

AUCKLAND CITY ART GALLERY

QUARTERLY

Number Twenty-eight 1963

JULES DALOU



AUCKLAND CITY ART GALLERY

QUARTERLY

NUMBER TWENTY - EIGHT - 1963

JULES DALOU (1838-1902) French
BACCHANAL (Cover)

Bronze relief diameter: 22 inches
Purchased 1963

This relief is a reduced version made by Dalou in 1899 from the model he had made in 1891 for his *Fontaine du Fleuriste* in the Garden at Auteuil: the model itself is now in the Victoria and Albert Museum, and a cast of it is in the Louvre.

The nature of this work almost inevitably links it to that of Renoir and so it is interesting to find in Renoir's *Grandes Baigneuses* (Philadelphia) exhibited at the Salon in 1887, that the left hand figure is in very similar pose to the right hand figure in our relief. The connection is closer, for Renoir based his painting on a relief by Girardon (1628-1715), *Le Bain des Nymphes* at Versailles. It was this period of French sculpture from which Dalou drew most of his inspiration.

Dalou was the pupil of Duret and Abel de Poujol and influenced by Carpeaux. Closely engaged with the Commune, he had to escape to London where he lived and worked until 1880, when he returned to France. He received a number of important commissions for public monuments, including the Delacroix Monument and The Triumph of the Republic.

BARBARA HEPWORTH CBE b 1903 British
TORSO II (Torcello)

Bronze h 34 inches Edition 6/6
Signed B.H. 1958

Presented anonymously 1963

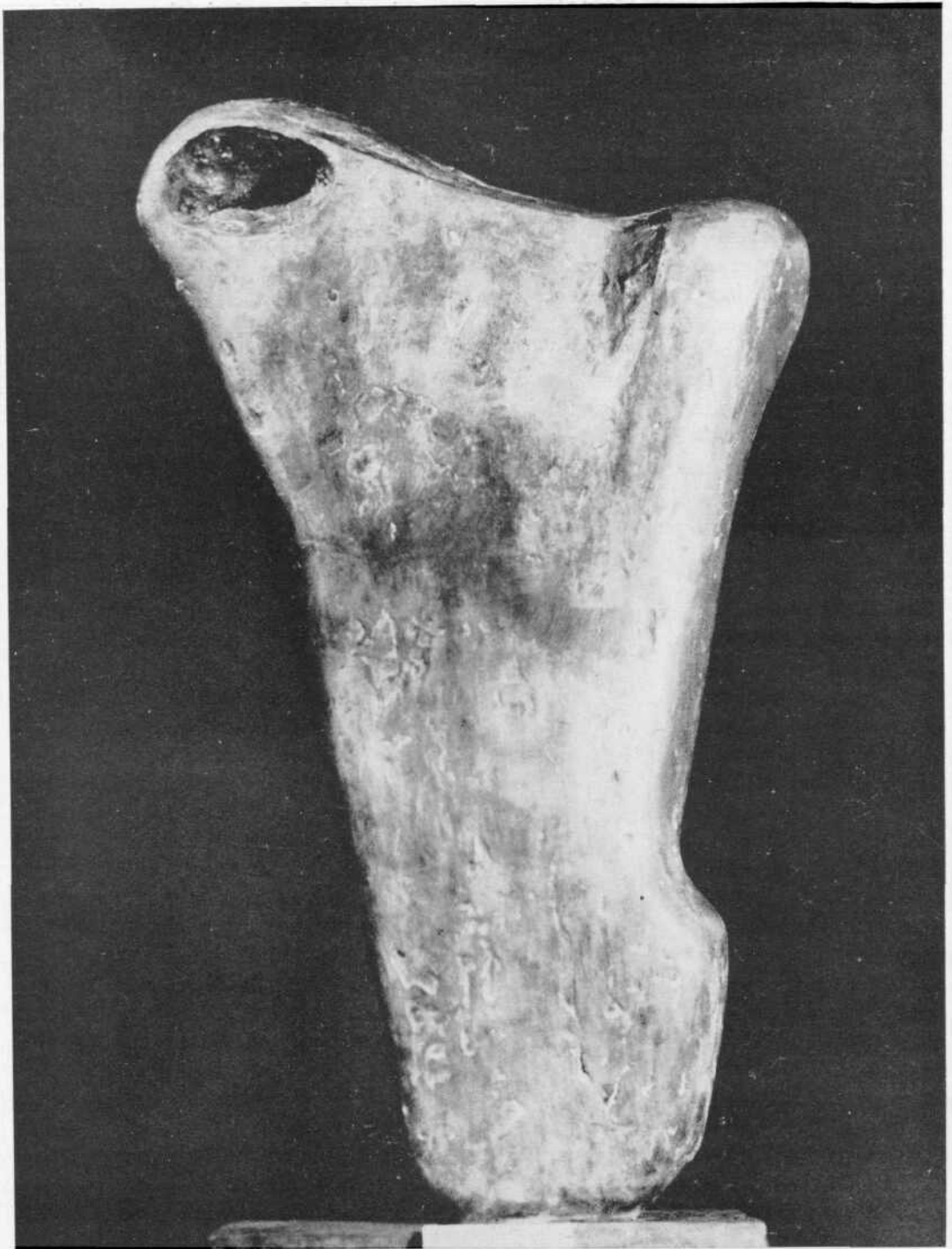
Torso II belongs to a group of three bronzes made in 1958: Torso I (Ulysses) and Torso III (Galatea) being the other two. Inspiration

for this group seems to have stemmed from the sculptor's visit to Greece in 1954. It has been the artist's practice for many years to title a work with the place name where her imagination was first awakened to create it. Thus, Torcello is a small island in the Venice Lagoon, famous for its Byzantine mosaics. If there is a clue at all, it is contained in a remark of Barbara Hepworth made to J. P. Hodin (Hodin: *Barbara Hepworth*, Lund Humphries, 1961, p.10):

'I remember standing on Patmos and thinking — with that incredible stretch of sea and islands before me — how intensely a figure rising in the distance expressed that perfect elevation of the human spirit which in a way is conveyed by a powerful sculptured form . . .'
There is some connection between this vision and the *Virgin and Child* in the apse of the Basilica at Torcello, for she stands alone in a great sea of gold. Both the other works—Galatea (the sea nymph) and Ulysses (the sea wanderer) — are obviously associated with the same vision.

However, in much of Hepworth's work there is a strong morphological character: and if these figures were inspired by the Mediterranean, the natural forms which find expression in *Torso II* are drawn from the Cornish coast line, which the sculptor has so richly mined. *Torso II* thus presents an evocation of Classical Antiquity, through its dismembered form and its eroded and richly coloured surfaces — and also of natural rock hollowed and worn by the wind and sea.

This work also marks a departure in the attitude of the artist towards her medium. In



the past, Hepworth has always chosen living material—stone or wood. But in 1956 she found that by working directly on metal sheets

she was able for the first time to model in plaster. From that year she has created a number of fine works in bronze. —P.A.T.

FRANCES HODGKINS 1869-1947 British
LANCASHIRE FAMILY (c 1925)
Oil on canvas 28 x 28½ inches
Purchased 1963: P. D. Hodgkins Bequest.
SELF PORTRAIT: STILL LIFE (1941)
Oil on cardboard 30 x 25 inches
Purchased 1963

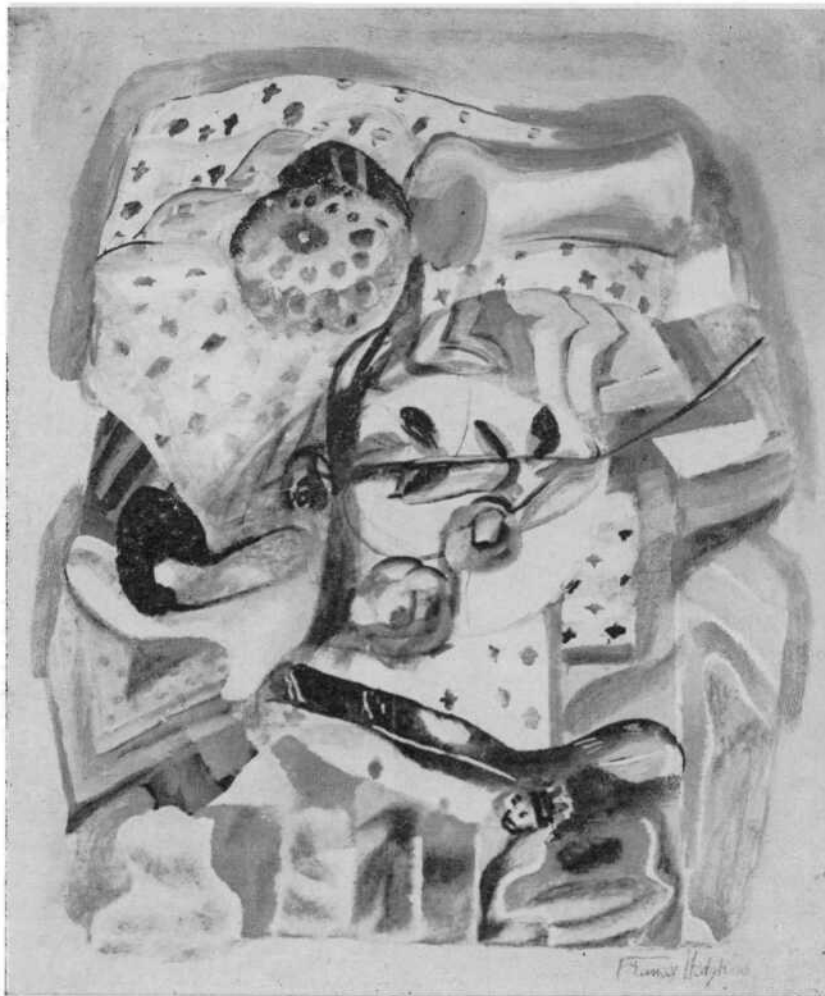
Painted c 1925 and at a time of considerable change in Hodgkins' work, the *Lancashire Family* adequately represents this period of uncertainty of direction and influence experienced during the ten years, 1920 to 1930. With this work, as in much of her painting of this period, the freedom of her earlier painting is forgotten; the greater and increas-

ing freedom of the later period (1930-1947) has not yet begun.

The influence here could be that of William Roberts, but it could also have derived from the work of Leger. The figure of the boy on the left suggests either or both of these influences. Considering the time of painting, the former is perhaps the more probable.

That Leger was to be an influence on Hodgkins' later work becomes more apparent with the second painting reproduced here, the *Self Portrait: Still Life* of 1941.

In this, as in numbers of Hodgkins' later works, a group of still life is suspended against a background, as it is in so many of Leger's





still life groups. The 'group' is a closely knit entity, the background a heraldic field on which this device is revealed: a world of colour and form becoming separated by this means from the confinement of a specific place.

The Roberts-Léger influence suspected in the tubular forms and graded tonal emphasis of the *Lancashire Family* are also there in the *Still Life*, but without the restrictions apparent in the earlier work. An understanding of the new conceptions of space in 'modern' painting has become apparent.

Writing from the Hotel Moderne, Les Martigues, on 14 February 1931, and after 'staying in Paris long enough to see some pictures', Hodgkins says, 'I murmured that I thought Léger was only an inspired plumber — un plombier inspire — and the mot went round the room — my little moment.'

In many of her later works, Léger's vigorous and inspired 'plumbing' becomes a magnificent knotting of braids and ribbons. The treatment of the 'object' as a separate unit within a cool periphery of space both artists continued to share.

—C.M.C.C

MARCEL FIORINI b 1922

SIMONE AND THE CAT

Intaglio print from wood 24J x 19

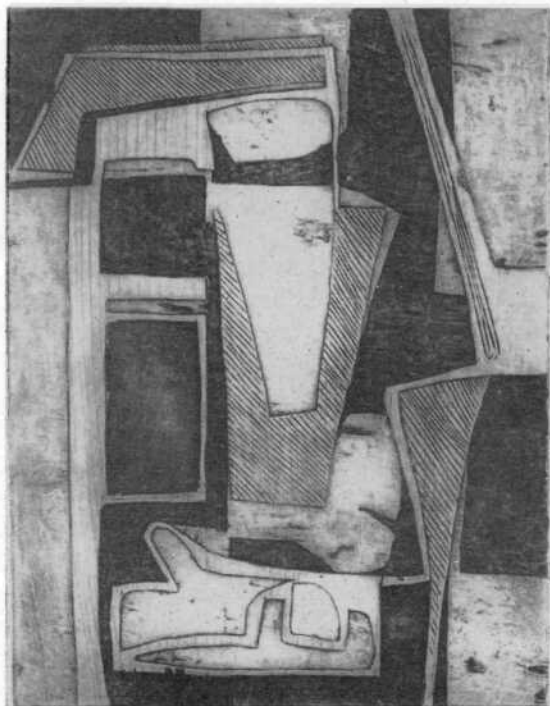
Purchased 1962

Fiorini's oeuvre might be said to exemplify the technical revolution in contemporary print-making. This sophisticated work is, in effect, a cast, in ink and paper, of the grain of the plank and the grooves and marks the artist has cut in its surface.

The print then, stands as tangible evidence of the artists encounter with his materials; the actual creation of the printing surface is both the object and the subject of the print. This would seem to indicate, that more than achieving some remarkable technical innovations, the modern print-maker has rediscovered the special nature of his craft. Print-making is not a special way of drawing or painting, it is an activity with qualities essentially its own.

In *Simone and the Cat*, Fiorini exploits particularly, the tactility of the print, the peculiar tensions of the raised darks and impressed lights.

—ILK.



page six

MAX PECHSTEIN b 1881 German

BATHERS VII 1912

Hand-coloured woodcut 15i x 12i inches

Signed and dated • Purchased 1963

Of all the Expressionist painters of *Die Brücke*, Max Pechstein was probably the one most influenced by the French. Pechstein's woodcuts exhibit better the more truly Expressionist side of his work than his more decorative paintings. *BATHERS VII* hand-coloured in brown, yellow and blue, certainly bears a relationship to both Degas and Matisse: though a certain non-French lack of refinement in the working gives evidence of Pechstein's rather less intellectual approach. Perhaps a closer parallel would be with the Tahitian woodcuts of Gauguin, though Pechstein did not go to the South Seas until 1914.



OSKAR KOKOSCHKA b 1866 German

GETHSEMANE 1916

Lithograph Signed in pencil O. Kokoschka

Purchased 1963

This is the first work by Kokoschka — albeit a lithograph — to enter the collection. The artist, apart from his painting, played a major part in the graphical revival associated with



the German Expressionist movement.

However, the gathering together of artists under the label Expressionism is over-simplified and *a posteriori*, and tends to falsify the character of such a figure as Kokoschka. Kokoschka's expressionism takes the form of a deeply felt and personal subjectivism, which makes each of his works a search for the self implicit in his own vision, and intuited as a continuum with the 'self of the phenomenal world'. For thirty years, he once said, 'I have been carrying an image around with me which is truer than the reality surrounding me.'

This preternaturally sensitive, vulnerable, existential approach — wedded to the particular — has made Kokoschka an artist whom it is difficult to fit neatly into any style or

movement. His first works showed the influence of his teacher Gustav Klimt, and of the Vienna *Jugendstil*. But these conventions, of linear patterns and flattened out 'decorative' areas, were soon abandoned for an idiosyncratic, broken silhouette; and particularly in his graphic work, after the early series of illustrations for his book *Die traumenden Knaben* (1908), the drawings and lithographs show him moving toward an ever greater objectivity and realism.

The Garden of Gethsemane is from the series of seven lithographs, *The Passion*, printed in *Der Bildermann*, the one-volume publication brought out by Paul Cassirer in Berlin in 1916. The original title of our print was *Der Judaskuss*.
—R.D.F.

exhibition calender

PICASSO

Linocuts

February

Clouzot's

THE PICASSO MYSTERY

a screening at the

Tudor Cinema, Remuera

AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

His Worship the Mayor Mr D. M. Robinson
CHAIRMAN Councillor F. N. Ambler QBE

Miss W. IVlugar OBE, Mrs W. M. Ilorton, A. P. H. Shone. A E. Bailey,
H. E. Watts. A. J. R. Dreaver, T. H. Pearce

CO-OPTED MEMBERS Geoffrey RivTrott Esq CHAIRMAN MACKELVIE TRUSTEES; John Stacpool

STAFF

DIRECTOR P. A. Tomory MA

KEEPF.R Colin McCahon
RESTORER L. C. Lloyd, FIIC
ADMINISTRATION MISS S. Cockcrill
Mrs H. E. Anicrc

ASSISTANTS Ilamish Keith, Ross Eraser
FOREMAN F. Smith
ATTENDANTS T. Page, W. J. Quclch