



The Architect and the Artists

Hackshaw, McCahon, Dibble

BRIDGET HACKSHAW



\$65

CATEGORY: Art, Architecture

ISBN: 978-0-9951431-1-1

ESBN: TBC

THEMA: AFP, AGR, AMB, AMG AMN,
1MBN

BIC: AGB, AMB, AMN

BISAC: ARC006000, ART016000,

ART035000

PUBLISHER: Massey University Press

IMPRINT: Massey University Press

PUBLISHED: October 2021

PAGE EXTENT: 240 pages

FORMAT: Hardback

SIZE: 260 x 200mm

RIGHTS: World

AUTHOR'S RESIDENCE: Auckland,
New Zealand

HOW CONTEMPORARY RELIGIOUS ART AND MODERNIST ARCHITECTURE WERE FUSED

Shortlisted for the 2022 Ockham New Zealand Book Awards illustrated non-fiction award.

A beautiful and important book about the remarkable collaboration between the modernist architect James Hackshaw (a member of the famous Group Architects), the painter Colin McCahon and the then young sculptor Paul Dibble on 12 New Zealand buildings — from churches to houses.

Drawing on interviews with James Hackshaw before his death and on the McCahon archive, this book brings into the light a body of work and a collaboration that has been little known or examined, even by old McCahon hands.

Richly illustrated with Hackshaw's plans, McCahon's drawings, letters and journal entries, and contemporary images of the surviving buildings and artworks, expert essays by Peter Simpson, Julia Gatley, Peter Shaw and Alexa Johnston complete the package.

'A rewarding investigation into one of the great artistic collaborations of twentieth century New Zealand' — John Daly-Peoples, *New Zealand Arts Review*

'This is a meticulously crafted chronicle describing a symbiotic relationship between art and architecture . . .' — Maggie Hubert, *HOME*

SALES POINTS

- A striking contribution to the history of both New Zealand art and architecture
- A new insight into a relatively unknown aspect of Colin McCahon's practice
- Of great interest to fans of modernist architecture
- Expert contributing authors
- Stunning design package

ABOUT THE AUTHOR

Bridget Hackshaw is the daughter of James Hackshaw. Before her father's death in 1999, she talked with him about this body of work and has researched and photographed the buildings and artworks resulting from his collaboration with Colin McCahon and Paul Dibble. Bridget previously worked as an English teacher then as an advisor and lecturer in teacher education, following which she established and managed a travel business. In 2019 she completed a course in architectural photography at the London College of Communication. She is the producer of a film directed by Christopher Dudman about the Hackshaw, McCahon and Dibble collaboration.

PRINTABLE A3 POSTER AVAILABLE UPON REQUEST



INTO THE LIGHT Bridget Hackshaw

Mā whero, mā pango ka oti ai te māhi.

With red and black the work will complete.
This book explores the creative collaboration between an architect, a painter and a sculptor, Bill McCahan, Bridget Hackshaw and Phil O'Brien, from 1966 to 1979, a critical period in New Zealand's modern cultural history, and resulted in a dozen buildings. Most of the buildings were designed for the Catholic Church, but the work also involved schools, families. However, much of the work from the collaboration has been virtually forgotten and, in some cases, badly neglected. It might not be surprising for us to forget the fact that the painter was Cobh McCahan and the sculptor was Phil O'Brien.

By his own account, the series of windows McCahan designed — eight church and chapels, three private houses, a school and a shop — were not only important in their own right but also critical to his career. McCahan had been a well-known and much-maligned figure since his celebrated designs for the Southern Cross and the Beehive, and his public exhibitions. His Southern Cross was shown at the Royal Academy in London in 1968, and his Beehive at the Royal Park Corner in London, cemented his international reputation.

I was pleased that our work together remained largely forgotten, and that McCahan could afford to let us go our separate ways. I was invited to attend a solo exhibition at the Auckland Art Gallery in 1986, and McCahan was invited to attend a solo exhibition at the Auckland City Art Gallery in 1988. In 1990, McCahan and I were invited to a joint exhibition at the Auckland Art Gallery in 1990. Despite these two public salutes, the work of McCahan and O'Brien has not received the recognition it deserves. The only exception — the elementary windows in the St. Mary's Catholic Church in Ponsonby — is now being restored and will be reinstalled in the church in 2006. The joint commissioning marks the first time the two of us have worked together.

At the time of his death in 1987, McCahan was well known as a controversial and influential modern artist and had a growing following. However, his reputation had suffered greatly in the years since his celebrated designs for the Beehive and the Southern Cross, and his public exhibitions. His Southern Cross was shown at the Royal Academy in London in 1968, and his Beehive at the Royal Park Corner in London, cemented his international reputation.

I was pleased that our work together remained largely forgotten, and that McCahan could afford to let us go our separate ways. I was invited to attend a solo exhibition at the Auckland Art Gallery in 1986, and McCahan was invited to attend a solo exhibition at the Auckland City Art Gallery in 1988. In 1990, McCahan and I were invited to a joint exhibition at the Auckland Art Gallery in 1990. Despite these two public salutes, the work of McCahan and O'Brien has not received the recognition it deserves. The only exception — the elementary windows in the St. Mary's Catholic Church in Ponsonby — is now being restored and will be reinstalled in the church in 2006. The joint commissioning marks the first time the two of us have worked together.



HACKSHAW AND THE GROUP Julia Gatley

In 1982, James Hackshaw reflected:

And these people [Frank Sargison, Maurice Duggan, Bob Lowry and others] were living on the smelt of oil rag, trying to develop a New Zealand culture in their own field. And that is exactly what they did. They were the ones who got us to think, how has it affected us now? Well, I have sort of carried that through, since leaving the Group, in other work, which is basically better. You have to be more aware of what you are doing. In the economy, you save materials and so forth. I've also used people like Bill McCahan and others, and I've used them to make more meaningful within our social context. And I insist that the main values Bill gave me, and I think other people who watched, were that you can make a difference, and you can identify in the architectural field — its own unique identity.

The Group number among the most important in New Zealand's architectural history. It was formed in 1966 and went on to become one of the most influential groups in New Zealand, influencing his thinking long-term and providing a platform for many of New Zealand's most important architects. McCahan served as the New Zealand host of the International Congress of Architects in 1970, and the following year he was elected to the Royal Institute of Architects of New Zealand, and became a fellow of the Royal Institute of Architects of New Zealand in 1972.

Four founders of the Architecture Group, the late James Hackshaw, Maurice Duggan, Frank Sargison and Wilson & Jones, The Architectural Group, founded in 1966, was a group of New Zealand architects and architectural students who got together to discuss and promote architecture and the architectural profession. The group was not a signatory to the constitution, nor a

contributor to the magazine, but we were part of the group.

And these people [Frank Sargison, Maurice Duggan, Bob Lowry and others] were living on the smelt of oil rag, trying to develop a New Zealand culture in their own field. And that is exactly what they did. They were the ones who got us to think, how has it affected us now? Well, I have sort of carried that through, since leaving the Group, in other work, which is basically better. You have to be more aware of what you are doing. In the economy, you save materials and so forth. I've also used people like Bill McCahan and others, and I've used them to make more meaningful within our social context. And I insist that the main values Bill gave me, and I think other people who watched, were that you can make a difference, and you can identify in the architectural field — its own unique identity.

