

BINNEY 1959-1989 A SURVEY



KAIARARA KAKA VARIANT 1982/3

FISHER GALLERY

SATURDAY 19 AUGUST TO SUNDAY 17 SEPTEMBER 1989

GALLERY HOURS, MONDAY TO FRIDAY 10AM - 4PM, WEEKEND 1PM - 4PM

REEVES RD PAKURANGA BOX 51 222 MANUKAU CITY AOTEAROA PHONE 569 999

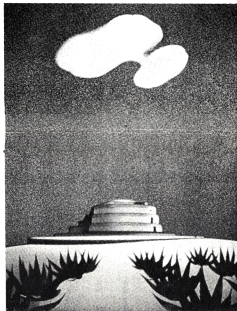
ARTIST'S STATEMENT

Several Binney generations have lived – as I do now – in comfortable, residential Parnell. But my male forebears spent their working days on the gritty industrial edge of that suburb. A focus of weekend art tuition with John Weeks was the ageing, working class streets (**MUTU STREET**), and **WHARFSPACE** is the view my father used to see from the woolstore.

Students singing Christmas hymns at the neighbouring Queen Victoria Maori Girl's School signalled summer's coming. So did the shining cuckoos, (**PUPHARAURUA IN ADVENT**). The schoolmaster at King's College who induced me to notice the cuckoos, R. B. Sibson, was to become a good friend and guide to field ornithology. In birdwatching I found the way to enter the landscape and know it as an environment.

Summers at Bethells' property at Te Henga gave a base for that exercise. By the end of the 1950s I had access to a cabin there and was enrolled at Elam Art School. That represented a licence to experiment, as it should. From those rather eclectic activities I went to school teaching, with painting, now based upon bird and the environment, as a psychic countermeasure.

I was fortunate enough to come of age before television and its persona had much authority; when one's creativity was reinforced by an inquiring, literate and relatively homogenous art scene. As often as not, a painting



TEMPLE TO ECEHATI, CALIXTHUACA 1968

(RIGHT) ELIZABETH BAY CURRAWONG 1982

would be bought by another teacher, artist or writer in a gesture of collegial support, as with Dick Scott's purchase of **KOTARE OVER RATAUNA CHURCH, TE KAUO**. Such a work might end up being reproduced in "Landfall" – never then in auction-house catalogues.

By current ideologies, this culture could look insular, sexist, or worse. In my own hindsight it was high-minded, optimistic, non-materialistic, and capable of making an artist feel participant to an emerging national identity. My style, sustained throughout the 1960s, ran more to tertiary detail by the 1970s as a more sophisticated range of paints became available, (**AGAPANTHUS, TE HENGA**).

My base of reference in those decades was broadened by travel overseas and within New Zealand. In Mexico in 1968 I drew from things Mexican – **TEMPLE TO ECEHATI, CALIXTHUACA** and

GRACKLE, VERACRUZ I. In 1971 Barry Lett Galleries held an **EARTH EARTH** environment group show – with Woolaston, McCahon, Illingworth, Smithers and me – probably my



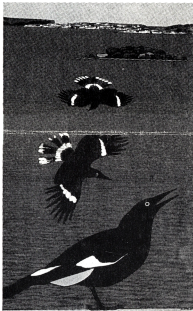
LAST FLIGHT OF THE KOKAKO

a dehtoring. It was good luck to find some tutoring at Elam the following year, which led to a formal appointment in 1979.

My ties with Te Henga were severed in 1977 – an active interest in the Waitakere Ranges Protection Society was not to my advantage. Still, my environmental attitudes have given a latter-day cause to much of my imagery, especially since the epithet "regionalist" began to sting.

LAST FLIGHT OF THE KOKAKO and KAJARARA KAKA VARIANT are environmental comments and have been reproduced as such.

By 1980 New Zealand's cheque book pocket-cultural



revolution was in full bowl, bourgeois regionalist realism and such 1960s remnants were up against the wall. In gnostic non-communication, my long-standing Wellington dealer dropped me, more than once my work was publicly indicted for its anti-international insularity.

I remarried, learned stone lithography (**MAUNGAROA PRINT '80**), became a parent, made photographs (**TARAWERA SUITE**), wrote books (one published), got dropped by my Auckland dealer, visited the United States, and engaged in collage (**SECOND SEPTEMBER PIECE**). I found meditation through Julian of Norwich (**AND ALL SHALL BE WELL, AND ALL MANNER OF THINGS SHALL BE WELL**), made my peace with the West Coast (**FIVE YEARS FURTHER, TE HENGA** – a title which alludes to my lapse from easel painting).

I also learned how people will grouse on you if you go on doing one thing but will grouse on you even more when you try something else. This year my daughter is seven and, at 49, I am seven times her age.

I thank the Fisher Gallery and the various owners of works whose co-operation has made this show possible. **AUCKLAND, AUGUST 1989**

DON BINNEY AND DAUGHTER, 1988

last 1960s-type experience, (**TE HENGA FROM MAN'S HEAD II**).

Working from Te Henga imagery in London was a less salubrious initiative, despite a show at the Commonwealth Gallery and being filmed by Television New Zealand – still, then, in black and white. I returned home to a premonitionally empty airport. At 33 one scarcely feels like a patriarch, still less apprehends

a dehtoring. It was good luck to find some tutoring at Elam the following year, which led to a formal appointment in 1979.

1962 Certified for secondary teaching. Supervisor, Peter Smith.

1963 First solo show, Icon Gallery, Auckland. Began teaching at Mt Roskill Grammar School (until 1966).

1964 Solo shows in Dunedin and Auckland.

1965 Survey show of New Zealand painting, London. Also **EIGHT NZ ARTISTS** touring show of Australian State Galleries.

1966 Solo show, Barry Lett Galleries, Auckland. **THIS LAND**, also Barry Lett Galleries.

1967 Awarded Queen Elizabeth II Arts Council travel fellowship for nearly two years' overseas travel. Finalist, first Benson and Hedges Art Award.

1968 Resident in Mexico. Represented, cultural programme XIX Olympiad, Mexico City. Solo show in absentia, Barry Lett Galleries.

1969 Two solo shows, Barry Lett Galleries, Mexico and other works and **IN A QUIET LIGHT**. Represented, Barry Lett Galleries sculpture survey and a multiples series of serigraphs.

1970 **GRACKLE, VERACRUZ**, serigraph edition. Survey show of works at Wellington and Canterbury Universities. Solo show, Peter McLeavy Gallery, Wellington. Guest exhibitor, the Group, Christchurch.

1971 **EARTH, EARTH**, group show, Barry Lett Galleries. Artist in residence, Victoria University, Wellington. Solo show at Dowse Gallery, Lower Hutt.

1972 **ISLANDS AND HEADLANDS** thematic solo show, Barry Lett Galleries, Auckland. Left to stay in London.

BIOGRAPHY

1940 Born Auckland, New Zealand, nephew of a prominent architect, Roy Binney.

Brought up and schooled in Auckland. Classes with John Weeks (art tutor) and R.B. Sibson (ornithologist and schoolmaster).

1958/61 Studied at Elam School of Fine Arts, Auckland University for a Diploma of Fine Arts. Tutors included Ida Eise, James Turkington, Robert Ellis and Robin Wood.

1962 Certified for secondary teaching. Supervisor, Peter Smith.

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1972 **ISLANDS AND HEADLANDS** thematic solo show, Barry Lett Galleries, Auckland. Left to stay in London.

1973 Solo show, Commonwealth Gallery, Holland Park, London. Travelled in East Africa.

1974 **HOMEOWING AND OTHER PLACES**, African and other works at Barry Lett Galleries. Began part-time teaching, Elam School of Fine Arts, Auckland University.

1976 **A TREE, OF MANY, ONE**, solo show, Peter McLeavy Gallery, Wellington.

1977 Solo show, Barry Lett Galleries, Auckland.

1978/79 Two visits, major museums in United States. Became senior lecturer in Fine Arts at Elam.

1980 **POINTS NORTH**, thematic solo show, BKS Art, Auckland, and Brooke-Gifford Galleries, Christchurch. Several lithograph editions with Graeme Cornwell.

1982 **KAJARARA KAKA**, solo show, Denis Cohn Gallery, Auckland.

1984 **EFFIGY HEADS**, solo show, Louise Beale Gallery, Wellington. Substantial leave spent throughout Australia.

1985 **WORKING PROCESSES**, survey show of drawings, prints and sketches, Taish House Museum of Art and History, Rotorua.



VERACRUZ, GRACKLE I 1968

1987 Judge, Team McMillan Art Award, Auckland.

1988 **TWO DIRECTIONS**, solo show of montage and drawings, Portfolio Gallery, Auckland.

1989 **BINNEY, A SURVEY**, Fisher Gallery, Pakuranga.

BINNEY CATALOGUE

MUTU STREET 1959

Oil on board
380 x 310mm
Collection of the artist

WHARFSCAPE 1959

Oil on board
460 x 660mm
Collection of the artist

HOMESTEAD HILL, TE HENGA 1961

Oil, muslin over board
605 x 825mm
Collection of the artist

PIPIWHARAUAO IN ADVENT 1962

Oil on board
905 x 580mm
Collection of the artist

PORTAL TO A CITY 1962

Oil on board
905 x 640mm
Private collection, Auckland

BEACH, TE HENGA 1963

Oil on board
810 x 570mm
Private collection, Auckland

KOTARE OVER RATANA CHURCH, TE KAO 1964

Oil on board
1217 x 990mm
Collection, Dick Scott,
Auckland



KOTARE OVER RATANA
CHURCH 1964

RINGARINGA 1964

Oil on board
655 x 910mm
Private collection, Auckland

COLONIAL GARDEN BIRD 1965

Oil on board
1855 x 755mm
Collection, National Art
Gallery, Wellington

LOWER KAURI TRACK 1966

Oil, acrylic on canvas
1500 x 1190mm
Private collection, Auckland.

KAWAU PAKU, TE HENGA 1967

Oil, acrylic on canvas
2140 x 1370mm
University of Auckland
Art Collection

TEMPLE TO ECEHATL, CALIXTLAHUACA 1968

Oil, acrylic on canvas
1910 x 1456mm
Collection, Robert Ellis,
Auckland

GRACKLE, VERACRUZ I 1968

Acrylic on paper
390 x 310mm
Collection of the artist

BIRD ON A WIRE, EL SALVADOR 1969

Oil, acrylic on canvas
1180 x 850mm
Private collection, Auckland.

AGAPANTHUS, TE HENGA 1969

Acrylic on canvas
760 x 600mm
Private collection, Auckland

TE HENGA FROM MAN'S HEAD II 1971

Oil, acrylic on canvas
610 x 1010mm
Private collection, Auckland

JOYFUL SUMMER, TE HENGA 1974

Oil on canvas
760 x 1010mm
Private collection, Auckland

STREAM OUTLET, TE HENGA 1974

Oil on canvas
760 x 1010mm
Private collection, Auckland

VANISHING SIGN II 1975

Oil on canvas
1065 x 1065mm
Collection, Bath House Art
and History Museum,
Rotorua

REPUBLIC OF ARAMOANA 1975

Postage stamp series
350 x 520mm
Collection of the artist

TE WAHIA, NORTHWARD 1978

Charcoal, pencil on paper
560 x 760mm
Private collection, Auckland

LAST FLIGHT OF THE KOKAKO 1979

Oil on board
2130 x 930mm
Collection, W M and K S
Brown, Auckland

MAUNGAROHIA PRINT '80 1980

Stone lithograph
600 x 900mm (image)
Collection of the artist

TOKATOKA TRIANGLE 1980

Oil on canvas
600 x 640mm (triangle)
Private collection, Auckland

ELIZABETH BAY CURRAWONG 1982

Oil, acrylic on canvas
1520 x 915mm
Private collection, Auckland

KAIARARA KAKA VARIANT 1982/3

Acrylic on paper
660 x 440mm
Collection, Ron Sang,
Auckland

IN THE MEGALONG 1983

Oil on canvas
255 x 455mm
Private collection, Auckland

ARTS COMMERCE KAKA 1983

Oil, acrylic on board
2000 x 1000mm
University of Auckland Art
Collection

AHUAHU SOUTHWARD 1984

Oil on board
690 x 860mm
Private collection, Auckland

E. VII / KAIARARA 1984

Stone lithograph
460 x 635mm (image)
Collection, Mary Helen
Binney, Auckland



G. VI / TOKATOKA/6/ VIII/45 1984 (Above)

Oil, acrylic on board
600 x 810mm
Collection, M and A Coney,
Auckland

From TARAWERA SUITE 1986

Black and white
photographs
135 x 190mm each
Collection of the artist

AND ALL SHALL BE WELL; AND ALL MANNER OF THINGS SHALL BE WELL 1986

Photomontage, acrylic on
handmade paper
375 x 485mm
Collection of the artist