



R. H. Marwick.

# **PAINTING**

**a study of  
PHILIP TRUSTTUM**

A THESIS PRESENTED FOR THE DIPLOMA IN  
FINE ARTS (HONOURS) IN THE UNIVERSITY  
OF CANTERBURY, CHRISTCHURCH, NEW  
ZEALAND.

by

R. H. MARWICK. 1970.

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"YET EVEN IN THE MOST FAVOURABLE  
CASES, A WRITING PAINTER IS A  
WRITER NOT A PAINTER" (1)

(1) E. Gilson. "Painting and Reality." Meridan Book/  
World Publishing  
Company.  
September, 1959.

**INTRODUCTION**  
**the New Zealand**  
**situation**

5.

To concern oneself with somebody or something who is not yet an established fact is to tread on seemingly dangerous ground. Obviously one can come to no finite conclusions but this is not, I think, a negative factor. Philip Truettum is not yet dead, therefore his life cannot be traced from end to end, his artistic development neatly catalogued and his merit evaluated for posterity.

However, I have no wish to come to any direct conclusions, I merely wish to present an objective but sympathetic account. This will help to establish the fact.

I am not going to treat the topic in the traditional manner, notating biographical information, summarising stylistic developments and then forming value judgements. I will instead endeavour to present information on specific topics whilst using photographs to complement my writing



and thus give a more complete and rounded picture of the whole.

Philip Trusttun concerns me particularly because he fits into no easy pattern. He is not pre-occupied with the landscape, the light, nor can he be accused of being a regionalist painter. He is indicative of a new mood, some new thought in New Zealand painting. He seems to be taking painting a step further in its development.

Primarily one must examine the facts. Philip Trusttun is thirty years old, married with one son. He was born in Raetihi, a small North Island town, but his family later moved to the provincial Canterbury towns of Hawarden and Oxford. His early years were spent in rural, quiet surroundings pursuing typical interests, riding, playing rugby and going for long rambling walks.

After completing his secondary education he

worked in a department store for six years before enrolling at the University of Canterbury School of Fine Arts graduating 1963 Diploma Fine Arts. He did not pursue an honours course, largely because of a dissatisfaction with institutional teaching, he came to the conclusion that he had gained all that he could at that particular time from his situation within the School of Fine Arts. It was merely a matter of outgrowing the uses of an institution, a further stage in his development.

It is interesting to take note of this gap between Philip Trusttum's departure from high school and his enrolment at the School of Fine Arts. His presence obviously carried with it a strong note of conviction and assurance that had been decided upon in those six years of thought and frustrations.

1. "the only difference between his house and the many others in the street is the high corrugated iron fence that enables painting to be carried out in privacy."



Philip Trusttum is now a postie. He lives in an old house, with a large studio, in a quiet side street. Everywhere books, records, drawings and paints are scattered. From the footpath the only difference between his house and the many others in the street is the high corrugated iron fence that enables painting to be carried out in privacy on his front lawn during the hot summer months.

His immediate environment, as the photographs show reflect a love of old things, solid carved furniture, intricately designed carpets that reveal a wealth of pattern, simple unpretentious surroundings.

Factually, thirty, married, one son, a postman, his situation seems like countless others, except for one factor, Philip Trusttum is a painter.

It is now necessary to examine the situation of art and artists in New Zealand and Philip Trusttums

relationship to it. Philip Trusttum is now in a position where he can decide to spend the rest of his time devoted to his painting, perhaps giving up his employment. This is largely because of the emergence of the dealer galleries in Auckland, whilst these galleries are far from perfect they have created a climate where a painter can sell works at competitive prices. One eminent Auckland painter is estimated to have made sixteen thousand dollars from sales in 1969,-obviously a situation has now been reached where, once you have made your name, a market is available. This situation exists only in Auckland however, other centres, perhaps because of smaller less vibrant populations have little or no art market.

Art and particularly painting, for sculpture was rarely mentioned until very recently, seems to

have been concerned with only two things in New Zealand, the landscape and the light! From the colonial draughtsmen to the painters of the sixties everyone fits neatly into this scheme. Even the supposedly avant-garde neo-realists are traced in a direct line from the topographical painters of Cook's expeditions to the regionalist painters of the thirties, and thus to a present day reaction.

Colin McCahon's description of New Zealand painting is the most accurate and simple I have come across.

He said,

"The history of painting in New Zealand is very largely a record of painters' travels, their arrivals and departures, and often their subsequent disappearance from the world of Art."(2)

(2) Colin McCahon-Hamish Keith-"Talks on New Zealand Art."

All too often critics and reviewers find it impossible to write and form opinions of qualitative merit without long expansive historical and sociological backgrounds as a base, this whilst it shows admirable research, often leads to theories and modes of thought that are far too finite, leaving no room for either exception or error. They often fail to see the simplicity of situations, and tend to judge all art by one high standard. New Zealand art is not assessed on its own terms nor are New Zealand artists, the situation often being viewed far too optimistically, because, despite the advances in the sciences and communications, New Zealand remains artistically isolated. We do not have, nor are we near, an international art centre, and despite the optimism of gallery directors, New Zealand sees international art exhibitions very rarely.



Hamish Keith said,

"If New Zealand had no art history it would have been necessary to invent one."(3)

This it seems very largely is what has been done. We have managed to manufacture a convincing case for an indigenous art form, forgetting completely about the Maori civilization and art that preceded colonization. New Zealand has no art history comparable to that of the European countries.

However, if in our present case we must label and categorize Philip Trusttum he is primarily a product of the teaching of Rudi Gopas, while he obviously owes much to expressionist and art-nouveau thought besides other diverse influences.

I do not intend to notate his stylistic development as it is not within the confines of my present interest, it is not complete, so let it be sufficient to say that it is continuing.

(3) "Talks on New Zealand Art."-Hamish Keith.

I will however, by use of photographs, illustrate in detail and complexity three of his current paintings, which will serve as examples of his work at his present stage of development.

Philip Trusttum's paintings grow from an inner conviction that is extremely strong and hardy. It enables him to keep painting as well as earning a living, a task that is far from easy.

Philip Trusttum prefers however, to be occupied in this way. He has tried teaching, which is seen as the obvious answer to all artists' problems, but he found it unsatisfactory. He prefers a job which takes him into a completely different and not so mentally demanding field, this way he can find some relaxation from the demands of painting. So he manages to channel the maximum amount of mental intensity into his work. He has wondered whether painting full time would be entirely satisfactory, as

he would have no other "divorced activity" to occupy his leisure time.

Philip Trusttum is humble, unassuming to the point of shyness and reticence in speech yet his paintings always convey a sense of solidarity of purpose yet are unpretentious, and are executed because of the artists obvious enjoyment and commitment.

Hamish Keith in reviewing the 1970 Benson and Hedges Art Award said,

"Similarly compelling is Philip Trusttum's "Baroque Chair" perhaps one of the most substantial paintings in the exhibition." (3)

He continued to say,

"Trusttum's restrained use of colour offers a lesson to many painters who approach the problem as an all or nothing exercise. Perhaps one of the major weaknesses of the show in general is a kind of indigestible use of highly saturated colour." (4)

(3) (4) refers to Pat Hanly. Hamish Keith-"Review of Benson & Hedges Art Award, 1970."

Similarly, Gordon H. Brown writing in 'Ascent'  
said,

"The expressionist brushstroke is now more controlled and the haphazardness of his composition is becoming better organised. The subjective tendencies, sometimes expressionistic at other times surrealist that were so noticeable in his past work are now made to fit into a more ordered notion of what a painting should do." (5)

These then are two opinions that serve to illustrate the position that Philip Trusttum has reached amongst New Zealand painters. Obviously one can easily state that he is an established New Zealand painter, with a solid and respected reputation.

I do not wish to become involved in the question of qualitative merit however, as this is not my intention in investigating this topic. I wish basically to present information and thoughts on specific topics and situations as they relate to Philip Trusttum.

I offer no solutions as I know of none.

(5) Ascent Vol. 1 No.4. November, 1969.

2. "Obsessions have never been cured by proving  
they're senseless."

\* Simone de Beavouir-The Mandarins-Fontana  
Modern Novels 1957.



**AUSTRALIA**  
**a different situation**

Having examined the situation as it affects a young painter in New Zealand it now logical to investigate and compare the time that Philip Trusttum spent in Australia.

In 1967 he was awarded a Queen Elizabeth II Arts Council grant to enable him to work in Australia. In 1968 he left spending nine months in Sydney. He was confronted with a totally different environment, a city that contained two and half million people-the total population of New Zealand, with a consequently proportionate increase in distractions.

The mere change in size and scope and life had a big influence on Philip Trusttum who was after all, almost a "country boy come to town" (6) for the first time.

Greater demands were of course made upon him, primarily in the basic needs for existence. Living and working facilities were difficult to find, (6) Trusttum in conversation 1970.



expensive and far from satisfactory. Philip Trusttun and his family lived and he painted in two rooms, the conditions thus being very cramped, the light poor but nevertheless the best facilities that they could find at the time.

There were more exhibitions to see, more entertainments, and distractions, and he had to discipline himself so as to not spend too much time becoming sidetracked. He almost had to "turn on a small town mentality to get away from it." (7)

There were more painters of his own standard practising, whilst it is relatively easy to be a known exception in New Zealand it was in this bigger environment not easy to be noticed. He had to compete to gain attention. It was very hard for a new comer and especially an outsider to break in, made more difficult because his painting was running against the current fashion.

(7) Trusttun in conversation 1970.

At this point it is important to note that although the Sydney galleries showed work that was of a generally high standard, different galleries exhibited different trends in painting. Galleries became known for the type of work that they exhibited rather than the standard and did not break this policy to show a different style of painting. This helped to make it more difficult to become known as a painter. You had "to prove yourself" (8) to the gallery directors before they would show your work. There was a snob value in showing at certain galleries which led to an automatic acceptance by the buying public i.e., once you had shown there, you were made.

Because of these difficulties and the relative tightness of the situation in Sydney, Philip Trusttum did not produce a wealth of work while he was there. Of his time there he says that it was "a bad year for (8) Trusttum in conversation 1970.

painting except for half a dozen works" (9) and he painted "too much without thought." (10).

Time and energy which would have otherwise been channelled into creativity was spent assimilating to radical new circumstances. Opportunity was far more readily available but living conditions were not as satisfactory, and he came to the conclusion that while it was very easy for galleries to promote talent it was far more difficult for this talent to be sustained.

It seemed that it would have taken at least five years to establish himself and to sell works readily at satisfactory prices. Despite this he thought the time that he spent there was valuable in so far as he was able to observe good work readily, was able to react to other art and artists who were of a standard higher than himself and not merely see a second hand product i.e., photographs, reproductions,

(9) Trusttum in conversation 1970.

(10) Trusttum in conversation 1970.

printed opinions.

Stephen Furlonger in a private lecture said that although he found the idea of living in New York personally abhorrent he also felt an attraction towards it and was sure that he would have to visit it sometime. This is not merely to satisfy his own curiosity but because it is such an important art centre he felt that he must at least once have some experience of it. (11)

In many ways Philip Trusttun thinks in a parallel way about Sydney. He has no regrets about the time he spent there, although he knows that he would prefer to work in New Zealand, because of the easier living and more satisfactory way to painting. Of his time in Australia, Philip Trusttun comments "a good experience." (12) He feels that it would be ideal to be able to visit other places, be under no

(11) Stephen Furlonger visiting lecturer Elam School of Fine Arts University of Auckland.  
Private lecture at the Canterbury School of Fine Arts May, 1970.

(12) Trusttun in conversation 1970.

24.

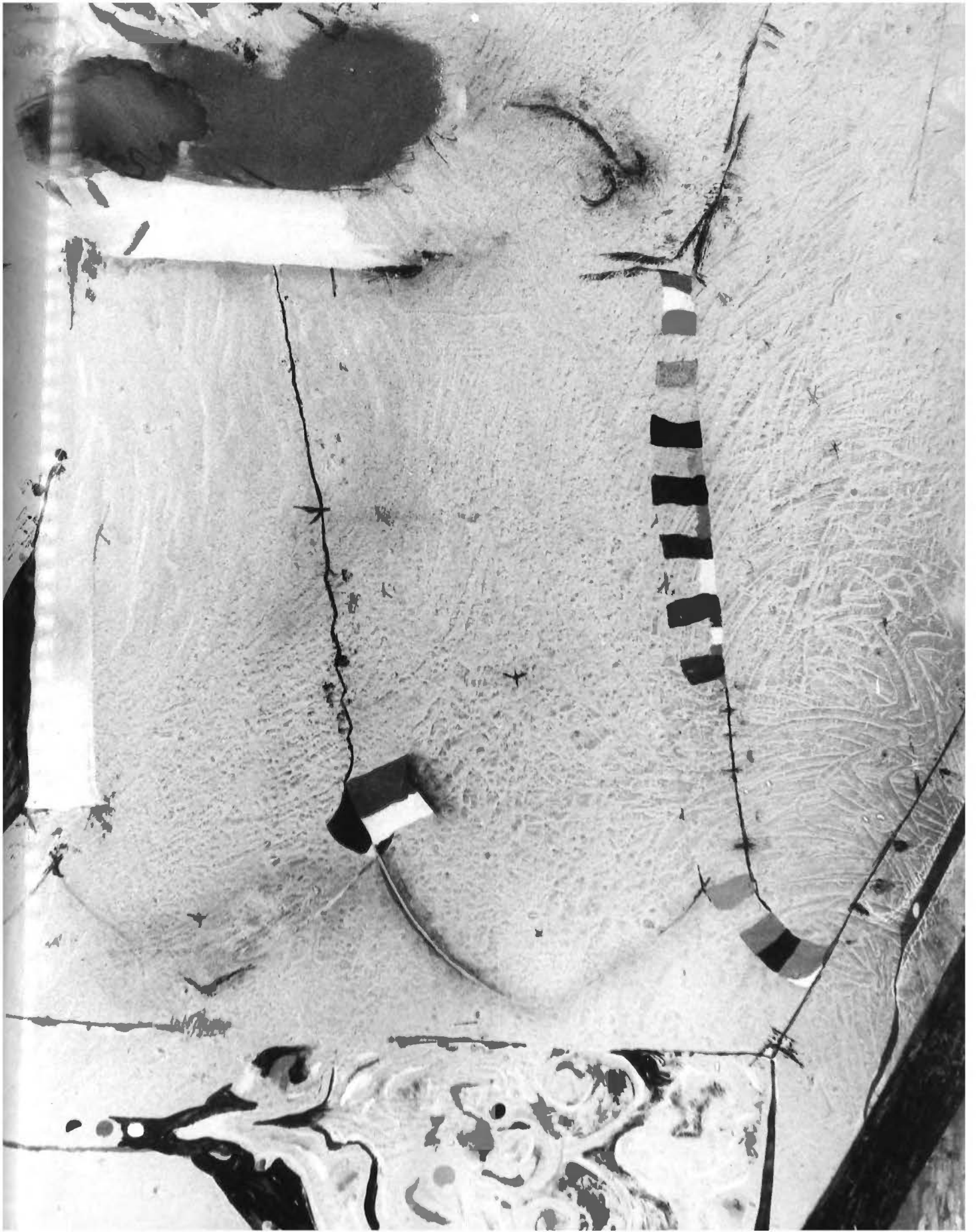
obligation to work but be able to return to a constant base and there evaluate and formulate his own ideas and continue his own painting. Although this is an ideal it is also in many ways an essential.

## PAINTINGS.

The following plates illustrate the type of painting that Philip Trusttum is at present engaged with. The details show both techniques, graphic and painterly invention.

## 3. "MIRO'S BED."

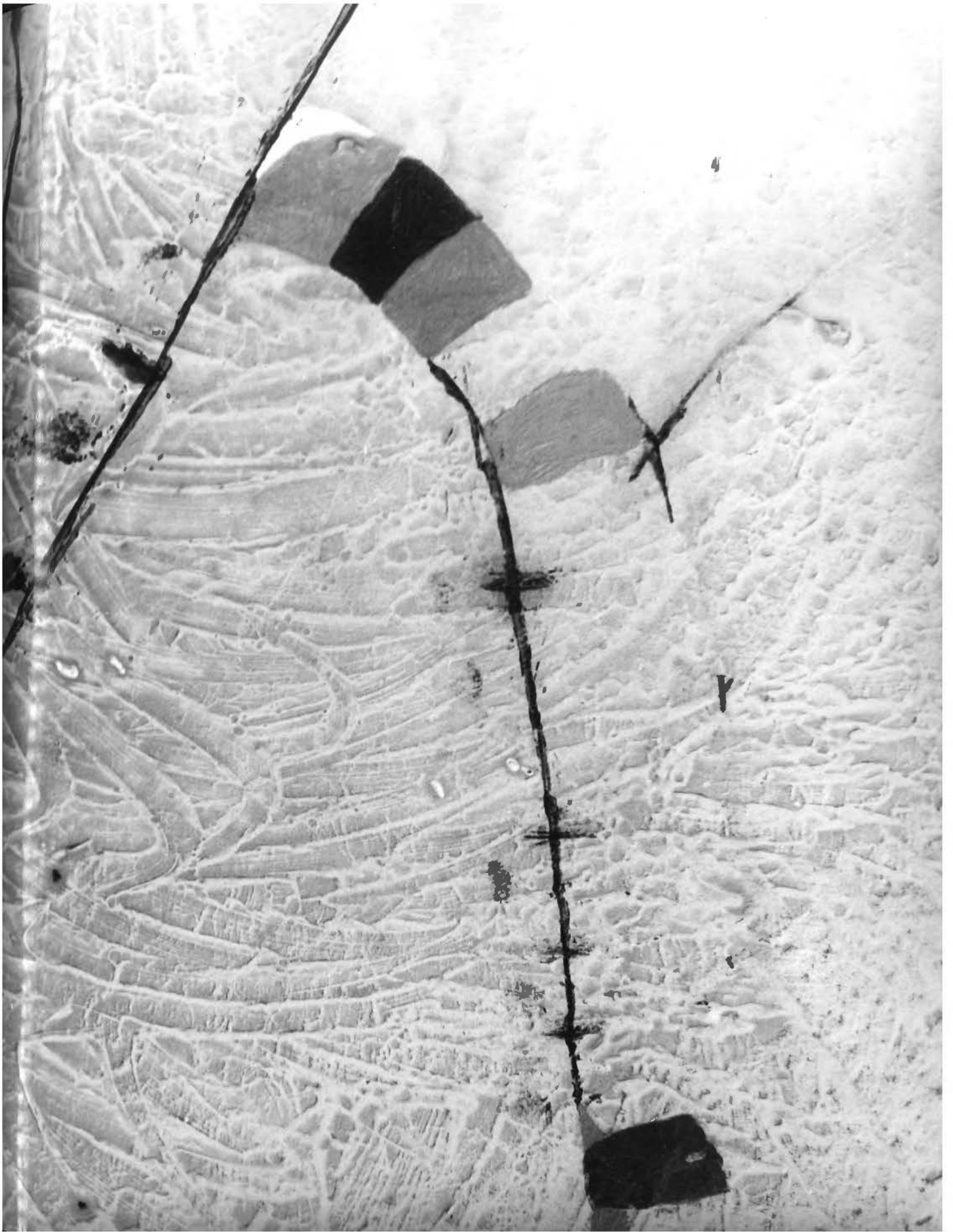
A large (36"x52") predominately yellow painting. The work shows both the discipline of precise and free but controlled methods.



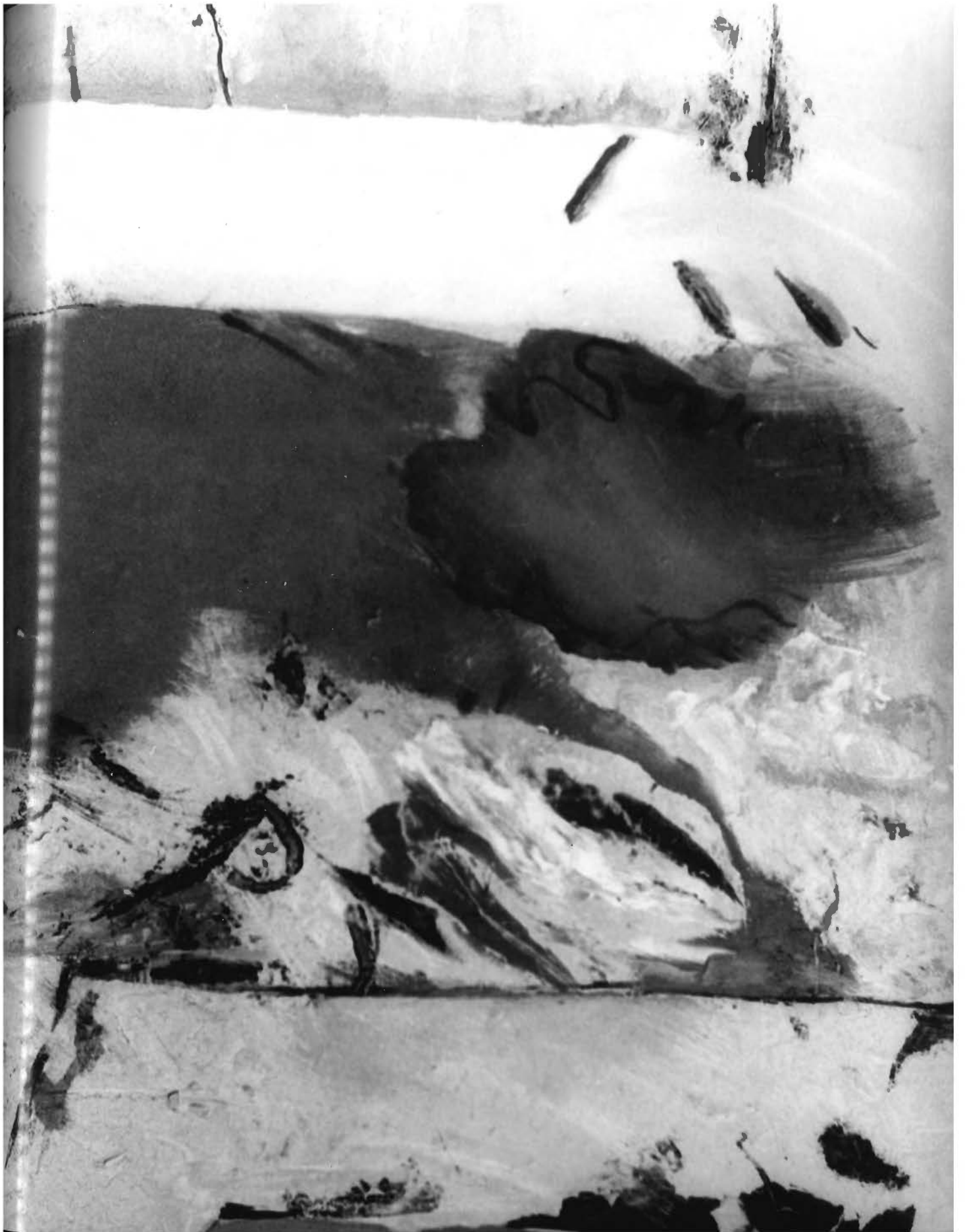
4. "MIRO'S BED" - detail.

Note the relationship between  
applied and floated on paint.





5. 'MIRO'S BED' - detail.

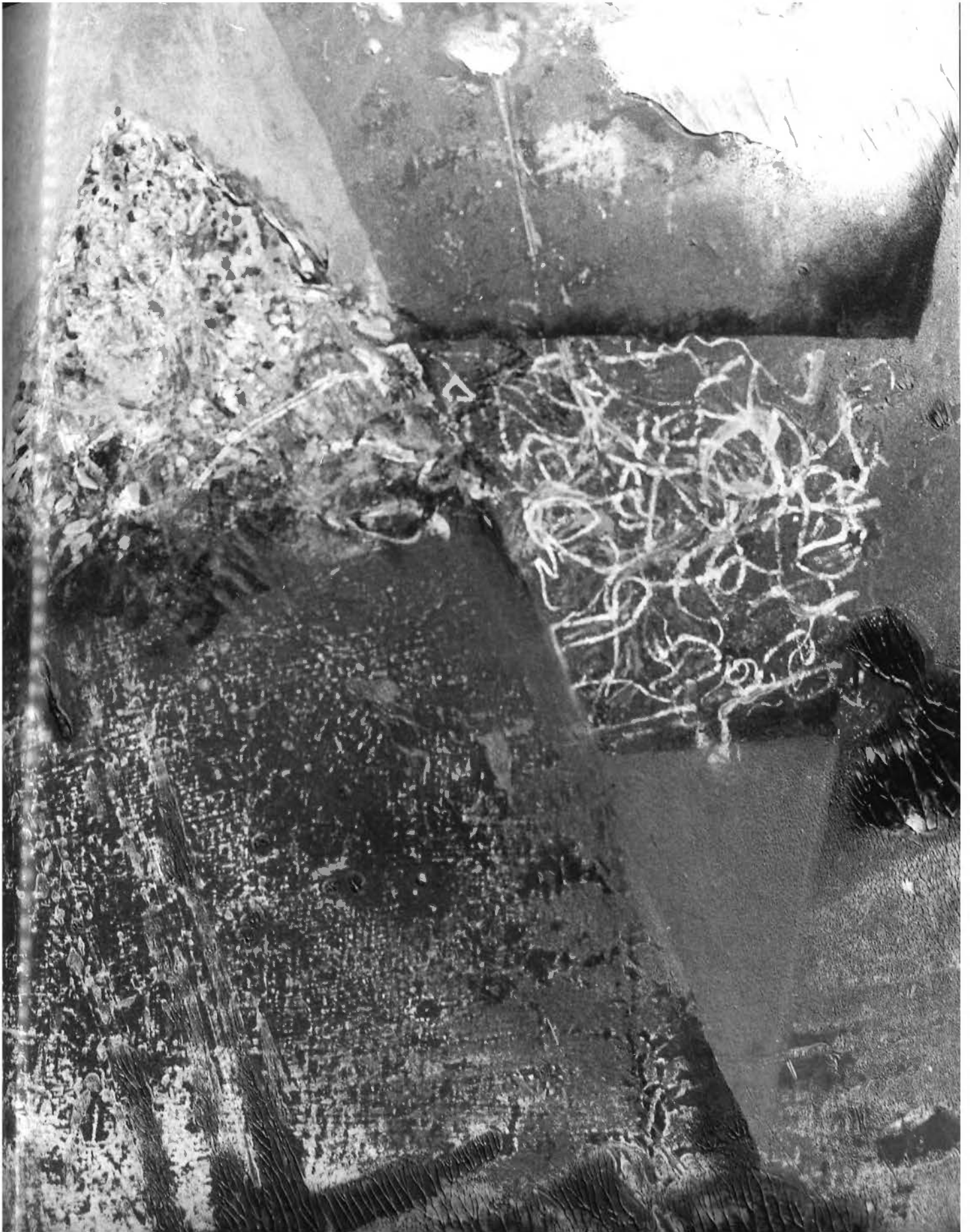


6. "THE PILLAR" - this painting shows what seems to be a more turbulent type of painting. It is built up of predominately thick oil paint, with clearly defined areas and edges of space.



7. "THE PILLAR"-detail.

Here the graphic twisting line  
that is so predominate in  
Philip Trusttum's work can  
be seen even in what is almost  
an apocalyptical work.



#### 8. "YELLOW PAINTING"

This painting has its origins in an interest that the painter took in the manner in which Van Gogh handled deeply saturated yellows. Here, then, is an attempt to come to terms with this colour within the painter's own vocabulary and means.





9. "YELLOW PAINTING" detail.

The twisting graphic line  
presents an intimate lyrical  
mood as an incident within  
the painting.



10. "YELLOW PAINTING" detail.

Here the line can again be seen and also the small dots that the painter uses in an almost "pointillist" technique in his work.



**TECHNIQUE  
MEANS  
OPPORTUNITY**

**TECHNIQUE.**

What follows is intended to be primarily informative, I hope I do not digress too far from the point. I wish to examine the technique that Philip Truttum uses in his painting, the reasons for it and the results he obtains from it.

When Philip Truttum was at art school a climate existed where many talented vigorous young painters worked together. The spirit was edging towards being competitive, the mood or style was predominately expressionist. While Philip Truttum was in this situation he produced a great many paintings in which he used, almost without fail very thick oil paint.

This, one would assume, was primarily a result of the situation. The discoveries of the Abstract Expressionists in America and the lessons that were to be learnt from the European Expression-

ists all pointed to an almost tactile love of paint. Painters revelled in their work, paint-brush and paint were an extension of their whole being and not merely instruments to be used in the production of works of art.

Philip Truttum at this time produced paintings that were solid in both the physical and metaphysical sense but as yet they were not finally resolved. He was not yet fully satisfied that he had investigated or discovered all the technical possibilities that existed.

After leaving art school he worked in this manner (thick oil paint) until just before he went to Sydney. Late in 1967 he made something of a breakthrough, when he started experimenting with thin oil paint, washes and combination techniques.

Not only did this manner of working offer him new possibilities towards expression but it



also made painting much cheaper. At this time, late 1967 early 1968, Philip Trusttum was as yet not convinced about these new directions and the trip to Sydney both upset yet gave him time to come to terms with these new ideas. The works that he produced using these new techniques before he went to Australia were really paintings that came before their time. As such they both puzzled and worried him. If he had not realized their possibilities and capitalized on them he would not have progressed but instead have sunk into a rut. It was a crucial time and decision.

Philip Trusttum now uses four techniques that have grown from these early experiments.

They are

1. Turpentine and oil washes on a white ground.
2. Working off a prepared coloured ground.
3. Scraping into a prepared ground.

4. Laying newspaper on top of a wet ground and removing it to obtain texture.

All these techniques are conceived as a base for further work.

With the combinations he has developed methods that give him the maximum flexibility that can be obtained with oil paint.

He paints only on chipboard, which gives a solid base for painting but is again flexible. When wet, and soaked in paint, the board has almost identical properties to canvas when used in a similar manner. It has however, none of the problems associated with canvas, stretching, warping, etc., and can be directly mounted into frames.

With all these four techniques Philip Trusttum builds up a basis for his painting. The method of laying on the paint is not used to form a background, it is either designed as an integral

part of the painting (see Plate 3.) or as a complementary element to further working. (see Plate 9.).

He has thus reached a stage where he can manipulate his paint freely, and he does not have problems of technique that preclude the free statement of ideas. This does not mean however, that he has ceased his personal research and investigation, because, if he did, it would mean that he was becoming complacent and easily satisfied with the results he knows he can obtain.

There is a great danger of slipping into convenient sure methods of working. Paintings can be turned out almost to a well known and proved "recipe." Nobody is more conscious of this than Philip Trusttum and at the moment he is experimenting with new ways of using colour.

He therefore continues his development.

## MEANS AND OPPORTUNITY.

To make a basic living (\$3,000 per year) as any tradesman does, a painter has to sell \$4,000 worth of paintings. Thus he has to produce at least twenty paintings and they have to be priced at a minimum of \$200 each for him to achieve this aim. There are few painters who can hope to achieve this output and maintain a qualitative standard, let alone find a market for the work once it is produced. Thus in New Zealand we have few people who devote all their time, and make a living from painting.

We have plenty of professional artists however, and here a clear distinction must be made. A professional artist is defined by UNESCO by only two factors :-

(a) the standard of his work

(b) the depth of his involvement (13)

(13) International Association of Professional Artists I.A.P.A. UNESCO.

Thus we have a body of professional artists, and Philip Truettum is undoubtedly to be included in their ranks. Most of these artists exhibit in Auckland as it is here that the dealer galleries exist and the sales are made.

Another distinction must be made very explicit at this point and this is the difference between the amateur (whether he be full or part-time) and professional painter. Again we can judge only by the standard of the work. Unfortunately most of our full time painters in New Zealand could be classed as amateurs.

New Zealand is not a large enough country to maintain an educated public who are receptive to advanced ideas in the arts, therefore those that sell are those that appeal to the mass. The landscapes that hang over many fireplaces are indicative of the standard reached by both the

general public and the financially successful painter in New Zealand.

Most professional painters in New Zealand therefore divide their time, as Philip Trusttum does, between a job and their art.

Until last year (1969) Philip Trusttum barely covered his costs, with sales. He had one man shows in Auckland in 1965, '66, and '69 and it was not until the 1969 show that his work was fully accepted by the northern buying public.

Last year Philip Trusttum grossed \$2,000 from sales. This came from his exhibition in Auckland and a show that followed in Christchurch. Because of the precedent set by the prices and sales in Auckland, Philip Trusttum was able to demand and receive prices which were virtually unheard of in Christchurch at the time. He sold three paintings at \$500 that year which means that

if prices and sales remain on a constant level despite the general position, it is not impossible for him to consider painting full time.

Costs are not impossibly high. The chipboard that he paints on costs between \$8-\$10 per painting, paint averages out to approximately \$5-\$8 per work. Framing, freight, opening costs, catalogues, and commissions account for roughly 30-35% of sales so that he actually receives about 60% of his sale price.

The biggest disadvantage is taxation. Because Philip Trusttum is employed as a postman all his revenue from painting is subject to secondary taxation which took 20% last year. It is unfortunate that the government has no benevolent policy concerning taxation on income derived from the sale of art works.

A working wife is an advantage. Philip Trusttum's wife, an art school graduate, has a screen

printing business that brings them in a regular income. This income plus low overheads and a frugal, simple way of life, enable Philip Trusttum to at least consider devoting his time completely to his painting. As yet he has made no decision.

The facts seem to point in a particular direction. It is not a completely arid desert that faces the young painter in New Zealand, there is in fact opportunity but success does not come easily.

To get to the position that he has reached already, requires unwavering determination. To persist, despite at first little or no remuneration, says much for his professional dedication, to continue painting in what is essentially an antipathetic environment, where the artist is absolutely on his own shows fully the extent of his committal.



**IN CONCLUSION**

When I first began to think about this topic it seemed to be very easy to categorise Philip Trusttum. He was obviously an expressionist I thought, a product of a climate that existed at the School of Fine Arts ten years ago. As such I was interested, as this did not seem to fit into the general scheme of painting in New Zealand. My assumptions were of course incorrect.

The more I saw of Philip Trusttum and his painting the more convinced I became of his sincerity. Not only was this outstanding however, it was also obvious that his painting grew from a much broader base than I had suspected. Philip Trusttum shows a lively interest in all aspects of life around him, indeed this is where many of the ideas for his paintings originate. He is perceptive, observant and determined. He is a prodigious reader on all topics, not just those directly related to painting.

What I have tried to illustrate is not philosophic insights into painting but a painter. Philip Trusttun is a person who has made a conscious decision to become a painter and I hope I have made this clear while providing some thoughts about both his, and the general New Zealand situation. Painting is a way of life to people such as Philip Trusttun.

There is one topic that is relative here that I have so far assiduously ignored. This is music. I have ignored it only because I feel that I am not well enough qualified to do anything but acknowledge it.

Almost without fail when I have been to see Philip Trusttun he has been both painting and listening to music. I do not wish to draw any comparisons between music and twentieth century painting, these undoubtedly exist, but are not my present interest.

I began at first to wonder, not what relation music had to Philip Truttum's painting, but what his attitude towards music was. He likes both modern jazz and rock, in the blues sense. Among those that he particularly admires are Led Zeppelin, Hendrix, The Rolling Stones, Bob Dylan.....

But what he confesses he finds most satisfying is the classical compositions of this century. Generally he says his taste tends toward modern quartet music.

Among the twentieth century composers one stands out in his view, this is Anton Webern, who was one of the first composers to use sound for sound's sake. Webern's music tends in Philip Truttum's opinion towards a painterly quality, it is precise, contained, and for lack of a better term abstract. Modern electronic music owes much to Webern, who was in 1914 composing music that even today seems avant-garde.

Philip Trusstum denies any direct link between his music and painting. He uses music as an outlet and sometimes as an entertainment. He finds it a useful diversion to break moods if he happens to be depressed or in a rut.

Above all Philip Trusstum believes that music can stand distractions, he does not as a rule sit and listen, he plays music that he thinks is strong enough to stand on its own and filter through although he is engaged with his painting.

Here a parallel can be drawn to painting, some paintings are 'gutsy' enough to stand on their own, others are more delicate and need to be intelligently placed and so it is with music.

Music seems to play an important but nevertheless secondary role in Philip Trusstum's life.

Finally there is the question of some form of assessment and here I think there is a point that can

be most emphatically stated. This concerns the question of talent. One takes for granted that painters, once they begin exhibiting, all have some degree of talent but I think there is a more telling quality. This is professional dedication. Those few people that are prepared to give up many activities to paint are rare. There are endless talented people but those that exhibit the perseverance that is needed to become a serious painter are those people that have enough faith to believe in what they are attempting to do.

Philip Trusttum has given up many things to become a painter. Before going to art school he rode and competed in horse events, played club rugby, and had endless other interest. Now all his energies are channeled into painting. Philip Trusttum has the professional dedication that is necessary for a person to become a painter.

50.

Painting is now Philip Trusttum's life.

**POSTSCRIPT**



Philip Trusttun has recently decided to terminate his employment with the Post Office in January, 1971. He is going to try painting full time and is to stage his fifth one man show in Auckland in May, 1971.

# CATALOGUE

## PAINTINGS and DRAWINGS -

26th. April-7th. May, 1965-New Vision Gallery, Auckland.

Not Quite Enough	-	Oil
The Two	-	"
Frame Work of Us	-	"
It's So Close	-	"
What A Fool	-	P. V. A.
Also A Fool But Not Quite-		P. V. A.
Look Back Into Ashley	-	"
That More Least Ways	-	"
Everything	-	"
It's Ours Not	-	"
One Half Is Yours	-	"
I Do	-	"
Our Garden	-	Gouache
There We Are	-	"
Yes Perhaps	-	"
Hill of Ours	-	"

German Road	-	Oil Wash
The Blowhard	-	"
Sou-Wester on a Sunny Day	-	"
No. 1	-	"
No. 2	-	"
No. 3	-	"
No. 4	-	"
No. 5	-	"
No. 6	-	"
No. 7	-	"
No. 8	-	"
No. 9	-	"
My Valley	-	"
Part Of Brown's Hill	-	"
Starvation Hill	-	"
The Tram Road	-	"
The Sou-Wester	-	"
My Valley Again	-	"

Brown's Rock	-	Oil Wash
Again The German Road	-	"
Here It Is	-	"
Lyttelton Hills	-	"
10 Lovelock	-	Water Colour
It's Garden	-	"
Try	-	"
Upside Down But Up	-	"
Growth From Where	-	"
It's Up There	-	"
Swing Low	-	"
No	-	"
She Does	-	"
We Will	-	"
We Did	-	"
There	-	"
Here We Are	-	"
Flowers Of	-	"

It's True	-	Water Colour
Look Up	-	"
Wedding Flowers	-	"
Come	-	"
Inside	-	"
Lovers	-	"
Close	-	"
Symbols Of It	-	"
Silly Man	-	"
Bending	-	"
Face	-	"
Red Mood	-	"
Lovers	-	"
Mount Eden	-	"
My Garden	-	"
Nor-Wester	-	"
Look	-	"
Fly	-	"

Swing	-	Water Colour
Both	-	"
Flower Inside	-	"
Look	-	"
Come Again	-	"
4 Strokes	-	"
Slates	-	"
Man Dancing	-	"
Animal	-	"
See	-	"
Look Hard	-	"
Kept Apart	-	"
It's a Boy	-	"
To Right	-	"
Come On	-	"
Auckland Weather	-	"
Keep Up	-	"
Madam	-	"

Face	-	Ink Drawing
Face	-	"
The Gas Stove	-	"
Face	-	"
Kettle	-	"
Pipes	-	"
Chinese Musical Instrument-		"
" " " -		"
Face	-	"
Face	-	"
Covers	-	"
Opposite Houses	-	"
Face	-	"
Water Heater	-	"
Buddha	-	"
Face	-	"
Face Of A Bride	-	"
Strainer	-	"



Face	-	Ink Drawing
Face	-	"
Look	-	"
The Idol's Head	-	"

## Paintings

22nd August-3rd September, 1966-New Vision Gallery, Auckland.

Traveller's Tales	-	Oil
The White Dress	-	"
Martin 5 Months	-	"
Playtime With Blocks	-	"
Standing Over The Player	-	"
Martin on Someone's Hands-		"
Knight	-	"
The Chess Player	-	"
Four Interiors	-	"
The Carpet	-	"

## Paintings

21 April - 2nd May, 1969 - New Vision Gallery, Auckland.

Pale Blue Square	-	Oil
Sleep	-	"
Homage to Bonnard	-	"
Green Fireplace	-	"
The Drum	-	"
Persian Garden	-	"
Battle Plan of Genghis Khan	-	"
Homage to A Martyr	-	"
Yellow Painting	-	"
The Three Circles	-	"
The Angel	-	"
Displaced Mirror	-	"
The Temple Wall	-	"
Tall Building	-	"

## Paintings

15th November-30th November, 1969-Canterbury Society of

## Arts.

Ancient Temple	-	Oil
An Inquiry	-	"
Royal Hanging	-	"
Eye Of A Needle	-	"
Amusements	-	"
A Fat Chord	-	"
Manuscript	-	"
The Wall	-	"

Seventeen paintings were destroyed by fire in 1968, after they had been shown in Auckland.

Three of his paintings were selected for the Exhibition of New Zealand painting shown at the Commonwealth Institute in London in 1965, and he has twice been represented in the Auckland City Art Gallery's showings of contemporary New Zealand painting.

He has exhibited in the Benson & Hedges Art Award and in 1969 his painting "The White Dress" was included in the Royal Visit Exhibition "Art Of The Sixties."

His work is represented in the following collections:-

The Auckland City Art Gallery

The Palmerston North Art Gallery

The Robert McDougall Art Gallery

The Canterbury Society of Arts

