

AUCKLAND CITY ART GALLERY

QUARTERLY

Number Fifteen 1960



T. A. MCCORMACK *Flowers*

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EDITORIAL

WE ARE DEVOTING this issue of the *Quarterly* to a review of some of the works by contemporary New Zealand artists acquired for the collection over the past few years. As can be seen, this part of the collection is growing rapidly. In our policy of adding to the collection works by serious New Zealand artists, we have not neglected to purchase a number of drawings; in this issue several are illustrated.

AUCKLAND GALLERY ASSOCIATES

Of this year's contemporary New Zealand acquisitions, a sculpture in concrete, three canvasses and a drawing were presented by the Associates. Following the successful example of the Contemporary Art Society in London, the Committee decided to annually appoint a buyer to select works for presentation to the Gallery. For the year 1960, Dr W. S. Auburn was appointed, and he chose the following works:

Alwyn Lasenby *Mudflats II*, Oil (*illustrated, page 6*)

Colin McCahon *The Three Maries*, Oil

Colin McCahon *Canterbury Landscape*, Oil

Keith Patterson *Tragic Head*, Ink drawing

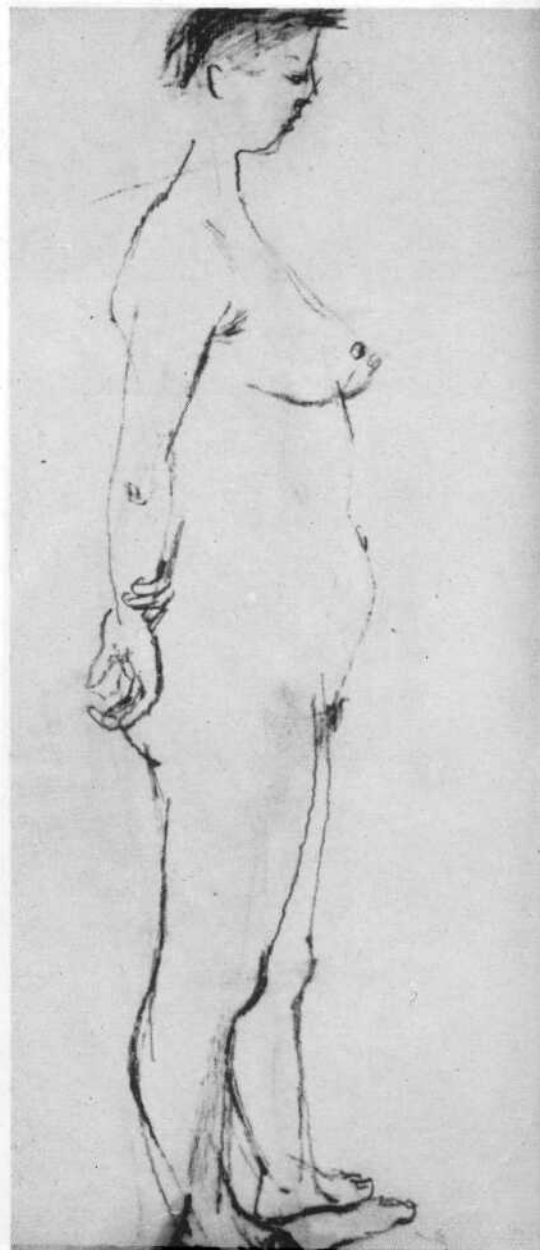
Anne Severs *The Prisoner*, Concrete

Lloyd Rees *The Incoming Tide*, Oil

Imre Szigeti *Inferno*, Ink drawing

The latter two were acquired in Australia.

page two



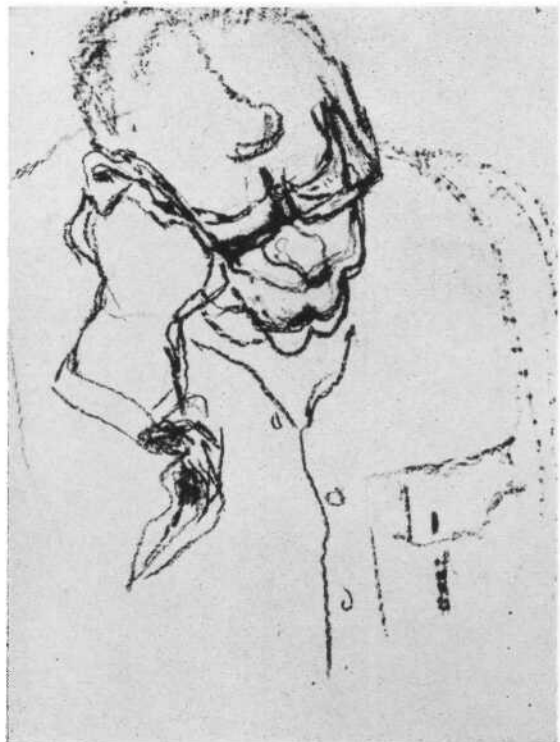
ANNE SEVERS *Standing Figure*



Dorothy Bramwell's *Portrait Of Jack* (Crayon, 19 1/2 x 15 inches) is more concerned with the psychology of the subject than is the Woollaston portrait, but it evokes this man with an appropriately gnarled line.

In the flavour of both the Woollaston and the Bramwell portraits there is something indefinably of this country — a certain ruggedness and impatience with delicacy. By way of contrast, the 'poetry' of Anne Severs' drawing *Standing Girl* (Crayon, 22 x 91) is perhaps of a more European and sophisticated order. This pensive, elegant, rather melancholy nude reminds one of the drawings of Giacomo Manzu. Anne Severs, English by birth, studied in Milan, and her sculpture has no doubt come to some extent under the direct influence of the Italian realist school.

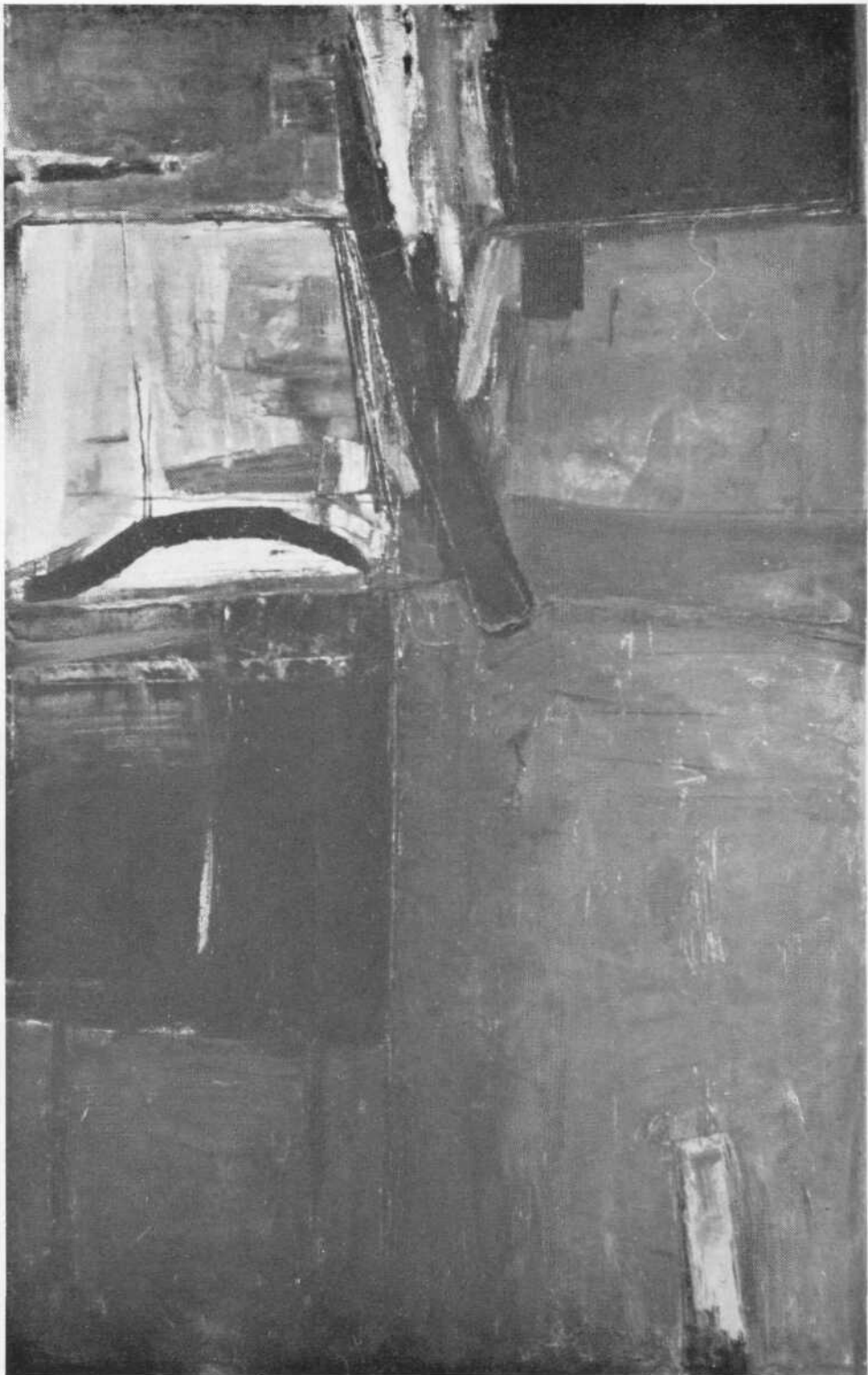
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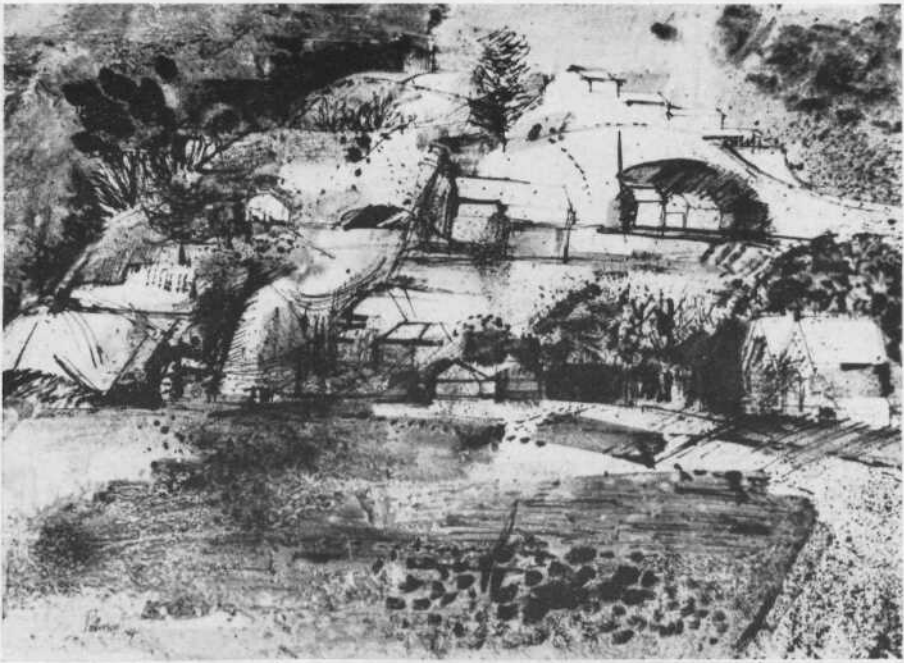
DOROTHY BRAMWELL *Jack*

A DRAWING BY A PAINTER or a sculptor may sometimes be a surprisingly enlightening thing. Subtle qualities of immediacy, often sacrificed in the final work in the interests of breadth, survive in the drawing, and in fact constitute its charm. In such an intimate record we may perhaps apprehend more directly the essence of the artist's discovery.

The three drawings reproduced on these pages have, each in their own differing ways, this quality of spontaneity and potentiality. Tossill Woollaston's *Portrait Of Alec White* (pen drawing, 6 x 7) seems to have affinities with the Cezanne tradition; it is but one stage in the patient searching for form, for the felt equilibrium of solid and space that lies beyond the complexities of accidental or surface detail.



DON PEBBLES
Wellington XII



IN NEW ZEALAND PAINTING the landscape seems to be pre-eminent. The problems of life here have always been related to the landscape and, in both literature and painting, a persistent theme has been that of man's struggle to adapt himself to this new and sometimes hostile environment. The earliest painters, reflecting the activity of the society around them, attempted to make



RITA ANGUS
Waikenai



COLIN MCCAHERN *Takaka: Night and Day*

the landscape conform to a European pattern. The eventual compromise produced a style of painting at once formal and romantic, not the misty romanticism of many later watercolourists, but the controlled vision of a land to be made.

Rita Angus' watercolour *Waikenai* (9f x 13i), in many ways reminiscent of similar paintings by Sharpe, Kinder and Hoyte, contributes to this tradition.

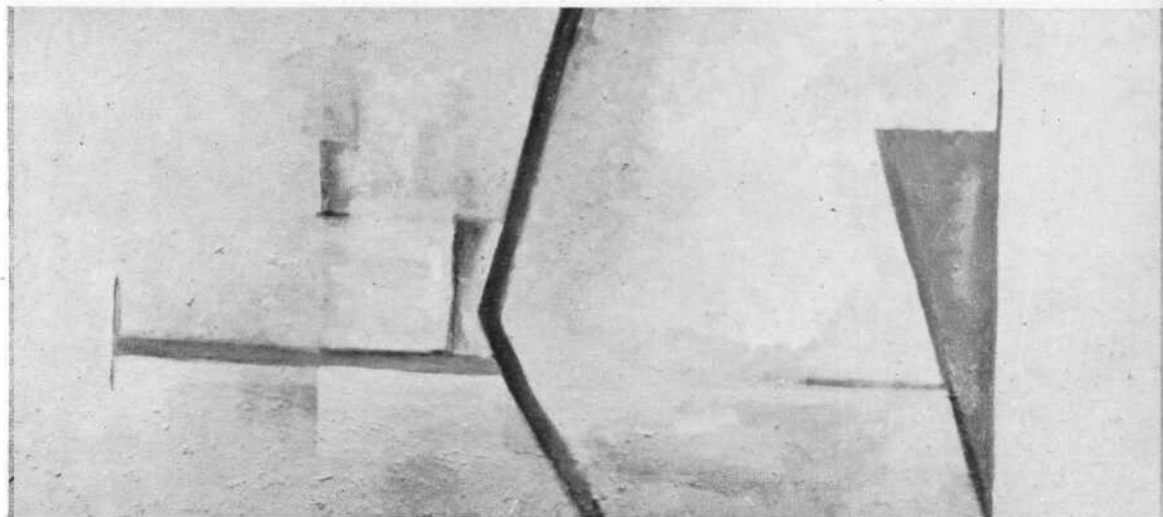
Towards the end of the century the influence of professional painters from Europe added a much more expressionist element to

New Zealand painting. The ink drawing *Headland* (21 x 22), by Keith Patterson and Don Peebles' *Wellington XII* (58 x 36), seem to inherit this style. Peebles' oil, however, shares a common direction with much recent European and American painting. H.K.

BOTH THE PAINTINGS reproduced on this page are gifts to the Gallery.

The Alwyn Lasenby oil *Mudflats II* (1960, 30 ins. x 66 ins.) is one of the paintings purchased this year for the permanent collection by the Auckland Gallery Associates. The other,

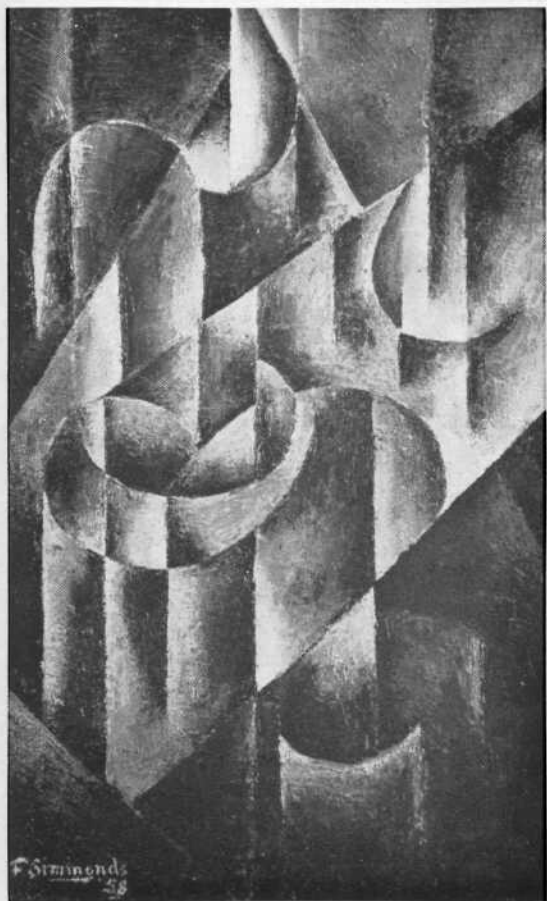
ALWYN LASENBY *Mudflats II*



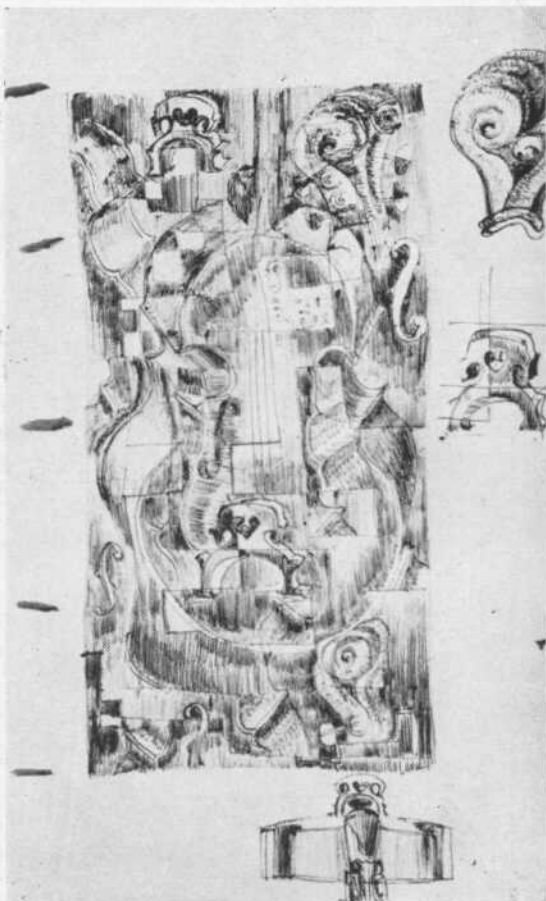
Takaka, Night And Day (1948, 35 ins. x 83 ins.) by Colin McCahon, was presented by the members of the Rutland Group in 1958.

That these two apparently dissimilar paintings have much in common becomes increasingly clear on closer acquaintance. In both, the wide horizons of the New Zealand landscape dictate the actual format of the paintings and the use of both implied and clearly stated horizontals to suggest the breadth and apparently limitless character of this landscape are similar. The feeling of space — that there is still room to move about freely in the landscape — is similarly treated in these two paintings through the construction of parallel and near parallel lines.

It is probably nearer to the truth to say that the formal aspects of these paintings are similar through their origins in a common feeling



FREDA SIMMONDS *Rimu*



KASE JACKSON *Drawing for 'Bass'*

for the New Zealand environment.

Of the two further works reproduced here, the ink *Drawing For Bass* (13? ins. x 5H ins.) by Kase Jackson, was purchased in 1959 after being shown in the exhibition *Contemporary New Zealand Drawings* and is a preliminary drawing for the oil *Bass*, reproduced in *Quarterly No. 8*, 1959. In both works the dominant formal influence is cubist.

The Freda Simmonds oil *Rimu* (26 ins. x 17 ins.) also leans heavily, as do numerous New Zealand paintings from the late 1920's to the present time, on cubist discoveries. It is largely but by no means entirely through the use of intense, dark greens and blues shot through with yellow, that this essentially cubist form becomes a very living and descriptive statement about a rimu tree.

exhibition calendar



Portrait by Jacob Epstein: etching by Augustus John

JACOB EPSTEIN 1880-1960

An exhibition of sculpture
and drawings to open in
Auckland in mid-March

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