

QUARTERLY



AUCKLAND
CITY
ART GALLERY
QUARTERLY

NUMBER

38

1967: EDITORIAL

COVER

Honore Daumier, 1808-1879

*Marie-Louise-Charlotte-Philippine Pairie, file soumise & patentee par la
polite* 1834

Lithograph, 8 x 10 ins

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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.

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Subscription: \$1.00 a year: single copies 2jc: free to members of the Auckland Gallery Associates.

Printed by the Pelorus Press Limited, Auckland.

Layout and typography by G. H. B.

Recently a Print Council of New Zealand was formed. To a large extent this resulted from the renewed interest in original printmaking that has developed, not only in New Zealand, but on an international scale within the last two decades. One encouraging aspect, particularly noticeable in England and America, has been the number of painters and sculptors who are taking a serious part in this revival alongside artists specializing solely in printmaking. The inclusion amongst printmakers of well known names associated with painting and sculpture has undoubtedly helped to acquire for the original print a new status. With this new status has come the emergence of a new public who see in the original print the chance to buy original works of art.

This last factor has been an important consideration in forming the Print Council of New Zealand and it is significant to note that within a month of its foundation about 150 members have joined out of the 200 membership aimed at in order to establish the Council on firm ground.

Like similar Print Councils overseas the main attraction is the publishing of specially commissioned prints from leading New Zealand printmakers which are available exclusively to its members. The four printmakers commissioned to produce prints for 1967 were John Drawbridge, Stanley Palmer, Mervyn Williams and Barry Cleavin, three of whom have represented New Zealand in either the International Biennale of Prints in Tokyo or the International Print Exhibition at Ljubljana in Yugoslavia.

Amongst the Print Council's principal aims are the promotion and support of printmaking as a creative art; the publishing of specially commissioned prints; the arrangement and selection of an annual exhibition of New Zealand prints to be shown in the principal cities and later made available to galleries outside New Zealand; the publishing of a broadsheet; the possible formation of print workshops, financed and conducted on a co-operative basis; and the giving of assistance to printmakers wishing to participate in international print exhibitions.

The Artist as Commentator *



The great South Sea Caterpillar, transform'd into a Bath Butterfly.
 Description of the New Bath Butterfly... taken from the Philosophical Transactions for 1795... The first first crawl into notice from
 among the White & Black on the Banks of the South Sea, &c being afterwards placed in a Warm Situation, by the Royal Society, was
 changed by the heat of the Sun into its present form... it is not to be taken off easily on account of the beautiful Pink which occurs
 in it... in the Morning it put on its Purple; a Distinction which never fails to render Caterpillars valuable.

James Gillray, 1756-1815
The great South Sea Caterpillar, transform'd into a Bath Butterfly
 Published 4 July 1795 by H. Humphrey
 Etching, hand coloured, 12J x 9\$ ins

This print satirizes the investiture of Sir Joseph Banks (1743-1820) with the order of the Bath on 1 July 1795. Banks was a botanist on Captain James Cook's first expedition to the South Pacific in 1769-71.



Some prints from the Gallery's Collection

What today is called the cartoon was, in Georgian England, termed the caricature. The word cartoon was not applied to

pictorial satires until late in the 1840's when the *Punch* cartoonist John Leech parodied the designs, or cartoons (in the original sense whereby a full sized drawing was used to transfer a design onto a wall-surface, panel, canvas or tapestry), which were to be carried out as frescos in the House of Lords. Leech, in parodying these cartoons, attacked the social conditions of the time. As was recently

noted in *Punch*¹, 'the weekly political drawings which followed this series were still referred to as "Cartoons" and gradually this usage slopped over to include all the drawings in *Punch*. It wasn't long before all drawn jokes were known as cartoons'.

Just as *cartoon* now refers to much pictorial wit, besides that intended as political or social satire, so *caricature*,



William Hogarth, 1697-1764 and F. Aviline

Chairing the members

Plate 4, *Four prints of an election*

Published 1 January 1758

Engraving, 17 x 22 ins

One of a series of four prints based on Hogarth's paintings of the same subjects and sold by subscription in 1755-8. They derive from a notorious Oxfordshire election in 1754 when the Duke of Marlborough challenged the Tory supremacy in the Jacobite stronghold where the parliamentary seats had not been contested since 1710. 'For two years the propaganda war, the parades, the feasting and the

fighting gathered momentum.'

However, Hogarth's scenes are only generalizations of this election for 'in fact there was no chairing of members as the results (a Tory victory) were immediately referred to Parliament for scrutiny, and that predominantly Whig body returned the Whig candidates.' The member represented in this print was an eccentric Whig millionaire who, in fact, was the only prominent politician defeated in the election.

The monkey's firearm discharging in the direction of the chimney sweep is a reference to an event in the last stages of the election 'when a procession of Whigs drove across

though used in late 18th century England to describe any satirical or humorous representation, had an earlier and more specific connotation. Deriving from the Italian *caricare*, to overload or exaggerate, the concept arose in early 17th century Bologna in the circle of the Carracci family who were the creators of the portrait caricature which exaggerates the facial characteristics of the subject in

order to reveal his personality. This was quite distinct from the investigations into the ugly, the deformed and the fantastic which Leonardo and Diirer undertook. Bernini is generally credited with producing the first portrait caricatures in which the features of identifiable persons are exaggerated: the most notable is his study of Cardinal Scipione Borghese (c1632). This interest in the exaggerated



Magdalene Bridge and a mob of Tories, outraged by their demanding a scrutiny, surrounded a post-chaise and tried to topple it into the water. A Captain Thurnton in the chaise leaned out and shot dead a Tory chimney sweep, thus dispersing the mob'.*

Hogarth's opinion of the worth of politicians may be gauged by the similarity between the goose and the head over which it flies and the reigning chaos at this climatic moment in the electoral process.

* Ronald Paulson, *Hogarth's graphic works*, New Haven and London, 1965: Vol I, pages 227, 226, 234

James Gillray, 1756-1815

Light expelling Darkness — Evaporation of Stygian Exhalations, or, The Sun of the Constitution, rising superior to the Clouds of Opposition
Published 30 April 1795 by H. Humphrey
Etching, hand coloured, 13 x 17 ins

Pitt is here championed as a Roman charioteer drawn by the White Horse of Hanover and the British Lion in pursuit of the Opposition. The print reflects the passions raised by the debates on the Opposition's Motions calling for peace with France and non-interference in her internal affairs.

portrait developed in the 17th and 18th centuries into an exact science directed to the discovery of physiognomic types that represented different shades of personality.

In William Hogarth's time *caricatures* had spread to cover grotesque and fantastic representations in the tradition of Leonardo's *Study with Five heads* but the English moralist felt the word was wrongly applied to the characters of his satiric dramas. He attempted to make this point in an engraving, dated 1743, entitled *Characters and Caricaturas*

yet the faces of the characters in this print are no less exaggerated than the faces in Agostino Carracci's *Sheet of caricatured heads* of 1594. It is perhaps best to describe the figures that populated Hogarth's satiric dramas as caricatured social types about whose actual identity we are not greatly curious. They are unlike the exaggerated physiognomic studies of clearly identifiable subjects that James Gillray was the first major artist to use with satiric intent.

Unlike Hogarth, Gillray had no didactic or moralising



Isaac Cruikshank, 1756?-18n

The Sense of the Nation

Published 14 June 1803 by T. Williamson

Etching, hand coloured, 9 x 13 ins

The scene takes place in the House of Commons with Pitt on the left and Fox on the right. The setting of the print bears little relation to the debates of the time.

James Gillray, 1756-1815

The Giant-Factotum amusing himself

Published 21 January 1797 by H. Humphrey

Etching, hand coloured, 13 x 9 ins

This print is a reflection on Pitt's strength in Parliament.

He arrogantly bestrides the Speaker's chair and plays cup and ball with a globe on which France is disproportionately large and the British Isles small and obscure. Pitt's right foot rests on the head of Wilberforce (with papers inscribed *Slave Trade* issuing from his pocket) and on the shoulder of Henry Dundas, the Secretary of War, while George Canning kneels to kiss the toe of Pitt's shoe. Under his left foot lie the crushed leaders of the Opposition: Erskine, Sheridan and Fox. A paper in Pitt's left hand reads *Resources for supporting the war*. The opposition had been heavily defeated in the previous month when a motion supporting the war was passed by a large majority.



The GIANT-FACTOTUM amusing himself.

aim and unlike Honore Daumier he lacked moral indignation and sympathy for the oppressed and persecuted. His roles were rather those of the commentator, propagandist and entertainer and like Daumier he worked at a time noted for the virulence with which authority was criticised.

The bulk of Gillray's graphic output was printed from the etched copper plate, a medium which allowed him the

qualities of flexibility and subtlety that Hogarth did not require. His principle tool was the visual metaphor in which parody, fantasy and the grotesque were intermingled. He caricatured his subject's behaviour as much as his physiognomy. His satires were addressed to 'a literate audience of more than average means'² and his influence was felt in Ireland and the United States as well as on the



James Gillray, 1756-1815

The King of Brobdingnag and Gulliver Second plate

Published 10 February 1804 by H. Humphrey

Etching, hand coloured, 11 x 17 ins

The print is stated to be by James Gillray after a water-colour by an amateur. It shows King George and Queen Charlotte seated in chairs of state watching Napoleon who is shown as Gulliver. Lord Salisbury stands behind the King's chair.

James Gillray, 1756-1815

'He steers his flight aloft . . .'

Published 8 August 1810 by H. Humphrey

Etching, hand coloured 19 x 14 ins

The scene shown took place at Oxford during the installation of Grenville, a former Prime Minister and champion of Catholic Emancipation, as Chancellor on 3 July 1810. Grenville, wearing a papal tiara, is seen in the balloon basket being raised by his nephew Lord Temple as the gas bag. Lord Eldon, later a leading opponent of the Reform Bill, was the defeated candidate for the Chancellorship and sprawls on his back. This was Gillray's last political caricature.

Continent. The satirist in Georgian England generally worked to the dictates of public opinion and he was often employed as a partisan propagandist. Gillray at first attacked the ministry of the younger Pitt, but by about 1793 was on the side of the Tories against the opposition party of Fox and sided with the popular reaction against the Reign of Terror.

'Working decades before the invention and perfection of photography, Gillray stands as one of the great pioneers

of modern pictorial journalism. Reporter, entertainer, social critic, dramatist of sorts, he traps and holds the robust vitality of an age less unlike our own than one might suppose.³

I.I.R.

1 *Punch*, 13 July 1966

2 Draper Hill, *James Gillray 1756-1815, Drawings and caricatures*, The Arts Council of Great Britain, 1967: page 6

3 D. Hill, as above: page 6



James Gillray, 1756-1815 *after* Isaac Cruikshank, 1756?-1811

Cockney-Sportsmen marking Game First plate

Published 12 November 1800 by H. Humphrey

Etching with aquatint, hand coloured, 9 x 13 ins

One of a set of four prints. The scene is set in the North-East environs of London. The first citizen is fashionably dressed and the cartouche around his middle denotes that he is a volunteer of the militia.

ACQUISITIONS

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

Claus Edward Fristrom, c1860-1942

67/14 *Pohutukawa*

Oil on card, 7 x 9½ ins

Purchased

- Glaus Edward Fristrom, c1860-1942
67/15 *Sketch near Orakei, Auckland*
Oil on prepared board, 10 x 14 ins
Purchased
- William A. Sutton, 1917-
67/16 *Snow on the tops near Bealey* 1946
Watercolour, 14 x 20 ins
Purchased
- Rudolph Gopas, 1913-
67/17 *Shoreline* 1962
Egg Tempera on board, 33 x 43 ins
Purchased
- Don Peebles, 1922-
67/18 *Painting, 1967. Linear series, No 19* 1967
Acrylic, 60 x 65 ins
Purchased
- Michael Smither, 1939-
67/19 *Rocks, concrete and iron*
Oil on hardboard, 39 x 35 ins
Purchased
- Rhona Haszard, 1901-1931
67/20 *Cloudscape of inlet*
Oil, 10 x 14 ins
Purchased
- Francis McCracken, 1879-1959
67/21 *Washerwomen at stream*
Oil, 18 x 21 ins
Purchased
- Francis McCracken, 1879-1959
67/22 *Group of trees*
Watercolour, 8 x 10 ins
Purchased
- Archibald Frank Nicoll, 1886-1953
67/23 *Gorge*
Watercolour, 9 x 13 ins
Purchased
- Christopher Perkins, 1891-
67/24 *Meditation* 1931
Oil, 35j x 28 ins
Purchased
- Christopher Perkins, 1891-
67/25 *Maori meeting* 1932-4
Oil, 37 x 72 ins
Purchased
- Christopher Perkins, 1891-
67/26 *Volcanic country near Rotorua*
Oil, 24 x 27 ins
Purchased
- Christopher Perkins, 1891-
67/27 *Self-portrait*
Oil on panel, 13} x 10f ins
Presented by the Artist
- Christopher Perkins, 1891-
67/28 *Wellington Harbour*
Oil, 16 x 20 ins
Presented by the Artist
- Thomas Arthur McCormack, 1883-
67/29 *Coastal scene*
Watercolour, 14 x 22 ins
Purchased
- Nicholas Chevalier, 1828-1902
67/30 *The Hutt Valley* 1869
Charcoal and brush drawing, 8 x 11 ins
Purchased
- Sidney Nolan, 1917-
67/31 *Ned Kelly* 1965
Lithograph, image 25 x 15 ins (sheet size 31 x 22 ins)
Purchased
- Irene O'Neill, 1939-
67/32 *Tauranga Harbour series, Waito Estuary* 1966
Pastel, 18 x 23 ins
Purchased
- Greer Twiss, 1937-
67/33 *Patriots* 1966
Crayon, 10 x 19 ins
Purchased
- Doris Lusk, 1916-
67/34 *Head Study* 1966
Pencil and wash drawing, 15 x 12 ins
Purchased
- Don Peebles, 1922-
67/35 *Drawing towards painting* 1966
Pencil, 8 x 8 ins: image 6 x 6 ins
Purchased
- William Robert Allen, 1922-
67/36 *Figure study* 1966
Pencil, 16 x 26 ins
Purchased
- Gretchen Albrecht, 1943-
67/37 *Wooden horse* 1967
Acrylic, 28 x 33 ins
Purchased
- Louis James, 1920-
67/38 *Moral Gras* 1964
Oil, 60 x 50 ins
Purchased
- Jean Arp, 1887-1966
67/39 *Metal relief*
Brass on aluminium mounted on black hessian, 9J x 8 ins
On indefinite loan from Mr George Woller

Exhibition Calendar: *The photographer's eye* 14 July-6 August
Foundation of Landscape Architecture in America 9-20 August
The Parthenon sculptures: photographs 7 August-15 September
New Zealand Prints September-October
Where the land meets the sea: photographs 19 September-1 October
Print Council of New Zealand exhibition 23 September-15 October

AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location: The Gallery is located at the corner of Kitchener Street and Wellesley Street East, next to the Public Library. The entrance is in Kitchener Street.

Telephone: 21-796

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.

Coffee Room 11 am to 4 pm Monday to Friday.

Gifts and Bequests: Gifts to the Art Gallery in the form of *cash from income* upward to \$50 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 painting, 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.

Publications: The latest publications from the Auckland City Art Gallery are listed below, and are available from the Reception Desk at the Gallery. Postal orders should be addressed to the Gallery and should include postage.

Recent prints from Britain 1967

4 pages. 18 x 32 cm.

The catalogue lists prints included in the exhibition with a short biographical note on each artist.

Price: Ten cents.

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