REPRESENTATION AND REACTION

MODERNISM AND THE NEW ZEALAND LANDSCAPE TRADITION 1956 - 1977

FIFTY PAINTINGS FROM THE COLLECTIONS OF
THE FLETCHER TRUST, THE KELLIHER TRUST,
DB BREWERIES LIMITED & THE SARJEANT GALLERY

PETER SHAW

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ACKNOWLEDGEMENTS

Sir James Fletcher, Chairman, The Fletcher Trust

Harry White, Chairman, Kelliher Art Trust

Bill Milbank, Director, Sarjeant Gallery/
Te Whare O Rehua/Whanganui

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Sarjeant Gallery

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SARJEANT GALLERY
TE WHARE O REHUA
WHANGANUI

THE FLETCHER TRUST

the Kelliher ART TRUST

DB Breweries Limited

Cover images:

DAVID BARKER
Beach Strays, Takatu 1960
The Kelliher Art Trust

COLIN MCCAHON
French Bay 1956
The Fletcher Trust Collection

ABN·AMRO Craigs

New Zealand is blessed with a richness of artistic talent which throughout our history has provided not only evocative representations of our landscape but has also nurtured adventurous artists whose innovative approach to painting has widened our perceptions.

Not many homes in New Zealand during the period from 1956 to 1977 were without a calendar depicting the Kelliher Art Award prize-winners. Over the past two decades these works have been stored away and we are delighted to be associated with the Kelliher Trust in restoring them to public view.

In arranging a national tour of representational pieces from the collection of traditional landscapes belonging to the Kelliher Trust together with many fine examples of modernist works from the Fletcher Trust Collection, the New Zealand public has a unique opportunity to compare and contrast works from both of these valuable collections.

We thank the Trustees for this opportunity and are delighted to be associated with the tour.

Neil Craig.

NEIL CRAIG
Managing Director
ABN AMRO Craigs Limited

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The Sarjeant Gallery's involvement with this exhibition initially came about through contact the Gallery's Trust Board made with various organisations (including both the Kelliher and Fletcher Trusts) while exploring possible partnerships that would assist in its planned building extension.

INTRODUCTION

When representatives of the Kelliher Trustees and Sarjeant Gallery Trust Board met in 2001 dialogue quickly moved from building development relationships to the opportunity for the Sarjeant to be the inaugural host and touring agent of an exhibition that drew on key strengths of the Kelliher and Fletcher collections, supplemented by works from the Sarjeant's collection.

Peter Shaw, who was at that meeting as Curator for both the Fletcher and Kelliher Collections, suggested the idea for this exhibition and then developed its concepts with the principals of both Trusts and the Sarjeant.

Some twelve months later we have an exhibition that lets us, after a quarter-century spent grappling with the complexities of post-modernism, take the time to view fifty of the strongest examples of "representational" and the "modernist" painting from the 1950s-70s face to face, and on equal terms.

Many still recall that period as a time when two camps were vigorously debating national identity through representationalism and regionalism versus modernism and international vision, and the major rift it caused in New Zealand's cultural fabric.

Apart from five works from the Sarjeant Collection, the rest of the exhibition has been drawn from the collections of DB Breweries Limited, The Kelliher Trust, the Fletcher Trust, and the Hocken Library. We are very appreciative of the support of these organisations for making the exhibition and tour possible.

Through the connections of the Trusts, Peter has also secured the generous funding assistance of ABN AMRO Craigs Limited to enable this informative and well-illustrated catalogue to be produced, for which we are most grateful. ABN AMRO Craigs Limited will also play an active part in the exhibition launches starting here on 30th August 2002.

I wish to recognise the huge role Peter Shaw has played in bringing this project together, from negotiating support from the Trusts, securing funding from sponsors, and curating the exhibition; to preparing texts, managing the catalogue design and production, and organising the crating of the Auckland-based works. Thank you Peter for taking the weight of developing this exhibition on your shoulders and enabling the Sarjeant Gallery to be part of a unique venture.

Finally, I thank the Sarjeant Gallery Public Programmes team, and particularly, Curator and Team Manager, Paul Rayner for the development and management of the exhibition's tour and the presentation of the exhibition for its inaugural exhibition.

BILL MILBANK
Director
Sarjeant Gallery

It is many years since any of the prize-winning paintings from the Kelliher Art Award were publicly exhibited yet the mere mention of the competition to anyone old enough to remember is sufficient to incite a spirited exchange of views.

REPRESENTATION AND REACTION

MODERNISM AND THE NEW ZEALAND LANDSCAPE TRADITION 1956 - 1977

Those for whom the landscape tradition constituted "real" New Zealand art resolutely, even patriotically, defend their position; those sympathetic to Modernism regard the tradition as conservative and dated. Many of the artists in both camps still burn with resentment, the Modernists regarding the landscape painters as empty daubers, the landscape painters rejoining with accusations of charlatanism, lack of real skill and the commonly expressed view that abstract paintings in particular could be done by anyone in their garage.

During the last thirty years the landscape tradition as it was practiced during the Kelliher years has been relegated almost to obscurity while the work of Colin McCahon, Gordon Walters, Sir Mountford Tosswill Woollaston, Milan Mrkusich and others has received constant critical attention and public exhibition. Of the landscape painters only Peter McIntyre has received any significant reassessment. A dichotomy still exists in the public mind: the landscape tradition constitutes accessible "low" art while non-objective or abstract painting is seen as difficult "high" art.

This exhibition brings the two opposed traditions together in direct juxtapositions so that the distinctive qualities of both can be re-evaluated. It includes works drawn mainly from the collections of two Trusts, the Kelliher and the Fletcher, each one devoted to a single aspect of the debate.

The first exhibition of the Kelliher Art Competition was held at the Auckland City Art Gallery in 1956. Three judges, Mrs Annette Pearse, Curator of the Dunedin Public Art Gallery; Peter Tomory, Director of the Auckland City Art Gallery and Australian painter, Ernest Buckmaster, chose Leonard Mitchell's *Summer in the Mokauiti Valley* as sole winner of the £500 prize from 201 entries, 72 of which were displayed at the Auckland Art Gallery.

The entry conditions had called upon artists "to paint the visible aspects of New Zealand's landscape and coastal scenes in a realistic and traditional way". Paintings were to be in oils and measure not less than seven and a half square feet and completed within the previous year. This, with only slight variations, was to remain the thrust of the competition until it came to an end in 1977.

To a large extent the competition reflected the artistic taste of one man, Sir Henry Kelliher, who in 1961 founded and funded it and who endowed the Kelliher Art Trust in order to ensure that representational landscape painting should continue to be encouraged. The Kelliher Art Award was intended to be a bulwark against Modernism and a shaper of national consciousness through artistic endeavour.

A New Zealand Herald editorial of 3 August 1961, headed *Art and the Average Man*, gives support to the then Mr Kelliher's views, observing that "art in many countries shows a tendency to drift off into forms which are meaningless to all but the cultists. In such circumstances the ordinary man decides that art is not for him and turns to other things. National life thereby becomes the poorer."

Kelliher openings were black-tie affairs, extensively reported in the press. The work of individual prize-winners was illustrated in newspapers and magazines throughout the country. At the 1961 opening held at Wellington's National Art Gallery the public received from Mr Kelliher himself the message that landscape paintings were a healthy and stimulating influence on traditional art in New Zealand and that the faithful portrayal of the beauties of nature were the gift of an all-wise creator.

Not everyone agreed with these sentiments. On August 21st 1961 the *New Zealand Herald* reported the remarks of John Steegman, a visiting English scholar, writer and art lecturer:

"It is deplorable that that kind of competition should be encouraged publicly. Competitions like the Kelliher prize set the clock back for years to come for progressive art. It is completely wrong-headed. Instead of affording support for artists it is putting them in chains by binding them to restrictive conditions of what they should paint. "

Wellington art critic Russell Bond drew attention to the "extraordinary uniformity of outlook of the exhibitors", accusing them of simply painting to fit the mould from which previous winners had emerged and making works devoid of imagination and depth of perception. So the battle lines were drawn.

The Fletcher Collection had been founded by Sir James Fletcher in 1962 and was initially devoted to collecting historic New Zealand watercolours. In 1967, designer Peter Bromhead, in charge of the refurbishment of Fletcher House at Penrose, Auckland, advocated the purchase of contemporary paintings to hang in the new spaces. One of the first of such works, Gordon Walters' koru painting, *Tahi*, is included in this exhibition.

The purchase of contemporary paintings gathered momentum when, in 1973, the art dealer and commentator Petar Vuletic was appointed artistic advisor to the Fletcher Collection. Working closely with George Fraser and a number of Fletcher employees with an interest in contemporary New Zealand painting, he put together a highly innovative collection by younger artists including Milan Mrkusich, Geoff Thornley, Robert McLeod, Ian Scott, Max Gimblett and Gretchen Albrecht, among others. The work of these painters was wholly abstract and non-representational, yet it was hung with landscape paintings mostly chosen for their innovation rather than their ability to create a topographical record or capture the moods of nature. In succeeding years, under the guidance of Lady Trotter in Wellington and John Gow in Auckland, the collection continued to buy adventurously. Employees who lived with the paintings had their imaginations stretched and their horizons widened.

SIR WILLIAM DARGIE (BORN 1912)
Portrait of Sir Henry Kelliher 1961
Oil on canvas
1020 x 756 mm
The Kelliher Art Trust

SIR WILLIAM DARGIE (BORN 1912)
Portrait of Sir James Fletcher I 1968
Oil on canvas
750 x 600 mm
The Fletcher Trust Collection

Artists such as Evelyn Page, Rita Angus, Louise Henderson, John Weeks, Bill Sutton, Gabrielle Hope and May Smith had been experimenting with form and technique well before the Kelliher Art Awards were inaugurated in 1956. However, when Jean Horsley dared publicly to say that "Art is not scenery" she felt that she had brought herself into disrepute. She recalled that in the 1940s she too had painted "Pretty pictures, blue skies, blue seas" but now wanted to reach out. Rather than these, it was her abstract expressionist works, inspired by New York exhibitions of paintings by Philip Guston, Mark Rothko, Willem de Kooning and Robert Motherwell that were to form the basis of her reputation in New Zealand after 1960.

By contrast, many of the Kelliher judges carefully chosen by Sir Henry Kelliher for their sympathy with traditional landscape painting commented on the artist's ability to depict a scene. In 1960 the Australian judge, painter Rubery Bennett, drew viewers' attention to the sea mist which floats before the headlands in the distance, and the painting of the sea in 18 year-old David Barker's 2nd prize winning work *Beach Strays*, Takatu. "Here is water that looks like water," he observed. Accuracy of depiction provides the standard of judgment.

Nothing could be further from the mind of Colin McCahon when he painted *French Bay* 1956. Its starting point maybe indeed have been a small bay on Auckland's Manukau Harbour, yet McCahon's strictly geometric approach to composition results in a work in which formal qualities are more dominant than scenic ones. The colour is subdued, (no brilliant sea or sky blues here), planes overlap, perhaps suggesting light reflected off water.

Peter McIntyre's *Manuherikia, Central Otago* 1956 demonstrates a similar sharp contrast with McCahon's Rothko-esque *Painting* 1958. The title alone indicates that McCahon regarded the work as an abstract exercise without figurative reference of any kind. In 1960 he entered the painting into the Hay's Art Prize in Christchurch where it occasioned fierce controversy after the judges failed to agree that it should be the sole first prize-winner. They eventually announced two co-winners, Francis Jones's *Kaniere Gold Dredge* and Julian Royd's *Composition*. In 1961, after heated debate, the Christchurch City Council declined to buy the McCahon work for the Robert McDougall Art Gallery and it was passed around various large companies before being purchased at auction in 1987 by Lady Trotter for the Fletcher Challenge Art Collection.

The relationship between Owen Lee's *Evening Shadows, North Auckland* and Don Binney's *Southern Journey* is perhaps more direct in that both artists retain a sense of topography; Binney simplifying and abstracting the landforms of Mill Creek, Rakiura (Stewart Island) and Lee making much of shadows, as his title indicates. The same could be said for Robin White's *Hooper's Inlet* in comparison with Ernest Buckmaster's *Warrington Station*, included here because the Australian artist was the first Kelliher judge. Although he worked without fee, Buckmaster painted extensively throughout New Zealand with Sir Henry Kelliher's support and encouragement as evidenced by the large number of his works that hung in DB hotels throughout New Zealand.

SIR GORDON MINHINNICK
Summer Idyll 24/8/1961
NZ Herald

A comparison between Milan Mrkusich's *The Contained Waters* and Graham Braddock's *In the Stillness* reveals a still sharper distinction. Braddock's painting is an early homage to American Photo-Realism while Mrkusich's non-objective canvas, one of his most resolved *Emblem* paintings, binds fluid gestural areas within nearly symmetrical geometric shapes. A number of these works have titles which allude to water yet the association is always metaphorical rather than real.

Sir Mountford Tosswill Woollaston's *Bayly's Hill* and Leonard Mitchell's *Summer in the Mokauiti Valley* reveal other aesthetic differences. Woollaston, always scathing about the Kelliher artists, creates a vertical landscape with his characteristically vigorous brushstrokes rapidly applied, ever determined to say more about laying on paint than about depiction. By contrast, Mitchell's carefully worked surface, (Vernon Brown commented cruelly that the work looked as if it had been "knitted") aims to capture and fix a remote portion of the King Country " where the human heart is, on the grass where we build our wealth and our substance and our life."

Yet not all of the Kelliher winners relied on tried and tested formulae. In 1959 Sir William Dargie, one of Australia's most eminent artists and a frequent Kelliher judge, awarded 3rd prize to Paul Olds for a Wellington cityscape that exhibited a loose quasi-expressionist technique quite unlike any previous or succeeding entry. A similar thing occurred in 1969 when Rodger Harrison's *Totara Flat Hut* won the first prize. The artist has taken as his starting point the verticals of a dense pine forest to produce a composition emphasising rigid vertical linearity. Robert McLeod's *Terrible Tartan*, forms an amusing abstract counterpoint. Its violently contrasting colours, roughly applied to create an exuberantly lurid grid, ironically reflects the artist's Scots background.

Perhaps more than any other artist, Ian Scott comments on both the landscape tradition and the abstract. In 1965, while still a student at Elam where he was taught by Colin McCahon, Scott entered *Low Tide, Anawhata* into the Kelliher Art Award and won a special prize. From the early 1970s he had started experimenting with pure abstraction and in 1976 began work on the *Lattice Series* of grid paintings that were to occupy him for the next decade.

Since 1990 Scott has worked on a series of "paintings about paintings", a significant number of which involve the appropriative re-painting of Kelliher prize-winning works. Images of figures such as Ernest Buckmaster, Cedric Savage, Douglas Badcock and others are shown at their easels painting outdoors. In many of them the figure of McCahon looks disconsolately out of the frame. A DB logo underlines the relationship between Sir Henry Kelliher and his company Dominion Breweries, and screen-printed ferns the strongly nationalistic urge of the Kelliher Art Award and the landscape tradition.

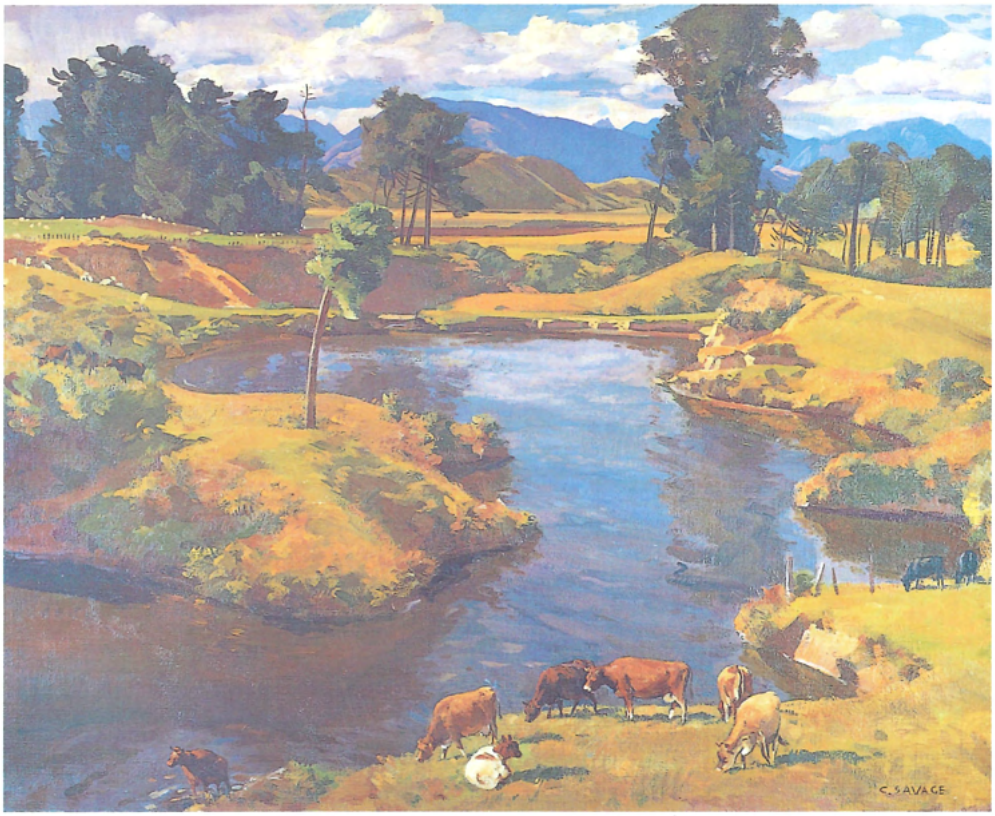
These are witty paintings, designed to confront head on the relationship between "high" and "low" art. In early 2002 Scott completed *The Golden Past*, a work that includes a re-painting of Peter McIntyre's *Canterbury Shearing Shed*, a Kelliher prize-winner of 1961. The artist's ironic take on what is, after all, his own background forms a fitting conclusion to an exhibition that invites viewers to examine the very same issues.

PETER SHAW
August 2002

LEONARD MITCHELL (1925-1980)

Summer in the Mokauiti Valley 1956

915 x 1150mm
Oil on canvas
Kelliher Art Award Sole Award Winner 1956
DB Breweries Limited



CEDRIC SAVAGE

Summer, Hawke's Bay 1961

Oil on canvas
710 x 910 mm
1st Prize Kelliher Art Award 1961
The Kelliher Art Trust

SIR MOUNTFORT TOSSWILL WOOLLASTON
(1910 - 1998)

Bayly's Hill 1967

Oil on board
1200 x 900 mm
The Fletcher Trust Collection

ROBIN WHITE (BORN 1946)

Hooper's Inlet 1976

Oil on board
1205 x 1205 mm
The Fletcher Trust Collection

ERNEST BUCKMASTER (1897 – 1968)

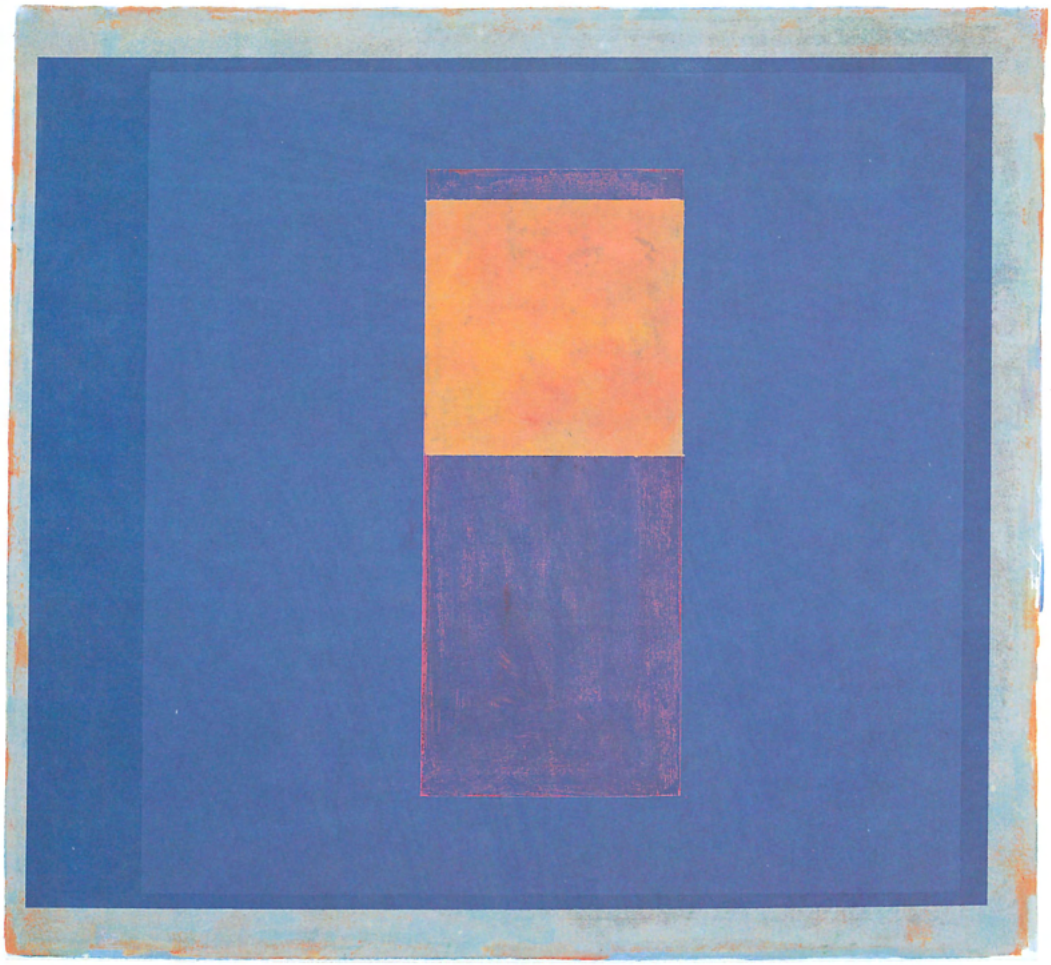
Warrington Station 1959

Oil on canvas
820 x 1040 mm
DB Breweries Limited

AUSTEN DEANS (BORN 1915)

Barley at Peel Forest 1971

Oil on canvas
860 x 1210 mm
DB Breweries Limited



STEPHEN BAMBURY (BORN 1951)

Azure Haze 1976

Acrylic on canvas
865 x 940 mm
Collection Sarjeant Gallery / Te Whare O Rehua / Whanganui

ROBERT ELLIS (BORN 1929)

City and River in Orange Landscape 1964

Oil on board
1220 x 1220 mm
The Fletcher Trust Collection

PAUL OLDS (1922-1976)

Wellington 1959

820 x 715mm
Oil on canvas
3rd prize Kelliher Art Award 1959
The Kelliher Art Trust

RODGER HARRISON (BORN 1931)

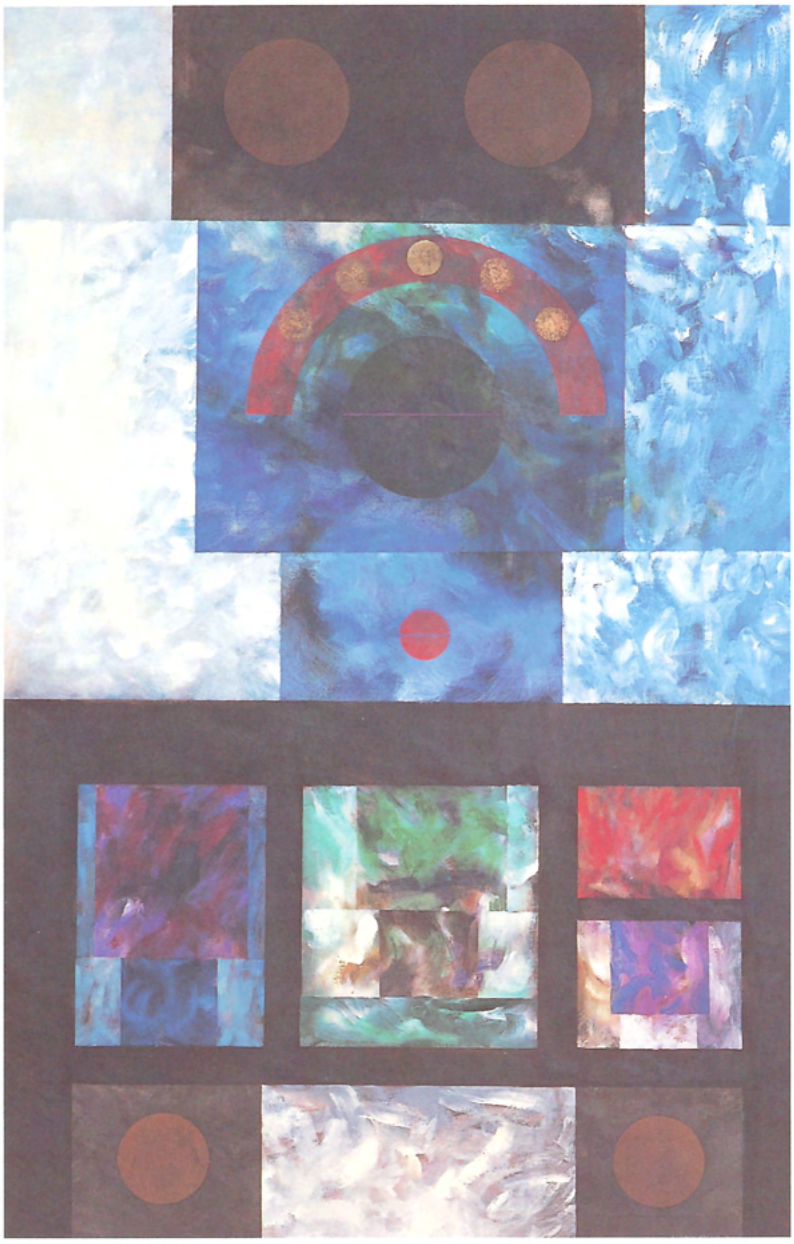
Totara Flat Hut

Oil on canvas
660 x 915 mm
1st Prize Kelliher Art Award 1968
The Kelliher Art Trust

ROBERT MCLEOD (BORN 1948)

Terrible Tartan 1977

Oil on canvas
1560 x 680 mm
The Fletcher Trust Collection



MILAN MRKUSICH (BORN 1925)

The Contained Waters 1963

Acrylic on canvas
1370 x 875 mm
The Fletcher Trust Collection

GRAHAM BRADDOCK (BORN 1942)

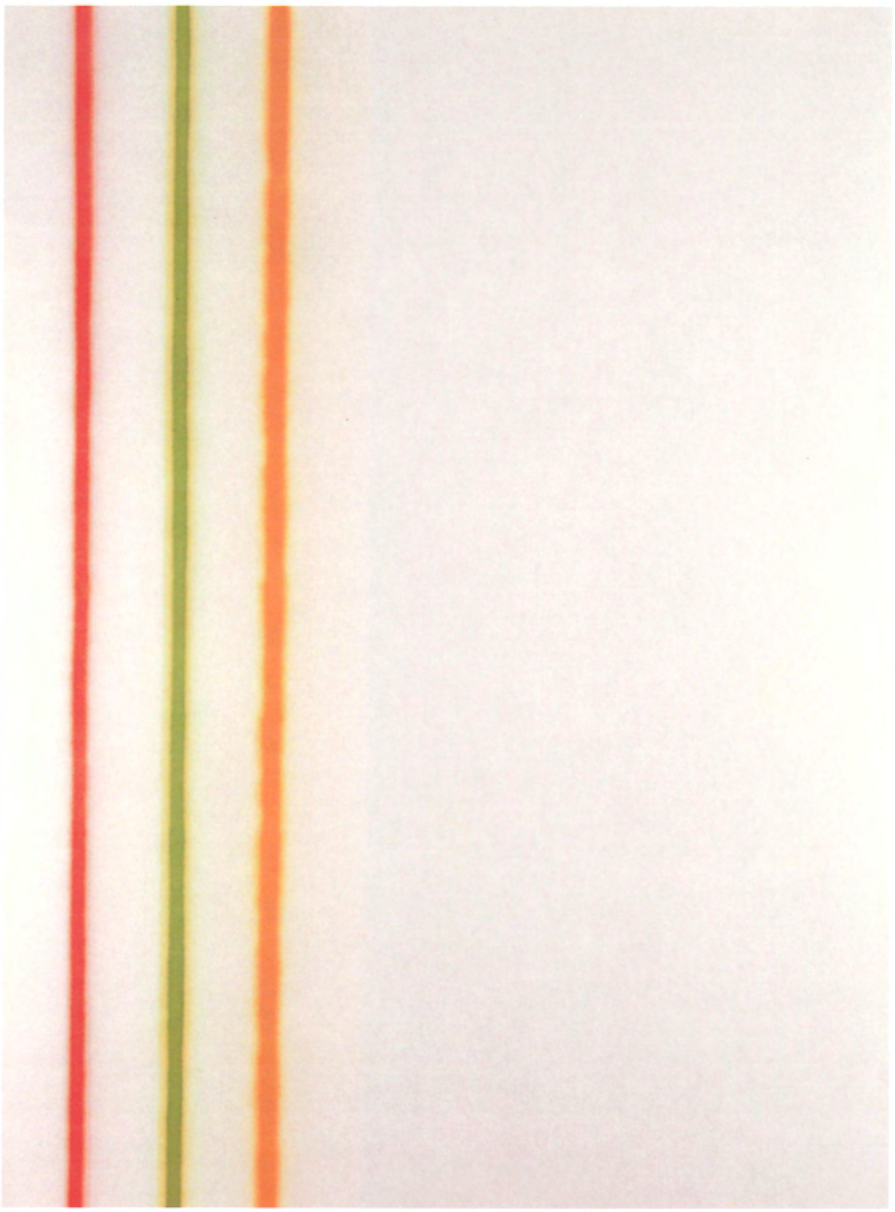
In the Stillness

Oil on canvas
685 x 915 mm
Winner, Kelliher Art Award 1976
The Kelliher Art Trust

REX TURNBULL

Last Puha before the Storm

Oil on canvas
600 x 750 mm
Winner, Kelliher Art Award 1974
The Kelliher Art Trust



IAN SCOTT (BORN 1945)

Light Pink Light 1975

Acrylic on canvas
1530 x 1100 mm
The Fletcher Trust Collection

DENNIS KNIGHT TURNER (BORN 1924)

Landscape Head, Blood Tide, Imlay 1963

Oil on hardboard
1204 x 1206 mm
Collection Sarjeant Gallery / Te Whare O Rehua / Whanganui

IAN SCOTT (BORN 1945)

Low Tide, Anawhata

Oil on canvas
710 x 915 mm
Special Prize Kelliher Art Award 1965
The Kelliher Art Trust

PETER MCINTYRE (1910 -1995)

Canterbury Shearing Shed

Oil on canvas
700 x 820 mm
3rd Prize Kelliher Art Award 1961
The Kelliher Art Trust

IAN SCOTT (BORN 1945)

The Golden Past 2002

Acrylic and silkscreen ink on canvas
1240 x 1750 mm
Courtesy of the Artist and Ferner Galleries

HELEN BROWN (1917 - 1986)

Auckland Harbour 1969

Oil on canvas
700 x 900 mm
The Fletcher Trust Collection

COLIN WHEELER (BORN 1919)

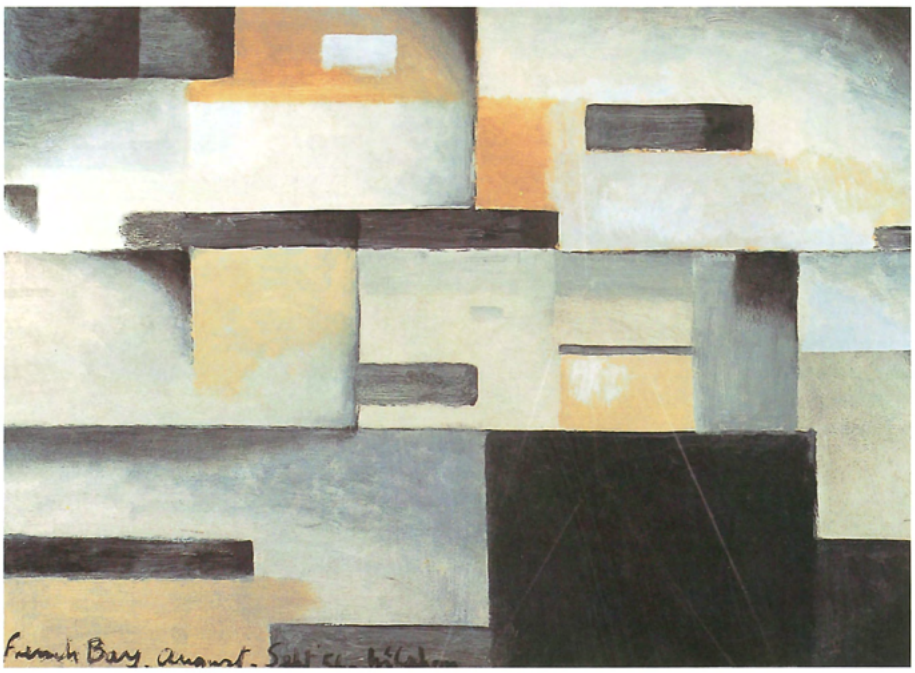
Cattle Muster on Lake Hawea

Oil on board
675 x 905 mm
3rd prize Kelliher Art Award 1969
The Kelliher Art Trust

DAVID BARKER (BORN 1942)

Beach Strays, Takatu 1960

Oil on canvas
680 x 950 mm
2nd prize Kelliher Art Award 1960
The Kelliher Art Trust



COLIN MCCAHON (1919 – 1987)

French Bay 1956

Enamel on board
549 x 756 mm
The Fletcher Trust Collection

DON BINNEY (BORN 1940)

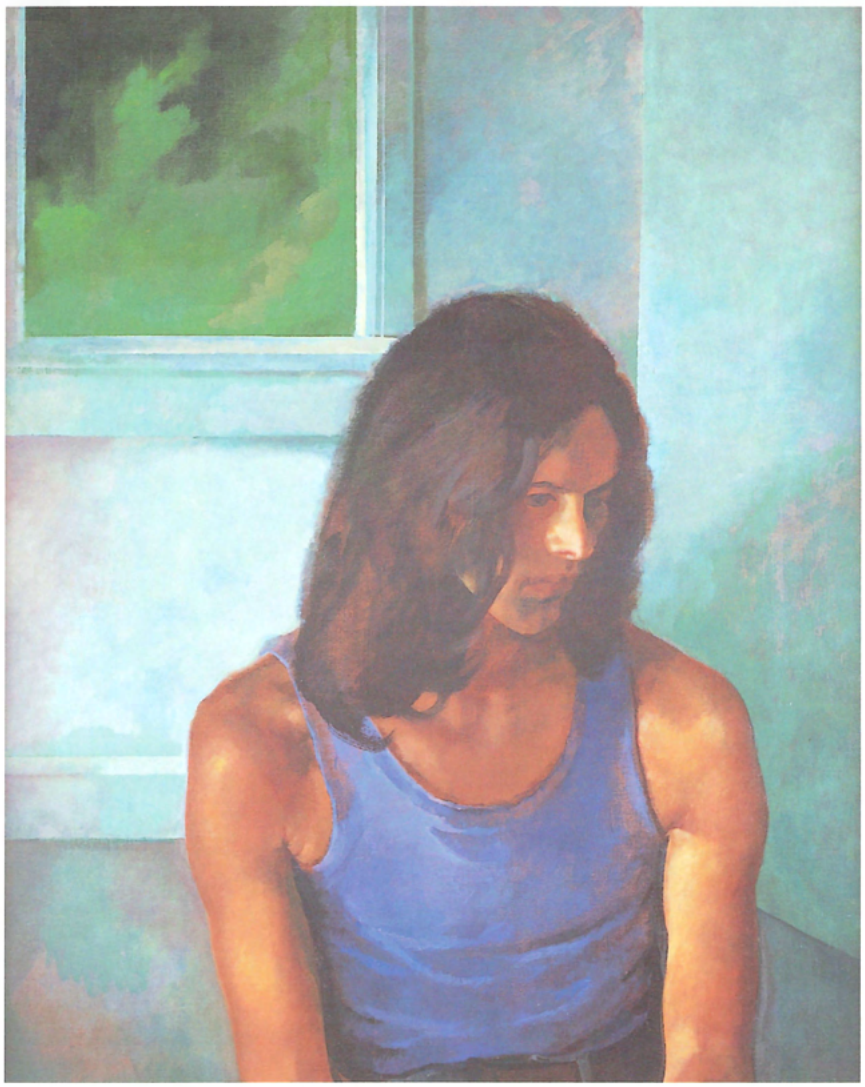
Southern Journey 1964

Acrylic on board
760 x 985 mm
The Fletcher Trust Collection

OWEN R. LEE (BORN 1918)

Evening Shadows, North Auckland 1960

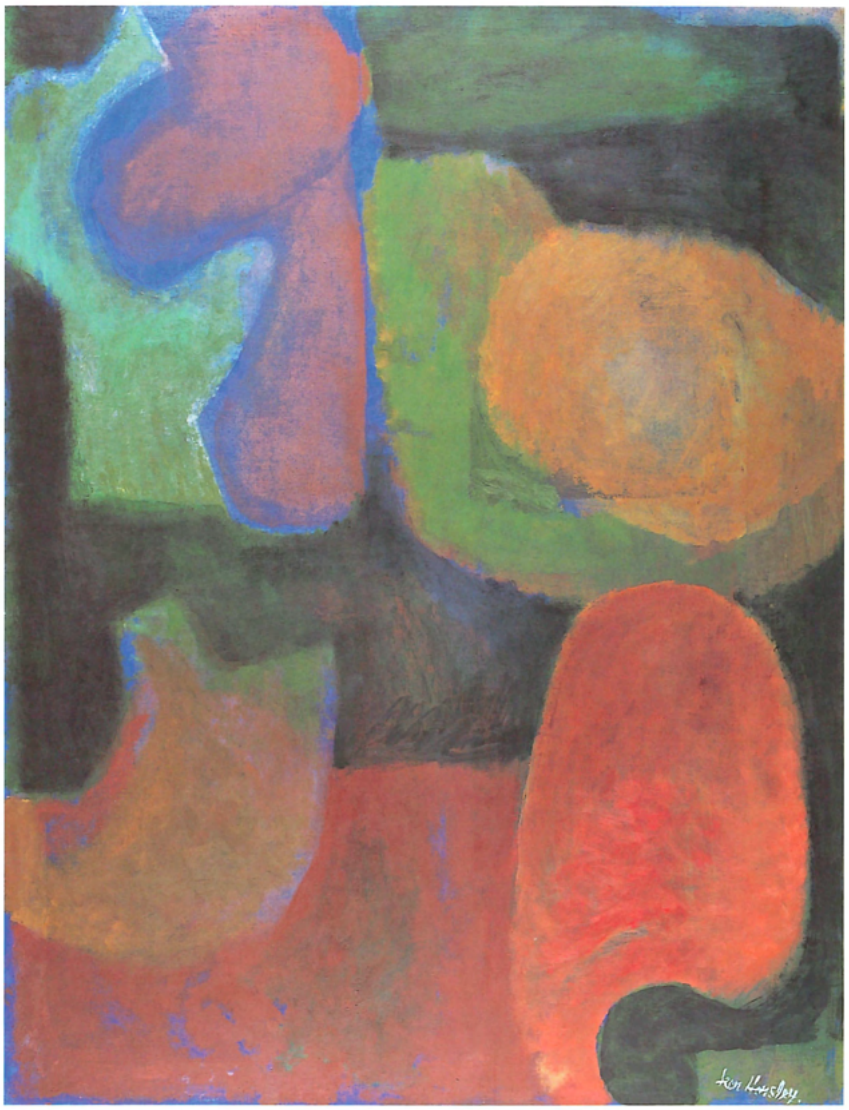
Oil on canvas
640 x 790 mm
DB Breweries Limited



ELS NOORDHOF (BORN 1924)

Boy in Empty Room

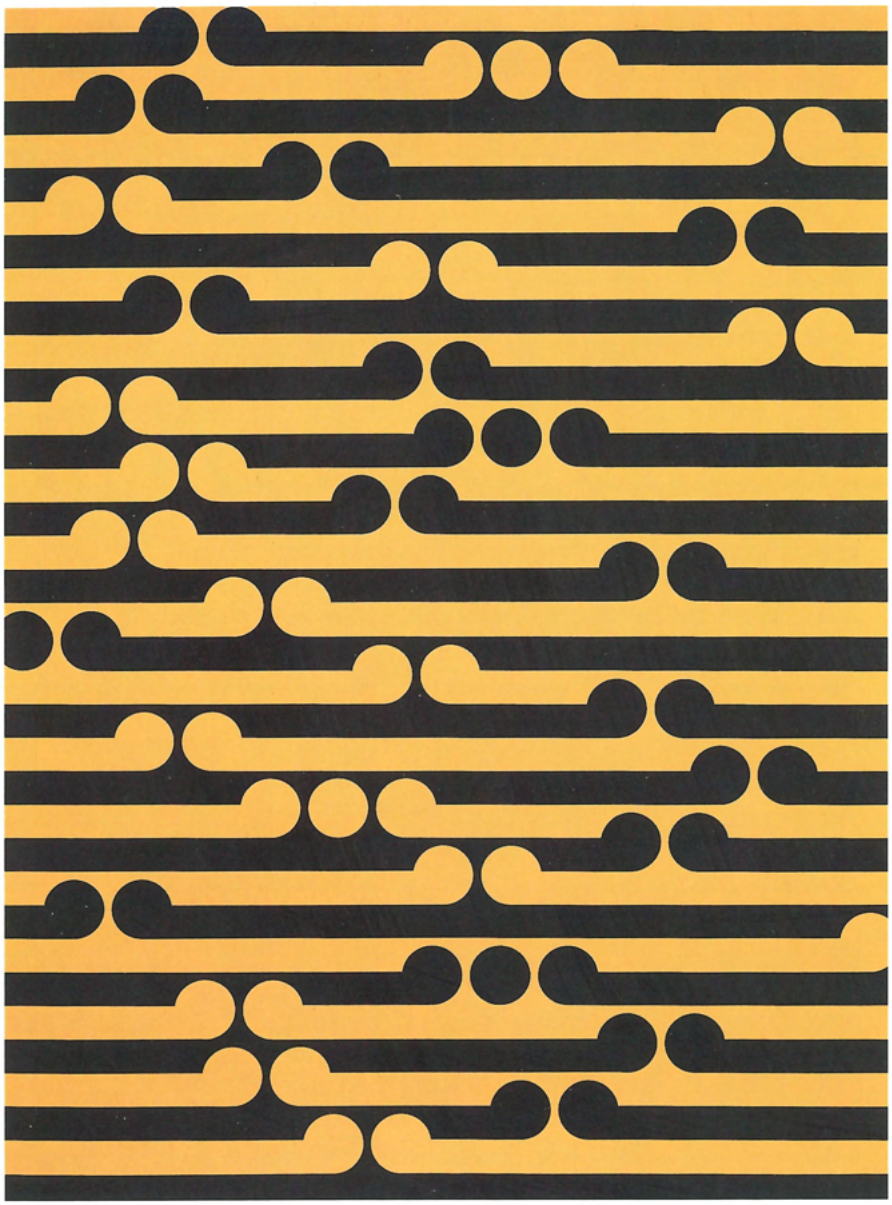
Oil on canvas
910 x 695 mm
Winner, Kelliher Art Award 1974
The Kelliher Art Trust



JEAN HORSLEY (1913 - 1997)

Maori Mere 1963 (-88)

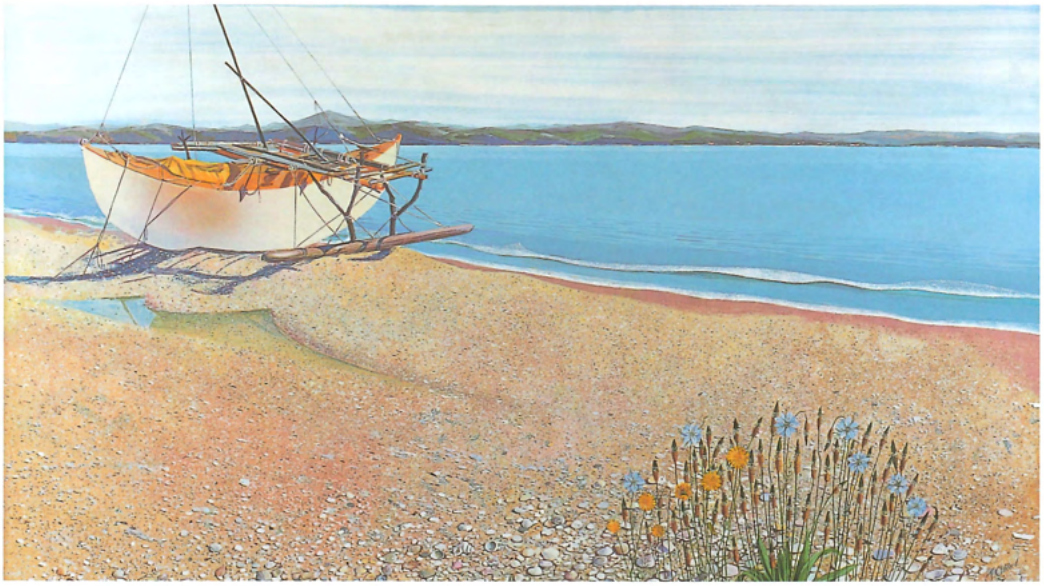
Oil on canvas
1130 x 875
The Fletcher Trust Collection



GORDON WALTERS (1919 - 1995)

Tahi 1967

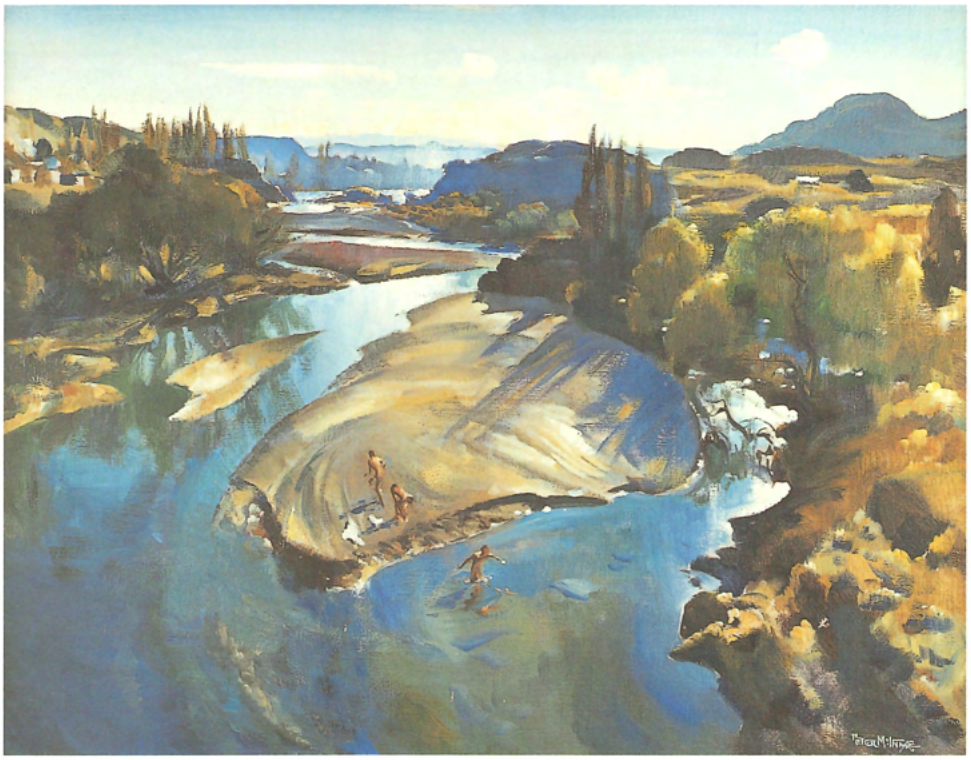
PVA
1510 x 1120 mm
The Fletcher Trust Collection



JOHN CLIFFORD

Beached, Maraetai

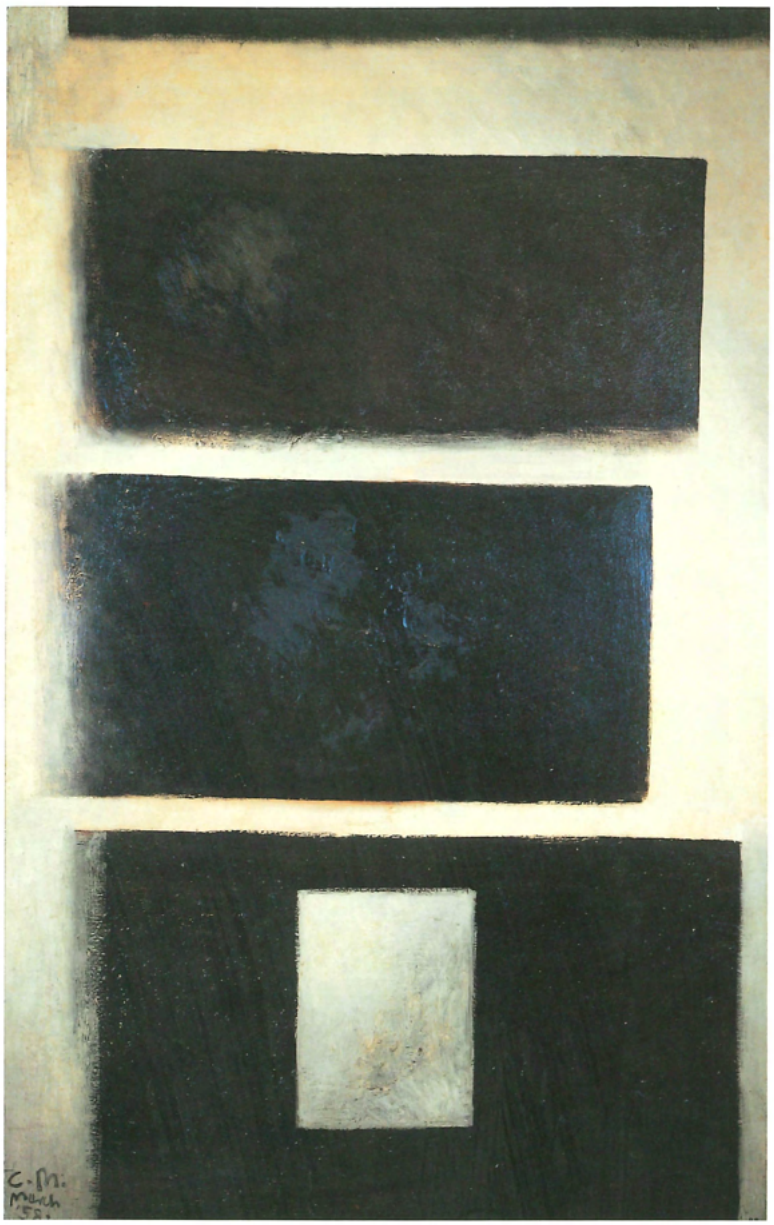
Acrylic on board
600 x 1065 mm
Winner, Kelliher Art Award 1977
The Kelliher Art Trust



PETER MCINTYRE (1910 -1995)

The Manuherikia, Central Otago 1960

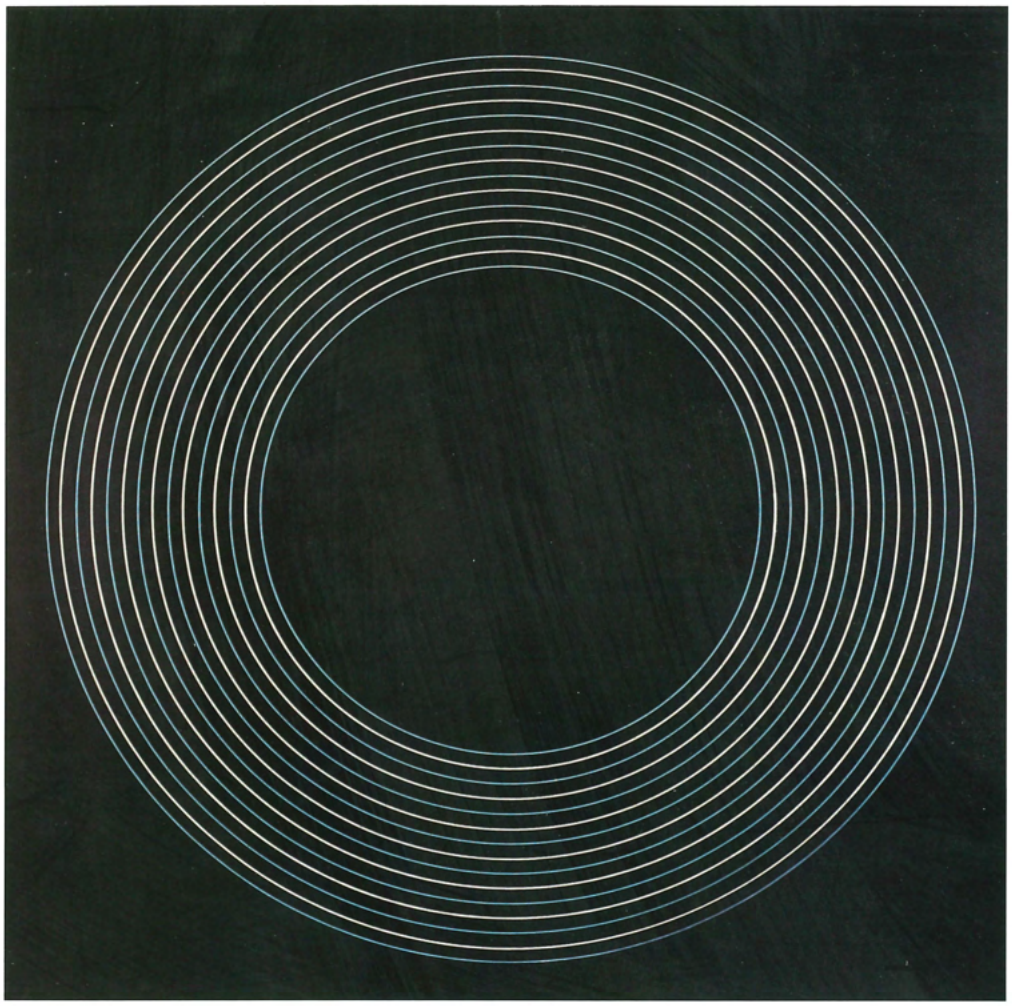
Oil on canvas
710 x 910 mm
3rd prize Kelliher Art Award 1960
The Kelliher Art Trust



COLIN MCCAHON (1919 – 1987)

Painting 1958

Oil on canvas
1218 x 764 mm
The Fletcher Trust Collection



RALPH HOTERE (BORN 1931)

Black Painting Concentric Circles 1970

Oil on board
910 x 910 mm
The Fletcher Trust Collection

THE KELLIHER TRUST AND DB BREWERIES LIMITED COLLECTIONS

Leonard Mitchell (1925-1980),
Summer in the Mokauiti Valley 1956,
915 x 1150mm
Oil on canvas
Kelliher Art Award Sole Award Winner 1956
DB Breweries Limited

Paul Olds (1922-1976)
Wellington 1959
820 x 715mm
Oil on canvas
3rd prize Kelliher Art Award 1959
The Kelliher Art Trust

Ernest Buckmaster (1897 – 1968),
Warrington Station 1959
Oil on canvas
820 x 1040 mm
DB Breweries Limited

Owen R. Lee (born 1918)
Evening Shadows, North Auckland 1960
Oil on canvas
640 x 790 mm
DB Breweries Limited

David Barker (born 1942)
Beach Strays, Takatu 1960
Oil on canvas
680 x 950 mm
2nd prize Kelliher Art Award 1960
The Kelliher Art Trust

Peter McIntyre (1910 -1995)
The Manuherikia, Central Otago 1960
Oil on canvas, 710 x 910 mm
3rd prize Kelliher Art Award 1960
The Kelliher Art Trust

Sir William Dargie (born 1912)
Portrait of Sir Henry Kelliher 1961
Oil on canvas
1020 x 756 mm
The Kelliher Art Trust

Cedric Savage (1901 – 1969)
Summer, Hawke's Bay 1961
Oil on canvas
710 x 910 mm
1st Prize Kelliher Art Award 1961
The Kelliher Art Trust

Don Neilson (born 1924)
Near Paekakariki 1961
Oil on canvas
710 x 910 mm
2nd prize Kelliher Art Award 1961
The Kelliher Art Trust

Peter McIntyre (1910 -1995)
Canterbury Shearing Shed
Oil on canvas
700 x 820 mm
3rd Prize Kelliher Art Award 1961
The Kelliher Art Trust

Ian Scott (born 1945)
Low Tide, Anawhata
Oil on canvas
710 x 915 mm
Special Prize Kelliher Art Award 1965
The Kelliher Art Trust

John Holmwood (1910-1987)
Mural: Kupe (Maori Mythology) 1965
4 panels 2030 x 810 mm
Commissioned by Sir Henry Kelliher for DB Hotel, Rotorua
DB Breweries Limited

Douglas Badcock (born 1922)
Head of Lake Wakatipu
Oil on canvas
610 x 810 mm
1st prize Kelliher Art Award 1965
The Kelliher Art Trust

Rodger Harrison (born 1931)
Totara Flat Hut
Oil on canvas
660 x 915 mm
1st Prize Kelliher Art Award 1968
The Kelliher Art Trust

Gaston de Vel
Portrait of William Roche
Oil on canvas
880 x 720 mm
First equal, Kelliher Art Award Portrait Prize 1968
C.P. and W.F. Roche

Colin Wheeler (born 1919)
Cattle Muster on Lake Hawea
Oil on board
675 x 905 mm
3rd prize Kelliher Art Award 1969
The Kelliher Art Trust

John Clifford
Surf Fishing Contest, Muriwai
Oil on canvas
710 x 910 mm
Figure Study Prize, Kelliher Art Award 1969
The Kelliher Art Trust

Austen Deans (born 1915)
Barley at Peel Forest 1971
Oil on canvas
860 x 1210 mm
DB Breweries Limited

Violet Watson (1906 -1992)
Maratoto Valley Farm
Oil on canvas
610 x 810 mm
Winner, Kelliher Art Award 1974
The Kelliher Art Trust

Rex Turnbull
Last Puha before the Storm
Oil on canvas
600 x 750 mm
Winner, Kelliher Art Award 1974
The Kelliher Art Trust

Els Noordhof (born 1924)
Boy in Empty Room
Oil on canvas
910 x 695 mm
Winner, Kelliher Art Award 1974
The Kelliher Art Trust

Graham Braddock (born 1942)
In the Stillness
Oil on canvas
685 x 915 mm
Winner, Kelliher Art Award 1976
The Kelliher Art Trust

John Clifford
Beached, Maraetai
Acrylic on board
600 x 1065 mm
Winner, Kelliher Art Award 1977
The Kelliher Art Trust

THE FLETCHER TRUST AND SARJEANT GALLERY COLLECTIONS

Colin McCahon (1919 – 1987)
French Bay 1956
Enamel on board
549 x 756 mm
The Fletcher Trust Collection

E. Mervyn Taylor (1906 – 1964)
Beachcombers 1956
Watercolour
375 x 560 mm
The Fletcher Trust Collection

Colin McCahon (1919 – 1987)
Painting 1958
Oil on canvas
1218 x 764 mm
The Fletcher Trust Collection

Doris Lusk (1916 – 1990)
Composition with Port Hills, Canterbury 1960
Oil on board
590 x 890 mm
The Fletcher Trust Collection

Pat Hanly (born 1932)
Showgirl and Gentleman 1961
Oil on canvas
1500 x 1000mm
The Fletcher Trust Collection

Melvin Day (born 1923)
Encounter 1962
Oil on canvas
825 x 857 mm
Collection Sarjeant Gallery/Te Whare O Rehua/Whanganui

Dennis Knight Turner (born 1924)
Landscape Head, Blood Tide, Imlay 1963
Oil on hardboard
1204 x 1206 mm
Collection Sarjeant Gallery/Te Whare O Rehua/Whanganui

Jean Horsley (1913 - 1997)
Maori Mere 1963 (-88)
Oil on canvas
1130 x 875
The Fletcher Trust Collection

Milan Mrkusich (born 1925)
The Contained Waters 1963
Acrylic on canvas
1370 x 875 mm
The Fletcher Trust Collection

Theo Schoon (1915 – 1985)
Manchu Diadem 1964
Oil on hardboard
777 x 964 mm
The Fletcher Trust Collection

Don Binney (born 1940)
Southern Journey 1964
Acrylic on board
760 x 985 mm
The Fletcher Trust Collection

Robert Ellis (born 1929)
City and River in Orange Landscape 1964
Oil on board
1220 x 1220 mm
The Fletcher Trust Collection

Gordon Walters (1919 – 1995)
Tahi 1967
PVA
1510 x 1120 mm
The Fletcher Trust Collection

Sir Mountfort Tosswill Woollaston (1910 - 1998)
Bayly's Hill 1967
Oil on board
1200 x 900 mm
The Fletcher Trust Collection

Sir William Dargie (born 1912)
Portrait of Sir James Fletcher I 1968
Oil on canvas
750 x 600 mm
The Fletcher Trust Collection

Helen Brown (1917 – 1986)
Auckland Harbour 1969
Oil on canvas
700 x 900 mm
The Fletcher Trust Collection

Phillip Trusttum (born 1940)
The Persian Garden 1969
Oil on hardboard
1820 x 1220 mm
Collection Sarjeant Gallery/Te Whare O Rehua/Whanganui

Brent Wong (born 1945)
External Reverberations 1969
Acrylic on board
965 x 1215 mm
Hocken Library, University of Otago

Ralph Hotere (born 1931)
Black Painting Concentric Circles 1970
Oil on board
910 x 910 mm
The Fletcher Trust Collection

Geoff Thornley (born 1942)
Untitled, Vertical No.2 1972
Mixed media
2140 x 625 mm
The Fletcher Trust Collection

Charles Tole (1903 – 1988)
The Gay Gasometer 1972
Oil on hardboard
584 x 743 mm
Collection Sarjeant Gallery/Te Whare O Rehua/Whanganui

Ian Scott (born 1945)
Light Pink Light 1975
Acrylic on canvas
1530 x 1100 mm
The Fletcher Trust Collection

Robin White (born 1946)
Hooper's Inlet 1976
Oil on board
1205 x 1205 mm
The Fletcher Trust Collection

Stephen Bambury (born 1951)
Azure Haze 1976
Acrylic on canvas
865 x 940 mm
Collection Sarjeant Gallery/Te Whare O Rehua/
Whanganui

Robert McLeod (born 1948)
Terrible Tartan 1977
Oil on canvas
1560 x 680 mm
The Fletcher Trust Collection

Ian Scott (born 1945)
Early Lattice No 1 July 1976
Acrylic and crayon on canvas
990 x 810 mm
Courtesy of the artist and Ferner Galleries

Ian Scott (born 1945)
The Golden Past 2002
Acrylic and silkscreen ink on canvas
1240 x 1750 mm
Courtesy of the artist and Ferner Galleries

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