



PATAKA EDUCATION
Art • Heritage • Culture

TEACHER NOTES

Pat Hanly

Seven Ages of Man,

14 May – 31 July 2011

and

BLAST- Pat Hanly, the painter and his protest,

11 June – 14 September 2011



Life Goes On, 1979, collection Hanly Family Trust.

Education resource compiled by Linda Fordyce, Educator, Pataka Museum of Arts and Cultures, 2010. Pataka Education programmes are supported by LEOTC (Learning Experiences Outside The Classroom) and funded by the Ministry of Education.

INTRODUCTION

Pat Hanly – has been hailed as New Zealand's premier colourist and the artist and teacher who helped revitalise New Zealand art in the second half of the 20th century. "Jester of modern New Zealand art" is a term that has been used to help describe an artist whose vibrant life-affirming works were painted to be enjoyed but who also had serious things to say.

Pataka will exhibit two series of his paintings including; *BLAST: Pat Hanly the Painter and his Protest* and *The Seven Ages of Man*. Both series of work reflect the passion that Hanly felt about important social and political issues and the use of paint to convey public messages of protest, passion, light, love and the pure power of art.



Pat Hanly in the newly completed Link Building with one of the seven murals, *Joy*, 1975.

BIOGRAPHY:

Pat Hanly (1932-2004)

James Patrick Hanly, artist and teacher was born in Palmerston North in August 1932. His grandfather, an amateur artist, encouraged Pat's interest in drawing. But at the suggestion of his parents that he learn a useful skill, Pat began a four-year hairdressing apprenticeship in 1946, as well as attending evening art classes under Allan Leary at Palmerston North High School. Leary encouraged Hanly to complete a Diploma of Fine Arts course at the Canterbury University School of Fine Arts where he studied under Bill Sutton who became his mentor and friend. It was there that he met his future wife, Gillian Traverter, now a distinguished New Zealand photographer. In 1957 she and Pat travelled to London, where he attended night classes at Chelsea School of Art and they married in 1958.



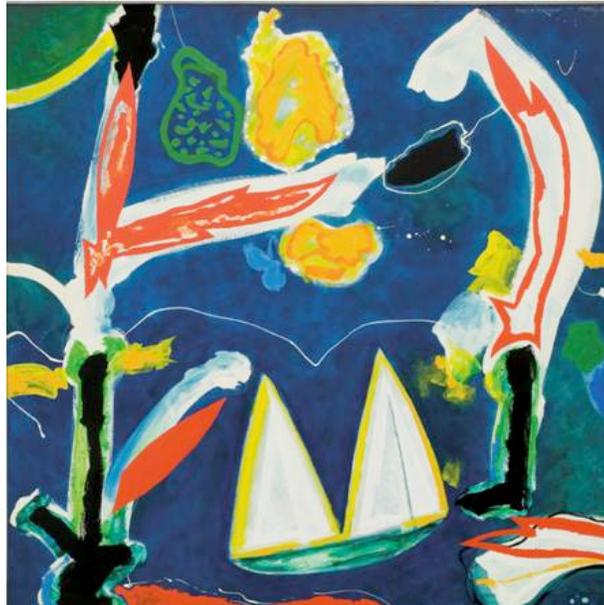
Marti Friedlander, detail of *Pat and Gill Hanly*, 1969, Auckland Art Gallery, Toi o Tamaki

The Hanlys then spent five years in Europe and Pat was awarded grants and scholarships from the British Council and the Italian and Dutch governments. It was while he was in England, in 1961 that he had his first solo exhibition at the Comedy Gallery.

The Hanlys returned to live in Auckland in 1962 and the following year Pat began work as a part-time lecturer in drawing at the University of Auckland School of Architecture. Working part-time enabled Pat to keep painting and complete dozens of commissions in churches and other public buildings. His return from Europe was marked by paintings that tried to come to terms with the very different Pacific environment and light qualities of New Zealand, but they also showed the influence of Picasso, Bacon and the British Pop art movement.

Pat Hanly's work ranged from the domestic and personal to that concerned with social and political issues. He was able to get across his views and public messages with exuberant, colourful and often humorous images which reflected his outspoken and larger-than-life personality. "As one long associated with the anti-nuclear movement, a foundation member of the Auckland Peace Squadron and keen anti-apartheid protestor, it was appropriate that he made the Peace Mural, at the corner of Karangahape and Ponsonby Roads, Auckland, in 1985." *

Pat also gained a national reputation as a waterborne protester, taking out his small trailer-sailer onto the Auckland harbour to protest against the arrival of any nuclear powered vessel, including the nuclear submarine *Pintado* which prompted the 1970s picture *Pintado Protest*. Hanly's sailboats, which first appeared in the 1960s 'Fire' series are symbols of the freedom he experienced on the waters of the Harbour.



Fire and Rainbow, 1985, Auckland Art Gallery, Toi o Tamaki.

Hanly also drew inspiration from the surrounding lush gardens of his backyard studio in Mount Eden, the New Zealand light and his family life with works such as "Pacific Icons", "Figures in Light", "New Order" and his "Garden" series. From his studio he would also experiment with unusual materials such as enamel paints and recycle everyday materials as tools for his art." To one visitor admiring the technique used for a monoprint, he revealed that it was a rolled-up sock" *

In 1998 Pat and Gill Hanly were the subject of a television documentary called *Pacific Icon* at a time when Pat had been diagnosed with Hodgkinson's disease. He died in Auckland on the 20th September 2004 and a "No Nuclear Ships" banner hung above his coffin at the memorial service along with his lifejacket.

* [David Buckman – Obituary in The Independent, 19 November, 2004]

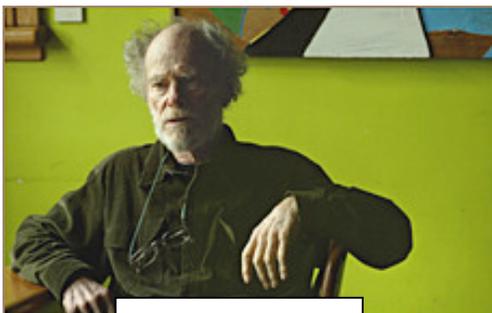


Photo: Brett Phipps

"His work was wonderful and his personality was influential. He has a very important place in art in New Zealand. He enhanced life in these islands."

[T.J.McNamara – Obituary, NZ Herald]

The Seven Ages of Man

14 May – 31 July

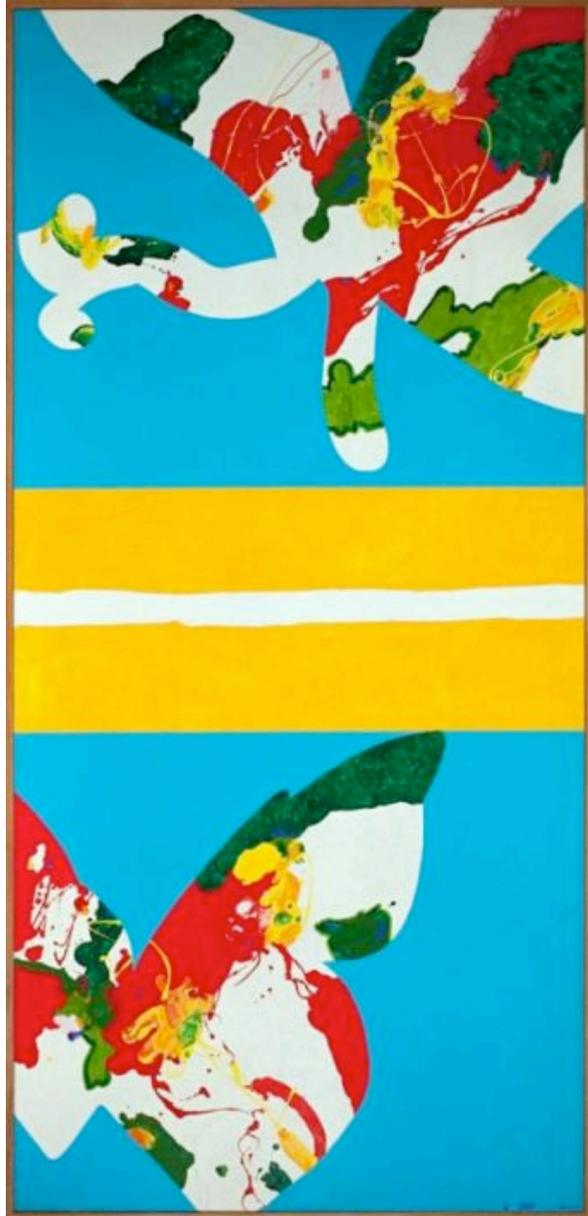
1975

1. *Innocence Energy*
2. *Joy*
3. *Youth*
4. *Ego*
5. *Proud Worldly*
6. *Wisdom*
7. *Grace*

Pat Hanly was commissioned by Hamish Keith in 1974 to paint a seven-piece mural entitled *The Seven Ages of Man*. Each piece of the mural was created site-specifically to ascend each level of the Auckland Medical School's Link building. The series begins with *Innocence Energy* on the lowest level and concludes with *Grace* at the top on the seventh level of the building. Consequently these paintings are never viewed alongside each other as a group, as they are at Pataka.

The mural was based upon the famous "All the world's a stage" monologue from William Shakespeare's *As You Like It*. The monologue compares "life as a seven-act play, starting with the mewling and puking infant, and passing through the stages of the reluctant school child, the woeful lover, the hot-headed soldier, the round-bellied contentment of success (accompanied by a worldly wisdom and sense of justice), then the decay of old age, concluding with a second childhood of dementia and dependency. This was already a common metaphor before Shakespeare used it but it is interesting that Hanly adds a more optimistic tone to the final stages of his own version." *

[*Joy*, from *The Seven Ages of Man*, 1975]



*[Andrew Clifford Curator, Centre for New Zealand Art Research and Discovery, The University of Auckland]

The Seven Ages of Man, completed in 1975 saw Hanly at the peak of a period of abstract experimentation, begun in the late 1960s, where he was pouring and dribbling enamel paints but only after working on preparatory drawings and carefully preparing his surfaces.

The Seven Ages of Man is being toured by the Gus Fisher Gallery, The University of Auckland.

Blast! Pat Hanly - the painter and his protests

11 June – 14 September

"A generation ago in 1987, New Zealand passed legislation to make the country nuclear free. To celebrate this wonderful achievement, writer Trish Gribben and Lopdell House Gallery published a children's book featuring Pat Hanly's anti-nuclear paintings and Gil Hanly's documentary photographs. Pataka will show the exhibition developed by Lopdell House of the fabulous works featured in the book as well Gil Hanly's *Nuclear Free: Protest Photography*.



Vessel and Blast, 1986, Private Collection

"Pat Hanly's paintings are about passion and protest, light, love and life. He painted with many different styles and subjects but this book focuses on the work made in fear or protest about nuclear weapons. In the story of New Zealand's struggle to be nuclear-free no artist is more important than Pat Hanly."*

Pat Hanly was a small man with a big-hearted, wide-seeing view of the world. He was bold and brave. All through his life he painted and spoke up about political and social things that disturbed him, especially nuclear testing when France was exploding bombs at Moruroa, in French Polynesia in the Pacific Ocean. With this ...exhibition, we hope to engage an audience of all ages and tell a very New Zealand story of the power of art to move hearts and minds."*

*[Lopdell House Gallery, Auckland, 2009]

Also showing are documentary DVDs, *No Nukes is Good Nukes* and *Departure and Return* by Claudia Pond-Eyley, and *Women on the Move* by Lisa Prager.

Pre and Post Visit Activities

FIND out about the anti-nuclear protest movement in Aotearoa

RESEARCH the role Greenpeace has played in the anti-nuclear stance

LISTEN to some music that has themes of PEACE

COLLECT some examples of well known protest songs

DEVELOP symbols for peace and create a poster

FIND OUT what the Tinorangatira flag symbolizes

ORGANISE a peace meeting at your school and decide on an action to celebrate this

ASK your parents or grandparents what PEACE means to them.

COLLATE a list of issues that are important for you class – for New Zealand as a country and for the world

RESEARCH the British Pop Art Movement that influenced the work of Pat Hanly during the 1970s and 1980s

FIND OUT the meanings of the terms MOTIF, SYMBOL, ICON and how they have been used in Pat Hanly's work

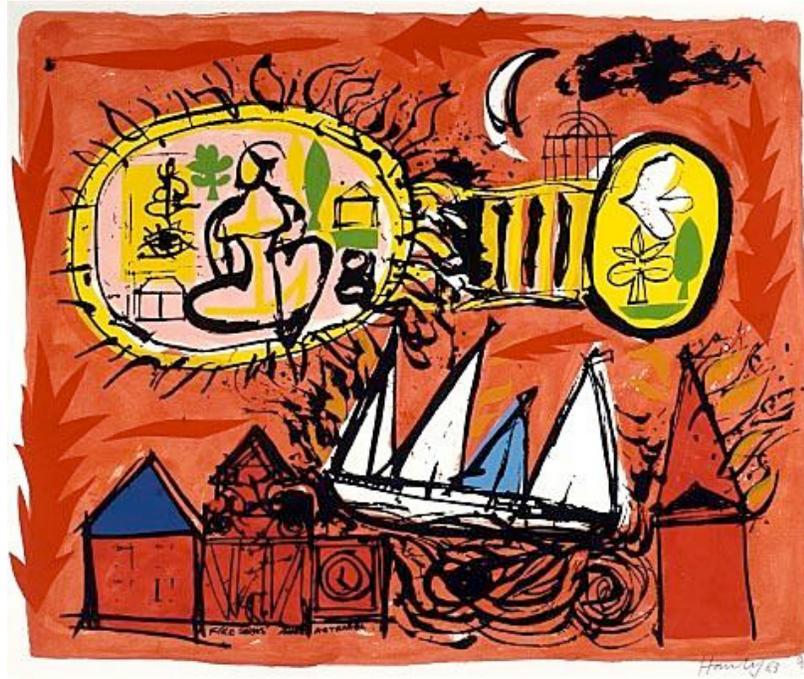
Eg. Pat Hanly used many recurring motifs and symbols in his work over the decades including the use of colour to convey meaning and message.

Many of these symbols have become iconic including the:
dove, boat, eye, child/tiki figure, crescent moon, heart, tree



Wonder Full, 1983, Chartwell Collection, Auckland Art Gallery, Toi o Tamaki

DISCUSS, as a class, a work by Pat Hanly [like the one below] and talk about the stories you can see in his work. Look at the way he uses colour and shows movement in his work.



Awake Aotearoa, 1983, Silkscreen, Auckland Art Gallery, Toi o Tamaki

Curriculum links

Visual Arts: Objective Example, L6 – Investigate, analyse and evaluate ideas and interpret artists' intentions in art works.

L1-2 – Share the ideas, feelings and stories communicated by their own and others' objects and images.

L5 – Investigate and consider the relationship between the production of art works and their contexts and influences

Social Sciences: Objective Example, L5 – Understand how the ideas and actions of people in the past have had a significant impact on people's lives.

References

Buckman, David, Obituary, *The Independent*, 19 Nov 2004- 'www.independent.co.uk/News/Obituaries

Clifford, Andrew Curator, Centre for New Zealand Art Research and Discovery The University of Auckland

Lopdell House Gallery, Exhibitions Archive; BLAST- Pat Hanley, the painter and his protest, 2009