

NUMBER 34 1966

AUCKLAND CITY
ART GALLERY

QUARTERLY



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NUMBER

34

1966: EDITORIAL



COVER

Antonio Veneziano, active 1369-1388
Saint Bartholomew ca 1376
Tempera and gesso on panel, 17 x 11 ins
Watson Bequest
(For textural matter, see page 7.)

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The *Auckland City Art Gallery Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

Editor: Gordon H. Brown.

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In this issue something is said about the Gallery's policy to form a Gothic Collection. The Gallery Associates have launched a fund raising appeal to meet the cost, totalling £1,500, for the painting *Saint Anne, Mother of the Virgin Mary* which they are presenting to the Gallery. A reproduction of this painting can be seen on page four.

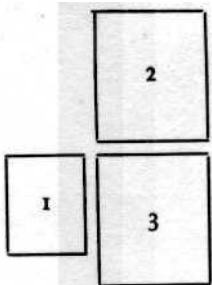
Owing to the lists of the Gallery's acquisitions and publications taking more space than had been anticipated in the last issue of this *Quarterly*, a note on the break that has occurred in the appearance of this publication, had to be omitted. Since 1964 a considerable change has taken place in the personnel working at the Gallery, including the appointment of a new Director. For a time last year the position of editor for this publication fell vacant. Upon joining the Gallery staff other duties prevented me from bringing together material for a new number of the *Quarterly* as soon as I would have wished. With this break in publication having occurred, it seemed an opportune time to reconsider the format and general layout of the *Quarterly*, the result of which can be seen.

Starting from the next issue, number 35, it is intended to maintain the *Quarterly* at twelve pages per issue. This increase in the number of pages, plus mounting production costs, has made it necessary to raise the price for each issue of the *Quarterly* to two shillings and sixpence.

AUCKLANDCITYARTGALLERY
QUARTERLY NUMBER 34

ERRATUM

Please note that the plate numbers on page 10 are incorrectly printed. They should read:



THE GALLERY BEGINS A GOTHIC ART COLLECTION

Medieval art is eminently symbolical. Form was almost always conceived as the embodiment of the spirit. For the artists were as skilled as the theologians at spiritualizing matter.

EMILE MALE

The formation of a Gothic collection within the Auckland City Art Gallery commenced in August 1965, following the adoption by Council of a recommendation that the £4,680 Watson Bequest should be directed towards this end. We have commenced the collection with a few fragments from a great era — two panel paintings and two pieces of sculpture. From this small beginning we hope in time to establish, in a tangible form, a means whereby our citizens may have a better understanding of the inner forces that stirred the mind of European man during the Mediaeval Ages.

The stylistic period we now call Gothic stretched from the mid-twelfth century to the beginning of the sixteenth, involving various countries and regions at different times. Vasari and his compatriots of the sixteenth century used the term 'Gothic' disparagingly, meaning by it the same as 'barbaric'. To them it was a dark stretch of time between the greatness of ancient Rome and their own period of enlightenment, the Renaissance. The early nineteenth century romantics, dreaming of a rebirth of Gothic, changed this concept to mean the art of the later Middle Ages, while in our age, Gothic

art is making a new appeal through its 'union of technical boldness and artistic form'.

Working from Byzantine and Romanesque traditions the Gothic sculptors continued to follow the precept laid down in AD 787 at the Second Council of Nicaea that 'The execution alone belongs to the painter, the selection and arrangement of subjects belongs to the Fathers'. It was the task of ecclesiastical schoolmen to plan a cathedral into a harmonious schematic theme which served a spiritual and didactic purpose, introducing order into what otherwise could easily have become a confused jumble. As Emile Male asks, 'Would it have occurred to simple craftsmen, then hardly distinguishable from artisans, to borrow the image of Philosophy from Boethius, to engrave Greek letters on the hem of her robe .. ?' However this does not mean that all the sculptors fell into servile imitation. These sculptors slowly modified the traditional types.

In the early fourteenth century the creation of architectural sculpture was joined by a growing number of new tasks, including the production of shrine altarpieces and devotional images, the

latter enriched by new themes such as Christ with Saint John, Pietas, and Pentecostal groups. Wood-carving now became as important as stone sculpture. Such wood carvings were covered with a gesso ground to which layers of colour were added. Sometimes this technique resulted in brilliantly life-like and dramatic effects. On the Gallery's carving much of the original gilt and polychrome still remains.

The *Pentecostal Group* came originally from a monastery in the region of Burgos, whose Cathedral was built, in the thirteenth century, under Northern French influence. The subject for this work comes from the *Acts of the Apostles* which tells of the gathering of the twelve disciples, with Mary the mother of Jesus, on the day of Pentecost. From a single piece of wood the sculptor has composed the thirteen figures into a crown-like form which adds further meaning to the sense of ecstasy and wonder evident in the group.

The *Madonna and Child* was a favourite theme of Gothic sculptors, and during the fifteenth century the most outstanding of these were fashioned from wood rather than stone. The Gallery's *Madonna and Child* reflects some of the changes that were taking place in European society during the second-half of the fifteenth century, that is, a renewed emphasis on more abstract tendencies on the one hand and human qualities on the other. The Madonna's figure is given a bold twist into an S shaped curve. The swag-like folds of her drapery are bunched together into festooned clusters



The Girard Master, mid 15th century
Saint Anne, mother of the Virgin Mary ca 1470
 Tempera and gesso on panel, 50 x 24 ins
 Subscription open for purchase



which break free into an abstract rhythm of their own.

The faces of the Madonna and Child are not so idealized as they were in the previous two centuries. The expression on the Madonna's face is one of plain humanity whilst the Child looks frankly mischievous! Realism and middle-class objectivity are beginning to drive out the old iconographical types — a sign that the Renaissance, which was already under way in Italy, would soon bring an end to the Middle Ages in Europe. Here we sense something of Ernst Fischer's argument, put forward in *The necessity of art*, that an ambivalent quality developed in Gothic art which marked a moving away from transcendentalism towards popular realism and humanism, for 'the long process of the secularization of the arts had begun'.

The Girard Master is a name given to the unknown Valencian painter who was active in the western regions of Catalonia, in the province of Lerida, during the second half of the fifteenth century. The Girard Master's *oeuvre* was first defined in Post's *A history of Spanish painting*.¹ Mr Eric Young, who proposed the attribution, has dated the panel at about 1470.

Iconographically the panel has unusual elements. Saint Anne holds the Virgin Mary on her left arm whilst she in turn holds the Christ, thus serving as a visual and symbolic double enthronement, which gives to the person of Saint Anne an archetypal sense and monumental scale. The mixture of Valencian and Catalan elements, typical of this painter, can be seen in the delicate tooling of the gold

Unknown: French 15th century

Madonna and child

Wood carving, with traces of gesso,

32 ins high

Watson Bequest

background, in the embossed symbols which decorate the borders of the garments, and in the concentric rings of the halo. The three variations on the nimbus surrounding the heads of these personages identify their dignity: the Madonna is crowned to signify that she is Queen of Heaven, while Christ holds in his left hand a globe surmounted by a cross to symbolize his sovereignty, and extends his right hand in the act of blessing.

Before the advent of the printing press the Church used images didactically. Men learned all that it was necessary to know through their eyes. 'Its great figures, so spiritual in conception, seemed to bear speaking witness to the truth of the Church's teaching' writes Emile Male in *The Gothic image*.

G.C.D.

1. C. R. Post, *A history of Spanish painting*: Cambridge, Harvard University Press, 1930—: vol 7, pages 575-595.

Unknown: Spanish 14th century
Pentecostal group
Wood carving, with traces of polychrome and gilt, 16 ins high
Watson Bequest



A FOURTEENTH CENTURY ITALIAN WORK: SAINT BARTHOLOMEW

ANTONIO VENEZIANO

In 1920, the American scholar, Richard Offner, identified a panel painting of the Madonna and Child in the Boston Museum of Fine Arts as the work of the Florentine painter, Antonio Veneziano. Three years later he added two side panels, Saint Peter and Saint Paul, then in the Loeser collection, to form the partial reconstruction of a polyptych which he dated at about 1376. In 1933, W. R. Valentiner identified a further panel in the possession of Mr A. S. Drey as also belonging to this work. Generally described as Saint Andrew, but apparently Saint Philip, this panel is the companion of our Saint Bartholomew, which completes the set. All five panels are reproduced by Berenson¹. Unfortunately the present location of the Loeser and Drey panels is not known.

Antonio was active in Florence, Sienna and Pisa between 1369-1388 and was a native of Venice. According to Vasari² he studied in Florence under Agnolo Gaddi, although this has not with certainty been established. Vasari also notes that after completing his studies and acquiring something of a reputation in Florence he returned to Venice. Difficulties over a commission from the Signoria to paint one of the walls of the Council Chamber led to his return to Florence. His name appears on the register of barber surgeons there, in 1374.

The bulk of Antonio's work, little of which has survived, was carried out in

Florence and Pisa. His major work, described at length by Vasari, was a fresco in the Campo Santo at Pisa, illustrating scenes from the legend of Saint Raineri carried out after 1386. It is clear from Vasari's description of this work that Antonio was deeply interested in the study of emotional movement and gesture. In this respect he was an important link in the chain of development between Giotto and Massacio. He has justly been described as a significant precursor to the latter³.

While exhibiting a considerable degree of frontality and flatness, the Saint Bartholomew panel has elements that would tend to confirm Antonio's reputation. Although undoubtedly a minor work, the rendering of the head and hands demonstrates the careful observation of nature more usually found in Florentine painting of the 15th century than among Antonio's contemporaries. The excellent physical condition of this work would also seem to justify the good report given by Vasari of the painter's technical proficiency.

H.K.

1. B. Berenson, *Italian pictures of the Renaissance, Florentine School*: London, Phaidon, 1963: vol 1, plates 260-264.

2. G. Vasari, *The lives of the painters, sculptors and architects*: London, J. M. Dent, 1927: vol 1, p!67-174.

3. J. A. Crowe & G. B. Cavalcaselle. *A history of painting in Italy — Giotto and the Giottoesques*: London, J. Murray, 1903: vol 2, p279.

THE ERA OF THE NEW ENGLISH ART CLUB BRITISH WORKS IN THE COLLECTION

The British artists discussed here gained prominence in the last decades of the nineteenth century and the early decade of this century. A significant fact that concerns many of these artists, including the most important of them, Walter



1

1
Harold Gilman, 1876-1919
Mother and child
Pen and black ink, with notes
inscribed in red, 15 x 10 ins



2

William Mark Fisher, 1841-1923
Rest
Oil on canvas, 13 x 16 ins

2
George Clausen, 1852-1944
Thatched cottages 1930
Pencil and wash, 61 x 9f ins

3
Walter Bayes, 1869-1956
Lady with sunshade
Oil on canvas, 14 x 12f ins

5
Frederick Francis Foottet, active 1870's-1930's.
Souvenir of Georgian London
Oil on canvas, 40 x 50 ins

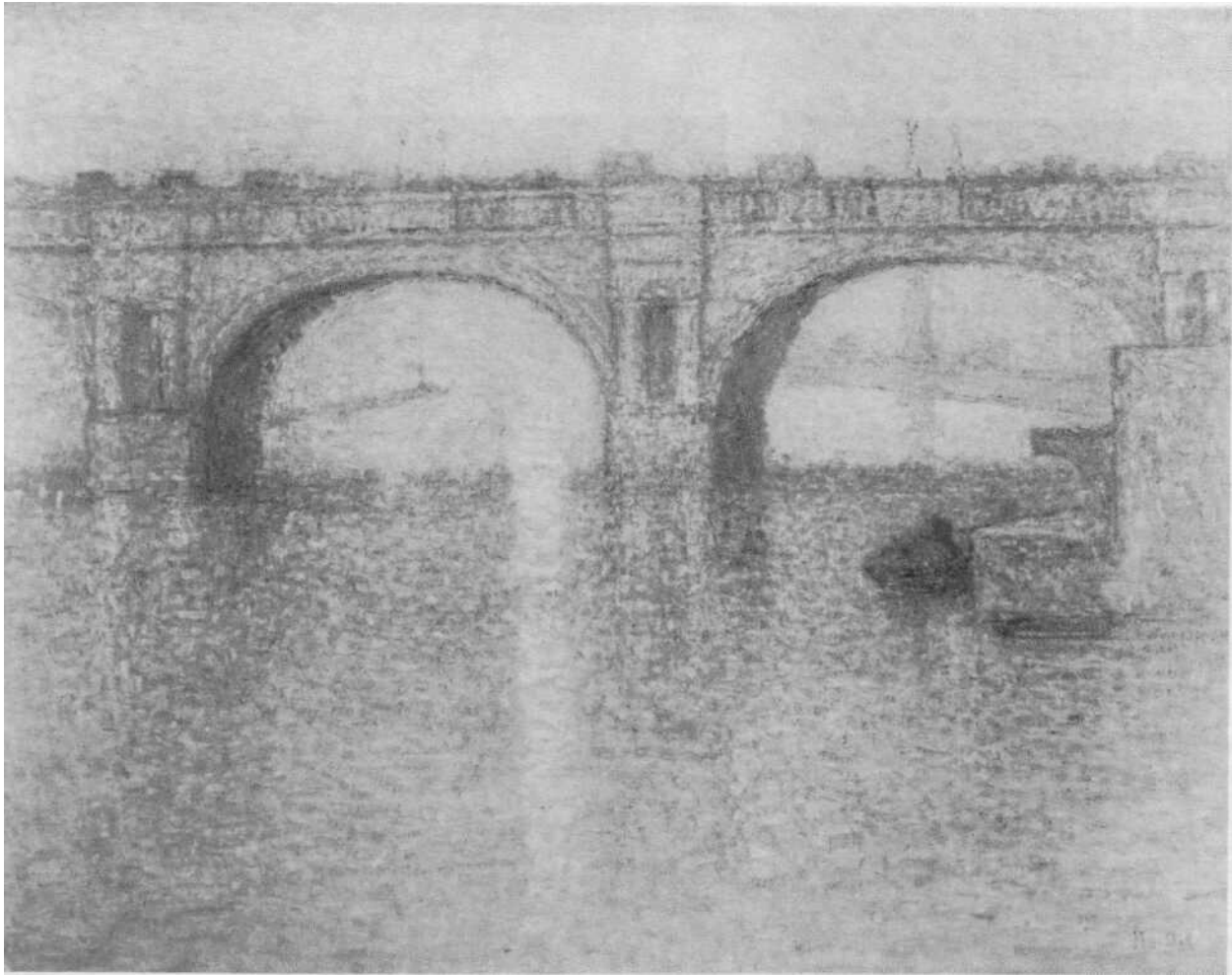


3



4

5



Ethel Walker, 1861-1951
Portrait of a woman
Oil on canvas, 24 x 20 ins

2
Henri Herbert La Thangue, 1859-1929
A Sussex autumn
Oil on canvas, 41 x 36 ins
Mackelvie Collection

3
Philip Connard, 1875-1958
Nude
Oil on canvas, 24 x 20 ins
Mackelvie Collection



Frederick Spencer Gore, 1878-1914
Tennis, Mornington Crescent Gardens 1910
Oil on canvas, 20 x 24 ins

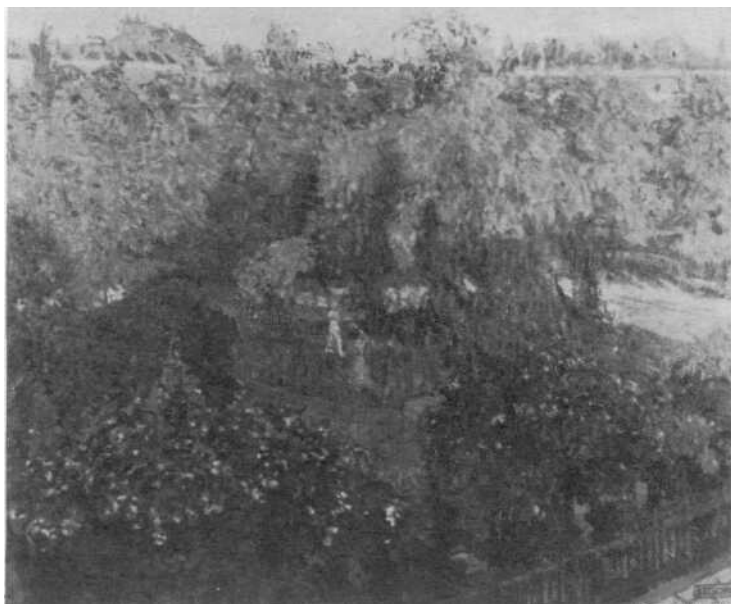
5
Philip Connard, 1875-1958
Landscape with woman and children
Oil on canvas, 20 x 24 ins
Mackelvie Collection



1

2





Sickert, is their membership at one time or another of the New English Art Club or of later groups with similar aims such as the Camden Town Group.

The New English Art Club was founded in 1885 and began holding regular exhibitions in 1886. Initially it

numbered fifty members who were interested in the activities and discoveries of the French impressionists and dissatisfied with the prevailing English styles found at the Royal Academy. Many, like Frederick Brown and Philip Steer, had studied in Paris. The fact that one of the names considered at the first meeting of the group was The Society of Anglo-French Painters serves to underline the French influence. The mid-nineteenth century French Barbizon painters in particular influenced the early members of the Club, especially through the work of Bastien Lepage who was shown frequently in the 1880's at London's Grosvenor Gallery. Mark Fisher, *Rest* and J. J. J. Tissot, *Still on top*¹ also exhibited there.

By the nineties the New English Art Club had had a profound effect on English painting. 'The Academy was no longer the hub around which painting in this country revolved.'² George Moore wrote at this time of a New English Art Club exhibition that 'We find no anecdotes, sentimental, religious or historical, nor conventional measuring and modelling which the Academy delights to honour'.³ Nevertheless 'the work of many New English painters was consistent with Academy standards and they soon went over to that body.'⁴ Two of the club's foundation members for example, Sir George Clausen and H. H. La Thangue, represented here by *Thatched cottages* and *A Sussex autumn* respectively, had exhibited at the Academy from the late 1870's and both were elected Associates in the 1890's. Clausen indeed ceased to exhibit with the New English painters, after this event. Dame Ethel Walker, *Portrait of a woman*, and Philip Connard, *Nude, Landscape with women and children*, exhibited at both the Academy and the New English Art Club at the turn of the century.

Even artists who were not members of the club could not have helped being

influenced by its activities. Frederick Foottet, *Souvenir of Georgian London*, who had exhibited at the Academy in 1873, began painting in the impressionist manner in 1901. The above work recalls Monet's Waterloo Bridge paintings.

In 1889 the more progressive New English painters led by Walter Sickert exhibited separately under the title of the London Impressionists. Sickert's remarks in the introduction to the exhibition's catalogue indicated a change of emphasis, 'In [Impressionism's] search through visible nature for the elements of this beauty, it does not admit the narrow interpretation of the word 'Nature' which would stop short outside the four-mile radius. It is, on the contrary, strong in the belief that for those who live in the most wonderful and complex city in the world, the most fruitful course of study lies in a persistent effort to render the magic and the poetry which they daily see around them'. This last sentence describes both Sickert's life-long artistic intentions and those of a group of artist-friends who, in 1911, formed themselves, together with Sickert, into the first definite break away body from the New English Art Club, the Camden Town Group. Sickert himself lived in Camden Town from 1905 to 1914 and his studio in Fitzroy Street became a meeting place for artists like Spencer Gore, Harold Gilman, Charles Ginner and Lucien Pissarro (son and pupil of the French impressionist Camille Pissarro). The Camden Town Group itself held only three exhibitions

Walter Richard Sickert, 1860-1942

Baccarat Dieppe

Oil on canvas, 471 x 511 ins



1

Robert Bevan, 1865-1925

The well at Mydlow, Poland 1909

Oil on canvas, 23J x 31iins



and in 1913 merged into the London Group which included artists like Wyndham Lewis, Bomberg, Nevinson and Wadsworth who were influenced by Italian Futurism. The Camden Town painters however, were considerably influenced by post-impressionist painting — it was at this time, in 1910 and 1912, that Roger Fry organized his two major exhibitions which introduced the works of Gauguin, Cezanne, Van Gogh and Matisse and others to English artists. Thus the Camden Town painters shared '... with impressionism ... a passion for realistic painting in a higher key and with post-impressionism a pre-occupation with stronger design and firmer construction'.⁵

The first president of the group was Spencer Gore. His *Tennis, Mornington Crescent Gardens* depicts a scene which Sickert described as '... obviously beautiful in itself. The trained trees rise and droop in fringes, like fountains over the well of greenness and shade, where little parties of young people are playing tennis'.⁶ Gore treats this subject in delicate planes of green, blue and pink which have an almost 'decorative' and non-illusionist character.

Robert Bevan's *The Well at Mydlow, Poland*⁷ may be compared with Gore's work. Bevan, who was an original member of the Camden Town Group used, like Gore, light colours — pinks, lavenders, light greens and yellow-whites — and applied them in distinct but not sharply contrasted touches.

Walter Bayes, *Lady with a sunshade*, was also a foundation member of the Camden Town Group as was Gilman whose *Mother and Child*⁸ reveals a concern for the tonal nuances and the precise solid structure of an intimate domestic

scene. The squared up and annotated drawing for this oil indicates the habit, which Gilman, Sickert and several other 'neo-realists' had, of working out the composition and arrangement of a painting deliberately and carefully before committing paint to canvas. What gives the impression of having been executed in the presence of the subject is really the product of considerable artifice.

Sickert's *Baccarat, Dieppe* was painted during the artist's second and last prolonged stay in Dieppe. 'Between the time when Sickert returned to Dieppe after the 1914-18 war and Christine's death [his wife Christine died in 1922] he became absorbed in his studies of the gaming tables in the Dieppe Casino. Each night he went and made drawings . . .'⁹

Our painting has an assured professional air which is particularly apparent in the free handling of the paint and in the subtle use of -light colours to convey a rather harsh kind of light around the group. The posture of the figures themselves is carefully observed in details like the attentive forward carriage of the right hand man's head. The painting exemplifies Sickert's aims as a detached recorder of mood and atmosphere.

I.R.R.

1. Tissot's *Still on top*: this QUARTERLY, no 1, 1956, p3.

2. H. Hubbard, *A hundred years of British painting 1851-1951*: London, 1951: p!76.

3. A Bertram, *A century of British painting 1851-1951*: London, 1951: p65.

4. In the book cited above: p63.

5. J. Rothenstein, *An introduction to English painting*, 5 ed: London, 1965: pi 34.

6. R. Emmons, *The life and opinions of Walter Sickert*: London, 1941: p!25.

7. Bevan's *The well at Mydlow, Poland*: this QUARTERLY, no 19, 1961, p7.

8. Oilman's *Mother and Child*: this QUARTERLY, no 10, 1959, p6.

9. L. Browse, *Sickert*: London, 1960 p.73.

ACQUISITIONS

The recent additions to the Auckland City Art Gallery Collection given below continue on from the previous list published in the last issue of the *Quarterly*.

- | | | | |
|-------|--|-------|--|
| 66/1 | Louis Marcoussis, 1883-1941
<i>Still life with zither on a table</i> 1928
Oil on canvas, 25 x 39 ins
Purchased | 66/12 | Colin McCahon, 1919-
<i>Northland</i> 1959
Wash drawing, 25 x 20 ins
Purchased |
| 66/2 | Andre Derain, 1880-1954
<i>Illustration from the 'Satyricon'</i> ca 1934
Drypoint, 11 x 96 ins
Purchased | 66/13 | Gordon Walters, 1919-
<i>Painting No 1</i> 1965
Polyvinyl acetate on board, 36 x 48 ins
Purchased |
| 66/3 | Auguste Renoir, 1841-1919
<i>Femme au Cap de Vigne, Variante</i> 1904
Lithograph, 7 x 5 ins
Purchased | 66/14 | Henry Bell, 1927-
<i>Eastern fragments 3</i>
Oil and polyurethane on board, 11 x 8 ins
Purchased |
| 66/4 | Aristide Maillol, 1861-1944
<i>Ceorgique</i> 1926
Woodcut, 5 x 4 ins
Purchased | 66/15 | Milan Mrkusich, 1925-
<i>Four elements above (crimson)</i> 1965
Oil on canvas, 69 x 34 ins
Purchased |
| 66/5 | Aristide Maillol, 1861-1944
<i>Georgique</i> 1926
Woodcut, 3 x 5 ins
Purchased | 66/16 | Maud W. Sherwood, 1880-1956
<i>Girl in the boat</i>
Watercolour, 17 x 21 ins
Purchased |
| 66/6 | Mountford Tosswill Woollaston, 1910-
<i>Blackball with two houses</i> 1964
Oil on board, 31 x 47i ins
Purchased | 66/17 | Maud W. Sherwood, 1880-1956
<i>The top of the hill</i> 1930
Pencil drawing, 13 x 16 ins
Purchased |
| 66/7 | Colin McCahon, 1919-
<i>Mapua landscape</i> 1939
Pen and ink drawing, 8 x 10 ins
Purchased | 66/18 | Don Driver, 1930-
<i>Large brass</i>
Brass relief, 50 x 40 ins
Purchased |
| 66/8 | Colin McCahon, 1919-
<i>Maries at the tomb</i> 1947
Crayon, ink and watercolour, 24i x 19 ins
Purchased | 66/19 | Timothy Peter Garrity, 1931-
<i>Painting T P 65/3</i> 1965
Watercolour and gouache, 27 x 20 ins
Purchased |
| 66/9 | Colin McCahon, 1919-
<i>Whale Beach II</i> 1954
Wash drawing, 22 x 30 ins
Purchased | 66/20 | Maud W. Sherwood, 1880-1956
<i>Reading</i> 1921
Oil on canvas, 11 x 14 ins
Presented by Dr and Mrs W. J. Hutchinson |
| 66/10 | Colin McCahon, 1919-
<i>Kauri</i> 1954
Wash drawing, 25 x 20 ins
Purchased | 66/21 | Maud W. Sherwood, 1880-1956
<i>The Beach, Capri</i>
Watercolour, 14t x 17 ins
Presented by Dr and Mrs W. J. Hutchison |
| 66/11 | Colin McCahon, 1919-
<i>Womans head</i> 1958
Brush and ink drawing, 30 x 22- ins
Purchased | 66/22 | Maud W. Sherwood, 1880-1956
<i>The Dancer</i>
Linocut, 5 x 5 ins
Presented by Dr and Mrs W. J. Hutchison |

- Maud W. Sherwood, 1880-1956
66/23 *Two flowers in a vase*
Coloured linocut, 10 x 8i ins
Presented by Dr and Mrs W. J. Hutchison
- Maud W. Sherwood, 1880-1956
66/24 *Cafe du Pom*
Linocut, 7 x 7i ins
Presented by Dr and Mrs W. S. Hutchison
- Kennett Watkins, 1847-1933
66/25 *Coromandel Harbour* 1889
Watercolour and gouache, 15 x 25 ins
Presented by N. B. Spencer
- Kimei Yasuhara
66/26 *Blue Glazed pot*
Stoneware with incised decoration, 10i ins high
Presented by the Idemitsu Kosan Co., Tokyo
- Georges Rouault, 1871-1958
66/27 *'Les mines elle-memes ont peri'* 1926
Plate 34, *Miserere*
Heligravure with aquatint and drypoint, 22f x 17 ins
Purchased
- Alfreda Simmonds, 1912-
66/28 *Northland Landscape* 1957
Oil on canvas, 31 x 55 ins
Purchased
- Don Binney, 1940-
66/29 *Sun shall not burn thee by day nor the moon by night* 1966
Oil and acrylic on canvas, 46 x 68 ins
Purchased
- Milan Mrkusich, 1925-
66/30 *Painting '61-13* 1961
Oil on canvas, 41 x 33 ins
Purchased
- Doris Lusk, 1916-
66/31 *Tobacco fields, Pangatotara, Nelson* 1943
Oil on canvas, 18 x 21 ins
Presented by Mr Colin McCahon
- Beth Zanders
66/32 *Magnolia* 1950
Oil on cardboard, 15 x 11 ins
Presented by Mr Colin McCahon

PUBLICATIONS

The latest publications from the Auckland City Art Gallery, plus other publications on sale at the Gallery, are listed below. These publications are available from the Reception Desk at the Gallery. Postal orders should be addressed to the Auckland City Art Gallery, Wellesley Street East, Auckland, and should include postage.

HAP Grieshaber — woodcuts. Auckland, the Gallery, 1966.

14 pages, 6 illustrations and portrait of the artist. 28 cm.

Contains a biographical essay on the artist by W. S. & L. M. Auburn, with a historical note on the woodcut by Hamish Keith.

Price: Three shillings.

Abstract watercolours by 14 Americans

Published in Australia, 1965.

8 pages, with 14 illustrations on the inside covers. 26 cm.

Contains a short introduction by Frank O'Hara, and brief biographical notes on each artist.

The exhibition was circulated in Australia under the auspices of the International Council of the Museum of Modern Art, New York, and at the present time is touring New Zealand.

Price: Two shillings and sixpence.

Recent New Zealand sculpture. Festival exhibition 1966. Auckland, the Gallery, 1966.

4 pages, with illustration on cover. 29 x 12 cm.

Exhibition arranged in conjunction with the New Zealand Society of Sculptors and Associates. Introduction by G. C. Docking. Price: One shilling.

Travelling exhibition of Sengai in New Zealand, Australia, 1966. Kokusai Bunka Shinkokai (Society for International Cultural Relations), 1966.

70 pages, illustrated. 26 cm.

Preface by Herbert Read, with an essay by Eva van Hoboken, and an introduction and text by Daisetz T. Susuki.

This catalogue was supplied with the exhibition of scroll paintings by Gibbon Sengai, 1750-1837, on show at the Gallery during the Festival.

Price: Two shillings and sixpence.

AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location

Cnr Kitchener Street and
Wellesley Street East,
next to the Public Library.
Entrance in Kitchener Street.

Hours

Monday 12 noon to 4.30 pm,
Tuesday to Saturday
10 am to 4.30 pm, Friday
remains open until 8.30 pm.
Sunday 2 pm to 4.30 pm.

Telephone
21-796

Gifts and Bequests

Gifts to the Art Gallery in
the form of *cash from income*
upward to £25 are allowable
for purposes of income tax
deductions. Gifts in the form
of paintings, or other property
do not qualify for such deductions.
Gifts to the Art Gallery of
money or property would not
attract gift duty, and the value
of such gifts made during the
donor's lifetime would not
form part of his dutiable estate.
An exception to this is where
an intending donor declares a
gift to the Art Gallery, but
reserves to himself, during his
life, an interest in the property
so that the full beneficial
interest does not attract duty,
but the property remains part
of the donor's estate and qualifies
for purposes of estate duty.

Auckland Gallery Associates

The aims of the Associates are
to stimulate and sustain public
interest in the Art Gallery; to
extend the Gallery's influence
throughout the community; and
to acquire funds through gifts,
subscriptions and bequests, for
the purpose of adding to the
Art Gallery's collection of New
Zealand paintings, drawings and
sculpture.

Any member of the public is eligible
for membership. Members are
invited to previews of exhibitions
arranged by the Art Gallery, to
lectures, discussions, film evenings,
and social functions arranged
by the Associates. Regular newsletters
are sent out, and Members also
receive the Art Gallery's Quarterly.
Further information can be obtained
from the Hon Secretary, c/o
Auckland City Art Gallery.

Dr Charles Brasch's lecture
*Present company: reflections on
the arts*, delivered last November,
will be published in book form,
by the Associates, later this year.

AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

His Worship the Mayor, Dr R. G. McElroy
Councillor H. E. Watts, *Chairman*
F. N. Ambler, QBE
W. J. H. Clark
Miss W. Delugar, OBE
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Mrs A. R. Tunnicliffe, *Receptionist*
Miss Maree E. Begg, *Typist*
F. Smith, *Foreman Attendant*
T. C. Page, *Head Attendant*
W. J. Quelch, *Attendant*
Ross Ritchie, *Attendant*

Exhibition Calendar

Architecture without Architects
21 July to 21 August
Prints by Harry Disberg
August and September
Contemporary British Painting
31 August to 21 September
Political Cartoons
October and November