

AUCKLAND CITY ART GALLERY

# QUARTERLY

Number Nineteen 1961

Extra



JACOB EPSTEIN  
*Portrait Mask  
of Mrs Epstein*

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## EDITORIAL

An important activity of the art gallery is its publicity—particularly through its catalogues, periodicals and postcards. For some time we have felt that the present method of display is inadequate. Shortly therefore, a new information and publications desk is to be built into the end of the print store so that the public may obtain better service.

SIR JACOB EPSTEIN (1880-1959) British  
MRS JACOB EPSTEIN (Mask) 1916 Cover  
Bronze 9½ins high  
Purchased 1961

This bronze, purchased at the close of our Epstein retrospective exhibition earlier this year was formerly in the collection of Mr Arnold F. Thompson, Nottingham. A further cast of this work, but with long earrings, is in the collection of the Manchester City Art Gallery. In his autobiography, writing of this particular work Epstein said: 'In this mask, I immediately made what I think is one of my subtlest and most beautiful works. The serenity and inward calm are there, and from the point of view of style, the simplicity is that achieved by antique sculpture. I can recall that I worked at this mask without effort, achieving it happily, and was pleased with the result.'

It is of interest to note that in the years immediately proceeding the 1914-1918 war Epstein had produced his most disquieting image: THE ROCK DRILL (*Quarterly* Seventeen), 'a machine-like robot, visored, menacing,' and this work, among his first visions of true 'serenity and inward calm' was made in those years when Europe was darkened by war.

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FRANCES HODGKINS (1869-1947) British  
TWO GIRLS WITH A JUG  
Watercolour on Toned Paper 22 x 18ins  
Purchased 1961

MAX BECKMANN (1884-1949) German  
TWO FRIENDS  
Lithograph 20i x 16ins  
Purchased 1961



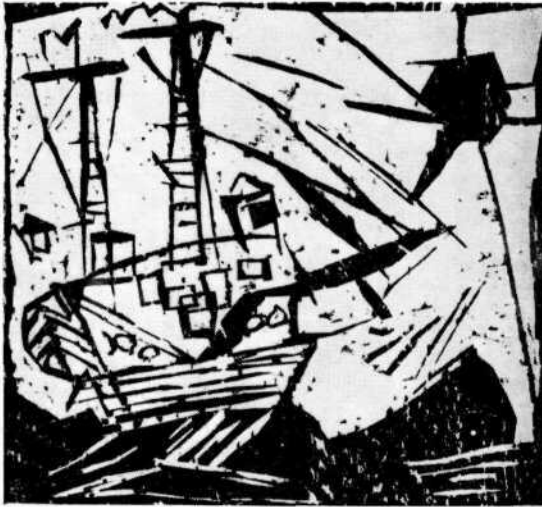
With the recent addition of the watercolour TWO GIRLS WITH A JUG, our collection of works by Frances Hodgkins now numbers forty-three. In this painting, with its limited range of brown and fawn colouring, Hodgkins' command of tone is more clearly seen than in any other painting by her as yet in the collection. It was through this almost unflinching mastery of tone that the often vivid, but always limited, colour-range used by Hodgkins achieved its great subtlety and richness.



In the two works illustrated here, the water-colour by Frances Hodgkins, and a lithograph by the expressionist Max Beckmann, the shared subject of the two figures posed side by side would appear to be all they have in common; but if the underlying purpose of expressionism is to stress the subjective and emotional reactions of the artist to the visual world, rather than make a literal transcript of that world, then these two works are both basically expressionist, and the difference between Hodgkins

and Beckmann is less a difference of kind than of temperament.

Both artists create symbols for states of mind — Hodgkins' based on a happy world of material plenty, of harmony and simple acceptance, and Beckmann's, of a terrible vision of deep disillusionment only seldom shattered by intimations of possible splendour. In this, as in many of Beckmann's prints, his vision is less tormented and more objective than in much of his work.



LYONEL FEININGER (born 1871) German  
SHIPS IN THE HARBOUR 1919  
Woodcut 6 x 6 ins  
Purchased 1961

LOVIS CORINTH (1895-1925) German  
**KNIGHT AND WOMAN**  
Etching 11x8ins  
Purchased 1961

A love of the sea and its vessels, especially the transitional types of craft that still used sail with their new engines, has always left its mark in the themes of Feininger's paintings. One might see the relationship between such towering, wing-like forms and the tall buildings of New York, seen against the sailing clouds, impressions of which must have deeply absorbed Feininger as a child in that city, before he left America for Europe at the age of sixteen.

Our woodcut, *SCHIFFE AM HAFENQUAI*, was made in 1919, and appeared in *Kunstblatt* (Hesse: p.319 G 12). It abstracts from the rigging and timbers of sailing vessels and their environment Feininger's characteristic moment of balance, form interpenetrating form in the planner of a grave and slow-moving music.

The art of Lovis Corinth bridged in its development two centuries, for he worked through the transitional years from 19th Century



Realism and Impressionism to the characteristic expressionist style of his late landscapes in the twenties. It is only lately that he has come into his own as a painter who, in some sense, is difficult to confine to those movements of which he was a part.

With the addition of *KNIGHT AND WOMAN* the Gallery has two etchings by Corinth; the other being *THE GARDEN OF GETHSEMANE*. The figure of the knight seems based on the painting of his son *THOMAS IN ARMOUR*.

PAUL CEZANNE (1834-1917) French  
**SELF PORTRAIT (VENTURI 1158)**  
Lithograph 13 x 11ins  
Purchased 1961

Cezanne in his lifetime is known to have produced only three lithographs and three etchings. This self portrait is the first of his lithographs to enter the collection; the etchings were acquired in 1953 and 1956.

Cezanne made his lithographs for the dealer Vollard, but, of the three, only the self portrait is truly an original print. For the two BATHER prints, Cezanne worked on the black stone only, giving the master-printer Clot a tinted copy from which the colour stones were made.

HENRI MATISSE (1869-1951) French  
RECLINING DANCER 1927  
Lithograph 10i x 18ins  
Purchased 1961

This lithograph is one of the series issued in 1927 as the DIX DANSEUSES. The subject, a new one for Matisse, was doubtless inspired by his renewed contact with the Russian Ballet of Diaghilev.

Although drawn with the life and rhythm so characteristic of Matisse, the classic repose of the dancer seems almost a reaction to the sensuality of the ODALISQUES and nudes of the same period. There is something inscrutable about this model; her pensive look, her tranquil it}', the elegance of her rest, all suggest



some private delight: there is much more than the conventional *tutu* to recall the dance.





WALTER RICHARD SICKERT (1860-19-42) British  
 THE OBJECTION  
 Pen drawing on ruled paper 12½ x 7½ ins  
 Signed *Sickert 1911*; inscribed *E light*  
 Presented by Messrs Roland, Browse & Del-  
 bance, 1961

THE CONVERSATION  
 Pen & ink on ruled paper 12½ x 7½ ins  
 Signed *Sickert 1911*  
 Purchased 1952

Although Sickert made the drawing above in 1911, it was not until 1917 that he painted or completed the painting (33 x 21) of the same title, now in the collection of J. O. Stanley Clarke. The painting shows the transfer grid, but the drawing does not. The drawing is, however, virtually identical with the painting, which shows the interior at Sickert's studio in Warren Street. (Browse: *Sickert* (1960) p.77).

This drawing was first published in *The New Age*, June 1912, as ARGUMENT.

Connected with THE OBJECTION is THE CONVERSATION, in the collection (purchased 1952) which was also reproduced in *The New Age*, January 1912. No painting however is connected with it directly, although perhaps OFF TO THE PUB might be thought of as a companion piece. Both drawings are linked with ENNUI, REVERIE, and SUSPENSE, which were painted in the same period. Sickert at this time was concerned with the relationships between man and woman: THE CAMDEN TOWN MURDER is one of the best-known examples of this interest. Sickert was not, however, a moralist; but rather, the disinterested observer, like his mentor Degas. And his second marriage in 1910 may have stimulated these particular studies.





ROBERT BEVAN (1865-1925) British  
THE WELL AT MYDLOW, POLAND, 1909  
Oil on canvas 23 x 31 ins  
Purchased 1961

Bevan was first associated with Sickert in the Fitzroy Street circle in 1908, and more officially as a founding member of the Camden Town Group in 1911. Of the artists of this group, he was to be the most adventurous and later the most neglected. In 1892 he was in Tangiers, and from 1893-4 he was working in Pont Aven

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It was also in the year in which these drawings were made that the Camden Town Group was formed, with Sickert as president, for he not only dominated the progressive wing of English painting in the first two decades of this century, but emerges as the most important painter of this period.

in Brittany, where Gauguin also was at this time. Bevan exhibits both the influence of Pissaro and of Gauguin in his work. He thus became one of the first English painters to absorb the Fauve influence. In 1897 he followed Stanislaw de Karłowska to Poland where he married her, and it was on subsequent visits to that country that he did some of his best work. Somewhat oddly for a painter, he was a keen horseman and follower of hounds, and the many paintings—particularly those centred on Tattersall's—exhibit this interest and his sensitive draughtsmanship. In the painting here there is that traditional English interest and French avant garde painting combined.

Like many of his contemporaries, Bevan sold few paintings in his lifetime, so that the bulk of his work is still in the possession of his family.

exhibition calendar

# Albrecht DURER

Engravings and Woodcuts  
FROM 2 NOVEMBER

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