

AUCKLAND CITY ART GALLERY

QUARTERLY



THOMAS BEACH *Portrait of a lady*

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NUMBER SEVEN—WINTER—1958

EDITORIAL

We are pleased to announce that all the renovations to the Gallery's rooms are now complete.

This year we intend to make the entrance more attractive by removing the low walls on either side of the main door and paving the spaces there. We may also expect in the next few weeks a handwoven curtain which is to hang across the glass partition between the City and Mackelvie galleries. The curtain is being woven by Mrs Ilse Von Randow, well known throughout the Dominion for her weaving.

GALLERY ASSOCIATES

Besides their monthly meetings in the Gallery, the Associates invited Dame Sybil Thorndike and Sir Lewis Casson to give a lunch-time talk during their visit to Auckland with the play *The Chalk Garden*. There was an excellent audience.

During the Festival the Associates arranged a party in the Gallery which was well attended.

We have to announce with regret that Mr Tom Bolster, who has been the Associates' Chairman for the last two years, has resigned; much is owed to his energy.

NATIONAL TOPOGRAPHICAL INDEX

Cards for this Index have now been sent to all institutions holding collections of drawings and watercolours dealing with New Zealand from

the time of the first settlements to 1914. When the completed cards are returned the Index should provide an invaluable source for information on artists and, in particular, local topography. Historians and geographers will also be greatly assisted.

PUBLICATIONS

We are grateful to see from time to time that the Gallery acquisitions and activities are reviewed by the *Gazette des Beaux Arts*, the doyen of all art journals, and *Emporium*, one of the leading art periodicals of Italy.

We would also like to remind a number of the galleries who receive our publications that we would like their's in exchange.

THOMAS BEACH (1738-1806) British

PORTRAIT OF A LADY

Oil on canvas 21 x 19 ins

Signed T. Beach Pinx 1782

Sir Arthur Myers Bequest, 1928

Beach, who was born in Dorsetshire, became one of Reynolds's pupils in 1760. His training over, he settled in Bath about 1769 where he painted the local gentry, although spending short periods in London. He exhibited regularly and is now considered to have been the best of all Reynolds's pupils.

This portrait shows Reynolds' influence but at the same time has honesty. Recently cleaned, the quality of the painting is more apparent.

JOHN HOPPNER, RA (1758-1810) British

PORTRAIT OF DR SIMMONDS

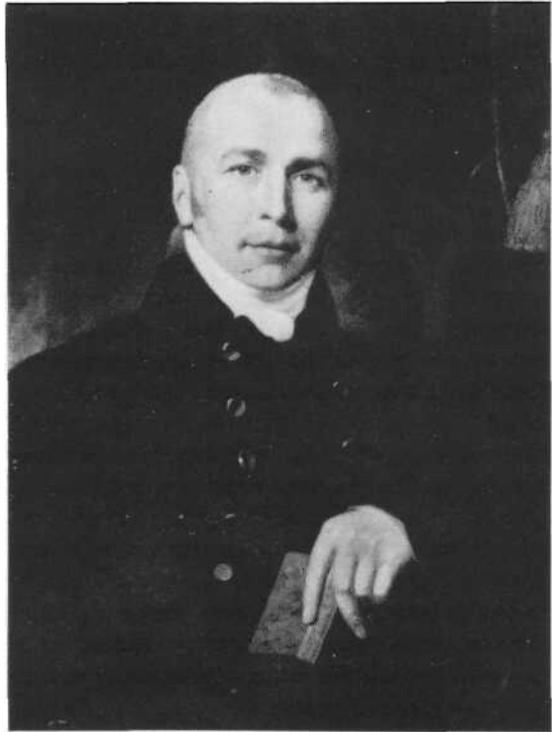
Oil on canvas 29 x 24 ins

Presented by Dr Hugh Wansey Bayly, 1940

Hoppner was considered by his contemporaries as the chief rival of Lawrence, with reason for he had the almost exclusive patronage of the Prince of Wales' somewhat flashy circle, and his portraits are therefore glamourised. However his late male portraits are restrained and have a certain solidity.

The portrait has recently been cleaned revealing the rich dark blue of the coat.

Dr Samuel Foart Simmonds (1750-1813) was a distinguished physician. He made a close study of mental diseases and in 1803 took care of George III during his period of insanity. In 1811, when the King again became unbalanced, he was called once more and gave evidence to the Lords on the possibility of the King's recovery.



THOMAS BARKER (1815-1882) British

THE GLEANER

Oil on canvas 36 x 28 ins

Signed *T. Barker Jan. 18/48*

Purchased 1957

This picture by the son of the more famous father is particularly interesting for the artist's attitude to his subject. By 1848 the English peasantry had been duly romanticised along with the other lower orders — housemaids made to look like disguised aristocrats — so that it is most refreshing to find sincere and forthright painting of this kind. Thomas Jones Barker must have also only occasionally painted rural subjects as his pictures at the Royal Academy exhibitions were history pictures. However, he may still have had patrons in the west country who preferred subjects more down-to-earth.



GAUGUIN IN AUCKLAND

In 1895 Gauguin made his final return to Tahiti. After a disappointing sale of his Tahitian work in Paris in February, 1895, Gauguin decided to leave France for good. He sailed from Marseilles in March, 1895, in a ship of the *Messageries Maritimes* which was then running a monthly steamer service to Sydney, (Saloon passage £70 including table wines.) Gauguin transhipped at Sydney and probably arrived in Auckland on either the *Mararoa* or *Tasmania* which docked together on 11 June. Gauguin then had to wait for the S.S. *Richmond*, which was owned by Messrs Donald & Edenborough. The *Richmond* did a thirty-day round trip to Tahiti via Raratonga. On the 14 June she was posted as due probably about the 20th, but in fact did not arrive until the evening of the 22nd. She sailed for Tahiti again on the 26th. Unfortunately, although the *New Zealand Herald* and the *Auckland Star* listed passengers arriving and departing, the lists were confined to New Zealand residents. Gauguin, then, spent nearly a fortnight in Auckland. The visitor's book in the *Albert Hotel* for this period has since been destroyed.

We are grateful to Professor Douglas Cooper for sending us a translation of the letter quoted opposite (Malingue, *Lettres de Gauguin a sa femme et a ses amis*, Grasset, Paris, 1956, No. 159).

William Molard was a musician, a friend of Delius and a good friend of Gauguin.

LINDSAY COOKE, proprietor

*Albert Hotel,
Queen Street,
Auckland.*

'My dear William, my dear Ida, my dear Judith

I embrace you all and am writing to you from here, that is to say Auckland, New Zealand, where I have already been for 8 days, and for 8 days the steamer for Tahiti has been supposed to arrive but has not. And it is cold, and I am bored, and I am spending money stupidly, to no purpose.

And how dirty I am; impossible to get any laundering done because of the uncertainty about departure, and my trunks are in the customs. I am managing with the little English I know, but it's hard and long.

And what food! However, one of these days I'll arrive.

By the way, warn any friends who are thinking of going to Tahiti to travel via America. It will be still cheaper and quicker. There's always an element of uncertainty in this route.

When my letter arrives, you will probably be in Brittany, at the end of your holidays. I hope the three of you will have enjoyed yourselves.

I'm not going to write you four pages, I'm travelling and so in a lethargic state.

Dear William, dear Ida, dear Judith, I embrace you.

Write to me by the next mail.

P. Gauguin.'

(Written about 20 June, 1895).

ACQUISITIONS

RODERICK O'CONNOR (1861-1940) British

LA FERME

Oil on canvas 20 x 24 ins

JACOPO BASSANO (1510 to 1515-1592) Italian

(Attributed to)

THE ADORATION

Oil on canvas 35 x 41 ins

VILLIAM ETTY (1787-1849) British

BACK VIEW OF A NUDE

Oil on panel 27 x 18 ins

PABLO PICASSO (born 1881) French

DEUX FEMMES NUES DANS UN ARBRE (1931)

Etching 14 x 11 ins

ODILON REDON (1840-1916) French

IMMEDIATEMENT SURGISSENT TROIS DEESSES

Etching

AUGUSTE RENOIR (1841-1919) French

LA DANSE A LA CAMPAGNE

Etching 8 x 5 ins.

HENRY GAUDIET-BRZESKA (1891-1915) British

JEUNE FEMME ASSISE

Bronze 15 inches high



BERNARDINO LANINO (c.1512-c.1576)

ST VICTOR (?)

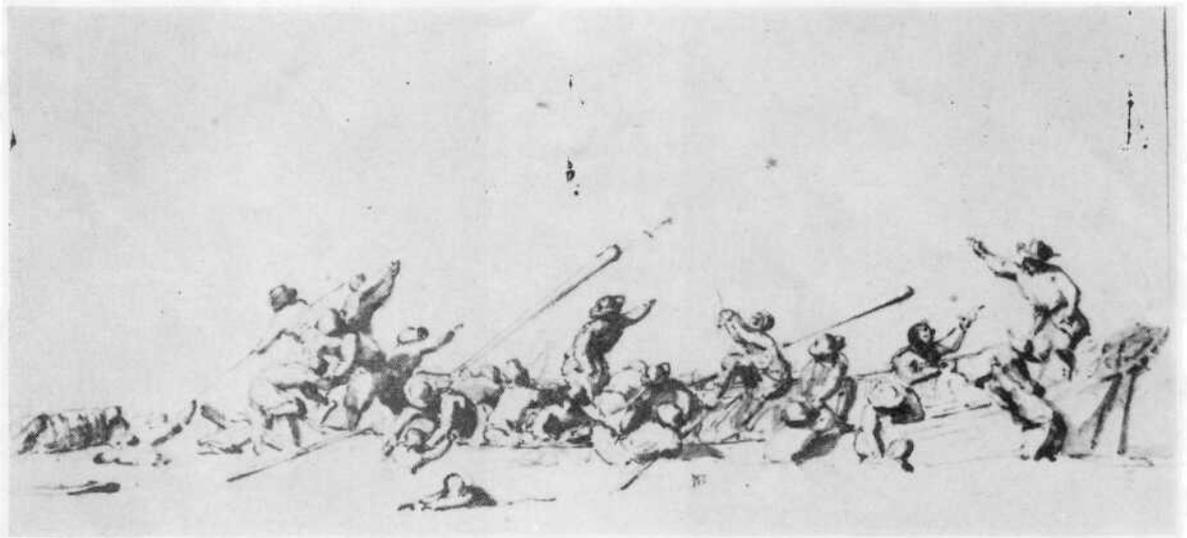
ST GEORGE

Oil on panels -46 x 20i ins

Presented by Sir George Grey

Lanino was born in Vercelli near Milan. In 1528 he became an apprentice painter and two years later came under the influence of Gaudenzio Ferrari, the leading Milanese painter. His early style is almost indistinguishable from Gaudenzio, but later he became more individual.

The two panels here are obviously wings or panels from a polyptich, similar to the *Pollitico* by Gaudenzio at Arona. It cannot be assumed that the panels come from the one work. St George would be a left-hand wing looking in towards the central panel and from other similar figures, St Victor (?) would be a right-hand panel or even the right-hand figure of a pair of saints. A head very similar to St Victor appears in Lanino's *Virgin and Four Saints* in the Galleria Sabanda, Turin, while the pose of St George is exactly the same in reverse of the figure of Christ in the *Calling of St Peter*, one of the predella paintings from the *Madonna and Saints*, Parish Church, Borgosesia.



WILLEM VAN DER VELDE (1632-1707)

The Younger

A BOAT UPSET

Pen with black ink and grey wash 5 x 11 ins
SHIPPING

Pen with black ink and grey wash 7 x 11 ins
Signed with monogram

Mackelvie Collection

These are two of the four fine drawings by this artist in the collection.

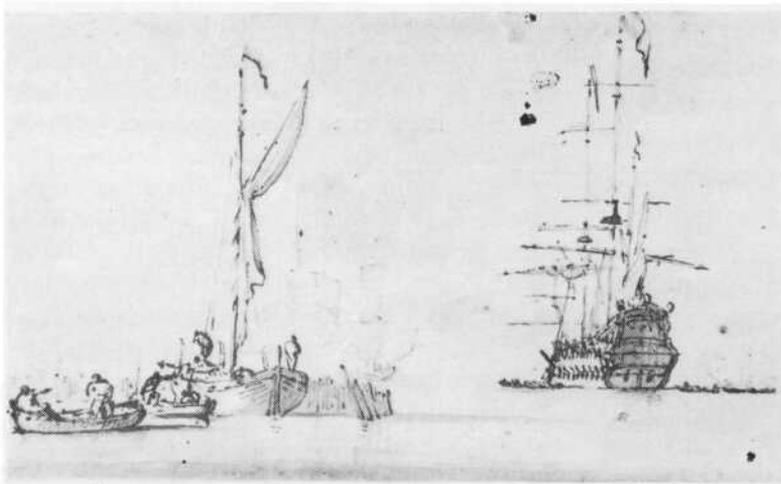
The Van der Velde family was an extensive

one, of which Willem the Younger was the most gifted. He went to England with his father in 1672. Both he and his father worked for Charles II, and later Willem the Younger for James II. Both Van der Veldes had considerable influence on maritime painting in England.

It is not easy to distinguish the separate styles of father and son, but in general the son's is freer and more imaginative. The drawing of *Shipping* has the signature clipped but is quite clearly w v v j, which is the son's monogram. *The Boat Upset* is more difficult and might quite easily be the father's work.

It is interesting to note that the drawings here represent the two attitudes of seventeenth-century Dutch art. The one above, the interest in reality, and the one below, the classicist element — the geometric division of the picture space.

The Gallery is fortunate to possess these drawings because it is on these splendid ink and wash sketches that Van der Velde's reputation is founded.



PETRUS VAN DER VELDEN (1873-1913)

New Zealand

SKETCH OF THE OTIRA GORGE

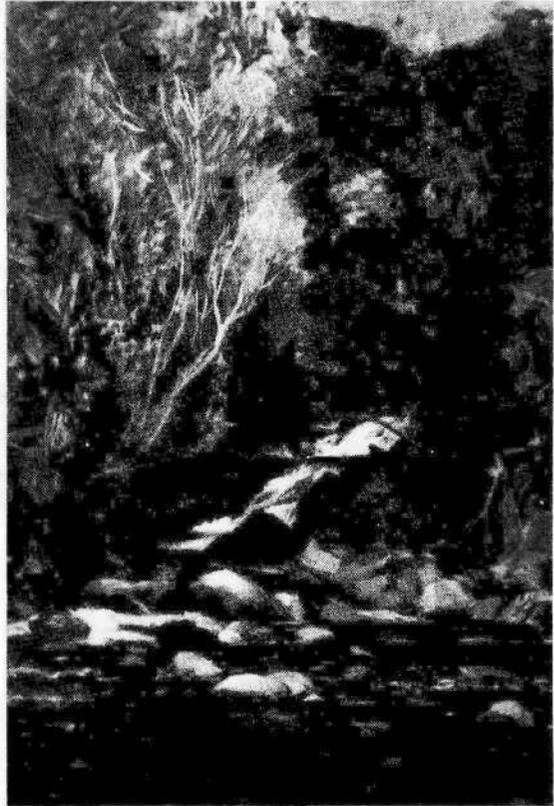
Oil on canvas 33 x 23 ins

This canvas belongs to Van der Velden's most fertile period; his six months' sojourn in Otira, about 1891. During this time he produced some hundred sketches in oil, watercolour and pencil, supplying him with his most successful and most lasting subject, the Otira Gorge. The large painting of the Gorge, acquired in 1913, is dated 1912, and was painted in Auckland twenty years after his Otira visit.

The self-consciousness, sometimes apparent in his studio works, is certainly not present in this sketch, loosely and vitally painted it is an honest statement in harmony with and recreating the Westland bush. The thin, almost glazed paint and sgraffito drawing shows a delicate and direct sensibility which contrasts with the sometimes brutal impasto of his studio painting. With its powerful central movement from right to left to right, the composition is typical of the Gorge series. Van der Velden's colour sense is superb and his use of colour in this composition is most interesting. The warm, low key colours of the background bush and sky shelter the cold central spine of the creek which becomes absorbed in the umber rocks of the foreground. The sketch is in remarkably good condition and fortunately free from the bitumen cracks which mar most of Van der Velden's painting.

Born in Rotterdam in 1837, Van der Velden was apprenticed to a firm of lithographers where he worked until about 1867 when he was discharged by his employers and began to devote his time to painting. In 1890 he came to New Zealand under the sponsorship of his friend Gerrit van Asch and settled in Christchurch. With Nerli and Nairn he became one of New Zealand's most influential teachers. This influence persisted in Canterbury up to the twenties.

These three painters mark the beginning of a new period in New Zealand painting; the Colonial era had come to an end and the first gen-



eration of New Zealand-born painters faced the direct influence of professional European artists.

An exhibition of the work of Petrus Van der Velden is being arranged for next year. — H.K.

NEW ZEALAND EXHIBITIONS

Two exhibitions of New Zealand painting are being arranged at present. *Eight New Zealand Painters II*, which will be shown in the Gallery from 17 October to 9 November, will represent the following artists: John Weeks, M. T. Woolleston, Ron Stenberg, John Zambelis, Doris Lusk, Jan Michels, Arthur Thompson and Janet Paul.

This exhibition will be followed by *Five New Zealand Watercolourists*: Eric Lee - Johnson, Gabrielle Hope, Olivia Spencer - Bower, T. A. McCormack and Rita Angus. This exhibition will be shown in the Gallery from 21 November to 14 December, 1958.

exhibition calendar

PICASSO

Lithographs & Aquatints

8 October-2 November

Rembrandt

ETCHINGS

16 Sept-5 Oct

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