

Spring Catalogue 2012

pierre peeters gallery

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Welcome to our 2012 **Spring Catalogue.**

Pierre Peeters Gallery presents fine examples of New Zealand paintings, works on paper and sculpture which span from the nineteenth century to the present day.

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www.ppg.net.nz



W .S Melvin circa 1880

Wet Jacket Arm: Milford Sound

Initialed Lower right 'WSM'

Oil on opaque glass

170 x 280 mm



W. S Melvin circa 1880

Lake Manapouri

Initialed Lower left 'WSM'

Oil on opaque glass

170 x 280 mm

These two works by W.S Melvin exemplify the decorative landscape painting of nineteenth century painters of the period working in New Zealand. They knowingly utilise the decorative strength of adjacent reds , soft purples and greens . Painted on what was commonly called 'milk glass', popular in nineteenth century applied arts, here Melvin employs this luminous medium for his deftly realised depictions of the picturesque South Island.

W.S. Melvin was a nineteenth century painter who exhibited with the Otago Art Society from 1887–1913; and whose work featured in the NZ and South Seas Exhibition in Dunedin 1889–90.



John Barr Clarke Hoyte (1835-1913)

Coastal Inlet c.1870

Watercolour

390 x 640 mm

John Barr Clarke Hoyte could produce airy, sweeping views of the picturesque, but in works like this, he combines the atmosphere and dampness of the elements of a North Island inlet, with a homely, pragmatic and altogether, endearing aspect. We see a family at the water's edge, coastal dwellings nestled in the bush-clad hill side beyond them and the tall, smoking chimney and warehouse of small industry.

Hoyte immigrated to New Zealand in 1860, settling in Auckland where he became Drawing Master at the Church of England Grammar School. He played a prominent role in the Auckland art scene and in 1870, co-founded the Auckland Society of Artists and sat on the Committee which planned the society's first exhibition in 1871.

In 1875, he moved to Dunedin via Nelson with his family. From 1876 he exhibited with the Otago Art Society showing views of the Southern lakes and mountains. Influenced by the English tradition of topographic draftsmanship, Hoyte's delicate watercolours won popular acclaim for their picturesque qualities.

Hoyte's work is represented in the public art collections of the Auckland Art Gallery, Aigantighe Art Gallery, Anderson Park Art Gallery, Auckland War Memorial Museum, Dunedin Public Art Gallery, Robert McDougall Art Gallery, Rotorua Museum of Art and History, Museum of New Zealand Te Papa Tongarewa and the Alexander Turnbull Library.



Albin Martin (1813-1888)

The Homestead, Tamaki Estuary, c.1855

Watercolour and gouache on Paper

200 x 285 mm

Albin Martin uses the milky qualities of gouache in combination with watercolour to lovely effect in this affectionate pastoral scene of his family homestead and environs. This land is flattered by Martin's skillful use of alternating divisions; of farmland, softly formed trees and blue tinged distance, with a large cloud filled sky overhead. It was the artist's job, Martin felt, to study nature closely and to extract its best to convey a romantic quality.

Martin was a gentleman farmer and trained painter, originally from Dorsetshire. He built his homestead in East Tamaki, South Auckland in 1851 in where he and his wife Jemima raised a family of eight children and nurtured a beautiful European style garden. They lived there for the next thirty years.

He was already an accomplished landscape painter when he arrived in NZ aged 38. Two years after his father died, he had opted to train as an artist under the English artist John Linnell; Joseph Mallord Turner and David Cox were also pupils. They became firm friends and Martin, who was to collect works by Durer and Altdorfer, was given a number of works, reportedly by William Blake, as a leaving gift.

In 1839 he travelled with the artists Samuel Palmer, Linnell's son-in-law, and artist George Richmond, to the galleries and picturesque locations of Florence and Rome and their environs. Two years later after marrying Jemima Frances Martha Kempe, daughter of the antiquarian Kempe, he returned to Italy, and they lived in Naples for over two years. The sketches he produced during these periods in Italy and its pastoral areas were later transformed into paintings, with a style reminiscent of Claude Lorraine and often evident in his New Zealand subjects of South Auckland and the Waikato.

Martin's works are represented in many national collections, including: Te Papa, Auckland Art Gallery, Turnbull and the Hocken.



John Douglas Perrett (1859-1937)

Head of Lake Manapouri 1894

Signed Lower left 'John D Perrett'

Oil on Canvas

1010 x 1700 mm

This particularly fine vista by John Douglas Perrett was sent to London in c.1900 as an impressive example of colonial art (and our scenic sights) in New Zealand. The Otago Witness newspaper in 1902 wrote of the Scotsman "He is essentially an open air painter, and is rather fond of strong effects, his lights and shades being well distributed and finely delineated." Perrett's beautiful light effects, particularly his pink haloed clouds, lends a contemplative and almost visionary quality to this depiction of the glacial Lake Manapouri. "Lake of the Sorrowing Heart" was one of the most highly esteemed sites. However, it was only towards the end of the 1800s that tracks and huts allowed for easier access to the lake.

Much of New Zealand scenic art of the nineteenth century was produced by Scottish artists. How equipped and receptive these immigrants must have been. Where once they had depicted rocks, lochs, and ancient crags, now they tackled the sublime vistas of New Zealand's lakes and Sounds. Perrett's work in oils and pastel showcase his skills at conveying New Zealand's epic waterways and mountain-ranges with a particularly soft quality of light and serenity of mood.

Perrett, who was born near Glasgow, studied at Glasgow School of Art for several years, and also studied in various studios in London. He arrived in Dunedin c.1886. In 1894, with artists G. Nerli and L. W. Wilson, he opened a private art school, Otago Art Academy. Perrett moved to Auckland 1895 and taught painting there. He exhibited at many venues, including the Otago Art School from 1887; Auckland Society of Arts from 1896–1927; the NZ and South Seas Exhibition, Dunedin 1889–90; the Auckland Industrial and Mining Exhibition in 1898, and the St Louis Exposition in 1904.

Perrett is represented in various public collections including: The Auckland Art Gallery, Christchurch Art Gallery and The Hocken.



Henry William Kirkwood (1854 - 1925)

Sunset George Sound

Initialed lower left 'HWK'

Oil on Board

300 x 460 mm

A wispy cloud, infused with the warm purple hues of sunset, hovers over this romantic evening scene in George Sound. *Sunset George Sound*, beautifully modulated in colour and tone, is a fine example of Henry William Kirkwood's skill as a scenic painter.

The Scottish painter emigrated to New Zealand in c.1879 aged 25. It seems he established himself as an itinerant artist, painting, teaching and exhibiting. He lived in Dunedin from 1888-9, Wellington from 1890-94, in Nelson 1894-1904 where he taught at Nelson College and New Plymouth 1906-10. Kirkwood also produced several large paintings for wealthy patrons. Most of his works are on a small scale, however, and he also worked on miniature landscapes, sometimes on white glass.

George Sound, in the Fiordland of New Zealand's South Island, is depicted bathed in the warmth of dusk. It was among many picturesque locations in the Sounds that Kirkwood explored, much of it on the steamer, the *Hinemoa*. Kirkwood left for Sydney in 1924 and died there in 1925.

Kirkwood is represented at Te Papa and The Suter.



William Allen Bollard (1869-1941)

A Stroll through the Woods

Signed lower left 'W Allen Bollard'

Oil on Board

490 x 400 mm

Trees and undergrowth dance and quiver with an energy not seen in other landscape paintings in New Zealand. William Allen Bollard was a landscape and portrait painter born in Auckland, who invested many of his scenic views with an almost rococo quality with their dancing tendrils of line.

Bollard exhibited with the Auckland Society of Arts and with the Otago Art Society from 1905.

He is recorded as studying in Sydney and Melbourne. From 1905 he lived and taught privately in Dunedin and died there. Two of his paintings of Taupiri were exhibited in Centennial Exhibition of 1940. He is represented in the Hocken, Dunedin.



Arthur (Art) Albert Bender (1891-1963)

Hillside with River

Signed and dated lower left 'Art Bender 1915'

Oil on paper

185 x 245 mm

In 1915 'Art' Albert Bender sat down on an overcast day on a hillside; to all intents and purposes without a subject in sight. A tree appears to the far left, a cloudy sky hangs over a hillside of soft brown and green daubs, an outcrop of gorse appears in the lower right and a muted river emerges in unshowy fashion beyond. This early painting by Bender from 1915 echoes the humble landscape subjects of the Barbizon Landscape school which preceded the painterly developments of the Impressionists. By the time he painted this valley before him, possibly at Silverstream outside Wellington, he was age 24. Trained at Wellington Technical College, he had won a prize for drawing in 1914; yet it is subtle tonal registers and the play of paint he is focused on with *Hillside with River*.

Bender's own painterly qualities and close-range approach to the outdoors generally echo those of Fristrom, the latter working at Pumpkin Cottage around 1910. Bender is also recorded as having worked at this school of outdoor painters established by James Nairn. Now little known, 'Art' was an established and committed painter during his life-time, active from c.1915 to the 1950s. He specialised in landscapes, coastal views and later explored urban themes in the 1950s.

Bender's early exhibiting history seems to begin with the NZ Academy of Fine Arts, from 1908-29. His work later featured in the New Zealand Centennial Exhibition in Wellington, N.Z. which ran from November 1939 to May 1940. Other exhibitors included Grace Butler, Ivy M Copeland, A A Deans, Robert Field, Louise Henderson, Mabel Hill, Roland Hipkins, Frances Hunt, Marcus King, H Linley Richardson, S L Thompson, John Weeks and George Woods. Bender was also a working member of the Canterbury Society of Arts between 1926 and 1953 and featured in its shows of the mid to late 1940s and early 50s, as well as the Canterbury Society of Arts 72nd Annual Exhibition of New Zealand Art.



Elise Constance Mourant (1921- 1990)

Still Life, 1940s.

Signed lower right 'E Mourant'

Oil on Board

390 x 330 mm

Elise Mourant's unpretentious African daisies radiate with joie de vivre. They thrust with verve from a darkened interior in red-orange and off white hues. The floral still life served as a vibrant subject for Mourant to explore formal values but also to convey mood.

Mourant was known for her still life paintings, landscapes and urban scenes. She studied at Wellington Technical College before World War II, where T.A McCormack and Nugent Welch were also students. She later studied painting at the National School of Dublin and at the Slade in London. Mourant settled in Auckland and briefly attended Elam Art School from 1943, later joining the Auckland Society of Arts who held her two solo exhibitions in 1947 and 1949.

She is represented at Te Papa, Anderson Park Gallery, Hawkes Bay Museum, and Rotorua Museum.



May Gilbert (1859-1937)

Still Life with Roses, c.1940s

Signed and inscribed dated lower right 'M Gilbert in class
John Weeks'

Watercolour

380 x 290 mm

In May Gilbert's *Still Life with Roses*, the black outlines that teacher John Weeks endorsed as a design principle to make colours 'pop' becomes outline as well as a dramatic and expressive foil to the main event— a bunch of pale peach and, yellow and apricot hued roses.

It was perhaps understandable that May Gilbert ended up an artist and art teacher. Her father Thomas Gilbert had received art tuition from watercolourist J.B.C Hoyte and her cousin Harry Roundtree, President of the London Sketch Club, was a well-known artist and illustrator in London. The Gilbert family lived in Parnell, Auckland, a convenient location for the young May who was later to attend Elam Art School in 1920 and in the 1930s and early 1940s. She is of a number of Elam students who during the war-time, returned to classes over a number of years. Under the kindly John Weeks, she took still life and landscape classes and took up the subject of the Auckland historic building, as did Peggy Spicer and others in the 1940s and 1950s. She produced oil paintings, lino-cuts and often worked in watercolour, as in *Still Life with Roses* which is inscribed as being produced in John Weeks' class.

A staunch member of both the Rutland Group, and the Auckland Society of Arts she also exhibited with the New Zealand Academy of Fine Arts from 1931 to 1942.



Grace Butler (1887-1962)

The Bathers, Auckland, c.1941

Signed on verso 'Grace Butler'

Oil on Board

220 x 420 mm

Grace Butler's delightful plein-air depiction of an Auckland summer's day, is something of a rarity. Butler is known for her plein-air renderings of alpine scenery, particularly of Arthur's Pass and Otira. However, it is known that she visited Auckland a number of times and produced images of the city's waterfront and infrastructure; images that don't often appear on the market. *The Bathers* could date from 1927/8.

In 1927 Grace Butler lost the majority of her work in a fire that raised her New Brighton home to the ground. Distraught, she sought solace at her sister's home in Epsom, Auckland, and took the opportunity to paint outdoors. A reviewer, Eric Ramsden for the Auckland Sun, noted her determination to paint and off-set the tragedy; "Now she is hard at work trying to make up for time consumed by the disastrous fire. While in Auckland Mrs Butler has found much to fascinate her on our waterfront." *The Bathers* might even be attributed to the later visit of 1937 she made, noted by Neil Roberts in his Canterbury Vignette on Butler. Perhaps it was, however, a few years later the plein-air oil was made. Christopher Johnstone, former director of the Auckland Art Gallery and author of 'Landscape Paintings of New Zealand' cites a visit of 1941 which saw the production of rather luscious and gestural works of Mission Bay and local environs.

The painting, which bears Butler's distinctive blue, might well then have been painted while the artist perched in the warm white sands of Mission Bay or adjacent beach. Its particular looseness suggests her mature, freer approach noted by Roberts. It also has echoes of the painterly approach of Sydney Lough Thompson whom she much admired.

Butler, born in Invercargill, studied initially at Napier Art School, then from 1920-14 took tuition under Leonard Booth and Cecil Kelly as well as Thompson in the mid 1920s. She set up an art teaching studio in Napier for a short time, and also taught in Gisborne.

Grace Butler is represented at: Waikato Museum, The Christchurch Art Gallery, Aigantighe Gallery, Auckland Art Gallery and Te Papa



Ivy Margaret Copeland (1895-1961)

Coastal View with figures, c.1940s

Signed lower right 'I M Copeland'

Oil on Board

335 x 425 mm

Ivy Copeland may have painted this scene during her productive 1940s period, when she was painting full-time. It is assuredly painted, its structure articulated not merely by the compositional elements of coast, land and sky, but by the alternate directions of paint within these zones.

Ivy Copeland was known for her portrait paintings and landscapes, coastal scenes and still-lives. Initially trained by C.F. Goldie, she attended Elam Art School from 1905 where she was taught by Edward Fristrom and Archibald Nicoll, and later taught there around c.1930. Over the course of her career, she taught at various institutions including Auckland Teacher's College.

She later gained the Diploma in Fine Arts from Canterbury School of Arts in 1936, and taught at Canterbury College and Dunedin Teacher's College between 1933 – 1940. Copeland won the prestigious Bledisloe Landscape Medal in 1946. She had retired six years prior, devoting her time to painting.

Ivy Copeland is represented at: Auckland Art Gallery, McDougall, Hocken, Rotorua Museum and the Whangarei Art museum



Eric Lee Johnson (1908-1994)

The Little Barrier and Mahurangi Harbour

Signed and dated in lower Left 'Eric lee Johnson 44'

Watercolour

360 x 490 mm

"I paint what cannot be photographed..." said Man Ray, painter and photographer extraordinaire, and it seems Lee Johnson enjoyed his various mediums in the same manner. An excellent and experimental photographer, his watercolours of North Island locations are distinctly different from his photographs in their 'washy', unruly neo-romanticism which conveys an energy or spirit of the landscape.

Mahurangi was a magnet for artists in the 1940s and 1950s; many of them staying at the home of Alison Pickmere and Terry Bond. Lee Johnson, was one of the those who loved the area, along with Olivia Spencer Bower and Rex Fairburn. The beautiful harbour of Mahurangi was one of many remote residences for the artist who moved to various locations with his family and which are now remembered in watercolour and ink, as well as his memorable and compelling photographs.

By the late 1950s Lee Johnson had established a considerable reputation for his deft paintings and drawings focusing on the distinctive features of New Zealand's coast and rural backblocks.

Eric Lee Johnson is represented at: Aigantighe, Auckland Art Gallery, McDougall, Hocken, Rotorua Museum, Gisborne Art museum, Hawkes bay Museum, Te Papa, Whangarei Museum and the James Wallace Coll.



Alison Pickmere (1908-1971)

Mahurangi, c. 1950s

Signed and titled lower left '*Alison Pickmere: Mahurangi*'

Watercolour

390 x 500 mm

"I am sure that our methods of painting could borrow with greater profit at the present time from the Japanese than from the traditional English or French schools."

A.R.D Fairburn, 1934.

Mahurangi was a tranquil haven for many Auckland artists during the 1940s and 1950s. This was partly because Alison Pickmere and her husband Terry opened their home to visiting artists such as Helen Brown.

Here Pickmere exploits the fluidity of watercolour to suggest the airy expansiveness of this locale through the economical and calligraphic style evocative of Japanese watercolour. It was the formal and reductive approaches of certain younger New Zealand painters that influential critic A.R.D Fairburn felt best revealed the essence and 'truth' of this country.

Pickmere had attended Elam School of Arts in the late 1930s, belonged to the Rutland Group and later trained in Sydney in 1948 and S William Hayter's Atelier 17 in Paris in the early 1960s. Later specialising in print-making, *Mahurangi* is from an earlier period in her development.

Alison Pickmere is represented at: Auckland Art Gallery, Gisborne Museum, Hocken, McDougall, Rotorua Museum and Te Papa



Arthur Thompson (b 1915-)

Dead Macrocarpa, Mahurangi

Signed and dated in lower right 'Arthur Thompson 74'

Watercolour

350 x 520 mm

Rather than a sweeping view of Mahurangi Harbour, Arthur Thompson's maimed, and seemingly writhing tree at the water's edge, takes centre stage in his *Dead Macrocarpa, Mahurangi*. Its dominance is such that it almost obscures the figure at its base. The paradox of the dead tree theme in New Zealand art is the energy and verve of the wooden hulks. This is exemplified here in Thompson's atmospheric vision.

Arthur Thompson studied at Elam School of Arts during the Depression years of the 1930s. A challenging time to be an artist, he recalls there was 'no work — no scholarships — no buyers'. Thompson revealed himself in the 1930s as an assured etcher. His spidery calligraphic style, perfect for this medium, is rendered more loosely and expressively in his atmospheric evocations of Auckland dwellings.

Thompson featured in the Auckland Art Gallery exhibition 'Eight New Zealand Painters II, 1958-59', alongside contemporaries including Doris Lusk, John Weeks, and M.T.Woollaston. Thompson worked on the committee of the Auckland Society of Arts. He also supported himself through commercial art and theatre design, including for a play by Ngaio Marsh. He was also earning a living as a illustrative artist in advertising and theatre and costume design. In the 1960s he worked in Shepperton Studios, England in the film set's art department, subsequently working as assistant art director on the "Lawrence of Arabia" set in Spain and Morocco.



Arthur Thompson (b 1915-)

Tall House: John Street, Ponsonby 1974

Signed and dated in lower right 'Arthur Thompson 74'

Watercolour

475 x 360 mm

Arthur Thompson knew how to set a dramatic scene. He had built a career on designing sets for film, theatre and television. However, prior to the likes of Weta Workshop, filmic scenes could never wholly summon the expressive, coherent drama of an artist's vision, such as that of Thompson's renderings of spooky dilapidation.

Tall Building, Ponsonby, 1974 and its subject of an old house for sale, its contents, seemingly up in smoke, falls between two camps of approach Peter Shaw describes, as the "...rather grim urban realism (of the Auckland Elam students) (and the) nostalgic neo-romanticism of Eric Lee-Johnson's dilapidated rural cottages."



Jan Nigro (1920-2012)

City at Night, c. early 1950s

Signed and dated in lower right

Oil on Board

435 x 465 mm

Jan Nigro, who passed away this year, was best known for her paintings of the human figure. *City at Night*, c.1950s, however, is a rare, early example of her foray into the urban themes that preoccupied many modernist painters in New Zealand around the mid 20th century.

The surfaces of her works of the late 1940s produced in Australia , and in the early 1950s whilst back in New Zealand, flicker with the textures and colours emerging from distressed paint layers. This is seen clearly in the scraped and palette knifed surfaces as seen in *City at Night*. She was, by 1951 living in Rotorua with husband and artist Gerry Nigro when she experimented with abstraction. Many of these 'abstracts' she says in her 1996 autobiography, *Apple for the Teacher*, were consigned to the thermal mud pools of Rotorua; this however, survived the cull.

In 1952 she joined the small modernist artist enclave of Rotorua, associating with Dr Wallis Stanley and Melvin Day – both devotees to the cubist and formalist interests of John Weeks. Weeks had briefly been Nigro's teacher from Elam School of Arts in the mid to late 1930s. *City at Night* with its focus on planar ambiguities and angularities and textural palette knife wipes of paint, the subject and approach, generally the domain of the modernist male painter, expands our knowledge of Nigro's oeuvre and her development.

In 1993 Nigro was awarded an MBE for Services to the Arts. During 2001-2002 a survey of her work - *A Portrait of Jan Nigro* - toured to the National Portrait Gallery, Wellington and the Rotorua Museum of Art & History. Nigro is represented in private and public collections both in New Zealand and internationally; including Te Papa Tongarewa, Auckland Art Gallery, Rotorua Museum of Art & History, The Dowse, Hawke's Bay Museum, National Gallery of Victoria, Melbourne.



Louise Henderson (1902-1994)

Nightfall- from the Hours Series

Signed and dated on verso *Louise Henderson 1967*

Oil on Board

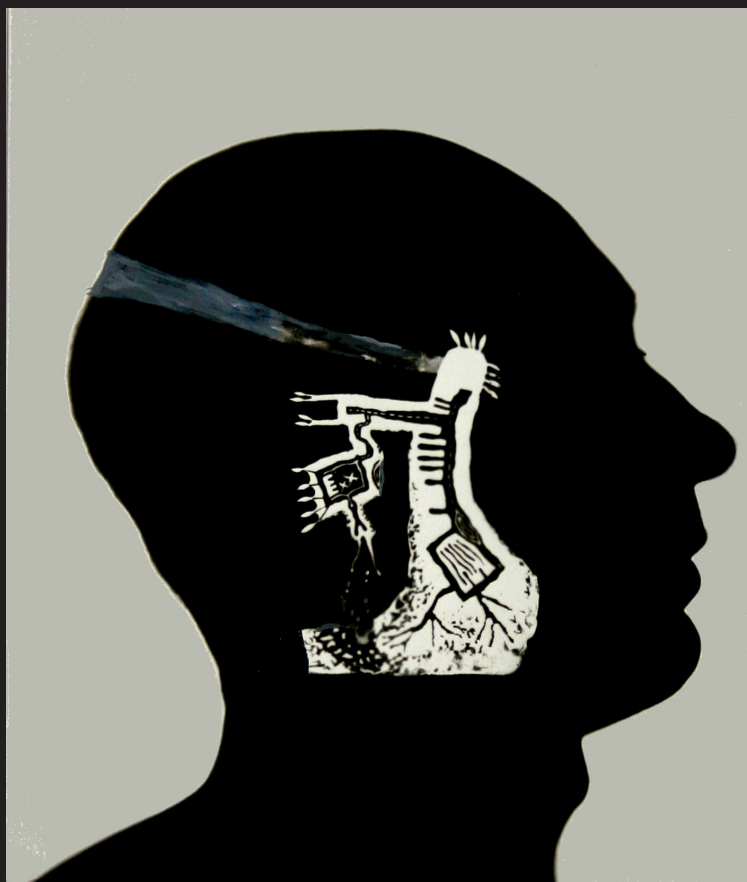
900 x 1355 mm

The decade prior to the production of *Nightfall* saw Louise Henderson, encouraged by John Weeks, experimenting with geometricised formal relationships in her paintings and drawings. She travelled to Paris to learn first-hand from Salon Cubist, Jean Metzinger, to consolidate and expand her initial forays into Cubism. The 1954 *Object and Image* exhibition at the Auckland City Art Gallery in which her work was hung alongside that of Milan Mrkusich, Michael Nicholson, Kase Jackson, John Weeks, Ross Fraser and Colin McCahon, established Henderson in conservative New Zealand as a 'modern' artist.

However, in 1963 she was devastated by the death of her husband Herbert - to the point of creative paralysis. Peter Tomory, then director of the Auckland Art Gallery, urged her to start painting again. When she did, they quite literally flowed from her, the artist reportedly pouring paint from above onto the canvas on the floor. Large-scale, mostly loose and gestural, and largely abstract; they were an incredible departure from her previous work.

The mid 1960s saw the series, *Elements: Air and Water, The Lakes Triptych* of which, belongs to the Auckland Art Gallery. *Nightfall*, produced at the peak of this 'abstract' phase belongs to the Hour Series of the late 1960s and also uses pensive blue notes. A rich chocolatey brown and deep red tempers this cool hue. We might imagine the warmth of day fading, but still present, and the almost imperceptible bleed of day into night.

Henderson wanted to retain a conscious link to the world around her as well as explore the contemplative and poetic possibilities of abstraction. She said, "My life now is on the fringe of two worlds and I want to express this duality." (Art Toi..., pg. 147). Henderson's universal themes open evocative points of entry; zones in which to dream, to muse and, in the case of *Nightfall*, journey imaginatively into the shifting transformation that is dusk.



Len Lye (1901-1980)

Self Portrait with Night tree

Signed and dated on verso 'Len Lye 1947'

Photogram, pen and paint

210 x 190 mm

Len Lye was a marvel of a man and a rare and inventive artist. He was most known for his kinetic sculpture and his experimental film with its 'direct' method of hand-drawing, painting and stencilling. One of his abiding beliefs revolved around the revelation of the sub-conscious through the harnessing of intuition. To this end he embraced the art forms of Oceania, Aboriginal, Maori and African art for their seemingly direct and intuitive link to what he saw as the collective 'Old Brain'.

Lye did a range of silhouette photograms in 1947, the subjects including Georgia O'Keefe, Le Corbusier and Hans Richter. His own profile was among them. This self-portrait photogram or 'shadowgraph' was produced by projecting his head, backlit by strong light, against unexposed photographic paper. The work incorporates a creative imagining of his 'self' within 'himself' entitled *Self Planting at Night*. His drawings as Ray Thorburn notes in *Art New Zealand* are typically, "...graphic 'doodles' that had a strong resemblance to microscopic amoeba shapes...". He continues, "Len Lye sees the creative drive of the artist as stemming from an evolutionary cycle which has its roots in the genetic make-up of man."

This self-portrait differs from the example in the Govett Brewster collection with its hand drawing around the 'frame' of the internal photogram, and the painted grey-white bridge which extends to the limit of Lye's projected cranium. A fascinating artist, Lye's inventive 'projection' speaks to our own intuitive understanding about the human subconscious in ways that words cannot.

Lye's work is represented both nationally and internationally, including, Auckland Art Gallery, Govett Brewster, Art Institute of Chicago and The Museum of Modern Art (New York)



Harry Wong (b 1943)

Blue Brain

Coloured Glass with light source

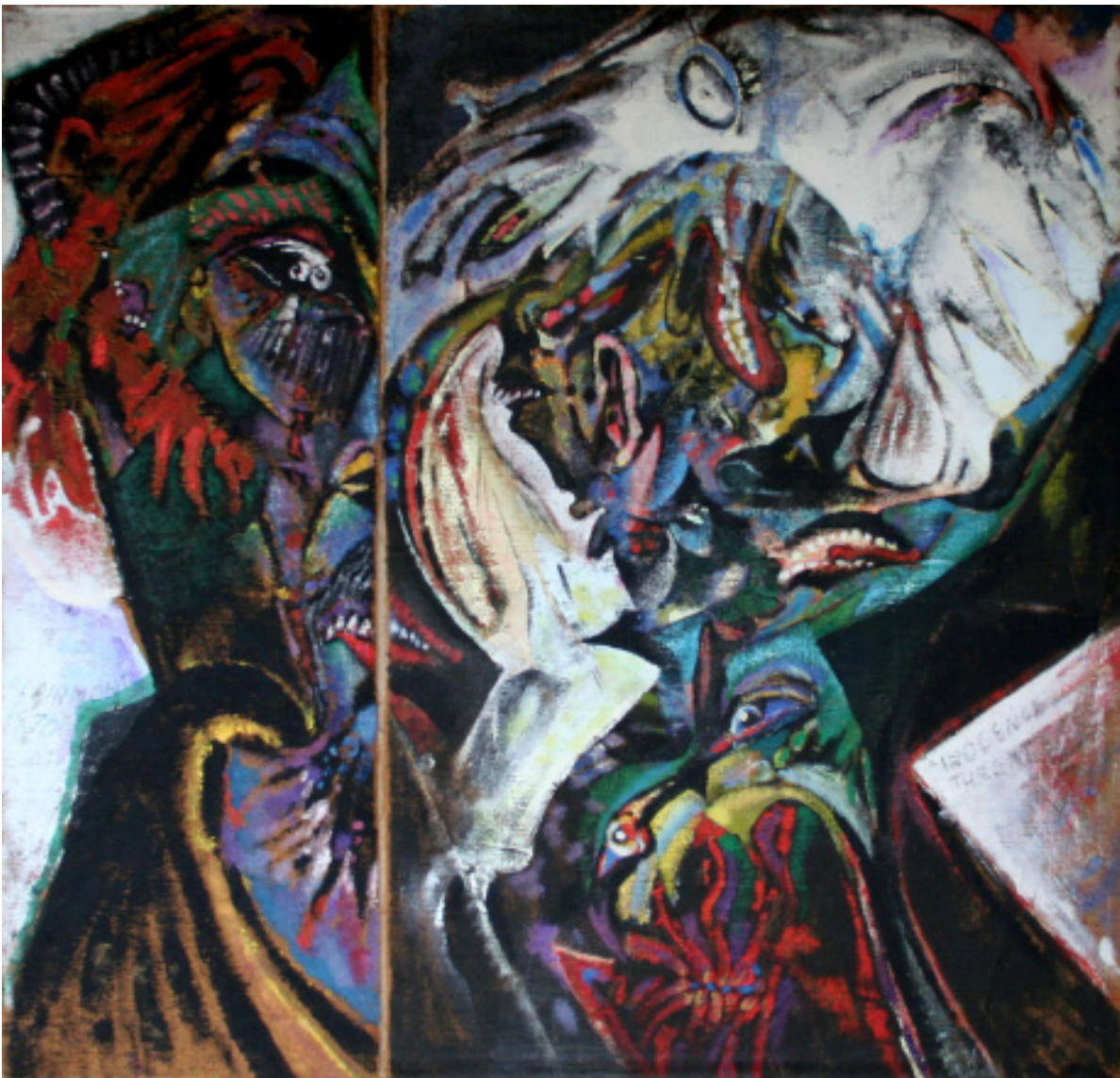
250 x 200 x 180

Our duty, as men and women, is to proceed as if limits to our ability did not exist. We are collaborators in creation.

Pierre Teilhard de Chardin

In some ways *Blue Brain* doesn't warrant explanation; it signals its intent through simple and evocative means. Harry Wong produced a number of 'brain' sculptures in the late 1980s out of a range of materials: gold, silver, jade, crystal and glass. It was entitled the Synergy Project. The resulting luminous sculptures were informed by Buddhist philosophy, and the ideas of Pierre Teilhard de Chardin (1881-1955). *Blue Brain* then represents ideas pertaining to enlightenment and knowledge, but also to the collective unconscious and to the concept of humanity as one evolving creature. Wong has also had, from his early career, recurring preoccupations with psychic energy as registered through visual form.

Wong's work is represented in various public collections, including: Te Papa, Christchurch Art Gallery, Auckland Art Gallery, The Hocken, and the James Wallace Coll.



Philip Clairmont (1948-1984)

Innocence Threatened (sic)

Dated 1970 in brushpoint lower left

Oil on two jute canvas sections

1450 x 1400 mm

Clairmont's paintings are challenging and do not give themselves up easily. Powerful and phantasmagoric, enigmatic and eventful, they suggest forces which are personal and universal in connotation. One of three artists who dubbed themselves the *Militant Artists*; for Clairmont, transgression seems to have been the truest way to live.

The year before *Innocence Threatened* [sic] was painted, Clairmont's first child, daughter Melissa, was born. The late 1960s and 1970s were a time when New Zealanders no longer felt remote and safe. The potential calamity resulting from the Cold War affected all of humanity. Nuclear war was a horrifying thought. Clairmont's diptych speaks of bringing an innocent child into an uncertain and cruel world. Martin Edmond, author of *The Resurrection of Philip Clairmont*, writes of both the original working drawing with notes and final painting:

The left panel features half a head, seen front on: eye, ear, part of the mouth. The larger right panel completes the self-portrait, but this side of the face is obscured and overlaid by other faces. Central to the composition is the head of a baby, itself within a great white bird's head, recalling the Jungian symbol of the soul. [T]he baby's head is an image of vulnerability, while the incandescent white is meant to suggest heat from a nuclear inferno. The head shape is in fact made up of a composite of body parts, mostly teeth, ears and eyes...The corner of a white rectangle, like one of the shapes from Colin McCahon's Gate paintings of the late 1950s and early 1960s, themselves about nuclear war, pushes into the picture from the right....

The painting belonged to the artist's collection which hung over his bed for many years. Clairmont's work is in public collections nationwide, including: Te Papa, Auckland Art Gallery, The Dowse, Dunedin Public Gallery, Govett-Brewster, Hawkes Bay Mus, The Hocken, Manawatu Art Gallery, and Christchurch Art Gallery.



Allen Maddox (1948-2000)

Untitled 1992

Signed and dated on verso 'A Maddox'

Oil on Canvas

750 x 550 mm

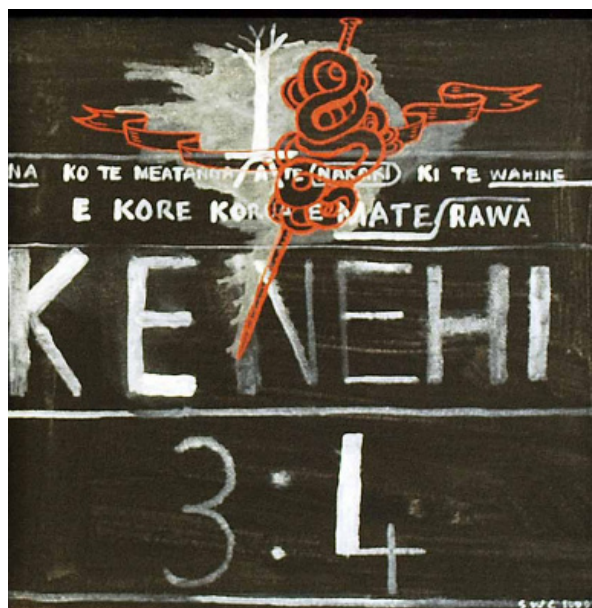
The defining feature of Allen Maddox's oeuvre is the expressive potential he found in the motif of the 'X' within a loose grid. Its associations are manifold and open-ended. A Roman number, a negation, and the last letter of his name, the 'X' carried his physical gesture and shouted the materiality of paint in the form of a dynamic and mesmerizing structural mantra.

Born in Liverpool, Maddox emigrated in 1963 with his parents and studied at Canterbury School of Art in 1967-8. An unconventional personality, he was apparently failed in class when he tauntingly handed in a blank piece of paper in response to an exercise requiring a "passive painting". Passive he was not. And nor were painters Philip Clairmont and Tony Fomison; Ilam students who became his friends. Together, the three became known as the 'The Militant Artists'.

Maddox's oeuvre is one of the most sustained, energised and single-minded examples of Abstract Expressionism in the New Zealand canon. Art historian Michael Dunn points out that the use of this signature motif was no artistic straight-jacket, but instead a liberating catalyst. "By emphatically repeating the diagonal criss-crosses Maddox was able to generate an almost infinite number of variations of the motif in diverse colours, sizes and combinations." (Militant Artists Reunion, Hawke's Bay Cultural Trust: 2004, p21).

In his late work, Maddox allowed the 'backgrounds' of his paintings to advance and for other marks on the picture plane to challenge his leit-motif, the 'X'. It is intriguing to wonder where this late development might have led, however he died too soon in 2000 after an uncompromising life and career.

Works by Maddox are represented in various public collections, including: Te Papa, Auckland Art Gallery, Govett-Brewster, Hawkes Bay Museum, Manawatu Art Gallery, Sarjeant and the James Wallace Coll.



Shane Cotton (b 1964)

Kenehi

Oil on Canvas

Initialed and dated lower right 'SWC 1999'

200 x 200 mm



Shane Cotton (b 1964)

The Final Letter

Oil on Canvas

Initialed and dated lower right 'SWC 1999'

200 x 200 mm

The power of the spare, small but loaded works of *Kenehi* (3.4) and *The Final Letter*, of 1999, lies in their ability to suggest and stimulate, but not to spoon-feed.

From his 'Kenehi' /Genesis series of the late 1990s, they are characteristic of his cryptic tool kit of language and symbol, both global and indigenous, used since he 'arrived' in the art world in the early 1990s. The indigenous imagery of his Ngapuhi people, misunderstood and prohibited by Christian missionaries, in particular informed his work from the first. *Kenehi* (3.4) for example, depicts an entwined eel/serpent (s). In his survey show of 2004, Curator Lara Strongman identifies this symbol, sacred for Ngapuhi, evil for Pakeha, as multi-faceted,

The entwined eels which first appear in his works from late 1997, are not only a Ngapuhi tribal form but one of the world's most ancient visual symbols of infinity: the serpent swallowing its own tail appears in artforms as diverse as Egyptian hieroglyphics and Anglo-Saxon metalwork.

The reference to Genesis 3.4 offers us one of the most dramatic moments in the Old Testament: the serpent silkily coaxing Eve to eat of the forbidden fruit; "You surely will not die", he insists. The McCahonesque force of the Word as if glimmering from an ineffable dark resounds, underlining death and dying in the word mate.

'Ko te meatanoa'..., say Metanoia in a kiwi accent, run it through a Maori word press, and you have a hybridised word in classic Cotton fashion. What does it mean? It could, if 'reading' it in this way, reference the theological meaning of repentance and even subsequent psychological healing. Who might be healing here? Who are the takers of the forbidden fruit? Can 'Eden' be restored?

In Cotton's self-referential oeuvre, clues are embedded in his musings in paint about his Maori past in a contested land (and Cotton's meanings are also contested by various territorial curators). Here, Ngapuhi were some of the first Maori to be faced with the power-laced as well as productive implications of Christianity.

Cotton's work is represented in various public collections, including: Turnbull, Te Papa, Auckland Art Gallery, Aigantighe and the Manawatu Art Gallery



Darryn George (b1970)

Folder #5

Automotive paint on Aluminium

Singed and dated verso 'Darryn George 2010'

710 x 510 mm

Warren Feeney says of the series of works from which this came: "...George's paintings quietly and convincingly persuade, reconciling the aesthetic, symbolic and philosophical in refined and elegant images". Darryn George's *Folder #5*, 2010, is compelling, satisfying and crisp.

George (Nga Puhi) references tututuku panels of the Maori meeting house, and specifically the Poutama (Stairway to Heaven). The resulting images allow for multiple meanings and associations. Aerial plans, diagrams, stairways to a higher understanding or heaven; the latter suggested by the artist of his Christchurch Art Gallery installation of 2008, are possibilities aside from a pure pleasure based on abstraction only. His alternating bars and fields – or rectangles, of red, white and black, white delicate lines, and repeating patterns are played out in *Folder #5* in a thoughtful and subtle manner.

The artist has looked to the examples of Mondrian and the de Stijl movement, through to Peter Halley, Bridget Riley, Sol Lewitt, and Donald Judd. These traditions and that of local modernist abstractionists such as Gordon Walters are transcended in George's work through their quiet connotative power and their compelling optical play of advancing and receding colour and the judicious balancing and disposition of shapes.



Anya Whitlock (b.1982)

Flower Phantom, 2012

Acrylic on Canvas

Signed and dated lower right 'A Whitlock 2012'

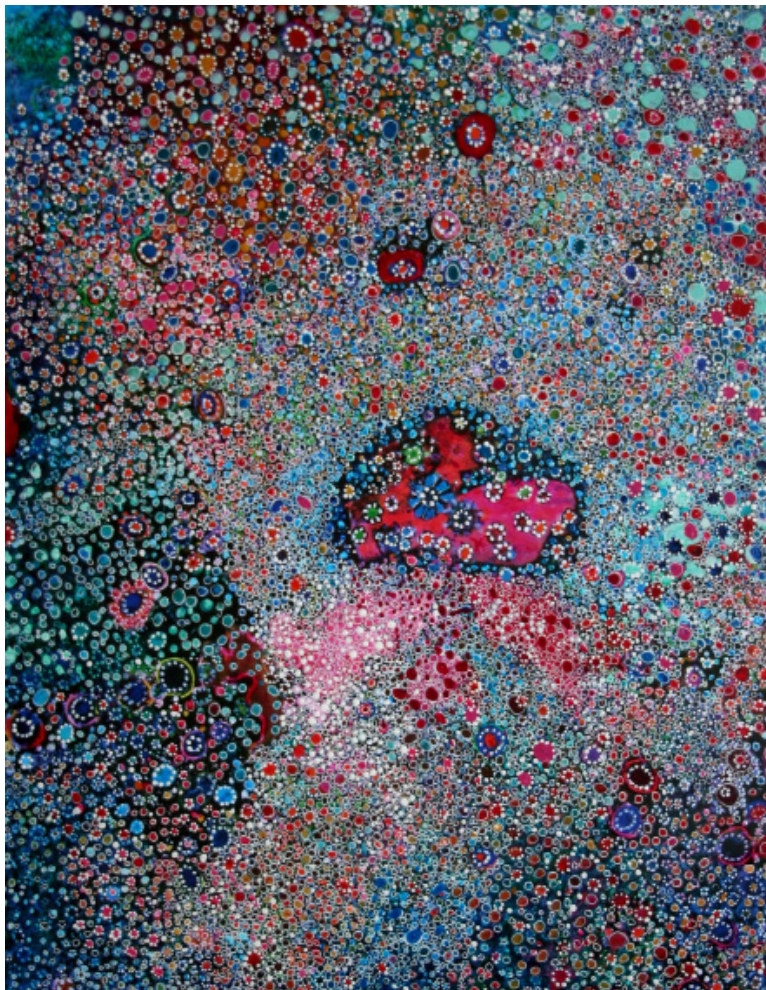
1010 x 760 mm

Anya Whitlock's recent *Flower Phantom* work has moved away from the use of nude female figures with mystical, mythical associations. Whimsical, poignant and mysterious, it conjures up associations with the surreal, shrouded figures of Magritte, albeit, in less chilly fashion. Beautifully painted, *Flower Phantom* reveals an eye and sensitivity for the delicacy of hue, fibre, and somehow, even scent, of various garden flowers.

The artist explores the sense she has of a human world blinkered and buffered from the realities of warfare on animals; the results, often unrecognizable and neatly presented and wrapped at the supermarket. She notes:

"After finishing my BFA at Elam I became very interested in how the brain works, how it relates to the world and what reality is really made of (quantum mechanics). I received a scholarship to study Neurophysiology and the cognitive process from both an Eastern and Western perspective in Vancouver from late 2010 to early 2011.... We are constantly creating our environment through perception and in turn our environments are shaping us. It is the tension between the two that I find very interesting and explore in *Flower Phantom*."

Whitlock's 'wall-paper' is buoyant with three-dimensional reality and drama; we take notice, however cannot help but be drawn back to those fragrant specimens of beauty that stud the form of a phantom figure. The beauty of her painterly, lush style seduces the eye, while the enigma of the content, intrigues the viewer's mind. Whitlock is also the recipient of numerous awards including the Elam School of Fine Arts, Luke Nola Design Prize 2004, and she was a finalist in the Wallace Art Awards, 2009.



Alison Granville

One Thousand Flowers

Acrylic on paper

Signed and dated on verso 'A Granville 2011'

390 x 285 mm

In *One Thousand Flowers* by Alison Granville, tiny coloured circles and tiny dabs; some forming daisy shapes, create jewel-like galaxies against variegated colour fields. A hazy effect suggestive of the celestial and larger 'islands' of colour further resonate with organic, cellular, and mystical associations. The viewer is enticed by the luminous, painstaking detail and intimacy of the works, and yet also the paradoxical enormity these worlds can suggest.

In this recent series Granville explores the stimulating possibilities of intricate detail, vivid colour relationships and repetition of motifs. Her inspirations include nostalgia for the small flowers of the millefiori glass-work she fell in love with as a girl, colourful fabric design of the 1970s, molecular forms, as well as aspects of the macrocosm or larger world; topography, maps, charts, and galaxies. An artist drawn to the work of the American Abstract Expressionists, particularly Cy Twombly, she explores elements of abstraction through happy accident and conscious decision.

Granville graduated with a BFA from the University of Auckland in 2005 - the collection of which has her abstract work, *The Black Dog* (2004). She exhibits regularly and is steadily attracting attention with her evocatively layered paintings which, in the words of one collector, "somehow inveigle you in".



Harry Wong (b 1943)

Strata

Initialed and dated lower right 'H W 2011'

Acrylic on Perspex

1200 x 1200 mm

Harry Wong, aka, Wong Sing Tai, uses whatever medium answers the ideas that preoccupy him. As a result, he has used painting - on perspex and canvas, screen-printing, sculpture and film. *Strata* is a recent example of the clean, confident, dynamic design for which he is known to use on the unforgiving support of perspex. Produced after a recent health scare, it is of a phase of visual out-put which signalled a clear and re-focussed vision.

Wong's abstraction evolved in the 1970s alongside his figurative imagery. His contemporaries include Richard Killeen, Dick Frizell and Paul Hartigan. He and other young artists were turning to popular culture to revivify and subvert 'fine' art practice; using comics, movies, graffiti and advertising. After his surprise win at the Benson and Hedges awards of 1968, with a grimly autobiographical and intelligently illusory image of a prison cell, he turned (or escaped) to a more abstracted and universal language of symbols.

Strata from the 2011 series of work, *Interception*, carefully painted on perspex, is punchy and potent, urban and even Futuristic in its quality of dynamism.

Wong's work is represented in various public collections, including: Te Papa, Christchurch Art Gallery, Auckland Art Gallery, The Hocken, and the James Wallace Coll.



Shannon Novak

Augmented Chord Progression II

Signed, titled and dated on verso

Acrylic on Canvas

1200 x 1200 mm

Deep dark notes of orange, purple and green line up in blunted pyramid shapes along the base of Novak's recent *Augmented Chord Progression II*. They provide a sonorous depth. The work fluctuates and reverberates with the subtle optical effects of darker tones against brighter tones in Novak's careful orchestration of triangles and 'sliced' rectangles. There is a reason why the language of music is such a natural choice for descriptions of art.

Colour/music theory emerged to a significant degree in the early 20th century. Today it sustains Novak as he explores interrelationships between sound, colour, form, time, space, and social context. His exploration began when he became a pianist and self-taught composer at an early age learning from both classical and modern schools of music. However, for Novak, it is not just music, but sound, that drives his creative output: "Sound", he says, "is a part of all that exists".

Novak has produced a number of exhibitions and public installations in New Zealand and internationally.



Peter Lange (b 1944)

Richter's Zip 2012

Signed and dated lower right '*Lange*'

Brickwork

2550 x 1000 x 70 mm

Peter Lange has a long and distinguished career as a ceramic artist. His often playful and illusory brick sculptures are his signature. His new sculpture *Richter's Zip*, has just been installed on site in the courtyard of Pierre Peeters Gallery. *Richter's Zip* has associations beyond the witty 're-casting' of light-weight haberdashery in the heavy language of clay. The brick's associations with vernacular use in domestic architecture suggests the familiar in unfamiliar fashion.

Bricks merge and depart from each-other or conversely towards each-other, in carefully calibrated fashion. What might the 'zip' signify in the universal sense as well as the personal and everyday? The Christchurch earthquakes reverberated in the background of its making; it references the 'zip' formations of new fault-lines in Christchurch.

Lange's work has considerable power to speak to a wide audience. Lange's manipulation of metaphor and material enables his creations to broker a stimulating array of conversations with viewers both locally and internationally.

Works are represented in the collections of: the Beehive, Wellington, Rotorua Art Gallery, Auckland Museum, Christchurch Art Gallery, Christchurch Polytechnic, Suzhou School of Art, China, Zhengzhou Art School, China, Dubai Arts Centre, Te Whau Sculpture Park, Connells Bay Sculpture Park, Auckland Botanical Gardens, Gulgong Art Gallery, and Brick Bay Sculpture Park.



Paul Hartigan (b 1953)

Mickey Moko 2007

Neon

Signed, titled and dated verso

320 x 400 x 130 mm

The King of Neon

In Paul Hartigan's neon light sculpture, Mickey Moko, a beguiling, brilliant blue spirals into a deeply attractive, gleaming red. Mickey Moko playfully elides Disney and the Maori moko. One of a series of whimsical 'Mickey's', this particular work references Hartigan's long-standing preoccupation with and research on, the art of tattoo. The Mickey's were created in conjunction with a larger body of works produced during 2007 entitled "Revolutions". Examples of these are currently on view at Waikato Museum.

Leafa Wilson notes, in contextualising Hartigan's work that:

It was he, who (inspired by the likes of Dan Flavin amongst others) went headlong into the difficult and uncommon medium of neon long before it became subsumed as a fine art medium. He shifted our attention away from Girls, Girls, Girls and No Vacancy neon to exhibiting neon art statements, elevating it to its rightful status as 'art'.

The potential of neon for creating glowing, protuberant and fluid line-making, has been exploited by Hartigan since 1980. Originally from New Plymouth, the impact of his first encounter with a dazzling Auckland city was immediate. Newmarket was ablaze with neon advertising when he first visited during the summer of 1968. He recalls, "I was completely captivated... (I knew) I wanted to paint with light."

Six years after graduating from Elam School of Arts, and a decade after seeing Leon Narbey's Real Time, a light and sound environment at Govett-Brewster Art Gallery, he began in earnest, to explore his own preoccupations with light. He found neon not only hauntingly beautiful and addictive to work with, but one of the most effective and low maintenance forms of lighting in existence, making it perfect as a light installation.

The sheer beauty and compelling power of neon light – of gas glowing in a brilliantly coloured, hand turned glass vortex - has a magnetic pull that Hartigan attributes to "...that primitive chord, that...feeling inside all of us, and that is neon, which is red gas, which is also fire, which is warmth, heat, light, life." The attraction of luminous explosive colour is the extra magic behind Hartigan's recent light boxes, Powerflowers, on the Bledisloe Walk-way, in Auckland. Hartigan is one of New Zealand's most innovative artists, an adventurer exploring the possibilities of neon, Polaroid photography, print-making, and tattoo. The verve and eclecticism of Pop tradition, and optical power of modernists such as Vasarely informs his work, but a love and understanding of our human instincts drives it.

Paul Hartigan is represented in major national collections including Te Papa Tongarewa, Auckland Art Gallery, the Sarjeant and Govett-Brewster Art Galleries. His large-scale permanent neon installations on display include that at the University of Auckland, Colony, 2004, and the Govett-Brewster Art Gallery, Pathfinder, 1997, and his Whipping the Wind installation of 1988 on the Sybase Building in Wellington.

1	W S Melvin	<i>Wet Jacket Arm: Milford Sound</i>	\$2,850
2	W S Melvin	<i>Lake Manapouri</i>	\$2,850
3	John Barr Clarke Hoyte	<i>Coastal Inlet c.1870</i>	POA
4	Albin Martin	<i>The Homestead, Tamaki Estuary, c.1855</i>	POA
5	John Douglas Perrett	<i>Head of Lake Manapouri</i>	POA
6	Henry William Kirkwood	<i>Sunset George Sound</i>	\$6,250
7	William Allen Bollard	<i>A Stroll through the Woods</i>	\$1,850
8	Arthur (Art) Bender	<i>Hillside with River</i>	\$1,250
9	Elise Constance Mourant	<i>Still Life</i>	\$2,850
10	May Gilbert	<i>Still Life with Roses</i>	\$2,850
11	Grace Butler	<i>Mission Bay: Auckland, c.1940</i>	\$1,850
12	Ivy M Copeland	<i>Coastal View with figures, c.1940s</i>	\$6,500
13	Eric Lee Johnson	<i>The Little Barrier and Mahurangi Harbour</i>	\$4,850
14	Alison Pickmere	<i>Mahurangi, c. 1950s</i>	\$2,250
15	Arthur Thompson	<i>Dead Macrocarpa, Mahurangi</i>	\$2,750
16	Arthur Thompson	<i>Tall House: John Street, Ponsonby 1974</i>	\$2,750
17	Jan Nigro	<i>City at Night, c. early 1950s</i>	\$6,850
18	Louise Henderson	<i>Nightfall- from the Hours Series</i>	\$15,000
19	Len Lye	<i>Self Portrait with Night tree</i>	POA
20	Harry Wong	<i>Blue Brain</i>	\$1,850
21	Philip Clairmont	<i>Inocence Threatened</i>	POA
22	Allen Maddox	<i>Untitled 1992</i>	\$14,500
22	Shane Cotton	<i>Kenehi</i>	\$7,250
23	Shane Cotton	<i>The Final Letter</i>	\$7,250
24	Darryn George	<i>Folder #5</i>	\$8,500
25	Anya Whitlock	<i>Flower Phantom</i>	\$4,850
26	Alison Granville	<i>One Thousand Flowers</i>	\$1,250
27	Harry Wong	<i>Strata</i>	\$15,000
28	Shannon Novak	<i>Augmented Chord Progression II</i>	\$4,850
29	Peter Lange	<i>Richter's Zip 2012</i>	\$9,500
30	Paul Hartigan	<i>Mickey Moko 2007</i>	\$9,500

Back Page illustrations: Paul Hartigan: *Mickey Moko 2007*
Harry Wong: *Blue Brain*



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