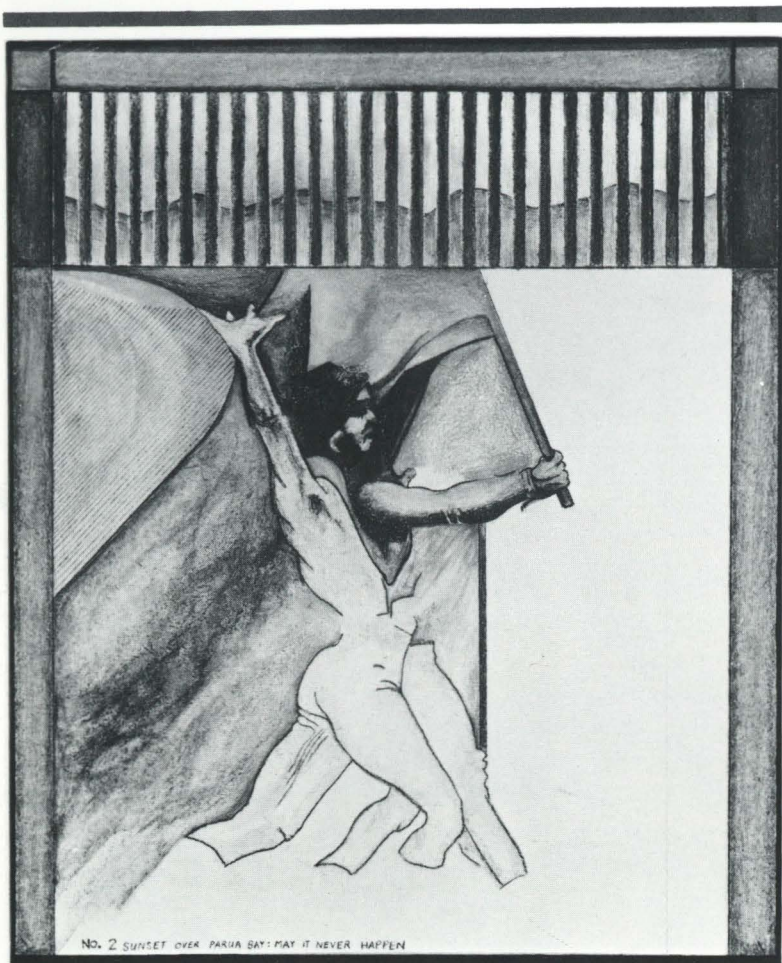
Ian Scott

83 March B, 1975, 2 June 1975

Oil on linen paper 489 x 352

Born Bradford, England 1945. Came to New Zealand 1952. Studied at the School of Fine Arts, University of Auckland 1964-1967. Has participated several New Zealand group exhibitions of painting. Has held two-man show with Richard Killeen, Auckland 1969. One-man exhibitions in Auckland and Wellington since 1970. Lives in Auckland.

Note on work — *"This drawing relates in style, format and imagery to the series of large sprayed stripe paintings produced in 1974-75. This series of drawings was made after the paintings were finished, and therefore, was not intended as studies for the paintings but as works in their own right."*



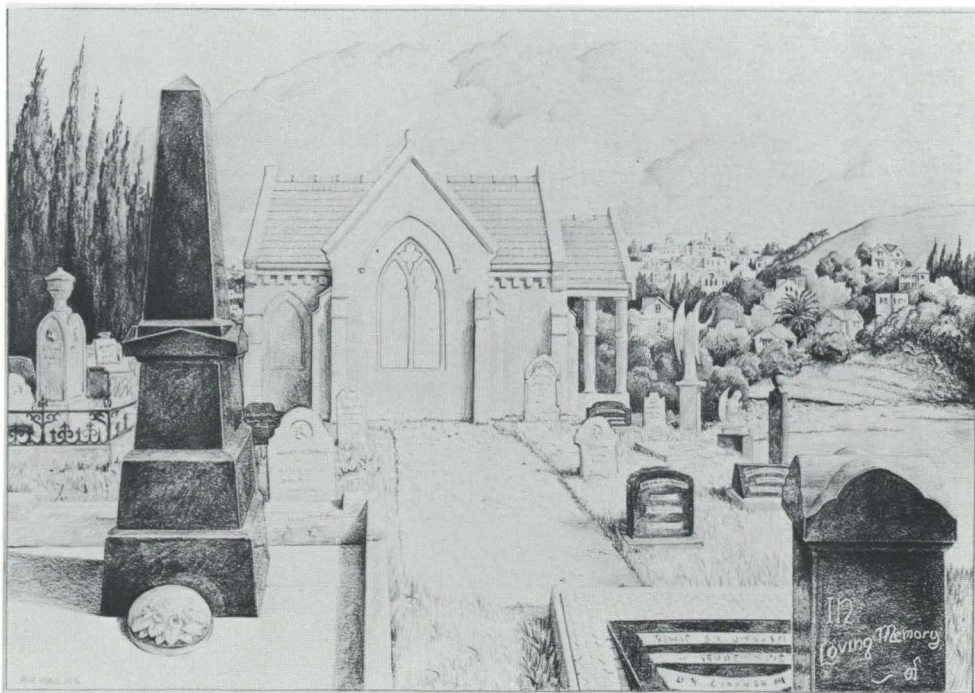
Stephanie Sheehan

84 *No.2 Sunset over Parua Bay: May it never happen, May 1976*

Mixed media on board 305 x 254

Inscribed: No. 2 Sunset over Parua Bay: May it never happen.

Born Christchurch 1949. Graduated Dip F.A. (Hons), School of Fine Arts, University of Canterbury 1974. Has exhibited in several group shows in Christchurch since 1974, including "Women's Art", Robert McDougall Gallery 1975. Lives in Tangihua Ranges, Northland.



Peter Siddell

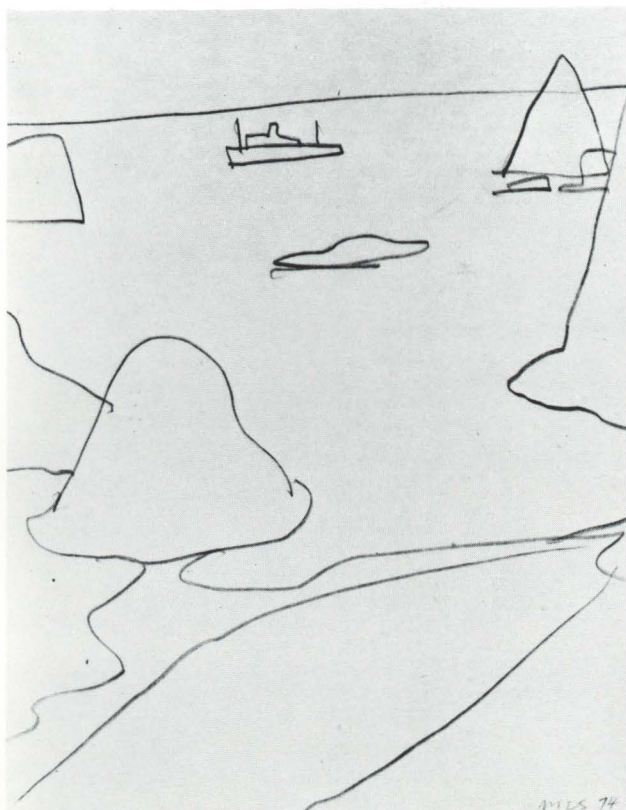
85 *In Loving Memory*, 1 March 1976

Pencil 440 x 540

Inscribed: Peter Siddell 1.3.76

Born Auckland 1935. Began painting about ten years ago without formal training. Has held one-man shows and participated in many group exhibitions. Lives in Auckland.

Note on work — "This is one of a series of studies for an acrylic painting approximately 1 x 1.5 metres. This drawing is not of a particular place but was compiled in the studio from sketches made over a number of years and includes things remembered and imagined."



Michael Smither

86 *Off New Plymouth, 1974* (illus.)

Pencil 241 x 190

Inscribed: MDS 74

87 *Domestic Scene, 1974*

Pencil 241 x 190

Inscribed: MDS 74

Born New Plymouth 1939. Studied at the School of Fine Arts, University of Auckland 1959-1960. Since 1960 has held many one-man exhibitions and participated in important group shows of New Zealand painting. Awarded the Richard's Art Prize, Queensland 1968. Held the 1970 Frances Hodgkins Fellowship, University of Otago. Lives in New Plymouth.



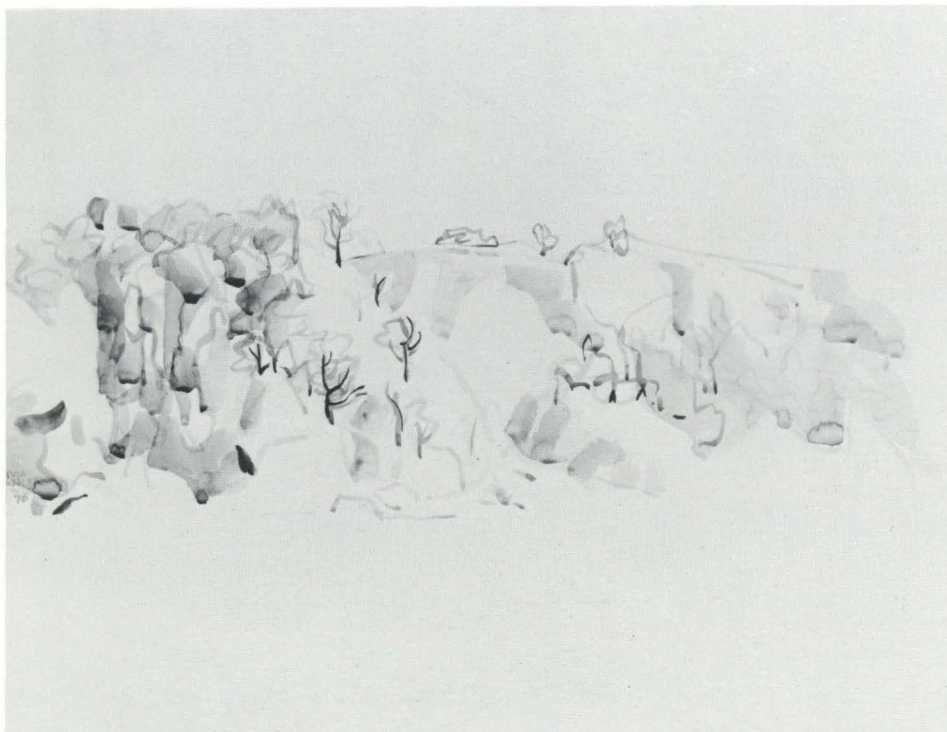
John Snadden

88 *Girl in a Mob*, 1974

Pencil and wash 495 x 339

Inscribed: Snadden 74

Born Te Kuiti 1913. Studied at the School of Fine Arts, University of Auckland 1938-1939. In London 1945-1946. Started painting about 1945. Has held eight one-man exhibitions. Worked twenty-seven years in advertising and has painted and designed for professional theatre. Currently teaches art at Rongotai College, Wellington.



Olivia Spencer-Bower

89 *After the flood, 1976*

Watercolour 550 x 740

Inscribed: Olivia Spencer Bower

90 *The other side, 1976* (illus.)

Watercolour 528 x 710

Inscribed: Olivia Spencer Bower

Collection: Robert McDougall Art Gallery, Christchurch

Born St Nesta, England. Came to New Zealand 1920 (her mother's country) Studied at the Slade School and the Grosvenor School of Modern Art in London. Also studied at the Canterbury School of Fine Arts. Has exhibited frequently mainly in Christchurch and is represented in many public and private collections.

Note on work — "Much of her painting is done in the back country, sometimes under rigorous conditions. These drawings are drawn from country at Woodstock beside the Waimakariri river. (Note supplied by Brooke Gifford Gallery)



Terry Stringer

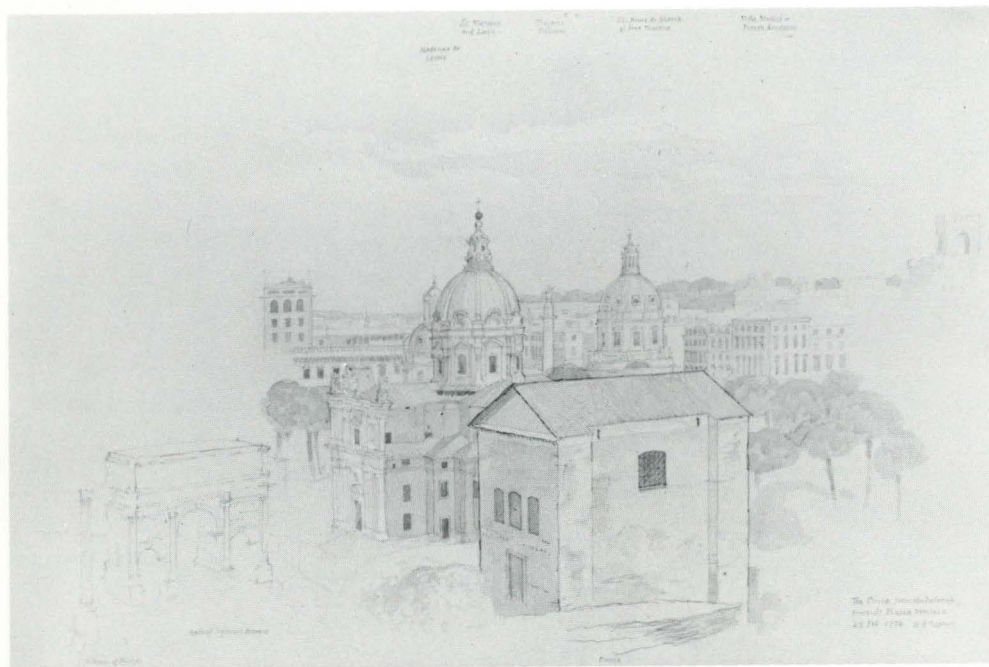
91 *Active Figure Drawing*, 1975

Pencil and 568 x 432

Inscribed: Terry Stringer

Born Cornwall, England 1946. Arrived in New Zealand 1952. Studied at the School of Fine Arts, University of Auckland 1964-1967. Has held one-man exhibitions since 1971 and participated in group shows in Auckland and elsewhere in New Zealand. Lives in Auckland.

Note on work — *"Drawing as an end in itself"*.



William Sutton

92 *The Curia from the Palatine, Rome, 25 February 1974* (illus.)

Pencil and watercolour 335 x 525

Inscribed: The Curia from the Palatine, towards Piazza Venezia. 25 Feb/1974.

93 *Courtyard of the Doge's Palace, with S. Marco, Venice, 16 May 1974*

Pencil and watercolour 335 x 525

Inscribed: Courtyard of the Doge's Palace, with S. Marco, Venice, 16 May 1974.

Born Christchurch 1917. Studied at the School of Fine Arts, University of Canterbury 1934-1938 and Anglo-French Art Centre, London 1947. One-man shows throughout New Zealand and many portrait commissions. Reader in Fine Arts, University of Canterbury.

Note on work — "The works were produced as part of a visual diary during study leave from the University of Canterbury, and as a respite from continued study and observation in galleries, museums and churches. They are, as far as they go, complete in themselves, and are not studies for developed paintings; a personal alternative to the proliferation of slides and transparencies that are a by-product of tourism. Along with many others, and supplementary notes and sketches, they will eventually be bound into a book to keep the series complete."



Grahame Sydney

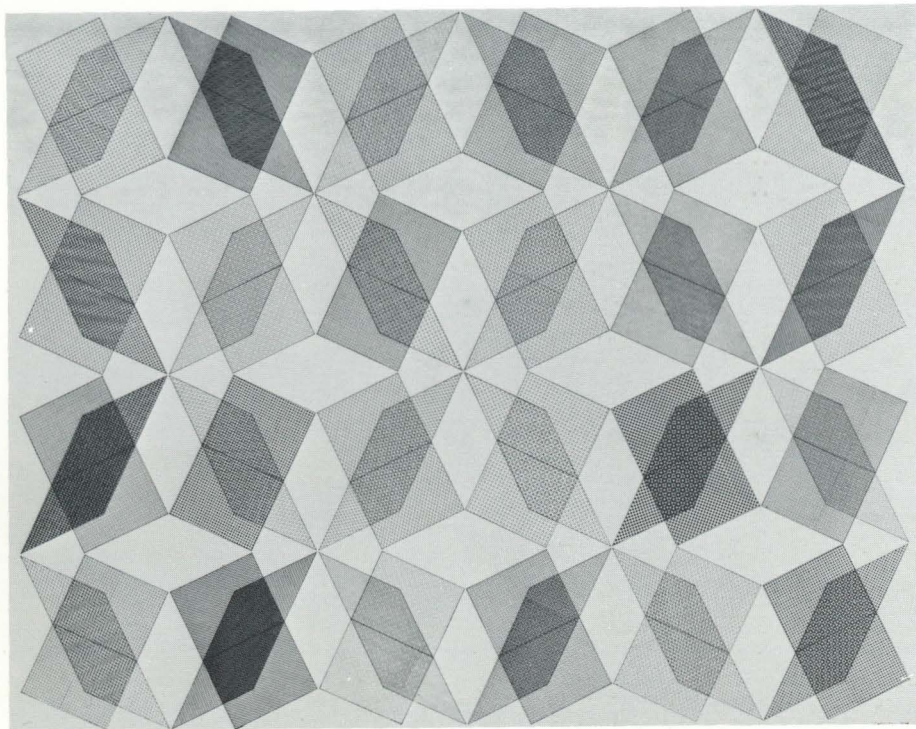
94 *Shoe Form*, March/April 1976

Pencil 368 x 339

Inscribed: March-April 1976 "Shoe Form" Grahame E. Sydney

Born Dunedin 1948. Largely self-taught as a painter. University training in English and geography. Taught in Cromwell then travelled to Europe 1973-74. Has held one-man shows in Dunedin 1972, and Auckland 1975, 1976. Awarded Queen Elizabeth II Arts Council grant 1975. Lives in Dunedin.

Note on work — "*One of a series, usually studies for paintings, based on actual shoes found in the Clutha Valley at Cromwell; over decades of exposure to the climatic extremes there, the leather and rubber have been contorted and twisted into a variety of exploded, flowering forms.*"



Carl Sydow

95 *Drawing, 1974* (illus.)

Letratone and ink 607 x 826

Inscribed: Carl Sydow 1974

Collection: Mr Ralph Hotere, Dunedin

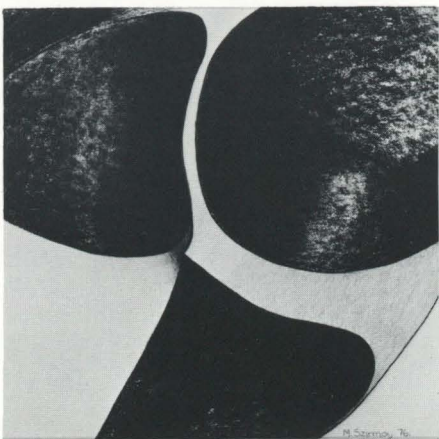
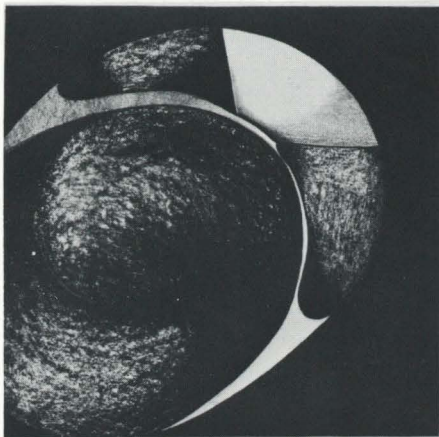
96 *Drawing, 1974*

Letratone, Letracolour and ink 597 x 860

Inscribed: Carl Sydow 1974

Collection: Mr Ralph Hotere, Dunedin.

Born Takapau 1940. Studied at the Schools of Fine Arts, University of Canterbury and University of Auckland. Awarded Queen Elizabeth II Arts Council travel grant for study in Britain 1964-1966. Papanui High School, Christchurch 1967-1970. Also tutor at School of Graphic Design, Christchurch Technical Institute 1971-1975. Exhibited extensively in New Zealand group shows from 1967. Several one-man shows held from 1970 in Wellington and Christchurch. Participated in *Sculpturscape '73*, Mildura Arts Centre, Australia. Exhibition scheduled at Peter Webb Galleries, Auckland 1976. The artist died December 29, 1975.



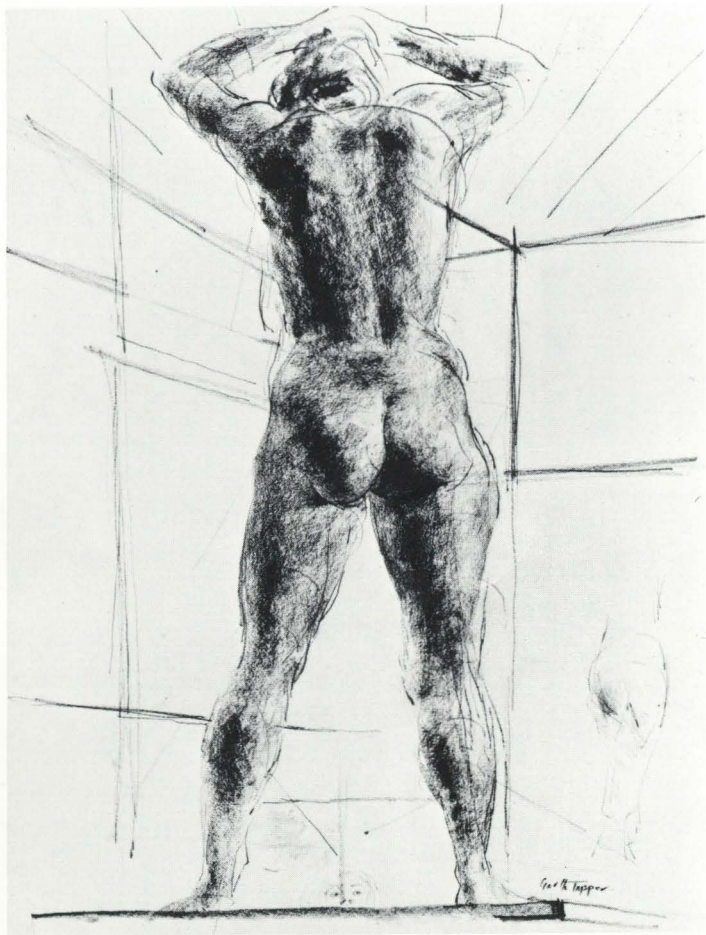
Marté Szirmay

97 *Working Drawing, 1976*

Charcoal and pencil diptych 254 x 254 each panel

Inscribed: M. Szirmay '76

Born Budapest, Hungary 1946. Studied at the School of Fine Arts, University of Auckland 1965-1968. Air New Zealand Sculpture Award 1968; Smirnoff Sculpture Award 1969; Frances Hodgkins Fellow 1971 and 1972. Queen Elizabeth II Arts Council grant 1973. One-woman exhibitions held in New Zealand since 1970, and group shows since 1968. Participated in Mildura. Lives in Auckland.



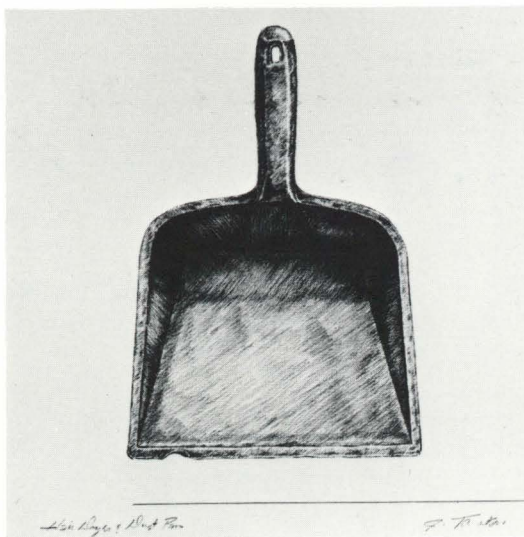
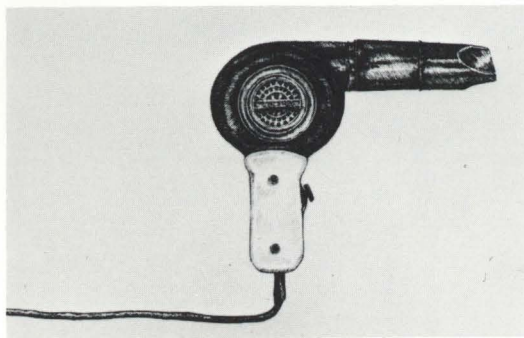
Garth Tapper

98 *Drawing, 1976*

Pencil 711 x 530

Inscribed: Garth Tapper

Born Hamilton 1927. Studied at School of Fine Arts, University of Auckland 1945-51. Awarded Carnegie Travelling Scholarship. Has taught at the School of Fine Arts, University of Auckland since 1960. Has had a number of one-man exhibitions. He is represented in public collections in Wellington, Auckland and Hamilton.



John Tarlton

99 *Hair Dryer and Dust Pan, 1976*

Charcoal (two sheets) 251 x 377 and 393 x 377

Inscribed: Hair Dryer & Dust Pan J. Tarlton

Born California, U.S.A. 1950. Graduated with an M.A. in printmaking from State University of New York 1974. Has exhibited in group shows in colleges throughout New York 1974-1975. Participated in Potsdam National Drawing Exhibition, New York 1975. Arrived in New Zealand 1974. Lives in Auckland.



Rob Taylor

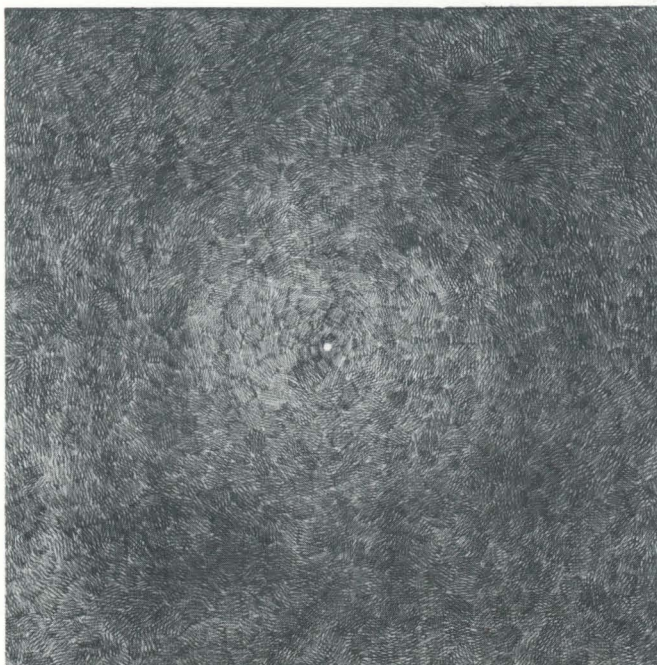
100 8 x 5 1/2" No. 19: (*Bio-Geomorphic Flux*), 24-26 October 1975

Coloured pencil and enamel 200 x 136

Inscribed: Rob Taylor 24, 26 '75

Born Scotland 1945. Arrived New Zealand 1955. Studied at the Dunedin Art School 1963, West Sussex College of Fine Arts, England 1964-1966. Since 1967 has held ten one-man and participated in a number of two-man shows. Has exhibited in several group shows of New Zealand painters. Awarded Queen Elizabeth II Arts Council grant 1976. Lives at Plimmerton, Wellington.

Note on work — "Number 19 of a sporadic and continuing series of 8 x 5 1/2" drawings following various directions and in various media. The 'series' started 10th Sept '75; by March '76 there were 41 drawings."



Ray Thornburn

101 *Red Spot on Red Ground*, 1976

Pencil and ink 453 x 453

Inscribed: Ray Thornburn, 1976

102 *White Spot on Grey Ground*, 1976 (illus.)

Pencil and ink 453 x 453

Inscribed: Ray Thornburn 1976

Born Wellington 1937. Studied at the Wellington Polytechnic 1951-1954 and the School of Fine Arts, University of Auckland 1956-1959. Attended Ohio State University 1974, graduating M.A. Awarded first prize Manawatu Prize for contemporary art 1969, Queen Elizabeth II Arts Council travel grant 1971. Frances Hodgkins Fellow 1973, Fulbright Scholarship U.S.A. 1974. One-man and group exhibition Australia and New Zealand since 1965. Has participated in several shows overseas exhibitions. Lives in Palmerston North.

Note on work — *"Drawing is a means to describe an idea in visual form. It may define and clarify a concept. It is the birth of an idea, sometimes it is no more than a spontaneous visual shorthand but as an idea clarifies, the drawing becomes more specific. Often they give rise to a painting series. Drawing and painting feed each other, sometimes my drawings are finished works in their own right, sometimes not."*



Gary Tricker

103 *What a Wonderful World*, 5 May 1976

Pen and ink on sheets of newsprint 377 x 358

Inscribed twice: 5/76 tricker

Born Wellington 1938. Self-taught. Has painted and etched since 1957. Received Queen Elizabeth II Arts Council grants 1965 and 1975. Has held one-man exhibitions and participated in group shows in New Zealand and overseas. Lives at Korokoro, Petone.

Note on work — "I had been travelling on the road for 12 days and was pleased to be home again."



Philip Trustt

104 *One Head, February 1976*

Acrylic 724 x 546

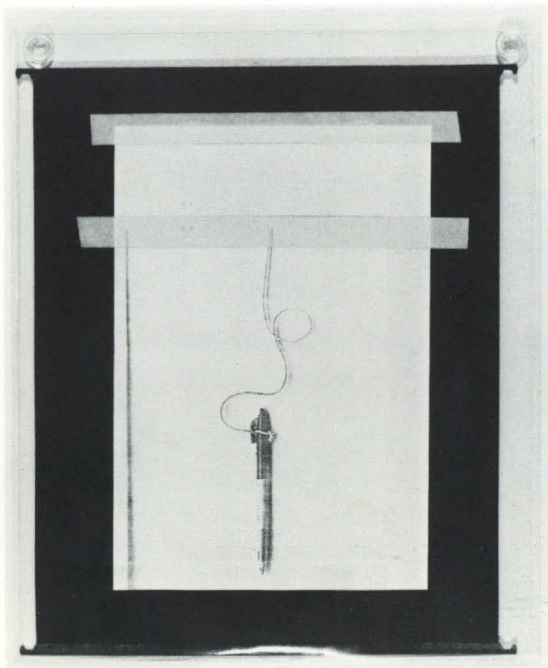
Inscribed: P.S. Trustt 76 F/-

105 *Two Head, February 1976 (illus.)*

Acrylic 749x540

Inscribed: P.S. Trustt 76 F/-

Born Raetihi 1940. Studied for three and a half years at the School of Fine Arts, University of Canterbury. Has held a number of one-man exhibition-man exhibitions since 1956. Participated in group shows in New Zealand and overseas. Awarded Queen Elizabeth II Arts Council travel grant to Europe in 1966. Since 1968 has worked as full-time painter. Lives in Christchurch.



Greer Twiss

106 *Drawing in Two Parts, 1976* (illus. one part only)

Collage on card (each part) 476 x 374

Inscribed: Twiss 76

107 *Drawing in Three Parts (Folio 1,2,3), 1975*

Collage on card (each part) 444 x 349

Various inscriptions

Born Auckland 1937. Studied at the School of Fine Arts, University of Auckland 1956-1959. Awarded Hansell's Sculpture Prize 1973, Todd Motors Commission Prize 1973, Queen Elizabeth II Arts Council travel grant to Europe 1965. One-man shows held since 1964. Has participated in group exhibitions overseas. Commissions include Karangahape Road fountain for the Auckland City Council 1969, and works for Todd Motors, Wellington 1975, and School of Medicine, University of Auckland 1975. Lecturer in sculpture, School of Fine Arts, University of Auckland.

Note on work — "*Drawing for me is an interim measure occurring when I'm not making sculpture. I never work from drawings through they may establish an ambient attitude. More often they are used to rid myself of ideas unsuitable to become objects.*"



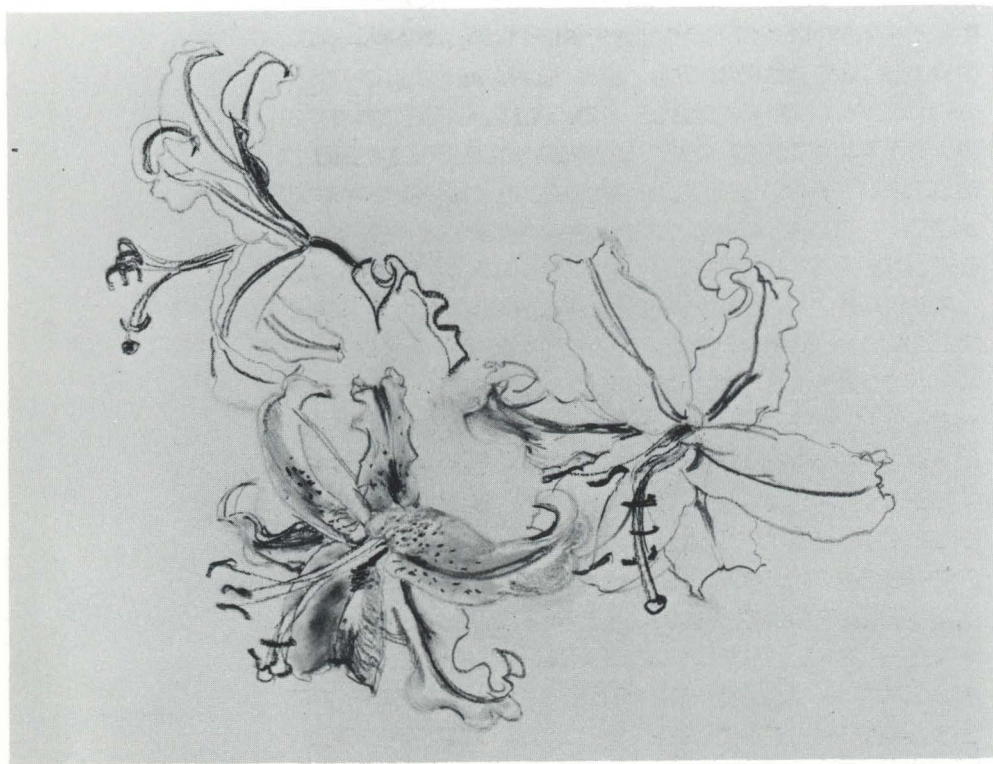
Warren Viscoe

108 *Slump Test*, April 1976

Gouache 409 x 286

Born Auckland 1935. Studied at the Chelsea Polytechnic, London; Ontario College of Art, Canada, and the School of Fine Arts, University of Auckland. Has exhibited in group shows of sculpture in Australia and New Zealand. Lives in Auckland.

Note on work — "*This work explores ideas about inert matter.*"



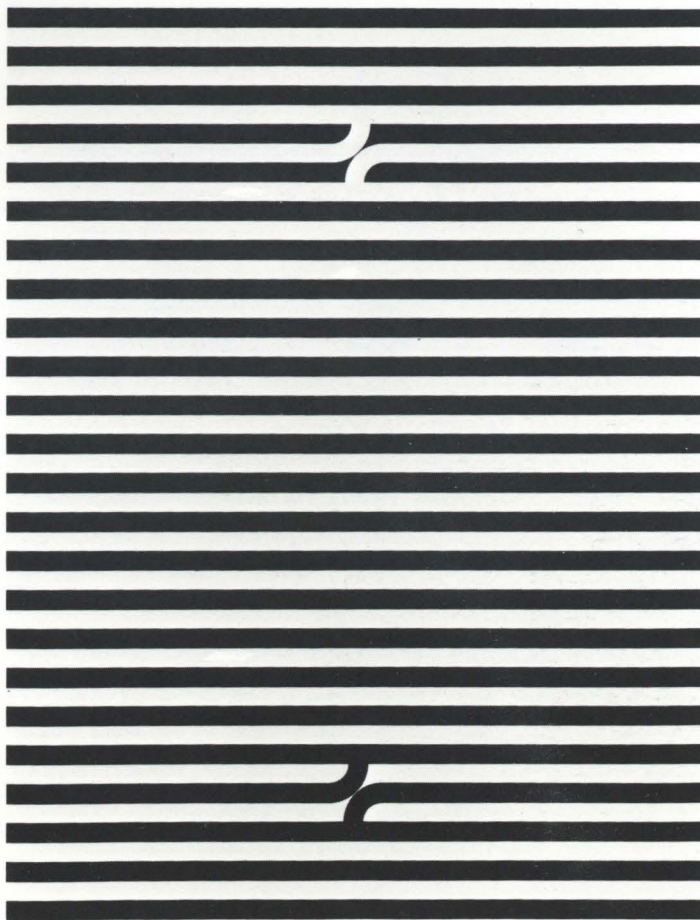
Diana Wall

109 *Big Lilies*, 15 February 1976

Oil pastel 540 x 717

Born Auckland 1949. Studied at the School of Fine Arts, University of Auckland, graduating with a B.F.A. in 1971. First one-man show 1976. Has participated in a number of group exhibitions including 'New Zealand Young Contemporaries', 1971 and 'Project 7' 1975, Auckland City Art Gallery. Lives in Auckland.

Note on work — *"This is the first drawing in a series of three. The only lilies of that type that I had drawn before were white. So part of the interest in drawing these ones was adapting to their deep purple reds. Mainly the difficulty is, that if you draw a deep toned area of any size, it creates a 'hole' in white paper. So I had to subdue the local colour. This struggle to relate saturated areas to the white ground is seen especially in the middle flower, where I resorted to white pastel around the edge of the colour, to soften the meeting of figure and ground."*



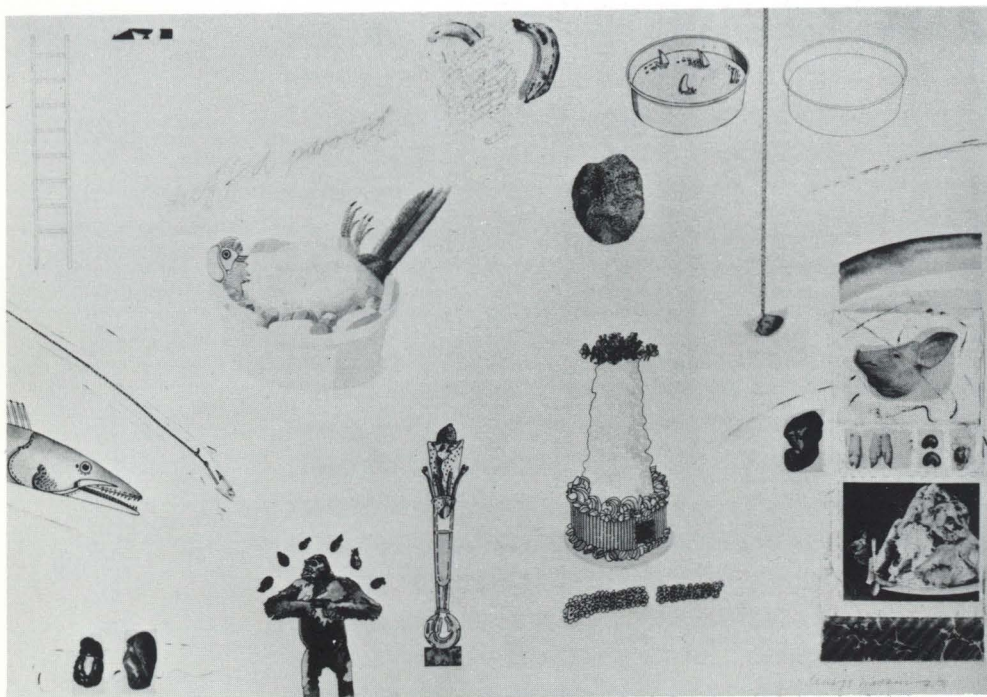
Gordon Walters

110 *Kapua*

Ink 603 x 454

Born Wellington 1919. Trained at the School of Design, Wellington Polytechnic 1936-1944. Studied in Europe and Australia 1948-1953. Commenced to develop present style of painting on return to New Zealand. Has held a number of one-man exhibitions and participated in group shows. Lives in Christchurch.

Note on work — *"This is a variation on a motif derived from Maori carving, to which I return from time to time."*



Denys Watkins

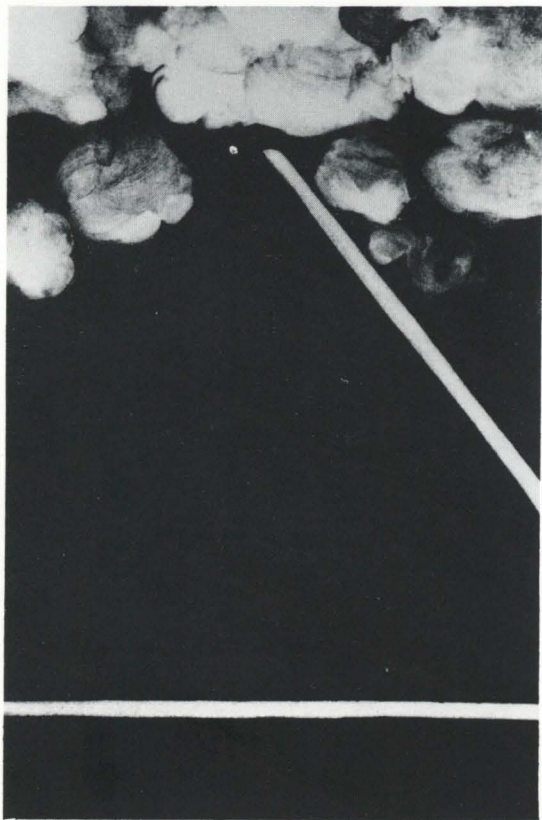
111 *The Menu*, April 1976

Mixed media 698 x 1034

Inscribed: Denys Watkins '76

Born Wellington 1945. Studied at the School of Design, Wellington Polytechnic, Central School of Art, London, Royal College of Art, London. Awarded British Council Scholarship 1968-1969. Has participated in group shows in New Zealand and overseas. One-man exhibitions held at Barry Lett Galleries 1971, 1973, 1975. Works comprise print, drawings and constructions. Lives on Waiheke Island, Auckland.

Note on work — *"Intrigued by the possibilities of a food competition in a weekly New Zealand periodical. The ideas, together with my family's efforts, opened up inventions and combinations, perhaps revealing the malfunctions of the gourmet's imagination."*



Marilynn Webb

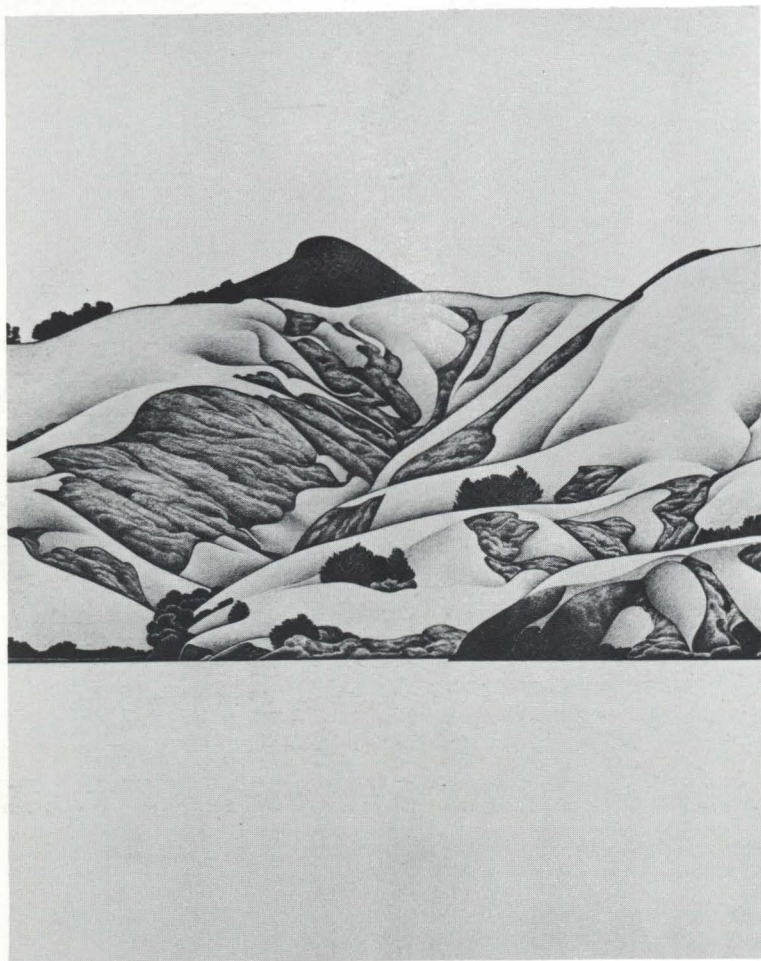
112 *Dark Mountain, 1976*

Ink 489 x 325

Inscribed: 1/1 Dark Mountain Marilyn Webb 76

Born Auckland 1937. Worked as an art adviser, Department of Education in Auckland for a number of years. Has exhibited extensively in New Zealand print shows and since 1970 has participated in many overseas exhibitions of graphics. Several one-woman shows held in New Zealand. Awarded 1st prize (equal) Te Awamutu Festival Exhibition 1970, Queen Elizabeth II Arts Council travel grant 1972-1973, and Frances Hodgkins Fellowship 1974. Currently a full-time printmaker in Dunedin.

Note on work — "*This image is part of a series using simplified volcanic cones i.e., Mt Edgecumbe, Bay of Plenty. It is a working drawing, prior to making a block for graphic reproduction, and is one of 100 drawings produced early in 1976.*"



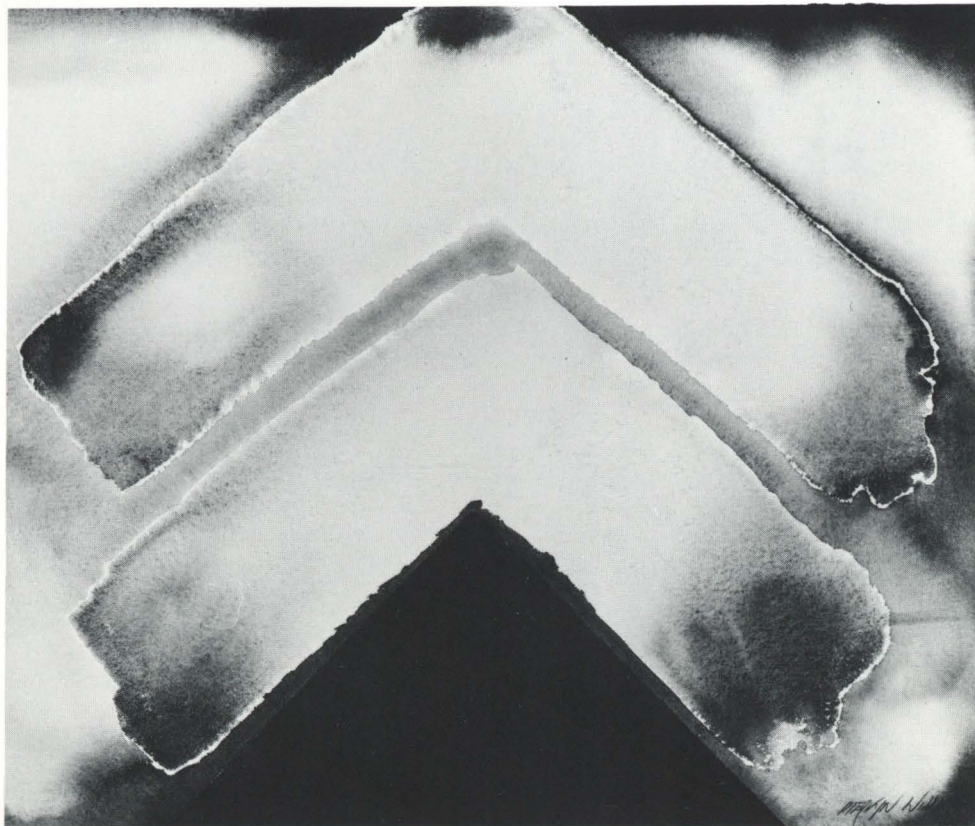
Robin White

113 *Hills across the harbour*, 1975

Pencil 571 x 444

Inscribed: Robin White 1975

Born Te Puke 1946. Studied at the School of Fine Arts, University of Auckland 1965-1967. Has held one-woman shows since 1970 and participated in group shows of painting and prints in New Zealand and overseas. Began practising as an artist full-time towards the end of 1972. Lives on the Otago Peninsula.



Mervyn Williams

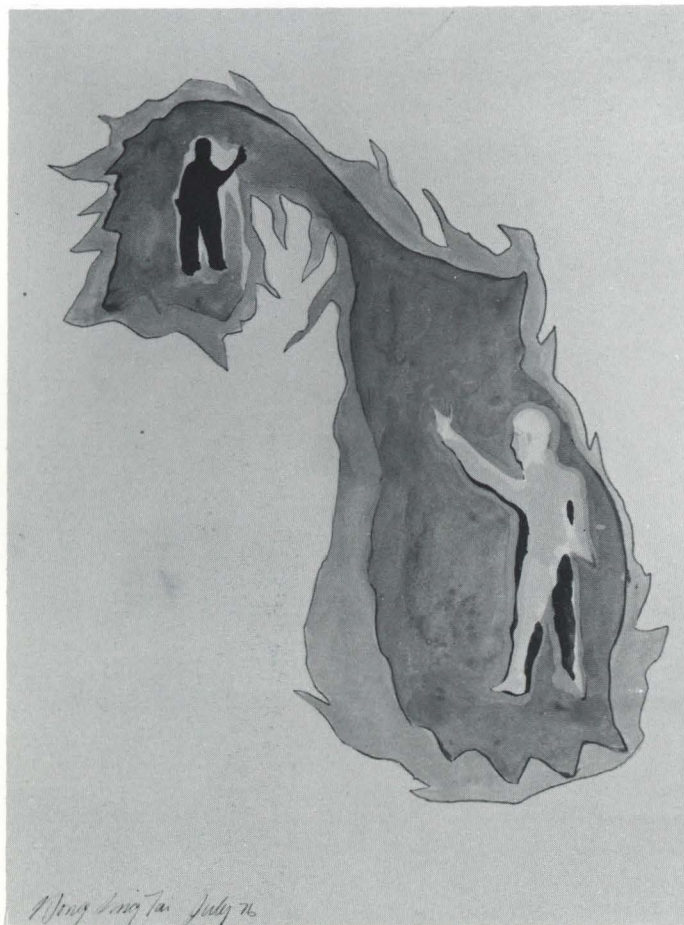
114 *Take-off*, 1975

Watercolour 555 x 745

Inscribed: Mervyn Williams '75

Born Whakatane 1940. Studied at the School of Fine Arts, University of Auckland. Began exhibiting in 1965. One-man exhibition of paintings held at Barry Lett Galleries, Auckland 1975. Since 1965 has been included in group print shows both in New Zealand and overseas. First prize, graphic section, Hays Art Award 1966 and New Zealand Print Council Samarkand Award 1969. Lives in Helensville, Auckland.

Note on work — "My work for the last ten years has centered upon the creation of more or less complex geometric images, the prime attraction of this type of imagery being its capacity to engage both the eye and the mind. More recently I have begun to explore the effects of imposing a rigid geometric structure upon an amorphous colour field. The resulting conflicts and tensions within the paintings are related to my feelings not only about art but about life itself."



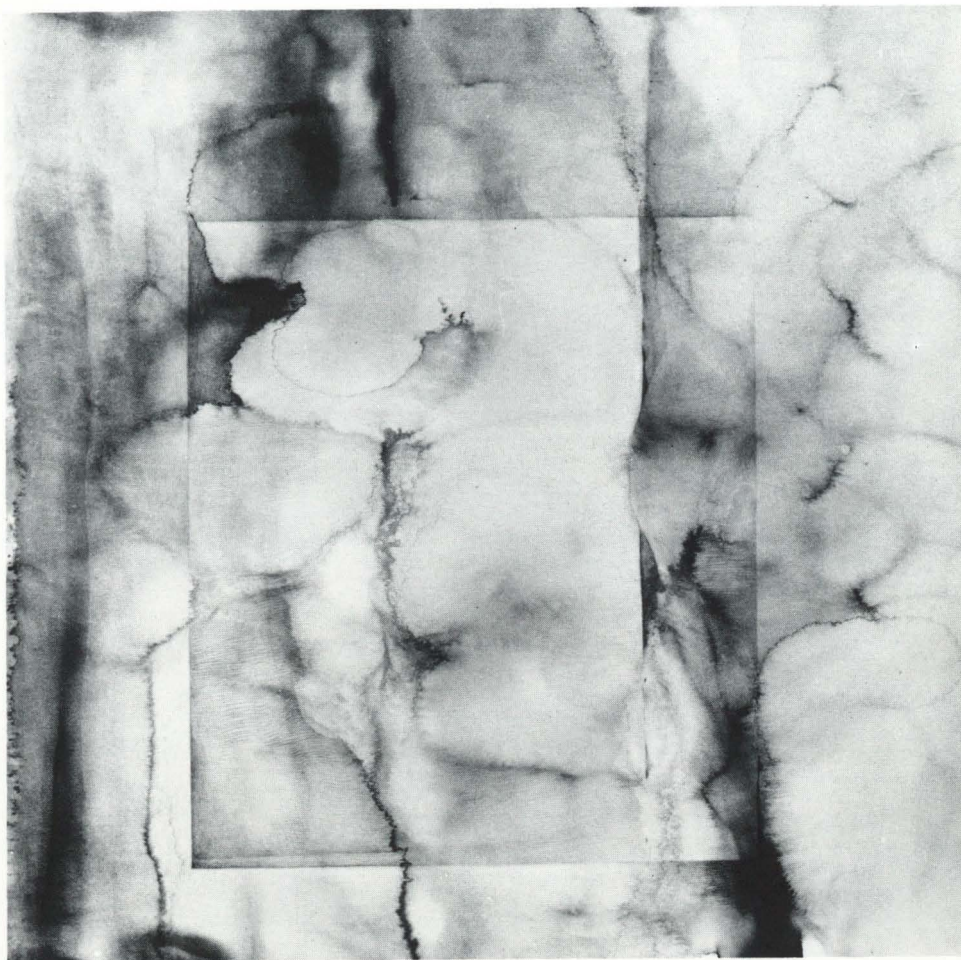
Wong Sing Tai

115 *A visual Recollection from the Late Sixties, 30 July 1967*

Acrylic 343 x 247

Inscribed: Wong Sing Tai July 76

Born Wellington 1943. Attended Wellington Technical College, Art and Design Section for eighteen months, otherwise a self-taught painter. Has held one-man exhibitions regularly since 1969 and has participated in group shows in New Zealand and Australia. Won 1968 Benson and Hedges Art Award and granted merit awards for 1972 and 1973 National Bank Art Award. Lives in Auckland.



Natalie Merle Woodhams

116 *Easter*, 1976

Watercolour and pencil 360 x 360

Born Rawene 1941. Studied Canterbury School of Fine Arts 1959-1962. Lived for four years in the United States. Exhibited in numerous group and one-man shows. Lives in Dargaville.

Note on work — In Eas+er +ime

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M.T. Woollaston

117 *Motueka*, 1975

Watercolour 267 x 368

Inscribed: Woollaston

118 *Mapua*, 1975 (illus.)

Watercolour 260 x 349

Inscribed: Woollaston

Born in the district of Toko 1910. Mainly self-taught. Visited Australia on an Association of New Zealand Art Societies Fellowship 1958; Europe and American on a New Zealand Government Award 1962. Since 1935 has exhibited regularly with The Group, Christchurch and participated in several travelling exhibitions of New Zealand painting overseas. Has held many one-man shows since 1936. Lives in Riwaka, Nelson.



Michael J. Worrall

119 *Asteroid*, 1974

Pencil 580 x 780

Inscription: Mike J. Worrall 1974

Born Matlock Castle, England 1942. Worked for advertising agencies and illustrators. Self-taught. Came to New Zealand 1974 and has since returned to England. He has exhibited in England and New Zealand and is represented in several private collections overseas.

Note on work — *“This work was drawn from the imagination and consists of the main figure for a painting called ‘The Asteroid’.*



Peter M. Worrall

120 *Drawing (untitled August 1976)*

Pencil 249 x 558 (truncated oval)

Inscribed: Peter M. Worrall 1976

Born Reading, England 1948. Has been painting for the last three years only. Has exhibited in Auckland and Christchurch. Came to live in New Zealand in 1974. Is self-taught.

Note on work — *"This drawing is a finished detail study for a new painting (as yet untitled). No model was used in its preparation and it is therefore drawn totally from the imagination."*

CREDITS

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