

AUCKLAND CITY ART GALLERY

QUARTERLY



JOHN BARR AND CLARKE HOYTE

Auckland Panorama (1869)

AUCKLAND CITY ART GALLERY

QUARTERLY

NUMBER THREE — AUTUMN — 1957

RECONSTRUCTION

We are now in our final year of reconstructions. The old roof of the City Gallery is now in the process of removal and a new glazed roof is to be installed. When this has been completed, a laylight will be inserted below it. The laylight will contain the main lighting and act as an effective barrier to heat, excess of light and sound. Finally, the Gallery will be redecorated and provided with an 18-inch high dais running from wall to wall at one end of the room.

MACKELVIE GALLERY

The semi-laylight of this Gallery has proved somewhat unsatisfactory, and it will therefore be extended into a full laylight with little trouble and disturbance this year.

RESTORATION STUDIO

This studio has now been fitted out, and all that remains to be done is the completion of the purchase of apparatus needed for the highly specialized work of conservation. Many of our pictures require urgent attention and we hope also to carry out research on humidity, which is our most besetting problem. Paintings on panel are the principal victims and constant watch has to be maintained, particularly during late summer, when humidity rises occasionally to 100 per cent. The studio will be the only fully equipped one in New Zealand, and it is hoped that other Dominion galleries and private owners of valuable paintings will avail

themselves of the professional advice and service it will offer.

JOHN BARR CLARK HOYTE (1833-1913) British
AUCKLAND PANORAMA, 1869

Watercolour 17 1/4 x 24 ins

Hoyle is to be represented by an exhibition of his work in the Gallery from June 14th to July 7th.

This is the first exhibition of pictures by this interesting artist to be shown in New Zealand. Hoyle's background is still very sketchy, but it is hoped that research, by Miss Una Platts will reveal more of his life. He was born in England c. 1833 and was in New Zealand between approximately 1861 and 1877, when he left for Australia, where he settled in Sydney until his death in 1913.

He appears to have travelled widely throughout both islands, but the greater proportion of his work was carried out in and about Auckland. It is probable that he served in the army, later returning to take up painting seriously. Hoyle has an imaginative vision with a strong feeling for form and tone, with which he catches the quality of pioneer life without resort to sophistication or to primitive expression. The Gallery, by holding these exhibitions each year, hopes to establish the reputation of these early artists, thereby setting a firm foundation to the history of painting in New Zealand.



J. M. W. TURNER. RA.

The Wreck of the Minotaur

J. M. W. TURNER. RA. (1775-1851) British
THE WRECK OF THE MINOTAUR (C. 1805)

Oil on canvas 344 x 26¹/₂ ins

This painting, recently purchased by the MacKelvie Trustees, is an early working sketch for a larger picture, dated approximately 1805. Two preparatory drawings for this working sketch (British Museum Sketchbook LXXXVII, Nos. 8-43, 1804) show the composition fairly well established, although No. 8 includes masts and rigging in the centre of the background, which is mostly omitted in the later sketches. Between the drawings and our larger sketch comes a smaller, more freely painted oil sketch (No. 235. York Art Gallery, 13 1/4 x 18-7/8 ins), which is inscribed on the back *The Wreck of the Minatour* (sic). The composition of this agrees almost entirely with the Auckland work. The large

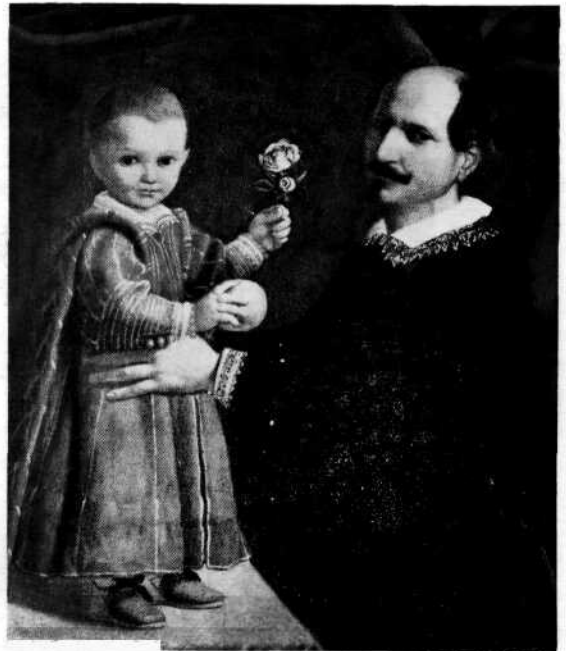
finished picture (98 x 68 ins, painted 1810) which was formerly in the collection of Lord Yarborough has since been lost. According to a note on the photographs of this lost picture in the Witt Library (Courtauld Institute) the picture was with A. Ruch in 1927, but nothing more is known of it. Armstrong (History of J. M. W. Turner) stated that the Yarborough work had been painted from a wreck on Haak Sands in 1810, but it is now clear that Turner, in fact, returned to the composition of the York and Auckland sketches of five years before. *The Shipwreck* (Tate, 476) is related in composition and helps to confirm the dating for the York and Auckland works. We are indebted to the staff of the Courtauld Institute, London, through Mr Philip Spink, and to Mr John Jacob, of York Art Gallery, for supplying the information given above.

CARLO CERESA (1609-1679) Italian

PORTRAIT OF A MAN WITH A CHILD

Oil on canvas 36 1/2 x 33 1/4 ins

This is the second Italian picture recently purchased by the Mackelvie Trustees. Ceresa was born at San Giovanni Bianco, about 25 miles north of Bergamo in the val Brembana, in 1609. He was a pupil of Domenico Crespi, and probably also of Guido Reni. The smooth roundness of the child's head points to Bolognese influence. He appears to have worked mostly in and around Bergamo. At Isola di Fondra, in two of the local churches, there are paintings by him, and in the parish church of San Pellegrini there are some frescoes. He is also represented in the Carrara Gallery at Bergamo. His work has a simple, sincere charm, with a very sympathetic handling of colour.



CARLO CERESA *Portrait of man with child*

WORKS ON LOAN TO THE GALLERY

We have been fortunate in acquiring several pictures on loan from generous owners.

STUDIO OF MEINDERT HOBBEEMA

LANDSCAPE WITH FIGURES

Oil on panel 24 x 36 ins

Lent by Geoffrey Myers, Esq, Auckland

This is perhaps a studio version, because of its very lively handling and general competence, of the Hobbema now in the Louvre (1662, H. de Groot). We are grateful to Mr. H. Gerson, of the Rijksbureau fur Kunsthistoriches Documentatie, for this information.

ROMAN SCHOOL, 17TH CENTURY

CIMON AND PERA

Oil on canvas 47¹/₂ x 59J ins

Lent by Mrs N. Klein, Auckland

This picture, which before the war was attributed to Rubens' Italian period, seems now doubtful and more likely to be an Italian follower of Rubens. The head of the old man is a

Rubens type, but the woman is entirely Roman in feeling. The composition bears a resemblance to the later pictures of the subject by Rubens.

ITALIAN SCHOOL

GAROFALO, BENVENUTO TISI (1481-1559)

MADONNA AND CHILD WITH ST. MICHAEL AND ST. GEORGE

Oil on panel 23 1/2 x 18 ins

Lent by Dr and Mrs Monheimer, Dunedin

This fine painting, with the attribution confirmed by Wilhelm Bode, will help to fill in one of the gaps in our collection of Italian pictures.

RIDOLFO GHIRLANDAIO (1483-1561)

PORTRAIT OF A MAN

Oil on panel 29 7/8 x 23 ins

The Gallery is extremely fortunate in obtaining on loan this excellent Italian renaissance portrait. Both this picture and the one above require cleaning, and when this is completed we will publish photographs of both in *Quarterly*.

AGOSTINO CARRACCI (1557-1602), Italian

PORTRAIT OF A LADY WITH A DOG

Oil on panel 381/4x281/2ins

This fine portrait is a recent acquisition by the Mackelvie Trustees. The picture was formerly in the collection of Lord Carew of County Kildare. The attribution to Agostino has been confirmed by Otto Kurz and Denis Mahon. Two drawings, one in the Albertina (23,367) and another at Windsor (Wittkower, *Carracci Drawings at Windsor* (170), and a portrait of Hanna Parolini Guiccardini, of 1598, at Berlin, helps to confirm the attribution. The portrait was illustrated in the supplement of *The Burlington Magazine*, December, 1952, Pl. III, where mention is made of it being formerly ascribed to Lavinia Fontana, who was a fellow-pupil with Agostino of Prospero Fontana. However, as the note to the plate suggests, the fall of light from the left in both the Berlin and Auckland portraits is the same. The position of the hands also are very similar to those in other paintings by Agostino.



AGOSTINO CARRACCI *Portrait of a lady*

AUCKLAND FESTIVAL, 1957

The Art Gallery is playing a major part in this year's Festival. The programme is given below.

CHAMBER MUSIC

Kathleen Reardon *soprano*

Keith Field *piano*

Winifred Stiles *viola*

David Galbraith *piano*

Andrew Gold *tenor*

Pamela Woolmore *soprano*

Latham String Quartet

New Zealand Wind Ensemble

OTHER RECITALS

New Zealand Songs and Ballads

Rhona Bailey, James Delahunty and

Neil Colquhoun

SPOKEN POETRY

Clive Sansom

DEMONSTRATIONS

Weaving Ilse Von Randow

Pottery Design Frank Carpay

OVERSEAS EXHIBITIONS

Our exhibition programme for this year is now complete and we can promise a variety of exhibitions. Amongst those coming from overseas will be the British Fine Crafts (see back cover); Forty Contemporary French Paintings (13th September - 6th October) from the collection of Mr Eric Estorick, an enlightened English manufacturer who has built up one of the most important private collections of 20th century French and Italian pictures in Europe. Later in the year we are to see a collection of painting and sculpture by living American artists centred in Chicago. This exhibition is being toured under the auspices of the United States Information Service.



HENRI GAUDIER - BRZESKA *The Idiot*

HENRI GAUDIER-BRZESKA (1891-1915) English
THE IDIOT

Bronze ht 63/4ins

This recently acquired bronze is one of the more considerable works of a sculptor whose working life was three years. Henri Gaudier was born in France and adopted the second name of Brzeska after removal to England. There are up to four known bronzes of this work. One is at Leicester Art Gallery (No. 3 in the recent Arts Council exhibition). This bronze is in fact a self portrait, and the title comes from the constant use of the term by Sophie Brzeska (see Brodzky, *Henri Gaudier-Brzeska*, p. 28), although no mention is made of the head in either Brodzky's or H. S. Ede's book. It is, however, reproduced in Brodzky's biography (pl. facing p. 66). One of the casts, belonging to Alan Fraser, was exhibited in the London exhibition of 1918 (No. 21).

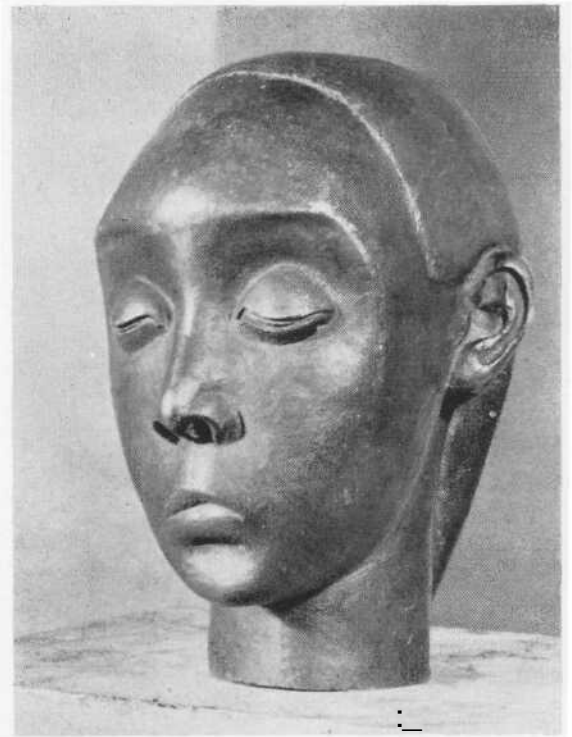
HENRY MOORE (Born 1898) British

HEAD OF A GIRL, 1923

Bronze ht 6| ins

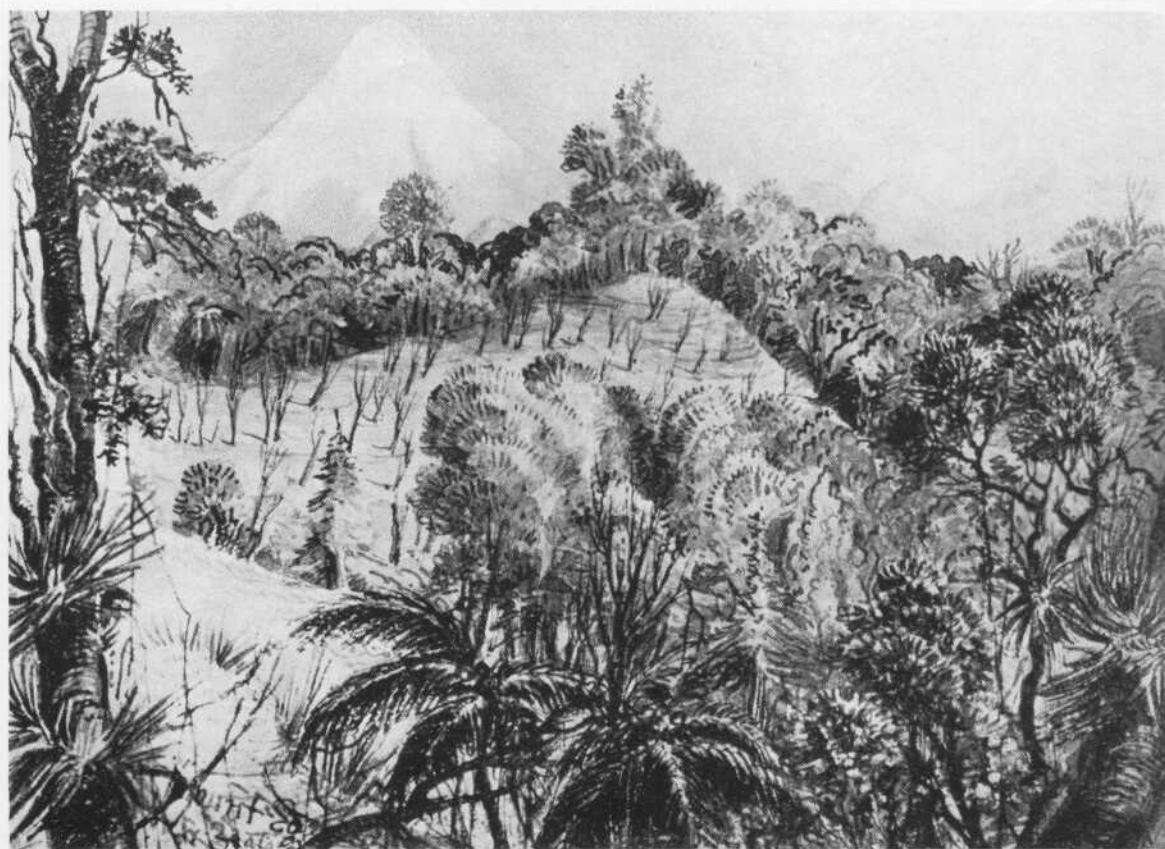
This is the earliest known work of the sculptor and only three casts were made from the original terracotta head (in the collection of Mrs Lucy Wertheim). One is in the Boymans Museum, Rotterdam, and the other in the collection of W. A. Evill, Esq. London, to whom we are indebted for this information.

The bronze shows directly the influence of the African carving in the British Museum, which the artist visited constantly at this time when he was a student at the Royal College of Art. (Moore's article. *The Listener*, 24th April, 1941, refers to this period.) This work achieves far more, of course, than merely indicating an influence, for it demonstrates Moore's creative grasp of the monumental—a conception which translates the particular into the universal.



HENRY MOORE

Head of a girl



SIR HENRY JAMES WARRE, KCB.

Mount Egmont, Taranaki

SIR HENRY JAMES WARRE, KCB. (1819-1898)

British

MOUNT EGMONT, TARANAKI, N.Z.

Pen, ink and wash 9x12 ins

Frequently, it is a pleasure to come across an artist who is comparatively unknown and yet whose work does not justify his obscurity. Recently we purchased four watercolours by Sir Henry Warre, all of which are of subjects in Taranaki.

Sir Henry James Warre arrived in New Zealand in February, 1861, on the ship *Worsley*, as commanding officer of the 57th Regiment, which had been brought from India for service in the Maori Wars, and was to be based on New Plymouth. Warre finally left this country in 1865.

A sketch-book at Dunedin (Hocken Library MSS, p. 2) gives an excellent illustrated account

of the country round Mt. Egmont, through which the campaign was fought. Plans for fortified positions and delightful pen and wash sketches fill the book. Warre had an eye for landscape and was especially interested in the native bush. Sir Henry Warre completed his military career as Colonel of the Wiltshire Regiment, having seen service in foot regiments in the Crimea, India and New Zealand.

AUCKLAND GALLERY ASSOCIATES

The Associates continue to offer an active programme. Recent events include an Open-Air Art Exhibition, which was very popular and drew large crowds; a talk by Miss Katherine Dunham, leader of the Dunham Dancers, on Sunday, 24th March, who spoke of her research into primitive dances and commented on the broader aspects of the dance.

exhibition calendar

British Fine Crafts

23 MAY- 16JUNE

THIS EXHIBITION has been specially arranged by the Craft Centre of Great Britain. It will be the Gallery's contribution to the 1957 Auckland Festival. Crafts represented include: —

Engraved glass	Book-binding
Woven and printed textiles	Silver
Musical instruments	Embroidery

The exhibition will later tour New Zealand and Australia.

AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

His Worship the Mayor. Mr T. W. M. Ashby, QBE.

CHAIRMAN: Councillor F. A. Ambler, OBE.

COUNCILLORS: J. W. M. Carpenter. K. B. Cumberland. Mrs. M. M. Dreaver, MBE, G. F. M. Forsyth,
G. E. Myers. W. M. Tongue.

CO-OPTED MEMBER: Geoffrey Rix-Trott, Esq (Chairman, Mackelvie Trustees)

STAFF

DIRECTOR: P. A. Tomory, MA.

KEEPER: Colin McCahon

ATTENDANTS: F. Smith. T. Page

ADMINISTRATION: Miss A. M. Ryburn. Mrs Brenda Gamble

STUDENT ASSISTANTS: John Henderson, Peter Webb

FOREMAN TECHNICIAN: C Conroy

TYPIST: Miss V. Drake

RESTORER: C. L. Lloyd