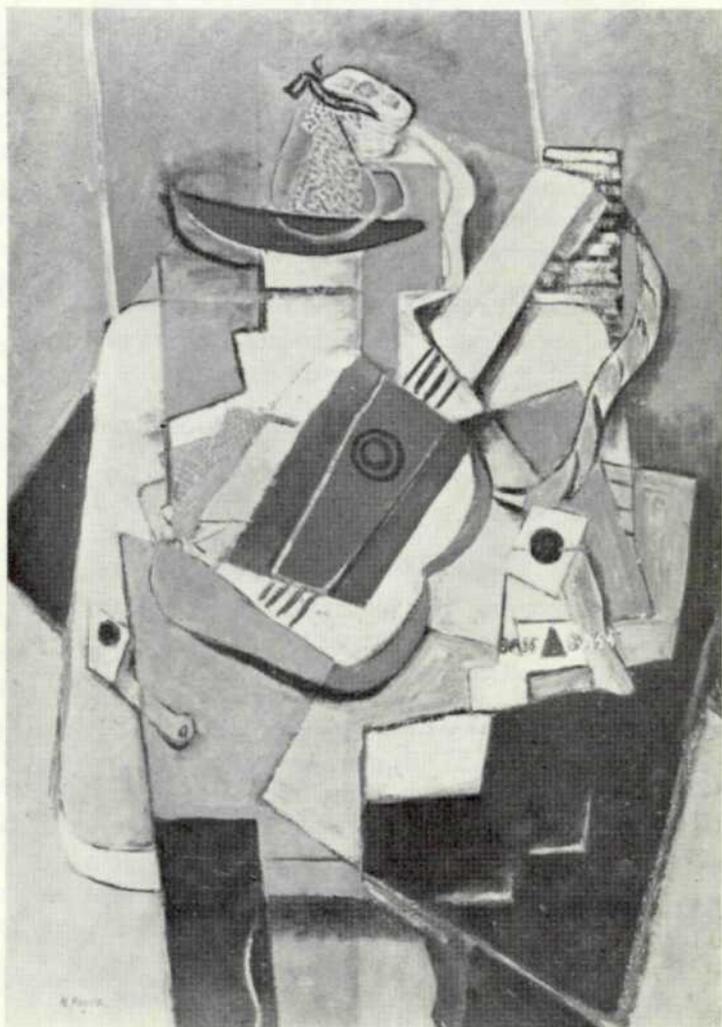


AUCKLAND CITY ART GALLERY

# QUARTERLY



HENRI HAYDEN *Still Life*

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NUMBER SIX — SUMMER — 1958

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## RECONSTRUCTION

We can now report that the Gallery renovations are nearly completed—or will have been by the time this number is issued. The Gallery has had one or other of its major rooms shut over the past four years, so that for the first time for a long time the Gallery will be fully open and the bulk of the permanent collection placed on view. This very necessary reconstruction has had, however, a very serious effect on attendance figures and it will take a reasonable period to build them up again.

## GALLERY PUBLICATIONS

We are pleased to announce three new publications on the permanent collection:

*A Handbook to Twentieth Century Sculpture*

*A Colonial View* (Early New Zealand paintings)

*Rowlandsons Drawings*

All three are fully illustrated and documented and should increase the visitor's interest in the Gallery collections.

## AUCKLAND GALLERY ASSOCIATES

On February 25 the Associates formally presented WINDOWS by John Bratby (see page 4) to the Gallery.

A second successful open air art exhibition was held by the Associates in Albert Park from March 4 to March 7.

HENRI HAYDEN (Born 1883)

STILL, LIFE WITH GUITAR, BOTTLE OF BASS AND FRUIT. *See Cover.*

Oil on canvas 32 x 21 ins.

Signed *H. Hayden.*

This cubist painting was recently purchased by the Committee. It can be dated approximately 1919-20.

Hayden was born in Warsaw, and came to Paris in 1907 (the year in which Cubism was born). He was at first influenced by the Fauves, but by 1916 had joined the Cubists.

Hayden has worked a great deal in isolation, and it was only in 1911 that he held his first exhibition. In the first Cubist exhibition of 1920, Hayden exhibited his *Three Musicians* which antedates Picasso's work by a year.

He formed a close friendship with Juan Gris. Both Marcoussis and Hayden have been overshadowed until recent years by their greater brethren, Picasso, Braque and Gris, but both Marcoussis and Hayden had something of their own to contribute to the movement and Hayden's was that of lyricism. His painting is light in tone and in the rhythmic colour pattern which he lays over the fundamental idea of Cubism—the analysis of form. As the painters Gleizes and Metzinger wrote in *Du Cubism*: ' . . . The act of composing, constructing and designing amount to this: that the dynamic of form should pattern our own activity.'

CASPAR NETSCHER (1639-1684). Dutch.

GIRL ARRANGING FLOWERS

Oil on canvas 18 1/4 x 14 3/4 ins

Signed *Gaspar Netscher 1683*

This painting, formerly in the collection of Sir George Grey, is a charming example of Netscher's work.

Netscher was born in Heidleberg, but when still a child his parents moved to Holland. He was a pupil of Terburg. In 1659 he visited France where he married. He also made a short visit to England at the invitation of Charles II.

A date on the stretcher *February 13/60* might indicate either the date of a sale or the date, perhaps, when the painting entered Sir George Grey's collection. 1860 would be a likely year as Grey was in South Africa in 1859 and returned to New Zealand in 1861.



## ACQUISITIONS - Prints

BRAQUE (born 1882)

LA THEOGONIE: two illustrations, 1922/23

Etchings on copper, 11 1/8 x 7 7/8 ins

CHAGALL (born 1889)

Plate for LES AMES MORTES, 1925

Etching and drypoint. 10 x 8 ins

LE CHARLATAN

Etching and watercolour, 11 x 9 ins

Signed *Chagall* on plate.

JOSEPH AND POTIPHAR'S WIFE

Etching 11 x 9 ins

Unsigned trial proof before the artist's etched monograph.

CORINTH (1858-1925)

GARDEN OF GETHSEMANE

Drypoint. 11 x 7 ins

Signed *Louis Corinth* on paper.

GAUGUIN (1848-1903)

**SHE THINKS OF THE SPIRIT**

Lithograph, 7 x 10 ins. Ed. 100: Pull 79

Signed *Paul Gauguin* on the stone.

**KOLLWITZ** (1867-1945)

HAMBURGER KNIEPK 1901

Softground etching with lithographic tone

7 x 8 ins

Signed on paper.

**YOUNG COUPLE 1907**

Etching, 11 x 12 ins

Stamped *Kollwitzer*

LIEBERMANN (1847-1935)

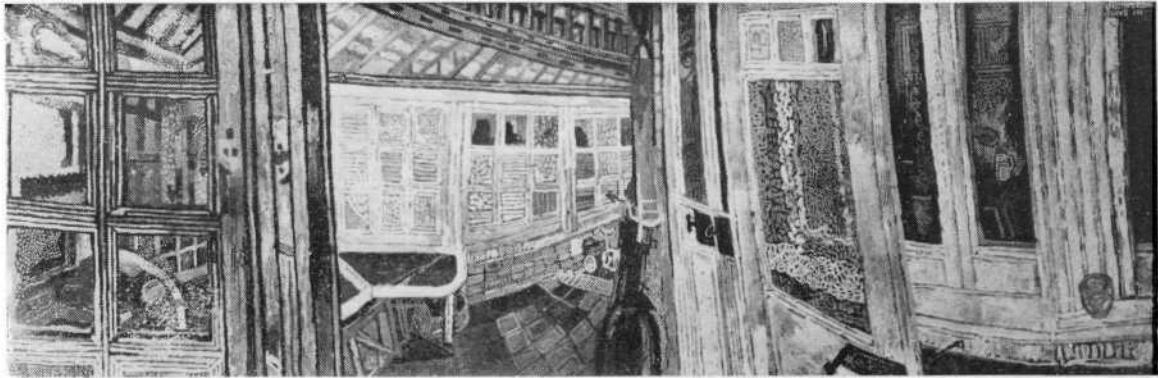
SELF PORTRAIT

Etching 9 x 7 ins.

BOYS BATHING 1906

Etching 6 x 9- ins

Signed *M. Liebermann* on paper



JOHN BRATBY (born 1928), British  
**WINDOWS** (1957)

Oil on canvas 48 x 144 ins

Signed *Bratby*, July 1957

(Presented by the Auckland Gallery Associates)

This picture was first exhibited at the Beaux Arts Gallery, London, in November, 1957. It formed one third of a trilogy on the same subject. This one man show was very favourably received by the critics, whose opinions are supported by Bratby's successes in national and international awards. Bratby's painting be-

longs fairly to the British narrative tradition, and although the abstract qualities of both paint and design are confidently treated, the artist's attitude like many an English artist before him, is literary.

Like his predecessors, the familiar is presented, detailed in all its parts. If one thinks of William Dyce's (1806-1864) *Pegwell Bay*, the same concern in itemising the parts of the subject and then in 'realising' each of them, is clearly apparent. Bratby's villa thus becomes identified, both for the subtleties it may offer the painter and for the brutalities it may offer the man on the pavement.

*ACQUISITIONS continued*

PICASSO (born 1881)

**LE PIGEON ET SES PETITES** 1947

Lithograph on zinc 15 x 21 ins

Signed *Picasso* on paper

**KNEELING NUDE AND STATUE**

(Subject from *Atelier du Sculpteur*) 1933

Etching on copper 11 x 14 ins

Signed *Picasso* on paper

**TETE DE FEMME** 1905

Drypoint etching, 11 x 9 ins

MANET (1832-1883)

EVA GONZALES

Etching 6| x 6| ins

**LOLA DE VALENCE**

Etching and aquatint, 9 x 6 ins

Signed *Ed Manet* on plate.

ROUAULT (1871-1958)

(five engravings from the *Miserere* suite)

**DURA LEX SED LEX: Plate 52**

Engraving, 17x22 ins.

**QUI NF. SE GRIME PAS: Plate 18**

Engraving, 16x22 ins.

**BELLA MATRIBUS DETESTATA: Plate 42**

Engraving, 17 x23 ins

**EN BOUCHE QUI FLIT FRAICHE GOUT DE FIEL:**

Plate 15

Engraving 19|x13| ins

**IL ARRIVE PARFOIS QUE LA ROUTE SOIT BELLE I**

Plate 9

Engraving 14 x 19 ins



PAUL GAUGUIN (1848-1903), French  
 MANAO TUPAPU (She thinks of the Spirit)  
 Lithograph 7 x 10 ins, Guerin 50  
 Signed on the stone *P. Gauguin 79*

This somewhat rare print by Gauguin was purchased recently by the Committee. The lithograph was made by Gauguin at Pont Aven in 1894 on the artist's visit to France from Tahiti.

The print is based on the painting (1892) of the same title in the collection of A. Conger Goodyear, New York, but there are considerable variations between the two. The girl was Gauguin's mistress, Tehoura, whom he had found lying terrified in the darkness. Gauguin's woodcuts and other prints exercised a considerable influence on his contemporaries, principally Edvard Munch, the Norwegian expressionist.

Gauguin also produced a woodcut of the same subject (8 x 14 ins) in the same year. It was included in an album of ten woodcuts printed by Pola Gauguin in 1921.

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RICHARD WILSON. R.A. (1714-1782)

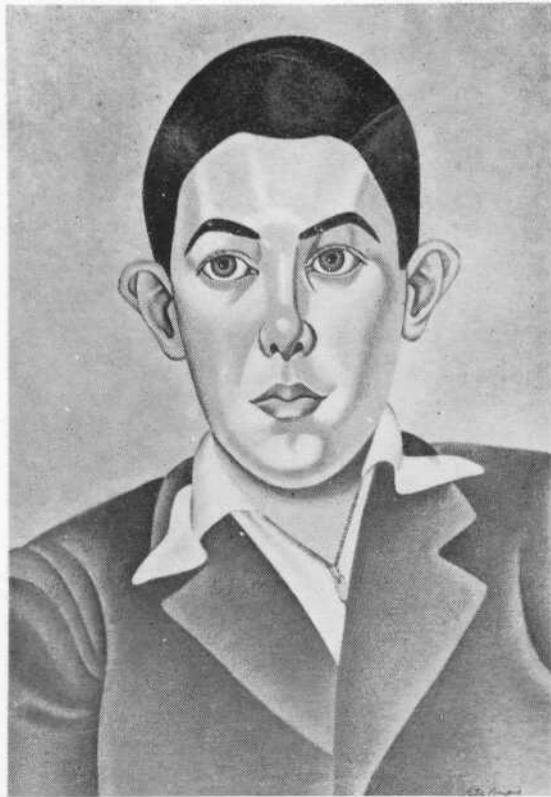
HADRIAN'S VILLA

Oil on canvas 17x21 ins

Reproduced *Quarterly* No. 5, p. 4

Professor W. G. Constable has recently confirmed the attribution of this painting. In his book on Wilson, Professor Constable lists two other authentic versions, one at Manchester Art Gallery (17 x 20 ins) and the other in a private collection in Boston, U.S.A. (7 x 10).

Wilson also painted the same subject on an upright canvas, of which many more versions exist, one being in the National Gallery, London.



RITA ANGUS (b. 1908) New Zealand  
HEAD OF A MAORI BOY  
Oil (1938) 16|x12 ins  
Signed *Rita Angus*

This *Head of a Maori Boy* is the first painting by Rita Angus to enter the Gallery's permanent collection and although small in size and simple in its construction compared to the *Portrait of Betty Curnow* on loan to the Gallery and *Cass*, in the Robert McDougall Art Gallery, Christchurch, it has the same calm strength of these two much better known and considerably more complex paintings.

Rita Angus was born in Hastings in 1908, taking art lessons from G. H. Elliott when a child. Later she had four years at the Canterbury College School of Art in Christchurch, followed by a brief period at the Elam School of Art, Auckland. It was at the Canterbury College School that her distinctive painting style emerged and it has been in Christchurch for the most part that it has developed.



GIROLAMO PERI NERLI (1863-1926), Italian  
PORTRAIT OF A BOY  
Pastel 29|x21 ins.  
Signed *G. P. Nerli*

The *Head of a Maori Boy*, by Rita Angus, is an objective statement: the feeling coming from the clearly stated form is without sentiment. By comparison the Nerli *Portrait of a Boy* is a somewhat sentimental illustration of a young boy with blue eyes and auburn hair, an appealing portrait and a well-handled pastel. An Auckland newspaper report of another of Nerli's portraits seems apposite—'The expression of the eyes wonderfully good, not only wonderfully good, but wonderfully true.' Nerli was born in Italy, coming to Melbourne, Australia, at the age of 22, and according to some sources, to New Zealand in 1890. Probably this date is wrong and should be late in

1892, as in August of that year Nerli was in Samoa where he painted R- L. Stevenson. Living first in Dunedin, Nerli was one of the first and strongest influences on the young Frances Hodgkins. In 1896 he left Dunedin for Auckland and probably in 1898, left New Zealand, all accounts seeming to agree that he returned to Italy. A story was told that he had become court painter at the Vatican. He died at Nervi, near Genoa, in 1926.



PABLO PICASSO (born 1881), French  
HEAD OF A WOMAN IN PROFILE, 1905

Dry Point 11 x 9| ins, Geiser 7

This is one of Picasso's earliest prints, coinciding with his Rose Period. Although etched in 1905 it was not printed until 1913. At this time his subjects were mostly acrobats and harlequins, which he saw as rather melancholy people. The drawing of this dry point still has some flavour of Toulouse-Lautrec's influence.

We were fortunate to acquire this rather rare print, which brings our number of Picasso prints up to four.



ALEXANDER RUNCIMAN (1736-1785), British  
AGRIPPINA MOURNING OVER THE ASHES OF  
GERMANICUS

Etching 5 x 4 ins

Signed on the plate *A. Runciman*

The Mackelvie Collection

Alexander Runciman, an interesting but little known Scots artist, deserves better notice. In Rome he was friendly with Fuseli, although there is no record of the friendship continuing on their return to Britain. There are also strong affinities between his work and that of Blake. Most of his etchings are from his oils, and it would seem that the Italian Mannerists influenced him as much as they did Fuseli. Both Alexander and John Runciman were the forerunners of the group of British painters who drew their inspiration from Shakespeare and the poets. Alexander's own series of paintings, based on Macpherson's *Ossian*, completed in 1773, antedates by several years those of Fuseli's in a similar vein.

exhibition calendar

# BRITISH ABSTRACT PAINTING

23 MAY-15 JUNE

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*Paintings by*

Victor Pasmore, Patrick Heron, Alan Davie  
Rodrigo Moynihan Sandra Blow, Roger Hilton, etc

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