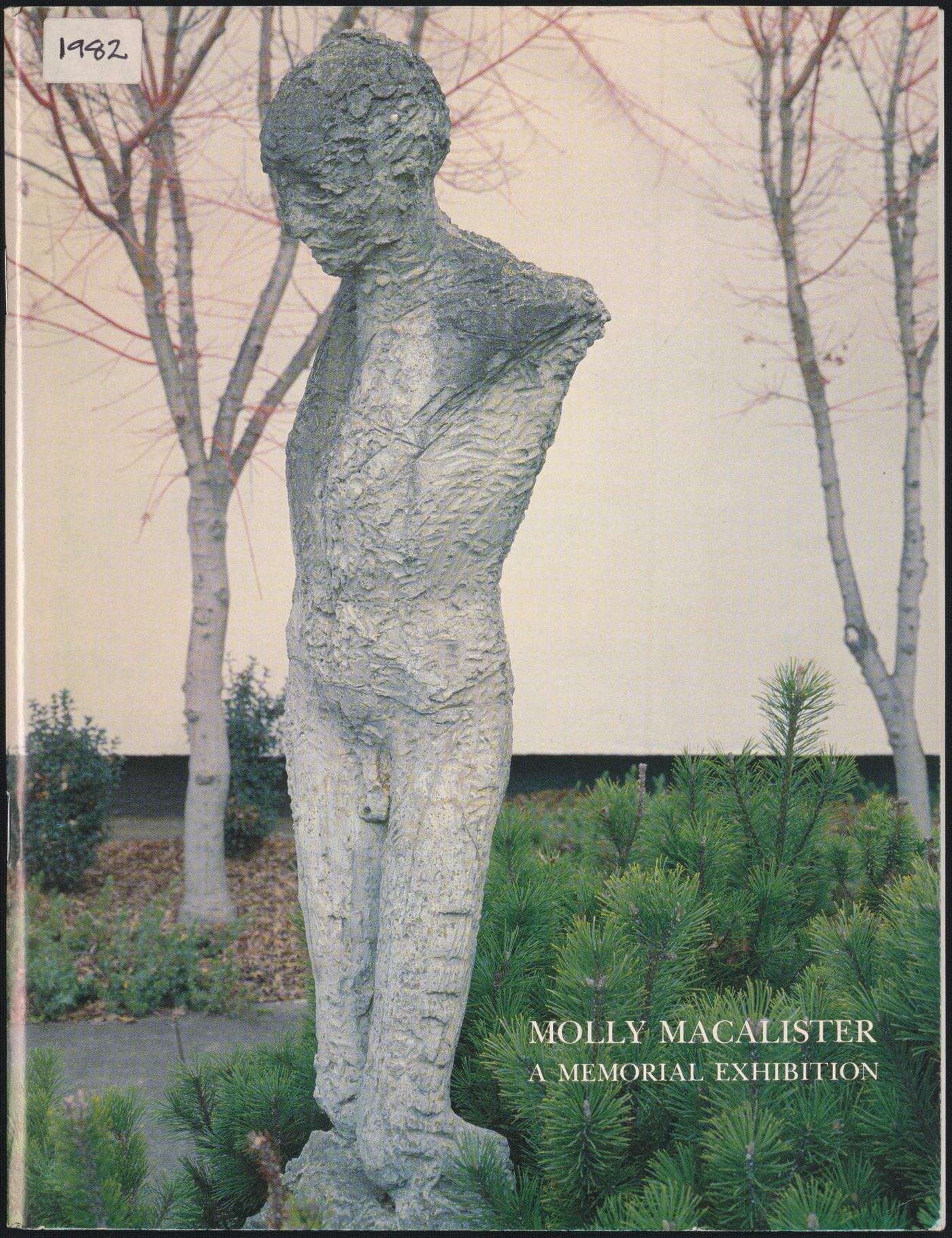
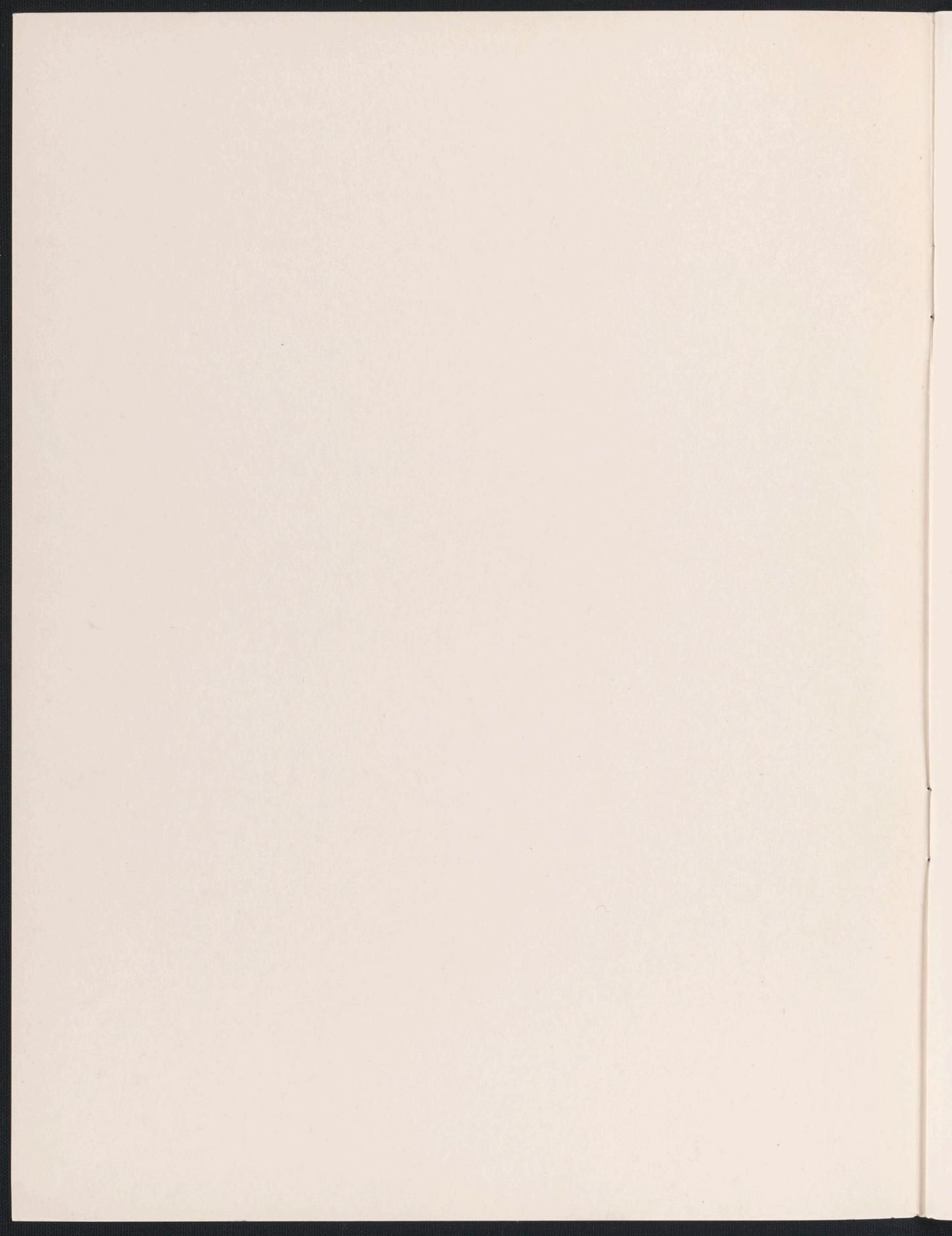
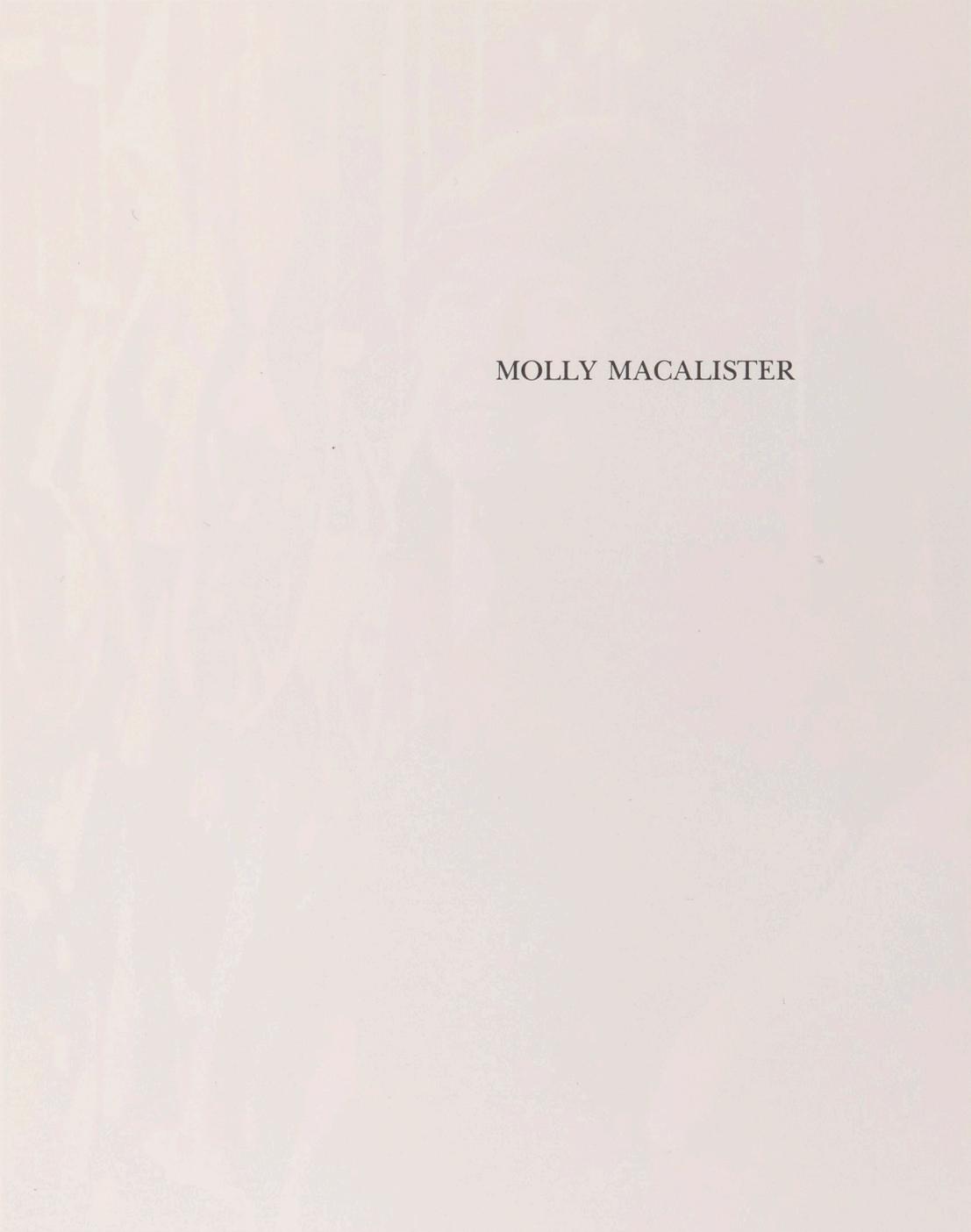


1982



MOLLY MACALISTER  
A MEMORIAL EXHIBITION





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Auckland City Art Gallery

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George Haydn and his family have been unfailingly helpful and encouraging in the task of making this exhibition a worthy tribute to Molly Macalister.

Alexa Johnston

## FIGURES, HEADS, ENFOLDING FORMS : THE WORK OF MOLLY MACALISTER

*'It's only a great humanist . . . who can express the tremendous power of goodness that exists somewhere in human nature.'*<sup>1</sup>

*'For me sculpture is based on and remains close to the human figure . . . If it were only a matter of making a pleasurable relationship between forms, sculpture, would lose, for me, its fundamental importance.'*<sup>2</sup> Henry Moore

It is in her human figures that Molly Macalister reveals her ability to produce sculpture of power and presence. She achieves a monumentality in scale and a strength of emotion with her work, regardless of its physical size. Macalister can evoke the hopes and fears endemic to the human condition while communicating her faith in human possibilities. Even in her most desolate and despairing works one finds inner strength.

The tenderness of the life-size *Maori youth with child* (27) with the calm, contemplative quality shared by all her seated figures — the mysterious presence of the jarrah *Head* (8) — the quietly alert dignity of the kauri *Figure* (19) or the later concrete *Standing Figure* (26); all these qualities Macalister conveys with ease. Yet her work also communicates her political commitment. In the early maquette for the *Unknown Political Prisoner* (A10), *The Last of the Just* (28) and *Victim* (36), Macalister's concern for oppressed and suffering people is apparent. Her appeal to our emotions and a sense of justice is not sentimental but intelligent and consciously direct.

Animals are the companions of humankind, fellow-travellers and co-inhabitants in the world, and they were often the subject of Macalister's work. Her studies of animals began with childhood sketches of pets and continued throughout her career. She returned often to the satisfying, contained quality of cats; tail carefully wrapping paws, head conveying an amusing complacency tempered with alert and enigmatic watchfulness. Farm animals which she knew as a child were also to become favourite subjects — Clydesdale horses, which combine strength with a quiet beauty. In *Little Bull* (37), a work which pleased Macalister, she produced a strong, almost archaic sculpture which arouses affection through its approachability. Her last works were animals, painstakingly carved from brittle basalt, small contemplative pieces to be touched and weighed in the hand.

Molly Macalister began her career as a sculptor at a time when life-modelling in clay and casting in plaster was the norm in New Zealand art schools.<sup>3</sup> Macalister excelled at these academic exercises but remained aware of other sculptural directions. She carved two wooden masks (16, A8) which show her admiration for Maori and Oceanic traditions in woodcarving. She was familiar with the Pacific sculpture collections of both the Otago and Auckland Museums. Her debt to Oceanic art is apparent from her awareness of the value of its austere, simple, economic form.

The late 1950s saw a revival in sculpture in New Zealand, and Macalister was one of the small group of artists who promoted interest in it. In 1955 this gallery brought together the first exhibition of contemporary New Zealand sculpture, consciously breaking away from the prevalent academic style. The following year Aucklanders had their first opportunity to view the work of a major contemporary sculptor, Henry Moore. In 1959 a group sculpture show at the Auckland City Art Gallery was followed by an exhibition by three sculptors: Ann Severs, Alison Duff and Molly Macalister. All three artists worked with concrete and were making vigorous and distinctive objects. The sculptural example of Ann Severs was the closest local influence on Macalister's work. Her figures became more compact and solidly grounded. From this time a stylistic signature used by Severs appears in Macalister's work. Both artists worked incised lines into the surface of their figures to indicate the central axes — an external reflection of internal forces. The lines are associated with traditional methods of life drawing which had become something of a cliché.

In 1961 the New Zealand Society of Sculptors and Associates was founded and it became the central point of contact for sculptors, organising numerous exhibitions of members' work.

Travel in Europe in 1962 widened Macalister's experience of current sculptural practice. After her return to Auckland she began to receive commissions for public sculpture. These commissions occupied much of her time over the next ten years.

She successfully made the transition from art school

student to committed practising artist. Macalister struggled with feelings of inadequacy in the face of changing ideas about sculpture in the 1960s and 1970s, and for a time consciously strove to eliminate the human figure, although a strong awareness of human scale is evident in all her work.

Macalister continually experimented with style and composition, but one of her principal concerns was the potential of interlocking, enclosing and enfolding forms. She liked rounded shapes which fitted together or reflected each other; whose rhythmic, interlocking structure is based on a few uncomplicated forms which are in a dynamic rather than a static relationship. The stone *Sleeping Child* (5), the painting *Hills* (6), the wood carving *Two Horses* (12) — enormous Clydesdales wrapped strangely around each other — all indicate her fascination with the fitting together of forms. In the wood carving *Abstract* (15), which evolved from numerous mother and child studies, the sense of a young and growing shape protected by an enclosing outer form is particularly strong; and in the *Maori Youth with Child* (27), the supporting arm cradles a surprisingly tiny and vulnerable child.

Macalister often re-used shapes which intrigued or pleased her. The shapes in *Birds* (20), which she developed in drawings, are simplified and re-used in the hollow cast *Fledglings* (40). Both works convey the upward, seeking movements of hungry young birds. Two years later, Macalister returned to this shape, casting it in bronze for the B.P. commission *Constellation* (43). This time the pieces are held in position on steel wires; a cluster of bright forms, reflecting the light, casting shadows, constantly changing in their relationship as one walks around them, and conveying an impression of energy and movement.

A similar translation of form occurs in the two untitled works of 1970 and 1971 (44 & 45) which resemble a hollow, broken vessel. These evolved from a head study in clay, and in 1973 developed into the component parts for Macalister's Crematorium sculpture (46). The four shapes, each cast many times in bronze, could fit back together to form a vessel. They are suspended from the ceiling, shining and heavy, and appear to float and sway; a rounded, smooth, flowing movement upwards which contrasts strongly with the angular and static quality of the building.

The problem of appropriate materials to work with concerned Macalister for most of her career. New Zealand's young geology yields no marble suitable for carving — there is soft limestone or hard volcanic basalt. The New Zealand hardwoods suitable for carving require lengthy seasoning before they become stable. Bronze casting for large-scale works was not readily available until the late 1950s; sculptors who wanted to produce outdoor pieces were at a loss for a medium. Apart from two early stone pieces, Macalister worked consistently in wood, both

Australian jarrah and New Zealand kauri, until the early 1950s when she began experimenting with concrete, modelling over metal armatures or casting.

Here the problems of being a woman sculptor were apparent. Her husband, George Haydn, commented that in New Zealand artists were regarded as a joke, and a woman sculptor was unheard of<sup>4</sup>. Macalister had to experiment with the technique of using concrete for sculpture. Concrete mixing was not part of art school training. Macalister herself remarked, "You need muscle power to be a sculptor"<sup>5</sup>.

Whatever her medium, Macalister was meticulous in her control of surface texture — without attempting to conceal or subdue basic qualities of the material. She did experiment with colouring concrete to give a warmer, terracotta colour; in her self-portrait she uses several patinas to colour the surface, but the rough hardness of concrete is still the dominant impression.

As a professional sculptor, Macalister built up a life's work which expresses her personality, ideas and beliefs. She made sculpture of strength and beauty which invites and rewards contemplation.

Alexa Johnston

#### Footnotes

1. John and Vera Russell "Conversations with Henry Moore", *The Sunday Times* 17 & 24 December 1961, London.
2. Carlton Lake "Henry Moore's World", *Atlantic Monthly*, Vol. 209 no. 1, January 1962, Boston.
3. At the Otago School of Art, Robert Field was an exception to this practice. He encouraged his students to carve directly into stone.
4. In conversation, 2 May 1980.
5. *Weekly News*, 14 August 1967.

## Remembering Molly Macalister

When I was about 6 or 7 my mother and I used to go to the volcanic reef at the end of Takapuna Beach. We would sit down beside a rock pool and stare into it.

After a few moments its inhabitants, scared into immobility by our arrival, would begin to trust the two shapes above them. Small rocks would spring to life, rushing about digging, battling each other.

Then the still things would reveal themselves. A black stone became a shield-shell slug, a dreary patch of seaweed a camouflage crab.

Molly LOOKED at the world and accepted what she saw even when she did not like it.

John Haydn

How does one look past the friend of thirty-four years and see the sculptor, especially when serious criticism of her work has been so sparse and ineffectual? Perhaps one can begin by turning back to the first *Arts Year Book* of 1945. There is Molly Macalister's *Head in Jarrah Wood* as elemental as ever; massively simple and true in conception, yet as subtle as the wood grain that is counterpart to its curves.

How consistent an artist and a person she was. The identical qualities are present a quarter-century later in the Maori chief on Auckland's waterfront. It is an enduring image of peaceful strength brought to rest by the folds of the cloak and the *mere* pointing diagonally downwards. The warrior's domination of the city square is achieved so simply by the sculptor's choice of proportions between the towering body and the regal, distant head which itself is full of force thanks to those heavy laterals at brow and mouth. The form and theme are one and compelling, but restrained and lightened just sufficiently by the lovingly-worked surface of the bronze.

Such mastery of a medium as Molly Macalister finally achieved is rare and difficult to credit or appreciate in a small country unless — as with Milles in Sweden, Vigeland in Norway or Mestrovi in Yugoslavia — a long life of quite staggering productiveness physically imposes the artist's imagination on the national scene and consciousness. Molly Macalister produced far less than these artists and worked without an equivalent tradition behind her. Nevertheless the essence of what she had to contribute in her sculpture which lay in her singleness of vision was in fact recognised, if not described, early.

Howard Wadman included photographs of her current work in most of the early *Arts Year Books*. His 1948 editorial on design in New Zealand praised the "truth and wit" of a marvellously enquiring and self-contented cat she had carved and also displayed a gnomic, hooded shape by Molly which is coiled full of suggested forms opposite the title page. Molly was then twenty-six and as surely known in Auckland for her sculpture as, say, the young Baxter was known for a poet in the south. She was seen, over the next few years, as quite apart from and above the devotional marble, the boneless plaster nudes and the ill-considered, structureless concrete of the time.

But there discussion of her work stopped. *Arts Year-Book* stopped too; there was a considering pause in her production while her son was young; and the all-important *Landfall* of Brasch and Bensemann looked elsewhere for significant figures in the visual arts.

When painting and then sculpture exploded into fresh vigour in the Auckland of the late 1950s and 1960s it was as though Molly was on another plane, unassailable in reputation, warmly regarded as a person and for her encouragement as a teacher, but playing an observer's role in respect to the rapidly changing facades of art fashion and the puffs of personal publicity. Fortunately her unassailable reputation sufficed to attract the commissions which secured for New Zealanders that body of publicly-displayed work which allows us to recognise and respond to our leading sculptor and, eventually, to assess her.

Molly said her situation suited her well for she appeared to have no sense of competitiveness whatever. She scarcely ever judged except positively and remained open to the new and the young and to what was happening abroad all her life. I remember the delight with which she said she learned in the mid 1950s from Anne Severs and their joint idol, Marino Marini. "He makes you pare down". But Molly had always done just that. The hooded shape of 1948 had been as economical, convincing and clean as a Brancusi or a Moholy-Nagy. She could afford to be open and welcoming to change in others and in sculpture at large precisely because she herself was so consistent and, by getting to the base of things, was always somehow ahead of change.

Molly Macalister's mature development was not at all the customary progress from the inessential to the essential. Her singleness of vision led her to begin with the very principles of form. I used to wonder whether it came from some singular organisation in the way she perceived or possibly from some rare coherence in the way she felt about the visible world. One could not learn by asking, however, for Molly Macalister answered by doing, creating, being her own intact self.

It is no more than a suggestion, but the nature of Molly Macalister's development, beginning as it did from that

so firm grasp of the essentials of form, was rather to move very slowly but with accelerating pace at the end away from the visible and very human world she loved towards the abstracted ideas behind or informing it. I will cite just two works which support such a view. The first is her model for a projected complex of fountains, channels and pools which counterpose the idea of solidity with its liquid opposite in a hundred variations. The second example is Molly's triumphantly airy, sun-seeking cascade of shapes in the chapel where her funeral was held. As an inclusive statement about the fact and the idea of light it is a fitting climax to a sculptor's creative life.

Robert Chapman

I arrived in Auckland from South Australia in 1961. I had been elected to the Foundation Chair of Fine Arts, at the University of Auckland. I had no idea of the kind of sculpture I would see in the infant school building, awaiting the new building already commenced, sadly with no research into the modern needs of such a structure; but this must be by the way. I was soon acquainted with the staff in each Section of the School and, of course, the students. The staff was not at full strength but luckily the late Archie Fisher was a hoarder and I immediately put his hoard of English pounds to reinforce the staff. It was not long before I had met a goodly number of sculptors both in and out of the school. One of them was Molly. I am indebted to her and George for their great kindness to me.

Molly and I had much in common in our approach to sculpture, and I soon found that she was one of the most outstanding sculptors of her time and place. Soon after my arrival a group of sculptors and painters gathered together to discuss the possibilities of establishing a professional Society of Sculptors and Painters. It was not initially my idea for I had been a member of a similar society in Australia which was and is still flourishing. Molly was among the many foundation members, and held every office many times. At some stage I had the opportunity to appoint her as a relieving teacher in the Sculpture Section. At first, Molly said that she had no experience in teaching — I coaxed her a bit, and later she agreed with some trepidation, but once she was face to face with the students, she immediately warmed to them and they to her. Molly's son John, a second year student, was at the farthest end of the large studio, burning some magical fabric in a complex pattern.

Molly's teaching was a great success, and many good works issued from it. "I surprised myself" she said.

Molly will be remembered by the countless visitors she and George invited to their house in Takapuna — painters, writers, musicians, weavers, printmakers, jewellers, silver-smiths, teachers and students. Indeed, an ongoing gathering of the artists of New Zealand, and often of other parts of the world. It is gratifying to know that

we have her *magnum opus* — her Maori Warrior — in the centre of the city.

Dear, dear Molly,

We miss you so much.

Paul Beadle

As a sculptor I liked Molly Macalister's forms which were more like vessels and bodies than any other sculptor's in New Zealand. And I liked her attitude towards people, which was far more positive than that of Hepworth or Frink, her female counterparts in Britain.

Christine Hellyar

Molly taught me briefly while I was a student at Elam : She adopted me as someone working in her area of interest. I was making figures of clay, which she urged me not to make so old fashioned.

Her strongest idea for me was that of giving a lump vitality, of organising a large shape in space so that the eye was given balance and contrast as the viewer scanned it.

Later Molly was a warm supporter of first exhibits, and then, one of the tiny audience that respond to the work of an artist.

Terry Stringer

The plaster Virgin Marys and Sacred Hearts were taken down from their niches and put in cupboards, and the Buddhas with incense and flowers took their place. We were beginning a Sesshin at Knock-na-Gree, a Roman Catholic retreat at Oratia. The Roshi came in, and via his interpreter, set out our koan and began the meditation.

Because of her age, Molly was allowed to sit on a chair, while most of us knelt on cushions. She left the meditation at times to help in the kitchen — another form of Zen practice. It was hard work and we ate a lot.

Sitting next to Molly gave me a sense of her seriousness of purpose, and a sense of how difficult what we were trying to do was. Although her experience was much greater than mine, I did share with her a sense of the immensity of this effort. Neither of us felt we had accomplished anything final or definite after a week's sitting — in fact, she confessed to being disappointed that her progress had been so slow, and blamed her inability to kneel in the correct posture for her failure to reach her goal. However, her conviction that what she was doing was the right thing was unshaken.

It was the same with her interpretation of dreams, based on experience of Jungian analysis — she had no hesitation in her understanding of their reality, and a sureness of touch which left no room for doubt.

The philosophy and practice of Zen, and the Japanese concept of Hara, must be taken into account in any understanding of her work.

Ian McMillan

Molly Macalister's death will leave a large gap in the lives of her friends. There had grown up a habit among friends on the North Shore in Auckland of calling in on her in the late afternoon — of having a drink maybe, and a bit of a talk. During the last few years you could be fairly sure that you would find her there.

As you opened the front door you would nearly always hear music — it was mostly Mozart — and if you went straight to the living room you would find Molly getting up from the sofa where she had been lying reading, and pausing to turn down the volume of sound while she came forward to greet you warmly.

The large room she was in always had a peaceful casual look, and I think of it as a frame for her. There are — from my point of view — treasures there: but they lie together in an easy, unselfconscious way, which many people arranging a room are fated never to achieve. And in those afternoons when her friends visited her in this room I think of all of us it was as if it were a welcoming extension of Molly herself.

To speak of it as Molly's room is not, of course, strictly true. Molly and George Haydn, her husband, chose most of these things together. Still, somehow, for whoever was visiting Molly at this period in the day, the whole room did seem to be hers.

What you looked at, of course, depended on where you sat. It might be a Mrkusich oil, a print by Hanly, or one by Rodney Fumpston, a drawing by Michael Nicholson, a friend now in Sydney. There were snapshots of the grandchildren she was so fond of. One drawing by the sculptor Anne Severs, wife of New Zealand composer Ronald Tremain, is a reminder of the time, years ago, when a group of Takapuna friends and acquaintances used to meet at the Haydn's and work from a model.

A glowing painting by Hildegard Wieck, now living in Germany again, is one that Molly had grown more and more fond of; and although now and then a new picture might appear and one of the other be switched over to another room, I think the Wieck would always have stayed.

Then there was the large Colin McCahon oil: one that he had exchanged with Molly for her *Bird Watcher*. It would always be over the mantelpiece, the light coming through the young kauris echoing the patches of light spilling into the room through the screen of trees outside.

Except for Molly's lovely Maori head which she had carved years ago, the pieces of sculpture in the room were less obvious from where her visitors sat. A couple

by Graham Brett, something by Anne Severs, and a small *Mother and Child* by Molly herself, were on shelves further down the room, to be seen more clearly if you were sitting at the dining-table.

I list these things, some only of those which were on the walls and shelves, but I would be giving a wrong impression of Molly if I conveyed the idea that she liked being surrounded by her possessions. She was probably one of the least bound by things she owned of anyone I know.

There was a kind of extension to the room which anyone coming in could hardly manage not to catch at least a glimpse of. Especially if the weather was good. The french-doors at the far end of the room would be opened out on to a small courtyard which was very much part of Molly. There was a grapefruit tree there, a lemon tree, ginger plants, a monstera, and some kind of burgeoning thing like a red-hot-poker plant, with curling fleshy leaves. There was a fuschia too — a mass of flowers in the right season: but it was the plants with sculptural leaf-shapes which attracted Molly most.

Right in the centre of the view through the open doors was a birdbath Molly made from a rough block of Oamaru stone that had once been given to her. She had stood it on end, scooped the top surface and brought water to it in an almost invisible thin plastic tube. The birds really liked it. As her friends sat inside talking they could usually see at least a sparrow or a blackbird using it. Sometimes they were competing for the service of the basin.

If you were lucky you could watch one of the fantails at work — having a pretty busy time washing, and sending up showers of spray to catch alight in the shafts of the afternoon sun. It was a joy. But in the last months, Molly dismantled the tube carrying the water and placed there instead a piece of her sculpture — a small version of that work outside the State Insurance Building on the corner of Wakefield and Rutland Street. The same slanting sun came down at just the right angle to show it off and you could not really mourn the dispossessed birds. Molly had been thinking of perhaps using a much bigger but similar shape as a centrepiece in a large fountain she had designed.

If you walked out on to the courtyard there were one or two other pieces of sculpture, one of them the lolling head of *Victim*. To see some sculpture was to be expected: but there was also a bit of a surprise — a small, oblong patch of vegetable garden. A year or two back Molly had levered out some paving stones, succoured the earth with some of her home-made compost and planted it with herbs, and, in the right season, a few tomatoes and lettuces. Rather miraculously, the stray sunlight which caught the sculpture and the bird-bath, did its work. The garden, if not richly thriving, was productive enough.

For as long as I can remember it would have been un-

usual to find Molly at work in the late afternoon. All those years ago when her son John was small, she left off anything to do with sculpture — anything overt that is. When he began to go to school she began to work again. By a kind of sleight-of-hand, she managed to do any necessary household chores straightaway after he had left the house and then went to the studio — at that time, the empty garage with a sheet of perspex letting in an overhead light. When John came home she could do pieces of housework that she hadn't finished in the morning, things she could manage to do with one hand as it were, and give her attention to her son.

An interesting point, perhaps, is that the years she took away from sculpture were not lost — did not retard her development at all. In fact, when she began to work again, she seemed to have taken a big step forward.

Sometimes, when Molly was finishing the *Maori Warrior*, that column-like figure at the bottom of Queen Street, she would still be busy when people called in. The garage studio was too small for it, and the large studio, now down below the house, was not yet built. George arranged some sort of framework on the slope at the back of the house and the weather was kept out by polythene and corrugated iron. Anyone who came was apt to find her struggling in the wind with the recalcitrant plastic, trying to ensure that the contraption stayed more or less water-proof.

When I first met Molly she had just come up from Dunedin, where she had been working in the Museum. She was from Invercargill. She had spent a year at Southland Girls' High School: but then became a boarder at Chilton Saint James, Lower Hutt, where she was lucky to have had a very unorthodox head teacher, Geraldine Fitzgerald, a woman who encouraged independence.

Then, at Canterbury School of Art, the fact that she found Francis Shurrock as a teacher so full of vitality was a large contributing factor in her decision to turn to sculpture.

But she always loved drawings and paintings as well, and sometimes, when I went with her for a visit to the Auckland galleries, we could find some unexpected delight and Molly would say, "That will do. It's made my day". It was a feeling I could share with her.

During Molly's childhood her Christmas holidays had been spent at Te Anau where her father, Morell Macalister, liked to fish. Other holidays she delighted in being up on an uncle's sheep farm at Waikaka, Southland. When war broke out it seemed natural to choose to work on the farm as a land girl. All this a great contrast to the restrictive atmosphere of an Invercargill suburb.

I would guess that the great pleasure she had in the farm was related to her later love for the fine West Coast beaches out of Auckland. She always liked walking on

our local Takapuna beach: but she loved the harsh greyness of the surf beaches — Bethell's for instance — and liked scrambling about, climbing up to Maori midden sites and seeing if she could find anything — perhaps a piece of a fish-hook. An adze she once found was always on her mantelpiece.

One day, when I had been with her at Bethell's, we called in, on the way back, to see Colin and Anne McCahon at Muriwai and we went for a walk down to the beach. The day had clouded over. There was just a yellow bar of light close to the horizon. We were watching hang-gliders up above the cliffs when suddenly one seemed to swoop down from the sky just above us, swerve sharply, and land practically at our feet: a god from the sky. Molly said: "It's made my day".

When a friend, Maurice Duggan, the writer died, Molly wrote in a piece for *Islands*: "He looked unblinkingly at his circumstance and at their meaning in universal terms — he knew how to live without hope and without fear".

This could have been written about her.

Una Platts

At the time I first got to know her, Molly had not yet fully committed herself to sculpture. Commissioned to paint a mural in the Literature and Arts room of the old Auckland Public Library, she chose a subject from Maori mythology. (What, I wonder has become of it? I recall a strong, carefully stylized composition). She also did some painted backgrounds for exhibits in the Otago Museum. I never thought to ask what turned her decisively to sculpture: the visiting Henry Moore and Barbara Hepworth exhibition; her tour of Europe with George when I ran into her in Piccadilly Circus? More probably it was her natural bent (after all she had studied sculpture at art school) combined with a steady stream of commissions in the later years.

I may have had a small part in modifying her best-known work. Soon after she was commissioned to undertake the figure of a Maori that would stand at the foot of Queen Street, her first maquette was reproduced in the papers. It showed a squat, thick-set man, wearing a knee-length kilt. For many years I had admired Commander R.A. Oliver's *Te Rangihaeata*, depicting the Chief arrayed in a flowing flax cloak. (We used it for the cover of 'The Maori' in *Making New Zealand*). Impulsively, and with incredible cheek, I phoned Molly, and, while praising the maquette, suggested that she might look at Oliver's masterly portrait. She was too kind to snub me as I deserved, and we never again referred to the subject. But there he is, before the Chief Post Office, the rangatira in his trailing garment which, I imagine, owes more to sculptural considerations than to Commander Oliver. In any case, I have since asked myself whether Molly's original mannikin wasn't an apter symbol of Auckland manhood than the noble warrior chief.

I saw one of Molly's masterpieces for the first time, a couple of days after her death, and I have not seen it since. It was the exquisite mobile shimmering above her coffin at the funeral service in October 1979.

E.H. McCormick

Let us sing for Molly with the sculptured head — a head bearer for the many heads she made for the Queen Street *Warrior*: beautiful heads and perhaps she never really knew what it was that she had created. Few artists if any ever know this.

Molly was a humble person endowed with calmness and charity and her own particular grace that could fill questions with love and quiet. Molly passed us by and we didn't quite know what was passing us. Some ancient instinct made real?

Molly gave us our *Bird Watcher* who sits in the garden and watches birds on our grapefruit tree and a privet. She never looks down. She is calm and detached figure who watches beyond the birds and the trees to something even more rewarding. It could be the sunset or rainbows lacing a passing storm or the world of clouds that hang heavily in the Auckland sky most times — a feeling of peace.

Colin McCahon

I loved Molly and so did many people. We met when she came to Auckland near the end of the war. I thought of her as a sculptor although what work she had done then was away down south and Molly herself the attraction. A sense of the power she kept contained was always part of her charm.

She and George married and kept open house on the North Shore, a modest district in those days of ferries when corduroy trousers and a polo neck sweater signalled a passion for the arts and a foreign accent an anti-Hitler refugee, when visitors arrived with bottle of home brew and wine was flagon plonk laced with crude brandy. Molly wondered aloud why I spent my teens there, sitting in a corner playing 78 r.p.m. records and sharpening reed gramophone needles. To me it was the revelation of a world.

In days when the New Zealand arts went unrecognised by society in general, every painter, poet, short story writer in the country seemed to come visiting, however briefly, over the years. Rex Fairburn, Maurice Duggan, Una Platts, Felix Millar were intimates. R.A.K. Mason lived on the Shore, and Greville Texidor and Frank Sargeson and Kendrick Smithyman and many, many others. It was a ravishing, shifting show of people who could articulate ideas they felt in the gut and shape them into memorability.

That house is still hospitable, quieter with time. Of com-

ings and goings in recent years I remember best late afternoons spent there with one or two close friends or with Molly alone, the last sun shining on the grapefruit tree in the courtyard, beside her birdbath and a bronze head.

We would drink and eat cheese or fresh nuts and smoke (until we gave up smoking) and settle deeper and deeper into the room with its amiable accumulations — McCahon tree trunks soaring next to a child's cut-out, travel oddments, Molly's peaceful head of a Polynesian woman carved in jarrah, her bronzes, Persian rugs, paintings, family photographs of herself and George and their son Johnny and his sons, August and Gabriel.

We would talk about families and friends and our troubles and psychology and dreams and Jung (*Man and His Symbols* was important to Molly) and Zen Buddhism which she practised. Sometimes, politics, often novels, less frequently the visual arts which Molly was dubious about verbalizing. I would say poems and from time to time Molly would read me one of her own. I would soak up her warmth her calm and originality, her radiant, intimate gift of affection, and grow guilty as she turned on the light and put food in the oven. At home my family dinner, left to itself, would be getting cold. It took the br-br-br of the telephone ringing *come back, come back* to propel me into the street and the way home. The loss which was temporary then is permanent now, but I have never become reconciled to it.

Jill McLaren

## Brief Biography

Molly Morrell Macalister was born on 18 May 1920 at Invercargill. She attended Chilton St. James School in Lower Hutt from 1935 to 1937, and in 1938 enrolled at the Canterbury University College School of Art, studying under Francis Shurrock until 1940.

She was a landgirl on her uncle's Southland farm in 1941. In February 1942 Macalister went to work at the Otago Museum where she made models of animals for agricultural displays. She also researched, designed and painted a diorama of kakapos.

Late in 1943 she moved to Auckland, where she met George Haydn who had left Hungary in 1939. They were married in August 1945, building their house in Takapuna. Their son, John, was born in 1947.

During the late 1940s Macalister exhibited paintings and sculptures at Auckland Society of Arts exhibitions. In 1962, Macalister's maquette for *The Unknown Political Prisoner* was included in an international sculpture competition as New Zealand's entry.

Sculpture by Henry Moore was exhibited in Auckland in 1956, and this was Macalister's first opportunity to experience his work, although none of the pieces exhibited was large.

Ann Severs, an English sculptor who had worked in Italy with Marino Marini, arrived in New Zealand late in 1957. She and Molly became friends; they practised life drawing together and her influence on Macalister's work was considerable.

Macalister, Severs and Alison Duff, a sculptor who had returned from Australia to New Zealand, had a joint exhibition, in July 1959, at the Auckland City Art Gallery. All had been exploring the use of concrete as a sculptural medium. Macalister produced a number of life-size concrete figures at this time, some cast and others built up over metal armatures.

In 1961 she was a foundation member of the New Zealand Society of Sculptors and Associates, of which she remained an active member.

Macalister first left New Zealand in 1962, when she and her husband visited America, France, Germany, Hungary and Italy. In San Francisco she saw a large Henry Moore sculpture, in New York two works by Giacomo Manzù, and in Paris she was impressed by Rodin's *Balzac*.

In 1964 the Auckland City Council commissioned the

*Maori Warrior* which took two years to complete. In 1967 Macalister won a competition for another major commission in Hamilton (*Little Bull*), and she taught for part of that year at the Elam School of Fine Arts, Auckland University.

In 1969, a second trip to America and Europe included Yugoslavia. There she saw sculptors working in a marble quarry at Portoroz where they made works on site, subsequently leaving them in the town. The Yugoslav Government had the same scheme operating at a forestry town, a cement works and a steel works. It was this experience which prompted her to suggest a similar international sculpture symposium in Auckland, the first of which took place in 1971. On this trip she also visited Japan, which had long been an ambition.

In 1968 she worked on the Ark for the new Auckland Synagogue, but in 1970 Macalister had an operation which affected her ability to work. She visited the Zen Centre in San Francisco in 1972, and later joined the Auckland Zen Buddhist group who invited the Zen Master Joshu Sasaki Roshi to New Zealand. Macalister worked on three major commissions during the 1970s: *Constellation* for B.P. House, Wellington; an untitled bronze for the State Insurance Building, Auckland; and another untitled work for the North Shore Crematorium. In 1976 she was the judge for the Hansell Sculpture Award in Masterton, and early in 1979 she was made an Honorary Life Member of the New Zealand Society of Sculptors and Painters.

Molly Macalister died at Auckland on 12 October 1979.

# CATALOGUE

## Notes to the catalogue entries

### Abbreviations

ACAG Auckland City Art Gallery

ASA Auckland Society of Arts

NZSSP New Zealand Society of Sculptors and Painters

CAS Contemporary Art Society

Measurements for sculpture are height only, in millimetres

All other measurements height before width

Catalogue numbers preceded by \* indicate works in the exhibition which are represented by photographs.

Catalogue photographs by the Auckland City Art Gallery, except those listed below:

3, 9, 10, A2, A4 National Art Gallery, Wellington

7 Otago Museum, Dunedin

4 Michael Dunn

A11 John Goldwater

A13 National Publicity Studios

### 1. **Horse** 1934-1935

Plaster 240mm

#### Notes

The plaster *Horse* was completed before Molly Macalister went to Art School. At this time she had already achieved considerable success with her drawings of animals, which were exhibited in the Royal Drawing Society Competition, London.

Jean Macalister, Auckland

### 2. **Taru Paku Moana** 1939

Pencil 315 x 262 mm

#### Inscribed

l.r. TARU PAKU MOANA 1939

#### Exhibited

1970 Dunedin Otago School of Art *Centennial Exhibition* cat. no 174

1980 Auckland ACAG *The Maori in European Art* cat. no 83

#### Notes

This drawing appears, on the wall, in a photograph of the flat where Macalister lived in Dunedin; while working at the Otago Museum.

Other works in the photograph are the jarrah *Head* (cat. no 8) and the painting *Hills* (cat. no 6).

Haydn Family Collection, Auckland

### 3. **Sleeping Calf** 1936

Composite material 60mm

#### Notes

The owner of *Sleeping Calf* worked with Molly Macalister at the Otago Museum. She writes:

"During the war, low-cost ornamental goods were almost unobtainable and those which were, were mainly of very poor quality. A group of students, including Molly who noticed this gap in the market, contributed small models of animals to be reproduced for sale. They were cast in a new material which could be coloured and also polished. Unfortunately, the man responsible for manufacturing these began turning them out in large numbers without giving recompense to the artists. Molly's father, who was a lawyer, took steps to stop further exploitation. He retrieved and destroyed the moulds as well as gathering up all copies of Molly's three animals, i.e. a frog, a calf and a cat."

(Letter, Constance Hall to Alexa Johnston, 30 May 1982)

see cat. nos A2 and A3 for cat and frog

Constance Hall, Wellington

### 4. **Cat** 1938-1939

Oamaru stone 400mm

#### Reference

Michael Dunn 'Aspects of New Zealand Sculpture 5 : The Art Schools 1890-1976', *Education*, 1977, vol. 26, no. 5 p 26 illus.

#### Notes

This work was carved under Francis Shurrock's supervision at the Canterbury College School of Art, and remained in his collection until his death. It appears in a photograph of a display of work by students at the school.

F.C.W. Staub, Dunedin

5. **Sleeping Child** 1940

Limestone 415mm

Notes

This was the first work Molly Macalister made after completing her study at the School of Art. She used a limestone boulder from Castle Rock in Southland. In 1977 the artist presented it to Chilton St James School, Lower Hutt, where she was a pupil from 1935 to 1937.

Chilton St James School, Lower Hutt

6. **Hills** 1940-1942

Oil on linen 370 x 475 mm

Inscribed on verso MACALISTER HILLS

Notes

Molly Macalister knew the environs of Canterbury and Southland well and the rounded forms of the hills are a recurring motif in her work (see cat. no A5).

Haydn Family Collection, Auckland

7. **Portrait of Willi Fels, C.M.G. (1858-1946)** 1941-1942

Bronze 440mm

Exhibited

Since 1949, in the Willi Fels wing of the Otago Museum, Dunedin

Notes

Molly Macalister met Willi Fels through her work at the Otago Museum in 1942.

This portrait was not a commission but it was purchased by Willi Fels and presented by him to the Otago Museum; to be exhibited after his death. The Willi Fels wing was opened in 1930.

Otago Museum, Dunedin

8. **Head** 1941-1942

Jarrah 190mm

Inscribed on base Molly Macalister

1946 Auckland ASA *65th Annual Exhibition* cat. no 363 N.F.S.

1982 Auckland NZSSP *Two Decades* cat. no 28 N.F.S.

Reference

*Year Book of the Arts in New Zealand*, no. 1, 1945, p. 94 illus

Peter Tomory 'New Zealand Sculpture', *Art and Australia*, 1965, pp 108-113

Notes

This head is one of the earliest examples of Molly Macalister's wood carving. Peter Tomory described it and her kauri mask (cat. no 16) as the two strongest works of New Zealand sculpture in the 1940s. It was her wedding present to her husband, George Haydn.

Haydn Family Collection, Auckland

9. **Group of ducks** 1942

Clay 70mm

Notes

This work, and the lamb (cat. no A4) were made at the flat the artist shared with Constance Hall in Dunedin. The ducks were baked in an ashpan under the fire, but the lamb is not fired, so is very fragile. The interlocking forms of the birds relate to Macalister's woodcarving, *Two Horses* (cat. no 12).

Constance Hall, Wellington

10. **Mask of a Maori** 1942

Plaster 260mm

Notes

In 1942, while working at the Otago Museum, Molly Macalister made a plaster figure of a Maori warrior as an aid to the display of a ceremonial garment. This plaster mask was made from the mould, which had remained intact after it was opened.

Molly Macalister also made the head, hands and feet of a life-size figure to display the fighting costume of a Gilbert Islander (Kiribati), at the Auckland Institute and Museum.

Constance Hall, Wellington

11. **Earth Builders** 1944

Oil on board 500 x 350mm

Inscribed on verso Macalister Earthbuilders

Exhibited

1944 Auckland ASA *Summer Exhibition* cat. no 82 N.F.S.

Notes

By using a dry brush to define shade, Macalister emphasises the three-dimensional quality of the rounded, interlocking forms. She uses a similar technique in *Horses and Hills* (cat. no A5).

The distinctive brushwork, and the stylised drawing of the children's heads, relate to illustrations Macalister did for children's books.

Private Collection, Auckland

12. **Two horses** 1945

Kauri 250mm

Inscribed on base MMM

Notes

This carving was a wedding present, from Molly Macalister to her husband's cousin and his wife. It relates to the wooden models of thoroughbred horses which Macalister made during her time at the Otago Museum.

Private Collection, Sydney

13. **Head of Edward Nelson** 1947

Painted plaster 310mm

Inscribed on base MACALISTER '47

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture* (bronze cast)

1958 Auckland CAS *North Shore* cat. no. 116 N.F.S. (bronze cast)

Notes

This work and the *Head of Digby Nelson* (cat. no 14) were commissioned by the present owners. Molly Macalister produced the painted plaster casts, but a few years later both heads were cast in bronze by Alan Ingham.

Private collection, Auckland

14. **Head of Digby Nelson** 1947

Painted plaster 280mm

Exhibited

1947 Auckland ACAG *New Zealand Contemporary Sculpture* (bronze cast)

1958 Auckland CAS *North Shore* cat. no 114 N.F.S. (bronze cast)

Reference

*Year Book of the Arts in New Zealand*, No 3, 1947, p 93, illus.

Notes

see note to cat. no 13

Private collection, Auckland

15. **Abstract** 1947

Jarrah 240mm

Inscribed on base M MACALISTER  
ABSTRACT 1947 JARRA WOOD

Reference

*Year Book of the Arts in New Zealand*, No 4, 1948, p 2, illus.

Notes

Although Molly Macalister called this work *Abstract* there are numerous drawings which reveal the process by which she refined and simplified an initial mother and child study.

She gave the work to the present owner around 1950. It is probably the *Woodcarving* in jarrah (cat. no 372) that she exhibited at the 1948 ASA exhibition.

Mrs Hazel Millar-Boyd, Auckland

16. **Mask** 1948-1950

Kauri 415mm

Reference

Peter Tomory, 'New Zealand Sculpture', *Art and Australia* 1965, pp 108-113

Notes

Molly Macalister produced two masks of this type (see cat. no A8). In this one the forms of the features bear a resemblance to Maori canoe-bailers (tiheru).

Haydn Family Collection

17. **Female Figure** 1948-1949

Wood 470mm

Reference

*Year Book of the Arts in New Zealand*, No 5, 1949, p 99 illus.

Mr and Mrs A. Spencer, San Francisco

\*18. **Figure of a man** 1953

Bronze 650mm

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture*

1959 Auckland ACAG *Three Auckland Sculptors: Alison Duff, Ann Severs and Molly Macalister*

Reference

1959 *Auckland Star* 1 July p9, illus.

1960 *New Zealand Women's Weekly* 23 May p. 17, illus.

Notes

The work was originally modelled in cement, but later cast in bronze. It was intended for the offices of Molly Macalister's husband's company.

Haydn and Rollett Construction Co., Auckland

19. **Figure** 1954

Kauri 508mm

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture*

1963 Auckland ACAG *Auckland Festival Exhibition*

Notes

This work, like *Mask* (cat. no 16), reveals Molly Macalister's interest in wooden, free-standing Maori and Oceanic figures. Though small in size, the piece has a monumental scale.

Auckland City Art Gallery, 1954/24

20 **Birds** 1954

Bronze 203mm

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture*

1958 Auckland CAS *North Shore* cat. no 115, N.F.S.

1959 Auckland ASA *Autumn Exhibition of Paintings and Sculpture*, cat. no 123

1968 Christchurch *The Group*, cat. no 130

Reference

1955 *Auckland Star*, 1 July, p 9, illus.

Gerhard Rosenberg, 'An Exhibition of Sculpture in Auckland,' *Home and Building*, 1 November 1959, pp 52, 81-84, illus.

Notes

In the review noted above, Rosenberg wrote:

"Molly Macalister's most perfect work is a small group of two young birds, fledglings, preening themselves on the ground. This pair of birds is cast in bronze and polished — and there is a wealth of good sculptural forms, even the empty space between the two little bodies comes to life as much as the solid forms."

Macalister has mounted the two bronze birds so that they can be turned around and the space between them altered.

Jean Macalister, Auckland

21. **Head of a Baby** 1954-1955

Kauri 130mm

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture*

Reference

Michael Nicholson, 'Sculpture in Auckland', *Landfall*, vol. 9, 1955, pp 245-247

1955 *Auckland Star* 1 July, p 9 illus.

Peter Tomory 'New Zealand Sculpture', *Art and Australia* 1965, pp 108-113

Notes

This work and the bronze head of a child (cat. no A9) show Molly Macalister's ability to reduce details to a minimum, conveying the essence of her subject. She skilfully evokes the smooth, touchable quality of a baby's head in the swelling brow and tiny nose.

In his article Tomory wrote:

"For all her works have 'presence'; they exist as things in their own right rather than representations of something else. This is, of course, a quality which belongs to any good work of art, but she contrives this without any great arbitrariness in the forms. One can see this in the jarrah-wood *Head* already mentioned (cat. no 8), in a child's head, in the seated *Maori Youth* (cat. no 27), in the *Birdwatcher* (cat. no 30) and in the maquettes for an Auckland City Council Commission (cat. no A13)".

Private Collection, Auckland

\*22. **Standing Figure** 1955

Concrete 1060mm

Exhibited

1955 Auckland ACAG *New Zealand Contemporary Sculpture*

Reference

Michael Nicholson, 'Sculpture in Auckland', *Landfall* vol. 9, 1955, pp 245-246, illus.

Michael Nicholson, 'New Zealand Contemporary Sculpture', *Home and Building*, July 1955, pp 44-47, illus.

Notes

This work stands outside in a garden and has suffered through rusting of the metal armature which supports the concrete. The technique of modelling in concrete was used by Macalister and other sculptors in an attempt to overcome the problem of making large outdoor works before large-scale bronze casting was possible in New Zealand.

Michael Nicholson wrote in *Home and Building*:

"Which works, symbols of universal psychic situations, are for the shrine? Which will be meaningful in a hundred years? . . . perhaps none — but of works important for today — works revealing the good growth of a sculptor's personality toward future attainment, there are not a few. The austere formal relationship, the bare minimum of circumstantial detail are the most happy vehicles for the sensitive perception of MacAlister (sic). Her Concrete Standing Figure, 1955, destined to stand with the new house of the Tremewans, is a high sculptural achievement, on a plane just below that of universal significance on which great sculpture moves . . . follow this sculptor's struggle towards a style from her early portrait heads of 1943 to the late limestone mask of '53 and the child's head of 1954."

Private collection, Auckland

23. **Head of a girl** 1955-1956

Cement 350mm

Exhibited

1959 Auckland ASA *Autumn Exhibition of Painting and Sculpture* cat. no 110

1959 Auckland ACAG *Three Auckland Sculptors: Alison Duff, Ann Severs and Molly Macalister*

Reference

Gerhard Rosenberg 'An Exhibition of Sculpture in Auckland', *Home and Building*, 1 November 1959, pp 52, 81-84, illus.

1960 *New Zealand Women's Weekly*, 23 May, p 17, illus.

Notes

Rosenberg wrote:

"Molly Macalister's beautiful head in concrete of a girl with a pony tail, is not a portrait but a study which interprets the strength of the columnar neck and the dancer's small head. Manzu has done similar studies."

Sacred Heart Girls' College, Hamilton

\*24. **Head** (Portrait of Stanley Macalister) 1956-1960

Concrete 290mm

Exhibited

1960 Auckland ACAG *Contemporary New Zealand Painting and Sculpture* cat. no 33

Notes

Molly Macalister began this portrait of her father during his last illness. Both this work and cat. no 23 show Macalister colouring concrete, probably by the addition of some brick dust.

Haydn Family Collection, Auckland

25. **Untitled** 1956-1958

Bronze 430mm x 755mm

Notes

This is a maquette for a larger relief sculpture which was never made.

In 1953, when Eric Westbrook was director of the ACAG, the Mackelvie Gallery was re-modelled and a new mezzanine floor built. Above the curving staircase which led to the Mezzanine Gallery, a niche was left in the wall for the display of an art work, but nothing was permanently installed.

After Peter Tomory was appointed director in 1956, he asked Molly Macalister to design a relief sculpture for the niche. The work reached the maquette stage but as money was not available for a commission, it did not progress any further and stayed in the artist's possession.

Haydn Family Collection, Auckland

26. **Standing figure** 1959

Concrete 1035mm

Exhibited

1959 Auckland ACAG *Three Auckland Sculptors: Alison Duff, Ann Severs and Molly Macalister*

1962 London Commonwealth Institute *Commonwealth Art Today*

Reference

ACAG *Quarterly* 1959 no 11 p 7 illus.

Peter Tomory 'Art', *The pattern of New Zealand culture*, A.C. McLeod (ed), Oxford 1968. Plate XII illus.

Notes

This work shows the influence of Ann Severs, who worked with Macalister on the North Shore. see cat. no A12

Auckland City Art Gallery, 1959/12

\*27. **Maori youth with child** 1959

Concrete (hollow cast) 1700mm

Exhibited

1960 Auckland ACAG *Recent Work by Auckland Sculptors*

Reference

Peter Tomory, 'Art', *The Pattern of New Zealand Sculpture* A.C. McLeod (ed.), Oxford, 1968

Notes

This work was based on studies of a Maori youth whom Macalister and her family knew from their holidays near Lake Taupo.

Tomory wrote of this work:

"Her *Seated Maori Youth* (Victoria University of Wellington) might well illustrate Gauguin's dictum 'Let everything about you breathe the calm and peace of the soul. Also avoid motion in a pose. Each of your figures ought to be in a static position . . .'"

This sculpture was not a commission. It was selected by Professor Frederick Page from works in Macalister's studio.

Victoria University Students Association, Wellington

\*28. **The Last of the Just** 1960

Concrete 1500mm

Notes

In 1961, Paul Day of the then Hamilton Branch of the University of Auckland, visited Molly Macalister's studio and saw this work which was a response to the Russian invasion of Hungary. He thought it an appropriate work with which to begin an art collection for the Branch University; funds were raised from staff and students for the purchase.

University of Waikato, Hamilton

\*29. **Self-portrait** 1960-1962

Concrete 305mm

Notes

This is the only known self-portrait by Molly Macalister. She has used coloured patinas on the concrete, a technique which is common to her work of this period.

Rodney Kennedy, Dunedin

30. **Bird Watcher** 1961

Concrete 978mm

Exhibited

1962 Auckland ACAG *Contemporary New Zealand Art* cat. no 110

References

*New Zealand Listener*, 30 November 1962, p 7, illus.  
*Art New Zealand*, no. 14, 1979, p 26, illus.

Notes

In the *Listener* review of the 1962 exhibition, M.J.A. wrote:

"... perhaps the most discerning piece of the exhibition is an almost life size figure in cement by Molly Macalister, called 'Bird Watcher'. The heart-wrenching upturned gaze seems to question the fact that such things as war, hunger and disease could have substantive entity in such a miraculously fashioned world as ours".

In the 1962 ACAG exhibition *Bird Watcher* was displayed below the steel mobile *Fantail* by Alison Duff.

Colin and Anne McCahon, Auckland

31. **Head** 1962

Pumice 230mm

Notes

This head is a good example of Macalister's experimental use of media.

Gray Cronhelm, Coromandel

32. **Cat** 1960-1962

Concrete 394mm

Private Collection, Auckland

33. **Seated Figure** 1963

Concrete 640mm

Exhibited

1963 Auckland *Sculpture A Festival* exhibition of works by members of the New Zealand Society of Sculptors and Associates, cat. no 12 N.F.S.

1965 Auckland Barry Lett Galleries *Five Sculptors*

Reference

I.V. Porsolt 'Festival Exhibition of Sculpture at Elam School of Art', *Home and Building*, August 1963, pp 52, 53, 69, illus.

Mr and Mrs J.C. Wigglesworth, Auckland

34. **Mother and Child** 1965

Bronze 400mm

Exhibited

1965 Auckland Pakuranga Town Centre Sculpture Competition

Notes

This is a maquette which Molly Macalister submitted in the competition for the Pakuranga Town Centre sculpture competition. The commission was won by W.R. Allen. Subsequently, three bronze casts were made from the maquette.

Haydn Family Collection, Auckland

\*35. **Maori Warrior** 1964-1966

Bronze 3225mm

Notes

This work was commissioned from Molly Macalister by the Auckland City Council in February

1964 and was unveiled in February 1967.

The statue was the source of controversy in Auckland and details of the progress of the commission are given below.

**1964 : February** Macalister was invited to provide the Auckland City Council with sketches for a large sculpture of a Maori chief to stand at the bottom of Queen Street. She produced a sketch, in the ten days allowed to her, which showed a warrior in a short cloak, legs astride, holding a taiaha. She wrote on the bottom of the drawing: "These drawings represent the germ of an idea — not the finished article".

Macalister was then requested to begin work on the sculpture.

**1964 : March 11** *The Auckland Star* published a photograph of Macalister beside a small model of the sculpture — the third she had made. She said that the figure would now be wearing a full korowai cloak and holding a mere, but stressed that this model was still an 'embryonic' stage of the design. She expected to make about twenty more before arriving at the final maquette.

**1964 : July 8** An article in *The Auckland Star* included a photograph which was described as the 'final head study' for the Maori figure. This was, in fact, far from final. It was a realistic portrait head of John Waititi which Macalister had modelled as part of the process of familiarising herself with Maori features.

**1964 : August** The above article promoted a letter to the Town Clerk from Mr J. Te H. Paora on behalf of the Ngati Whatua expressing their concern that there had been no discussion of the work with representatives of the Ngati Whatua or other tribes living in Auckland. They saw this as an unfortunate breach of Maori etiquette.

Subsequently, Molly Macalister had several discussions with members of the Ngati Whatua at Orakei and they came to support her ideas for the work.

**1964 : August** An agreement was signed between Macalister and the Mayor, Councillors and citizens of Auckland. The artist undertook to complete the statue, the basic design of which was shown in a sketch attached to the document. It was to be bronze, ten feet high and completed to the satisfaction of the Director, Auckland City Art Gallery. The agreement allowed two years for the work to be done.

**1965 : February** After a year of working on small models, Macalister began the full-size fi-

gure. She built it in plaster over re-inforced steel rods in a plastic tent in her garden.

**1965 : December** Macalister informed the City Council that the plaster figure was complete and that work could begin on making moulds for the bronze casting. This was to be done by Mr Ranby of D.M.S. Foundries, Penrose. The statue represented a standing Maori figure wearing a kaitaka ceremonial cloak, a feather ear ornament and holding a mere.

After seeing photographs of the plaster figure, some City Councillors were angered by the difference between the original sketch and the final work. Macalister was asked to stop preparations for casting the statue while the councillors debated whether the figure should have been in a 'traditional fighting pose'. The suggestion was made that the work should conform more to the tourist image of the Maori. In the following days there were numerous articles and letters in the newspaper discussing the argument.

*The New Zealand Herald* quoted Macalister:

"They asked for a Maori chief and after a lot of research this is the design I thought would be most suitable. I agree it is not the tourist image of the Maori. I tried to get away from that idea."

The Art Gallery director, Gil Docking stated:

"I think it is a very bold concept and most suitable. It gets away from the popular idea of a Maori figure."

The *Herald's* editorial also included comment on the councillor's criticisms. It stated that Macalister had fulfilled the terms of her agreement and produced a design which possessed dignity and presence. Councillors were not elected on their qualifications as art critics. They had commissioned a statue and received a design which was admired by competent people.

The statue received the support of many Maori people.

Mr M. Te Hau, Chairman of the Auckland District Maori Council said that Macalister had done a tremendous amount of research and had discussed her ideas with many Maori people.

Eventually a decision was reached to continue with the statue and Mr Ranby began the long task of making moulds from the plaster figure which could not be moved from Macalister's garden.

**1967 : June 19** The casting and construction of the statue was completed.

**1967 : July 2** The statue was unveiled at a civic ceremony at which there were several speakers. The Mayor, Dr R.G. McElroy referred to the controversy about the stance of the figure:

"Surely it is only right that since our two peoples have become one as New Zealanders, that the figure should be depicted in an attitude not of war but of peace with the mere — the traditional symbol of peace — replacing the accompaniments of battle.

It marks too, a civic awareness that we have in Auckland artists of the calibre of Miss Macalister and of the duty we have to provide such artists with the chance to create works of art that will reflect credit both on themselves and on the city in which they live and work".

The principal elder of the Ngati-Whatua, Mr P. Reweti chanted a waiata written 100 years earlier which described the arrival of the Pakeha, settling like a cormorant on the waters of the Waitemata harbour.

Dr H. Kawharu interpreted the waiata: while a new civilisation had come, basic human values remained, as symbolised in the statue.

**1979 : November** The statue was removed from its 2 metre high base when Queen Elizabeth Square was built and placed on the present lower base, closer to the water, and still looking out to sea.

Auckland City Council

36. **Victim** 1966

Bronze 292mm

Exhibited

1965 Auckland Barry Lett Galleries *Five Sculptors* (concrete version)

1972 Auckland Sculpture at Glenfield College

1980 Auckland ACAG *The Maori in European Art* cat no. 84

Reference

Peter Cape, *Artists and Craftsmen in New Zealand*, Collins 1979, p 120, illus.

*Education*, 1977, vol. 26 no. 4 illus

Notes

This head relates to the head of *Maori Warrior* (cat. no 35). Macalister produced the concrete version in 1965 while work on the *Maori Warrior* was in progress. An edition of three was cast in bronze in 1966.

Auckland City Art Gallery, 1966/19/1

\*37. **Little Bull** 1967

Bronze 1150mm

Notes

This work was the winning entry in a competition organised by the Hamilton Jaycee Incorporated in February 1967 to commemorate the 1964 centennial of the city of Hamilton. It is in the Hamilton Gardens, Sillary Street.

The other entries in the competition were all of human figures (as was Macalister's entry for the Pakuranga Town Centre sculpture in 1965 (cat. no 34) ). In this competition, Macalister produced a design which she hoped would appeal to adults as a piece of sculpture, and to children as something for them to play on. She formed the idea for *Little Bull* while on holiday in Coromandel where she made many drawings of cattle. She said, "I felt most enthusiastic about this work from the start."

Hamilton City Council

38. **John A. Lee** 1967

Bronze 250mm

Notes

John A. Lee wrote in a letter to Macalister:

"Fellow stopped me in the street yesterday 'Jack' he said 'pleased you are going to be immortalised by Molly Macalister' Another phoned me and said 'If you look like the Maori I'll tip your phiz into the harbour'

I soothed him. I'm enjoying the comment.

Just phone me and I'll be on the block. I collect voices; on the phone yours sounds good"

(Letter, John A. Lee to Molly Macalister, 18 August 1966)

Auckland Public Library, presented by the Queen Elizabeth II Arts Council of New Zealand

\*39. **The Ark** 1968

Vitrified Hinuera stone 5487mm

Notes

John Goldwater, the architect of the Synagogue in Auckland, collaborated with Molly Macalister in the design work for *The Ark*. Goldwater was responsible for the overall shape, while Macalister made the carvings; traditional symbols of the twelve tribes of Israel. The tribes and their symbols are given below, following the arrangement on the work.

SIMEON GAD  
(Tower of Shechem)(Camp)

LEVI REUBEN  
(Breastplate) (Mandrakes)

JUDAH NAPHTALI  
(Lion) (Hind)

ZEBULUN ISSACHAR  
(Ship) (Large-boned ass)  
BENJAMIN JOSEPH  
(Wolf) (Bullock and wild ox)  
ASHER DAN  
(Olive tree) (Serpent)

Auckland Hebrew Congregation, Auckland

40. **Fledglings** 1968

Aluminium 600mm

Exhibited

1968 Auckland Barry Lett Galleries *4th Annual Sculpture Show*

Notes

The three bird forms in this work, are the same shapes as those Macalister cast in bronze for *Constellation* (cat. no 43)

Mr and Mrs J.C. Wigglesworth, Auckland

41. **Seated Figure** 1966-1968

Concrete 188mm

Private Collection, Wellington

42. **Cat** 1969-1970

Bronze 165mm

Haydn Family Collection, Auckland

\*43. **Constellation** 1970

Bronze and stainless steel

Reference

Charles Fearnley 'Sculptures and Murals in Public Buildings'. *New Zealand Institute of Architects Journal*, September 1973, p. 240 illus.

Notes

This was the winning entry in a competition to choose an artwork for the main foyer of B.P. House in Wellington. The bronze forms are sketched on wires, which are attached to a polished steel base. Lighting in the ceiling was designed to throw shadows on to the base.

British Petroleum Oil Company Ltd., Wellington

44. **Untitled** 1970  
Bronze 240mm  
Notes  
This work relates to cat. no 45, and may be a preparatory stage of the design.  
Haydn Family Collection, Auckland
- \*45. **Untitled** 1971  
Bronze 740mm  
Notes  
This was commissioned by the State Insurance Company in 1970, for the public forecourt of their building in Rutland Street, Auckland.  
State Insurance Company, Auckland
- \*46. **Untitled** 1973  
Bronze and stainless steel  
Notes  
This work was commissioned by six local authorities on Auckland's North Shore, for the Crematorium in Schnapper Rock Road. It relates in its composition, to the suspended elements in *Constellation* (cat. no 43).  
Takapuna City Council, North Shore, Auckland
47. **Untitled** 1973  
Aluminium seven elements overall  
914x914mm  
Exhibited  
1972 Auckland Osborne Galleries *New Zealand Society of Sculptors and Painters Tenth Anniversary Exhibition*  
1973 Mildura, Australia *Sculpturscape* cat. no 53  
Haydn Family Collection, Auckland
48. **Head** 1976  
Wood 230mm  
Notes  
In style, this figure recalls her earlier wooden masks. Frank Sargeson found this piece of wood, and gave it to Macalister.  
Haydn Family Collection, Auckland
49. **Buddha** 1976-1977  
Vesicular basalt 155mm  
Notes  
Molly Macalister made this representation of the Buddha, for the Auckland Zen Buddhist Group, of which she was a member. The stone came from the Takapuna reef.  
Zen Buddhist Group, Auckland
50. **Sheep** 1977-1978  
Vesicular basalt 110mm  
Haydn Family Collection, Auckland
51. **Bird** 1977-1978  
Vesicular basalt 145mm  
Inscribed on base M  
Haydn Family Collection, Auckland
52. **Fish** 1977-1978  
Vesicular basalt 115mm  
Haydn Family Collection, Auckland
53. **Sheep's head** 1977-1978  
Vesicular basalt 120mm  
Haydn Family Collection, Auckland

## Appendix

This includes all known details of works by Molly Macalister which have been lost or destroyed: or, for various reasons, are not included in the present exhibition.

- A1 **Portrait bust** (Jean Macalister) 1939-1940  
Plaster  
Exhibited  
1940 Christchurch *Christchurch School of Arts Sketch Club Exhibition*  
Reference  
*Art in New Zealand*, 1940, vol. 13, no. 1, p.49 illus

- Notes  
This type of portrait bust; in clay, then cast in plaster, was a standard exercise at art school. Molly Macalister won the sculpture prize at art school in her final year.
- Location unknown
- A2 **Cat** 1939-1940
- Composite material
- Notes  
Both this, and cat. no A3, were made as ornaments in a medium which has weathered badly. (see cat. no 3)
- Constance Hall, Wellington
- A3 **Frog** 1939-1940
- Composite material
- Notes  
see cat. no 3
- Location unknown
- A4 **Lamb** 1942
- Clay
- Notes  
see cat. no 9
- Constance Hall, Wellington
- A5 **Horses and Hills** 1944
- Oil on ?
- Inscribed l.r. Macalister
- Exhibited  
1944 Auckland ASA 63rd Annual Exhibition  
cat. no 285 5 gns
- Reference  
*Art in New Zealand*, 1944, vol. 16, no 4 p. 16 illus
- Notes  
In his review of the ASA exhibition A.R.D. Fairburn wrote:  
"Among the best pictures in the show is Molly Macalister's *Horses and Hills*, in which dry brush work is used to strong purpose. The drawing is strong, and the economy of colour helps to unify the feeling. Miss Macalister is a very gifted artist, and I shall look forward with avidity to seeing her future work"
- see cat. no 11
- Location unknown
- A6 **Mural** 1946
- Notes  
Molly Macalister was commissioned to paint a mural in the Auckland Public Library, illustrating incidents from Maori mythology. The mural was above the bookshelving in the newspaper room, which was re-furbished in 1946 to house books on literature, music and the arts. The work was subsequently destroyed, but the sketch reproduced here gives an indication of its style and content.
- A7 **Cat** 1947-1948
- Wood
- Reference  
*Yearbook of the Arts in New Zealand*, 1948 no. 4 p. 17 illus
- Location unknown
- A8 **Mask** 1947-1948
- Kauri
- Reference  
*Yearbook of the Arts in New Zealand*, 1949 no. 5 p. 98 illus
- see cat. no. 16
- Location unknown
- A9 **Head of a Child** 1950
- Bronze 228mm
- Notes  
This may be the *Child's Head* (bronze) which Macalister exhibited in the 1958 exhibition of the Contemporary Art Society. In its simplified forms, it relates to *Head of a Baby* (cat. no 21)
- Location unknown

A10 **The Unknown Political Prisoner** 1952

Maquette for stone sculpture, dimensions unknown

Exhibited

1952 Auckland ACAG (with entry from Alison Duff)

1952 Sydney National Gallery (with Australian entries)

1953 London Tate Gallery (with all other competition entries)

Reference

*New Zealand Herald* 17 November 1952

Notes

Molly Macalister entered the international competition for a monumental statue of the Unknown Political Prisoner. Macalister intended her statue to be carved in white Darley Dale stone, thirty feet high. The prize money was donated by an American, and the competition was organised by the Institute of Contemporary Arts. The competition was eventually won by British sculptor Reg Butler, but his work was never completed.

The photograph shows one of many pages of sketches made by Macalister while she was working on ideas for her entry.

Location unknown

A11 **Reclining Woman** 1957

Plaster maquette

Exhibited

1957 ACAG *Freyberg Place Rediscovered*

Notes

The *Freyberg Place Rediscovered* exhibition was during the convention of the New Zealand Institute of Architects in Auckland. It was organised by a group of artists and architects which included Michael Nicholson, Bill Wilson, Macalister, Lillian Chrystall, David Chrystall and John Goldwater.

Their idea was to show (with drawings, plans and sketches) the ways in which Freyberg Place could be transformed from a dreary car park, to a pleasant, relaxing inner-city area with trees, open spaces, seating, sculpture and murals. The exhibition display included this quote:

"In a world in which the old town patterns are cracking open like chestnuts before a hot fire, it is felt that only a broad and popular appreciation of townscape can ensure that the integrity of

generations is not thrown away in an afternoon's search for a car-park site"

Their plans were never adopted, and subsequently the Ellen Melville Hall was built in Freyberg Place, reducing the public space considerably. Macalister's contribution was to be this large reclining figure.

Location unknown

A12 **Seated Figure** 1958

Concrete 546mm

Exhibited

1959 Auckland ASA *Autumn Exhibition of Painting and Sculpture*

1959 Auckland ACAG *Three Auckland Sculptors: Alison Duff, Anne Severs and Molly Macalister*

1960 Auckland ACAG *Contemporary New Zealand Painting and Sculpture* cat. no 34

Reference

Gerhard Rosenberg, 'An Exhibition of Sculpture in Auckland' *Home and Building* November 1959, p. 52 ff

Gerhard Rosenberg, 'Two Auckland Sculpture Exhibitions' *Landfall*, 1959, vol.13, p. 267-269

Notes

In his article in *Landfall* Rosenberg wrote:

"She also showed a standing figure of a man (cat. no 26) and a seated figure of a woman. These figures, cast in concrete, have an important presence. The tension between gravity that affects the body, and the lightness and soaring movement expressed by thin arms, and small erect heads, is beautifully carried through the whole figure, not only in the frontal view".

Location unknown

A13 **Man in Cloak** 1964

Ciment fondu 533mm

Exhibited

1966 Auckland ACAG *Recent New Zealand Sculpture* cat. no 21

Notes

This work is one of the many maquettes Macalister made while working on the design for the *Maori Warrior* (cat. no 35)

Location unknown

A14 **Eve** 1964-1965

Kauri 870mm

Notes

This wood carving was commissioned by the present owners; to be incorporated into the bottom of a staircase as a newel post.

Ronald Reed, Auckland

A15 **Lintel** 1965-1966

Concrete 405x990mm

Notes

This work was commissioned for a fireplace lintel in a new house. It indicates the type of experiments Macalister made in relief work, while considering the design of the *Ark* in the Auckland Synagogue (cat. no 39)

Rina Ross, Auckland

A16 **Helios** 1972

Stainless steel and aluminium

Exhibited

1972 Porirua City Corporation Council Chambers, exhibition of entries

Notes

This maquette, now lost, was Macalister's entry in the competition held by Todd Motors, Wellington, for a sculpture to be placed in their courtyard. The competition was won by Greer Twiss, and although the Company suggested that Macalister's work might also be commissioned for the stairwell in their cafeteria, this did not eventuate.

Location unknown

A17 **Untitled** 1975-1976

Perspex on particle board 910x2425mm

Notes

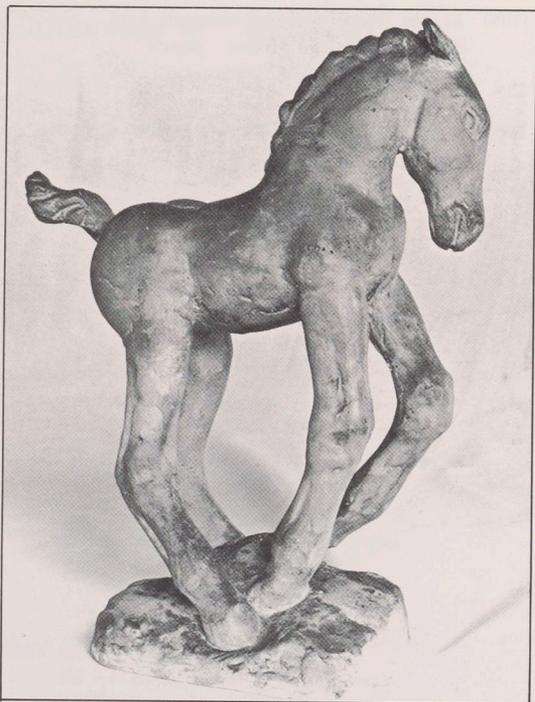
This relief was commissioned by Clearlite Plastics Ltd. They suggested that Macalister make a work using their product. Macalister was concerned with the play of light and shadow lines created by the edges of the pieces of perspex.

Clearlite Plastics, Auckland

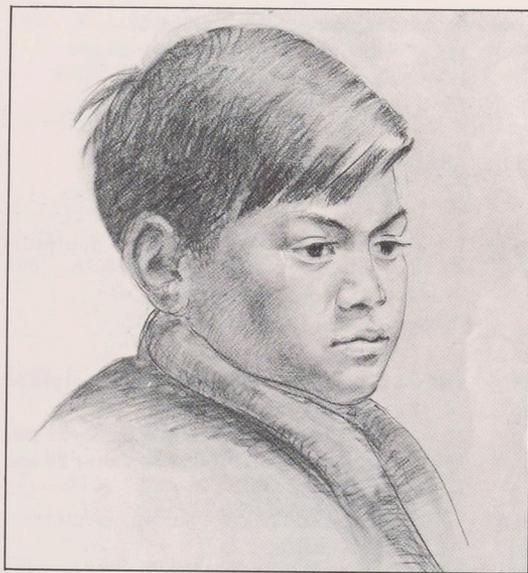
## Chronology of Exhibitions

- 1940 Christchurch School of Arts Sketch Club Exhibition  
*Portrait bust* (Jean Macalister)
- 1944 ASA 63rd Annual Exhibition  
285 *Horses and Hills* oil 5 gns  
345 *Wood carving* 10 gns  
346 *Head b/w* 10 gns
- 1944 ASA Summer Exhibition  
82 *Earth builders* N.F.S.
- 1945 ASA 64th Annual Exhibition  
317 *Mask* woodcarving N.F.S.
- 1946 ASA 65th Annual Exhibition  
363 *Carving in limestone* £ 52.10.0  
363 *Head in jarrah wood* N.F.S.
- 1947 ASA 66th Annual Exhibition  
307 *Wood carving* 35 gns  
308 *Digby Nelson* N.F.S.
- 1948 ASA 67th Annual Exhibition  
327 *Woodcarving jarrah* 50 gns
- 1949 ASA 68th Annual Exhibition  
318 *Woodcarving* 40 gns
- 1952 ACAG  
*Maquette for Unknown Political Prisoner*
- 1952 National Art Gallery, NSW  
*Maquette for Unknown Political Prisoner*
- 1953 Tate Gallery, London  
*Maquette for Unknown Political Prisoner*
- 1953 ASA Annual Exhibition (occasion of Auckland Coronation Festival)  
325 *Kauri figure* woodcarving 45 gns  
326 *Kauri head* woodcarving 12 gns
- 1955 ACAG New Zealand Contemporary Sculpture  
*Head of Digby*  
*Head of Edward*  
*Standing figure*  
*Figure of a man*  
*Head of a Baby* kauri  
*Standing figure* kauri  
*Birds* bronze
- 1957 ACAG Freyburg Place Rediscovered (N.Z. Institute of Architects Conference)  
*Reclining woman* plaster maquette
- 1958 Contemporary Art Society, North Shore  
113 *Seated figure* concrete 20 gns  
114 *Digby* bronze N.F.S.  
115 *Birds* bronze N.F.S.  
116 *Edward* bronze N.F.S.  
117 *Child's head* bronze N.F.S.
- 1959 ASA Autumn Exhibition of Painting and Sculpture  
108 *Head* bronze  
110 *Head* concrete  
123 *Birds* bronze  
127 *Cat* lead  
129 *Kneeling figure* plaster
- 1959 ACAG Three Auckland Sculptors (Macalister, Duff & Severs)  
*Standing figure* concrete  
*Figure of a man* concrete for bronze  
*Head of a girl* concrete  
*Seated figure* concrete
- 1960 ACAG Contemporary New Zealand Painting and Sculpture  
33 *Head* concrete 11½ ins.  
34 *Seated woman* (1958) concrete 21½ ins.
- 1960 ACAG New Zealand Sculpture  
*Seated youth with child* concrete
- 1962 ACAG Contemporary New Zealand Art  
110 *Bird watcher* 1961 cement 38½ x 18 ins.
- 1962 London, Commonwealth Institute  
Commonwealth Art Today  
*Standing figure* concrete
- 1963 ACAG Festival Exhibition  
*Figure* 1954 kauri
- 1963 Elam Sculpture — A Festival Exhibition of works by members of the NZSS&P

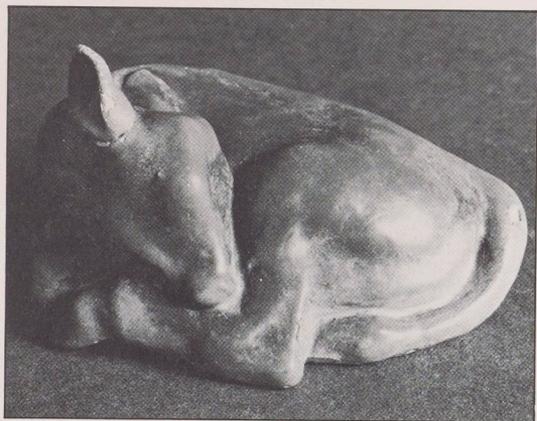
- 10 *Cat* wood 14 x 7 ins. N.F.S.  
 11 *Relief* bronze 14 x 20 ins. 40 gns  
 12 *Figure* concrete 20 x 20 ins. N.F.S.  
 13 *Head* concrete 20 x 8 ins.
- 1964 ASA New Zealand Art  
 7 *Head* concrete N.F.S.
- 1965 Barry Lett Galleries Five Sculptors  
*Seated Figure* cement  
*Victim* concrete
- 1966 ACAG Recent New Zealand Sculpture  
 (Festival Exhibition)  
 21 *Man in cloak* 1964 ciment fondu 21 ins.  
 22 *Polychrome figure* 1965-66 plaster 29 ins.
- 1967 Barry Lett Galleries Group Sculpture  
 Show *Couple*
- 1968 Christchurch Group Show '68 (Molly  
 Macalister was a guest exhibitor  
 from Auckland)  
 130 *Birds* bronze N.F.S.
- 1968 Barry Lett Galleries 4th Annual  
 Sculpture Show  
*Fledglings* aluminium
- 1969 ASA NZSS&P  
 26 *Mondo III* \$300
- 1969 Palmerston North Art Gallery  
 Invited Sculptors
- 1970 Dunedin Otago School of Art  
 Centennial Exhibition  
 174 *Taru Paku Moana* 1941
- 1972 Osborne Galleries NZSS&P  
 10th Anniversary Exhibition
- 1972 Glenfield College New Zealand  
 Sculptors *Victim* bronze N.F.S.
- 1973 ASA Invitation Group Exhibition  
 63 *Untitled* \$200
- 1973 Mildura Arts Festival Australia  
 Sculpturscape  
 53 *Untitled* aluminium
- 1975 New Vision New Zealand Women  
 Sculptors and Printmakers  
 17 *Maquette* for inset in large interior wall  
 18 *Terracotta Garden Sculpture*
- 1980 ACAG The Maori in European Art  
 83 *Taru Paku Moana* pencil  
 84 *Victim* 1966 bronze
- 1982 RKS Art NZSS&P — Two Decades  
 28 *Head* N.F.S.



1. *Horse* 1934-1935



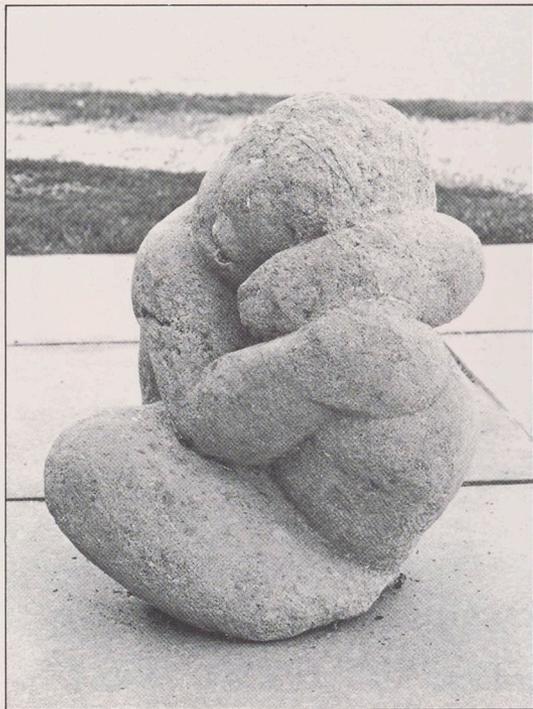
2. *Taru Paku Moana* 1939



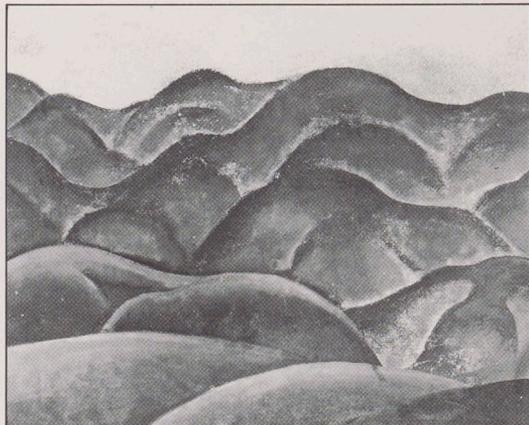
3. *Sleeping Calf* 1936



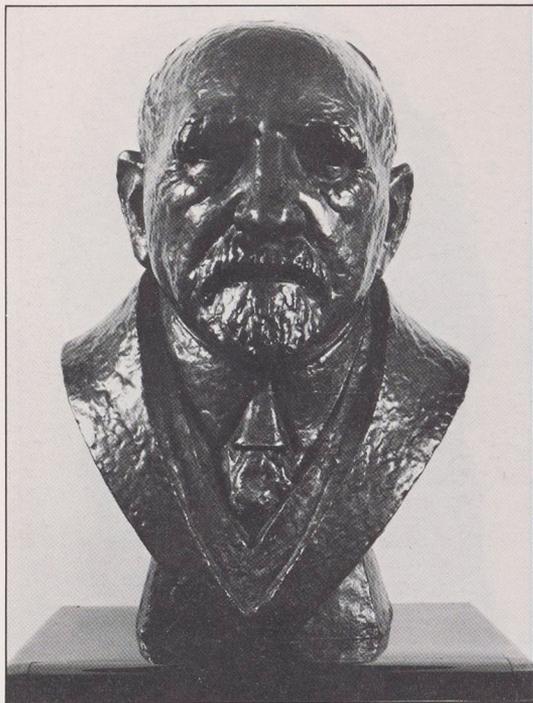
4. *Cat* 1938-1939



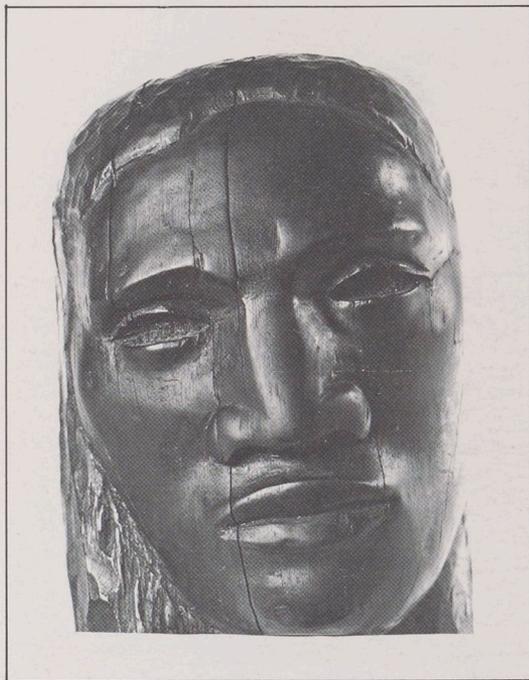
5. *Sleeping Child* 1940



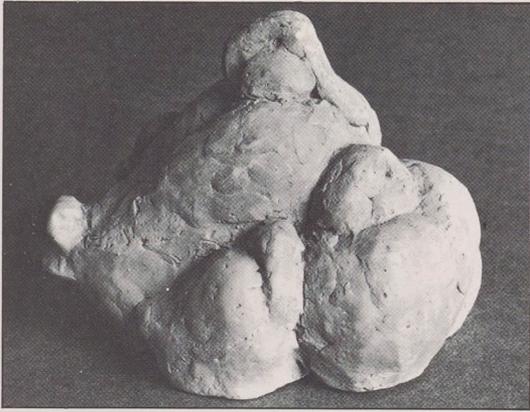
6. *Hills* 1940-1942



7. *Portrait of Willi Fels, C.M.G. (1858-1946)* 1941-1942



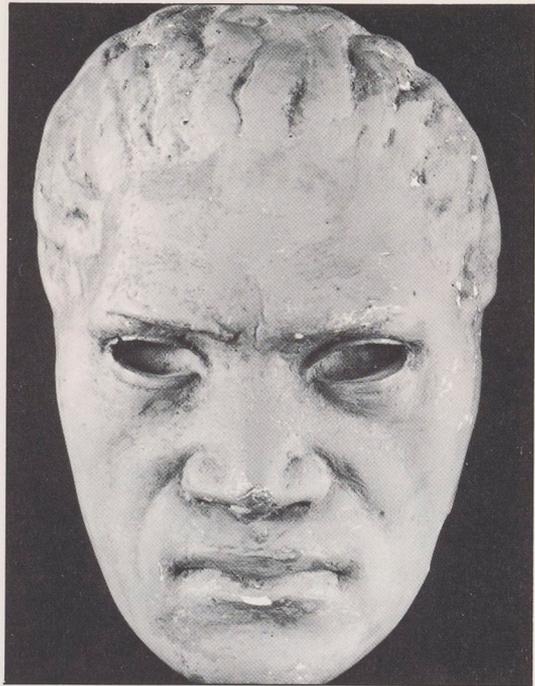
8. *Head* 1941-1942



9. *Group of Ducks* 1942

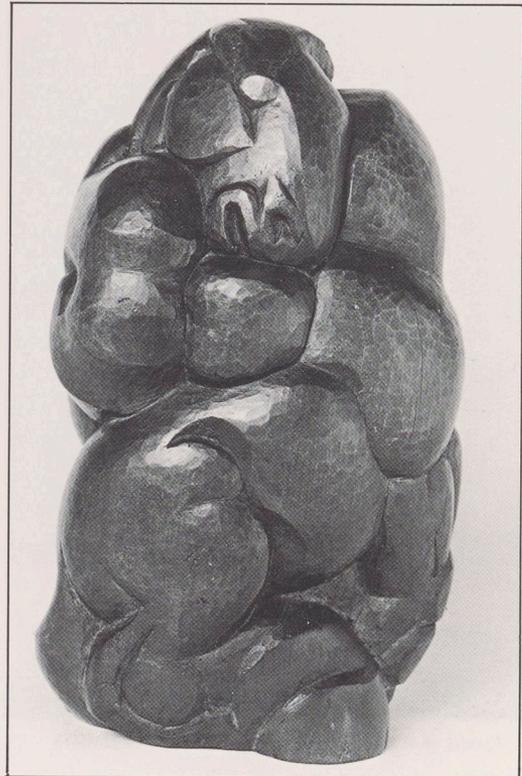


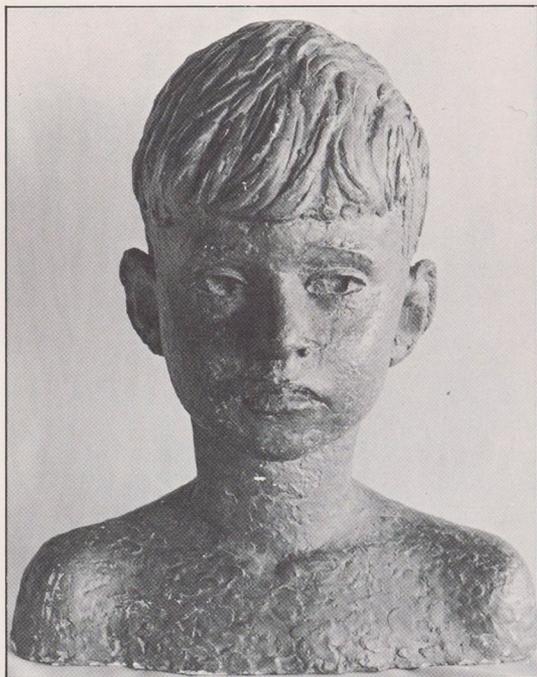
11. *Earth Builders* 1944



10. *Mask of a Maori* 1942

12. *Two Horses* 1945

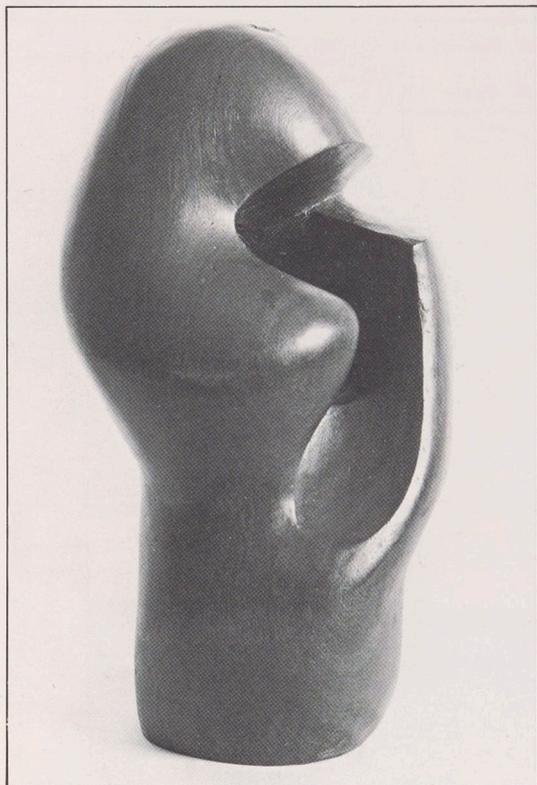




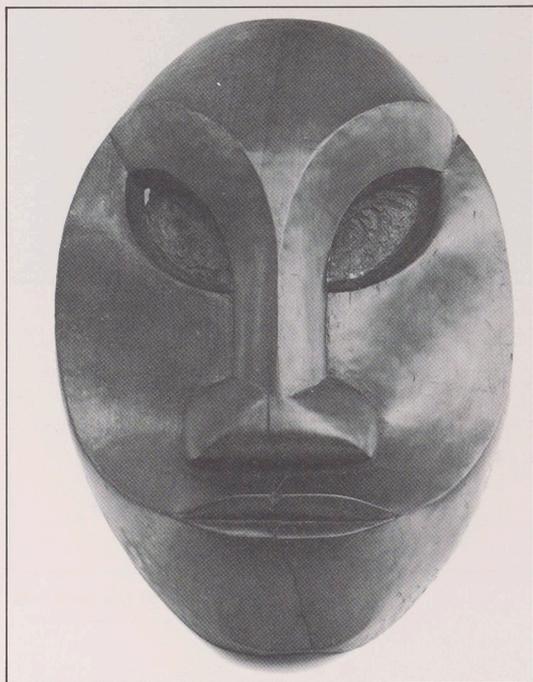
13. *Head of Edward Nelson* 1947



14. *Head of Digby Nelson* 1947



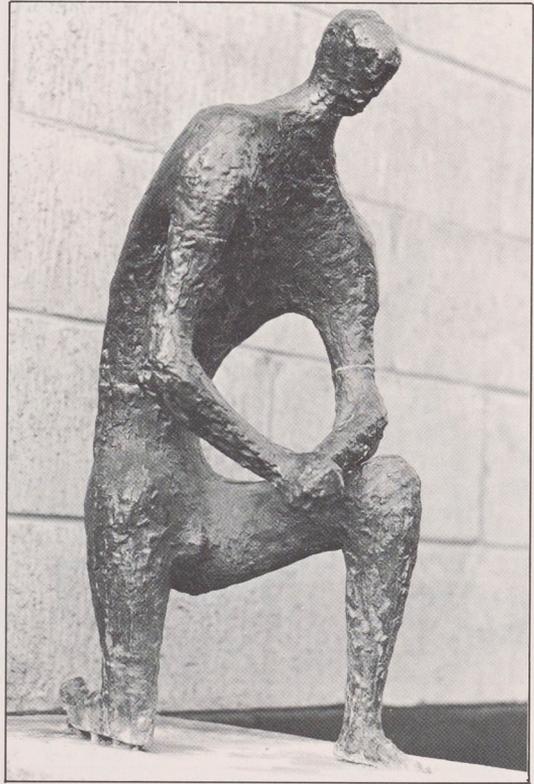
15. *Abstract* 1947



16. *Mask* 1948-1950

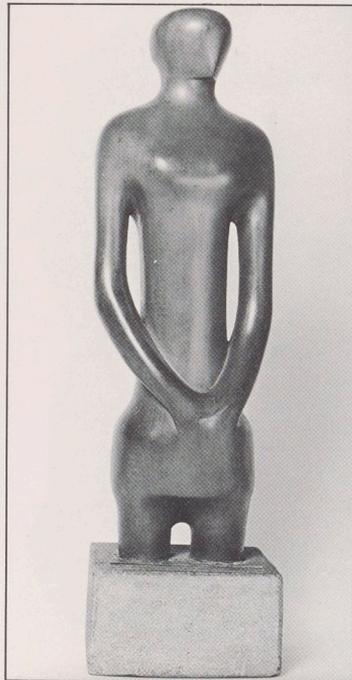


17. *Female Figure* 1948-1949



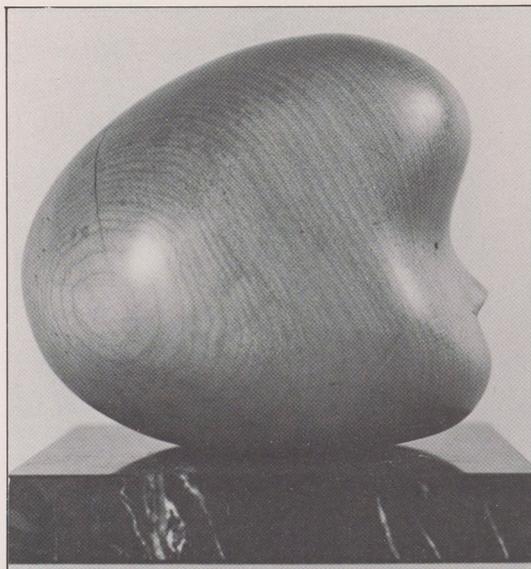
\*18 *Figure of a Man* 1953

19. *Figure* 1954



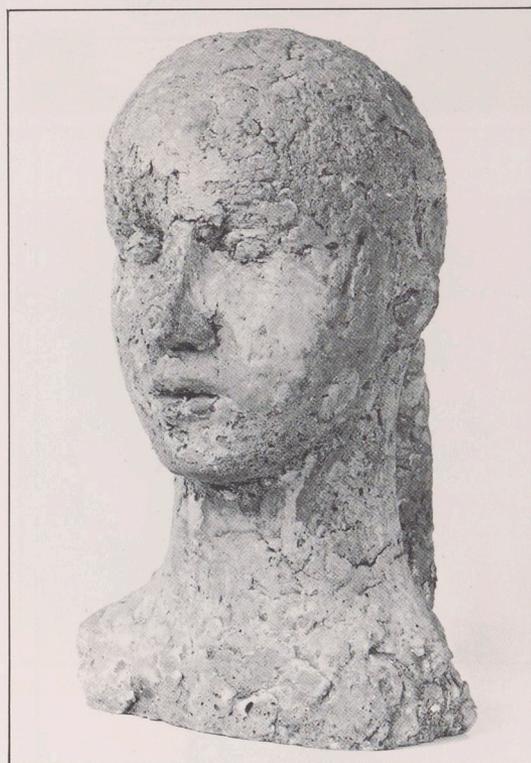
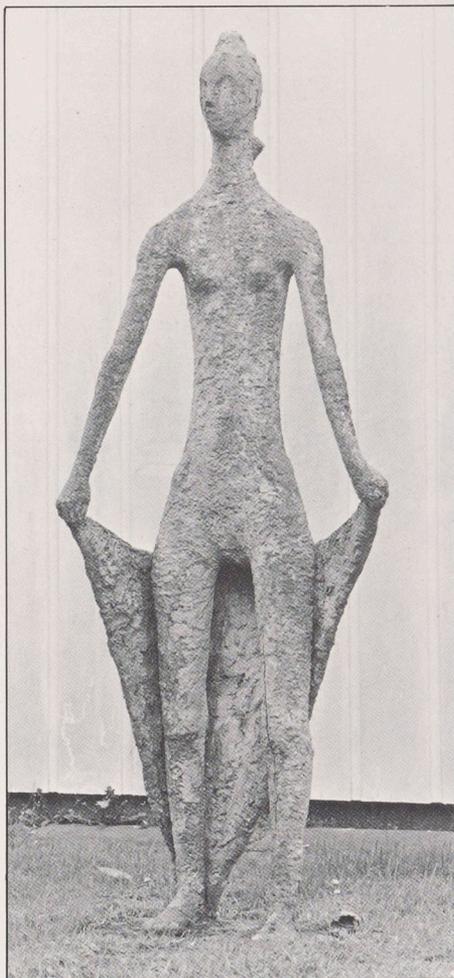


20. *Birds* 1954

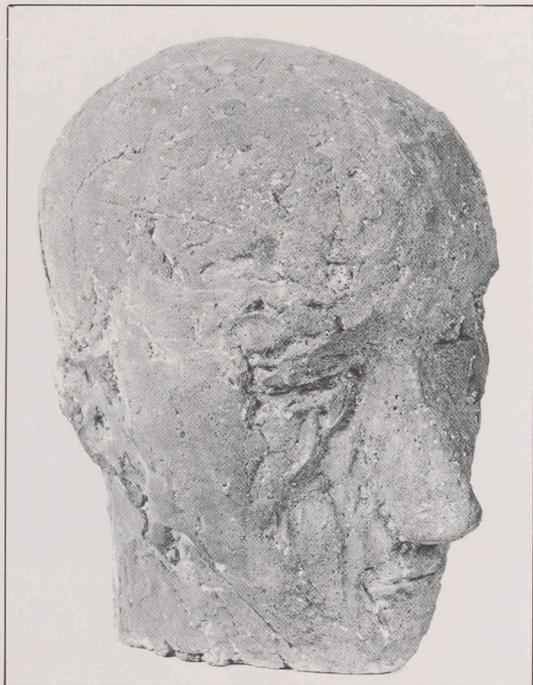


21. *Head of a Baby* 1954-1955

\*22. *Standing Figure* 1955

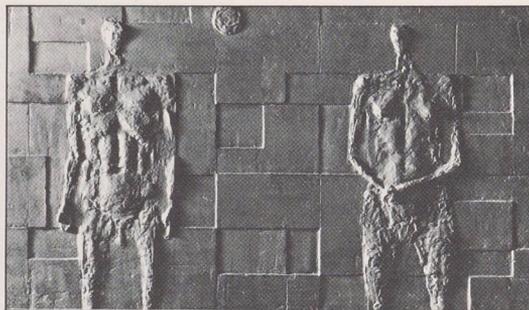
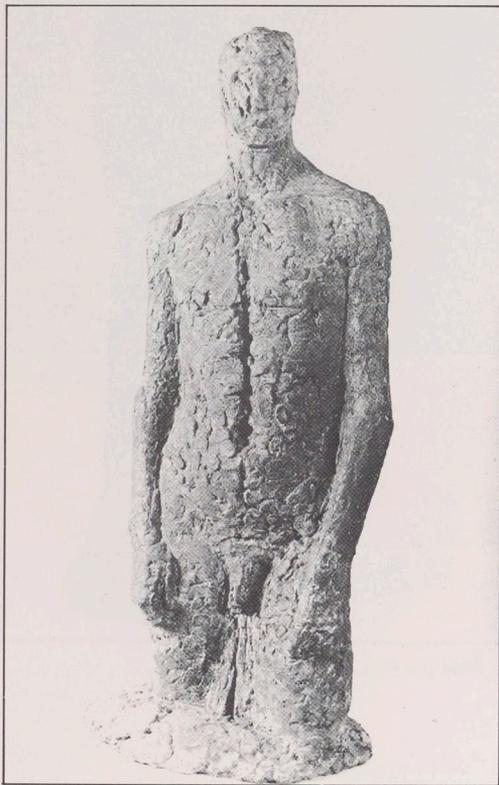


23. *Head of a Girl* 1955-1956



24. *Head* (Stanley Macalister) 1956-1960

26. *Standing Figure* 1959



25. *Untitled* 1956-1958

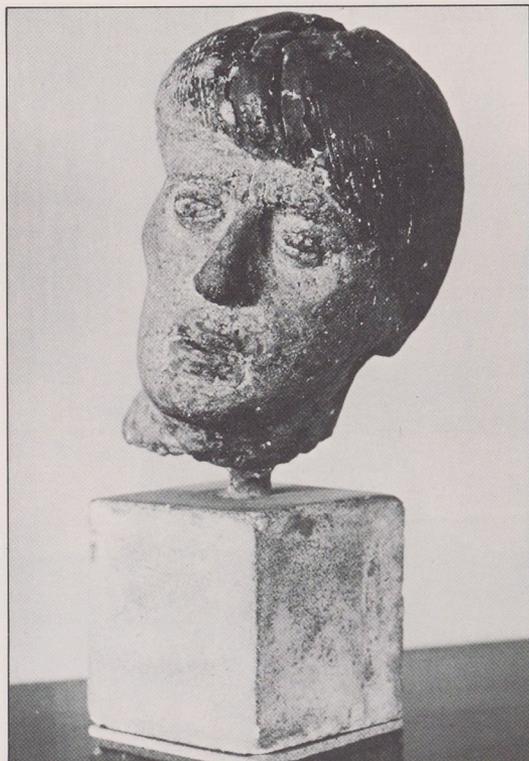
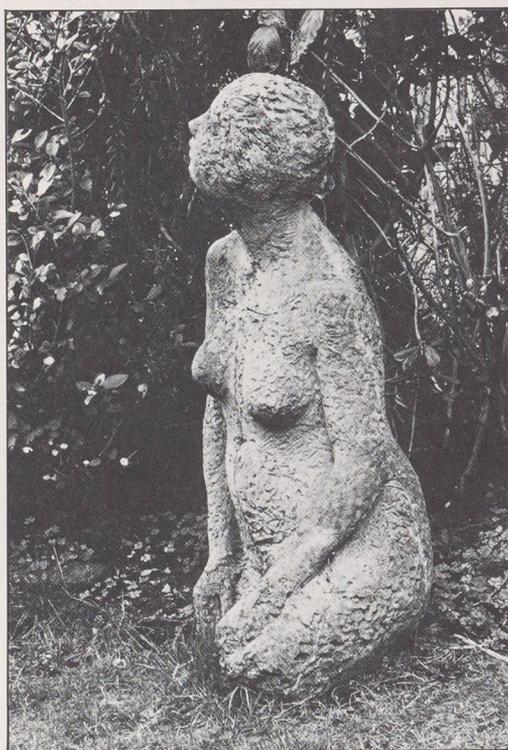


\*27. *Maori Youth with Child* 1959



\*28. *The Last of the Just* 1960

30. *Bird Watcher* 1961



\*29. *Self-portrait* 1960-1962



31. *Head* 1962



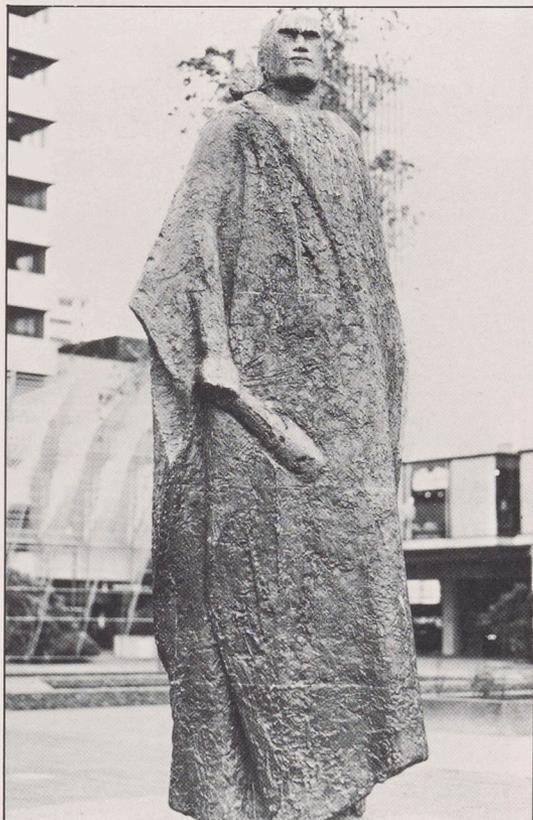
32. *Cat* 1960-1962

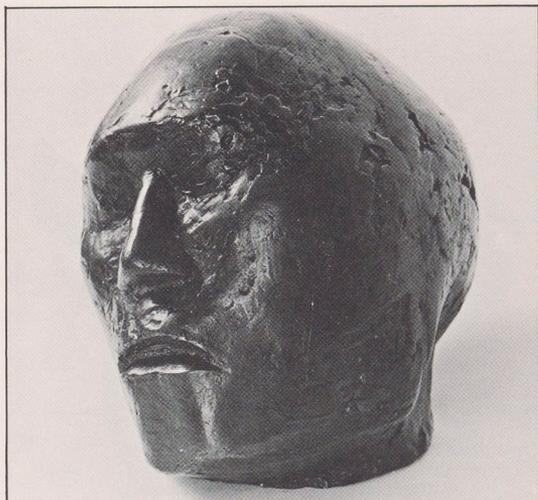
33. *Seated Figure* 1963



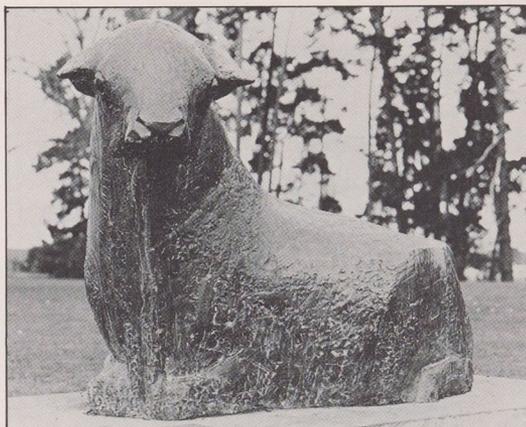
34. *Mother and Child* 1965

\*35. *Maori Warrior* 1964-1966

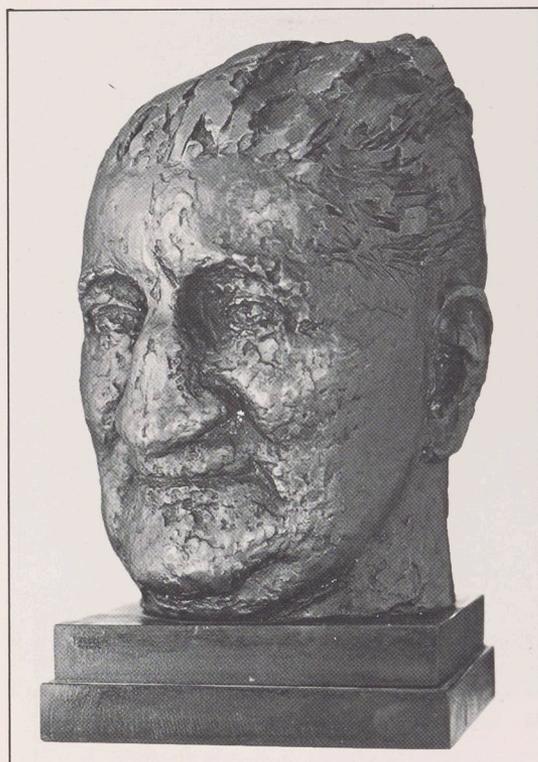




36. *Victim* 1966



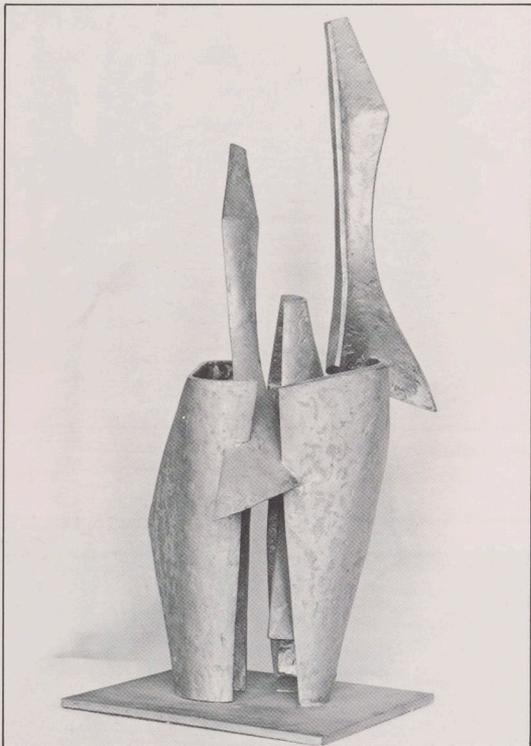
\*37. *Little Bull* 1967



38. *John A. Lee* 1967



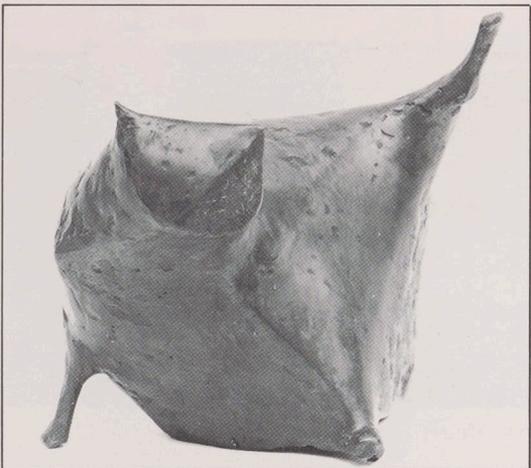
\*39. *The Ark* 1968



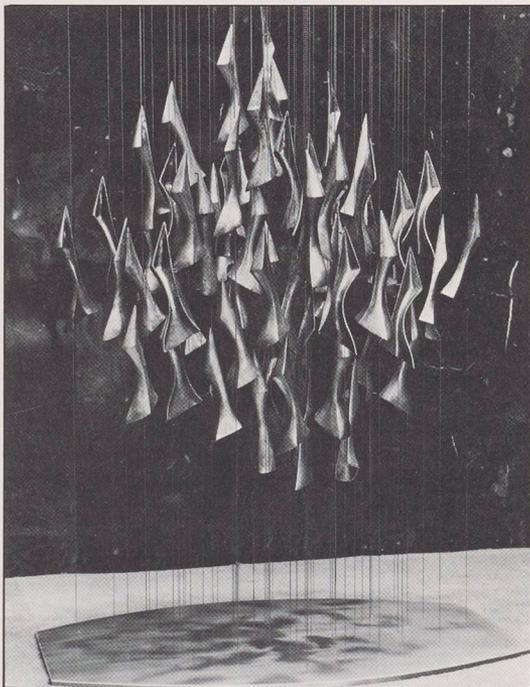
40. *Fledglings* 1968



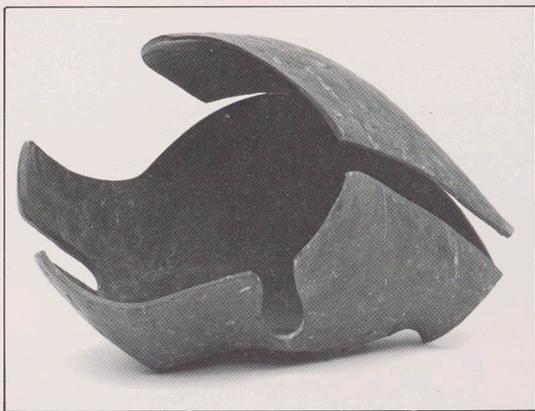
41. *Seated Figure* 1966-1968



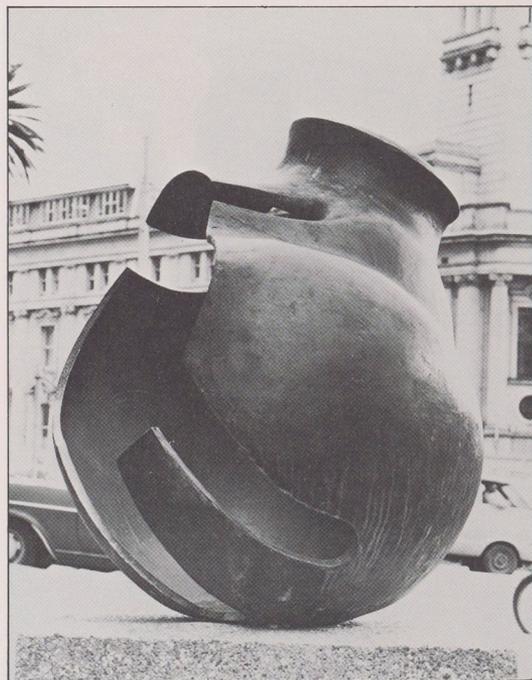
42. *Cat* 1969-1970



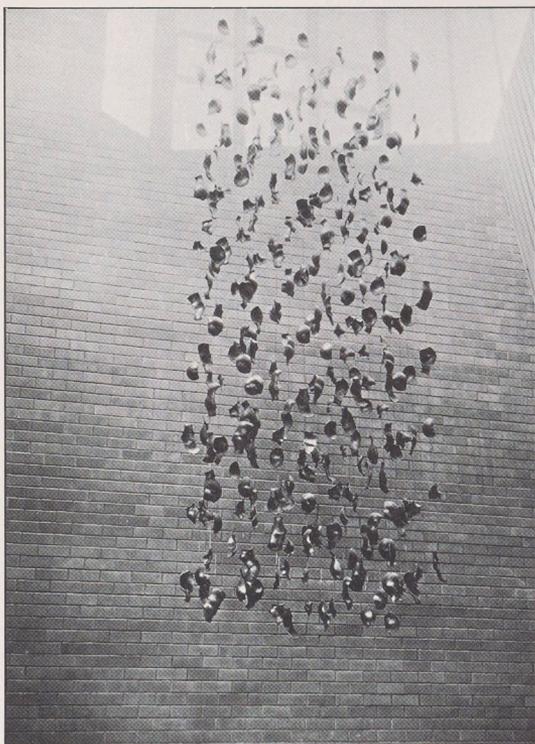
\*43. *Constellation* 1970



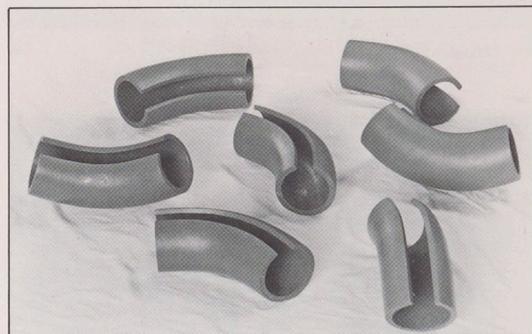
44. Untitled 1970



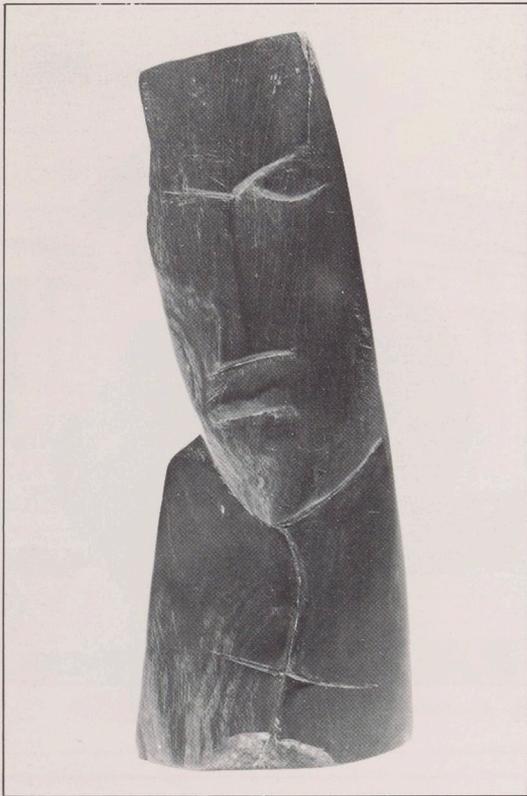
\*45. Untitled 1971



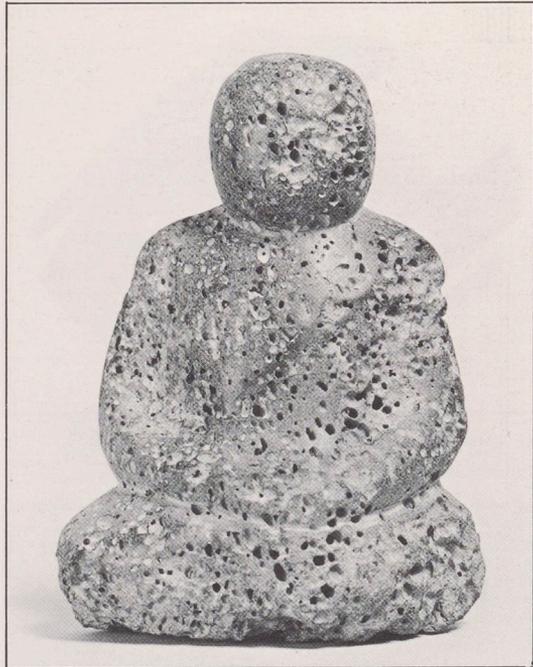
\*46. Untitled 1973



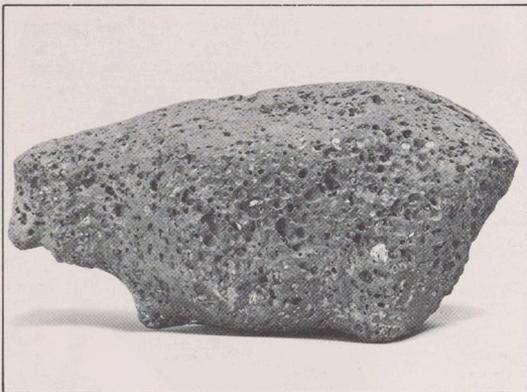
47. Untitled 1973



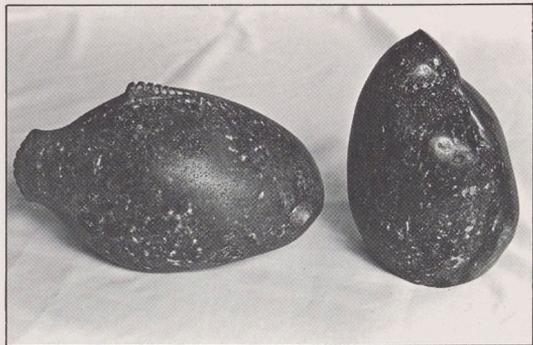
48. *Head* 1976



49. *Buddha* 1976-1977



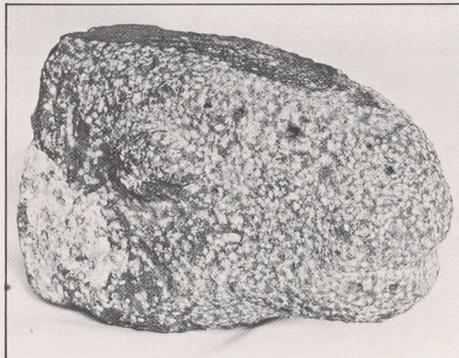
50. *Sheep* 1977-1978



51. *Fish* 1977-1978

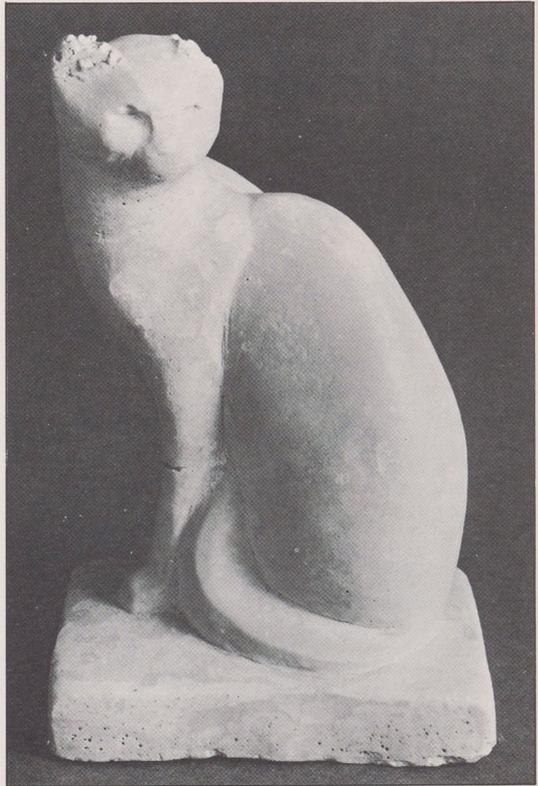
52. *Bird* 1977-1978

53. *Sheep's Head* 1977-1978

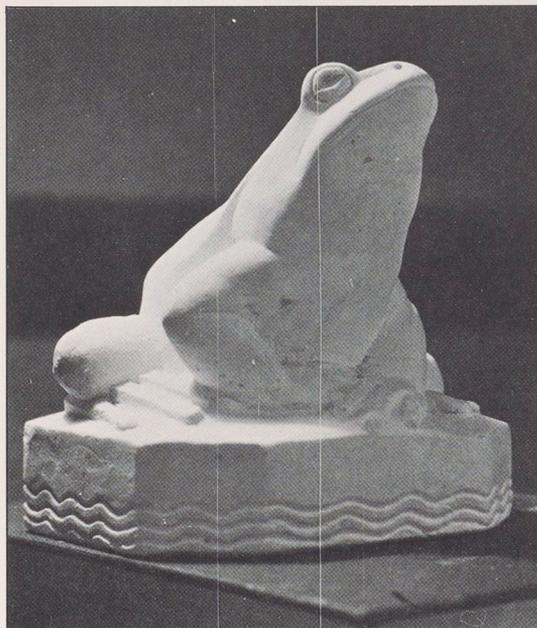




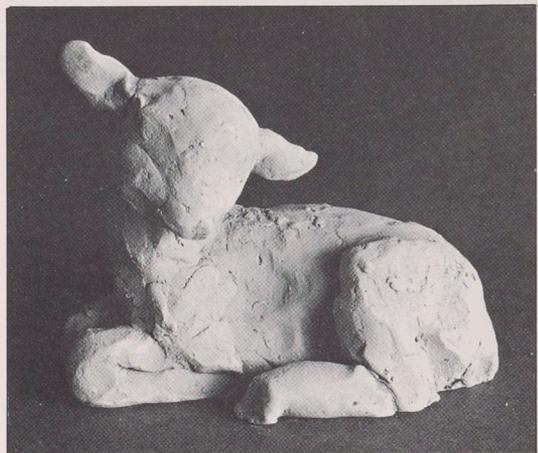
A1 *Portrait bust* (Jean Macalister) 1939-1940



A2 *Cat* 1939-1940



A3 *Frog* 1939-1940



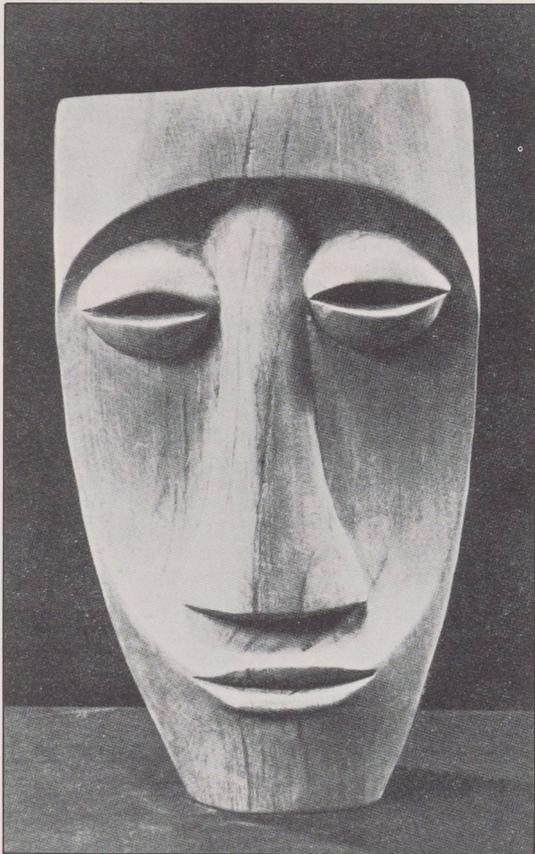
A4 *Lamb* 1942



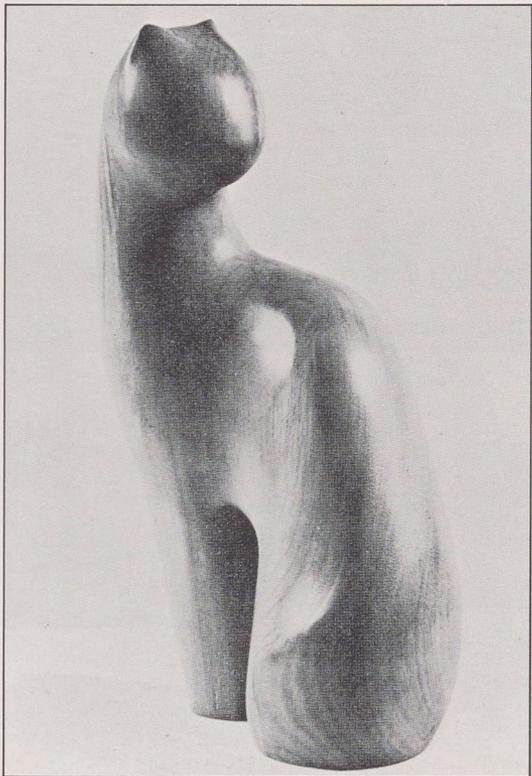
A5 *Horses and Hills* 1944



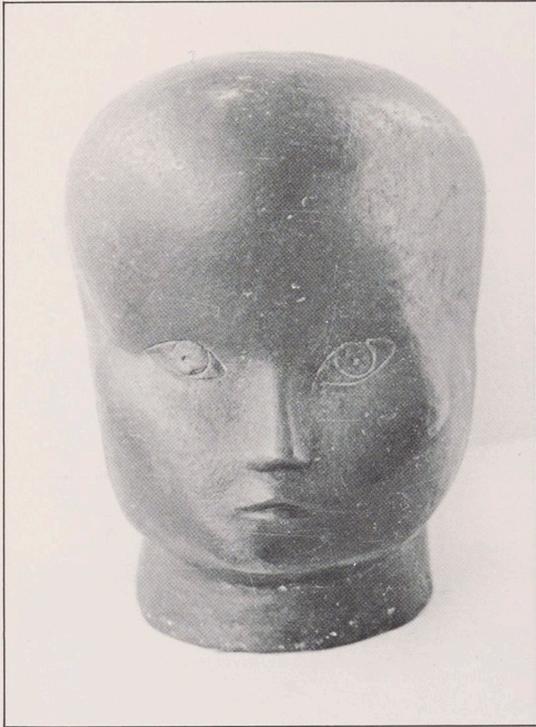
A6 *Mural* 1946



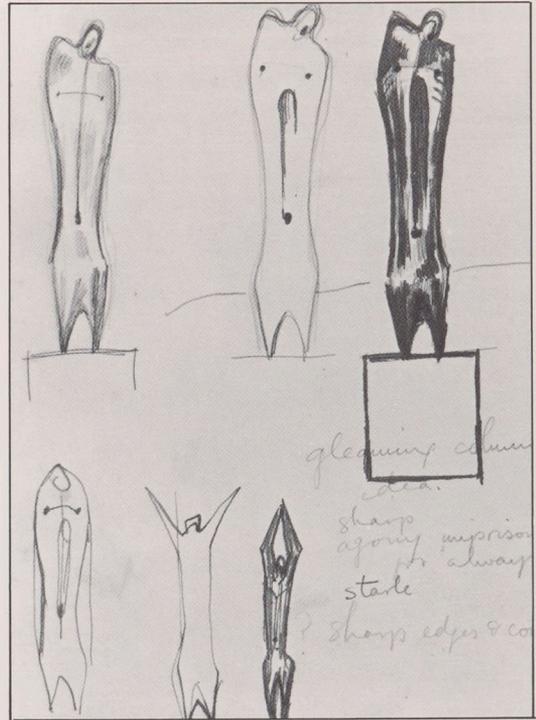
A8 *Mask* 1947-1948



A7 *Cat* 1947-1948



A9 *Head of a Child* 1950

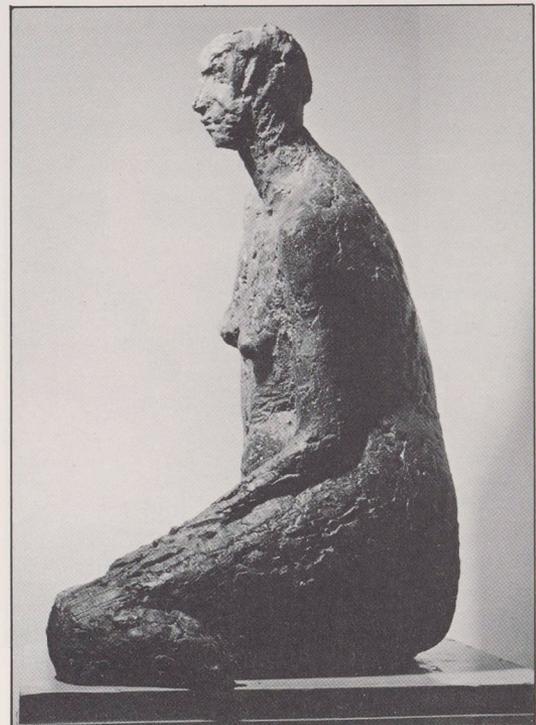


A10 *The Unknown Political Prisoner* 1952

A12 *Seated Figure* 1958

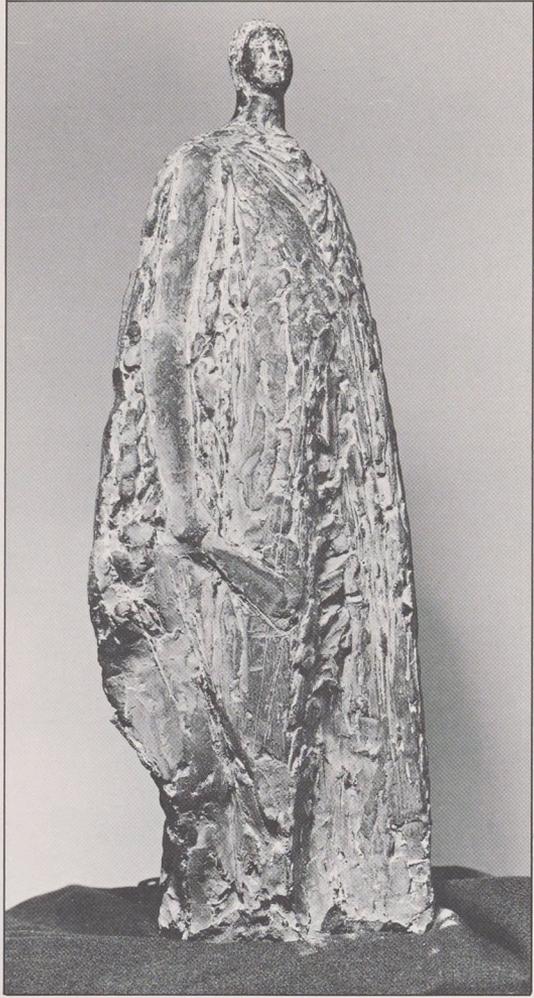


A11 *Reclining Woman* 1957

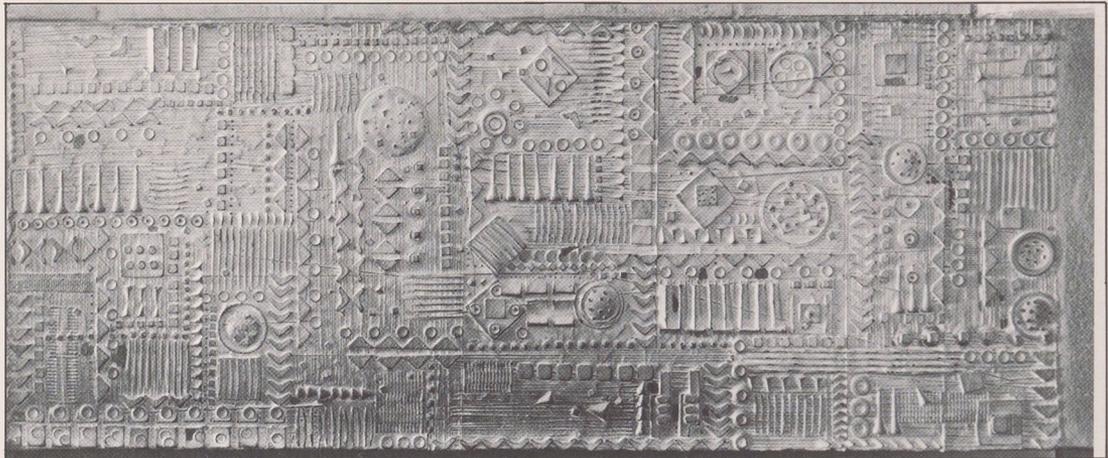




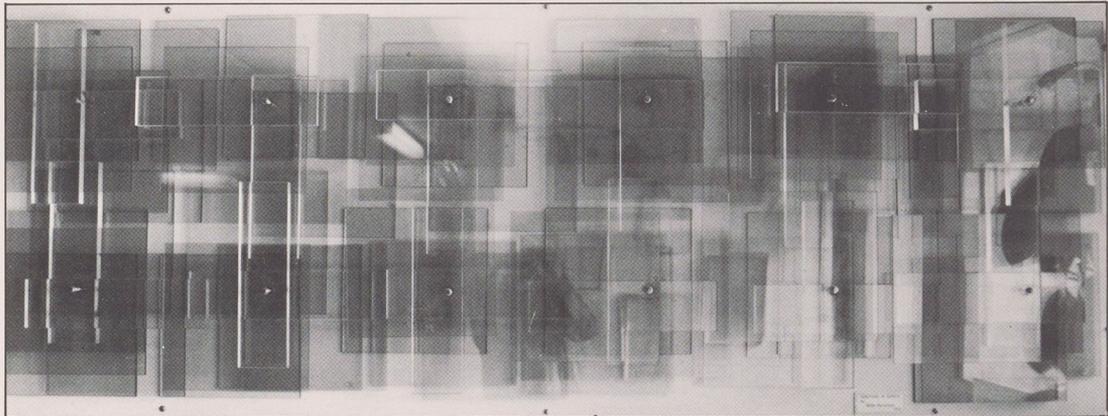
A14. *Eve* 1964-1965



A13. *Man in Cloak* 1964



A15. *Lintel* 1965-1966



A17. *Untitled* 1975-1976



A16. *Helios* 1972

