



Richard McWhannell

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Richard McWhannell

Catalogue Compiled by Lara Strongman, Assistant Curator, Robert McDougall Art Gallery

MCDUGALL ART ANNEX
ROBERT MCDUGALL ART GALLERY, CHRISTCHURCH

2 - 29 OCTOBER 1991

RICHARD McWHANNELL
ARTIST'S STATEMENT

Cézanne said that "Gothic art is deeply inspiring, it belongs to the same family as we do." My own preference is for the Gothic, the dark, the romantic and the mysterious. That is what I hope to bring to this marvellous neo-Gothic environment.

People want to know what my paintings mean but that is not how I approach my work. I provide the viewer with images for reflection and meditation. Meaning depends on interpretation and each who is drawn may bring their own. For me to predicate meaning could be to lessen the viewer's experience. These paintings deal with emotions and more specifically with the darker emotions, tempered from time to time with humour.

Let's look at **Coronation on the Stony Bay Road**. This is the second version of this, larger by far and therefore much more physical and active than the first. It is of ancestors. It is a Resurrection and an Assumption on bony ground. The Stony Bay Road is essential in my memory, a memory based in awe and wonder, power and vulnerability.

So what are these pictures? They're dreams - dreams willed up. They say 'Do not go gentle into that good night' and sing 'All people that on earth do dwell'.

Like Braque I haven't finished these paintings so much as abandoned them. They're travelling.

Richard McWhannell
28-8-91



The Paintings of Richard McWhannell¹

A Subjective History

Lara Strongman

Richard McWhannell is a painter of tradition. His is an art which faces inward, drawing upon the assimilated techniques of the European painterly tradition, shaped by the accumulated memory-images of a personal history. McWhannell's approach to his painting embraces the historical at the expense of the neoteric. His paintings are concerned with enduring issues of human spirituality, describing people and their relationships with one another and with the land. McWhannell's recent works establish him as a visual chronicler of human emotions: he composes elegantly simple tableaux in which figures and landscape assume an emotive and idiosyncratic symbolism. The landscape of human spirituality is dangerous ground for a contemporary artist: this is territory which has been well-mapped by the greats of European Modernism, both in the visual arts and in literature.² McWhannell's strength lies in the resonant simplicity of his images. His works are objects for contemplation, where the subject is resolved in the viewer's personal experience. Their yearning towards the 'enduring' simultaneously grounds McWhannell's paintings within tradition and raises them beyond it.

This essay provides a background of personal response to McWhannell's images, a subjective history of their content and derivation. It is conceived as a companion to an exhibition of recent work, to illuminate the contemporary through the context of tradition.

I 'THE FAR-AWAY HILLS'³

For most of my life I have known a desire to take some action to harvest the rich emotions that have come to me through landscape.⁴

(i)
Richard McWhannell has long been concerned with the portrayal of psychological space. The landscapes which appear in his recent works form emotive backdrops to his figural compositions, stark landforms extending and giving symbolic body to the concerns of the work. Though it is comparatively recently (and with a growing technical assurance) that McWhannell has placed human figures in the landscape, there is a sense in which his paintings have always been populated. This sense of paradox, where the



Homage to Woollaston, 1972
oil on board, 590 x 565mm
Waikato Museum of Art and History

absence of figures suggests human presence, imparts a resonance of feeling to McWhannell's early regional land- and city-scapes, whereby the deserted environment becomes a receptacle for an outpouring of emotion.

The landscape, too, is inert, and knows nothing of what we think of it and do with it when we paint. The picture is entirely a building we make for our emotion to dwell in.⁵

McWhannell's first serious attempts at recording his impressions of the landscape took place in 1972, when he travelled to Nelson and spent several weeks in contact with the artist M.T. Woollaston, whom he had met the previous year. On his return to Christchurch and the resumption of his final year of studies at the School of Fine Arts of the University of Canterbury, McWhannell wrote *A Guide to Seeing Woollaston*, a personal evaluation of the work and philosophy of this artist. McWhannell stated of this time:

One of the greatest benefits of talking with and reading work by or about Woollaston is the strengthening of certain of my own ideas and feelings, and the enlightenment about or the lead given to things not yet come to. I think particularly of such anxieties as the search for a personal means

of expression.⁵

McWhannell had first encountered a work by Woollaston in an exhibition at the Robert McDougall Art Gallery in Christchurch three years earlier. He was profoundly impressed by Woollaston's rendition of the Mapua landscape, which appeared to extend, with particular local relevance, McWhannell's already deeply-held admiration for the Post-Impressionist landscapes of Cézanne. McWhannell wrote of Woollaston's paintings: 'Here were hills of soft ochres, blues and reds... hills that you could walk on and take yourself out of sight into the grey distance, hills that had been felt. For me the door to Woollaston had been opened.'⁶

The door which Woollaston's work had opened for McWhannell led into the Modernist tradition of regional description, in which McWhannell located a personal relevance. His tutors encouraged this resolution: Doris Lusk and W.A. Sutton produced consummate examples of regionalist landscape depiction, while Rudolf Gopas advised his students of the benefits he perceived in their adoption of a model from



Neudorf, Upper Moutere, 1976
oil on hardboard, 840 x 1050mm
Robert McDougall Art Gallery



Auckland Landscape, 1982
oil on canvas, 675 x 595mm
Waikato Museum of Art and History

among the ranks of the 20th century Moderns.⁷

...I do not know how any tradition will ever be built up, unless we, when someone else's work stimulates or releases us, pursue some similar line of work, each in his own way.⁸

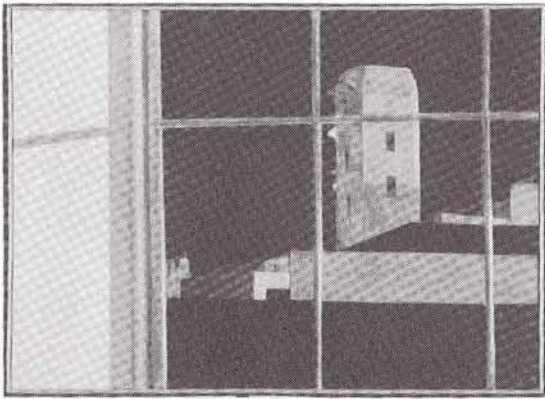
During his three years at the School of Fine Arts, McWhannell travelled between Christchurch and Nelson, painting the landscape. In his selection of the environs of Nelson as his primary subject-matter, McWhannell further linked himself with local tradition. Woollaston had spent many years in the district and had made it peculiarly his own, while Doris Lusk and Colin McCahon had visited and painted the region from the 1930s onwards. McWhannell followed the example of these artists, accepting their regionalist impulse as his model, continuing their desire to visually describe and codify their physical environment. In the 'far-away' hills of Nelson and Canterbury, McWhannell located visual signifiers for emotional distance, devices which have assumed an intense significance in his later work.

(ii)

'The landscape had changed.'⁹

Following a relocation from the South Island to the North in 1978, McWhannell extended his regionalist repertoire by painting the urban landscapes of Auckland. He responded to his new environment much as he had responded to the familiar territory of the South, analysing its structures, immersing himself in its physical presence, describing its transient moods of light and season and time. From the windows of his studio in central Auckland, McWhannell pictured the rectilinear forms of the buildings around him, describing them in pale, washed-out, wintry tones which displaced the higher-keyed palette of his rural imagery, creating areas of flat tonality which supersede the overt painterliness of the earlier work.

These are cool, spare images of the city, largely empty of human form. The subjective realism of McWhannell's approach recalls the gentle urban geometries of the American artist Edward Hopper and other painters of the 1920s and 30s. Like Hopper or De Chirico, McWhannell locates an emo-



The Big Tower, 1980
oil on canvas, 1121 x 1596mm
National Gallery and Museum, Wellington

tive poignancy in the still moment, faithfully documenting the details of an instant of completed memory. The emptiness of McWhannell's streets and buildings create a mood of wistful loneliness, realising his previously-expressed desire to introduce the viewer into the landscape,¹⁰ to portray a moment of intense visual experience through painterly conventions which evoke an emotional response.

II

'DREAMINGS OF PAST LIVES'¹¹

By 1980, McWhannell was looking to populate his paintings. He began to move away from the depiction of the deserted landscape into the genre of portraiture, using friends, relations, and himself as models. He produced a series of small, delicate portrait heads, empathetic studies which concentrate attention on the idiosyncrasies of facial expression. Other works place the human subject within an architectural structure. **Pleasure Palace** (1981-2) is a significant transitional work from this time, in which a wide horizontal composition combines the

architectural and figural subject - a head in close focus juxtaposed against a building in the middle distance, placed in a barren landscape with lowering sky. **Pleasure Palace** is an early indication of McWhannell's move away from regionalist description into images informed by imagination: while the style remains representational, the compositional elements are drawn from a variety of locations.

The human subjects of McWhannell's paintings share a common vulnerability. Their skin-tones are pale and translucent, their gazes hooded and introspective. The 'emotion' present in McWhannell's figurative studies of the early 1980s is cool and self-contained, inward-facing rather than extrovert. Like the cityscapes, an emotive human presence is indicated through the establishment of spaces of psychological containment and the reduction of extraneous detail. The forms are described in soft chiaroscuro, in cool and muted tones - clinical sea-green, delicate pink, dull blood-red, indefinite grey. The effect is one of a gentle vagueness, of the generic rather than the specific, of emotion at a sombre periphery rather than at the heart



Christ in Tomb, 1982
ink drawing
Richard McWhannell: from *Rough Copies*

of confrontation. **Pleasure Palace** and other works from this time such as **Double Portrait with Prison Bars** (1980) (one frontal face against dark bars, its twin in profile on the outside, revealed in harsh and ravaging chiaroscuro) and **Room (in an Attic Flat)** (1980) (an outsize toy figurine shadowed against a skylight, looming forward with an imploring gesture), are early indications of McWhannell's facility for describing states of human unease and loneliness, for creating visual situations which evoke the empathy of shared emotional response in the viewer.

In 1982, with a Queen Elizabeth II Arts Council grant, McWhannell travelled to Europe to study the works of European art history with which he had hitherto only been familiar in reproduction. The works he encountered in churches and public art institutions made a great impression on him: he was particularly drawn to the images of the European religious visionaries, admiring their ability to create situational formulas to evoke and embody mystical experience for a general audience.

The direct visual experience of McWhannell's art scholarship in Europe dispelled the sense of marginalization

brought about by the general lack of access to such images in New Zealand, where the European art historical tradition is assimilated through photographic reproduction. By studying works at first hand as tangible visual 'facts' instead of through the illusory fictionalization of the processes of reproduction, McWhannell gained a personal context of tradition, a validation of the painterly qualities he admired in the work of his local mentors such as M.T. Woollaston and Tony Fomison. He wrote: 'In a sense Toss Woolaston's work represents my love of Cézanne, and Tony Fomison's my love of Goya.'¹²

On his return to New Zealand McWhannell revisited Takamatua; the small settlement on Banks Peninsula where he grew up, continuing for a time his landscape and portrait studies. Europe had indicated an artistic ancestry: the familiar landscape of New Zealand provided the ground for a more personal tradition. (McWhannell has a strong personal connection with the Takamatua area: his mother's family have lived in the region for several generations, establishing farm-land, dwellings and roads in the empty landscape.)

The years immediately following

McWhannell's trip to Europe are characterised by the consolidation of the various painterly traditions he had studied over the past decade. The emotive significance of the landscape derived from the example of Woolaston and Cézanne: the portrayal of human frailty and vulnerability located in the works of Fomison and Goya: the depiction of 'visible mysteries' from European religious painters (Giotto, Veneziano, El Greco, Stanley Spencer), are all significant factors in the development of McWhannell's imagery since the mid-1980s - influences absorbed and transformed by the emergence of a personal signature. In an interview in 1988 McWhannell stated: 'I feel my paintings have become my own.'¹¹

III

'THE ROAD TO STONY BAY'

The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.¹⁴

During the mid-1980s, McWhannell frequently drew on the subject matter of direct personal experience. He produced a significant body of self-portraits, working from a mirror, distorting and transforming his physiognomy at will. McWhannell himself is not so much the 'subject' of these paintings as their object, whereby a familiar image becomes the vehicle for painterly gesture. This manipulation of the self into the guise of an actor prefigures later works reminiscent of theatrical tableaux, in which figures appear as dramatic players in a staged setting. Other works from the middle years of the 'eighties reveal McWhannell's concern for familial relationships. Significant events of McWhannell's life are chronicled in paintings such as **Donogh Contemplating Life as an Upwards Spiral** (1985), which depicts the artist and his partner with ironic props (he wearing a dunce's hat, she grasping a large phallic-shaped totem), **A Family and Their Dog** (1985), which portrays the same couple celebrating the arrival of their child, while the later **Go Away Da** (1988) depicts a small child pushing aside an adult male figure whose body bends in half, hair standing on end and features distorted at the force of the



Bless My Soul, 1986
oil on canvas, 915 x 709mm
National Art Gallery and Museum

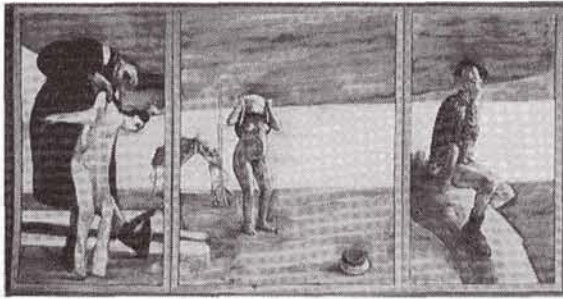
child's confident rejection. While these images are overtly self-referential, there is a quality of manic alienation about them which avoids a slide into mawkish sentimentality. Cool tones, tense perspectives, and inscrutable symbolism describe situations of concentrated experience suffused with irony, in which characters parody themselves and mock one another.

There is a distinctly Surreal edge to many of the paintings McWhannell conceived at this time, the presence of an impenetrable and idiosyncratic symbolism drawn from the subconscious resolution of the image. The works evoke the menace of a dream hovering on the cusp of nightmare, through anecdotal descriptions which defy easy translation. Disembodied hands and paintbrushes cavort in the air (**Bless My Soul**); a small black dog trots purposefully through the landscape while a gowned figure juggles with stars (**Ode to Anna**, 1987); a pregnant woman exposes herself to an imaginary mirror (**Untitled**, 1986); an imbecilic protagonist wears tartan carpet slippers (**Holy Holy Holy**, 1987); a man in a paper party-hat rides through the desert on the back of a dark feline beast (**Devil-may-care**

through the Mamaku, 1986). The surrealist inference is pantomimed in **Homage to Salvador** (1987) where the artist tears off a mask to reveal a startled expression and a ridiculous Dali-esque handlebar moustache.

There are frequent indications of a wry humour evident in McWhannell's work at this time, where the portrayal of human vulnerability is diverted into a fondness for the grotesque. Figures gaze at the viewer with expressions of anguished bemusement, or away with complete self-absorption, plump, naked, and crowned with pointed dunce's caps. These are images of gentle ridicule, in which unidentified figures appear isolated and unable to cope with personal trauma, taking refuge in an innocent and foolish simplicity. The titles of these works - **Bless My Soul**, **The Trouble with Squashing Flies**, **Bugger me Backwards Blue** - extend their sardonic narrative quality.

The depiction of human inadequacy establishes a link between the work of McWhannell and that of Tony Fomison, who between 1968 and 1973 produced a series of grotesque heads drawn from medical texts and newspaper clippings which illustrate degenerative disease and insanity. The



Holy Holy Holy, 1987
oil on three canvas panels, 590 x 2175mm
Robert McDougall Art Gallery

relationship between McWhannell and Fomison is further strengthened by adoption of a common technique, whereby the composition is initially 'drawn' on the canvas with monochromatic underpaint, forms subsequently modelled with painstaking applications of tonal colour, paint scumbled into the teeth of the canvas and wiped off with rags, leaving the vestigial traces of images. Parallels have frequently been drawn between the work of Fomison and McWhannell, located in related technique and a similarly idiosyncratic vocabulary of symbolism relating to the figure and the landscape. Common to the work of both artists is the location of a mystic sensibility in the landscape and the development of a personal iconography to describe emotive content. Whereas Fomison's images involve a general predilection for the darker emotions - despair, suffering, entrapment, death - McWhannell's situational dramas evoke a more whimsical mood. The essential difference between the two artists lies in markedly dissimilar and mutually exclusive approaches to their work. Fomison, who died in 1990, produced images of figures ravaged by darkness, tormented and oppressed by massive

physical and psychological force. By contrast, McWhannell's paintings are infused with light, both in their compositional structure and subject: they lack the pseudo-Gothic certainty of Fomison's images, the black-and-white absoluteness, the uncompromising harshness, tending instead towards ambiguity, moderation, gentle vagary.

The naked male figure is a consistently recurring motif in McWhannell's paintings of the mid-to-late 1980s, whereby emotional vulnerability is illustrated through bodily exposure. The nudity of McWhannell's cast of 'fools' and 'saints' can also be translated as a 'naked innocence': in these works, small isolated figures battle with large and complex emotional problems in a metaphysical landscape of unease and alienation. The nature of the character's preoccupation is not defined: the viewer becomes a silent voyeur in a scene of quiet and compulsive introspection, in which characters play out dramas of personal obsession, unaware of outside intrusion. The robust and self-mocking humour of some of the images (*A Family and Their Dog*, *The Trouble with Squashing Flies*) is tempered by the wistful mysticism of paintings such as *St. John in*



Yet We Have Gone on Living, 1990
oil on canvas
Private Collection

the *Wilderness* (1986). The latter is one of the most visually succinct images which McWhannell produced during the second half of the 1980s. It depicts a naked bearded figure seated alone on a plain against a darkening sky, gazing across a barren landscape of rocks and tree stumps. The mood of the image is one of impotence, the character's naked ineffectiveness extended by the twisted phallic form of the dead tree in the mid-ground. The mental tension of the figure is reflected in his hunched form, plump torso and arms preparing for physical action while thin wasted legs project limply in front of him. In this image, McWhannell couches his preoccupation with existential dilemma in the guise of religious vision, an alternative narration of the adventures of the human spirit. The religious/spiritual context for this work allies it to the images of the European visionary painters: close compositional parallels can be located in Dominico Veneziano's similarly romantic treatment of the subject, *St. John in the Desert* (c.1450) in the collection of the National Gallery in Washington D.C., and in Stanley Spencer's *Christ in the Wilderness - Scorpions of* 1939.

The strength of McWhannell's *St. John in the Wilderness* lies in its economy of detail: a simple, memorable and enduring image of human isolation, this work perhaps comes closest to McWhannell's stated intention for his work: 'To represent concentrated experience, to relate certain simple urges of an innocent (almost) humanity, with humour, and free from moral speculation.'¹⁵

A new development in technique becomes apparent in McWhannell's portrayal of the figure from about 1986, in works such as *Lunch*. The areas of flat tonality are subsumed by a vigorous brushiness, a lack of 'finish' which provides a sense of dramatic movement. The forms are distorted by application of turps, paint stained and rubbed into the canvas in a frenzy of gesture reminiscent of the style of Goya and Francis Bacon. It is as if McWhannell has abandoned the image in the early stages of its gestation, the technical device a metaphor for the psychological distancing of the content. This excursion into expressionistic gesture proved to be a short-lived diversion for McWhannell, although a useful one: while the technique allowed a freshness and immediacy of ap-



3 Heads (3 Tones), 1990
watercolour
Private Collection

proach which recalls the watercolour method, its structural looseness and requirement for hasty resolution prevented complex composition. These works were produced with direct application of colour without preliminary drawing. Using this method of working, McWhannell was able only to render one figure at a time: the compositional and psychological interrelationships of groups, and the changes needed to effect their final resolution, were temporarily beyond his means.

He gradually returned to the more measured manner of working, setting up dramas of relation which unravelled as he progressed, allowing chance and the subconscious to influence a portion of the end result. The new works were painted on coarsely-woven Irish linen, the paintwork washy and scraped back to the texture of the fibre. The linen grounds are mounted on backing boards and free-floated within the confines of the frame. Forms are described in filmy falls of light, imparting a floating, disembodied character to the imagery.

The subject matter of McWhannell's recent work remains the description of emotional alienation through the personal

iconography of the figure. Nameless and genderless figures are isolated in an environment which has been reduced to a dramatic wash of tone, a horizon line often the only definition of the 'landscape'. A celestial blue tone is a recurring motif, adding spatial and psychological ambiguity to the paintings. Elsewhere the figures are revealed in inky darkness, attention focused on facial expression. There is a poetic quality in McWhannell's recent images, extended by titles appropriated from literary sources. Symbolic props have largely been discarded, along with the anecdotal and self-referential quality of the earlier images. Humour has been played out: what is left is the bare bones of the drama, the condensing of emotional content into the weight of a single gesture, a cast of feature, the compositional interrelationship of the figures. The simplicity of McWhannell's recent images reveals the artist at his most assured, creating contemplative images of emotional depth with the minimum of visual distraction. The paintings refer generally to tragedy, to emotional and physical vulnerability, to the transience of life. The arrangement of three heads is a repeated pictorial device which alludes to the

Christian trinity and to concepts of continuum located in wider cultural readings - body/mind/spirit, birth/life/death.

Where representational landscapes appear in McWhannell's recent paintings, such as **Coronation on the Stony Bay Road** (1991), they are drawn from McWhannell's memories of the landforms of the South Island. The contrast between the plain and mountain forms provides an alienating and ambiguous theatrical setting for dramas of tragic relation, staged situations which give visual body to emotional experience.

The iconography of the figure and the landscape in McWhannell's recent painting is wholly his own, emblematic, idiosyncratic, evocative. These are images both informed by and descriptive of memory, where history takes on a figural guise. McWhannell's paintings belong to an enduring tradition in Western art, that of the portrayal of mystical vision, of 'visible mysteries' grounded in metaphysical landscape - familiar ground, perhaps, but then McWhannell has never been concerned with the transient.

FOOTNOTES

- ¹ McWhannell has also produced a significant body of sculptural work which includes bronze-casting techniques, and the carving of stone and wood; in addition he has worked extensively with watercolour painting and lithography.
- ² Examples of particular relevance to a discussion of McWhannell's work include Giotto, Domenico Veneziano, El Greco, Goya, Colin McCahon and D.H. Lawrence.
- ³ M.T. Woollaston, *The Far-Away Hills*, Auckland Gallery Associates Inc., 1962. 'Those Far-Away Hills became my sole representations of distance, and held my imagination strained and taut...', p.5.
- ⁴ *ibid.*, p.43.
- ⁵ Richard McWhannell, 'A Guide to Seeing Woollaston', unpublished MS, 1972. p.14.
- ⁶ *ibid.*, p.15.
- ⁷ McWhannell adopted Kokoschka as his model.
- ⁸ M.T. Woollaston, *op.cit.*, p.3.
- ⁹ R. McWhannell, *op. cit.*, p.1.
- ¹⁰ *ibid.*, p.15.
- ¹¹ 'There lies the world... full of wonder and wistfulness and strange/ Recognitions and greetings of half-acquaint things, as I greet the cloud/ Of blue palace aloft there, among misty indefinite dreams that range/ At the back of my life's horizon, where the dreamings of past lives crowd.' D.H. Lawrence, from 'Dreams Old and Nascent', reproduced in *Selected Poems* (ed. Keith Sagar), Penguin Books, Harmondsworth, 1972.
- ¹² Rhondda Bosworth, 'Richard McWhannell Explains Himself', *Art New Zealand*, no.43, Winter 1987, p.63.
- ¹³ Patrick Smith, 'Confidence Man', *Auckland Star*, 18 April 1988.
- ¹⁴ T.S. Eliot, from *Hamlet*, 1919.
- ¹⁵ R. Bosworth, *op.cit.*, p.62.

Selected Biography

Born 1952 at Akaroa.

- 1972 Diploma of Fine Arts, School of Fine Arts, University of Canterbury
- 1978 Awarded Queen Elizabeth II Arts Council of New Zealand Grant
- 1982 Travelled to Europe on a Queen Elizabeth II Arts Council of New Zealand Grant
- 1985 Queen Elizabeth II Arts Council of New Zealand Grant to assist with bronze casting
- 1991 Queen Elizabeth II Arts Council of New Zealand grant

Solo Exhibitions

- 1974 Christchurch, CSA Gallery
- 1976 Tasman, Nelson, De Smits Workshop 1977 Christchurch, Brooke Gifford Gallery
- 1978 Wellington, Galerie Legard
- 1979 Auckland, Denis Cohn Gallery
- 1980 Wellington, Galerie Legard
- 1981 Christchurch, Brooke Gifford Gallery
Auckland, Denis Cohn Gallery
- 1982 Auckland, Denis Cohn Gallery
- 1983 Akaroa, Akaroa Art Gallery Inc.
- 1984 Wellington, Janne Land Gallery
Auckland, Denis Cohn Gallery
- 1985 Auckland, Denis Cohn Gallery
- 1986 Wellington City Art Gallery
- 1987 Auckland, Aberhart North Gallery
- 1988 Auckland, Aberhart North Gallery
Auckland, Muka Studio
Auckland, Fisher Gallery, **Survey 1978 - 1988**
- 1989 Wellington, Janne Land Gallery
Auckland, Aberhart North Gallery
- 1990 Auckland, Aberhart North Gallery

Selected Group Exhibitions

- 1973 Wanganui, Sarjeant Gallery
- 1975 Nelson, Bishop Suter Art Gallery
- 1977 Auckland City Art Gallery:
Young Contemporaries
- 1978 Auckland, Barry Lett Galleries
Auckland City Art Gallery: **Little Works**
Whangarei, Northland Arts
- 1979 Rotorua, Rotorua City Art Gallery
Auckland, Peter Webb Galleries:
Figurative Artists
Auckland, Peter Webb Galleries:
Artists on Artists
Auckland, Denis Cohn Gallery:
The New Zealand Nude
Auckland City Art Gallery:
Contemporary New Zealand Realist Paintings
- 1980 Rotorua, Rotorua City Art Gallery
Auckland, New Vision Art Gallery:
Portraits
- 1981 Akaroa, Akaroa Art Gallery Inc.
Auckland, RKS Art: **Domestic Scale**
Auckland, Denis Cohn Gallery:
Figurative Sculpture
Auckland, Denis Cohn Gallery:
What's in store
- 1982 Wellington, National Art Gallery:
Me by Myself
- 1985 Takapuna, The Pumphouse:
Kaleidoscope
Auckland, Fisher Gallery:
Director's Choice
- 1986 Auckland, Fisher Gallery:
Auckland Sculptors
Nelson, Bishop Suter Art Gallery:
The Self
Wellington, National Art Gallery, Shed 11:
Content/Context
Auckland, Western Springs Stone

- Sculpture Symposium
Auckland City Art Gallery:
Transfield Art Award
- 1987 Auckland, Western Springs Stone
Sculpture Symposium
- 1988 Christchurch, South Island Stone
Sculpture Symposium
- 1989 Ljubljana, Yugoslavia: **International
Biennale of Graphic Arts**
- 1990 Nelson, Bishop Suter Art Gallery:
Goodman Suter Biennale

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CATALOGUE

NATIVITY

1991
oil on canvas on board

LOVER'S ADVANCE

1991
oil on canvas on board

A HANEY FOR YOUR NOSE, A VIAL FOR YOUR TEARS?

1991
oil on canvas on board

ARE YOU SCARED BOY, EH?

1991
oil on canvas on board

LISTENING TO ALLEGRI

1991
oil on canvas on board

'DO NOT GO GENTLE INTO THAT GOOD NIGHT.' DYLAN THOMAS

1991
oil on canvas on board

PASSAGE OF JOCKEYS

1991
oil on canvas on board

CORONATION ON THE STONY BAY ROAD

1991
oil on hessian on board

LITTLE MAN (RAILING AGAINST THE WEST WIND)

1991
oil on canvas on board

THREE SORROWS

1991
oil on canvas on board

SNIFF

1991
oil on canvas on board

RELIEVE THE WANTS OF OTHERS

1991
oil on canvas on board

COPY FROM FRANCISCO GOYA'S SELF-PORTRAIT 1785

1991
oil on canvas on board

NOS VAMOS

1990
oil on canvas on board

A YEARNING - A GIERNING

1987
oil on canvas

FIGUREHEAD

1987
oil on canvas

LUNCH

1987
oil on canvas

VEIL OF TEARS

1991
oil on canvas on board

PASAJE ESPANA

1991
oil on canvas on board

GRAND AUNTS

1991
oil on canvas on board

EXIT THE MOUNTAINEER (WITH THANKS TO DAUMIER)

199
oil on canvas on board

VALEDICTION

1991
oil on canvas on board

RESURRECTION ABOUT STONY BAY PEAK

1991
oil on canvas

RESURRECTION OF BATHERS ABOUT STONY BAY PEAK

1990
oil on canvas board

HAND HELD HIGH

1991
oil on canvas on board

MINIATURES

FACE

1991
oil on canvas on board

VALEDICTION
1991
oil on canvas on board

SUGGESTION
1990
oil on canvas on board

FACES IN SPACE
1991
oil on aluminium

FIGURE STUDY
1991
oil on aluminium

PRESENCE OF TEMPTERS
1991
oil on canvas on board

REUNION
1990
oil on canvas on board

MEDALLION FOR LOVERS
1991
oil on canvas on board

MOONFACE
1991
oil on canvas on board

STRIDING OUT
1990
oil on canvas on board

DEPOSITION
1991
oil on aluminium

DEPOSITION II
1991
oil on aluminium

CHRIST HEAD (CURTAINED)
1991
oil on board

FIGURE STUDY
1991
oil on aluminium

STUDY OF PASAJE ESPANA
1991
oil on aluminium

DRAWINGS

LISTENING TO ALLEGRI
1991
monoprint

THREE FATHERS
1991
lithograph

HEAD (RED)
1991
watercolour

LISTENING TO ALLEGRI
1990
watercolour

HEAD (WITH SHARKSTOOTH COLLAR)
1990
watercolour

SUGGESTION
1990
watercolour

3 HEADS (3 TONES)
1990
watercolour

3 FATHERS
1990
watercolour

3 HEADS (2 TONES)
1990
watercolour

PRINCE (CAPPED)
1990
watercolour

PRINCE (CROWNED)
1990
watercolour

ALL WORKS COLLECTION OF THE ARTIST

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Robert McDougall Art Gallery
Christchurch City Council
PO Box 2626
Christchurch
New Zealand