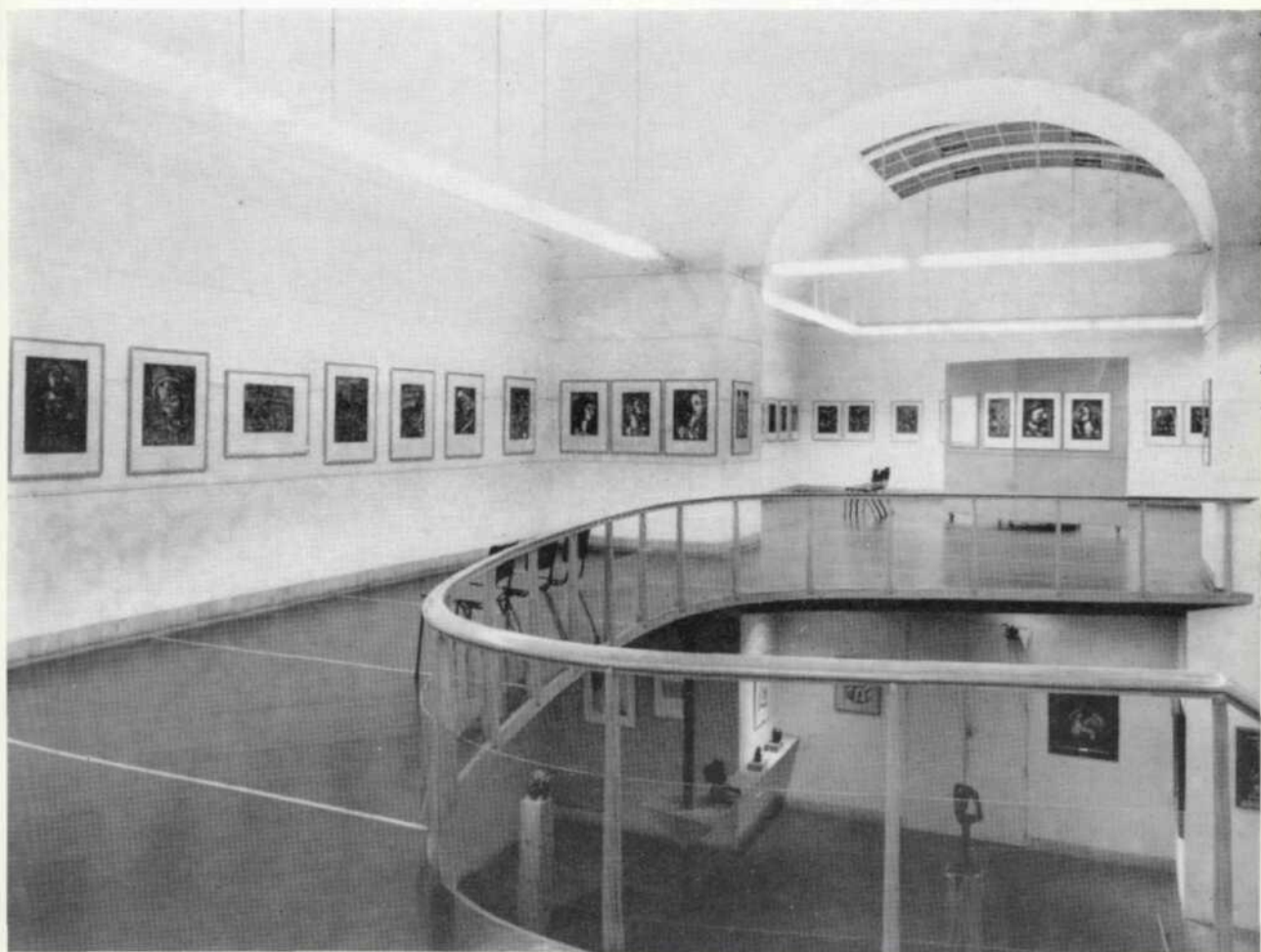


AUCKLAND CITY ART GALLERY

QUARTERLY



Mezzanine Gallery

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NUMBER NINE — 1959

NOTES

We reproduce on the cover a view of the main part of the Mezzanine Gallery. The exhibition on display was Renault's series of etchings MISERERE ET GUERRE. Most of the large loan exhibitions are placed in this Gallery. Its general plan and the use of screens provides a flexible milieu for all types of exhibitions. Below can be seen a portion of the sculpture court reproduced in QUARTERLY NO. 5.

STAFF

In New Zealand there is no way for art gallery personnel to acquire a professional qualification. We are therefore most grateful to the British Museums Association Education Committee in agreeing to our two student assistants, Mr Keith and Mr Fraser to sit for the Association's diploma. A condition of this permission is that both assistants must spend a month at the National Gallery of Victoria, Melbourne. We record our thanks to Mr Westbrook for making this course possible.

STERLING LICENCE

Strenuous efforts last year affected a change in Government policy to refuse sterling licences for works of art and loan exhibitions, the Minister of Customs agreeing to a limit of £1000 for each museum and art gallery. A suggestion was submitted by this Gallery at the last Council meeting of the Art Galleries and Museums Association of New Zealand to ask the Min-

ister if he would agree to pool all licences so that institutions with funds in excess of the £1000 limit could make use of any surplus in the total licence allocation. The Minister has agreed, provided the licensees are agreeable. A directors conference on the matter will be held in April during the Biennial Conference.

The Biennial Conference of the Art Galleries and Museums Association of New Zealand will be held in the Gallery from 21 to 23 April, 1959. A full programme of general discussions and sectional meetings has been arranged.

AUCKLAND FESTIVAL, 1959

The principal contribution of the Gallery will be an exhibition of European Old Masters, 1500-1850, from Private and Public Collections in New Zealand. This is the first time such an exhibition has been arranged in the country and it has only been possible by the generous loan of paintings from His Excellency The Governor-General, Viscount Cobham, who will open the exhibition. Both public and private owners have been generous.

The exhibition will consist of about forty-five paintings. Among artists represented will be Van Dyck, Gainsborough, Turner, Ghirlandajo, Lanino, Agostino Carracci, Guido Reni, Salvator Rosa. The English section is obviously the strongest, for instance there will be two Gainsboroughs, two Reynolds, three Wilsons and three Turners. A fully illustrated catalogue is being prepared.



FRANCES HODGKINS (1869-1947)
PHOENICIAN POTTERY AND GOURDS

Watercolour 16 x 21 circa 1933

Signed *Frances Hodgkins*

Purchased 1953 with the Winstone bequest

In 1935 the Gallery began the representative collection of works by Frances Hodgkins and in this same year the watercolour illustrated above came into the collection along with eight other watercolours and gouaches, all purchased in England from the estate of the late Miss Dorothy Selby, with a bequest from Mary Klizabeth Winstone. The Frances Hodgkins collection now includes thirty-four works owned by the Gallery, as well as an early watercolour, on loan from Mr E. H. McCormick.

From about 1930 Frances Hodgkins painted numerous oils and watercolours in which still life groups are painted in landscapes or more often suggestions of landscape rather than

against the more usual indoor backgrounds commonly used in still life. The arrangement of the objects in these paintings, unlike the usual set groups of most still life painting, are united by the landscape elements rather than the formal correspondences of the objects themselves. An earlier painting in the collection, the EGGS AND FERNS of circa 1931, belongs to this same group but although set in a landscape, it is not as free from the usual conventions of still life painting as is PHOENICIAN POTTERY AND GOURDS.

Later this year our entire collection of Frances Hodgkins' paintings is being exhibited throughout New Zealand. The interesting PORTRAIT OF FRANCES HODGKINS, painted by Sir Cedric Morris in 1928 and bought as an adjunct to our Hodgkins' collection in 1954 will be included in this exhibition. A special illustrated catalogue is being prepared for the tour.



ALFRED JOSEPH WOOLMER (1805-1892) British
REFLECTIONS IN SHADOWS

Oil on canvas 14 x 9J ins

Mackelvie Trust

Woolmer was born in Exeter and studied in Italy. He was a prolific exhibitor at the Royal Academy. Woolmer, too, was influenced by Watteau. He was also interested in Pre-Raphaelitism, as can be seen in this work, for the painting of the beach recalls the realism of William Dyce's PEGWELL DAY, consequently this painting can probably be dated in the 1860's. It is interesting to note that both Ford Madox Brown and Millais in their early years were inspired by the French eighteenth century tradition for Madox Brown's DR PRIMROSE AND HIS DAUGHTERS (c. 1846) (Manchester) and Millais' THE PROPOSAL (1846) (Sheffield) are both based on Watteau or Lancret compositions.

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THOMAS STOTHARD, R A (175 v1 834) British
A GROUP OF DANCERS

Oil on millboard 13 x 9 ins

The Grey Collection

Stothard benefited in his youth from a friendship with Flaxman, and trained at the Royal Academy Schools. He was a prolific illustrator and is well known for his association with the Blake school.

This work owes nothing to Blake's influence for it represents an influence which was to continue up to the time of the **Pre-Raphaelite**. It had its source in Watteau. Gainsborough in his adaption of French models may also have contributed to this lasting romantic interest in the fetes champetres of the eighteenth century Frenchman.

We reproduce this painting with the Woolmer as this link between them is particularly marked in both their works.



ANTONIO MOLINARI (1665-after 1727)

Venetian School

REBECCA & ELEAZAR

Oil on canvas 371 x 49 ins

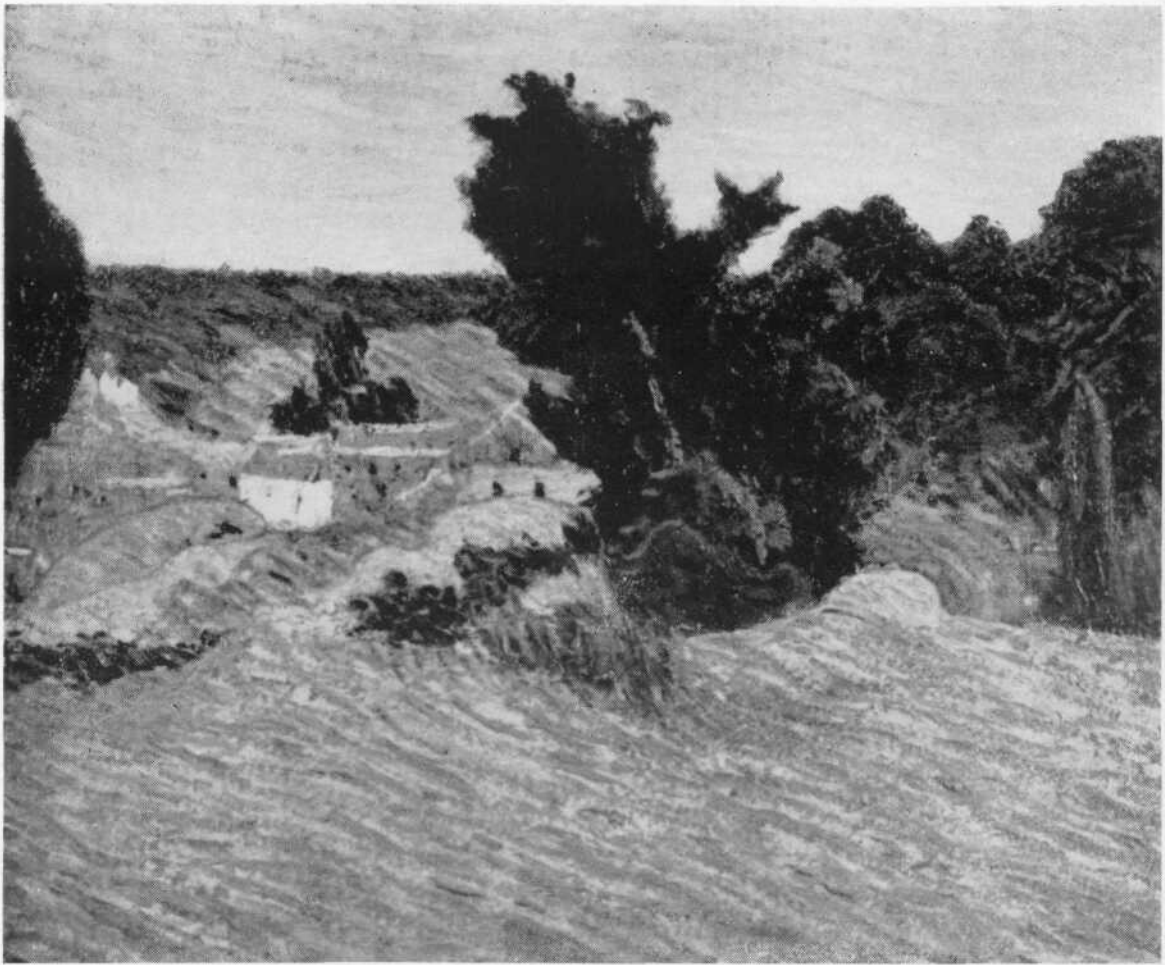
Presented by J. Godwin Esq, 1927

This painting was first attributed by Sir Charles Holmes, then Director of the National Gallery, as 'School of Pictro da Cortoria.' However, the colour and composition seemed more Venetian in character. Dr Middeldorf, of the German Institute in Florence, showed a photograph of it to Dr Herman Voss who ascribed it to Molinari.

Antonio Molinari was a pupil of his father, Giovanni Battisti, and also of Antonio Zanchi. Zanchi was influenced particularly by Tinto-

retto for Venetian painting of the period which tended to look back to the sixteenth century for its stimulus. However, Molinari owes more to Veronese, like his more illustrious compatriot Tiepolo.

The subject of this painting had been employed since the sixteenth century by Veronese (Washington), Murillo, 1660 (Prado), Ponsin, 1648 (Louvre) and a much later one by Piazzetta of 1740 (Brera, Milan). The composition is a familiar one based on a **CHRIST AND THE WOMAN OF SAMARIA** type evolved by Annibale Carracci, which also became a popular subject throughout the seventeenth century. The story of *Rebecca and Eleazar* is from *Genesis XXIV*; Eleazar was Abraham's messenger.



RODERICK O'CONOR (1861-1940) American
THE FARM

Oil on canvas 19f x 24 ins

Purchased by the Committee, 1958

O'Connor, an Irish American, was born in Roscommon. He was a student at London University and later in Antwerp. When he arrived in Paris, he was a pupil of Carolus Duran. A little later he became a close friend of Armand Seguin, a painter and editor of *Le Chut*, a polemical journal. Both he and O'Connor and a number of other Americans were established at Pont Aven. Malingue, *Gauguin* (1948) records that O'Connor, '... whom Gauguin esteemed particularly,' was amongst others with Gauguin at Pont Aven, staying at the inn of

Mde Marie-Jeanne Gloanec in 1889. Gauguin had written to Schuffenecker that summer, '... The Americans are furiously against Impressionism, I have been obliged to trounce them and now we have peace!' Later, however, Emile Bernard arrived and it was after ensuing discussions with him that Gauguin painted *JACOB FIGHTING WITH THE ANGEL* (Edinburgh), and synthcsisme was born. (Malingue, op. cit. pp. 34-37). We may imagine that one 'furious American,' O'Connor, supported the arguments of Bernard.

O'Connor had independent means and was never compelled to sell his work, although he did exhibit with the Salon des Independants from 1890.



HENRI GAUDIER BRZESKA (1891-1915), British
SEATED WOMAN

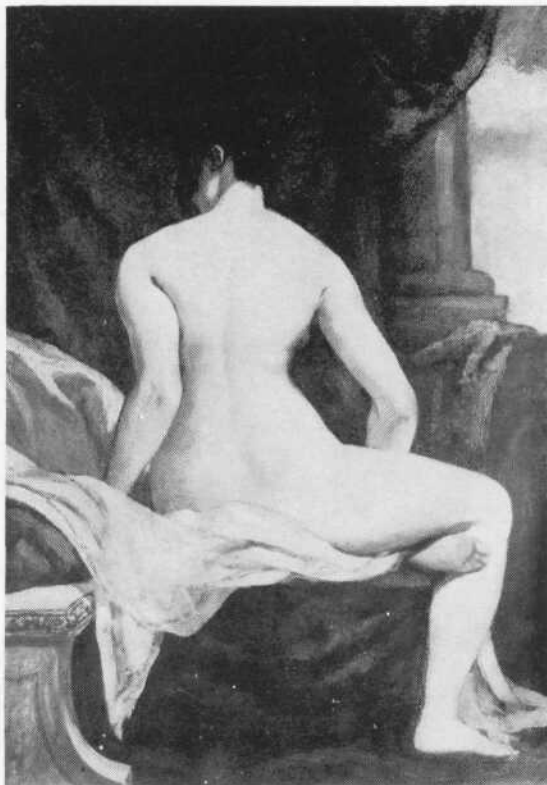
Bronze lit 15 ins (excluding base)

Purchased by the Committee, 1958

This fine work by Gaudier is a bronze cast from an original figure, SEPULCHRAL MONUMENT, in Bath stone, now in the collection of the Earl of Sandwich (rpr. Brodsky, *Gaudier-Brzeska*, facing p. 33). It is not known how many casts were taken and at the moment, this is the only cast to have been recorded.

It is interesting to compare the artist's cubist drawings in the Victoria and Albert Museum, (rpr. Brodsky, *Gaudier Brzeska Drawings*, 13, 49, 50, 63, 65) and their relationship to this work. Also a line drawing in the Rutherford Collection, Manchester City Art Gallery (Brodsky, op. cit. 35) shows a similar kind of pose. The bronze itself is more fluid than the drawings and echoes Matisse's bronzes, NU DE DOS, I, II, III, IV (Tate Gallery), of which No. 1 was shown in the original plaster at the second Post Impressionist Exhibition held at the Grafton Galleries, London, in 1912. As there is a similarity, particularly in the profile appearance of the forms, it is not unlikely that Gaudier had seen the Grafton Galleries exhibition.

This is the second bronze by this artist to enter the collection.



WILLIAM ETTY, RA (1787-1849) British
A NUDE

Oil on panel

Purchased by the Committee, 1958

This picture, a good example of Etty's painting, was formerly in the collection of Sir Paul Benthall. Originally it was in the collection of William Wethered, a tailor in Conduit Street, who was a friend and patron of Etty's. This study, and many others, were sold in his sale at Christie's in 1858. Wethered's wife was the artist's model for the Joan of Arc series of three large paintings. A triple portrait of her (*Fan, William Etty*, rpr. 95) is in the Dunedin Art Gallery. Another nude oil study by Etty was presented to the Gallery in 1934 by Mr Wallace Alexander.

The artist, even after he became an R A, made many small sketches of this kind at the Academy Schools.

exhibition calendar

OLD MASTER PAINTINGS

from

NEW ZEALAND
Public and Private Collections

15 MAY - 14 JUNE
1959

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PARKS AND LIBRARY COMMITTEE

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