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Russell Clark

1905-1966 A RETROSPECTIVE EXHIBITION

ROBERT McDOUGALL ART GALLERY 1975

Itinerary.

Robert McDougall Art Gallery, Christchurch	April 28th	June 1st, 1975
Dunedin Public Art Gallery	June 20th	July 9th
Aigantighe Art Gallery, Timaru	July 26th	August 10th
Nelson Bishop Suter Art Gallery	September 3rd	September 20th
Hawkes Bay Art Gallery & Museum, Napier	December 16th	January 4th
Gisborne Art Gallery & Museum	January 13th	February 9th
National Art Gallery, Wellington	February 19th	March 10th
Manawatu Art Gallery, Palmerston North	March 24th	April 16th
Sarjeant Art Gallery Wanganui	April 29th	May 13th
Govett-Brewster Gallery, New Plymouth	May 27th	June 13th
Waikato Museum & Art Gallery, Hamilton	June 29th	July 18th
Auckland City Art Gallery	December	

Russell Clark

Retrospective Exhibition

Robert McDougall Art Gallery,
Christchurch, 1975.



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Foreword

It is a great pleasure to be able to bring to fruition this Exhibition of the work of one of Canterbury's, and New Zealand's, notable artists. Russell Clark was a versatile and serious painter and sculptor who has contributed to the social and cultural life and history of this country. This Exhibition, and this Catalogue, will now provide a permanent record of his achievements.

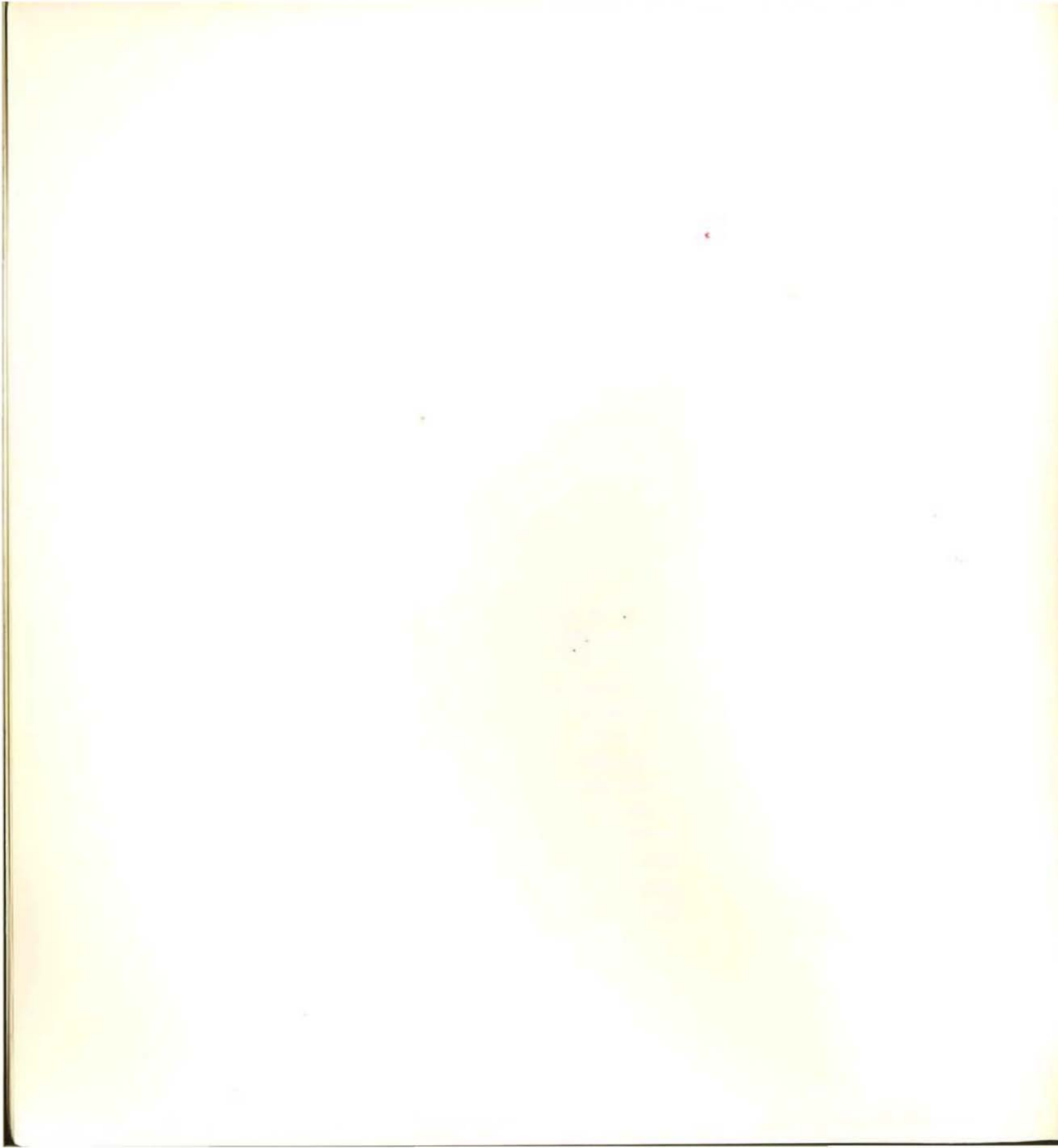
It would have been quite impossible to have undertaken this challenging task but for the help of Rosalie (Mrs Archer), Ian Clark and Barry Wilkie, who have given their personal knowledge and constant encouragement, and Michael Dunn, Senior Lecturer in the Department of Art History at Auckland University who has undertaken the research and writing of the essay as well as helping with the selection of works, and the compiling of the catalogue.

The remainder of the hard work has been the product of the Staff of the Robert McDougall Art Gallery; Mrs Vena Henning, who has done all of the typing; Alison Mitchell who has searched for works and done much of the preparation; Mr T. N. Gordon, who has made frames and prepared many of the works; and Mr Bret de Thier, who has done the design work for the catalogue and the display panels. Most grateful thanks go to all those people and institutions who have lent their works, and in this way made the whole effort a visible reality.

The Queen Elizabeth II Arts Council of New Zealand has most generously made possible the national tour, following the showing in Christchurch.

B. D. MUIR.

Director.
Robert McDougall Art Gallery.
Christchurch.
March, 1975.



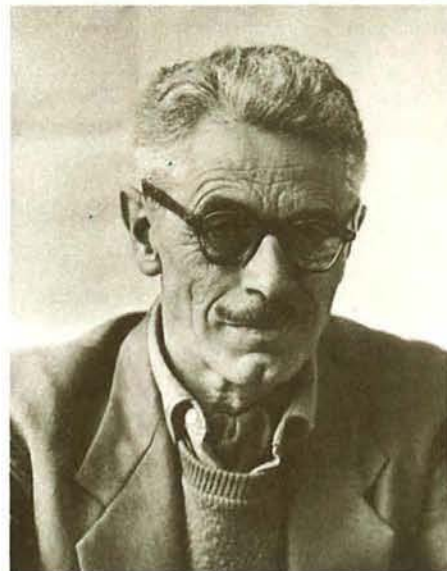
Russell Clark

At present the study of New Zealand art of the thirties and forties is very superficial. Little is known about sculptors, designers or illustrators who worked during those eventful decades. Even painters of acknowledged standing like Rita Angus still need researching. Yet it is clear that the thirties and forties were crucial years for the development of art in New Zealand. Both the background to contemporary realism and the origins of abstraction are found there. Today, with a growing interest in art between the wars, the thirties style is being appreciated for its own distinctive qualities. It is time for a reappraisal of New Zealand artists who worked during those years.

One of these artists who merits recognition is Russell Clark. Because he was so versatile, he touched on many aspects of art in the thirties and forties. He was a commercial artist, an illustrator, a painter, sculptor and teacher. Between the wars he was a leading commercial artist, who used the fashionable decorative style. During the Second World War, as official war artist in the Pacific, he drew lively studies of the New Zealand forces in action. In his Listener drawings of the forties and fifties, he depicted the New Zealand people and their way of life with rare insight and a sense of humour. His post-war paintings of distinctly New Zealand themes, such as his Urewera series, reflect the growing sense of a national identity in the arts of that period. During the fifties, he was a pioneering figure in the revival of public sculpture for civic and commercial buildings. He also made a valuable contribution as a teacher at the University of Canterbury School of Art from 1947 to 1966.

Russell Clark was born in Christchurch on August 27, 1905, the youngest in a family of four brothers and two sisters.

(1) The family background was conducive to the arts. His mother, Mary, was said to have 'an eye for colour' and her sisters wrote poetry. His father, William Clark, a plumber and tinsmith by trade, was also an amateur water-colourist. Young Russell learnt practical skills from his father and respect for craftsmanship. At an early stage he got



seriously interested in painting and sculpture, and showed ability as a cartoonist. When he decided to go to Art School he was encouraged by his parents. An aunt helped pay his fees.

In 1922, he was an evening student at the Canterbury School of Art where he drew from the plaster casts familiar to generations of pupils. (2) Judging by his first class pass for Antique drawing that year, he must have applied himself to the daunting task of finding meaning in those chipped dusty fragments. The following year he became a full-time student with admission to the Life Class. He stayed six years learning all he could from his teachers, who included Archibald Nicoll, Richard Wallwork, Cecil Kelly and Leonard Booth. Archibald Nicoll, in particular, was a formative influence on him. (3)

An example of his drawing at that time is a pencil portrait of his mother dated

1924. (Plate 1) It is a carefully finished study drawn with attention to detail. While he was a student he also drew cartoons. This activity attracted him, but it never became a major part of his work. It is possible, though, that he thought of following in the path of David Low, who had begun his career drawing for the Spectator in Christchurch. (4) Clark made drawings in a sketchbook, while he was at an army camp at the Waimakariri River in 1924, which show his sense of humour. (5) He sketched fellow campers, shivering after a swim in icy water, or having trouble with unwilling horses that either refuse to pull their load, or take the initiative by kicking their drivers. His unsuspecting victims are held up to ridicule. At that early stage he had the essential qualities of a good cartoonist: a sharp eye, a caustic wit and a lucid style of drawing.

From the mid-twenties, he exhibited watercolours at the Art Society shows in the main centres. His early watercolours are small, decorative and colourful. 'The House in the Bay' (1927) (Plate 3) is a typical landscape. Although this is a plein-air painting, Clark was concerned as much with design and colour as with light and space. He created patterns by simplifying forms, such as the middle distance trees and the planes of the house. His style is like that of his teacher, Archibald Nicoll, who often used high viewpoints and disposed his colours in broad decorative areas. But he was also impressed with the watercolours of a fellow student, Ronald McKenzie, who painted his subjects from unusual angles and with a strong sense of pattern. (6) This decorative emphasis is typical of much twenties' painting.

In 1928, he left Art School to join an advertising agency, out of necessity rather than inclination. Times were hard and he was 'impatient to earn more money'. (7) Like many other artists at that period he was forced to do his serious painting at night or on weekends. His outlook was affected by the Depression which overshadowed his early career. He was hard-working and got used to discipline in his working methods. Also he took the view, popularised by Eric Gill, that an artist should be a good technician and able to make a practical contribution like any

skilled worker. (8) He liked to relate his art directly to the needs of the community by doing a mural for a local 'pub' or a cartoon for a student magazine.

In 1929 his work attracted the attention of John McIndoe, the Dunedin artist and publisher, who needed the services of a 'first class commercial artist'. (9) McIndoe offered him a job at Dunedin, where he thought the young artist would find 'a wider field for his talents'. It was a persuasive offer, especially so because of his marriage that year to Eunice Ingham. He accepted, thus beginning a working relationship with McIndoe which lasted until 1938.

Most of his work for McIndoe was routine. He prepared 'roughs' for letterheads, posters, advertising circulars and booklets for submission to clients. After the 'roughs' had been approved, he made the finished drawings. But he also held art classes at McIndoe's in a studio enlarged for the purpose. These classes were in the evenings and on Saturday morning. He provided a wide range of instruction from 'Fashion Book Illustration' to 'Landscape and Life Painting'. The classes were a success from the outset, and at them he met 'a very lively young crowd of students'. (10) The 'Life' class, with the rare facilities for working from the nude model, was very popular and became a venue for young artists. (11)

He arrived at Dunedin when there was a minor artistic revival, to which he contributed. With experimental young artists like R. N. Field and W. H. Allen, he helped to inject new energy into the rather staid art circles. (12) He responded to his environment eagerly, and began painting in earnest at his studio flat near the Octagon. He painted many landscapes, but experimented with portraits, nudes and figure compositions as well.

'Little Harbour' (1930) (Plate 5) and 'Morning Light' (1930) (Plate 6) are representative of his early Dunedin landscapes. They show how he continued with the decorative concerns of his Christchurch watercolours. He stressed gentle rhythms, such as the sweep of the coastline and the repeating movement of the waves in 'Little Harbour'. For

decorative effect he began to use touches of body colours, such as the opaque blue and orange accents in the tree shadows of 'Morning Light'. In the same work he picked out the breakers in white to emphasize their curving line. He favoured soft pastel colours and delicate light effects. 'Morning Light' is larger than his Christchurch watercolours, as is 'Island Trader' (1930) (C.S.A. coll.) painted that year. This suggests that he was becoming more confident and adventurous. But the increased size also enhances the decorative effects of colour and design. He may have painted these large watercolours in the studio from sketches, as was his custom in later years. (13)

For his portraits and figure compositions of this period he often used oils. He was greatly influenced by British artists, such as William Orpen, Ambrose McEvoy and Russell Flint, but he had few chances to see originals. To familiarize himself with their works he kept reproductions in a scrap book for reference. Despite his desire to equal their stylish effects, he was not very successful. His lack of experience was a handicap which he could not easily overcome while painting part-time, as was his isolation from centres where this kind of painting was practised. He got his best results with watercolour, not with his large showy oils.

Typical of his figure painting of the early thirties is 'Before Rehearsal' (1933) (Plate 8), a watercolour of a ballerina putting on her dancing pumps. (14) Similar subjects were common in the works of British Academicians of the time, such as Dame Laura Knight, who made a name with ballet and circus scenes. (15) Heber Thompson, a Dunedin expatriate, also made prints of ballet themes like his etching 'Interval', which shows ballerinas warming themselves by a fire. (16) Clark focused less on glamour than behind the scenes activity. But his feeling for decorative design and facility recalls Russell Flint, as does his fondness for blue reflections and shadow patterns. (17) He painted 'Before Rehearsal' in his studio-flat from a posed model.

When 'Before Rehearsal' was shown at the 1933 Otago Art Society, a reviewer wrote: 'Such ease as he displays in over-

coming difficulties which are the despair of the average artist is not frequently met with. Facility is not everything but it will be extremely interesting to see what study, opportunity, and maturity may bring in Mr Clark's case.' (18) This is a crucial aspect, for Russell Clark sometimes used a clever technical effect for its own sake.

'Bush Holiday' (1935) (Plate 10) is an example of figure compositions Clark made of young people relaxing in outdoor settings. Among New Zealand painters, Evelyn Page was one of the few who succeeded with such themes. (19) Yet this kind of subject was common in British art of the twenties and thirties. Russell Flint, for example, often painted watercolours of nude or semi-nude girls in sunny landscapes, beside a pool or stream. He called one of his works 'The Hedonists', a title Clark also used for a picture. (20) But Flint's watercolours are fanciful, unlike Clark's painting. Clark's approach is more literal; he gives local detail instead of generalised landscape. His figures, modelled on his brother-in-law, his wife and a friend, are not idealised, rather he shows them in awkward poses, and bathing costumes of the day. Yet in the colours, especially the artificial pinks and blues of the foreground rocks, he comes close to the fashionable style of the thirties — Art Deco. His painting is a mixture of social realist and decorative styles.

Owing to his commercial art background, Russell Clark was used to drawing people in contemporary dress doing ordinary tasks. With works like 'Saturday Night' (1934) (Fig. i) (present whereabouts unknown), a Dunedin street scene with shoppers, and folk talking at the street corner he tends towards social realism. (21) As Professor James Shelley wrote in a contemporary review; 'One gets an impression that Mr Clark is part of a real, living community, and that he is very much alive to what is going on around him.' (22) This kind of subject was not common in New Zealand painting, but such themes occur in the works of the London Group as well as American painting of the Ash Can School. (23)

It is unlikely that he knew much about American social realist painting. Except for a touring exhibition of contemporary Canadian painting in 1938, little North American painting was shown in New Zealand during the thirties. (24) Any information he had about it probably came from books or magazines. As a commercial artist and illustrator, he would have seen a wider range of reproductions than most painters. He was certainly familiar with at least one work by Grant Wood (1892-1941), the American satirical realist well-known for his 'American Gothic'. (25) He used Wood's 'The Midnight Ride of Paul Revere' (1931) (Metropolitan Museum of Art) as the basis for his water colour 'Late Night' (1940) (Fig. i) (present whereabouts unknown). (26) Like Wood's work, his is a view of a small town at night, with

wooden houses and steepled church seen from a high vantage point. But Clark gave the scene local details and updated it. He shows people at the cinema door, cars in the street, and busy shoppers. In Grant Wood's picture, Paul Revere rides alone through empty streets. Clark converted Wood's mock historic picture into an illustration of an aspect of New Zealand life in a small town. Despite his interest in social realist subjects, he did not explore their potential fully.

Some of his best figure compositions were made as illustrations for the Medical Students' magazine, called *The Digest*. (27) Of these, 'The Operating Theatre' (1936) (Plate 13) is very stylized for this period. The figures are robot-like, faceless beings intent on their task. He made the edges sharp, stressed simple forms, and kept detail to a minimum.



Fig. i. Russell Clark. *Late Night*, 1940. Watercolour. Whereabouts unknown.

It is probable that he got the idea for this style from a painting by the English Vortex artist, William Roberts, called 'The Chess Players' (Tate Gallery) which was shown at the Empire Loan Exhibition at Dunedin, in May 1934. (28) 'The Chess Players', one of the first Vortex works to reach New Zealand, caused much controversy. He remembered the composition in later paintings, such as 'Politics' and 'Charladies'. (29)

Commercial art techniques also played a part in changing his style of working. He used an air-brush and stencils for the 'Operating Theatre' (Plate 13), as he did when he was commissioned to design and paint 26 mural panels for a bar in the City Hotel, Dunedin. (30) For the murals he made drawings which he enlarged to full size by using a projector. Although purists frowned upon these devices, he found them liberating and a means of getting away from convention. Commercial art techniques, such as the air-brush, suggested alternatives to his usual style. For example, the card-board stencils made it easy to flatten and simplify forms, as well as to achieve a regular opposition of light and dark areas.

Portraiture had a prominence in his Dunedin work which it never regained later. Probably his background at the Canterbury School of Art was influential, because Archibald Nicoll, Richard Wallwork and Elizabeth Kelly were all accomplished portraitists. Also the challenge of portraiture must have appealed to the young artist who was delighting in his technical virtuosity. It was the British portraitists Ambrose McEvoy, William Orpen and Augustus John who exerted a strong attraction for Russell Clark. Good examples of their portraiture were shown at Dunedin in the 1934 Empire Loan Exhibition. (31)

His greatest popular success with portraiture came in 1934 when he painted the Antarctic explorer, Sir Hubert Wilkins, in full polar kit. (32) The popular appeal of his subject, posed dramatically against an expanse of cloudy sky, undoubtedly contributed to its enthusiastic reception. Certainly Clark's portrait has a showy bravura in the brushwork as well as a sense of drama not often seen in New Zealand 9

portraits of the time. Yet there were justifiable reservations on the part of James Shelley, who thought it 'bold and vigorous' but 'rather over-assertive', and A. J. Fisher, who considered it 'attractive in many ways', but deficient in construction. (33) Despite its failings, the portrait was bought by the Napier Art Gallery.



Fig. ii. Sir William Orpen (1878-1931). British. *Après Le Bain, Dieppe*. Oil on canvas. Collection: Dunedin Public Art Gallery.

The style and composition of Clark's 'Sir Hubert Wilkins' (Plate 9) probably derive from Sir William Orpen's self portrait, 'Après le Bain, Dieppe' (Fig. ii), in the Dunedin Art Gallery. (34) The position and scale of the figures against the sky are almost identical. But Orpen's drawing is much more assured than Clark's and his technique more varied and subtle. Comparatively, Clark exaggerated the vigour of his brushstrokes so that they break up the forms and make the whole picture appear busy. He was satisfied with a veneer of technical facility imitated from Orpen's, but without its substance. His ability is shown to greater advantage in smaller works, such as 'Portrait' c. 1936 (Plate 11) where he was less ostentatious.

He also made some portrait studies of medical staff for the 'Digest' in which the emphasis is mildly satiric. A good example is his 'Sir Lindo Ferguson' (1934)

(Fig. iii). Using a cartooning device, he made the head proportionately larger than the body. Ferguson is shown as a somewhat pompous academic, wearing a mortar board and gown. Clark often did cartoon portraits of this kind in the thirties for magazines, such as 'The Sketcher', published by McIndoe.

Despite his involvement with figure compositions and portraits, he remained interested in landscape during the thirties. Charlton Edgar, an artist friend, remembers him 'going out like a shot' to make studies when it snowed. They would sometimes take the train out of town, hitchhike to places like Alexandra, and do sketching. It was on one of those trips that Clark made several oil studies of rocky cliff faces in the gorge areas of the Clutha River.

'Kawarau Gorge' (1936) (Plate 14) is an example of these oil sketches in which abstract design has new prominence. His Kawarau paintings startled a Dunedin critic, who was impressed by the way 'everything has been made secondary to an arresting design'. (35) In 'Kawarau Gorge' (1936) Clark used the dramatic patterns of light and dark falling across the rock faces as the basis of his composition. He painted with long brushstrokes and left thick ridges in the paint so that each stroke stands out clearly. The strokes are like modular units which help the eye to link the design together. They also give a surface rhythm. He contrasted the jagged pattern of the rocks with the sweeping curve of the river. Using small touches of impasto he made a radiating pattern where the light strikes the water.

In 1938, feeling the need to move on, Russell Clark resigned from McIndoe's, severing a nine year association with the firm and Dunedin. (36) He did so for many reasons, including the prospect of more profitable employment in the capital city. It proved to be the correct decision. Having found employment as a commercial artist, at first with the Catts-Patterson agency and later with Carlton-Carruthers, he made a reputation for the excellence of his work. (37) At Wellington, too, he became a regular illustrator for 'The New Zealand Listener' and School Publications. During the World

War, he was made an official war artist in the Pacific, a position he regarded as a turning point because it freed him from commercial art studios. (38) He remained in Wellington until the beginning of 1947. (39)

During his first years at Wellington, Clark painted several watercolours of the



Fig. iii. Sir Lindo Ferguson. Drawing by Russell Clark for the 'Digest', 1934.

city from a high vantage point, looking down over the rooftops to the harbour. In works like 'Wellington Harbour' (1938) (Plate 16) he shows a preference for geometric shapes. He defined the planes of the buildings so clearly that the roofs and walls almost become a patchwork of coloured squares, rectangles and triangles. It is possible that he was influenced by the example of Christopher Perkins, who had worked in Wellington a few years before. (40)

Despite the simplification of forms, Clark's painting turns out to be less ad-

venturous in terms of abstraction than some New Zealand works of the period. For example, M. T. Woollaston's 'Wellington' (1937) (Auckland Art Gallery) (41) is less descriptive in drawing than Clark's and the forms are painted with greater freedom. Woollaston left large areas of the ground showing through to assert the flat nature of the picture plane. For Clark, the atmospheric effect of the sun shining on the water and buildings from overhead was as important as surface design. Woollaston put the major emphasis on the movement and shape of his colours and forms on the picture surface. Clark remained closer in spirit to the decorative impressionist paintings of Evelyn Page or Sydney Thompson, though his hard edge style was superficially different. (42)

A few sculptures date from the early Wellington phase, including modelled heads of his daughter Jan and a lady sitter called Maya. (43) The most important piece, entitled 'Tohunga' (1940-41) (Plate 17), is a wood-carving of a highly stylised Maori head. He carved it with knife-sharp definition of form to give a strikingly decorative effect. Patterns in the base and hair recall the Maori 'koru' motif, yet also have affiliations with Art Deco design, which was omnipresent at the New Zealand Centennial Exhibition, staged in Wellington in 1940. Like many artists, Russell Clark did work for the exhibition. His main contribution was a mural depicting the arrival of early settlers in the 'Tory'. (44)

In 1939, he began illustrating the 'New Zealand Listener', founded that year. (45) Initially, as official artist to the magazine, he was responsible for a wide range of tasks other than the illustrations which made him a national reputation. Feature column headings, visual insets for the programme page and cover designs, all these were part of his job, in the first few years. From the start, he was eclectic in his approach. Precise highly-simplified drawings jostle with others where stippling and half-tones have prominence. He modelled his style on the example of British illustrators such as Eric Ravilious, but he always added a personal touch, often a humorous one.

By 1941, he contributed illustrations

regularly to the School Journals. (46) He made his drawings clear and accessible to children, but never childish or patronising, unlike many of the illustrators who preceded him. He tried to grasp the essence of a story, do the necessary research for accurate detail, and introduce humour or drama where possible. (47) With E. Mervyn Taylor, he did much to develop illustrations for children in the forties. As with his Listener drawings, he varied his style. His best drawings are very stylised with the focus on black and white pattern.

After the outbreak of the Second World War, Russell Clark enlisted and was employed illustrating army publications. In 1943, he was appointed an official war artist in the Pacific where he worked in the Solomons area and made sketches of men on active service in the tropics. For a time, he served with Army, Navy and Airforce, even travelling on an American submarine which he described as 'a splendid and valuable experience'. (48)

The World War provided him with a varied spectacle and a wealth of new subjects for painting. His most lively works are small sketches, in pen and ink, made on the spot and full of fresh observation. They are essentially good illustrations which 'take you there', as one enthusiastic writer put it. (49) But Russell Clark made no deep comment on the war in his paintings. Unlike the English war artist Paul Nash, who painted blasted landscapes of scarred earth and shattered trees, making a damning indictment against war, Clark's vision remained very much on the surface.

He did not make war seem glamorous in his finished watercolours, which he worked up in his Wellington studio after the war. Instead he showed the factual side. Clark is at his best in watercolours like 'Movies in the Rain' (1945) (Plate 18). He painted the soldiers huddled together trying to get some relief from the war and the elements, and made a striking design out of the repeating shapes of their rain capes and the beam of the cinema projector's light above them. Clark lived with the soldiers and knew the hard realities of their life. His war paintings have the virtues of an honest objective record.

When he returned to advertising in 1946, he was, in his own words, 'unable to take it seriously'. (50) Two years of full-time painting had upset his old values. Fortunately, he obtained a teaching position at the Canterbury School of Art. He left Wellington early in 1947 for Christchurch where he spent the remainder of his career.

At Christchurch, he was determined to paint as much as possible, and to capitalize on his new freedom from commercial art studios. He now had contact with members of the Christchurch Group, which included artists like Doris Lusk, 'Bill' Sutton and Colin McCahon. In 1948, he exhibited with The Group for the first time. (51)



Fig. iv. W. A. Sutton. *Dry September, 1949.*
Oil on canvas 29" x 24½".
Collection: McDougall Art Gallery.

The Christchurch Group was concerned with promoting higher standards in New Zealand painting and encouraging experimentation. In the late forties some exhibitors with the Group were looking at typical New Zealand subject matter as a basis for their work. 'Bill' Sutton, for example, depicted ordinary Canterbury landscapes with shingle riverbeds and A.A. signs. (Fig. iv) Eric Lee-Johnson, a North Island painter who showed with the Group, drew the old houses of Northland amid the steep hills and burnt tree stumps of the area. There was also a growing sense of national identity in the arts, especially in literature. Poets like Charles Brasch and Allen Curnow used vivid local imagery in their poetry. And, with the establishment of the periodical 11

'Landfall' in 1947, there was a new forum for New Zealand writing and criticism.

This environment must have contributed to Clark's use of typically New Zealand subjects in the late forties and early fifties. But it is worth noting that he also painted a number of pictures like 'Pierre Bonnard's Banana Farm, New Caledonia' (c. 1948) (Plate 23) and 'Conversation in Noumea' (c. 1949) (Plate 25) from sketches he made in the Pacific Islands during the war. This suggests he was not painting New Zealand subjects to the exclusion of all else. It is unlikely that he had any clear policy of doing so. Subject matter had always been important to him, and he preferred to paint what he knew well. He had already painted typical New Zealand subjects in his pre-war work. His post-war paintings of New Zealand themes are distinctive because he used a new approach and style of presentation.

Russell Clark's approach to painting began to change while he was a war artist. As a full-time professional for two years he did more continual painting than ever before in his career. He worked from sketches in the studio and got used to building up his works without direct reference to nature. After the war, he did the same. He gave up his usual pre-war practice of painting direct from a landscape or figure. The potential of a theme interested him more than a wide range of subjects. His war paintings were his first works with clearly related themes. After the war, he often painted a series of works on a similar theme, and he would return to a theme over and over again trying to get a strong image and a variety of effects. In the process the subject was much more intensified than in his early works.

He also changed his style. Chance atmospheric effects and illusionistic space lost their former importance. Surface design, always a feature of Clark's work, took on new prominence. He organized his pictures in bigger areas of tone and colour. Instead of the high colour key and pastel tones typical of his early paintings, he used darker tones and richer colours. Oil became his favoured medium instead of watercolour. He gave careful attention to the physical qualities

of his paint, its texture and thickness.

The reasons for his change of style lie in a reassessment of his work. He was critical of the academic artists whose painting he had imitated in the thirties. Now his models were some of the better English painters like Paul Nash and Graham Sutherland. The sculptor, Henry Moore, also exerted a strong influence on both Clark's painting and sculpture. He was able to study their works in monographs which came available in the mid-forties. In addition, he saw reproductions of works by members of the Australian Antipodean Image painters: William Dobell and Russell Drysdale, in particular, contributed to his new approach.

His Avon river paintings are representative of his new style. 'The Avon at Dallington' (1948) (Plate 29) and 'River

After Rain' (c. 1949) (Plate 30) are both subdued in tone, with no bright colour. Clark painted them in big areas. For example, the foreground river bank of 'The Avon at Dallington' is without detail and in a close tonal range. He put the paint on thickly so that the surface has textural interest. This reinforces the decorative design. He also arranged patterns across the picture surface. For example, the poplar trees on the river bank in 'The Avon at Dallington' (Plate 29) are painted in a sweeping curve. And he used lines to organize the surface, such as the dark line dividing the foreground river bank from the water in 'The Avon at Dallington'.

The paintings of Paul and John Nash were a major influence on Clark's Avon paintings and related works like 'Cayley's Pond' (1949) (Plate 31) (52). Clark

Fig. v. Sir Russell Drysdale (Australian). "The Drover's Wife". Oil on canvas. 20" x 24". Private collection, Australia. Reproduced with the artist's permission.



borrowed from both Nash brothers. In 'Cayley's Pond' he used soft greys and greens like those in John Nash's 'Meadle Springtime' (McDougall Gallery) (Fig. iv) which he could have seen in Christchurch. Like John Nash, he allowed the canvas grain to show through the paint in areas such as the poplar trees in 'The Avon at Dallington' (Plate 29). In John Nash's work this technique helps to soften edges and create atmosphere, but Clark seems to have used it mainly as a textural device. Both Nash brothers did paintings of calm rivers or ponds with tree reflections, similar to Clark's Avon series. However, Clark preferred Paul Nash's clear definition of forms and interest in surface design to John Nash's merging of edges and tones into one another. In 'Cayley's Pond' (Plate 31) for example, the tonal contrasts are more pronounced than in 'Meadle Springtime' (Fig. vi) and the patterns of trees against the sky more distinct. Clark continued to derive ideas from Paul Nash's paintings to the end of his career. Paintings of the early sixties like 'Brighton Pier' (c. 1963) (Plate 57) are indebted to Paul Nash's sea pictures.

Christchurch did not inspire Russell Clark's most famous paintings of New Zealand themes. Before leaving Wellington, he spent a holiday travelling with his family in a baby Austin, touring and sketching as far as Northland. (53) It was probably on this trip that he visited Eric Lee-Johnson, whose address he recorded on a sketch-block as Opononi, Hokianga River. Lee-Johnson was then making a remarkable series of watercolours of North Island towns, old houses and landscapes. (54) Lee-Johnson must have confirmed Clark's interest in such themes. In fact, there is some influence from Lee-Johnson in watercolours like 'New Zealand Colonial' (1947) (Plate 27), a view of Waikino, based on a sketch made on his trip. (55)

Although Clark had already painted colonial towns in 'Late Night' (1940) (Fig. i) and 'Cromwell' (1936-7) (Plate 15), he now put new emphasis on the buildings and detailing, almost certainly due to Lee-Johnson's influence. Unlike Lee-Johnson, however, Clark did not exaggerate the dilapidated condition of

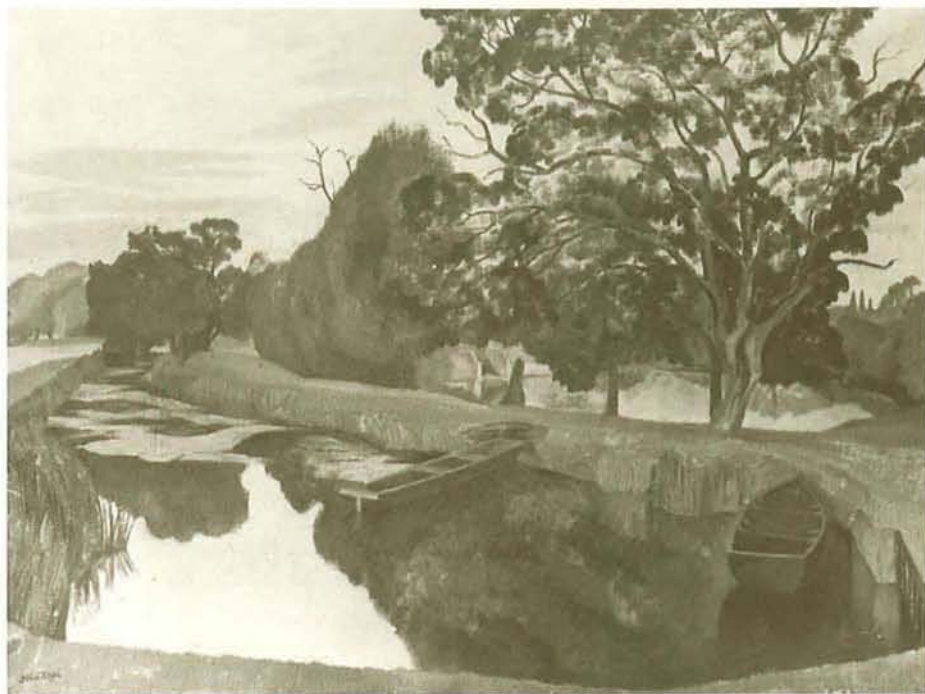


Fig. vi. John Nash (1889-1946) British. Meadle, Springtime. Oil on canvas 23½" x 31½". Collection: McDougall Art Gallery.

the houses or romanticize his subjects by animating trees and clouds to suggest an empathy between nature and man. His style in 'New Zealand Colonial' (1947) (Plate 27), for example, is quite different from Lee-Johnson's. He made forms crisper, defined planes clearly by tonal differences and simplification, and thought out his composition with a regard to design and surface. By contrast, Lee-Johnson usually merges his forms one into another to give an effect of space and depth.

Among Clark's sketch blocks of the forties are many drawings of Maoris, similar to the small figures in 'New Zealand Colonial'. At first they are no more prominent than the little groups of figures which animate Lee-Johnson's street scenes. But, gradually Clark reversed the situation. He made the figure groups central and the town or landscape secondary in importance. By doing so, he evolved his series of Maori figure studies of the late forties and early fifties.

These works rank among his major achievements.

The first of his Maori subjects to be exhibited was 'Old Keta' (1949) (Plate 33), an oil of impressive monumentality. (56) The figure occupies almost the entire picture space and the background landscape is generalised so that it does not distract one's attention from it. Clark modelled the figure with a new breadth of handling, as well as a feeling for mass. This difference was not lost on a reviewer of Clark's one man show at Dunedin in 1949. He wrote: 'The figure of a Maori woman, old Keta, is painted with the massive almost monumental solidity of sculptured stone'. (57) Introducing his review he noted, '...a new preoccupation with masses formally disposed and united in subdued tonal structures'.

In 1949, Russell Clark returned to the North Island specifically to visit the Urewera country in order to make illustrations for a Primary School 13

Bulletin on Ruatahuna, a Maori village. (58) His illustrations for this Bulletin are some of his best works. He attained a strength of image by simplifying his forms, using large areas of shadow put down in a single tone of black, and devising a scale in which the figures mass impressively on the page. His Maori figures compare with 'Old Keta' in their monumentality. The Urewera made a vivid impression on Clark who, after a return visit there in 1957, wrote: 'It is a fine country. The Maoris are almost completely unspoiled... I have been to the Ureweras a number of times but every visit brings new subjects'. (59) Among his earlier paintings of members of the Tuhoe tribe of the Urewera is 'Manihera's Family' (1951) (Plate 34). Manihera, a head man of the tribe, is shown with his wife and children standing in the field with a meeting house just visible in the distance. Clark grouped the figures informally and used the gestures and expressions to show the strong bonds linking the family. He disposed the light and dark tones broadly to suggest modelling and mass. As in 'Old Keta', the figures of Manihera and his family occupy the greater part of the picture so that they appear close to the viewer.

'The Shearer's Wife' (1952) (Plate 35) is similar in spirit. She stands at a doorway holding her sleeping child in her arms. Clark has placed the figure very close to the picture plane to increase the massive effect of the figure. Her projecting feet jut out over the doorstep, their weight and proximity heightened by the strong shadow cast on the ground. He textured the paint by applying it with a palette knife then scraped into it to suggest the roughness of the shed's timber and the woman's dress. The new emphasis on mass is carried through into the paint itself. Clark was more aware of the physical nature of his medium than before and of its capacity to support his subject ideas.

The work of the Australian painter Russell Drysdale provides a striking parallel to Clark's Maori pictures. Drysdale's outback scenes, such as 'The Drover's Wife' (1945) (Fig. v) or his



Fig. vii. Russell Drysdale (Australian) *Station Blacks, Cape York, 1953*. Oil on hardboard 23 $\frac{3}{4}$ " x 28 $\frac{1}{2}$ ". Collection: National Gallery of Victoria, Melbourne.

have similar compositions and stylistic features. Drysdale usually places his figures close to the picture plane. In paintings like 'The Drover's Wife' he made the figure bulky by stressing the heavy limbs and concentrating on major masses. He also used strong cast shadows to give projection. Drysdale often groups his figures informally in front of a deep landscape, as Clark did in 'Manihera's Family'. Furthermore, Drysdale favours the use of heavy paint textures.

Clark certainly knew of Drysdale's paintings. (60) They gave him a starting point for his own compositions and style in his Maori subjects. He translated Drysdale's Australian national symbolic imagery into the New Zealand equivalent. Instead of Aborigines he painted Maoris. He substituted Urewera and Hokiangia landscapes for Drysdale's outback ones.

Drysdale's warm Australian local colouring gave way to the cooler greens and blues of the New Zealand landscape. It was not a difficult exercise, but Clark brought the right qualities of figure draughtsmanship to the task to make it a success. He used a greater range of gestures and expressions than Drysdale, and his work conveys the character of the Maori people very well.

Another influence on Clark was the work of the English sculptor, Henry Moore. He admired Moore's drawings so much that he arranged to buy one in 1951. (61) He got some of his interest in sculptural mass, so typical of his Urewera series, directly from studying Moore. Needless to say, Moore influenced Drysdale in this aspect of his work. Clark also derived certain drawing

techniques from Moore, such as water-colour and greasy crayon, which he used in 'The Gathering' (1957) (Plate 44).

It was logical to carry the Urewera series over into sculpture. He received a strong stimulus to renew his interest in sculpture when his brother-in-law, Alan Ingham, returned to Christchurch in December of 1953. (62) For a short period, Ingham, who had been working as an assistant to Moore in England, shared Clark's studio. With him Ingham had brought several small pieces of his own work, including a head carved in dark stone. Ingham's carving of a young girl's head seems to have been the starting point for Clark's sculptures of this kind. For example, 'Small Girl's Head — with Hair Ribbons' (c. 1954-55) (Plate 68) is reminiscent of Ingham's style in the facial type. But the elaborate development of the hair is Clark's own invention. From heads of this nature it was a simple step to the carved Maori studies which he began about 1954.

Clark carved his heads out of a variety of materials, but favoured local marbles for his Maori studies. He often used Takaka marble, which he polished to bring out the grain and give a surface pattern. One of the best of these heads, formerly in the Brasch collection, is 'Head of a



Tuhoe Maori' (1958) (Fig. viii) (63) He carved it in dark Takaka marble and contrasted the polished surfaces of the face with rough, chiselled areas in the beard and hair. In this carving the proportions of the head are naturalistic, but the modelling of the details is kept simple: for example, the eyeballs are left blank. He achieved a nice balance between subject and sculptural interest.

He also carved and modelled many small figure groups with Maori subjects. These include reclining figures, standing figure groups and mother and child studies; all themes Moore had used. Moore's influence is too obvious in most of them, and prevents any original effect. 'Two Figures' (1957) (Plate 46) is a good example of these small figure carvings. Clark simplified the forms and contours of the reclining figures, but kept enough detail in the faces to make them unmistakably Polynesian. All the forms are sharply defined by firm contours and the surfaces are uniformly smooth. The limbs are large to convey a feeling of mass. Clark carefully varied the forms of the figures so that there is a contrast of concave and convex movement. The figures are designed to be seen from different views, but Clark calculated each effect so precisely that there is little element of surprise. Without the Maori subject interest, most of his other small sculptures of the fifties are undistinguished.

Apart from his Maori paintings and sculptures, Russell Clark did other series with distinctively New Zealand subjects. His 'Cabbage Tree' paintings, which he first exhibited in 1953, belong to the same period. (64) He once explained that he chose to paint cabbage trees because he found their shapes satisfying. (65) 'They are good paintable objects', he said in 1961, adding, 'There must be some emotional content in painting. To me the important thing is to get to the essence of a subject' (66) There is no suggestion in these remarks that he mistakenly thought that indigenous subject matter alone would produce original New Zealand painting. He painted cab-

bage trees because he saw their potential for a series of works with the focus on pattern and textures. But he wanted his paintings to convey the typical character of the subject.

The 'Cabbage Tree' paintings (Plate 39) are very stylised in drawing. He made the trunks like simple cylinders chopped off by the ground, and reduced the foliage to triangular patterns of tone and colour. His model for the series was probably Graham Sutherland's Thorn Tree paintings of the late forties. (67) Clark's paintings can appear like exercises in shape, colour and texture. For example, he painted each work in the series in a different colour scheme: the Hocken picture (c. 1953/54) (Plate 39) is in yellows, the McDougall 'Cabbage Trees in Flower' (c. 1954) is (Plate 40) cold blue and green. The result is rather mechanical.

His later landscapes are similar in style to the Cabbage Tree series. 'Creek Bed' (1960) (Plate 49) is a good example. The subject is a shingle river bed typical of the Canterbury area. Similar themes occur in earlier Canterbury painting, for example, in the work of Rata Lovell-Smith, and of 'Bill' Sutton, among Clark's near contemporaries. Clark defined the foreground rocks in 'Creek Bed' with black outline as Sutton had done with the shingle in his 'Dry September' (1949) (Fig. iv). But he made his foreground rocks larger, the outlining more emphatic and the range of colour wider. He was not interested in the subtle atmospheric effect and space that Sutton painted. Instead he concentrated on the decorative qualities of the shapes, lines and colours. 'Canterbury Township' (1960) (Plate 50) is of a similar character. His series of sea and lamps paintings of 1963 have the same emphasis, but the colour is more muted.

By 1960, painting became secondary to sculpture. His energies were absorbed by a series of public sculptures on a larger scale than any he had previously attempted. Clark was a pioneering figure in the field of public sculpture who introduced comparatively modern, still controversial, ideas to the public. With works such as the Timaru Telephone Exchange 15

Fig. viii. Head of A Tuhoe Maori, 1958. Russell Clark, Sculpture in Takaka marble.



Fig. ix. *Timaru Telephone Exchange Sculpture*, 1957. Russell Clark.

Sculpture (1957) (Fig. ix), the Auckland Anchor Stones Sculpture, Bledisloe Buildings (1959) (Fig. x), and the Lower Hutt Civic Centre Sculpture (1964-66) (Fig. xi), he brought abstract sculpture out of the studio into direct contact with the public. His works aroused controversy, vituperative letters to newspapers and mocking cartoons. (68)

Unfortunately, he was not very successful with his public sculptures. Although he made intensive preparations with models and drawings, as well as mock-ups and photographic projections, both the Timaru and Auckland works are out of scale. They are too small. They do not exist, as Clark once said sculpture should, like other natural things such as trees. They are obviously works of art that have to be looked at as such. They do not modify the environment sufficiently to assert a presence in the viewer's space. Clark was not unaware of the problems, and, if he had lived longer may well have solved them.

His stylistic models were the British sculptors Moore, Hepworth, and later Chadwick. The Timaru Sculpture (1957) is a stringed form derived from Hepworth's work of the fifties, but most like her 'Winged Figure' (1962) Oxford Street, London, which was completed later. (69) At least he was using ideas still current in England. Like Hepworth, he enjoyed contrasting mass and void, playing the delicate strings off against the solid mass of the wall. He was aware of the role of light, and how shadow patterns of the strings would vary as the light changed to enliven the drab wall.

Unable to obtain skilled assistance, Clark had to spend months of labour on the mechanical task of roughing out works, such as the Auckland Anchor Stones, (1959) (Fig. x). In this instance he made small models in composite materials, before beginning the final carvings. (Plate 48) He based his design on the shape of two historic anchor stones used by the Maoris coming to New Zealand. (70) But his final conception relates very

closely to Hepworth's abstract stone carving. By refining the original forms, sharpening the contours, and varying the profiles, he lost most of the primitive force of the original stones. In the completed work, the Anchor Stones retain the feeling of smallness found in the maquettes so that they appear dwarfed by the surrounding buildings.

Clark thought that public sculpture was very significant. He once said: 'I believe it is important that the public should become used to outdoor sculpture and to accept it as they would any other seriously-conceived decorative work. There is certainly room in the country for greater use of both architectural and commemorative sculpture'. (71) He supported the idea that a small percentage of building costs should be allocated to sculpture to make cities lose their 'cultural starvation'.

Mural painting was another public art which interested him. He encouraged students to try their hand at murals, even letting them experiment on the

Fig. xi. *Lower Hutt Civic Centre sculpture*, 1964-66. Russell Clark.





Fig. x. *Anchor Stones*, Bledisloe State Building, Auckland, 1959. Russell Clark sculpture in sandstone.

walls of the Art School. Among his own later murals are those at the Milford Tourist Hotel and at Shell House in Wellington. He liked to make bright colourful designs with easily-understood subjects so that the public could respond to them with pleasure. Perhaps not his most significant or serious achievement, nevertheless, they show his belief that art should be brought to the people. Throughout the fifties and up to 1962 he continued to do illustrations for the

New Zealand Listener. His drawings became part of the weekly enjoyment of thousands of New Zealanders who appreciated his unflinching sense of humour. He drew subjects as diverse as the stories carried on Listener pages. In later years, he made his style of drawing less precise. He varied his linework with cross-hatching and smudging to give animation and surface interest. His debt to illustrators like Ronald Searle is a little too obvious at times, but his sense of

humour was quite individual.

Typical of his later illustrations at their best are his drawings for Denis Glover's 'Hot Water Sailor' of 1959. He knew Glover well. In the drawings a very recognisable but by no means flattering image of Glover appears. Glover's large nose and not exactly symmetrical features were excellent raw material for Clark's pen. In the drawings of Glover's schooldays they emerge humorously from beneath a tiny schoolboy's cap. This combination of Glover's mature features with the trappings of boyhood was just the kind of absurdity Clark revelled in and transmitted so well to Listener readers.

He enjoyed this task, writing: '...I have had great pleasure in doing the drawings. Reading through the scripts and planning the illustrations is something to look forward to.' (72) It was this highly infectious pleasure in illustration which gave his drawings their underlying strength. They were not the chore many would have found them, but works informed by warmth, wit, and fine skill. Russell Clark's illustrations compare with those drawn for the British Radio Times over the same period (73). With his passing, the Listener lost a dimension and something of its original personality.

In 1964, Russell Clark was awarded study leave to visit European art schools and galleries. On his trip he made many pen drawings of European subjects which he planned to paint when he got back to Christchurch. But misfortune struck. While he was in London, he became severely ill and was hospitalised for several weeks. He made a recovery, however, and was able to finish his trip. In 1965 he was back teaching at the Art School. But early in 1966 he had another attack of illness which was diagnosed as cancer. He died at Christchurch, July 29, 1966, aged 60.

Russell Clark developed his art almost entirely in New Zealand. Until his trip in 1964, his knowledge of European painting and sculpture was restricted to the originals he could see in local collections, and to reproductions in books. This explains some of the limitations in his work as well as his eagerness to learn about 17

new styles and techniques. Often he had to solve problems caused by the lack of facilities in New Zealand. For example, he had to experiment with cold casting techniques and metal finishes for his sculpture, because there were no bronze foundries in Christchurch. These matters took a lot of his time and energy. He was a keen observer of New Zealand life and landscape who had a strong feeling for his subjects. His illustrative skills were considerable and give distinction to many of his drawings and paintings.

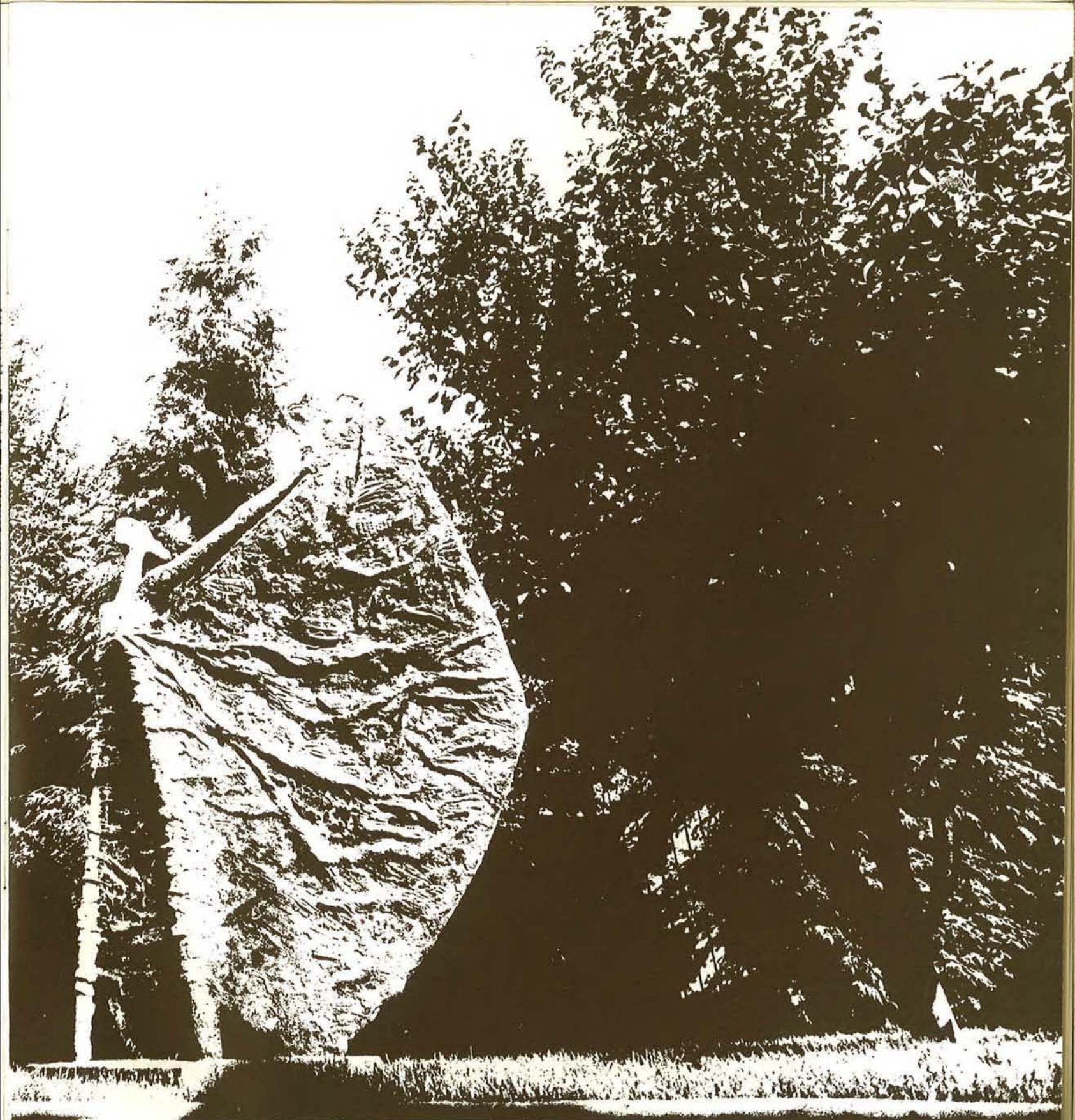
Although he was not a highly original or inventive artist, he adapted diverse styles and techniques to his own subjects. He made no secret of his numerous derivations from other artists' work. To him uniformity of style had no virtue. He was always ready to learn and to revise his approach, but he was not a strong theorist. Often his changes were just superficial ones of technique, not of artistic viewpoint. He always liked clear drawing with variety of line, and he was much concerned with design, colour and texture.

As a teacher, Russell Clark will be remembered for his enthusiasm as well as for his readiness to impart technical skills. Over the years, he taught many painters and sculptors who have achieved prominence in the arts. Doris Lusk and Colin McCahon attended his art classes at McIndoe's in the thirties. 'Pat' Hanly and John Panting were among his students at the University of Canterbury School of Art. To his credit, few students imitated his work; instead they developed their own approach.

His stylistic influence is most evident on the work of his contemporary and friend E. Mervyn Taylor (1906-64) (74), who shared his enthusiasm for Maori themes. There is also a relationship between his Canterbury landscapes and those of his colleague at the Art School, 'Bill' Sutton. But, in this case the influence went both ways. Elise Mourant and John Holmwood were other painters who continued with themes explored by Lee-Johnson and Russell Clark. Younger artists, such as Stanley Palmer, while not owing anything directly to either painter, express similar thematic concerns today.

Michael Dunn





64. Beach Figure 1.

Notes

I would like to acknowledge the help of Professor A. S. G. Green who kindly agreed to read this text through in draft form and made suggestions for improvements. I am indebted to many people who helped me with reminiscences and with locating works. My sincere thanks to all who helped in any way.

- 1 Date checked with his Birth Certificate, Christchurch. I am indebted to members of the Clark family in Christchurch for other biographical information and permission to see family papers.
- 2 According to details at the University of Canterbury School of Art, Russell Clark first attended evening classes in 1922. I am grateful to Professor John Simpson for arranging to have records checked, but it is likely that Clark attended before that date. In 1948 he said that he began his attendance in 1918. See 'Russell Clark', Yearbook of the Arts in New Zealand. No. 4, 1948, p. 44.
- 3 See autobiographical notes by Russell Clark on file at the New Zealand Listener offices in Wellington.
- 4 A writer in The New Zealand Railways Magazine in 1933, referring to Clark's drawings, suggested that he would become another David Low. This opinion was widely publicised.
- 5 This sketchbook is owned by Mr Frank Clark, Christchurch.
- 6 He kept clippings about McKenzie in a scrapbook, and owned a landscape by him. See the article 'Russell Clark' by James Shelley in Art in New Zealand No. 42, Dec. 1938, pp. 57-60, in which he refers to McKenzie and also James Cook with whom Clark shared a studio.
- 7 Autobiographical notes, *op. cit.*
- 8 Eric Gill (1882-1940), was an English engraver, letter cutter, sculptor, typographer and writer. He influenced artists such as Francis Shurrock, who came to Christchurch in 1924 under the La Trobe scheme. Shurrock wrote articles on Art and Labour for the periodical Tomorrow. He reviewed Eric Gill's book 'Art' for Tomorrow in 1935. See Tomorrow Vol. 2, No. 8, Dec. 1935, pp. 20-20
- 9 I am indebted to John McIndoe for a written account of his relationship with Clark, from which these quotes and details derive.
- 10 Autobiographical notes, *op. cit.*
- 11 His model was Ruth Bond, then a girl of 20, who posed for him for 'about three years'. She became a friend of the artist and his wife and gave sittings for Russell Clark at his studio-flat. I am grateful to Mrs Walker, nee Bond, for her recollections of her period as a Life model.
- 12 Field and Allen, who were both graduates of the Royal College of Art, London, came to the Dunedin Technical College of Art under the La Trobe Scheme.
- 13 In an interview in 1948 he said: '...I seldom paint direct from nature.' Yearbook of the Arts in New Zealand. No. 4, 1948, p. 48. 'Island Trader' was bought by the Canterbury Society of Arts in 1930.
- 14 Ruth Bond was his model for the ballerina. The date Nov. 3, 1933, is written on the back in pencil. Clark gave the painting to his model on her 21st birthday as a present.
- 15 An example is 'Ballet Girl and Dressmaker' (Mr Earl Hoover, Chicago). Laura Knight was elected A.R.A. in 1927. She was later made a full R.A. and a Dame of the British Empire.
- 16 See A Century of Art in Otago, Dunedin, 1947, edited by H. H. Tombs, p. 21 for a reproduction.
- 17 W. Russell Flint was at the height of his fame in the late twenties and early thirties. A monograph with an introduction by G. S. Sandilands was published by 'The Studio' in 1928, with eight colour plates.
- 18 Otago Daily Times, Dunedin, Nov. 11, 1933, p. 5, c. 3.
- 19 Her 'December Morn', which shows a nude girl bather, is a good example. Undated, but reproduced as Plate I, Art in New Zealand, No. 5, 1929, p. 7. The painting is now in the McDougall Art Gallery, Christchurch.
- 20 Clark first exhibited 'The Hedonists' at the Canterbury Society of Arts in 1934, No. 90, but also showed it at Dunedin in 1935, No. 281. Flint's 'The Hedonists' is Plate VIII in The Studio monograph, *op. cit.* In later years Clark felt embarrassed by works of this type which he destroyed. 'Bush Holiday' was saved because it was part of a work-bench. I am indebted to the artist's daughter, Mrs Jan Young, for these details.
- 21 'Saturday Night' was shown at the first exhibition of the Dunedin branch of the New Zealand Society of Artists in September 1934. It was No. 65. It was also exhibited at the Christchurch exhibition of the same society that year. It was also shown in London as part of the Empire Art Exhibition in 1935.
- 22 'Canterbury Society of Arts Annual Exhibition', Art in New Zealand, No. 24, June 1934, p. 178.
- 23 When 'Saturday Night' was shown in London, W. G. Constable, in a review for the English Listener described it as 'an orthodox London Group piece, which reveals a fine sense of design'. Quoted in Art in New Zealand, No. 4, June 1937, p. 226. The London Group was founded in 1913, with Harold Gilman as President. Many of the artists who belonged to it painted everyday scenes of British life. Walter Sickert was a prominent member.
- 24 The 'Exhibition of Contemporary Canadian Art' in 1938 had some success, and may well have stimulated Clark's interest in indigenous themes treated with clarity.
- 25 Wood is best known for his satirical paintings, such as 'Daughters of the Revolution'. See the article 'Grant Wood Revisited' by M. Baigell in the Art Journal, Vol. XXVI (2) 1967, pp. 116-122.
- 26 'Late Night' was exhibited at the Canterbury Society of Arts in 1940, No. 95. It is said to have been shown in the United States where it entered a private collection. 'Late Night' is reproduced as Plate IV in the booklet Russell Clark by John Moffett, Wellington, 1942. There is a coloured plate of it in Lady Newall's New Zealand Gift Book, Wellington, 1943, facing p. 34.

- 27 I am indebted to Dr D. Stewart, of Christchurch Public Hospital, for details of Clark's work for the Digest. The Digest began publication in 1934.
- 28 See the article, 'Empire Loan Collection' Art in New Zealand, No. 24, June 1934, pp. 191-192. 'The Chess-Players' is reproduced on p. 195.
- 29 'Politics' is reproduced in Moffett's book on Clark, *op. cit.* Plate VIII. 'Charladies' is in a private collection, Dunedin. It is reproduced in Yearbook of the Arts in New Zealand, 1948, p. 43.
- 30 He gave details of his technique in a sketchbook now owned by Mrs Rosalie Archer of Christchurch. Some of the designs for the panels are reproduced in Art in New Zealand, No. 42, Dec. 1938, p. 65.
- 31 For a list of the artists and some reproductions of their work see the article 'Empire Loan Exhibition', Art in New Zealand, No. 24, June 1934, pp. 191-192. Clark had already collected reproductions of paintings by artists such as McEvoy in a scrapbook.
- 32 Wilkins had been to Antarctica with the Lincoln-Ellsworth expedition in 1934. He gave Clark several sittings.
- 33 See J. Shelley, 'Canterbury Society of Artists Exhibition', Art in New Zealand, No. 24, June 1934, pp. 177-185. Clark's Wilkins is reproduced on page 184, with three other portraits of the period. See also A. J. C. Fisher 'Auckland Society of Arts Annual Exhibition', *ibid.*, pp. 197-198. Clark's portrait was bought in 1934 while it was on tour in the North Island.
- 34 For Orpen (1878-1931) see Wm. Rothenstein, *Modern English Painters*, Vol. 1, London, 1962 Grey Arrow edition, pp. 239-256.
- 35 Otago Daily Times, Dunedin, Oct. 19, 1936, p. 2, Cs. 5 and 6.
- 36 He probably left early in 1938. He was made a member of the New Zealand Academy of Fine Arts, 29 September 1938. See *New Zealand Academy of Fine Arts File*, Wellington.
- 37 I am indebted to Mr Len Duchatteaux for these details.
- 38 *Autobiographical notes, op. cit.*
- 39 He resigned from the Academy 23 January, 1947, when he wrote 'I am leaving Wellington to take up a position at the School of Art, Christchurch. Letter, New Zealand Academy of Fine Arts File, Wellington.
- 40 According to Mr Basil Honour, Clark was influenced by Perkins, but there seems to be little evidence of a long-standing impact on his work. Perkins left Wellington in 1933.
- 41 Woollaston's painting is a small oil. It is reproduced p. 156 in Gil Docking's book *200 Years of New Zealand Painting*, Wellington, 1972.
- 42 For example, Evelyn Page's 'Wellington Harbour' (Tidswell Collection) reproduced in Gordon Brown and Hamish Keith, *New Zealand Painting: An Introduction*, Auckland, 1969, p. 101; also Sydney Thompson's 'Lyttelton From the Bridle Path' (1937) (McDougall Gallery), reproduced Docking *op. cit.* p. 108.
- 43 Both 'Jan' and 'Maya' were shown at the New Zealand Academy in 1942, Nos. 241 and 242 respectively. Both are now in the possession of Mrs Jan Young of Christchurch, the artist's daughter.
- 44 See Moffett, *op. cit.* Plate X for a reproduction.
- 45 His contributions began with the first issue in 1939. Later he is referred to as 'our artist'. At that time Oliver Duff was the editor.
- 46 He did illustrations from 1941 up to 1957. By that stage his work began to be thought of as old-fashioned.
- 47 He wrote an article on his approach to illustration in the School Journal, Vol. 43, 1949, pp. 247-255.
- 48 *Autobiographical notes, op. cit.* The New Zealand Society of Artists recommended his appointment in 1942.
- 49 *New Zealand Magazine*, Vol. 24, March/April 1945, p. 22.
- 50 *Autobiographical notes, op. cit.*
- 51 But he had shown with The New Zealand Society of Artists in 1934. At that time the Group merged their interests with the Society. The New Zealand Society of Artists was formed in Christchurch in 1933 '...To encourage a definite development in artistic achievement among New Zealand artists'. Clark showed works in the 1934 exhibition of the Dunedin branch, and in the 1934 Christchurch exhibition. For an account of the formation of the Society see *The Press*, Christchurch, July 10, 1933, p. 8.
- 52 He could have seen works by Paul Nash in the booklet by Herbert Read in the Penguin Modern Painters series published in 1944. It is also worth noting the influence of Edward Bawden, who was a pupil of Paul Nash, and, like Clark, a war artist and muralist. Bawden (1903-) was also the subject of a Penguin Modern Painters booklet, with an introduction by J. M. Richards, published in 1946. The illustrative emphasis in Bawden and his tendency to make clear designs bring his work very close to that of Clark.
- 53 Details of the trip can be deduced from his sketchbooks because he wrote place names under his drawings. According to Denis Glover, Clark and Merwyn Taylor made a trip to Northland during the last year of the war and were mistaken for Japanese spies. This trip would have to be dated to late 1944 or early 1945.
- 54 See E. H. McCormick, Eric Lee-Johnson, Auckland, 1955. Also see Eric Lee-Johnson, *As I See It*, Auckland, 1969.
- 55 This watercolour is undated, but is based on a sketch of Waikino in a sketchbook with other North Island scenes in it. It is reproduced in the book *A Century of Art in Otago* which was published late in 1947, providing a terminus ante quem. A proof of Clark's interest in Lee-Johnson's work is that he owned one of his watercolours, dated 1948, now in the writer's possession.
- 56 'Old Keta' was probably painted after Clark had been to the Ureweras, presumably in the early part of 1949.

- 57 Otago Daily Times, Dunedin, August 26, 1949, p. 8, c. 3, Review by E.A.A.
- 58 Published by the Government Printer in 1950.
- 59 Russell Clark to Mrs Goodger, 2nd May, 1957. This letter has now been placed in the Auckland War Memorial Museum Library. I am grateful to Mrs Goodger for showing me the letter, and for help with locating work in Dunedin.
- 60 Clark owned a copy of the Australian Society of Artists Yearbook for 1946/7 in which 'The Drover's Wife' was reproduced. His brother-in-law, Alan Ingham, was at East Sydney Technical College at that time, and may well have kept him informed of developments there. Clark maintained an interest in Australian painters, such as Drysdale and Dobell to the end of his career. The writer, while a student at the University of Canterbury School of Art in 1962/3, remembers him speaking of Drysdale with enthusiasm.
- 61 This drawing, now in the possession of Mr Barry Wilkie of Christchurch, is entitled 'Family Group' and is reproduced as Plate 94 in Henry Moore, Volume Two, Sculpture and Drawings since 1948, London, 1955.
- 62 I am grateful to Alan Ingham, now of Sydney, for providing details of his career. For a fuller account of Ingham's early sculpture and his association with Russell Clark see 'Dependent Taste: Sculpture in New Zealand 1860-1960' an unpublished M.A. thesis by M. Dunn, Melbourne University, 1974.
- 63 This carving resembles a head by the American sculptor William Zorach. For a view of Zorach and his place in contemporary sculpture see Jack Burnham, Beyond Modern Sculpture, Pelican, London, 1968, p. 169.
- 64 'Cabbage Tree Clump' was exhibited at the Canterbury Society of Arts, 1953, No. 309, and at Clark's one-man show at the Centre Gallery, Wellington in 1954, No. 5. This work is similar to the Hocken picture which must be of approximately this date, not 1948 as sometimes stated.
- 65 See New Zealand Women's Weekly, March 27, 1961, p. 21.
- 66 *ibid.*
- 67 See E. Sackville-West's booklet on Sutherland in the Penguin Modern Painters series, London, 1943, Plate 25.
- 68 Clark's sculpture was given derisive labels. For example, the Timaru Telephone Exchange sculpture was called 'The Ear' and it was suggested that it be thrown in the harbour. After the 1957 Henry Moore show, which Clark helped to bring to New Zealand, it was hardly to be expected that such controversy would be aroused. However, it continued into the early sixties.
- 69 He photographed this work while in London in 1965. There is a note to this effect in one of his notebooks.
- 70 He had photographs of the original stones, but gradually worked away from their specific characteristics.
- 71 New Zealand Women's Weekly, March 27, 1961, p. 21.
- 72 Russell Clark to Monte Holcroft, 4 June 1959, Listener File, Wellington. Hot Water Sailor was serialised in the Listener in 1959.
- 73 See R. D. Usherwood, Drawing for Radio Times, London, 1961, for comparative material.
- 74 For E. Mervyn Taylor see the catalogue, Exhibition of Works by E. Mervyn Taylor, New Zealand Academy of Fine Arts, Wellington, 1967, with a text by Robin Kay.

Michael Dunn.

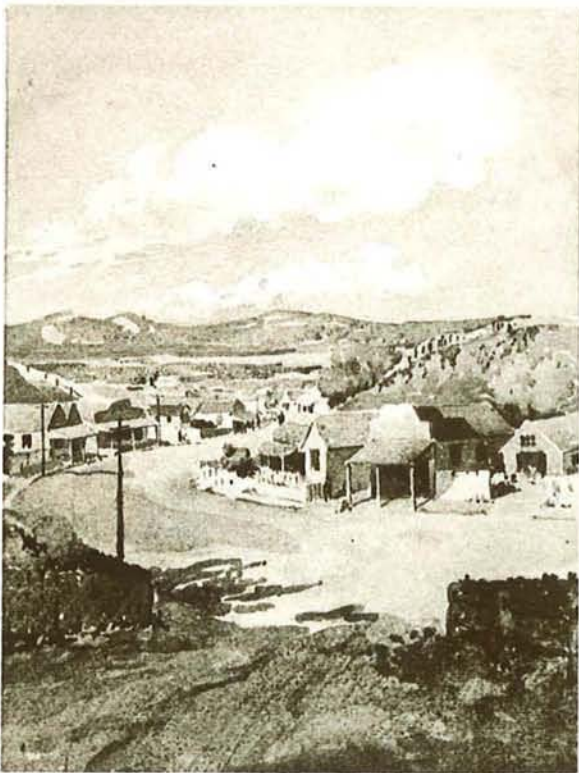
Biographical Notes

- 1905 Cedric Russell Stuart Clark born at Christchurch, 27 August.
- 1910-20 He shows an early interest in caricature drawing and stone carving. At Normal School he has encouragement from two unconventional teachers, Miss Nellie Grand and Mr W. S. Wauchop, who give drawing classes and allow the class to paint outside. Later, he attends Christchurch Boys' High School where he finds little regard for his artistic interests.
- 1922 He attends evening classes at the Canterbury School of Art.
- 1923 Attends day and evening classes in drawing from the Life and Antique.
- 1924 Attends classes in Life Drawing, Still Life and the Antique. Wins prize for the Antique.
- 1925 Wins Whitcombe and Tombs Prize (shared) and the School Prize for Modelling from the Life.
- 1926 Part-time position at the School of Art teaching. Does Life Painting. His teachers include over the years, Cecil Kelly, Archibald Nicoll, Leonard Booth and Richard Wallwork.
- 1927 First class pass in Life Drawing. He leaves Art School that year.
- 1928 He begins work as a commercial artist. Exhibits regularly at the Society of Arts exhibitions at Christchurch and Dunedin.
- 1929 Marries Eunice Ingham. Shifts to Dunedin to begin work for John McIndoe, the publisher, as a commercial artist. Sets up studio-flat in the centre of Dunedin and joins the Otago Art Society.
- 1930 'Island Trader' bought by the Canterbury Society of Arts.
- 1931 About this time he starts his Art School at John McIndoe's. He takes classes in a wide range of subjects in evenings and on Saturday mornings. A major attraction is the provision of facilities for working from the Life Model. He illustrates 'The Sketcher'.
- 1932-4 Continues art classes at McIndoe's. Pupils include Colin McCahon and Doris Lusk. His portrait of Sir Hubert Wilkins is bought in 1934 by the Napier Art Gallery. He illustrates the medical students' magazine the 'Digest'. Exhibits with The New Zealand Society of Artists.
- 1935-7 Continues to illustrate for the 'Digest'. Executes 26 mural panels for the City Hotel, Dunedin. In 1935, his works 'Plantation after Rain' and 'Saturday Night' are shown at the Empire Art Exhibition in London.
- 1938 Shifts to Wellington. Works in advertising for Catts-Patterson then Carlton-Carruthers. Joins New Zealand Academy of Fine Arts. Paints scenes of Wellington Harbour. Lives at Eastbourne.

- 1939-41 Begins illustrating for the New Zealand Listener and School Publications. Executes mural for Centennial Exhibition, Wellington.
- 1942 Enters army as Private and rises to rank of Lieutenant. At first he illustrates Army Education Welfare Service Publications. Close association with E. Mervyn Taylor at this time.
- 1943 Commissioned as Official War Artist. Leaves for the Pacific.
- 1944 Works in Solomons area making sketches of the life of men on active service. Visits Noumea and Suva.
- 1945-6 At Wellington painting watercolours of war sketches. He completes 150 works in all. Returns to advertising but unable to take it seriously after two years full-time as an artist. Makes a trip to Northland.
- 1947-8 Shifts to Christchurch to take appointment at the Canterbury School of Art as a lecturer. Influence of Eric Lee-Johnson's paintings. Visits Lee-Johnson about this time and buys one of his watercolours. Exhibits with the Christchurch 'Group' for the first time in 1948. His paintings 'The Avon at Dallington' and 'Conversation in Noumea' bought for the Canterbury Society of Arts.
- 1949-51 Visits Urewera region and begins Maori subjects. Illustrates School Bulletin, **Ruatahuna**. Has one-man show in Dunedin in 1949. Buys Henry Moore drawing in 1951.
- 1953 Alan Ingham returns to Christchurch after a period as assistant to Henry Moore. He shares Clark's studio for a few weeks in the summer of 1953/54. Clark begins sculpture in earnest. 'Cabbage Tree' series begins. Paints Milford mural.
- 1954 One-man show at the Centre Gallery, Wellington.
- 1957 Re-visits the Urewera. Begins new series of Maori paintings and carvings. Executes the Timaru Telephone Exchange Sculpture.
- 1958-9 Carves 'Anchor Stones' sculpture for the Bledisloe State Building in Auckland. Exhibits with the 'Group' in 1958. Does Christchurch Airport sculpture.
- 1960 Hays sculpture for Riccarton. 'Opo' sculpture for Opononi.
- 1962 Ends his career as an illustrator for **The New Zealand Listener**.
- 1964 Major one-man show at the Canterbury Society of Arts, Christchurch. Leaves for Europe on study leave. Makes many drawings. Visits Germany for daughter's wedding. Serious illness forces him to be hospitalised in London.
- 1965 Returns to Christchurch and begins the Lower Hutt Civic Centre Sculpture. Marries Rosalie Pahl in December.
- 1966 Guest exhibitor at the New Zealand Academy of Fine Arts Autumn exhibition. Dies of cancer 29 July after several months of illness.



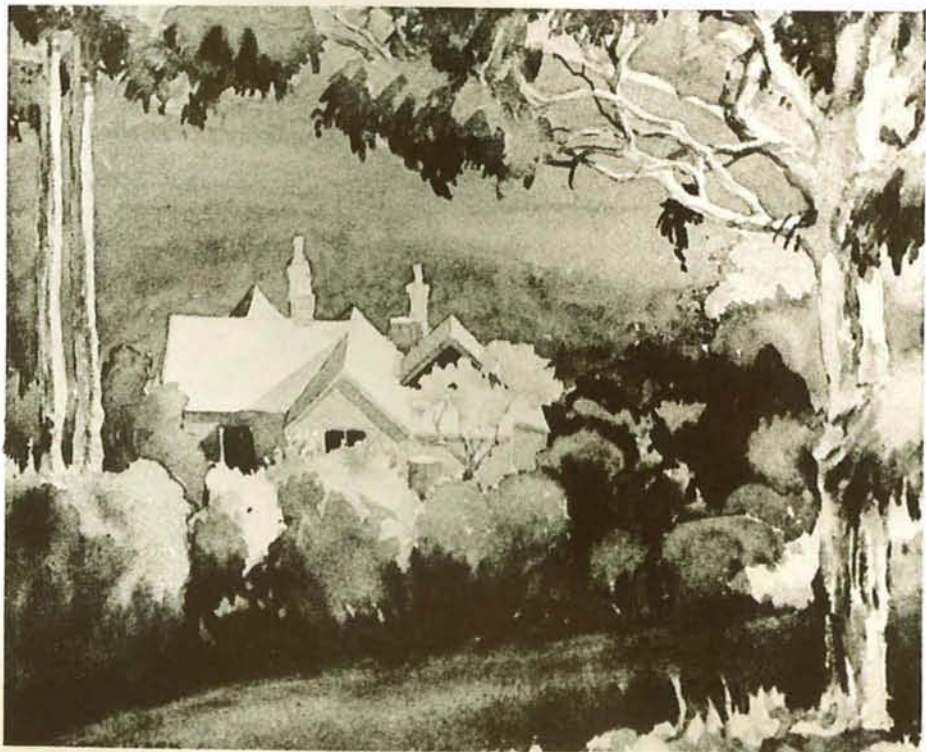
1. Portrait of Russell Clark's Mother.



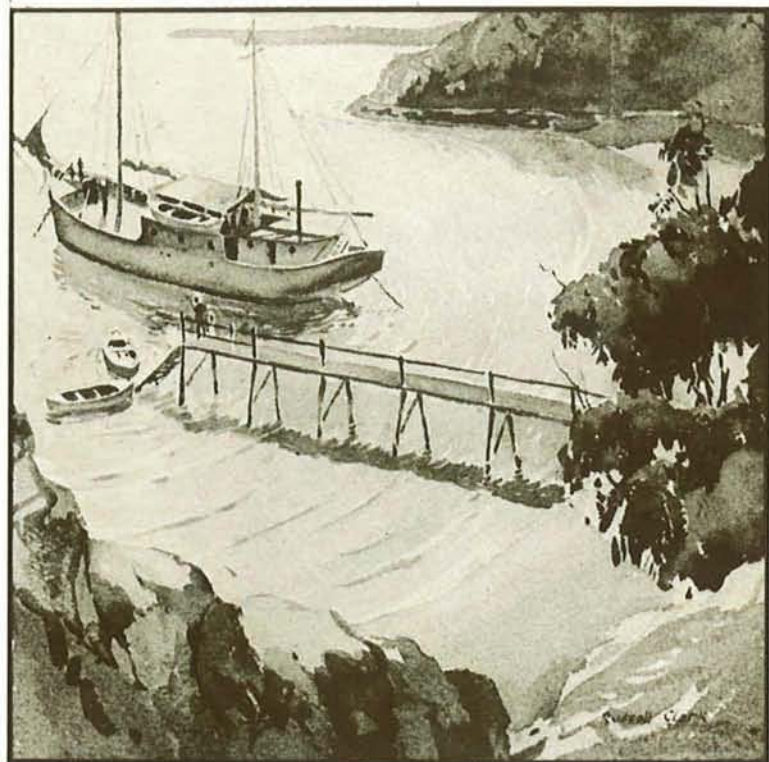
2. North Country Town.



3. In the Studio.



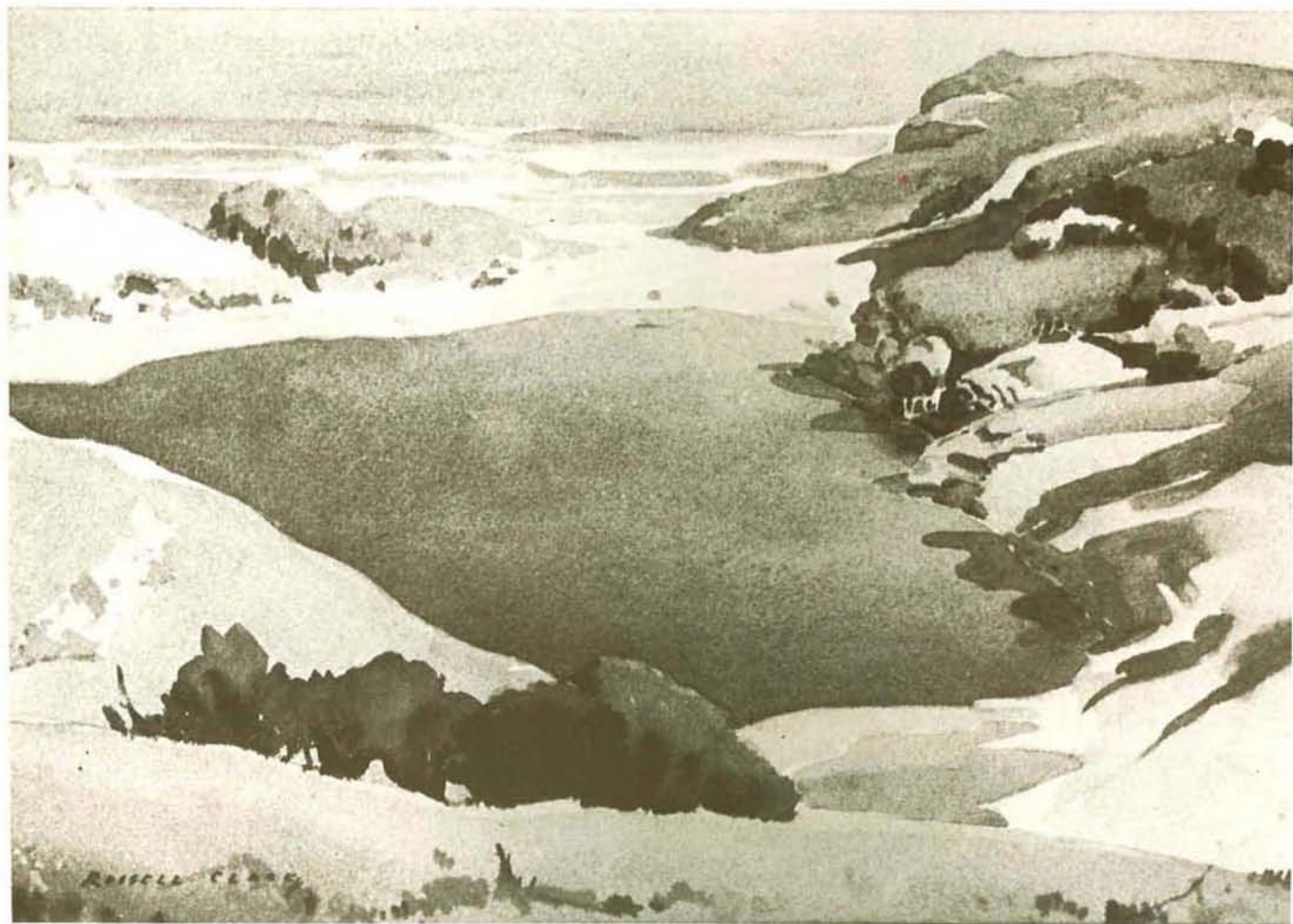
4. The House in the Bay.



5. *Little Harbour.*



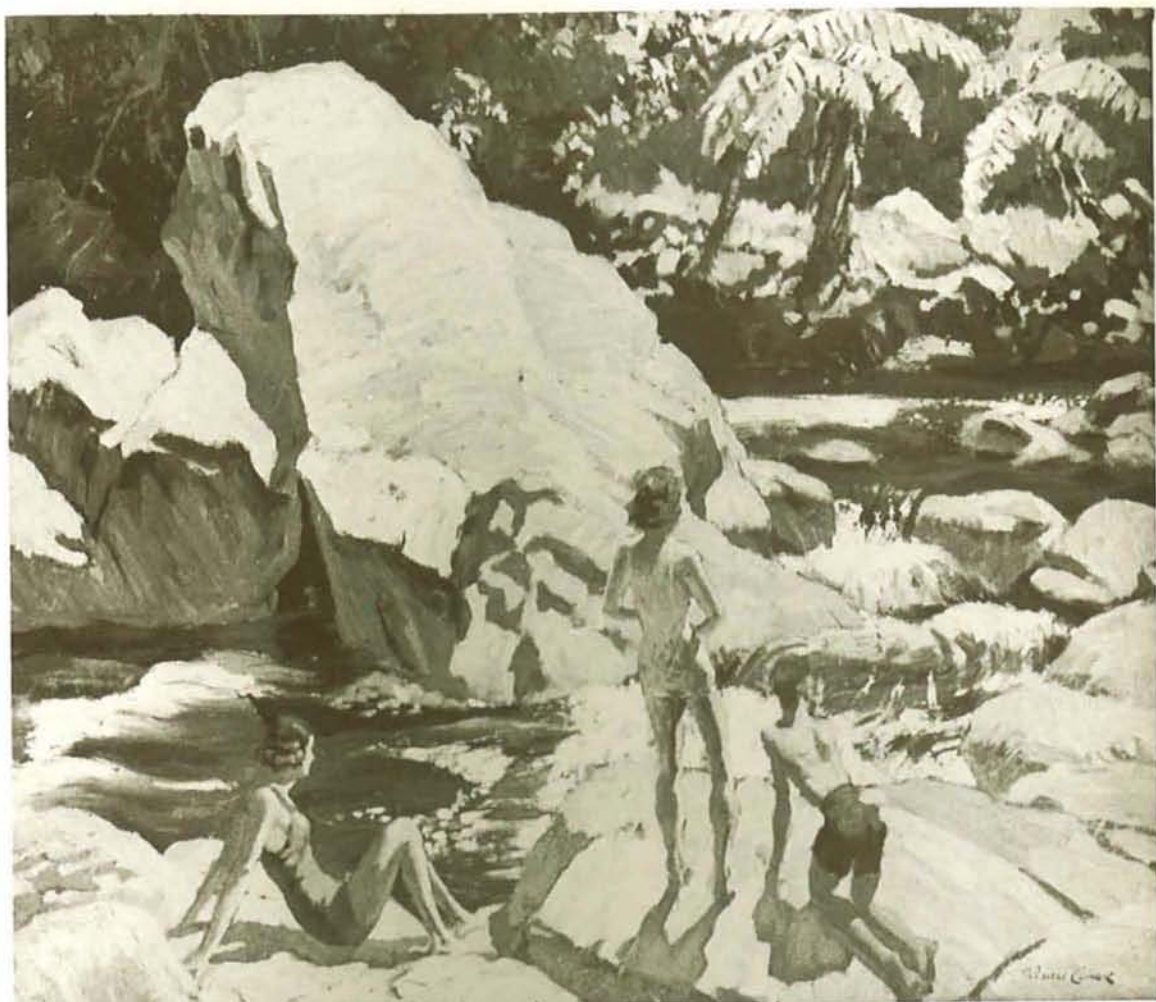
6. *Morning Light.*



7. *Blue Lagoon, Tomahawk.*



8. *Before Rehearsal.*



9. Sir Hubert Wilkins, Kt., M.C., F.R.G.S.

10. Bush Holiday.



11. Portrait.



13. *The Operating Theatre.*



14. Kowarau Gorge.

15. Cromwell.



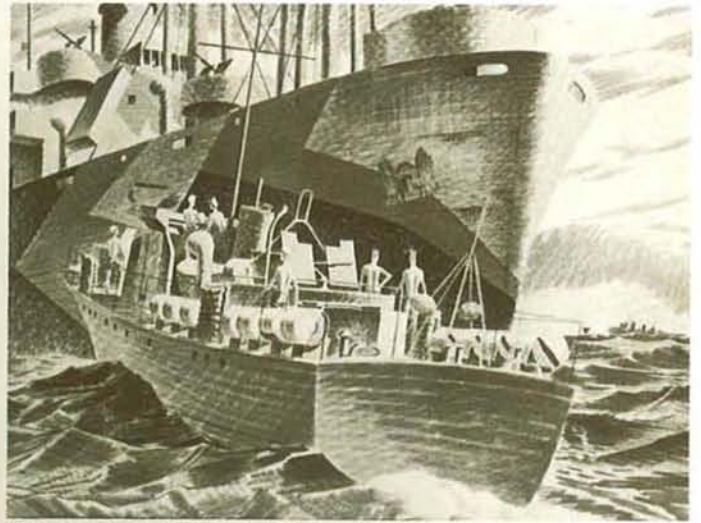
16. Wellington Harbour.







18. *Movies in the Rain.*



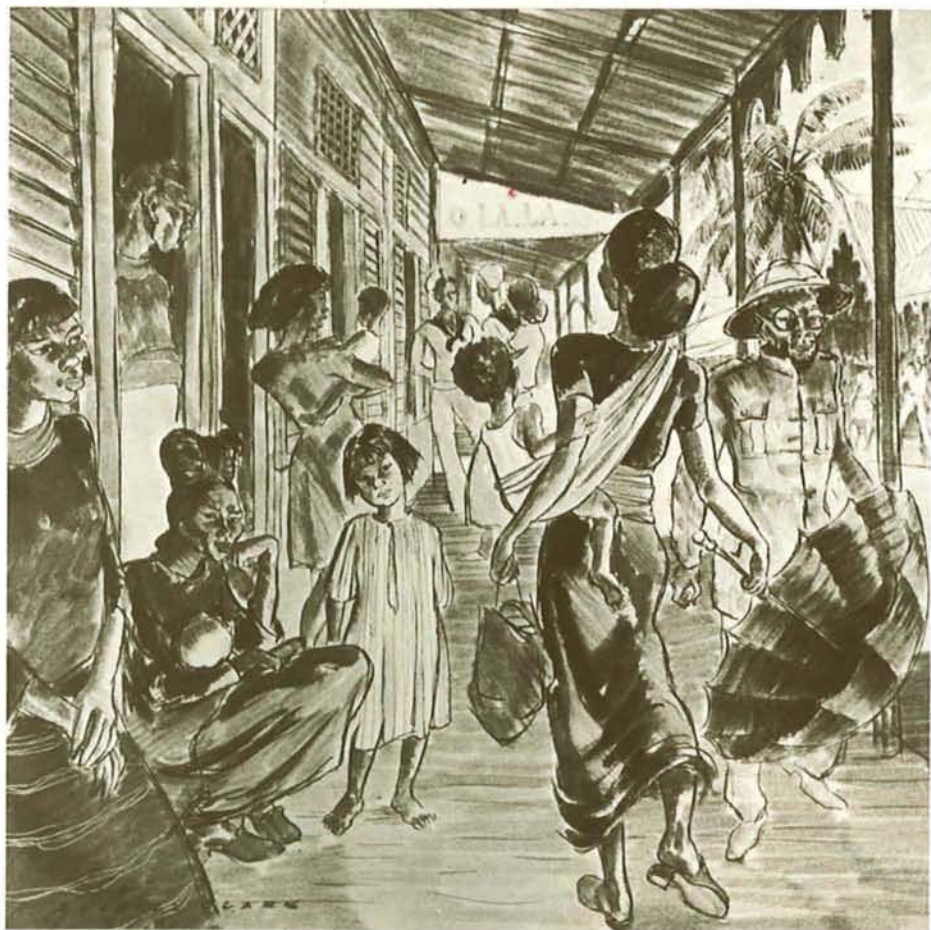
19. *Fairmile 408, Bougainville, and Liberty Ships.*



20. *First Aid near Saveke.*



21. *Walking Wounded, Mono Island.*



22. *Street Scene, Noumea.*

23. *Pierre Bonnard's Banana Farm, New Caledonia.*





24. *Javanese Woman, Noumea.*

25. *Conversation in Noumea.*



27. *New Zealand Colonial.*

26. *Toi Toi.*



28. *Near Springfield, Winter Morning.*

29. *The Avon at Dallington.*



31. Cover: *Cayley's Pond*, 1949



30. *River After Rain*.

32. *Two Heads and Flowers*.



33. *Old Keta.*





35. *The Shearer's Wife.*

34. *Manihera's Family.*



38. *Two Figures.*



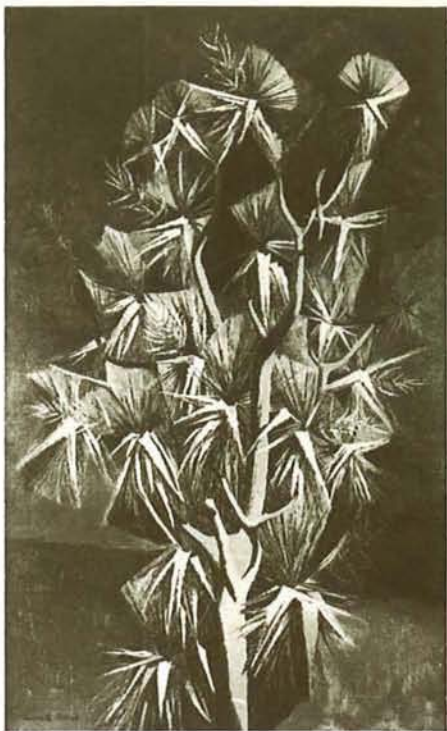
39. *Cabbage Trees.*



36. *Discussion Group.*

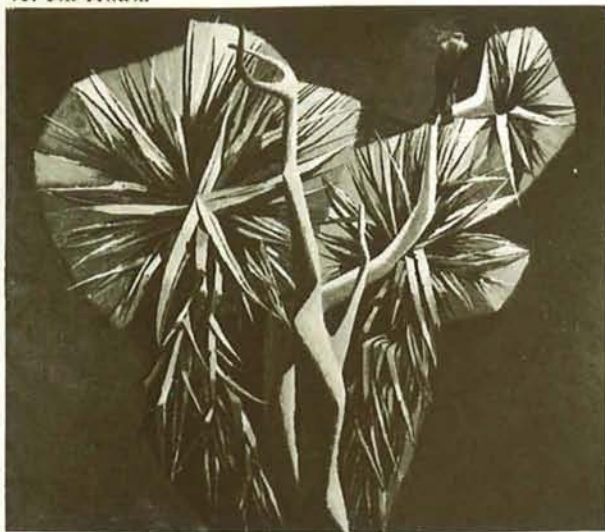


37. *Screen.*

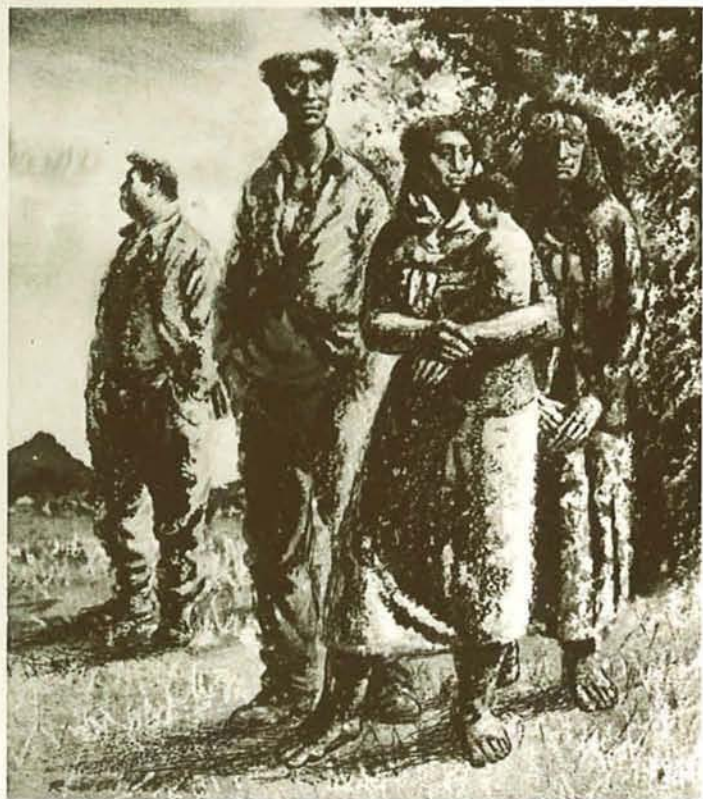


40. *Cabbage Tree in Flower.*

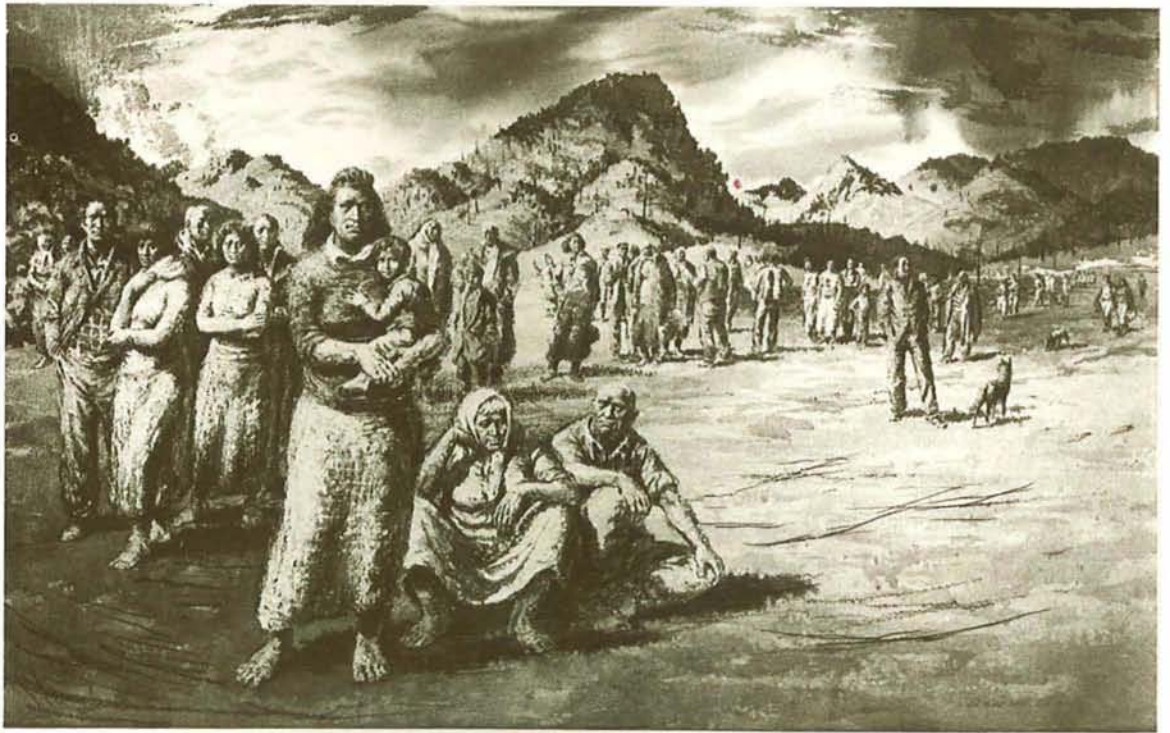
41. *The Hawk.*



42. *Painting of Maquettes.*



43. *Maori Group.*



44. *The Gathering.*



45. *Canoes near Tulagi.*



46. *Two Reclining Figures.*



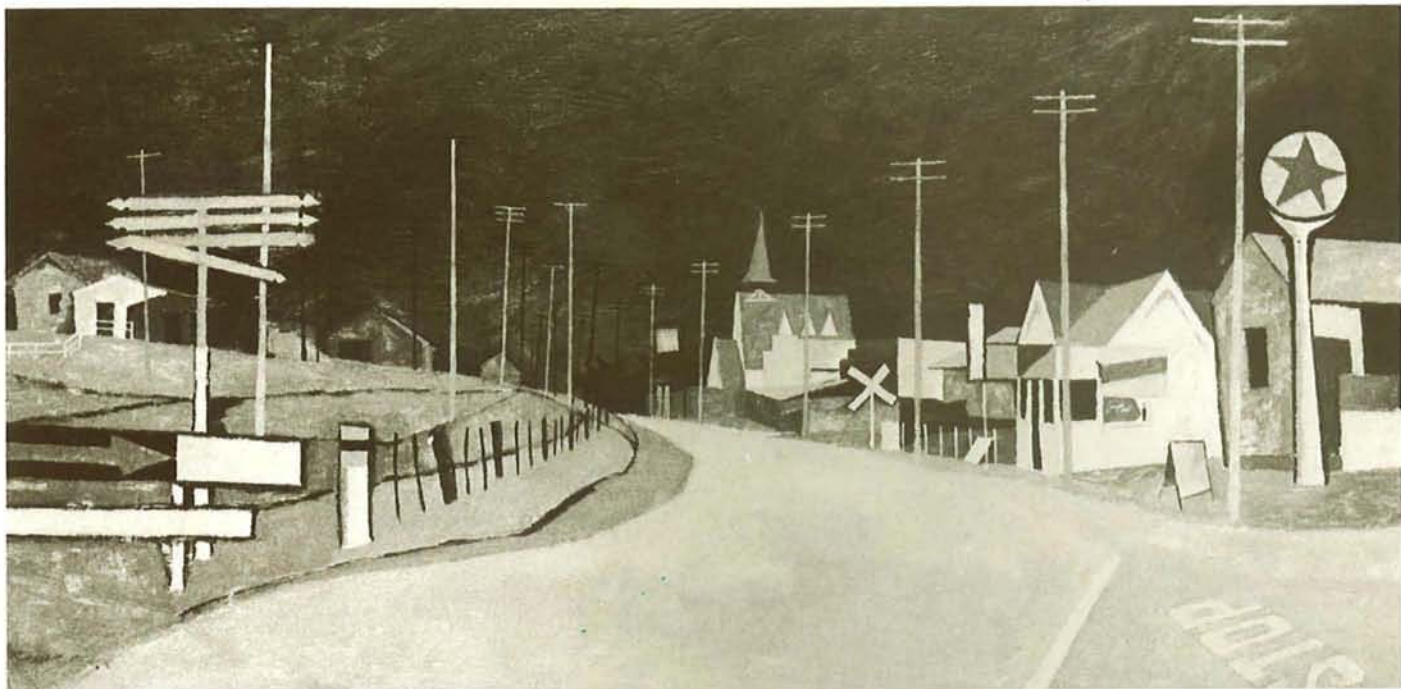
47. *South Westland.*

48. *Anchor Stones.*

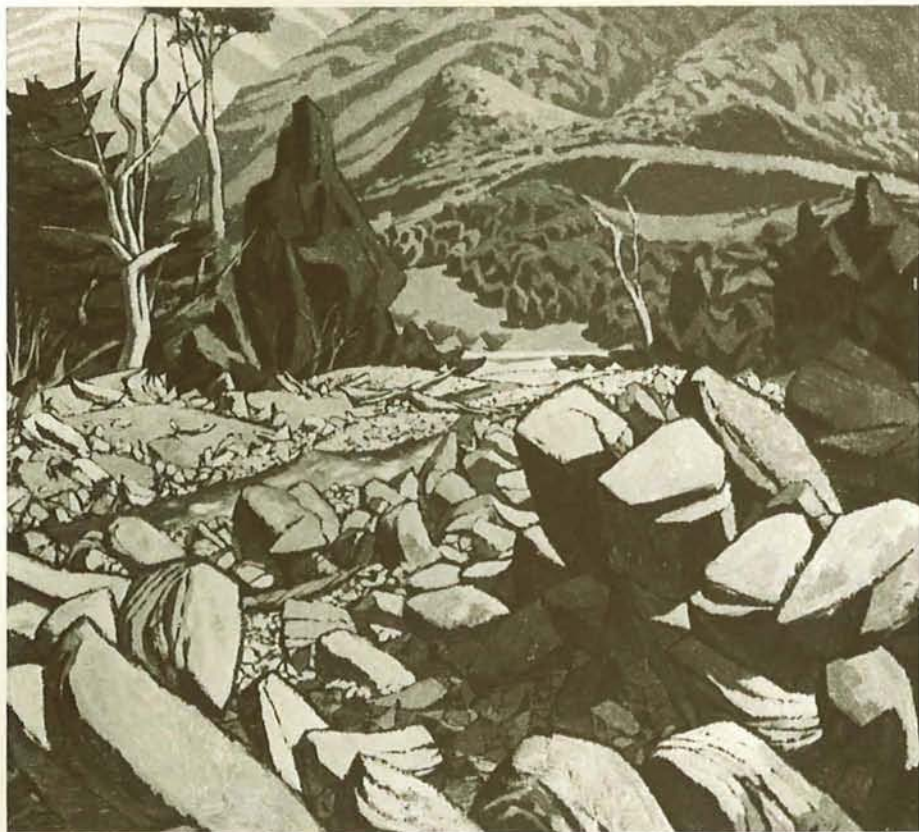


49.
Creek Bed.

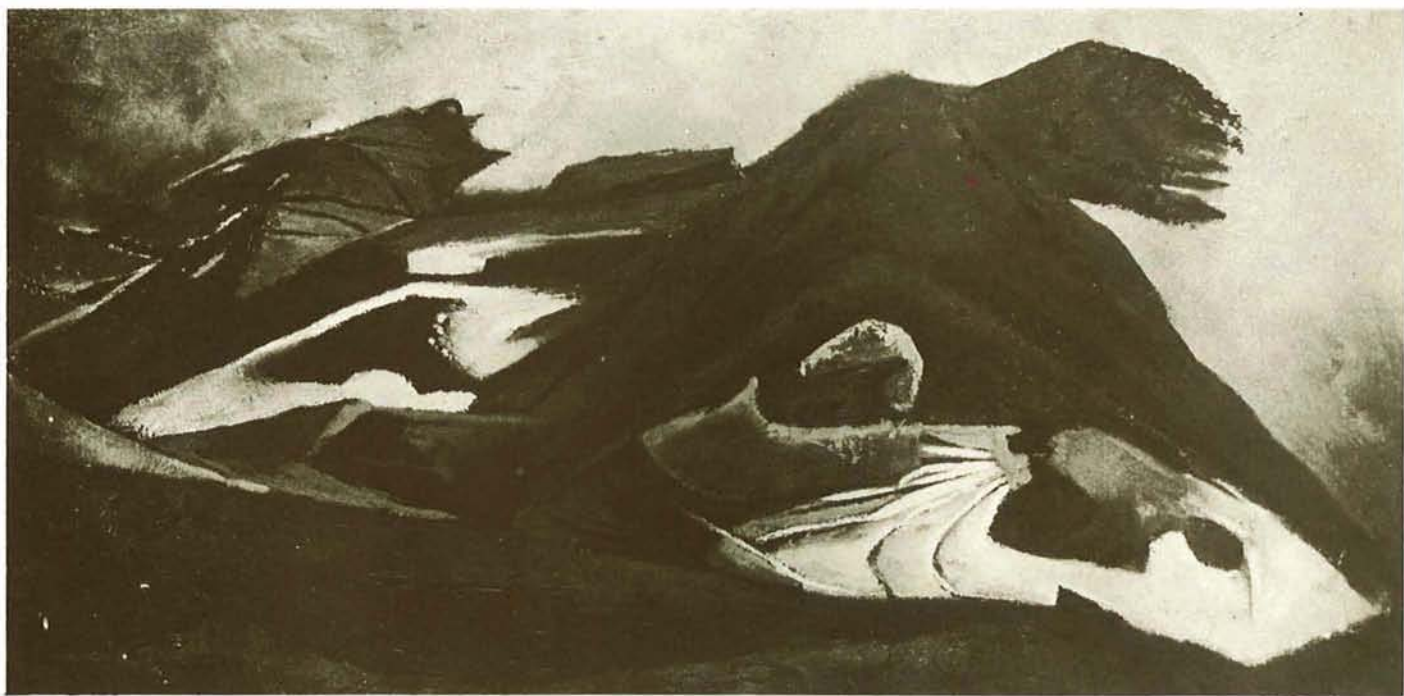




50. Canterbury Township.



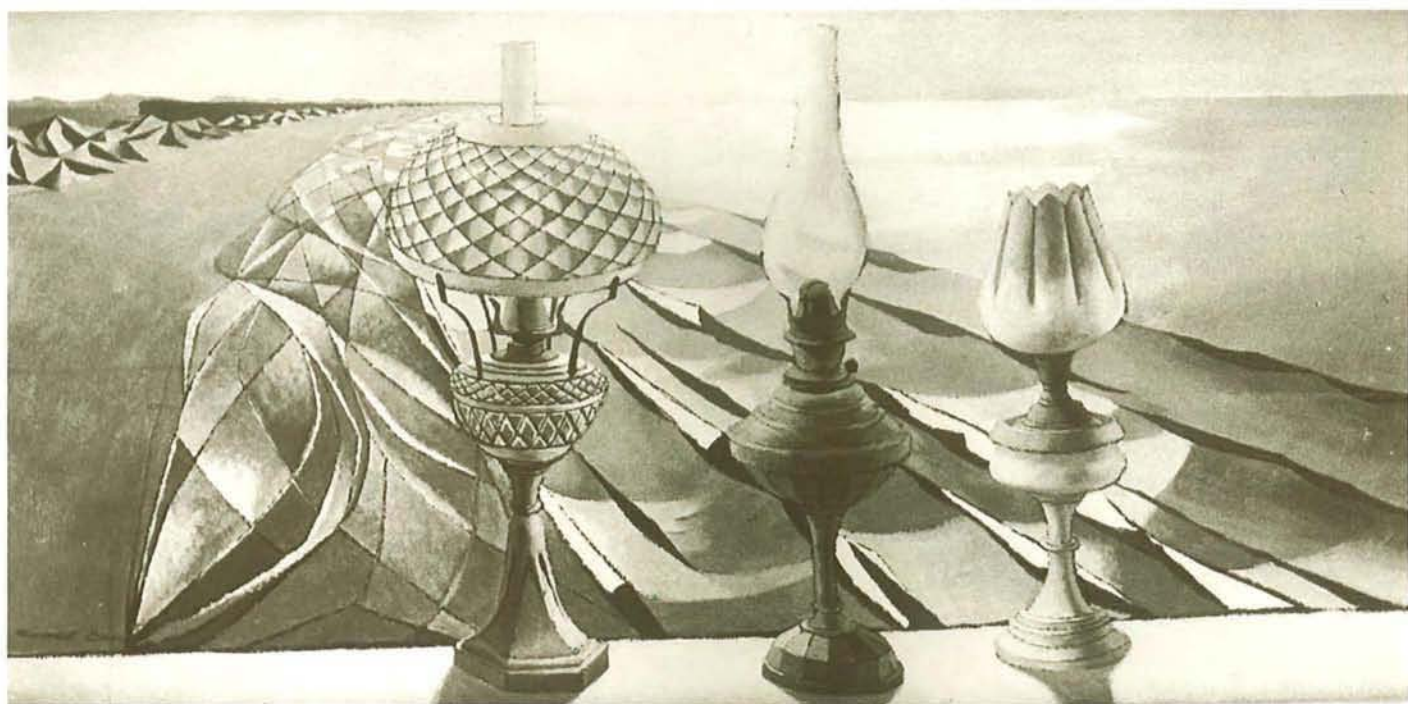
51. Tributary Creek, (Pipsin Creek) Makarora.



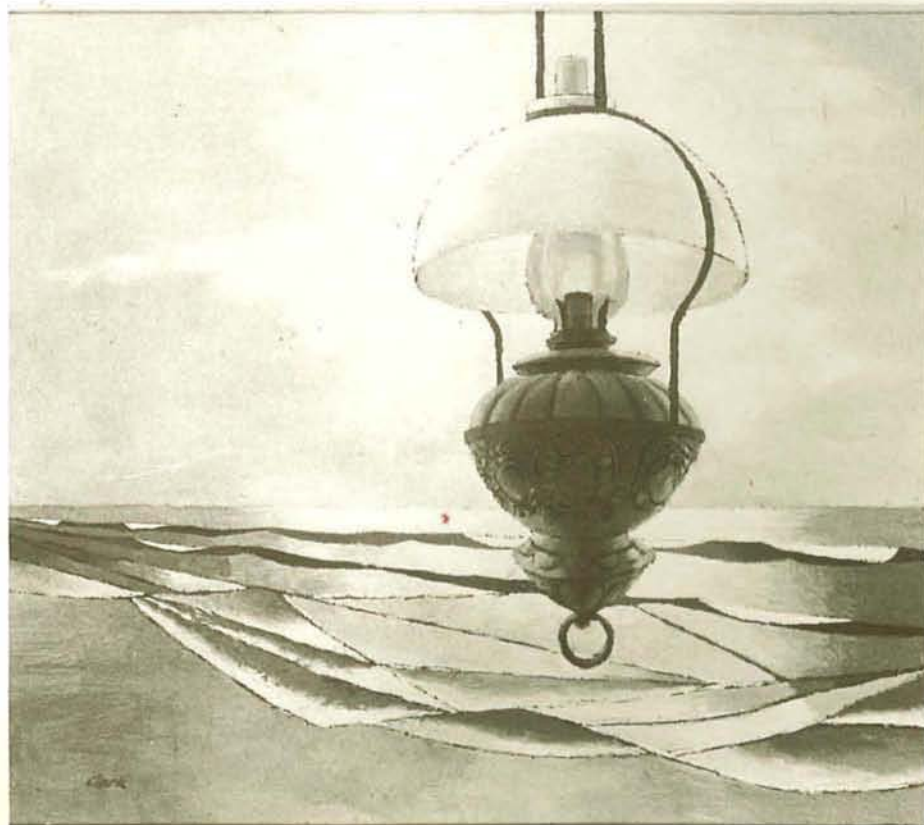
52. *Volcanic Harbour.*

53. *Backs of the Sleepers.*





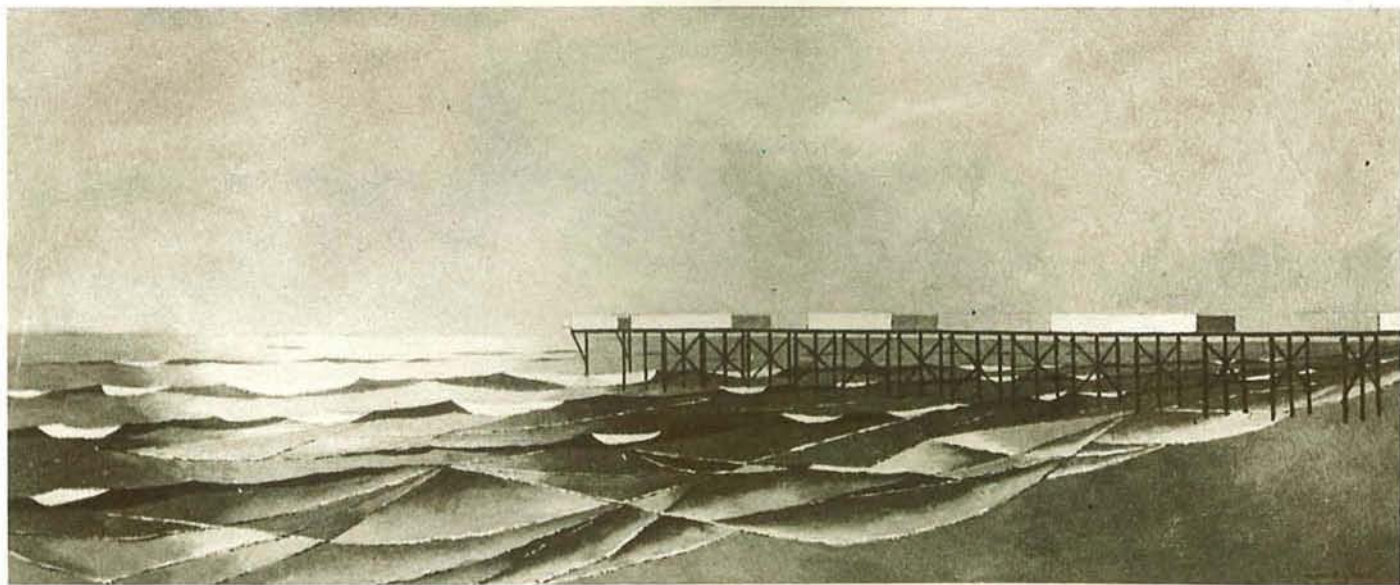
54. *View from the Pier with Lamps.*



55. *Sea and Hanging Lamp.*



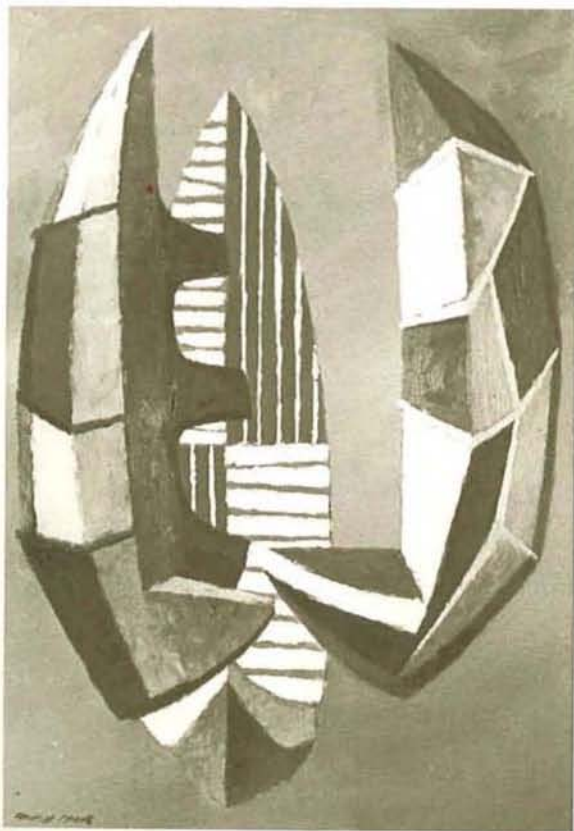
56. *Beach.*



57. *Brighton Pier.*

58. *South Westland.*

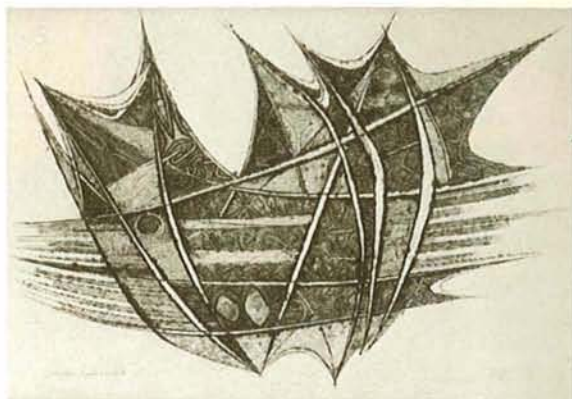




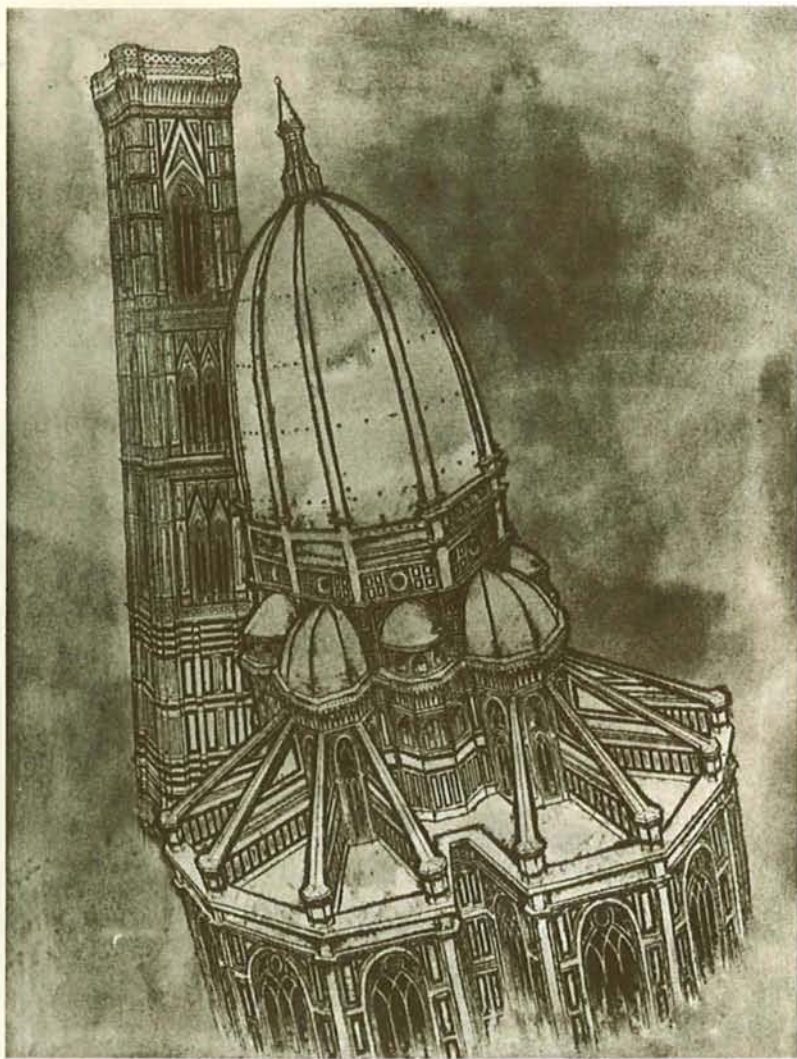
59. Sculpture Group 4.

60. Sculpture Group 6.





61. Crabclaw Sail Design.



62. Florence Cathedral.

63. Pigeons.



64. *Beach Figure I. (illustrated with essay)*

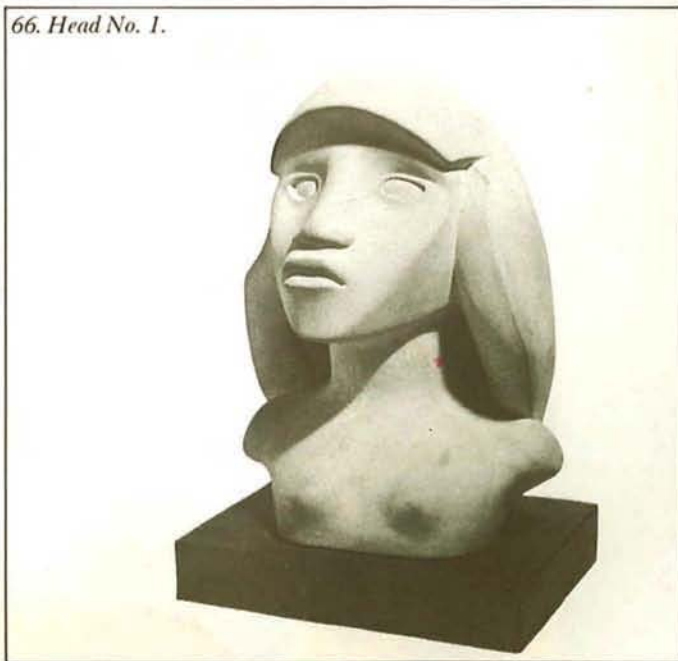
65. *Head (Maori Woman with Scarf)*



67. *Standing Figure.*



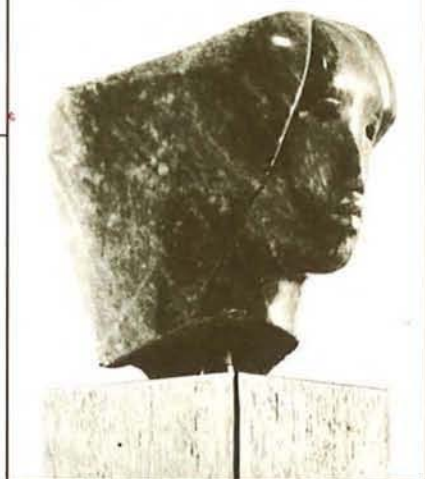
66. *Head No. 1.*



68. *Small Girl's Head with Hair Ribbons.*



69. *Head.*



Catalogue

Measurements are given in inches and centimetres, height before width (sight)
References to exhibitions are, in most cases, to first showings only.

1. Portrait of Russell Clark's Mother, c. 1924
Pencil 31.4 x 20.7 / 12 3/8th x 8 1/8th
Signed b.r. Russell Clark, 1924.
Collection: Mr Frank Clark, Christchurch
Not previously exhibited.
 2. North Country Town, c. 1925
Watercolour 29.5 x 22 / 11 1/2 x 8 5/8th
Signed b.r. Russell Clark
Collection: Mr Frank Clark, Christchurch
 3. In the Studio, c. 1926. Title uncertain - also known as View from Bealey Avenue.
Watercolour 40 x 31 / 15 1/2 x 12 1/4
Unsigned
Collection: Mr C. M. Clark, Ashburton.
Exhibited: Canterbury Society of Arts, 1927. Durham St. Christchurch. No. 315. N.Z. Academy of Fine Arts, Wellington. 1926. No. 181.
 4. The House in the Bay, 1927.
Watercolour 84.7 x 30.2 / 9 3/4 x 11 7/8th
Signed b.l. Russell Clark
Collection: Mrs C. A. Clark, Christchurch
Exhibited: Otago Art Society, 1927. No. 164.
 5. Little Harbour, 1930
Watercolour 30 x 29.7 / 11 3/4 x 11 5/8th
Signed b.r. Russell Clark
Collection: Mr C. M. Clark, Ashburton
Exhibited: Canterbury Society of Arts, Durham St. Christchurch. 1930. No. 375.
Auckland Society of Arts, 1930, No. 132.
 6. Morning Light, c. 1929-30
Watercolour 47.7 x 55.7 / 18 3/4 x 23 1/2
Signed b.l. Russell Clark
Collection: Dr D. Cropp, Christchurch
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1930. No. 103
 7. Blue Lagoon, Tomahawk, 1931
Watercolour 21 x 29.8 / 8 1/4 x 11 3/4
Signed b.l. Russell Clark
Collection: Mrs Pat Fraser, Waikanae
Exhibited: Otago Art Society, 1931. No. 36
 8. Before Rehearsal, 1933
Watercolour 54 x 62 / 21 1/4 x 24 1/2
Signed b.r. Russell Clark
Collection: Mrs Ruth Walker, Dunedin
Exhibited: Otago Art Society, 1933. No. 339
 9. Sir Hubert Wilkins, Kt., M.C., F.R.G.S. 1934.
Oil on canvas 75 x 65.5 / 29 3/4 x 25 3/4
Signed b.r. Russell Clark
Collection: Hawkes Bay Art Gallery and Museum, Napier
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1934. No. 67
Auckland Society of Arts, 1934. No. 1
 10. Bush Holiday, 1935
Oil on canvas 64.5 x 73.6 / 25 3/8th x 29
Signed b.r. Russell Clark
Collection: Mrs Jan Young, Christchurch
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1935, No. 315
Otago Art Society, 1935, No. 30
New Zealand Academy of Fine Arts, 1935, No. 39.
 11. Portrait c. 1936
Oil on board 21.7 x 26.7 / 12 1/2 x 10 1/2
Signed b.l. Russell Clark
Collection: Mr Norman France, Sumner, Christchurch
 12. Screen
Drawings for the Listener
 - a Volume 28: April 10th, 1953, Page 8.
Short story by Marie Insley, 'Work'. Illustrations titled 'The spirits of his ancestors were working within him'. Drawing of a Maori carver.
 - b Volume 30: March 19th, 1954, Page 12.
Book review by A.M. 'Lion led by Asses'. Illustration titled 'The Charge of the Light Brigade'. Drawing of the same.
 - c Volume 37: June 21st, 1957, Page 5.
Article about the National Orchestra, Pehonix Choir and Soloists called 'The Canterbury Pilgrims'. Drawing of the same.
 - d July 26th, 1957. Page 9.
Text of a radio review, 'Bookshop' by Dennis Glover, in which he reviews the Auckland Telephone Directory. Illustration of Dennis Glover using the telephone and directory.
 - e Volume 41: November 20th, 1959. Page 6.
Article by Margot Roth 'Housewives are Human Beings'. Illustration of women marching with banners.
 - f July 10th, 1959. Page 4.
Story 'Hot Water Sailor', episode 12. 'Getting fell in', by Dennis Glover. Illustration called 'I could produce documentary evidence that I was a very keen blue water man of some experience.'
 - g Volume 45: June 30th, 1961, Page 6.
Story by M.B. 'True Confessions M. and Non-M'. Drawing shows children in parents' bedroom in the morning.
 - h Volume 47: July 27th, 1962, Page 6.
Story by Nelle Scanlon. 'Road to Pencarrow', Chapter 12. Illustration called 'At Eight o'clock on a frosty morning it would be there, warmed, and ticking over'.
 - i August 10th, 1962, Page 5.
Story by Nelle Scanlon, 'Road to Pencarrow', Chapter 14. Illustration called 'There was one little Indian boy who had an Indian Officer on one side and a British Officer on the other...'
13. The Operating Theatre, 1936.
Airbrush on cardboard, 41 x 53.5 / 16 1/8th x 21 1/8th
Signed b.r. Russell Clark
Collection: Dr D. T. Stewart, Christchurch
Not previously exhibited.
Reproduced in The Digest, No. 3, October, 1936.
 14. Kawarau Gorge, 1936.
Oil on canvas 50.8 x 54.7 / 20 x 21 1/2
Signed b.r. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch.
Exhibited: Otago Art Society, 1936, No. 68.

15. Cromwell, c. 1936-37
Watercolour 31.7 x 38.1 / 12 1/2 x 15
Signed b.r. Russell Clark
Collection: Alan Ingham, Newport, New South Wales
16. Wellington Harbour, 1938. Probably the correct title is Noonday Sun
Watercolour 25.4 x 27.3 / 10 x 10 3/4
Signed b.l. Russell Clark
Collection: Michael Dunn, Auckland
Exhibited: Probably exhibited Canterbury Society of Arts, Durham St. Christchurch, 1939, No. 192.
Probably exhibited with a similar work 'Fine Southerly' which was reproduced in an article by Professor Shelley in 'Art in New Zealand', 1938.
17. Tohunga, c. 1940-41
Wood carving 50.8 cm / 20 inches high
Signed reverse b.l. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch.
Exhibited: New Zealand Academy of Fine Arts, 1941. No. 309
18. Movies in the Rain, 1945
Watercolour 41.6 x 54.9 / 16 3/8th x 21 5/8th
Signed b.l. Russell Clark
Collection: National Art Gallery, Wellington
19. Fairmile 408, Bougainville, and Liberty Ships, 1945
Watercolour 40.5 x 54.7 / 15 7/8th x 21 1/2
Signed b.l. Russell Clark
Collection: National Art Gallery, Wellington.
20. First Aid near Saveke, 1945
Watercolour 39.7 x 49.2 / 15 5/8th x 19 3/8th
Signed b.l. Russell Clark
Collection: National Art Gallery, Wellington
21. Walking Wounded, Mono Island, 1945.
Watercolour 58.7 x 41.9 / 23 1/8th x 19 3/8th
Signed b.l. Russell Clark
Collection: Department of Internal Affairs, Wellington, on loan to Hawkes Bay Art Gallery & Museum, Napier
22. Street Scene, Noumea, 1945.
Watercolour 37.5 x 38.1 / 14 3/4 x 15
Signed b.l. Russell Clark
Collection: Mrs V. Glubb, Christchurch
Exhibited: N.Z. Academy of Fine Arts, 1945, No. 108.
23. Pierre Bonnard's Banana Farm, New Caledonia, c. 1945-46.
Oil on board 50.2 x 49.8 / 19 3/4 x 19 5/8th
Signed b.r. Russell Clark
Collection: Dr W. Glass, Auckland
Exhibited: The Group Show, Canterbury Society of Arts, Durham St. Christchurch, 1948, No. 57.
24. Javanese Woman, Noumea, c. 1946-48.
Oil on canvas 48.9 x 38.8 / 19 1/4 x 15 1/4
Signed b.l. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch.
Exhibited: One Man Show, Dunedin Public Library, 1949, No. 10.
25. Conversation in Noumea, c. 1948-49.
Oil on hardboard 46.7 x 62.2 / 18 3/8th x 24 1/2
Signed b.r. Russell Clark
Collection: Canterbury Society of Arts, Christchurch
Exhibited: Canterbury Christchurch, 1949, No. 66.
(Purchased 1949)
Exhibition of Canterbury Artists, West Coast, 1949, No. 12.
26. Toi Toi c. 1945-46
Watercolour 36.2 x 42.2 / 14 1/4 x 16 5/8th
Signed b.l. Russell Clark
Collection: Mrs C. A. Clark, Christchurch.
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1948, No. 202.
27. New Zealand Colonial, 1946
Watercolour 40 x 50.2 / 15 3/4 x 19 3/4
Unsigned
Collection: Mrs Rosalie Archer, Christchurch
Reproduced in 'A Century of Art in Otago, 1947'
28. Near Springfield, Winter Morning, c. 1947
Watercolour 37.2 x 47 / 14 5/8th x 18 1/2
Signed b.l. Russell Clark
Collection: Mr R. S. Fox, Turangi.
Exhibited: Canterbury Society of Arts, Durham Street, Christchurch, 1948, No. 203.
29. The Avon at Dallington, 1948
Oil on canvas 49.8 x 64.8 / 19 5/8th x 25 1/2
Signed b.l. Russell Clark
Collection: Canterbury Society of Arts, Christchurch
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1948, No. 101.
30. River After Rain, c. 1949
Oil on canvas 39.1 x 51.8 / 15 3/8th x 21 3/8th
Signed b.l. Russell Clark
Collection: The Dowse Art Gallery, Lower Hutt
Exhibited: One Man Show, Dunedin Public Library, 1949, No. 7.
New Zealand Academy of Fine Arts, 1949, No. 45.
31. Cayley's Pond, c. 1949.
Oil on board 52.7 x 66.4 / 20 3/4 x 26 1/8th
Signed b.r. Russell Clark
Collection: Sarjeant Art Gallery, Wanganui.
Exhibited: One Man Show, Dunedin Public Library, 1949, No. 6,
New Zealand Academy of Fine Arts, Wellington, No. 46, 1949.
32. Two Heads and Flowers, 1949
Oil on canvas 38.7 x 49.2 / 15 1/4 x 19 3/8th
Signed b.l. Russell Clark
Collection: Mrs V. Glubb, Christchurch
33. Old Keta, 1949
Oil on canvas 85.7 x 73.7 / 33 3/4 x 29
Signed b.r. Russell Clark
Collection: National Art Gallery, Wellington
Exhibited: One Man Show, Dunedin Public Library, 1949, No. 1.
Canterbury Society of Arts, Durham Street, Christchurch, 1949, No. 92.
New Zealand Academy of Fine Arts, Wellington, 1949, No. 37.

34. Manihera's Family, c. 1950-51.
Oil on canvas 69.2 x 74.6 / 27 1/4 x 29 3/8th
Signed b.r. Russell Clark
Collection: Dr W. B. Sutch, Wellington.
Exhibited: Canterbury Society of Arts, Durham Street, Christchurch, 1951, No. 46.
New Zealand Academy of Fine Arts, Wellington, 1951, No. 237.
35. The Shearer's Wife, 1952.
Oil on board 96.8 x 67 / 38 1/8th x 26 3/8th
Unsigned
Collection: Mr & Mrs L. du Chateau, Upper Hutt.
Exhibited: Canterbury Society of Arts, Durham Street, Christchurch, 1952, No. 191.
New Zealand Academy of Fine Arts, Wellington, 1952, No. 10.
One Man Show, Centre Gallery, Wellington, 1954, No. 2.
36. Discussion Group, c. 1951.
Oil on board, 44.6 x 58.7 / 17 3/8th x 23 1/8th
Signed b.r. Russell Clark
Collection: Mrs R. N. Glubb, Christchurch.
Exhibited: New Zealand Academy of Fine Arts, Wellington, 1951, No. 236.
37. Screen:
Drawings for the School Publications Booklet 'Ruatahuna, A Maori Village', A Primary School Bulletin, published by the School Publications Branch, Education Department, 1950. (R. E. Owen, Government Printer, Wellington).
38. Two Figures, 1954
Maquette and sculpture.
Maquette 24.7 x 19.1 / 9 3/4 x 7 1/2
Sculpture 59.1 x 43.2 / 23 1/4 x 17
Collection: Mrs Rosalie Archer, Christchurch
Both unsigned
Exhibited: Auckland City Art Gallery, Contemporary Sculpture Exhibition, June, 1955.
39. Cabbage Trees, c. 1953-54.
Oil on canvas 127.6 x 78.2 / 50 1/4 x 30 3/4
Signed b.l. Russell Clark
Collection: Mona Edgar Collection, Hocken Library, University of Otago, Dunedin.
40. Cabbage Tree in Flower, c. 1954.
Oil on canvas 126.4 x 77.5 / 49 3/4 x 30 1/2
Signed b.l. Russell Clark
Collection: Robert McDougall Art Gallery, Christchurch.
Exhibited: Possibly Canterbury Society of Arts, Durham Street, Christchurch, 1954, No. 264.
One Man Show, Canterbury Society of Arts, Durham St. Art Gallery, 1964, No. 30.
41. The Hawk, c. 1958.
Oil on board 100.4 x 116.8 / 39 1/2 x 46
Signed b.l. Russell Clark
Collection: Mr M. Schmidtke, Christchurch
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1958, No. 73.
42. Painting of Maquettes, c. 1956.
Oil on canvas 42.3 x 35.6 / 16 5/8th x 14
Signed b.r. Russell Clark
Collection: Mrs Pat Fraser, Waikanae
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1956, No. 59.
43. Maori Group, c. 1957
Watercolour 35.2 x 30.2 / 13 7/8th x 11 7/8th
Signed b.l. Russell Clark
Collection: Mrs R. G. Lynskey, Christchurch.
44. The Gathering, 1957
Watercolour 46.7 x 75.8 / 18 3/8th x 29 7/8th
Signed b.r. Russell Clark
Collection: Robert McDougall Art Gallery, Christchurch.
Exhibited: Canterbury Society of Arts, Durham St. Christchurch, 1957, No. 68
45. Canoes near Tulagi, 1957
Watercolour 54 x 59 / 21 1/4 x 23 1/4
Signed b.r. Russell Clark
Collection: Mrs Elizabeth Gordon, Christchurch
Exhibited: Canterbury Society of Arts, Durham Street, Christchurch, 1957, No. 67.
46. Two Reclining Figures, 1957
Limestone sculpture 24.1 x 55.9 / 9 1/2 x 22
Unsigned
Collection: The Fernhill Club, Dunedin.
Exhibited: Possibly Canterbury Society of Arts, Durham Street, Christchurch, 1957, No. 259.
47. South Westland, c. 1957.
Oil on board 45.7 x 61 / 18 x 24
Unsigned
Collection: Mrs R. G. Glubb, Christchurch
48. Anchor Stones, 1958
Maquettes for sculpture, 4 pieces
a. 11 / 28 high b. 11 1/2 / 29.2
c. 9 / 22.9 d. 7 1/2 / 19
Unsigned
Collection: Mrs Rosalie Archer, Christchurch
Exhibited: Working models were shown at the Group Show, Canterbury Society of Arts, Durham Street, Christchurch in 1958, No. 90
49. Creek Bed, 1960
Oil on board 59.1 x 120 / 23 1/4 x 47 1/8th
Signed b.l. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch.
Exhibited: The Group Show, Canterbury Society of Arts, Durham Street, Christchurch, 1960, No. 16.
50. Canterbury Township, 1960
Oils on board 59.1 x 120 / 23 1/4 x 47 1/4
Signed b.l. Russell Clark
Collection: Mrs Barnett, Dunsandel
Exhibited: The Group Show, Canterbury Society of Arts, Durham Street, Christchurch, 1960, No. 18.
51. Tributary Creek, (Pipsin Creek) Makarora, 1960.
Oil on board 54.3 x 59.7 / 21 3/8th x 23 1/2
Signed b.l. Russell Clark
Collection: Mrs G. J. Francis, Christchurch.
Exhibited: Canterbury Society of Arts, Durham Street, Christchurch, 1960, No. 35

52. Volcanic Harbour, 1960.
Oil on board 59.4 x 120.3 / 23 3/8th x 47 3/8th
Signed b.l. Russell Clark
Collection: Mr Ian Clark, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 19.
53. Backs of the Sleepers, c. 1963-64
Oil on board 59.4 x 120 / 23 3/8th x 47 1/4
Unsigned
Collection: Mr W. S. Leslie, Christchurch.
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 18.
54. View from the Pier with Lamps
Oil on board 59.4 x 120 / 23 3/8th x 47 1/4
Signed b.l. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 11.
55. Sea and Hanging Lamp c. 1963-64
Oil on board 64.7 x 75.6 / 25 1/2 x 29 3/4
Signed b.l. Clark
Collection: Mrs Pat Fraser, Waikanae
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 9.
56. Beach, c. 1963-64
Oil on board 49.2 x 119.3 / 19 3/8th x 47
Signed b.r. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 13.
57. Brighton Pier, c. 1963-64
Oil on board 74.6 x 181.6 / 29 3/8th x 71 1/2
Signed b.r. Russell Clark
Collection: National Art Gallery, Wellington
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 22.
58. South Westland, c. 1963-64
Oil on board 88.9 x 119.4 / 35 x 47
Signed b.l. Russell Clark
Collection: Canterbury Society of Arts, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 6.
59. Sculpture Group, 4, 1964
Oil on canvas 69.5 x 48.9 / 27 3/8th x 19 1/4
Signed b.l. Russell Clark
Collection: Mrs Rosalie Archer, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 26.
60. Sculpture Group 6, 1964
Oil on panel 59 x 120 / 23 1/4 x 47 1/4
Signed b.l. Russell Clark
Collection: Mr Barry Wilkie, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 28.
61. Crabclaw Sail Design, c. 1964
Drawing 36.9 x 52.1 / 14 1/2 x 21 1/2
Signed b.r. Russell Clark and inscribed 'Crabclaw Sail Design 2' b.l.
Collection: Mrs Elizabeth Gordon, Christchurch
62. Florence Cathedral, 1965
Pen and ink Drawing 75.1 x 56.5 / 29 3/4 x 22 1/4
Unsigned,
Collection: Mrs Jan Young, Christchurch
63. Pigeons.
Sculpture in Takaka Marble 9 1/2 in. high.
Unsigned
Collection: Mr R. de B. Lovell-Smith, Christchurch.
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 61
64. Beach Figure 1, c. 1963-64
Sculpture, modelled concrete
Height 182.8 / 6ft
Width 213.3 / 7ft Depth 76.2 / 2ft 6 in.
Unsigned
Collection: Ian Clark, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 31.
65. Head (Maori Woman with Scarf)
Sculpture, Plaster, coloured.
Height 78.3 / 2ft 7 in. Width 43.2 / 17 in.
Depth 60.9 / 2ft.
Unsigned
Collection: Mrs Rosalie Archer, Christchurch
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 56.
66. Head No. 1, 1955
Limestone sculpture 34.3 / 13 1/2 in. high
Unsigned
Collection: Canterbury Society of Arts, Durham Street, Christchurch. (Purchased 1955).
Exhibited Canterbury Society of Arts, 1955, No. 296.
67. Standing Figure.
Sculpture in fibreglass 57.2 / 22 1/2 in. high
Unsigned
Collection: Canterbury Society of Arts, Christchurch.
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 44
68. Small Girl's Head with Hair Ribbons c. 1954-55. Woodcarving (English Beech) 35 / 13 3/4 in. high
Unsigned
Collection: New Zealand Academy of Fine Arts, Wellington.
Exhibited: One Man Show, Canterbury Society of Arts, Durham Street, Christchurch, 1964, No. 49.
Autumn Exhibition, New Zealand Academy of Fine Arts, Wellington, 1966, No. 262. (Exhibited as 'Small Girl's Head')
69. Head, c. 1965-66
Marble sculpture 15.2 / 6 in. high
Unsigned
Collection: Mr Thomas Hurrell, Christchurch

70. *Screen*

Sculpture

Panel 1. a. Russell Clark at work on Anchor Stones. Photograph.
b. Anchor Stones. Photograph of Sculpture. These are located outside the Bledisloe State Building, Wellesley Street West, Auckland. Their forms are derived from ancient Maori canoe anchor stones, the dumb bell shaped one being based on that of the Tainui canoe, which according to legend was one of the great migration canoes which brought Polynesians to New Zealand in the twelfth century.

Panel 2. Two figures, 1957. Photograph of sculpture. (see catalogue No. 46)

Panel 3. Beach figure 1. c. 1963-64
Photograph of sculpture. (See catalogue No. 64).

Panel 4. a. Head. (Maori Woman with Scarf). Photograph of sculpture (see catalogue No. 65).
b. Tohunga. Photograph of sculpture (see catalogue No. 17).
c. Maori head, black marble, formerly in the collection of Charles Brasch, now owned by Mr T. F. Thompson, Dunedin.
d. Head of a Maori Woman, carved grey marble, now believed to be in a private collection in Canada.

Panel 5. Free-standing forms: Civic Centre, Lower Hutt. Photograph of sculpture.



Major Exhibitions

One Man Exhibitions:

1949	Dunedin Public Library: August-September. Review Otago Daily Times, August 26th, 1949.	1964-1966	New Zealand Academy of Fine Arts, Wellington. Guest Exhibitor at Autumn Exhibitions.
1954	Wellington Architectural Centre: August. Review Evening Post, August 21st, 1954. New Zealand Listener, September 10th, 1954.	1934	New Zealand Society of Artists Exhibitions at Dunedin and Christchurch.
1964	Canterbury Society of Arts, Durham St. Christchurch, June. Review Christchurch Press, June 6th, 1964.	1948, 1958, 1960	'The Group' Show, Christchurch.
		1935	Empire Loan Art Exhibition, London.

Group Exhibitions:

1927-1960	Canterbury Society of Arts, Christchurch: Annual Exhibitions.	1949	Collection of work by Canterbury Artists' shown on the West Coast, November.
1926-1941	Otago Art Society, Dunedin: Annual Exhibitions.	1940	National Centennial Exhibition of New Zealand Art, Wellington.
1927-1936	Auckland Society of Arts: Annual Exhibitions.	1955	Contemporary Sculpture Exhibition, Auckland City Art Gallery. June.
1926-1930 1932-1936 1938-1943 1945-1946 1949-1952	New Zealand Academy of Fine Arts, Wellington. Annual Exhibitions.	1959	'Eight New Zealand Artists', Auckland City Art Gallery, October-November.
		1948	Centennial Exhibition of Art in Otago, 1848-1948, Dunedin.

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Books

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- DOCKING, GIL. **200 Years of New Zealand Painting.** Wellington, 1971.
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Articles

- BLOXHAM, L. R. 'Legends in Stone', **New Zealand Listener.** Vol. 40, No. 1010, Dec. 26, 1958, pp. 8-9.
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- Letter from Russell Clark to Mrs Goodger, 1957, Auckland War Memorial Museum, Auckland.
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- Letters by Russell Clark to Mr Barry Wilkie. Mr Barry Wilkie, Christchurch.
- Russell Clark's Diary of his European Tour, 1964-5. Mrs Rosalie Archer, Christchurch.
- Letters by Russell Clark to the Secretary, New Zealand Academy of Fine Arts, Wellington.

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