

PATRICK HANLY GRAPHIC REVELATIONS



23 JANUARY - 22 FEBRUARY 1998

FISHER GALLERY

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PATRICK HANLY GRAPHIC REVELATIONS PRINTS 1964-1990



The Fisher Gallery is presenting selected works by Pat Hanly one of New Zealand's foremost printmakers.

The exhibition includes examples from almost thirty years of work, the work is bright, colourful and lively.

The works are selected by Patrick Hanly. Hanly has been described as highly idiosyncratic in his printmaking methods. Using processes of monotype, drypoint, and screen print, reinforced by handcolouring and by gesso in the late sixties, he provided

a refreshing alternative to what was being produced by other printmakers of the generation.

Hanly's strong Pacific colours were quite a break with tradition. These works feel like South Pacific artworks, quite different from dark European prints. Around Pat Hanly a group of print enthusiasts became the Print Council - a group passionate and promoting this new, exciting approach to printmaking.

Most of these prints have long since disappeared from public sight, scattered amongst individual purchasers world-wide. A number of the prints on show are Artists' Proofs and one copy that Hanly kept for himself.

Patrick Hanly was born at Palmerston North in 1932. He trained at the University of Canterbury School of Art from 1952 to 1956.

In 1956 he decided to travel to London. Spending six years overseas he studied and was influenced by the work of Marc Chagall, Pablo Picasso, Francis Bacon and David Hockney.

The first series of prints in *Graphic Revolution* date from 1964. His European influences are clear as is his interest in light and form as defining elements of his work.

Cassie Shepherd is her thesis on Printmaking discussed Hanly's technique of combining 'printed inlayers with monoprint' calling this 'an outstanding example of his early printmaking. This can be seen clearly in the work *Woman in Light* from 1964 which is clearly influenced by cubist styles, as Shepherd discussed in her thesis the combination of materials was a major development for printmaking in New Zealand.

Hanly himself explained, 'Being mainly a



printer my work had connections with the 'one-off' feeling and not having had a full graphics training I could explore and invent alternative ways of communicating.'

On a visit to Campbell's Bay one sunny day in 1964 many things came together for Hanly. He commented on the 'purity of light' and the 'slight definition' this lent to waterfalls and outcrops.

In this light people seemed as though they weren't there, the light seeming to 'lay the figures low'. Hanly used the figure in his work as a vehicle to examine the sensations of clarity he experienced on that day.

A note in his journal referring to this series reads: 'Light, bright, pure, clear, exciting, free, expansive painting near come, there is nothing else there yet.'

Discussing the 1964 series Hanly said he was thinking 'about a physical condition. A sort of two-dimensional flat (figure) walking around in a very crisp kind/bright landscape'.

Using this technique Hanly could discuss 'the sociological implications of the [figures]. He stressed the importance of the figures - or rather the people, the ordinary New Zealanders he saw on the beach who became images in *Figures in Light*.

MORE PERSONALLY RELEVANT

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'One of the earliest members of the Print Council of New Zealand, Pat Hardy brought humor and new manipulations of conventional print techniques to his work. He invented new processes that used materials unrecognized by printmaking experts.' (Claudia Shephard)

Highly idiosyncratic in his printmaking methods, Hardy rarely produced editions of more than eight impressions, and even within this small number, intriguing inconsistencies occurred. He combined the processes of monotype, drypoint and screenprint often refining the prints by handcoloring and in the late 1960's he included a splatter technique.

Splattering meant the Hardy Elected dots of print over identified designs. This meant that in accordance with the series of "molecular paintings" he was producing at the time his prints followed a similar appearance. Inside the Garden, stood for a new departure in his work: one which sought to discover, as he put it the "reality of accidental creation".

Around this time Hardy experimented with LSD wondering if the psychedelic experience... would lead to a recognition of the IT condition. What is described in Hardy's biography as "the causal mystery in life, within isotropic mat-



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ter, and at the core of art.'

Pat took half a trip richer of LSD. The aesthetic insights he gained from this experience, the heightened awareness of physical reality, emerged in his work. Human beings, trees, flowers and fruit would be shown complete with the luminous interior of their individual energies.

Moving into the Golden Age series Hardy's treatment of the figure changed. Molecularism was limited and instead a more graphic line pursued. Russell Haley in his biography of Patrick Hardy described the Life Goes On work from the Golden Age series: 'Hardy began to emphasize a more geometric design in his composition, male figures took on a decidedly angular presence. There is, too, in the Golden Age works a conscious attempt to share men and women in harmonious relationships.' (Russell Haley)

POLITICAL CONDITION

Patrick Hardy could be considered a political activist. He was concerned with anything that threatened the vision of "harmony" and peace" apparent in his paintings. Hardy used his work to record his outright disgust over the Springbok tour and the Nuclear issue. There are works in this exhibition representing both of these concerns. Sluggish like Nuclear Free are emblazoned across many of his works.

The End Of the Golden Age works recorded the changes occurring in New Zealand society and in a record of the disturbing political situation and societal split which took place during this time. Our Separation shows two

distinct sides. On the left are images of peace, the bird flying, the woman lying down bathed in light. The right side of the print is red, there is a bright red colour and the over all atmosphere is one of discord. Half way between the two sides of the work is the figure of a man half way between both states of thinking, but running away from harmony and into the bloody chaos on the right.

Hanly noted in his journal:

'It is almost as if after real anguish over the past couple of years in particular, there is now hope for a new world clean everything, no more limits to all, no need for cave-runes finally ... **NO RULES.**'

Cheryl Sathwan reminded that in this statement

Hanly 'recorded a point of ultimate awareness ... through subsequent years of personal and artistic upheavals, increasing his selective involvement in political issues.'

Hanly was also a champion and major protagonist in the claims of detaching the printmaking movement from the degradation of modern technological reproductions being palmed-off as prints.

Carole Shepherd recalls in her thesis on printmaking that 'in 1979 in New Zealand

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the issue of what constituted an original print redefined as an extremely contentious topic involving artists, purchasers, publishers and gallery owners. Material provided by Pat Hanly indicates a raging debate over the issue of 'original prints' versus 'reproduction' and considerable media attention was given to specific cases. Letters To The Editor (The New Zealand); television programmes (Fair Go; newspaper articles (Macdonald Mack) and opinion feature articles occurred all over the country. This stirred on the promotion of reproductions by galleries was led by artists, Pat Hanly, Stanley Palmer, Victoria Edwards and John Donohue with the backing of writer Gordon Brown, Gallery Director John Coley and many others. At the centre of the debate was International Art Centre Director Graham Clark whose public response in the issue of the 'limited edition original print' continued the debate for some years to follow.'

HANLY
SPEAKS

SUNDAY
22 MARCH
2PM

ADMISSION
FREE

FISHER GALLERY

PROPOSED LEARNING ACTIVITIES

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This is a unique opportunity to view works considered worthy of not by the artist himself.

To coincide with the exhibition of prints and selected paintings.

Patrick Hardy's work presents the opportunity for a continuous area of study.

FEMINIST POLITICAL PERSPECTIVES IN ART

There has been much critical discussion of Hardy's work in this area.

The following activity is recommended as a concluding activity (possibly a major assessable project or culminating activity) for either the 7th Form Art History Prescription:

OPTION 12 TOPIC IV THE WOMEN'S ART MOVEMENT AND FEMINIST ART

Aims and Strategies for challenging the patriarchy,
or as a part of a sixth form certificate art history
feminist art programme.

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SIXTH FORM CERTIFICATE ART HISTORY FEMINIST ART PROGRAMME

Writing (Looking at) Patrick Hardy's work
against a knowledge of Feminist principles in
the form of a culminating class presentation/
debate.

The unit of work, therefore builds an explanation
of Hardy's work from various points of view

including:

- Feminist perspective
- Eclecticism

(observation of appropriated styles) -

(building on knowledge gained from:

OPTION 12 TOPIC III

EXPRESSIONIST AND ABSTRACT ART

New Zealand expressionism and abstraction in
relation to international movements, and

REPRESENTATIONAL ART

Including visual motifs that represent NZ
landscape, and figurative art practice. (Refer

OPTION 11, TOPIC II

Representational Art approaches to: landscape,
the figure and portraiture)

ENTERTAINMENT

Artist explores feminine themes

An exhibition by Australian artist Patrick Hardy is now on Palenbourg's Fisher Gallery.

"The man who calls himself 'a serious male artist' uses the exhibition to explore the treatment of women as a subject in his painting."

Womanly Hardy—During 1979 to 1980 Hardy together with 200 works from the artist, public and private collections.

Mr Hardy says he likes to paint women for their shape because "there are no eyes".

"The shapes and lines of women are more expressive of the femininity element than male figures."

The artist was born in 1932 in Palmerston North.

Mr Hardy was a finalist in the Browne and Hodges Art Award in 1958, 1970 and

He has exhibited abroad and had numerous exhibitions here since the 1960's, 1971.

"Creative Australia Hardy says "Womanly By Hardy" is not a series about women, but "A collection of Hardy's work of women in his own art history".

Mr Hardy says the women in Hardy's works are what she calls "unconcerned, rather than concerned".

"They are usually objective, emotionless female forms experiencing femininity passively."

Mr Hardy calls the paintings "abstract visions of a better world and direct rather than symbolic."

"The importance of this exhibition lies not so much in the fact that Hardy did not paint about women, rather that he is willing to public acknowledge, question and reflect on the fact."



Mother and Child by Patrick Hardy, 1955

PRIOR TO AN EXHIBITION VISIT STUDENTS WOULD NEED

- A definition of selectionism, and have undertaken through observation of the above slides and picture analysis activities (see possible slide list below), key European and American influences, notably Picasso, Matisse, Pollock (given by these artists will have been studied in earlier Options or UB level).

- A study of Feminist concerns that included a critical discussion of 'the feminine' and an exploration of gender stereotyping in general.

POSSIBLE SLIDE LIST

- 1 Eugene Delacroix, *Greene Expiring on the Ruins of Missolonghi*, 1827
- 2 Eugene Delacroix, *Liberty Leading the People*, 1830
- 3 Hardy, Patrick, *Destruction of Berlin*, 1959
- 4 Hardy, Patrick, *Fire this Time*, triptych (color center piece) 1986/7
- 5 Picasso, Pablo, *Woman with Silver Hair* 1934
or *The Dream*, 1932 or similar of Marie Therese
- 6 Matisse, *Dancers*, or *Jolie de Mars*, 1906
- 7 Polky, Jackson, *Self-Portrait: Artist as Warrior*, 1957

A SIMPLE WORKSHEET TO
ACCOMPANY
GALLERY VISIT

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IS ON THE NEXT PAGE,
PRINTS BY
PATRICK HANLY

Locate a work by Patrick Hanly that you consider to be an example of his eclectic style.

Patrick Hanly travelled to London in 1951, where he studied life drawing at the Chelsea Art School. Hanly, among many practicing artists worldwide at that time, became influenced by the work of American Abstract Expressionist, Jackson Pollock, who dropped and poured paint directly onto canvas.

Due to Hanly's interest and practice in figurative work, the influence of Pollock's technique would not become apparent in Hanly's work until his later return to New Zealand.

The Tate Gallery in London was at this time showing a large retrospective exhibition of Pablo Picasso's paintings. Of Picasso's artwork, Hanly expressed tremendous admiration and interest. In his journal, he wrote of Picasso's

"Great fluid painting, fluid life . . . they have rare power, great colour and intuitive mastery".

Other Modern Artists who have influenced Hanly include Marc Chagall and Francis Bacon.

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DEFINITION OF ECLECTIC

The term eclectic or eclecticism refers to a person or style that borrows from various other sources and combines those aspects into one way of working, therefore creating a new style that is a composite of many. Eclecticism may be clearly or subtly evident in a work of art. Artists may borrow ideas and concepts or visual imagery and ways of working.

POSSIBLE COMPARATIVE
PICTURE ANALYSIS¹

- 1 Compare the work of Patrick Hanly, *Osage B*, 1987 with Pablo Picasso, *The Dream*, painting, 1932 and *Picasso*.
 - 2 Consider subject matter, composition, use of colour.
 - 3 Compare Patrick Hanly, *Head of the Golden Age*, silk-screen, 1991 with Henri Matisse, *Jour de Fete*, 1906.
 - 4 Consider
 - 5 Compare Patrick Hanly, *Mother and Child*, 1993, with Pablo Picasso, *Mother and Child*, painting, 1922. Consider subject matter, composition, treatment of subject matter, style.
 - 6 How are the artworks similar? How are the artworks different?
- ¹ Why can Patrick Hanly be considered to be an eclectic artist?

ART FUTURES DAY FRIDAY MARCH 13 9.30 - 2.30

This is the big day out for school students who are looking for ideas for training after they leave school. It is also aimed at assisting students to make plans while they are still at school.

This year Timothy Giles - agency used on RIZM's Sunday night talkback show - hosts a day which promises to show the possibilities and realities of pursuing a dream.

This day is restricted to school students in the 5 - 5th term and involves issues such as motivation, mentors, networking persistence and study skills and well as showcasing tertiary institutions and what they offer.

The object of the day is to better inform students about some of their choices.

Working at school to give yourself some options is a biggie as is choosing the right course post interest.

There is no cost to participants, but teachers will need to book students in ahead of time.

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EDUCATION OFFICER
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FOR MORE INFORMATION
OR BOOKING.

EXHIBIT HOURS

BOOKS

9.4 - 10.45

1-4 Saturdays and Sun-
days

Closed Public Holidays

BOOKS INFORMATION

The Books

EDUCATION OFFICER

Books Bookers

1 - 1001

Books@books.org.au

WEBSITE ADDRESS

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