

1984

TRANSFORMATION

recent paintings
by Max Gimblett



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Reflection means a turning of one's thoughts back to something. It implies quiet, thoughtful consideration. These, I will say, are my reflections on Max Gimblett's recent paintings. I have turned my mind to them so often over the past nine months it now bends that way of its own accord. (As while I'm swimming — which is for me a 'quiet' daily activity, or when the sun strikes gold late in the afternoon on the wall of the building behind the baths.) This is not an essay; my thoughts have not marshalled themselves into a continuous train. Rather it is a series of startings-out which then bend back, of curves which often end up intersecting one another.

Reflections occur fairly slowly; they may seem inward-turning. For the philosopher they refer to "the mode, operation, or faculty by which the mind has knowledge of itself and its operations",¹ the mind's power of self consciousness. Abstract painting displays an interest in that power, and has been called art for art's sake. On the other hand reflection also means "the action of a mirror or other polished surface in exhibiting or reproducing the image of an object". Two of the paintings in this exhibition of abstractions are entitled *Mirror*.

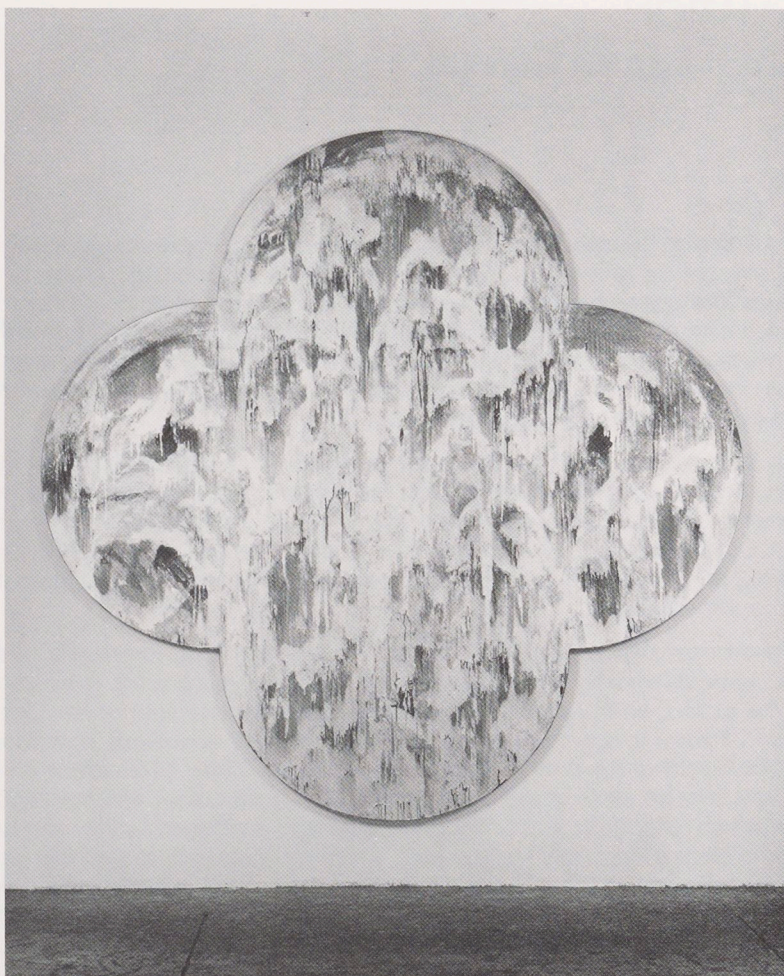
Some children are bright. When it dawns on us, we see the light. Eventually, we may become enlightened. The association of light with thought and truth seems universal. The most usual meaning of reflection is "the action, on the part of surfaces, of throwing back light or heat (rays, beams, etc) falling upon them". I want to say that Max Gimblett's previous exhibitions have been more about colour than this one, and that this is more about light. Since the colour of a surface is but the sum of its reflected light, I had best be more specific. *Zen* juxtaposes white colour which reflects the most light, with black colour which reflects the least. All the reflected light is diffused by the matt surface. *Medium* is painted entirely in clear acrylic polymer medium, which is customarily the vehicle for pigment. It is a vehicle for the transmission of light. The metallic pigments of the other acrylic paintings serve to combine specular (or mirror-like) reflection with diffuse reflection, the former reflecting light back more or less along the path by which it arrived on the surface, the latter scattering the light in all directions from the surface.

"The Gothic passion for light had profound theological significance . . . Light which could pass through glass without breaking it, was likened to 'the Word of God, Light of the Father, that had passed through the body of the Virgin', and became a symbol of the Immaculate Conception . . . And what closer approximation to spiritual light than the glittering surfaces of precious metals and, above all, the matchless beauty of gems? (Abbé) Suger, contemplating the cabochon gems adorning the great golden altar-cross, felt himself transported to 'some région of the universe between the slime of earth and the purity of heaven'."²

"The lotus depicts spiritual unfolding as it starts with its roots in the slime and, growing upwards through the opaque waters, it flowers in the sun and the light of heaven . . . Associated with the wheel as the solar matrix, the expanded flower forms the rosette and sun-wheel of perpetual cycles of existence; it also forms the cup of the receptive feminine principle . . . Sacred to Buddha who is manifest as a flame issuing from a lotus, the 'Jewel in the Lotus' of which Buddha is the heart; he is also enthroned on a fully-opened lotus. . . ."³

During the time I spent in New York choosing this exhibition I stayed with friends who lived one block south of Max's loft, on Chrystie Street. That was last September, late summer in New York. The nights were hot, knives were out, the hookers were in see-through bodystockings, the pushers were dealing right on the street, I was jet-lagged. The Bowery, where Max lives, seemed safer. The street got its reputation as New York's Skid Row in the 1890s when 82 bars were to be found in a 14-block stretch. There are still the cheap hotels (like The Sunshine Hotel, which is next door), The Bowery Mission (which is also close by) and the street bums who live on the broad sidewalks. They use Max's doorway, but don't contest it (if he has a party his guests aren't hassled); they use it to sleep in, or to piss or shit in.

"If I never have a cent
I'll be rich as Rockefeller
Gold-dust at my feet
On the sunny side of the street."⁴



9 Island

"... we may illustrate the repressed and sublimated fantasies of capitalism by the unrepressed and semi-sublimated fantasies of its more archaic prototype, alchemy. The salt the alchemists manipulate is an 'excrement of nature'; their aim is to distill from the excremental salt the 'seminal' salt or 'spirits', the procedure of 'cohobation' consisted in 'returning the spirits to their feces'." ⁵

Most of the buildings on the Bowery are occupied by artists. Max shares the Standard China Co building with Tom Wesselman, Harvey Quaytman, Charles Hinman and Will Insley. Across the road, next to the building that was recently burnt out, is the Top Equipment Corp building. William Burroughs has rooms there, Mike Goldberg occupies what was Mark Rothko's loft and Lynda Benglis has a loft.

Max's studio area faces the street two floors up. The Environmental Sound-X white noise generator keeps traffic noises at bay with its simulations of waterfalls, ocean surf, etc. But the surprising calm I found in the studio had more to do with the warm brightness of the afternoon sun, the genius of the gold Buddha figure, and most to do with Max's measured ways and of course the paintings. There's no hurry, no energy going to waste. Max takes his time. He enjoys the structures of daily living, within which he sometimes likes to take liberties. He is awake early, and normally spends his mornings on household chores, preparations for work and meditation. Around midday he likes to take a swim and then a nap before starting to paint. He paints only in the afternoons, four or five days a week; never at night. He doesn't paint during the summer; it is too hot and the light too intense. One fall /winter /spring season is usually devoted to a single line of exploration. This year (1983/4) it has involved the quatrefoil.

"Cooking and distillation take place in the cauldron; below blazes the roaring flame. Afore goes to White Tiger leading the way; following comes the Grey Dragon. The fluttering *Chu-niao* (Scarlet Bird) flies the five colours. Encountering ensnaring nests, it is helplessly and immovably pressed down, and cries with pathos like a child after its mother. Willy-nilly it is put into the cauldron of hot fluid to the detriment of its feathers. Before half the time has passed, Dragons appear with rapidity and in great





11 Arches 42

number. The five dazzling colours change incessantly. Turbulently boils the fluid in the *ting* (furnace). One after another they appear to form an array as irregular as dogs' teeth. Stalagmites which are like midwinter icicles are spat out horizontally and vertically. Rocky heights of no apparent regularity make their supporting one another. When *yin* (negativeness) and *yang* (positiveness) are properly matched, tranquillity will prevail.' In other words, 'the solution was evaporated to crystallization'."⁶

Transformation is change. In the artist's view the last change in his work of equivalent importance was back in 1975 /6. "In April of 1980," he writes, "when I was in San Francisco for the opening of the Color Painting show at the Shirley Cerf Gallery, I purchased small amounts of gold and silver metallic pigments. The fall and winter of 1982 I began to play with them. After a year of experimenting and throwing out I began to paint with them. In this same year I drew a vocabulary of basic shapes, 20 or 30 of them, and settled into the quatrefoil as one (of a few) to paint. All of this was /is my mid-life transformation."⁷

Change. The paintings change as you move in the space you share with them. That's because of the shine, which comes and goes, shifts here to there, depending on your standpoint. In 1981 they were monochrome with a single or double bar distinguishable by its matt or gloss surface; two canvases completed shortly before the metallic works, a black and a white, had more worked, uneven markings than before, and the wax added to the oil paint made the strokes stand up and glossy in parts so they were more or less active depending on where the light was coming from and what your standpoint was. As I have said, the work has come to be more involved with light.

"When a certain light touches the surface of the silver it glitters and becomes lighter and higher and quite transitory in tonal registration. That same tone becomes dull, static, and completely opaque as the light changes or as the spectator moves. . . . So the structure of the painting is altered: for at its highest pitch the silver acts as an intricate scaffolding for the painting, and at its deepest and most leaden it recedes and acts on unified terms with the other colours . . ."⁸



20 Kochi 11

Jackson Pollock made frequent use of aluminium paint from 1947 (*Cathedral*) to 1955. Max Gimblett's surfaces are clearly more protean than Pollock's because of the almost exclusive use of metallic pigments, the number involved (he works with a dozen golds, a copper, and an aluminium) and the layered application of them.

I note that metallic colours made their comeback into Western painting with the abstract expressionist activation of the literal features of the painting as signs. And that they left Western painting with the adoption of Renaissance perspective. They went out with mimesis, and came back with kinesis. John Pope Hennessy points to the continued use of the gold ground (altar-piece) by Sienese painters of the quattrocento as *the* practice which "impeded the adoption by Sienese studios of the quasi-scientific representation of space which became the rule in Florence relatively early in the century".⁹ So while gold continued to grace painting in India, China and Japan, as a sign of the spirit, in Europe it was exiled to the frame and there reduced to being a sign of material worth. Clearly Max Gimblett's paintings oppose such secularization.

"*Gold*. The sun, illumination; the self-luminous; the quality of sacredness; incorruptibility; wisdom; durability; nobility; honour; superiority; wealth. Showers of gold symbolize the sun's rays. *Alchemic*: The living gold, the product of the interplay between sulphur and quicksilver, the masculine and feminine principles, is the Great Work; attaining the centre; the goal; the sun; the heart perfection; wholeness; congealed light; the equilibrium of all metallic properties . . . *Aztec*: 'The excrescence of God'. *Buddhist*: Light; illumination. *Chinese*: Harmony; the sun; the yang, with silver as the lunar yin. In Chinese alchemy gold is the cinnabar; the essence of the heavens. *Christian*: Ambivalent as both the pure light, spiritual treasure given by Christ, triumph in adversity, but also idolatry (the Golden Calf) and worldly wealth. *Egyptian*: Gold is the flesh of the gods. *Hindu*: light; immortality; a form of the gods; a life-giver."¹⁰

In recent times, gold has been avoided because it seems 'already spoken for' as meaning. Pollock used titles like *Cathedral* and *Alchemy* but never used metallic gold. Frank Stella, in his early literalist



Artist in his studio
Photograph: David Stark

work, used silver and copper, but not gold. Yves Klein did some gold monochromes only to have one critic describe them as "the instrument and monumental end of a ravaging will to visual pleasure". Well, that's the risk you run. In our culture especially, gold's purity sorts poorly with its moneyed sexiness. One false move and the beatific is reduced to the tawdry. And your pile of gold to a heap of shit.

Max Gimblett is not making a false move. And that is largely because in each painting gold is at the service of a specific image. In the first instance, that image is the format; in the case of the larger works, a quatrefoil, in that of the smaller, a rectangle. An *actual* image in the picture in which we find ourselves. Each is a figure on the ground — or, to use one of the titles, each is an island in the sea — of the gallery wall. The smaller golds also contain an image and the titles of two of them suggest we regard it as a head, it's about that size, the reflection of a head. The quatrefoils are about our own height and we can face them on equal terms. Stand in the middle of one and it will extend just beyond your reach on either side. Like the circular *Zen*, they have a centre — it's unmarked, but we feel it. *Zen* is targeted (which is actually too strong a verb for what is a slow and steady painting) on the belly, whereas the quatrefoils aim for the heart. The singleness of the image and of the actual space it shares with the viewer is to do with oneness, not duality.

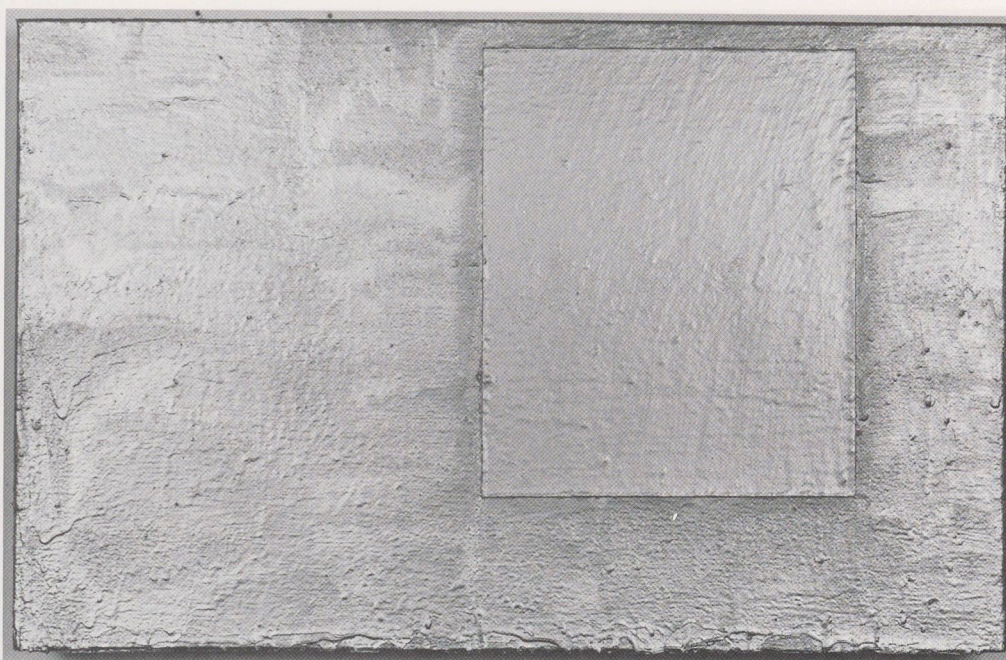
"Joseph Marioni: The whole object itself is the image and it is conveying its personality through the paint."

"Marcia Hafif: In terms of that . . . I see my paintings as figures in themselves that are on the ground of the spaces around them rather than any figure within them."¹¹

"Thus, if you wish to find the coherence of a work, study both your own horizons and those implied in the work — discover their differences and similarities, classify and accept these. Then the work will open up."¹²

Shape again. The quatrefoil. Called that because the shape is the same as the Gothic architectural device of that name. In cathedrals it is pre-eminently a shaped opening, a window letting in light.





6 Mirror

Sometimes a relief. It is the sign of the rose, the Christian counterpart of the lotus. The format is individualized in the painting process. Each work discovers a particular resonance, realizes itself as a specific image through the marks the artist makes. In this regard, the handling matters more than in the earlier colour paintings. The greater variety of gestures, the more open surfaces, the more fluid paints, all make for paintings fuller in incident, more particular as to incident, and more translatable as image. With *Transformation* we see that the quatrefoil is made up of circles which would have some body, which would grow a nose, or a trunk. The whole is bulgy, a gold Willendorf woman, an earth mother in whose womb the metal seeds grow from iron through silver into gold. *Fish* is a goldfish, under water — in that medium — under magnification, an enormous, mythological fish. A half-man, half-fish. *Island* is a landscape, a dreamscape, the interior of the alchemist's *ting*. These are what the poets call 'deep' images. All these possibilities, transformations, come forward, gather around the particular feel, image, each work has, is.

"(Gary) Stephan maintained that at bottom Marden's interest in alchemy was a useful fiction which allowed him to generate paintings. 'No', said Marden, 'I want to make gold.'"¹⁴

"Although their [the alchemists] labours over the retort were a serious effort to elicit the secrets of chemical transformation, it was at the same time . . . the reflection of a parallel psychic process . . . what the symbolism of alchemy expresses is the whole problem of the evolution of personality described above, the so-called individuation process."¹⁵

Shape. The *enso* (circle) "is one of the deepest symbols in Japanese Zen. When man becomes empty of illusion, he appears to himself in the clearest light . . . This state in Zen is called 'spiritual poverty'. The *enso* is a symbolic representation of this Zen state, intuitively grasped, portrayed with boldness and beauty. The shape of the *enso* is also a succinct expression of the transcending of worldly distraction, and as such is an essential statement of the tranquillity of Zen. This form is also the simplest representation of the experience of the Absolute Void; it encompasses the universe with one endless line. As such, it also served the purpose of a *koan* for the Zen initiate. This kind of simple circle would seem extremely easy to draw, but in fact it is one of the most difficult Zenga; it is not a product of chance, but expresses fully the enlightenment and profundity achieved by the artist. No deception is possible in painting an *enso*, for the character of the painter is fully exposed in its nakedness. The *enso* is a revelation of a world of the spirit without beginning and end, and can be said to transcend anything that qualifies as art in the ordinary meaning."¹⁶

Chinese alchemy comes from Taoism; like Taoist meditation and breathing techniques, alchemy was concerned with the prolongation of life — the gold elixir would ensure immortality to those who drank it. Zen, too, has its origins in Taoism, that most process-oriented of religions. Two of the four sets of inks in this exhibition have the idea and practice of the *enso* as their direct inspiration.

I chose the four sets from the more than 2000 inks I looked at in the artist's studio. Each set samples the



Max Gimblett's paint brushes
Photograph: Angel David Molina

work produced in a single session (the Arches set is an exception). These sessions are sometime things, there's no knowing when they will occur. Each involves choices as to paper, brush, ink and action — will it be a single action, as with the *enso* sets, or will he go in twice, as with the Arches 88 set? Will the paper slow or speed the brush? Then the work begins — with feeling. It's almost all touch, the work of proprioception. At the end there'll be no editing, since there's been 'no mind' at work to have second thoughts.

Over the two days I took to look at them, the initial anonymity of the inks wore off and I began to see them as Max Gimblett's work. 'No mind' or not, they were his. And like all the works in the exhibition, all the Mirrors, they were self-portraits of a sort. They were about projecting himself in the act of painting as a mode of self-discovery and self-transformation. As such the act had to be very clear, up front, and very resonant. Since it is, the work opens itself up in the viewing process to depths the viewer may then find in him /herself.

Wystan Curnow
June 1984

- 1 Shorter Oxford English Dictionary (rev. ed., 1973). Subsequent dictionary definitions refer to the same source.
- 2 W. Swaan, *The Gothic Cathedral* (1969), 48
- 3 J.C. Cooper, *An Illustrated Encyclopaedia of Traditional Symbols* (1978), 100
- 4 McHugh and Fields
- 5 N.O. Brown, *Life Against Death* (1959), 299
- 6 E.J. Holmyard, *Alchemy* (1957), 38
- 7 Letter, Max Gimblett to the author, 21/5/84
- 8 Bryan Robertson, *Jackson Pollock* (1960), 30-31
- 9 *Sienese Quattrocento Painting* (1947), 8
- 10 J.C. Cooper, *An Illustrated Encyclopaedia of Traditional Symbols* (1978), 74
- 11 "Monochrome in New York", *Flash Art*, October/November, 1979, 14
- 12 Dick Higgins, *O.ARS/1* (1981) 23
- 13 *The Writings of Robert Smithson* (1979), 198
- 14 William Zimmer, *Brice Marden, Marbles, Paintings and Drawings* (1982)
- 15 C.G. Jung, The Collected Works Vol. 12, *Psychology and Alchemy* (1953), 34-5
- 16 Yasuichi Awakawa, *Zen Painting* (1970), 112



Max Gimblett's Buddha figures
Photograph: eeva-inkeri

No mind /all mind

If I have painting premises that are clear enough I can break them. The more attitudes I can decide about before actually painting, the more freedom I experience in painting. That's why, for me, it's essential to individuate the support, the literal object, as much as possible. One of my premises is that we can recognize the shape. That we can see it as shape. I generate shape as drawing. There is always a new structural drawing period before I begin a fresh series of paintings.

A working premise is that at the time of touching paint to surface: no thinking. No mind /all mind. The impulse is to feel. I paint without thinking, in an unselfconscious and free way. I encourage a feeling flow between the paint, the surface, and myself. When the support is ready and the paint is mixed, I simply step up to the painting and paint. I love to paint. I don't have any ambition other than to let the painting happen to itself.

Deep structure and deep content are implicit in touching paint to surface. All the possibilities of articulation are there in the touch. Touch is the very essence of the moment, of being in the now. Touch marks a structural path through the painting. In working with fluid paint, the mark flows, runs, and drips — it opens and breathes. The marks I make now are the same marks I made as a child drawing with a pencil inside the covers of my books.

Hanging this exhibition in what was my teenage library gives me deep satisfaction. Here, in this building, I found the paths of culture that were to lead me to becoming an artist. Now I experience Temenos: hanging paintings, for me, creates a sacred enclosure in which we are protected and revealed to ourselves. I feel whole. A circle completes itself. Early memories of looking into rock pools at low tide, daily visits to Maori and Asian sacred objects in the Auckland War Memorial Museum, and sitting in the magic reading circle at the Grafton Public Library merge with the present. I have come home to myself.

Max Gimblett
June 1984

Biography

- 1935 Born Auckland, New Zealand.
- 1956 Leaves New Zealand and works for the export textile division of Samuel Courtauld & Co. in London. Returns to New Zealand in 1958.
- 1959 Sails to England again, lives in London, and travels throughout Europe.
- 1962 Moves to Canada. Apprenticed to a potter in Toronto, Ontario.
- 1963 Meets Barbara Kirshenblatt and marries her the following year.
- 1964 Studies drawing at the Ontario College of Art. Begins to paint.
- 1965 Attends painting and drawing classes at the San Francisco Art Institute where he meets Philip Sims. Lives in San Francisco for two years.
- 1967-70 Paints in Bloomington, Indiana. Visits New York City regularly to see paintings. Meets Jim Huntington.
- 1970-72 Paints in Austin, Texas, and has one-person exhibitions in Austin and Dallas.
- 1972 Moves to New York City where he currently lives. Visits New Zealand.
- 1974 Meets Naoto Nakagawa.
- 1976 First one-person exhibition in New York City at the Cuningham Ward Gallery. Meets Len Lye.
- 1977 Begins yearly visits to New Zealand and has exhibitions.
- 1978 The Marion Koogler McNay Art Institute, San Antonio, Texas, and the Laguna Gloria Art Museum, Austin, Texas, organize a travelling exhibition.
- 1979 Is appointed visiting Associate Professor of Art at the Pratt Institute, School of Art and Design, Brooklyn, New York, where he currently teaches. Prints and publishes in Auckland the *New Zealand Suite*, a set of four silkscreens.
- 1980 Modernism gallery in San Francisco publishes a catalogue for Gimblett's one-person exhibition. Makes a series of paper pulp works at Bummy Hass Paper, New York City.
- 1981 Awarded a Queen Elizabeth II Arts Council of New Zealand grant. Paints for three months in Auckland and shows the paintings at the Peter Webb Galleries and RKS Art in Auckland.
- 1980-82 Exhibits in the United States and Europe in *Color: Four Painters*, with Philip Sims, Joseph Marioni, and Thornton Willis.
- 1982 First one-person exhibition in Europe at Galerie Nordenhake, Malmo, Sweden. Exhibits in New Zealand in *Seven Painters/The Eighties*, a travelling exhibition, organized by the Sarjeant Gallery, Wanganui.
- 1983-84 Travels to Japan, India, and Kenya on the faculty of the International School of America. Begins studying at the C. G. Jung Foundation, New York City. Genovese Graphics, Boston, publishes a silkscreen portfolio of seven prints.
- 1984 Exhibits works from the Transformation series of paintings at the Auckland City Art Gallery.

Selected Individual Exhibitions

- 1971 A Clean Well Lighted Place, Austin
Delahunty Gallery, Dallas
- 1976 Cuningham Ward Gallery, New York
Nielsen Gallery, Boston
- 1977 Barry Lett Galleries, Auckland
Govett-Brewster Art Gallery, New Plymouth
- 1978 Barry Lett Galleries, Auckland
Casat Gallery, La Jolla
Cuningham Ward Gallery, New York
Laguna Gloria Art Museum, Austin
Marion Koogler McNay Art Institute, San Antonio
Waikato Art Museum, Hamilton
- 1979 Barry Lett Galleries, Auckland
Brooke /Gifford Gallery, Christchurch
Connecticut College, New London
Dowse Art Gallery, Lower Hutt
Govett-Brewster Art Gallery, New Plymouth
New Zealand Embassy, Washington DC
Nielsen Gallery, Boston
- 1980 Barry Lett Galleries, Auckland
Modernism, San Francisco
- 1981 Peter Webb Galleries, Auckland
RKS Art, Auckland
- 1982 Galerie Nordenhake, Malmo
Galleri Engstrom, Stockholm
- 1983 Modernism, San Francisco

Selected Group Exhibitions

- 1979 Axiom Gallery, Melbourne, *Three Colour Artists: Sydney Ball, Virginia Cuppaidge, Max Gimblett*
Nielsen Gallery, Boston, *The Implicit Image: Abstract Painting in the 70s*
- 1980 Galleri Engstrom, Stockholm, and Shirley Cerf Gallery, San Francisco, *Color Painting: Max Gimblett, Joseph Marioni, Phil Sims, Thornton Willis*
Lang Art Gallery, Scripps College, Claremont, *Recent Acquisitions*
National Art Gallery, Wellington, *Recent Acquisitions*
- 1981 Auckland City Art Gallery, Auckland, *Recent Acquisitions – New Zealand Art*
Galerie Arnesen, Copenhagen, *Ung Amerikansk Kunst Pa Toppen: Max Gimblett, Joseph Marioni, Phil Sims, Thornton Willis*
Power Gallery of Contemporary Art, Sydney, *Acquisitions 1980/81*
- 1982 Galerie Nordenhake, Malmo, and Oscarsson Hood Gallery, New York, *Color: Four Painters: Max Gimblett, Joseph Marioni, Phil Sims, Thornton Willis*
Sarjeant Gallery, Wanganui, *Seven Painters/The Eighties* (toured to the Robert McDougall Art Gallery, Christchurch; Dunedin Public Art Gallery; National Art Gallery, Wellington, and the Auckland City Art Gallery.)
- 1983 Hamilton Arts Centre, Hamilton, *Albrecht, Bambury, Gimblett, Ross*
Ostergotlands Lansmuseum, Linkoping, *New York I Linkoping*
Power Gallery of Contemporary Art, Sydney, *Acquisitions 1982/83*

Bibliography

Writings by the artist

"In the Presence", *Art New Zealand* 17, 1980 (Len Lye issue), 30-31

"My Paintings Are About Essence", *Seven Painters/The Eighties*, Sarjeant Gallery, Wanganui, 1982

Catalogues

Cohen, Ronny "Max Gimblett — A Color Visionary", in *Max Gimblett*, Modernism, San Francisco, 1981, 3-11

Curnow, Wystan "Interview: Max Gimblett and Wystan Curnow", in *Max Gimblett*, Modernism, San Francisco, 1981, 12-19

Murray, Jesse *Color: Four Painters* (Max Gimblett, Joseph Marioni, Phil Sims, Thornton Willis), Oscarsson Hood Gallery, New York, 1982, 3-22

Schulz, Derek *Seven Painters/The Eighties*, Sarjeant Gallery, Wanganui, 1982

Sims, Phil *Color Painting* (Sims, Marioni, Lawson, Hafif, Gimblett), Shirley Cerf Gallery, San Francisco, 1980

Thompson, Mary Lee "Max Gimblett's Paintings on Canvas and Paper", in *Max Gimblett*, Modernism, San Francisco, 1981, 20-29

Zabel, Barbara *Max Gimblett*, Marion Koogler McNay Art Institute, San Antonio, Texas, and Laguna Gloria Art Museum, Austin, Texas, 1978

Articles and reviews

Bell, Leonard "Max Gimblett — New Paintings", *Art New Zealand* 21, 1982, 15

Boettger, Suzaan "Painting — Made Simple or Simplistic?" *Art Week*, 5 April 1980, 7-8

Coley, John "Colour and Mysticism", *New Zealand Listener*, 11 August 1979, 24

Curnow, Wystan "Seven Painters /The Eighties: The Politics of Abstraction", *Art New Zealand* 28, 1983, 34-39, 56

Gerrit, Henry "Colour: Four Painters", *Art News*, April 1982, 219-220

Lynn, Elwyn "The Power Gallery of Contemporary Art Acquisitions 1981-83", *Art & Australia*, Summer 1983, 217-222

Meyers, Michele "Colour: Four Painters", *Flash Art*, February /March 1982, 58

Schoenfeld, Ann "Monochrome Met", *Arts Magazine*, March 1982, 130-131

Schulz, Derek "Differences on Intention", *The Listener*, 9 October 1982, 35

Teare, Kevin "Maxwell Gimblett", *Arts Magazine*, April 1978, 6

Catalogue

Unless otherwise acknowledged the works in this exhibition belong to the artist.

All measurements are in millimetres, height before width.

Works on canvas

- | | | | |
|---|--|---|--|
| 1 | Zen 1980 /83
acrylic polymer on canvas
2030 x 2030 | 6 | Mirror 1983
metallic pigments in acrylic polymer
medium on canvas
560 x 760 |
| 2 | Medium 1981
acrylic polymer medium on canvas
2030 x 2030
collection John Matthews, New
Plymouth | 7 | Mirror 2 1983 /84
metallic pigments in acrylic polymer
medium on canvas
760 x 560 |
| 3 | Transformation 1983
metallic pigments in acrylic polymer
medium on canvas
2290 x 2290 | 8 | El Dorado 1983 /84
metallic pigments in acrylic polymer
medium on canvas
560 x 760 |
| 4 | Natural Copper 1983
metallic pigments in acrylic polymer
medium on canvas
2290 x 2290 | 9 | Island 1984
metallic pigments in acrylic polymer
medium on canvas
2290 x 2290 |
| 5 | Fish 1983
metallic pigments in acrylic polymer
medium on canvas
2290 x 2290 | | |

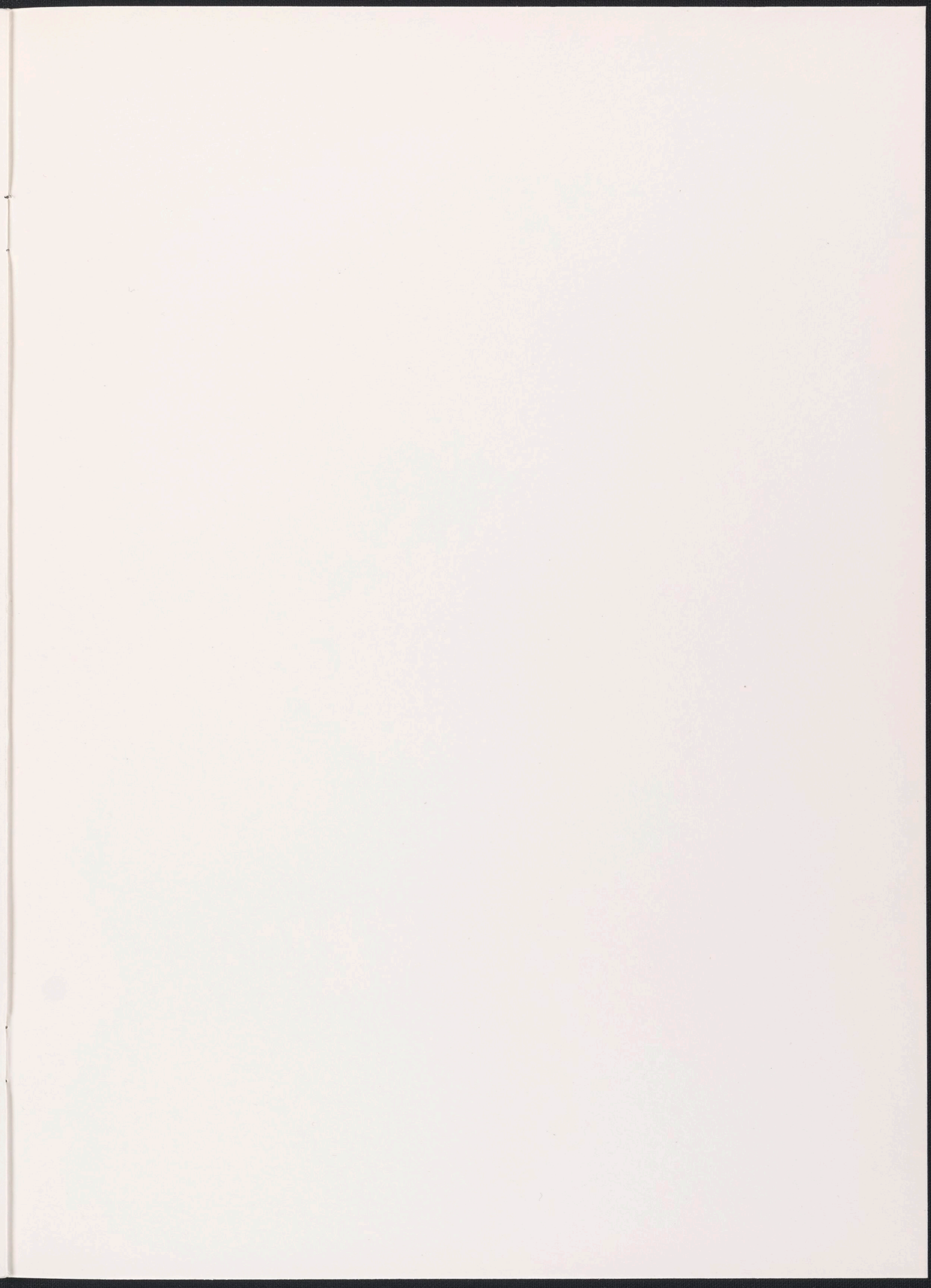
Works on paper

Although standard paper sizes have been used, dimensions vary, especially widths of handmade papers.

The works are grouped and the groups listed in chronological order. Listing within the group indicates hanging sequence.

- | | | | |
|----|---|----|--|
| 10 | Arches 6 1982
ink on Arches 88 screenprint paper
765 x 565 | 23 | Misumi 14 1983
ink on Misumi handmade paper
755 x 530 |
| 11 | Arches 42 21.6.80
ink on Arches 88 screenprint paper
765 x 565 | 24 | Misumi 15 1983
ink on Misumi handmade paper
755 x 530 |
| 12 | Arches 59 21.6.80
ink on Arches 88 screenprint paper
765 x 565 | 25 | HMP 16 1983
ink on HMP handmade paper
1090 x 405 |
| 13 | Arches 44 21.6.80
ink on Arches 88 screenprint paper
765 x 565 | 26 | HMP 17 1983
ink on HMP handmade paper
1090 x 405 |
| 14 | Arches 48 21.6.80
ink on Arches 88 screenprint paper
765 x 565 | 27 | HMP 18 1983
ink on HMP handmade paper
1090 x 405 |
| 15 | Arches 55 21.6.80
ink on Arches 88 screenprint paper
765 x 565 | 28 | HMP 19 1983
ink on HMP handmade paper
1090 x 405 |
| 16 | Kochi 7 1983
ink on Kochi handmade paper
670 x 515 | 29 | HMP 20 1983
ink on HMP handmade paper
1090 x 405 |
| 17 | Kochi 9 1983
ink on Kochi handmade paper
670 x 515 | 30 | HMP 21 1983
ink on HMP handmade paper
1090 x 405 |
| 18 | Kochi 9 1983
ink on Kochi handmade paper
670 x 515 | 31 | Transformation 5 1983
metallic pigments in acrylic medium on
Arches coldpress paper
560 x 760 |
| 19 | Kochi 10 1983
ink on Kochi handmade paper
670 x 515 | 32 | Transformation 19 1983
metallic pigments in acrylic medium on
Arches coldpress paper
560 x 760 |
| 20 | Kochi 11 1983
ink on Kochi handmade paper
670 x 515 | 33 | Transformation 22
metallic pigments in acrylic medium on
Arches coldpress paper
560 x 760 |
| 21 | Misumi 12 1983
ink on Misumi handmade paper
755 x 530 | 34 | Mirror 18 1983
metallic pigments in acrylic medium on
Arches coldpress paper
560 x 760 |
| 22 | Misumi 13 1983
ink on Misumi handmade paper
755 x 530 | | |

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