

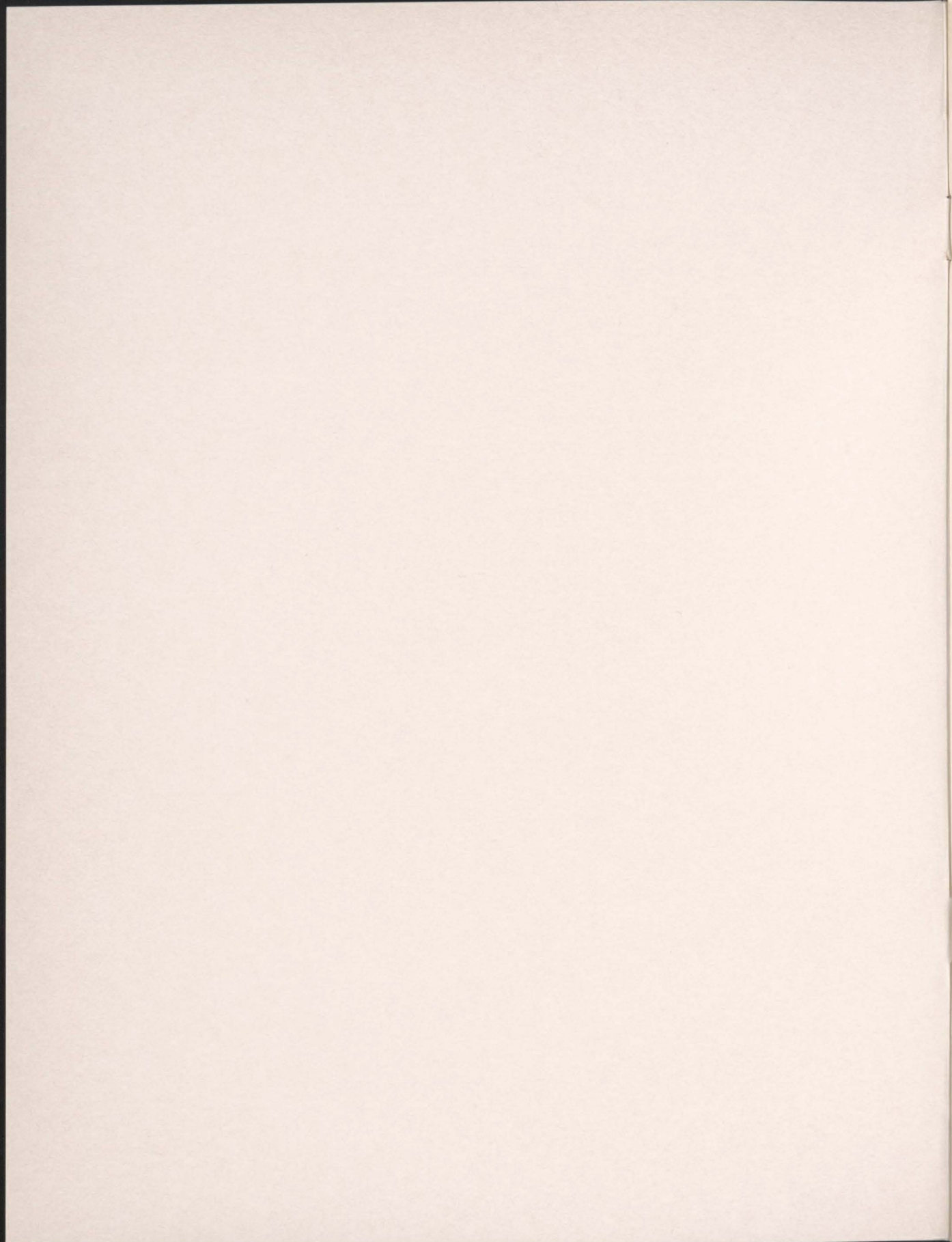
LOUISE HENDERSON

the cubist years

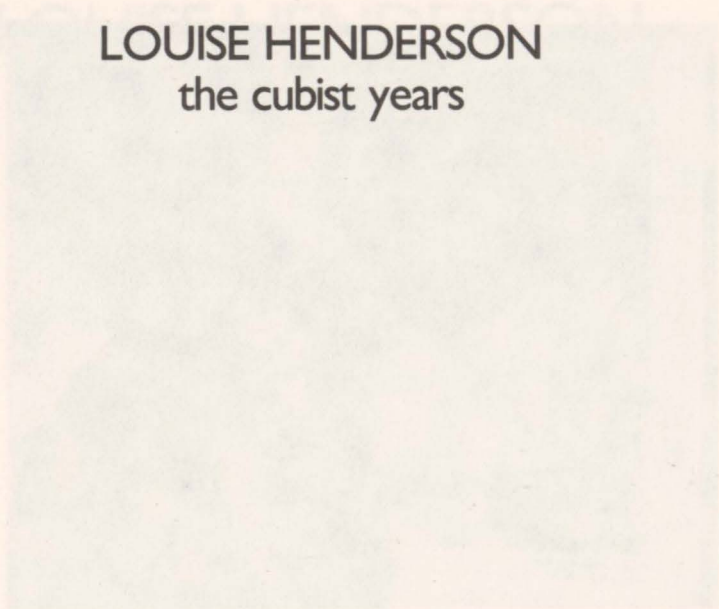
1946-1958



AUCKLAND CITY ART GALLERY



LOUISE HENDERSON
the cubist years



Cynthia Carter

Albany City Art Gallery

For further information contact the Albany City Art Gallery



Louise Henderson in front of *Les deux amies*, November 1953 (photo: Auckland Star)

LOUISE HENDERSON
the cubist years

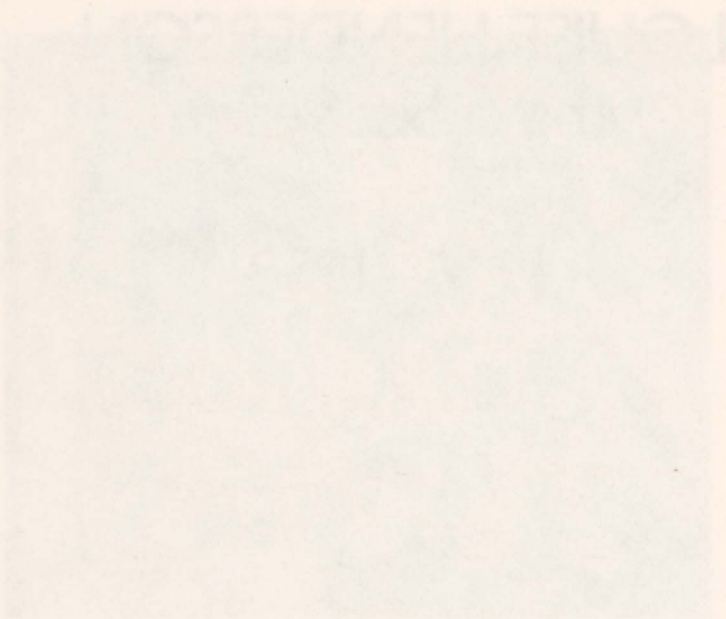
1946–1958

Christina Barton

Auckland City Art Gallery

1991

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Christina Barton

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Auckland City Art Gallery

Cover: **Portrait of Betty Curnow, 1954** (cat. no 21)

Contents

| | |
|--|------|
| Foreword | 7 |
| Chronology | 8 |
| Exhibition history | 15 |
| Louise Henderson, cubism and modernism | 17 |
| Colour plates | 9-29 |
| List of works | 37 |

Contents

1. Introduction
2. Methodology
3. Results
4. Discussion
5. Conclusion

| | |
|---|--------------|
| 1 | Introduction |
| 2 | Methodology |
| 3 | Results |
| 4 | Discussion |
| 5 | Conclusion |
| 6 | References |
| 7 | Appendix |
| 8 | Index |

1. Introduction
 2. Methodology
 3. Results
 4. Discussion
 5. Conclusion
 6. References
 7. Appendix
 8. Index

Foreword

This publication and exhibition celebrates Louise Henderson's 'cubist years', a period of particular interest in her long and still productive artistic life. Henderson's 1953 exhibition of 41 cubist paintings at the Auckland City Art Gallery was a critical moment in her career, revealing the results of her recent studies in Europe and launching her as one of Auckland's leading painters.

Louise Henderson: The cubist years brings together related works from the period 1946-1958, allowing us to assess for the first time the precise nature of Henderson's brush with cubism. Cubist-inspired painting was a feature of Auckland art of the 1950s and Henderson's was a crucial contribution.

In her catalogue essay, Christina Barton situates Louise Henderson's work within the context of artistic thinking in New Zealand at the time, and the aesthetic theory in Europe from which it developed. Such an approach helps us to understand that, more than reworking an imported style, Henderson was making an important contribution to the development of modernism in New Zealand.

The exhibition is one of several planned for the Gallery to highlight New Zealand women artists, A. Lois White among them, and also anticipates the Gallery's major survey of 1950s art and culture in Auckland scheduled for late 1992.

This exhibition and publication would not have been possible without the encouragement and support of the artist, to whom we extend our warmest thanks. Thanks are also due to her daughter, Diane McKegg, whose safe-keeping of many of Henderson's cubist works has made this exhibition possible. We are grateful to all public and private lenders, and express particular thanks to the Gow family for their generous loans.

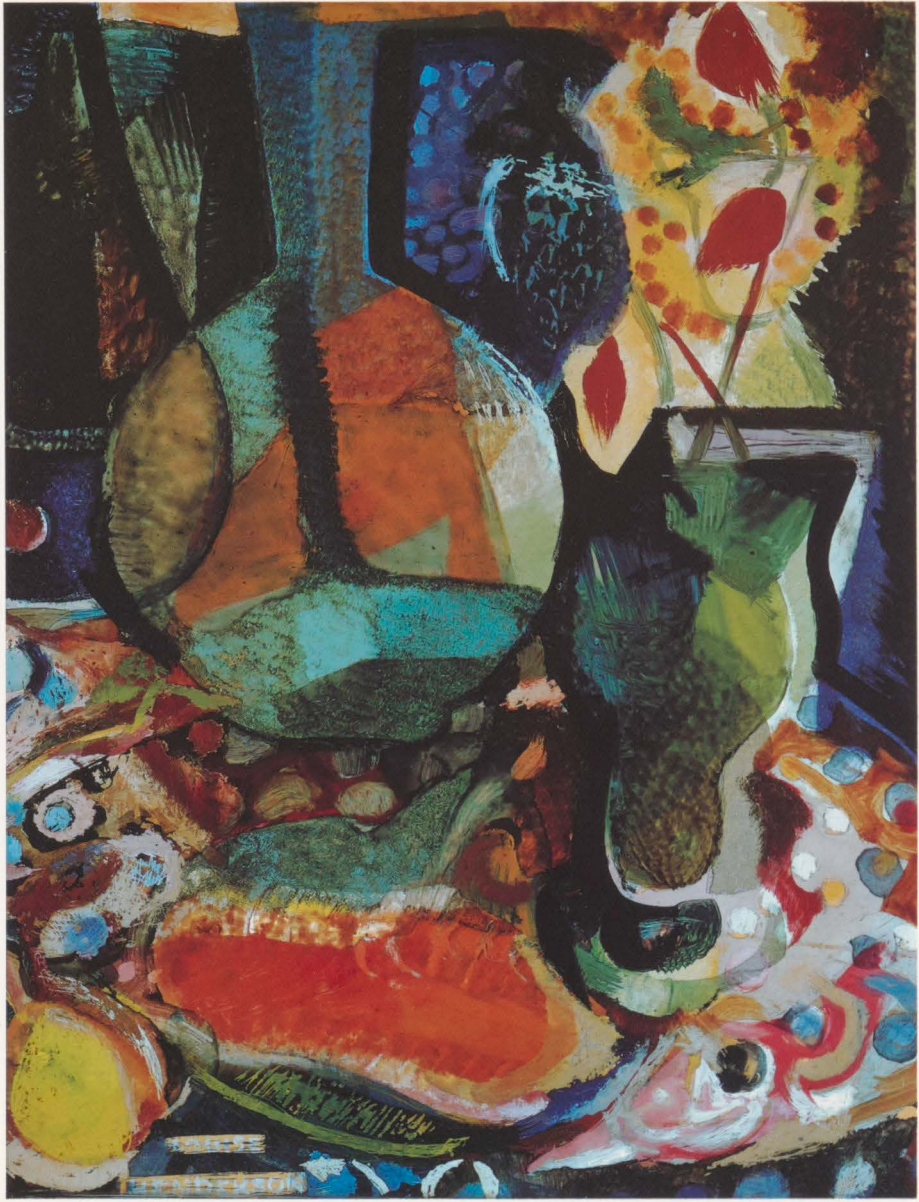
The Gallery is indebted to Elizabeth Grierson, whose research for her MA thesis on Louise Henderson has made her an invaluable consultant on this project. A number of other colleagues have been generous with professional advice, especially Dr Michael Dunn, Ronald Brownson and Robert Leonard.

Finally, I would like to thank Christina Barton for preparing this exhibition, and the staff of the Gallery, who have provided her with their customary expert assistance and support

Christopher Johnstone
Director

Chronology¹

| | | | |
|-----------|---|-----------|---|
| | | | of mathematics at Christchurch Boys High School. |
| | | 1926 | Employed as an instructor in embroidery and design at the Canterbury School of Art. She also enrolled in courses on methods of teaching and art study and received an Honorary Diploma of Fine Arts in 1931. Began painting, but did not enrol for any formal painting classes. |
| | | 1933 | Her only daughter, Diane, was born. Exhibited for the first time with the short-lived (1933–1934) New Zealand Society of Artists in Christchurch. |
| | | 1935 | First exhibited with The Group. Mixed with other artists in Christchurch, went on sketching trips with Rita Angus. |
| 1902 | 21 April, born Louise Etienne Sidonie Sauze, in Paris. Only daughter of Daniel Sauze and Alphonsine Lucie Guérin. Her father was secretary to Rodin for a time. Her maternal grandfather, Etienne Dujardin-Beaumetz (1852–1913), abandoned a successful career as an academic painter to become under-secretary to the Ministry of Culture. | 1936 | Her parents emigrated from France to live with the Hendersons in Christchurch. Her father began importing art supplies from France, running his business from the family home. |
| 1908–1919 | Attended the Maintenon Institute for her primary and secondary education. | 1941 | Moved to Wellington. |
| 1920–1921 | Attended classes in embroidery, lace design, drawing, design and the history of art and craft, at the School of Industrial Arts in Paris. | 1942 | On his return from active service, Hubert was appointed Inspector of Secondary Schools for the Wellington region. |
| 1921–1927 | Employed as a designer of embroidery and interior design for the weekly journal, <i>Madame</i> . Also contributed embroidery designs to the Belgian journal, <i>La femme et la home</i> . She continued to submit designs after leaving Paris for New Zealand. | 1942–1945 | Taught needlework and established a new course in embroidery at the New Zealand Correspondence School. |
| | | 1944–1950 | Appointed assistant teacher in art and craft at the Wellington Teachers' College, teaching a variety of crafts to teacher trainees. |
| | | 1945–1949 | Attended classes at Victoria University. |
| 1925 | Married Hubert Henderson. Left Paris for Christchurch where Hubert took up a position as head | 1947 | Her parents died. |
| | | 1948 | Visited John Weeks's studio and |



Still life, glass and printed cloth, 1950 (cat. no 6)



Duravel No 2, 1952 (cat. no 13)



Les deux amies (The two friends), 1953 (cat. no 15)



Maori matrons, 1953 (cat. no 16)

- began, in earnest, to correspond with him.
- 1950 With Hubert's appointment as District Superintendant of Education for the Auckland region, the family moved to Auckland. Louise attended classes at the Elam School of Fine Arts with Archibald Fisher. Began working in John Weeks's studio, though never formally enrolled for his classes. It was in this year that she became a full-time painter. Hubert built her a studio at their home in Gillies Avenue, Epsom.
- 1952 With encouragement from Weeks, Louise travelled to Europe to further her painting studies. After a brief stay in London, where she saw shows of work by the sculptor, Ossip Zadkine, and the English painter, Edward Burra, she moved to Paris. Here, after seeing an exhibition of cubist paintings by Jean Metzinger, she enrolled in the artist's Atelier Frochot. She spent a number of months there, studying the model, drawing daily and visiting galleries and museums around the city.
- 1953–1955 Returned to New Zealand. Enjoyed considerable exposure with her new work, exhibiting regularly in Auckland and Wellington.
- 1956–1958 Travelled to the Middle East with Hubert who was employed by UNESCO as an educational adviser in the region. Travelled extensively in Iran, Iraq, Palestine, Jordan and Israel. Continued to paint and draw, despite the often difficult circumstances. Sent drawings for exhibition in London. From this experience she completed her *Jerusalem series*.
- 1956–1957 October–July, spent time in London. Travelled from the Middle East to London via Athens by train. Visited galleries in various cities on the way. In Paris she was especially interested in work she saw at the Denise René Gallery, by members of the Abstraction–Création group (Victor Vasarely, Auguste Herbin and Richard Mortensen).
- 1959–1960 Returned to New Zealand. Took up a one-year full-time teaching position at the Elam School of Fine Arts. She also taught classes at the Auckland City Art Gallery, along with Colin McCahon, Hamish Keith, Garth Tapper and Keith Patterson. Commissioned to make stained-glass windows and a metal crucifix for the Church of the Holy Cross in Henderson.
- 1961 Taught painting, drawing and design at the Darlinghurst School of Art in Sydney.
- 1963 Completed a large-scale commission for a mural in wool for the New Zealand Room at the Hilton Hotel in Hong Kong. This marks a high point in the interrelation of her interests in craft, design and formal abstraction. Hubert died on 7 June.
- 1965 After a brief interlude, Louise began to paint on a larger scale in an abstract expressionist style. A major triptych from this period, *The lake*, was purchased for the Auckland City Art Gallery.
- 1965–1966 Travelled to Brussels, Paris and London with a joint exhibition of paintings from her *Elements: Air and water series* and Milan Mrkusich's *Emblems*.
- 1967 Met Thomas Lücke, her future second husband (they married in 1985).
- 1968 Designed and executed a large mosaic for the Church of St Joseph in Otahuhu.

1970s- Tutored frequently in painting and design in Auckland and around New Zealand. Exhibited regularly throughout the country, moving freely between painterly abstraction and a figurative style, in large-scale abstract paintings, portraits of Polynesian women and vivid studies of the New Zealand bush.

In 1991, Louise Henderson is still painting and living in Newmarket, Auckland. She also spends time with Thomas Lücke in the Hokianga, Northland.



1. The compilation of this chronology has been greatly assisted by the research of Elizabeth Grierson, in her MA Thesis, 'The art of Louise Henderson 1925-1990', University of Auckland, 1990.

Exhibition History

- | | | | |
|-----------|---|-----------|---|
| | | 1971 | <i>Bush revisited</i> , Hawke's Bay Cultural Centre, Napier |
| | | 1972 | 40 paintings, Canterbury Society of Arts Gallery, Christchurch |
| | | 1977 | May, <i>Coromandel: Recent paintings</i> , Barrington Gallery, Auckland |
| | | 1979 | January, Court Gallery, Copenhagen |
| | | 1979–1983 | One-person exhibitions at John Leech Gallery, Auckland, including <i>Louise Henderson, 50s to 80s: A casual survey</i> , Auckland Festival exhibition, 1983 |
| | | 1985–1986 | One-person exhibitions at Scott Potham Gallery, Auckland |
| | | 1987–1988 | One-person exhibitions at Charlotte H. Gallery, Auckland |
| | | | Selected group shows |
| | | 1935 | First exhibited with The Group, Canterbury Society of Arts Gallery, Christchurch (also exhibited in 1936, 1943, 1947, 1949, 1951, 1955 and 1962) |
| | | 1937 | First exhibited at the Auckland Society of Arts (also exhibited in 1938, 1939, 1941 and 1968) |
| | | 1949 | May, opening exhibition, Helen Hitchings Gallery, Wellington |
| | | 1950–1951 | Thornhill Group, Hamilton (1950) and Wellington (November–December, 1950), Auckland (October 1951) with John Weeks, Alison Pickmere, John and Charles Tole, W.S. Wallis and Helen Brown |
| | | 1952 | June–July, <i>15 New Zealand painters</i> , Irving Galleries, London (organised by Helen Hitchings) Association of New Zealand Art Societies, five works by nine artists, Auckland (August) and Wellington (October–November) |
| | | | One-person shows |
| 1948 | Wellington Public Library | | |
| 1953 | November, 41 cubist paintings, pastels and drawings, Auckland City Art Gallery | | |
| 1955 | May–June, Architectural Centre, Wellington | | |
| 1959 | May–June, 26 paintings from France, Italy, England and the Middle East, Macquarie Galleries, Sydney | | |
| 1960 | August, Macquarie Galleries, Sydney | | |
| 1961 | Centre Gallery, Wellington | | |
| 1963 | John Leech Gallery, Auckland | | |
| 1964 | March, Centre Gallery, Wellington | | |
| 1965 | April, <i>Elements: Air and water</i> , 30 abstract paintings, Dunedin Public Art Gallery | | |
| 1968 | Auckland Festival exhibition, New Vision Gallery, Auckland | | |
| 1970–1976 | One-person exhibitions at New Vision Gallery, Auckland | | |

- 1954 June, Auckland Festival exhibition, Auckland City Art Gallery. Eric Westbrook invited 12 artists to submit paintings on a festival theme, the exhibition included Colin McCahon, Milan Mrkusich, David Kennedy, May Smith, Ross Fraser and Kase Jackson
November, *Object and image*, Auckland City Art Gallery, with John Weeks, Colin McCahon, Milan Mrkusich, Kase Jackson, Ross Fraser and Michael Nicholson
- 1955 November, *Unit Two*, Auckland City Art Gallery, with Colin McCahon, Kase Jackson, Gabrielle Hope and Michael Nicholson
- 1956 *New Zealand painting*, Auckland Festival exhibition, Auckland City Art Gallery
- 1957 March–April, *Black and white*, group show, Artists International Association, London
- 1958 January, *London Group*, Royal Society of British Artists Gallery, London
- 1959 June, *Three painters*, Auckland City Art Gallery, with Colin McCahon and Kase Jackson
- 1961 October–November, *Recent etchings and engravings*, John Leech Gallery, Auckland, with Kees Hos
- 1961–1965 Included in the Auckland City Art Gallery's annual *Contemporary New Zealand painting* exhibitions
- 1963 *New Zealand painting and ceramics*, Art Advisory Council of New Zealand touring exhibition to Tokyo and South East Asia
- 1965–1966 March, *Elements: Air and water*, abstract paintings, Ikon Gallery, Auckland, with Milan Mrkusich's *Emblems*. This exhibition was also seen in Europe: at the Romain Louis Gallery and at the Commission des Beaux-Arts de Jette in Brussels, and at the New Zealand Embassy in Paris. Their work was also included in *Three painters, four potters*, New Zealand House, London, with John Perry, Len Castle, Barry Brickell, Helen Mason and Doreen Blumhardt
- 1966 June, New Vision Gallery, Auckland with Jean Horsley
- 1967 May–June, Vincentore Gallery, Brighton with Rosemary Brabant. Royal Commonwealth Society exhibition, Bristol City Art Gallery
- 1968 March–April, *New Zealand women painters: 1845–1968*, Auckland Festival exhibition, Auckland Society of Arts Gallery, Auckland
Ten years of New Zealand painting in Auckland, Auckland City Art Gallery
- 1970 *New Zealand art of the sixties: A royal visit exhibition*, Queen Elizabeth II Arts Council touring exhibition
- 1987 *When art hits the headlines*, Shed 11, National Art Gallery, Wellington
- 1990 *Two centuries of New Zealand landscape art*, Auckland City Art Gallery

Louise Henderson, cubism and modernism

In the 1950s, French-born Louise Henderson made a mark on New Zealand art with her work derived from 'cubist' principles. For many of her contemporaries, these paintings were a sign of New Zealand's maturity, of its participation in the modern. In these years, Louise Henderson was applauded for transplanting the urbane values of European culture to the raw soil of New Zealand. My purpose is to delineate this moment in her career, in order to ascertain how it may have contributed to the modernist project in New Zealand. I hope such an enterprise will contribute to the growing realisation that the 1950s were critical years for New Zealand art, when artists engaged with modernism in order not only to come to grips with their unique identity in New Zealand, but also to enter more fully into the discourse of modernity as it had evolved (and was still evolving) in Europe and America. It is in this complex territory that Louise Henderson's contribution can be found.



Stream, Broken River, circa 1947 (cat. no 3)

Louise Henderson moved to Auckland from Wellington in 1950. Settling into a new home in Epsom, Henderson made the decision to paint full-time, and her husband, Hubert, built her a studio at the back of their house. She began attending classes at the Elam School of Fine Arts and quickly consolidated her contacts with other artists in the city. With the support of her husband, Henderson became a serious, full-time artist.

Her presence in Auckland, then, and the work she produced during the course of this decade, contributed to the cultural life of Auckland in a particular and challenging way. She participated in the transformation of Auckland into New Zealand's art capital, helping shape new directions for art and providing stimulus for the discussion of contemporary issues in theory and practice which were to define this country's first full-scale encounter with the modern.

For Henderson, the move to Auckland brought her closer to her mentor, John Weeks, who was then considered one of New Zealand's leading painters.² She had met Weeks in June 1948, on a visit to Auckland, and had begun to correspond with him. She asked his advice on practical matters, and questioned him on his ideas about art, seeking to clarify her own position. It is clear from this correspondence that she identified him with the cultured environment of Paris, where she had spent her formative years, and that she came to regard him as both a fellow-traveller and a confidante.³

Weeks was informed, well travelled and thoroughly versed in a formalism based on his admiration for Cézanne, and confirmed by his studies with André Lhote. Even though Henderson had learnt to paint in the flat, decorative, naturalistic style of the Canterbury School, she may have found Weeks's work closer in feeling to the modern painting she knew from her youth.⁴ Certainly his work embodied those painterly values—formal rigour, an emphasis on design rather than description, and an interest in the abstract qualities of colour—that she had come to associate with modern art.

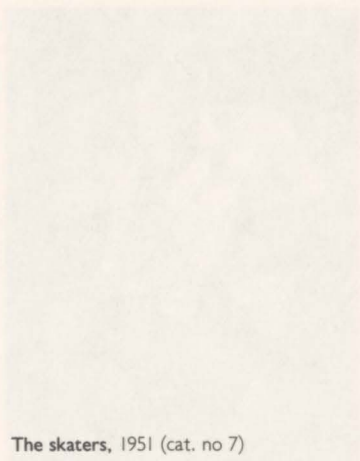
In 1950, as a result of this contact, Henderson's painting was changing rapidly. Her surfaces were becoming animated by a more textural manipulation of paint. In the elaboration of what had been broad areas of flat colour, the construction of the paintings was becoming more complex. She now chose to work in oils, tempera and gouache, instead of watercolour, and she turned her attention from landscape to still life, to the city rather than to unspoilt nature, and to fantastic compositions bearing little relation to the representational. Her variety of approaches, and the wide range of media she was prepared to explore, testify to the experimental nature of her work.

Henderson found a context for her painting in the Thornhill Group, with whom she exhibited in 1950 and 1951. This group,



Abstract composition, 1950, oil on canvas, 760 x 555 mm, collection of the artist. Painted in John Weeks's studio at Elam, this is Henderson's first experiment with pure abstraction.

which included John Weeks, Alison Pickmere, Charles and John Tole, and W.S. Wallis, briefly seceded from the Auckland Society of Art's annual exhibitions in order to emphasise the shared concerns of their work. These were largely derived from the painterly values propounded by Weeks, whom contemporary reviewers were quick to identify as the central figure in the group.⁵ Their work was small in scale, ranging in subject matter from an urban, industrialised or at least formalised landscape, to still life which tended towards a tentative abstraction. They shared a belief in structure and pattern, distributing forms across the painted surface, manipulating paint to orchestrate a play of colour relationships. Experimental without being avant-garde, their work was a cautious attempt to act in accordance with modernism's desire to penetrate the surface of reality in a search for its essential forms.

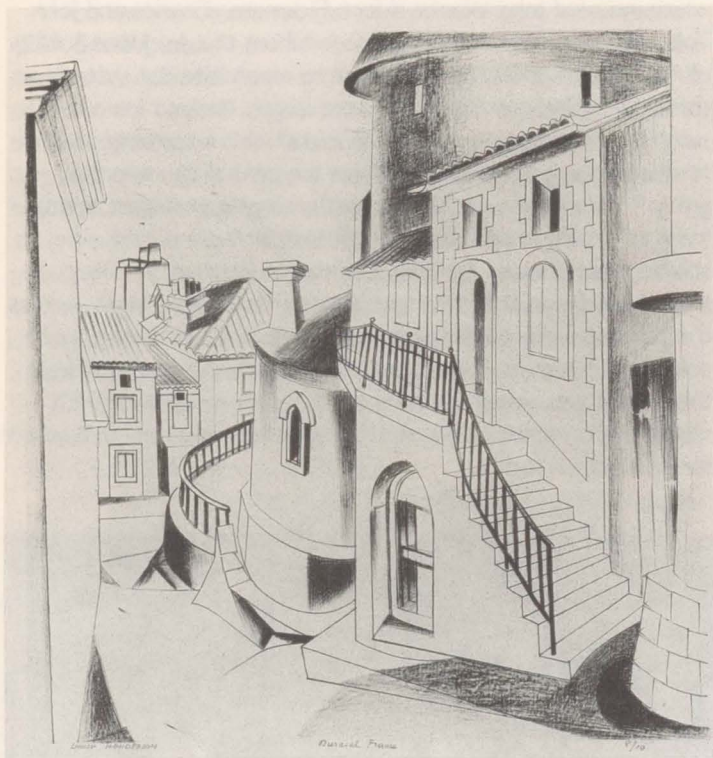


The skaters, 1951 (cat. no 7)



Henderson's ambitions to paint in the 'modern way' did not stop here. Even before she arrived in Auckland, she had considered furthering her studies in Europe,⁶ and with Weeks's encouragement she left for London in January 1952. From letters sent back to New Zealand, it seems that she had no clear intention to study in Paris.⁷ Instead, she embarked on her trip eager to encounter for herself what was happening in Europe. Her time spent there was to be a powerful stimulus to the direction her painting would take.

Even on the passage to England she was preparing herself, reading Herbert Read's *The meaning of art*, and finding out what there was to see in London when she arrived.⁸ Once there, she rented accommodation, bought materials and hired a model,



Duravel, 1955 (cat. no 24)

setting out to paint at once. Armed with addresses supplied to her by Weeks, A.R.D. Fairburn and others, she took advantage of the introductions offered her.⁹ She set about familiarising herself with the artistic life of London, visiting galleries and museums, attending life drawing classes and participating in discussions at the Institute of Contemporary Art.¹⁰ Her interests and enthusiasms were catholic but informed. She remarked favourably on exhibitions by Ossip Zadkine and Edward Burra; found the Rouault show disappointing, but admired a landscape by Soutine; was deeply moved by Goya's *Disasters of war*, and spent hours in the National Gallery studying early Renaissance painting. Although she savoured the rather grim and imposing atmosphere of London, her constant concern was money and, with the strictures of rationing still in force, she was depressed by the poverty and devastation of post-war England.

Perhaps this last response was reason enough to move to Paris. Certainly it did not take her many months to decide that London was not fulfilling her artistic ambitions. Paris, even in the 1950s, was still popularly regarded as the artistic capital of the West. Retrospectively, art historians have identified a shift in cultural power from Paris to New York at the end of World War II, identifying the rise of American abstract expressionism in the late 1940s and 1950s as the central locus for western culture at this time. Nevertheless, while some commentators were

beginning to see Paris as an 'old capital with the heavy makeup of a western world already long past maturity and slowly rotting into a frivolous Byzantinism',¹¹ many practising artists were still attracted to the 'legend of Paris', even if, as James Baldwin remarks, it was often at 'its most vulgar and superficial level'.¹² As an expatriate, Henderson would have felt the pull of that city, even if it was at the moment when this centre was becoming a periphery.

That she chose to study with Jean Metzinger (1883–1956) has been the subject of some discussion.¹³ At a practical level, the reason given has been that she saw an exhibition of his work which inspired her to seek him out and to enrol in his Atelier Frochot. Here she remained for nearly a year, drawing from life on cheap paper in pencil, charcoal and pastel, in a manner closely allied to Metzinger's own stylised and (by then) academic, late cubism.¹⁴ At another level, Metzinger, like André Lhote with whom Weeks studied in the 1920s, was one of that generation of cubists who had been involved in the systemisation and dissemination of cubism after 1910.¹⁵ His personal contacts with Braque and Picasso must have lent him an air of authority and, in lieu of contact with the 'masters', Metzinger may have presented her with an acceptable second option.

Living cheaply in a rented room at the University of the City of Paris, Henderson attended morning and afternoon sessions at Metzinger's studio, drawing the model provided, alongside about 40 other students. These were mainly ex-GIs on US-assisted re-education programmes, and foreign visitors keen to soak up the atmosphere of a 'real' Parisian atelier, with most of whom she had little in common. One exception was Hakki Anli (born 1920), a Turkish professor of painting on sabbatical from Istanbul, who was as serious as she in the struggle to come to grips with a cubist idiom. In her spare time she eked out a frugal living, visiting galleries and museums, spending her evenings in the company of Anli, in earnest conversation over coffee in the highly charged atmosphere of the Left Bank's café night-life.¹⁶

John-Franklin Koenig, an American painter who settled in Paris in 1948, has provided an interesting account of that city's problematic relation to the new, which highlights how Paris and modernity were at issue when Henderson arrived in the early 1950s.¹⁷ He recalls that the 'gallery scene, in the early 1950s, was virtually closed to non-figurative art', the Denise René Gallery being one of the few exceptions. Art practice was determined by any one of a number of theoretical positions: the traditional, enforced through the Ecole des Beaux-Arts; socialist realism as advanced by the powerful French communist party; an officially sanctioned existential realism like that of Bernard Buffet; non-objective painting of the Abstraction-Création group; and, still largely underground, a new expressionism which materially



Hakki Anli, *Woman with mandolin*, 1954, oil on paper, 867 x 679mm, Auckland City Art Gallery collection, purchased 1955.

Henderson brought Anli's work to the attention of Eric Westbrook who purchased two works on paper for the collection.

resembled American action painting.¹⁸

Where in this scheme does Metzinger belong? Most commentators have recognised that, by the mid-1920s, cubism's heyday was over, and that artists no longer trusted in its claims to be a universal pictorial idiom. Indeed, the 'call to order' in the 1920s and 1930s, which saw artists throughout Europe return to the figure, had not left Metzinger unscathed. During the 1920s he went through his own classical phase, producing stylised paintings somewhere between those of Fernand Léger and Tamara de Lampicka. By the 1950s, Metzinger was a provincial in his own metropolis.

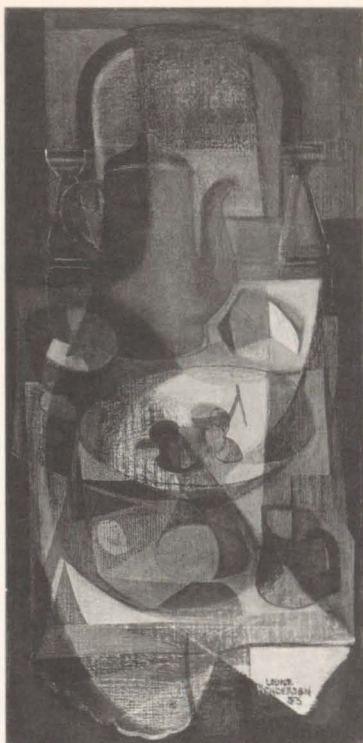


In 1953, Metzinger was reaching the end of his career. He looked in at the studio for less than half an hour each day, showing little real interest in the students who worked there. He could trade, perhaps, on his past performance as a key figure in the development of cubism in the first decades of the twentieth century.¹⁹ Obviously, in a city the size of Paris, it was possible for him to do so. That Henderson spent much of her time in the traditional business of drawing from the model confirms that Metzinger's proclivity towards classicism had indeed become academicised.

In addition, I believe Henderson may have been attracted to the conservative values Metzinger represented. In London, after seeing the early Renaissance paintings at the National Gallery and finding herself in a quandary, she wrote to Weeks (5 February 1952):

I can't make up my mind between the painters of our time or the early Italians—it may seem strange to you but it comes to this: should one plunge [into] the turmoil of rather confused and disturbing forms, perhaps purely, after all, an expression of self seekers rather than thinkers, or go back to express our

Study for **The blue bird**, 1952, charcoal and coloured pencil, 620 x 920 mm, collection of the artist. Henderson's drawing reveals that the initial subject of the finished painting was a nude, not a clothed woman. The drawing is marked up ready to be transferred to canvas. It offers an interesting illustration of Metzinger's teaching methods.



Still life with compotier, 1953 (cat. no 18)

time and its hopelessness in the dignified manner and austere drawing of a Lippo Lippi—for in this... there is humanity, in the other is there anything more than a [craving] for sensation? I must think this carefully.

Perhaps Metzinger represented for Henderson that very classicism to which she admits being drawn. He offered her modernity, conservatively grounded in a tradition founded on intellect rather than feeling. He provided her with the formal rigour she sought, without asking her to abandon the figure entirely.²⁰ After nearly twenty years in New Zealand, Henderson's artistic horizons were inevitably determined by her own provincial condition.

Back in New Zealand, Henderson exhibited the results of her studies at the Auckland City Art Gallery in November 1953, at the invitation of the new director, Eric Westbrook. She showed 41 paintings, pastels and drawings, many of which had been executed on her return. The works clearly indicated her debt to Metzinger, and revealed the extent of her development since she was last in Auckland, confirming, for one critic at least, the 'quickening effects of Europe'.²¹ The show consisted of figure studies, still lifes and compositions derived from her interest in architectural motifs. Thinly painted, to accentuate the linear play of her draughtmanship and to highlight the overlapping of colour planes, the works were remarked on for their clarity of drawing, for the subtlety of their colour, and for their sophisticated reference to a cubist manipulation of form.

This show, and works she painted soon after it, were received with considerable interest by artists and critics. Her painting launched her immediately into the centre of a debate that was emerging in Auckland, which had tentatively begun to formulate the terms and conditions for modernism in New Zealand.

This debate was gaining ground in a context of accelerating change in Auckland's art scene. In 1952, the Auckland City Art Gallery appointed its first full-time professional director. With considerable flair and energy, Eric Westbrook set about transforming the gallery from a nineteenth-century mausoleum into a modern art museum. By inviting Henderson to exhibit her work, he inaugurated one-person contemporary exhibitions at the gallery. He also initiated renovations, setting aside space for the display of contemporary work. He introduced New Zealanders to their own art history with exhibitions like *Frances Hodgkins and her circle*. Above all, he made the gallery a talking point.²²

In May 1953, Colin McCahon moved to Auckland, and by the end of the year was making his mark on art circles in the city. John Weeks was still teaching at Elam, while in the following year, Michael Nicholson arrived to teach there (setting up the school's first design course in 1955).²³ New artists were emerging,

including Kase Jackson, Ross Fraser, Gabrielle Hope and Milan Mrkusich. If Auckland had already been exposed to a semi-abstract formalism in the work of artists like John Weeks and the Toles, then such tendencies were consolidated in the first years of the 1950s. Such was the climate within which Henderson presented her cubist works.

The implications of her 1953 exhibition were not lost on contemporary reviewers. Anthony Alpers claimed

The country is growing up when a serious and significant painter, working in the cubist idiom, can exhibit this way and not be a voice in the wilderness.²⁴

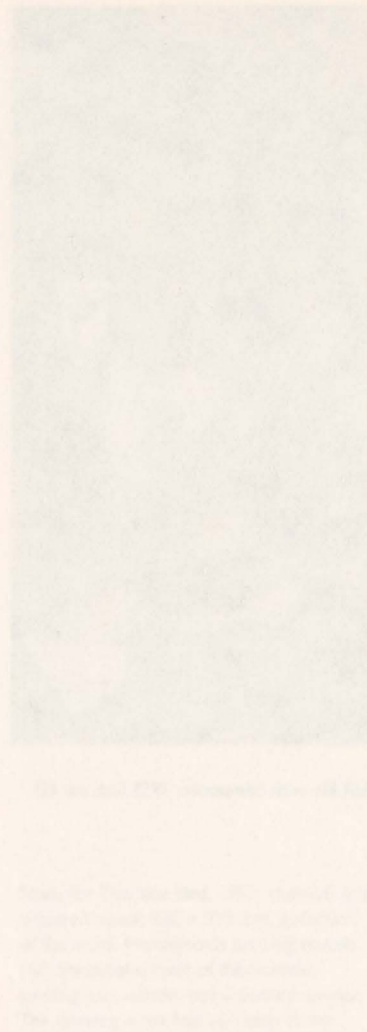
And for Janet Paul

[The Henderson show] made positive the knowledge that only in a comprehensive, well-displayed one-man show is it possible to make any useful judgements about the capacity, the intention, and the significance of a painter. That exhibition was for me a most eventful moment in the history of New Zealand painting.²⁵



For the next two years, until she left with her husband for the Middle East, Henderson continued to contribute to the development of modernist art in New Zealand, notably in group exhibitions like *Object and image* (November 1954) and *Unit Two* (November 1955), and in her solo show at the Architectural Centre in Wellington in 1955. It is necessary to look more closely at the precise nature of this modernism, and to determine what role her work played in its articulation.

Recent interest in nationalist discourses in New Zealand art from the 1930s to the 1960s has obscured the fact that some artists and commentators in the 1940s and 1950s were consciously adopting modernist strategies, not to free themselves from their European heritage, but rather to participate in what they perceived as a vital western tradition, of which cubism was



Installation view of the *Object and image* exhibition, Auckland City Art Gallery, November 1954. Henderson's work is visible on the left. In the foreground is a sculpture by John Kingston. Second from left is a work by Milan Mrkusich and on the far right, one by Colin McCahon. (Photo: Auckland Star)

the latest and most important flowering.²⁶ For example, in her foreword to the catalogue accompanying the show she sent to London in 1952, Helen Hitchings writes

...this small and very British country is producing some honest and lively artists whose eyes open upon a land not at all like England, but whose minds are formed in the living tradition of Western culture.²⁷

Such a position is reinforced by Eric Westbrook in his opening address to Henderson's show, when he proclaimed that the cubist idiom is 'the one true course of painting in the Twentieth Century and the one most attached to the past'.²⁸

By recognising cubism as modern, and yet logically tied to the past, Westbrook was creating a lineage for Henderson that allowed her to straddle the old and the new. For artists who were beginning to enjoy a maturity their cultural condition now allowed, but who had yet to find (or invent) a significant local tradition, an opportunity to contribute to world culture was not to be missed. As Michael Nicholson recalls, 'our purpose at that time was to maintain a critique of our on-going activity from *within* the tradition we sought to extend'. (my italics)²⁹

For some, Henderson provided the ideal bridge between New Zealand and Europe and a conduit for the 'modern'. From early in her career, reviewers had commented on qualities in her work which identified her with the urbane values of western civilisation. In 1948 Edward C. Simpson described her work as 'graceful and refined with a justness of proportion that suggests the long cultural background of Europe',³⁰ and Tom Bolster, in 1952, remarked on her 'delicate perceptiveness' that revealed her 'Paris birthplace and associations with Cézanne and Braque'.³¹ The reviewer for the *Evening Post* even suggested that her 1953 exhibition was

so well ahead of most of that being done in New Zealand, so technically accomplished, so imaginative, original and exploratory that only those who had recently been abroad could appreciate the level she had reached.³²

Her work was often described as 'thorough', 'intelligent' and as I.V. Porsolt was to remark at the end of the decade, she (along with Michael Nicholson) represented the 'urbane extreme in Auckland painting'.³³

Most importantly, qualities in her work were identified that were in line with modernist tenets. Colin McCahon, in his review of Henderson's 1953 show,³⁴ for example, addressed her work in terms which reveal much about his own and contemporary theoretical concerns. He recognised in her work that freedom from the 'brief Renaissance heresy' of perspective which had subsequently redefined the painted surface as a site for the manipulation of forms (conceived as both solids and voids) in purely two-dimensional, pictorial space. McCahon was here

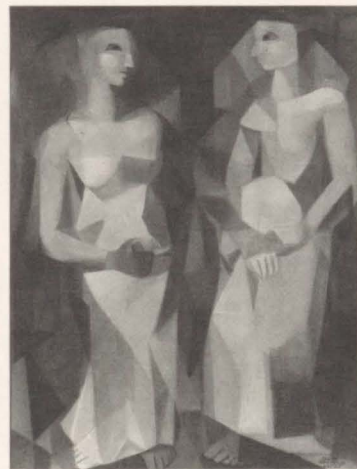
reiterating one of cubism's central strategies. His description of her process as one in which forms are built up to create a new pictorial whole is, as Gordon H. Brown notes, a result of his absorption of current theory which defined painting as the articulation of 'architectural form'.³⁵

In addition, McCahon's suggestion that, in her best works, 'The artist's imagination and the reality of the material world are united in a new order' (p.69) reflects a contemporary belief that the synthesis of abstract painterly values with observations of the objective world would lead to a truer grasp of reality.³⁶ This position owes something to British art theory, in particular to Paul Nash, who believed that by linking 'design... considered as a structural pursuit' with 'imagination, explored apart from literature or metaphysics', art would be led towards the truly modern.³⁷

McCahon was particularly drawn to Henderson's architectural compositions, where he perceived a shared interest in the handling of form. But McCahon, in works like *On building bridges* (1952) and in his *Towards Auckland* series (1953-54), was primarily concerned with landscape, atmospheric conditions and light. In contrast, Henderson, in her *Duravel* series, concentrated almost exclusively on a linear massing of built forms. McCahon robustly manipulated his paint, whether oil, acrylic or watercolour. The openness of his treatment of space is at variance with Henderson's tighter compositional control. Nevertheless, at this point they share an attitude towards the painted surface that sees them, in their various ways, transforming their observations into the abstract language of painting. Subsequent evaluations have concentrated on McCahon's achievements, largely because they are securely grounded in a local landscape.³⁸ Although Henderson was painting a different scene, she and McCahon were conceptually and formally closer than one might at first suppose.

McCahon's comments, and the ideas from which they derive, belong to a community of thought shared by other artists and commentators like Michael Nicholson, I.V. Porsolt, E.H. McCormick and Janet Paul; as well as older artists like R.N. Field and John Weeks. From a letter to A.R.D. Fairburn, it is clear that Henderson was also in accord. She summarises her working process as an exclusive exploration of 'form to express thought and clarity [by] the elimination of the useless, movement through direction and volume through planes'.³⁹ Exhibitions such as *Object and image* (1954) and *Unit Two* (1955) eventuated because of this common conceptual ground.⁴⁰

By the mid-1950s, Henderson's cubist works, regardless of their stylistic proximity to the original achievements of Braque and Picasso, had been applauded for their intelligent and clear grasp of modern pictorial concerns. Of course, this criticism, especially that published in the press, manifests its own provincial



The two women, 1955 (cat. no 26)

limitations. To consider Henderson's work 'so well ahead' and so in tune with what was going on 'abroad', was to signal how out of touch some reviewers really were. Nevertheless, we should consider that, for some, Henderson represented what the modern *might* look like, and, therefore, what the modern might be. In an international situation of considerable complexity, when any number of styles were still in play, this local version of modernism should not be dismissed simply for its provincialism. Instead, Henderson's cubist works, like those by other artists at this time, represent the adaptation and dispersion which is an inevitable part of any movement.

Implicit in some of the praise Henderson received is the basis of her later neglect. Critics described her painting as, 'feminine', 'tender', and, in a pejorative sense, 'decorative'.⁴¹ Comments such as these distance her, in the language of nationalist discourse, from the 'raw' reality of what New Zealand art 'should' be.⁴² That this discourse has largely conditioned the way we now 'see', can be illustrated by comparing Henderson's portrait of Betty Curnow (1954) with that more famous one by Rita Angus (1942), now in the collection of the Auckland City Art Gallery.

Rita Angus's portrait functions as an icon in New Zealand art history. Peter Tomory called it a 'portrait of a generation'⁴³ and in its faithful re-presentation of this New Zealand wife and mother, surrounded by objects of personal and archetypal significance, the portrait encapsulates a whole frame of reference for New Zealand painting of its time. Crisply painted, full of naturalistic detail, it is both a summation of a regionalist style and an evocative comment on life in New Zealand in the 1940s.

Louise Henderson's portrait, painted 12 years later, depicts Betty Curnow not as a down-to-earth housewife of pioneer stock, but as an elegant woman and urban sophisticate. Elizabeth Grierson records that Curnow reminded Henderson of a 'Spanish dancer' and that she responded accordingly by sitting for her portrait, wrapped in a multi-coloured shawl, provocatively toying with a rose.⁴⁴ Henderson's portrait appears 'modern', but is far from abstract. She paints her subject, not in the fractured manner of analytic cubism, but in her own decorative 'cubist' style, flattening the forms while still conforming to the basic outlines of the human figure. Background detail is reduced to a minimum. The composition, treated as a network of faceted patches of colour, is articulated as an overall design, rather than as a complex system of details exploited for narrative or symbolic effect.

Rita Angus's portrait represents a high point in painting of the 1940s; Henderson's, a particular adaptation of modernism in the 1950s. Stylish and stylised, Henderson's portrait might be dismissed for failing to attain the timeless status that Angus's



Rita Angus, **Portrait of Betty Curnow**, 1942, oil on canvas, 775 x 647mm, Auckland City Art Gallery collection, purchased 1970.

portrait enjoys. Urbane, sophisticated, internationalist, this portrait is an exotic oddity in our cultural history. Betty Curnow masquerades as a Spanish dancer: she adopts a disguise that radically alters our conception of her personality. Looking back at Angus's portrait, must we now consider that Curnow may have been masquerading as 'wife and mother' and as 'archetypal New Zealand woman'? Certainly style is rendered relative: to time and place, and to the reigning ideologies of the day.

How can this help define Henderson's position in New Zealand art history? Praised for the internationalism of her outlook, admired for her sophistication, envied for her heritage, Henderson occupies an ambivalent position within New Zealand art. Ironically, her return to Paris in 1952 gave her an insight into the dilemma she faced. In a letter to A.R.D. Fairburn (20 June 1952), she complains that the French call her 'the English'. This experience made her realise 'how good it is to be from New Zealand' and later (25 July 1952), that 'New Zealand is my place and now I know I can find just as well what I want there as I do here'.

Back in New Zealand, she applied the lessons she learnt from Metzinger to the subjects closest to hand. These included 'Maori matrons', or a 'Samoan woman', now rendered in terms of cubism. Even if she responds to her immediate environment (Duravel in France or Amman in Jordan, a Maori woman or her friend Betty Curnow), her range of subject matter (still life, the figure and the urban scene) ally her with an internationalist position. The relative absence of landscape has, retrospectively, served to minimise the impact of her work. In contrast, her interest in the figure, that neglected subject in New Zealand painting, has not as yet been fully acknowledged.

This is the position Louise Henderson occupies in New Zealand art history. The internationalist, modernist values she explored are a necessary part of the unravelling story of New Zealand culture. The anomalies of her position and the vagaries of her reception, are facts of our postcolonial condition. Multiple characterisations of 'Betty Curnow' are inevitable, given the complex situation that is our cultural heritage.

☆☆☆☆

Henderson moved out of her loosely defined cubist phase by the middle of the 1960s.⁴⁵ As dramatically as she had adopted a range of cubist-derived strategies, she then moved into a period of painterly abstraction, which saw her terms of reference shift from Europe to America. She is still keenly interested in participating internationally and, since 1959, has exhibited in Brussels, Paris, Copenhagen and London.

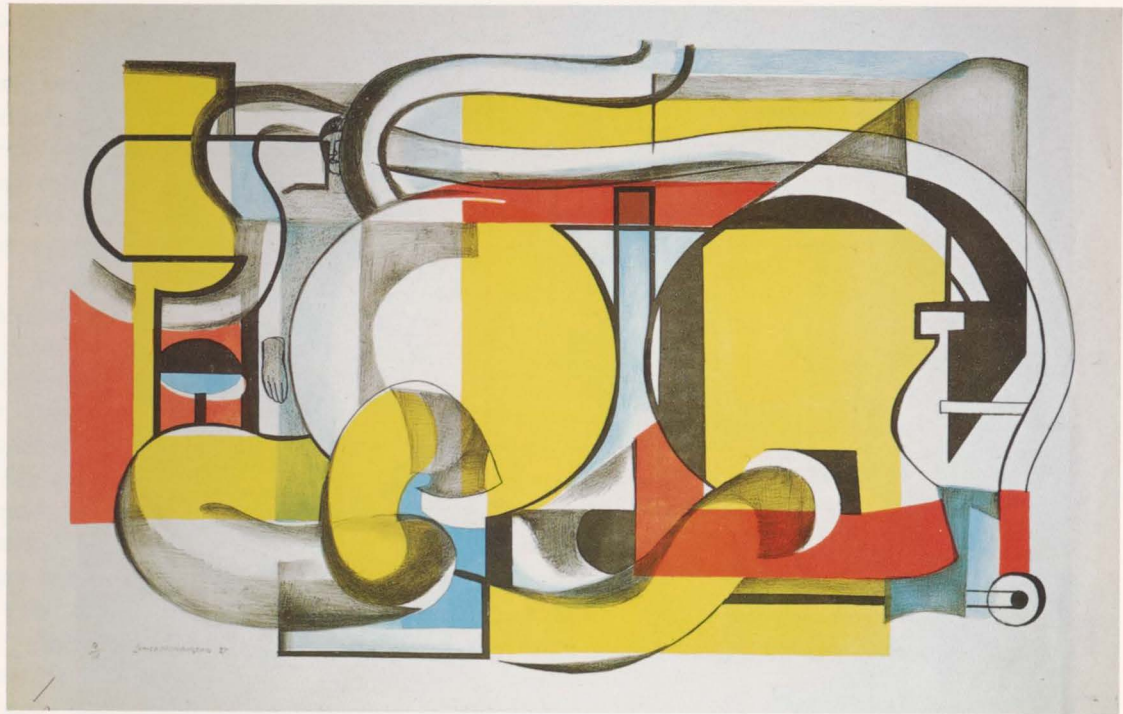
Christina Barton
July, 1991



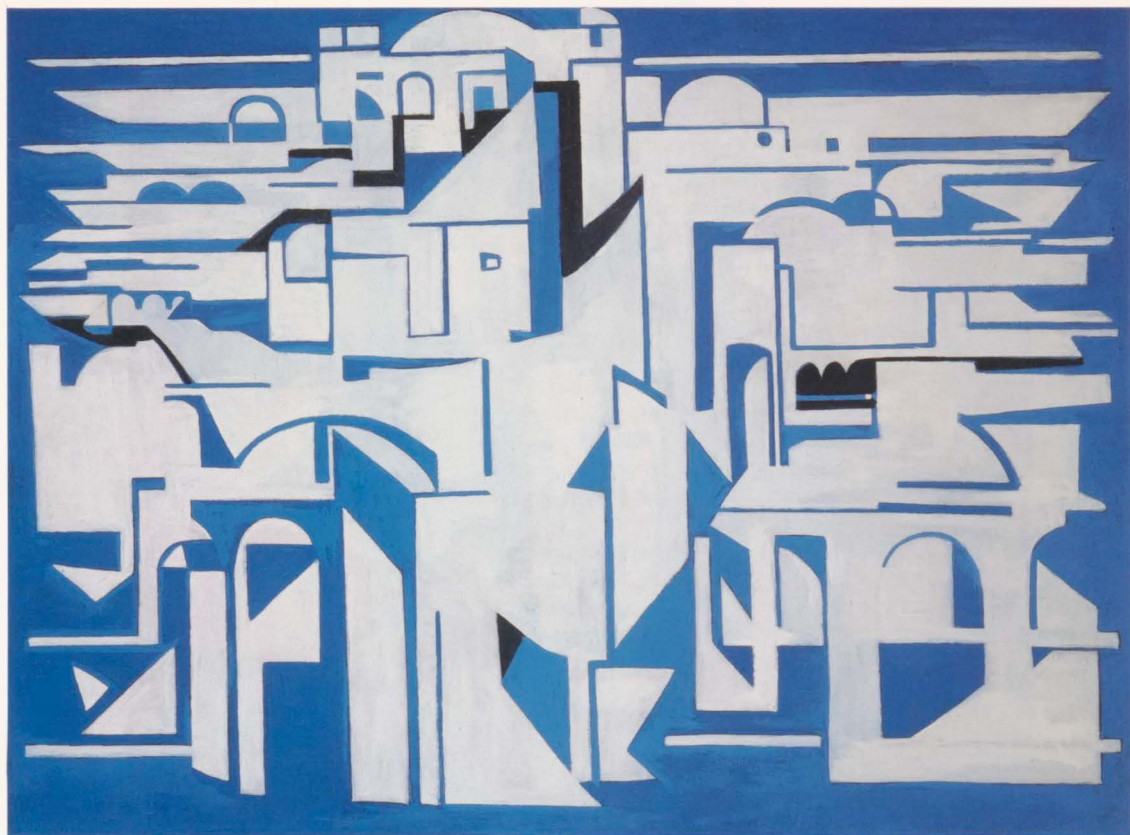
Beggar, Jerusalem, 1956, charcoal, 665 x 445 mm, collection of the artist.



Still life, 1953 (cat. no 17)



Southern Cross, 1957 (cat. no 33)



Eastern city, 1958 (cat. no 36)



Window open, 1958 (cat. no 40)

Notes

- 1 The term 'cubism' is here used in its broadest sense to refer to that body of work which emphasised the two-dimensional nature of the picture surface by breaking up forms into overlapping and interconnecting planes. Cubism derived from the first experiments of Picasso and Braque, but was adapted by subsequent artists in various countries from 1910. See: Douglas Cooper, *The cubist epoch*, Oxford: Phaidon, 1970. It should be noted that art historians like Cooper and John Golding, in describing the history of cubism, have established an orthodoxy based on the work of Braque, Picasso and Gris against which all else was considered wanting. Evaluation of Henderson's 'cubist' works have suffered as a result. I also use this term to distinguish this body of work from her 'abstract expressionist' works of the 1960s.
- 2 Melvin Day states, 'In the art world of the 1930s and 1940s there was no question that Weeks was the dominant figure in New Zealand painting. In Auckland many artists clustered around him'. 'The Rotorua connection: John Weeks and Wilfred Stanley Wallis', *Art New Zealand*, no 22, Summer 1981-1982, p.34.
- 3 In 1950 she writes, 'I am ever so bored in this country — it is so dull. Forgive this, you of course are a cosmopolitan and shall understand what I mean. Undated letter to Weeks [1950], Weeks Archive, Auckland City Art Gallery.
- 4 In a letter to Tim Garrity, 23 June 1981, Henderson claimed that Weeks was 'the only person in New Zealand with whom [she] could study' Louise Henderson file, Hocken Library, Dunedin.
- 5 Tom Bolster writes, 'In colour, texture and form Weeks leads the way for *his* group of painters' (my italics). *Auckland Star*, 2 October, 1951.
- 6 Letter to Weeks from Wellington, 21 September 1948, Weeks Archive.
- 7 Ibid.
- 8 Letter to Weeks en route to London, 23 January 1952. Weeks Archive.
- 9 For example, Weeks had put her in contact with Eric Wood at the British Council, who promised to introduce her to Henry Moore. Letter to Weeks from London, 5 February 1952, Weeks Archive.
- 10 She attended two evenings at the ICA, the first a discussion on modern sculpture, the second a talk on Klee and Fantastic Art. She describes the ICA as the most lively institution in London. Letter to Weeks, *ibid*.
- 11 Julien Alvard, writing for *Art d'Aujourd'hui* in 1951, quoted in Serge Guilbaut, 'Postwar painting games: The rough and the slick', in *Reconstructing modernism: Art in New York, Paris and Montreal 1945-1964*, (ed. Serge Guilbaut), Cambridge: MIT Press, 1990, p.64.
- 12 James Baldwin in *Notes of a native son*, quoted by Guilbaut, *ibid*, p.65.

- 13 Most writers on Henderson or on modernism in New Zealand have commented on the fact she studied with Metzinger, usually to ascertain what impact cubism may have had on New Zealand artists of that period. See Gordon H. Brown, 'The pursuit of modernism in the 1940s and 1950s, Part Two', *Art New Zealand*, no 31, Winter 1984, p.54.
- 14 For an account of Metzinger's later work, see E. Cowling and J. Mundy, *On classic ground: Picasso, Léger, de Chirico and the new classicism 1910-1930*, London: Tate Gallery, 1990.
- 15 In 1912 Metzinger, with Albert Gleizes, published *Cubism*, an important and popular text which had considerable impact in its day, which outlined the principles of cubism as they had systematised them, and profiled artists they believed were 'cubists'.
- 16 Henderson gives a fascinating account of her café evenings in Paris, in a letter to A.R.D. Fairburn from Paris, 6 September 1953. Louise Henderson file, Auckland City Art Gallery.
- 17 John-Franklin Koenig, 'Abstraction chaude in Paris in the 1950's, in *Reconstructing modernism*.
- 18 For a fuller account see Serge Guilbaut, *Reconstructing modernism*.
- 19 For a re-evaluation of Metzinger's place in the history of cubism, see Daniel Robbins, 'Jean Metzinger: At the centre of cubism', in *Jean Metzinger in retrospect*, exhibition catalogue, University of Iowa Museum of Art, 1985.
- 20 In addition, it should be remembered that Henderson was then aged 50, and had the requisite maturity to seek out those solutions which suited her, without regard for the fashionable or the up-to-the-minute. She also got on well with Metzinger. He flattered her by admiring her work and let her stay on over the summer, providing a model free of charge. She in turn took his work seriously, and even made efforts to see whether she could organise an exhibition to send to New Zealand.
- 21 E.H. McCormick, 'The Louise Henderson exhibition: A note in retrospect', *Landfall*, vol. 8, no 1, March 1954. p.54.
- 22 Westbrook's achievements were consolidated by the gallery's second director, Peter Tomory. From 1956, he instituted a series of crucial touring shows of contemporary New Zealand art, and hosted important shows of international contemporary art.
- 23 Nicholson came from England, where he had studied with Victor Pasmore and had been a lecturer at London's Central School of Art. He was well informed about contemporary British art at this time. It is interesting that in Hubert Henderson's opening address to Elam's annual exhibition of student work at the Auckland City Art Gallery (see *Auckland Star*, 13 September 1955), he refers to the two-year design course which he hoped would be a 'centre where the principles of design could be studied in relation to the world in which we live'.
- 24 Anthony Alpers, *Auckland Star*, 7 November 1953.

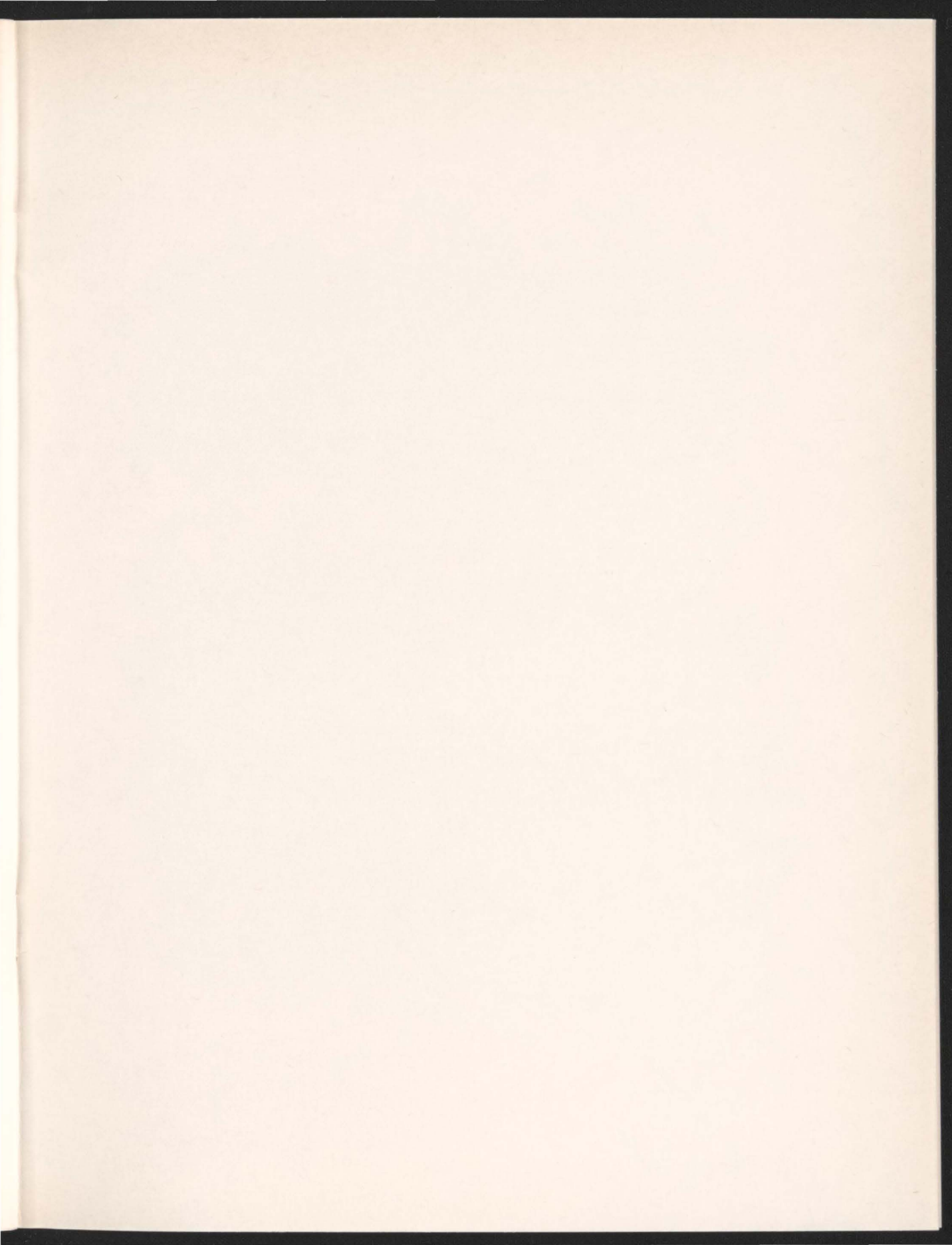
- 25 Janet Paul, 'Round the galleries: Auckland', *Landfall*, vol. 8, no 4, December 1954, p.300.
- 26 Gordon H. Brown and Hamish Keith, in their *Introduction to New Zealand painting 1839-1967* (Auckland: Collins, 1969) favoured artists who responded to the particularities of the New Zealand environment, and thereby excluded artists whose work reflected more international concerns. An art historian like Tony Green, in refuting their claims, grounds his discussion of modernism in the notion that artists in New Zealand found it necessary to paint 'as a native, to grow [their] own conventions, as if from scratch'. (See Green's unpublished essay, 'Modernity and modernisation', 1991.) In their different ways, therefore, both of these positions assess twentieth-century art in New Zealand for its differences from western culture, not in terms of its similarities.
- 27 *15 New Zealand painters*, Irving Galleries, London, 1952.
- 28 Westbrook, quoted by Alpers in his *Star* review, 7 November 1953.
- 29 Michael Nicholson, 'A modern artist in a postmodern world: Michael Nicholson makes an explanation', *Art New Zealand*, no 49, Summer 1988-1989, p.76.
- 30 Edward C. Simpson, undated newspaper clipping [1948], Henderson's scrapbook, artist's collection.
- 31 Tom Bolster, *Auckland Star*, 4 August 1952.
- 32 W.B.S., *Evening Post*, undated clipping [1955], Henderson's scrapbook.
- 33 I.V. Porsolt, 'Painting in Auckland, 1959', *Landfall*, vol. 13, no 4, December 1959, p.366.
- 34 Colin McCahon, 'Louise Henderson', *Home and Building*, February 1954, pp.40-41,69. Interestingly, this is McCahon's first published piece of writing. It provides a rare insight into his thinking at this time and, in contrast to his later writing, is notable for the absence of an autobiographical or anecdotal tone.
- 35 Gordon H. Brown, 'The pursuit of modernism in the 1940s and 1950s', *Art New Zealand*, no 30, Autumn 1984, p.29.
- 36 This was largely how cubism's legacy was construed: as a new way to describe 'reality'. See Tony Green, 'McCahon and the modern', *Colin McCahon: Gates and journeys*, Auckland City Art Gallery, 1989, p.27.
- 37 Paul Nash, letter to *The Times* (1933), quoted in Herbert Read's introduction to *Unit One*, Major Gallery, London, 1934.
- 38 Gordon H. Brown, in particular, singled out McCahon at this time, placing him at the centre of a group of artists who were exploring the cubist idiom. (See: *New Zealand painting 1940-1960: Conformity and dissension*, Wellington: Queen Elizabeth II Arts Council, 1981, pp.80-81) This, in addition to the widely accepted suggestion that particularities of landscape can give rise to a style (McCahon's response to the Auckland weather has often been cited to explain the look of his watercolours at this time), has helped to obscure the fact that he was working within a community of like-minded artists.

- 39 Letter to A.R.D. Fairburn from Paris, 25 July 1952, Louise Henderson file, Auckland City Art Gallery.
- 40 *Unit Two*, the name chosen by the five artists in the show makes direct reference to Unit One, that consciously avant-gardist group of painters, sculptors and architects who briefly came together in Britain in the 1930s, exhibiting their work together to highlight their modernist concerns. This group included Paul Nash, Ben Nicholson, Barbara Hepworth, Henry Moore, Tristram Hillier, Edward Burra, etc.
- 41 For criticisms of this kind, see M.G. in *The Dominion*, 1 June 1955 and Edward C. Simpson, *Design Review*, October-November 1952, p.120.
- 42 For an analysis of this language, see Francis Pound, 'Nationalist antipathies: a compendium', *Antic*, no 1, June 1986, pp. 73-84.
- 43 Tomory, quoted in Ronald Brownson, 'Symbolism and the generation of meaning in Rita Angus's painting', *Rita Angus*, Wellington: National Art Gallery, 1983, p.86.
- 44 Elizabeth Grierson, 'The art of Louise Henderson, 1925-1990', MA Thesis, University of Auckland, 1990, p.45.
- 45 In 1960, Henderson exhibited transitional works at the Macquarie Galleries in Sydney. After her husband's death in 1963, she began painting in a fluid and quite abstract manner, in a series loosely titled, 'Elements'.

List of Works

- 1 **Tinakori hill** 1946
watercolour
385 x 270 mm
Collection of the artist
- 2 **Barc** circa 1947
pencil and watercolour
376 x 528 mm
Collection of the artist
- 3 **Stream, Broken River** circa 1947
watercolour on cardboard
240 x 160 mm
Collection of the Gow family
- 4 **Bird motif** 1950
oil on paper
440 x 330 mm
Collection of J.C.R. Webster
- 5 **Rooftops, Newmarket** circa 1950
crayon and wash
220 x 300 mm
Collection of the Gow family
- 6 **Still life, glass and printed cloth** 1950
oil on glass
360 x 285 mm
Collection of the Gow family
- 7 **The skaters** 1951
tempera on board
450 x 550 mm
Collection of the Gow family
- 8 **Still life with glass** 1951
gouache
430 x 360 mm
Victoria University of Wellington
- 9 **Narrow Street, Hereford** 1952
oil on board
300 x 360 mm
Private collection
- 10 **Nude** 1952
crayon and charcoal on newsprint
1270 x 380 mm
Collection of the artist
- 11 **Abstract, seated woman** 1952
gouache
606 x 462 mm
Collection of J.W.F. Foreman
- 12 **Duravel** 1952
charcoal, watercolour and coloured pencil
572 x 457 mm
Collection of the artist
- 13 **Duravel no 2** 1952
oil on canvas
692 x 533 mm
Auckland City Art Gallery, purchased 1954
- 14 **The blue bird** 1952-1953
oil on canvas
790 x 1000 mm
Collection of John B. Matthews
- 15 **Les deux amies** (The two friends) 1953
oil on canvas
740 x 560 mm
Private collection
- 16 **Maori matrons** 1953
oil on canvas
560 x 735 mm
Private collection
- 17 **Still life** 1953
oil on canvas
565 x 485 mm
Mona Edgar collection, Hocken Library,
Dunedin
- 18 **Still life with compotier** 1953
gouache and crayon
739 x 355 mm
Hocken Library, Dunedin,
presented by Charles Brasch, 1972
- 19 **Cow's skull** 1954
oil on canvas
384 x 765 mm
Collection of C.K. and K.E. Stead
- 20 **Glass and fruit** 1954
oil on canvas
490 x 750 mm
Waikato Museum of Art and History/Te
Whare Taonga o Waikato, Hamilton

- 21 **Portrait of Betty Curnow** 1954
oil on canvas
880 x 690 mm
Robert McDougall Art Gallery, Christchurch,
purchased 1972
- 22 **Samoan woman in yellow** 1954
oil on canvas
524 x 1010 mm
Private collection
- 23 **Woman at the window** 1954
oil pastel and crayon on canvas on board
828 x 425 mm
Collection of Neil and Diane McKegg
- 24 **Duravel** 1955
lithograph 8/10
360 x 342 mm
National Art Gallery, Wellington
- 25 **Still life** 1955
lithograph
550 x 420 mm
Waikato Museum of Art and History/Te
Whare Taonga o Waikato, Hamilton
- 26 **The two women** 1955
oil on canvas
1000 x 755 mm
Private collection
- 27 **Amman** 1956
colour pencil
502 x 417 mm
Collection of the artist
- 28 **Jerusalem no 3** 1956
colour pencil
307 x 383 mm
Collection of the artist
- 29 **Women at the well** 1956
charcoal and colour pencil
280 x 192 mm
Collection of C.K. and K.E. Stead
- 30 **Resting by the wayside** 1956
charcoal on newsprint
690 x 985 mm
Collection of the artist
- 31 **Abstract, Amman no 6** 1957
oil on canvas
585 x 780 mm
Collection of the artist
- 32 **Amman no 4** 1957
oil on canvas
532 x 867 mm
Collection of the artist
- 33 **Southern Cross** 1957
offset colour lithograph 4/15
425 x 650 mm
Collection of the Gow family
- 34 **Still life** 1958
mixed media on board
Hocken Library, Dunedin
bequest of Charles Brasch, 1973
- 35 **Still life form** 1958
mixed media on board
460 x 460 mm
Canterbury Public Library, Christchurch
- 36 **Eastern city** 1958
oil on canvas
770 x 1035 mm
Collection of the artist
- 37 **Houses in Dieppe** 1958
oil on canvas
797 x 608 mm
Collection of the artist
- 38 **Italy** 1958
oil on canvas
705 x 605 mm
Collection of the artist
- 39 **Mosque and other forms** 1958
oil on canvas
705 x 607 mm
Collection of the artist
- 40 **Window open** 1958
oil on canvas
798 x 600 mm
Collection of the artist



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