

AUCKLAND CITY ART GALLERY

QUARTERLY



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NUMBER FIVE — SPRING — 1957

RECONSTRUCTION

Work in the City Gallery continues. It has now been re-roofed and the first stages of the lay-light inserted. We cannot hope to see it completed until after Christmas.

CONCERTS

Five lunch-time concerts were given during August and September by Andrew Gold and Pamela Woolmore; the Malcolm Latchem String Trio; Winifred Stiles and David Galbraith; Francis Rosner and Janetta McStay; and Kathleen Reardon and Keith Field.

AUCKLAND GALLERY ASSOCIATES

The membership now amounts to 200, which is very encouraging, but we would still like to see more members coming forward. A fairly full programme has included panel discussions on exhibitions and an art film evening. Two events, however, stand out from the others. First, Mr. Eric McCormick, the biographer of Frances Hodgkins, gave an excellent and valuable talk, *The Inland Eye: a personal approach to New Zealand painting*, and second, the purchase of a painting for the Gallery.

SCULPTURE COURT

Our cover illustration shows the Sculpture Court of the Gallery. In the last eighteen months we have made many important acquisitions, and those that can be seen are by Maillol, Archi-

penko, Degas, Epstein and Rodin. As far as is possible we have collected drawings by the sculptors. An Epstein and a Moore can be seen on the far walls. Very shortly we hope to publish a fully-illustrated booklet on the sculpture in the collection.

STAFF

We are very pleased to note that the Carnegie Trust of New York has awarded a grant to Mr Colin McCahon, Keeper of the Gallery, to enable him to visit the United States for three months. We are particularly grateful to Dr Grace McCann Morley, Director of the San Francisco Art Museum, who has taken so much on herself to arrange an itinerary through the States and to approach the great Art Museums of America for their co-operation.

Mr McCahon's tour will include San Francisco, Los Angeles, St Louis, Chicago, Detroit, Cleveland, Cincinnati, Washington, New York and Boston. He will therefore have the opportunity of seeing every important collection and be able to work in most of the Museums housing them.

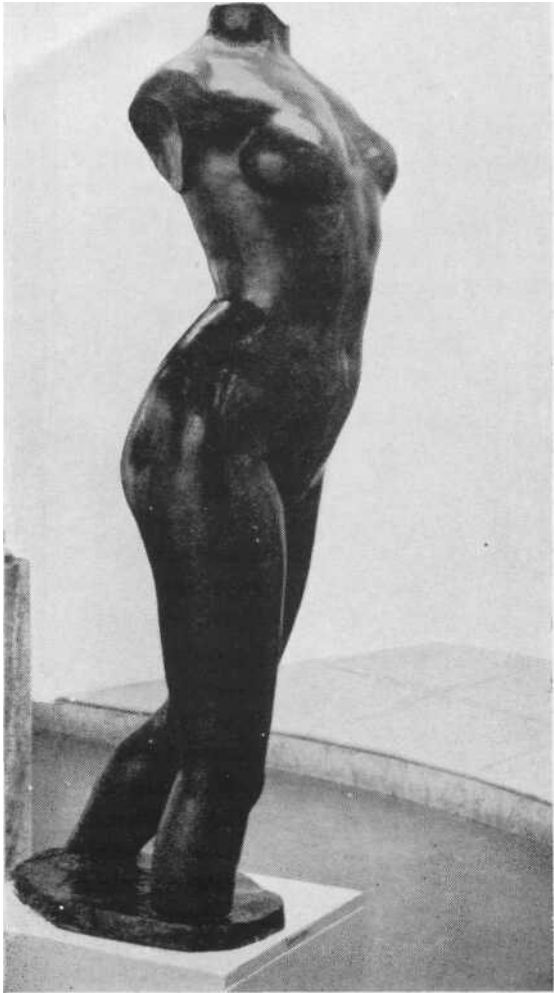
Apart from the enrichment of Mr McCahon's own experience, this will be the first visit to the United States of a professional staff member of a New Zealand gallery, which will bring to Auckland and New Zealand some publicity for their activity in cultural needs.

ARISTIDE MAILLOL (1861-1944) French

THE WOMAN WHO WALKS THROUGH WATER

Bronze 464 ins (excluding base) 6/6

Signed with monogram *M* in a circle



This is one of the most considerable purchases made for the Gallery by the Mackelvie Trust. Up to the time of acquisition it was in Maillol's house at Marly-leRoi, in the possession of the sculptor's son. It represents one of the ideas which later became one of Maillol's greatest works—*L'Ile de France*. Its main point of difference lies in the right leg, which is in-turning in our version, and the whole body thrusts forward more. In the finished work, the right leg is out-turning and is straighten Although it is a little difficult to tell, the arms in the Auckland version would have come closer together than they do in the full figure. *L'Ile de France* is dated about 1910, so that our bronze is probably a little earlier. The truncated version of the *L'Ile de France* (in the Museum of Modern Art, New York) has the legs cut off close to the knees, and the top half of the upper arms retained, but an examination of it would appear to suggest that it is not an exact replica.

Maillol was a simplifier of forms and his work is completely opposed to Rodin. It is this simplicity of form which permits admiration of his sculpture, both for its abstract qualities and his entirely honest, sensual feeling for the human body.

FORTHCOMING EXHIBITIONS

Apart from the *Eight American Artists* exhibition (see back cover) others already arranged for 1958 include, *Contemporary Soviet Art*, *British Action Painters* (which will be the 1958 Festival exhibition), and an important exhibition of Picasso's graphic work, which is coming to us from Paris.

New Zealand exhibitions will include a second edition of *Eight New Zealand Painters*, to which we may add some sculpture, and another exhibition of those well-known artists who are primarily water colourists. We are also continuing with the exhibitions on early New Zealand artists and the next one will be devoted to the Rev John Kinder (1819-1903).

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RICHARD WILSON. RA (1714-1782;

HADRIAN'S VILLA

Oil on canvas 17x21|: ins

Recently purchased by the Committee, this landscape is one version of a subject painted by Wilson a number of times. The artist used the subject first in c!775, but Wilson continued

to paint versions of his Italian subjects long after his return to England. This painting passed through Christie's June 27th, 1896 Lot 46, and subsequently passed into the collection of Sir Edward J. Dean Paul, Bt. It is not listed in Professor Constable's *Wilson* but is related to p. 200-2, pi. 80b.

ACQUISITIONS

HENRI HAYDEN (Born 1883) French

STILL LIFE WITH GUITAR (1918)

Oil on canvas 32 x 21 ins

THOMAS JONES BARKER (Born 1923) British

THE GLEANER

Oil on canvas 36 x 28 ins

MAJOR-GENERAL H. G. ROBLEY (1840-1930)

TE KUITI

Oil on cardboard 104 x 8 ins

JOSEF HERMAN (Born 1911) Polish

THREE MINERS RESTING (1955)

Pen and wash 8x10 ins

JACK SMITH (Born 1928) British

TOLEDO

Charcoal on white paper 16 x 21 3/4 ins

EDWARD MIDDLEDITCH (Born 1923) British
STANAGE EDGE

Charcoal 11 1/2 x 15 1/8 ins

ETIENNE AUBRY (1745-1781) French
THE FORTUNE TELLER

Brush and Indian ink 11 1/4 x 14 7/8 ins

OTTAVIO LEONI (1587-1630) Italian
SELF PORTRAIT

Pen and brown ink 5 1/8 x 4 ins

PIERRE WILLE (1748-1821) French
A PEASANT FAMILY AT DINNER

Brush and brown wash over black chalk
11 7/8 x 14 13/16 ins

GIFTS

JOHN BRATBY (Born 1928) British
WINDOWS

Oil on canvas 48 x 144 ins

Presented by the Auckland Gallery Associates

ARTIST UNKNOWN

QUEEN STREET, AUCKLAND (CIRCA 1848)

Pen and watercolour 6J x 9f ins

Presented anonymously

J. C. HOYTE (1835-1913) New Zealand

A COROMANDEL LANDSCAPE

Watercolour 8 7/8 x 12 1/8 ins

Presented by the executors of the will of the late Lady Ellis

J. C. HOYTE (1835-1913) New Zealand

AT ROTORUA

Watercolour 20 1/4 x 15 7/8 ins

Presented by the executors of the will of the late Lady Ellis

J. C. RICHMOND (1822-1898) New Zealand

ON WANAKA, EVENING

Pencil 9" x 14"

Presented by Mrs. G. L. Laurensen, Auckland

J. C. RICHMOND (1822-1898) New Zealand

LANDSCAPE WITH TREES, TARANAKI

Watercolour 13" x 20 ins

Presented by Mrs. G. L. Laurensen, Auckland



GIACOMO FRANCESCO CIPPER (active 1700-1750)

BOYS PLAYING CARDS

Oil on canvas 44 1/2 x 33 1/2 ins

This painting, formerly in the collection of Sir George Grey, was attributed in the early Gallery catalogues to Frans Hals, this being later changed to 'artist unknown.' We are grateful, therefore, to Professor Ellis Waterhouse for his suggestion of Cipper. This is amply confirmed by reproductions of works by Cipper in the National Gallery (18th Century Italian Schools, p. 40, pis. 24, 25, 26). Another at Budapest (No. 8921, Catalogue II, 1954, p. 103) is similar in some of the details to ours. Very little is known of Cipper except that he was probably German, but worked in Lombardy, certainly between 1705-1736. Boys playing cards was a favourite subject of genre painters from the time of Carravaggio onwards.

LOANS

J. C. RICHMOND (1822-1898) New Zealand

WANAKA

Watercolour 11 1/4 x 21 1/8 ins

Lent by Mrs. B. M. Richmond, Auckland

J. C. RICHMOND (1822-1898) New Zealand

PARITUTU, TARANAKI, 1866

Watercolour 15 x 20 1/2 ins

Lent by Mrs. M. R. Champion, Auckland

TRAVELLING EXHIBITIONS

In 1956, the first two travelling exhibitions went on tour from the Gallery to other galleries in the Dominion. Since then, this scheme has developed into a full time service. Besides the expensive overseas exhibitions, which have a restricted tour, the greater number of travelling exhibitions have been of original prints and drawings. Towns which see these exhibitions include Hamilton, Gisborne, Tauranga, Wanganui, Napier, Wellington, Nelson, Christchurch, Timaru, Dunedin and Invercargill. A hire charge of £1 per week plus a share in the cost of transport means that the average charge per exhibition is £6 to £7. On the close of the exhibition in Auckland all the pictures are reglazed in acetate or perspex and then despatched on a pre-arranged itinerary. These exhibitions have proved very popular and we have received many grateful letters from galleries throughout New Zealand.

Exhibitions include the following:

MAJOR

Henry Moore

British Crafts

Twentieth Century French Painting

Eight New Zealand Painters

MINOR

Drawings by Four Realist Painters

Ecole de Paris Prints

Rouault's 'Miserere' series

Pictures for Schools

'Contemporary French Prints

Old Master Drawings

New Editions Group Prints

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SIR DAVID WILKIE, RA (1785-1841)

SKETCH PORTRAIT OF THE REV EDWARD IRVING
(1792-1834)

Oil on millboard 12 1/4 x 10 ins

Purchased from an Auckland source, this is a sketch of the Scottish divine who drew immense congregations to his sermons and was an early friend of Thomas Carlyle and Jane Welsh.

Irving preached in London at Hatton Garden and in Regent Square. At length he became involved in dogmatic controversy which cost him his ministry. He died during a visit to Glasgow in 1834. Although this sketch may have been painted in 1817, when both he and Wilkie were in Kirkcaldy, it is much more likely to belong to 1822. Wilkie was in Edinburgh in August 1822, for the visit of George IV and also gathering material for his painting of John Knox. In this same year, Irving arrived in London. Cunningham notes, (*Life of Wilkie*, vol 11, p. 95) *Wilkie no doubt had the preaching of Knox in mind when he listened to the eloquence of Chalmers or Irving, and sketches substituting one at least of these distinguished orators for*

the stern old Calvinist are still remembered. It seems more than likely, therefore, that this sketch portrait dates from this time, when Irving was 30, and was painted either in Edinburgh, or later in London in the same year. Wilkie, best known for his genre subjects, painted many interesting portraits.



GRACE JOEL (1863-1924) New Zealand
MOTHER AND CHILD
 Oil on canvas, mounted on cardboard
 211/2x157/8
 Signed *Grace Joel*
 Purchased 1957

'Miss Joel, as she is distantly termed in the letters of Frances Hodgkins, is on record as having "studied art in Melbourne," and gained a reputation with the Otago Art Society for her portraits and anecdotal figure studies.' (See E. H. McCormick, *Frances Hodgkins and her Circle*: catalogue, p. 20.) 'At the 1896 exhibition, Miss Grace Joel was singled out for a

work representing "a poor, miserable, saddened creature whose life has evidently been the reverse of comfortable . . . lost either in contemplation of her past or in speculation as to her future, as the title of the picture suggests—**THE DEAD, DEAD PAST IS GONE, THE PRESENT . . .**" (See E. H. McCormick, *Works of Francis Hodgkins in New Zealand*, p. 45.)

The original title of our painting is lost, but the feeling of the work is again one of poverty and hopelessness, deriving largely from the meagre surroundings and the weary attitude of the woman. The colour is sombre but warm, brown and ochre, the window suggests a barrier rather than a possible way out, a brown fog presses on the glass. Red on the table leg and blue on the woman's skirt provide the only contrast of warm and cool colour in the painting. Miss Joel's work shows strong influences of two of the early, and certainly most influential, art teachers in New Zealand; the Dutchman, Joel left New Zealand for Europe about 1901, and is known to have exhibited at the Royal Van der Velden, and the Italian, Nerli. Grace Academy and the Salon, Paris.

—C.MCG.

A LOAN SCHEME

We have just instituted a plan for borrowing pictures from contemporary New Zealand artists. This has been done mainly with a view to future purchase which will give us time to decide which paintings sustain their quality in gallery surroundings.

Our appeal to artists has been met very generously and those who have either sent pictures or have promised to send include, M. T. Woollaston, Doris Lusk, Russell Clark, Charles Tole, Maria Rainer, Milan Mrkusich, Jan Michels, Jean Horsley, May Smith, Freda Simmonds, Susan Skirman, Ron Stenberg, Michael Nicholson and Dennis Turner.

exhibition calendar-

EIGHT AMERICAN ARTISTS

(Paintings and Sculpture)

Guy Anderson	Kenneth Callahan
Rhys Caparn	Morris Graves
David Hare	Seymour Lipton
Ezio Martinelli	Mark Tobey

6 January—7 February, 1958

This exhibition is being circulated by the
United States Information Service

AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

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