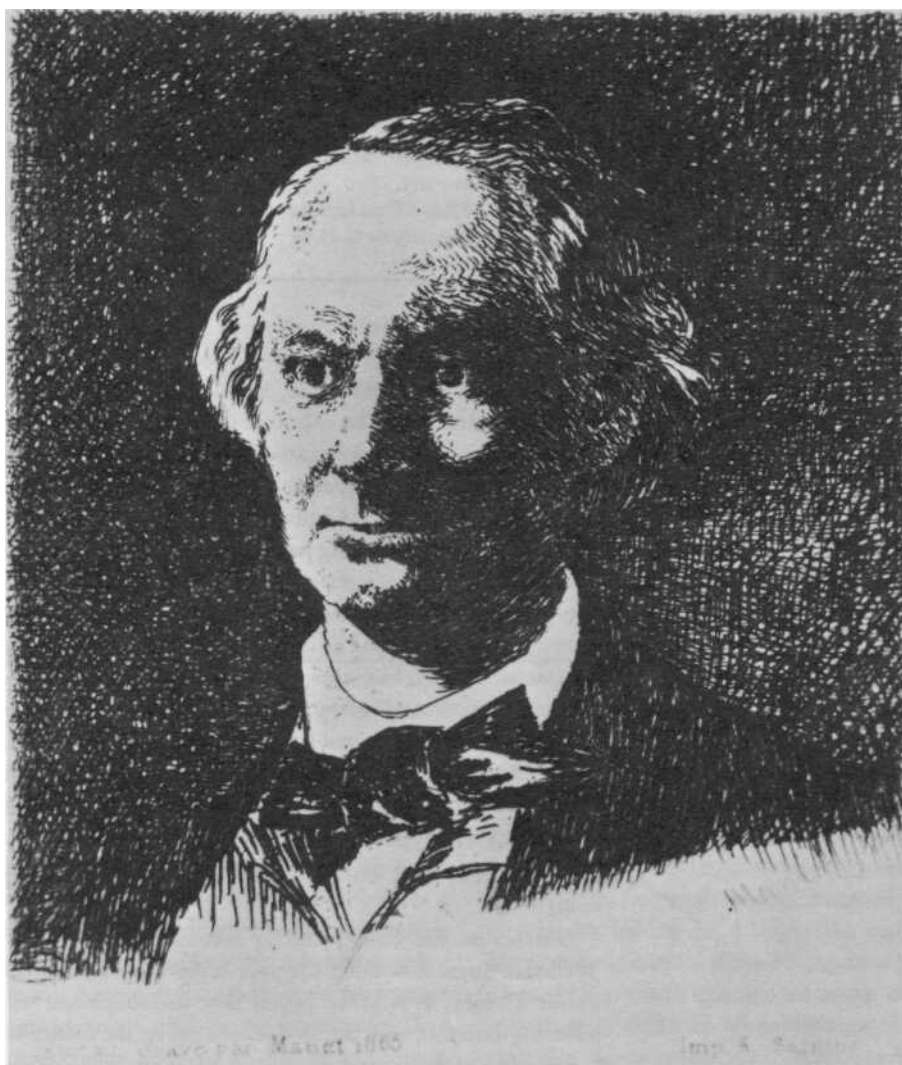


NUMBER 41 1968

AUCKLAND CITY  
ART GALLERY

# QUARTERLY



AUCKLAND  
CITY  
ART GALLERY  
QUARTERLY

NUMBER

41

1968: EDITORIAL

COVER

Edouard Manet, 1832-1883

*Portrait of Charles Baudelaire* 1865

Etching, 3 x 3 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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On the 26 June tenders closed for the first stage of the Gallery's reconstruction. Early in August work on the building will commence. This involves the partial demolition and the rebuilding of the present structure. The only area to escape extensive alteration under the first stage of reconstruction is the East Wing, which at present encloses the Mezzanine Gallery, the Coffee Room, the Sculpture Court and the Administrative Offices. The only change entailed in this area is turning part of the administrative section into a temporary public entrance while rebuilding is underway. During this period - expected to last until the end of 1969 - part of the permanent collection will be on display in the Sculpture Court and Mezzanine Gallery, but other exhibitions will be limited in scope. The administrative side of the Gallery and the bulk of the collection will be shifted to the second floor of the Town Hall for the duration of the first stage of rebuilding. The functions to be undertaken at the Town Hall will be purely administrative with no area set aside for exhibiting works of art. During this period the Gallery's staff will carry out work on checking and recataloguing the collection.

Entrance to the Gallery during reconstruction will be from Wellesley Street East along the path at the back of the Auckland Public Library. It is to be hoped that the alterations will not adversely interfere with the services offered by the Coffee Room.

Stage one of the reconstruction includes the building of the new administrative block, the new first floor galleries over the present City and Mackelvie Galleries, the installation of an air conditioning plant, and the outdoor Sculpture Court. The Sculpture Court will be situated on different levels, separated by low walls and including several small pools. The trees now standing in this area will not be affected.

# *The* **PORTRAIT**

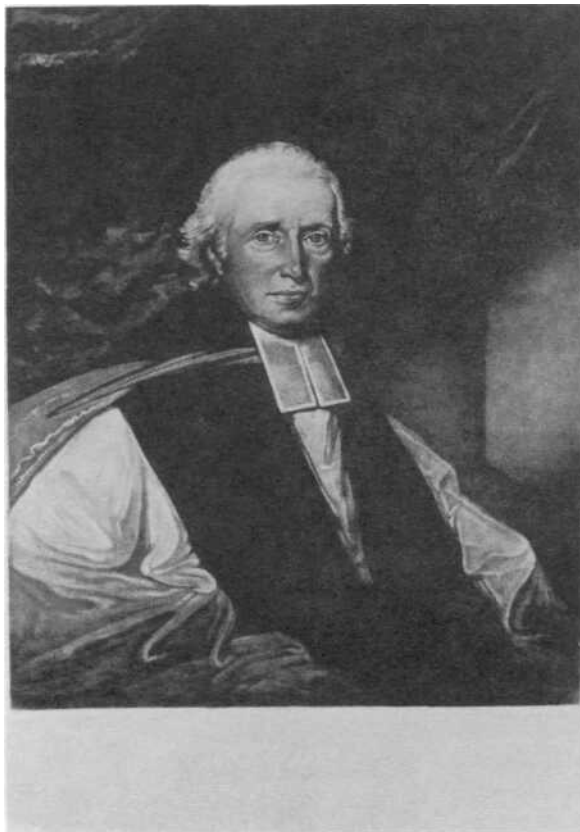
19th and early 20th Century Prints  
from the Gallery's Collection



James Godby, active 1790-1820 **after**  
Edward Bird, 1772-1819  
*Mrs Hannah More* 1809  
Stipple engraving, 14! x 12j (image 9§ x 7§) ins

Over the past fifty years the art of portraiture has come into general disrepute. Some artists and writers point to the photographic camera as a cause for this decline; but to blame the camera is to see only the lesser part of the problem. The answer, often uttered by artists: 'If they want a portrait, tell them to go to a photographer,' is more indicative of disinterest rather than a feeling that the photographer has become a rival. Although the tradition of portraiture still carries on, many artists consider the pursuit of a close likeness to be of secondary importance. Yet, in portraiture, the question of likeness has always been a prerequisite consideration from the sitter's viewpoint. To reply that in the future no one is likely to worry about whether or not a good portrait is like the person portrayed is hardly comforting to someone about to commission his portrait. A portrait is a portrait; not just a picture of a human face.

Conversely, a portrait may be an excellent likeness but fail to capture the essence of the sitter's character. 'Whenever I see a good portrait,' wrote Baudelaire, 'I can guess at all the artist's efforts, just as he must not only have seen at once all that lay on the surface, but must also have guessed at what lay hidden ... I might also compare him to the actor, whose duty it is to adopt any character and any costume. If you will examine the matter closely, nothing in a portrait is a matter of indifference. Gesture, grimace, clothing, de'cor even - all must combine to realise a *character*.' There are, therefore, a number of ways open to the artist in which a likeness can be achieved, for likeness in a good portrait is more than just an exact physical likeness. It also implies an ability to seek out those particular aspects of a person's character that makes him an individual. In this task, the artist requires the co-operation of the sitter - it is



W. Robert Dunkarton, 1744-1811/7 **after**  
William Owen, 1769-1825  
*Gertrude Andrewes DD, Dean of Canterbury*  
Mezzotint, 16 x 12 (image 11 x 9) ins



Antoine Maurin, 1793-1860 **after**  
Louis Auguste de Sainson  
*Natai. L'un des Chefs de la baie Bream. (Nouvelle  
Zelande.)* Plate 63, *Voyage de L'Astrolabe*  
Lithograph, (image) 15 x 11 ins

an arduous task, but one the sitter may have to face if the picture is to have any ultimate value. It is not enough for the work to be simply lifelike if it is to succeed as a portrait: it must also be 'alive' as a work of art. While a portrait may be a test of the artist's submissiveness and his ability to direct his feelings into the subject, it is also a test of his imaginative abilities and his response to the medium he is employing. In this essay, the media considered is limited to those of the printmaker; and the period, that of the nineteenth and early twentieth centuries.

The portrait executed in one of the printmaking techniques has one special problem not encountered in other media. This involves the reversal of the image, either in the act of fixing the image on the plate, stone, block, etc., or in the printing process where the image is transferred onto paper. At the start the printmaker must decide whether to

undertake the arduous task of drawing the image back-to-front so that it will read correctly when printed, or of accepting possible ambiguities from the reversal of the printed image. Often the intentions for which a print is made dictate the approach adopted. As seen in the accompanying illustrations, the latter method is more prevalent. The former practice of reversing the image on the plate is reserved more for reproductive prints, such as those by James Godly and W. R. Dunkarton. This touches on another factor: that of the clientele who commission and purchase prints. Such clientele differs, to a large extent, from that requiring the single painted portrait, and, since the later part of the nineteenth century, has further been modified with the advent of the camera and the development of photo-mechanical reproduction techniques. The public for whom the prints by Dunkarton, Godly and



**4** Edouard Manet, 1832-1883  
*Profile Portrait of Charles Baudelaire* 1862  
 Etching, 4 x 3 ins



**5** Marcellin Gilbert Desboutsins 1823-1902  
*Portrait of Edgar Degas*  
 Drypoint, 8 x 5 ins

Maurin were aimed, has now disappeared, or rather, succumbed to the modern, mass produced, counterpart of such prints. If the portraits of the Reverend Andrewes and Mrs More continue in the eighteenth century traditions of refinement, the lithograph of the Maori chief heralds newer ideas, without, as yet, shedding the thin veneer of formal idealism it shares with the other two portraits. What is new comes from Rousseau's idea of man and the acceptance of a scientific attitude on the part of the artist towards physiognomy and anthropology. The effect of the scientific attitude is most clearly seen in the artists' attitude to archaeology, which shifts from being that of the antiquarian's, to one, later in the nineteenth century, amounting to a mania for accurate archaeological detailing, not for genuine artistic reasons, but for the sake of historic accuracy.

By the mid-nineteenth century naturalism had triumphed.

As a term, naturalism was used to denote a viewpoint wider than we would now consider valid, for its use then implied the liberation of the artist from the restraints of classicism and Romanticism. 'The naturalist school asserts', wrote Jules Antonio Castagnary in 1863, 'that art is the expression of life in all forms and on all levels, and that its sole aim is to reproduce nature by bringing it to its maximum strength and intensity: it is truth in equilibrium with science.'

At this time photography held, as it were, a balance between 'truth to nature' and the respect felt by the artist for 'scientific truth', so that, for at least a decade, photography was looked upon as offering the artist, not only a visual aid, but a standard of comparison for 'true likeness'. This attitude undoubtedly shows in Manet's etched portrait of Baudelaire (see cover illustration), but in common with other sensitive artists, this idea of visual correctness soon



Edouard Manet, 1832-1883  
*Eva Gonzales*  
 Etching, 9 x 6 ins



Henri de Toulouse-Lautrec, 1864-1901  
*Mary Hamilton* 1896  
 Lithograph, 10 x 4 ins

became suspect.

There was, from about 1850, a revival of interest in printmaking, particularly in etching. This was emphasised by the number of painters who involved themselves in printmaking, and this, in turn, had a beneficial effect on the professional printmakers. The place occupied by Manet is unique, for he not only actively participated in this revival, but at the same time, also shared certain views with those painters who had no active interest in printmaking. Manet regarded etching in a casual way as something inferior to his painting. Indeed, this idea was so strongly held that he rarely did much more than supervise the more technical aspects of his printmaking. Such things were left to his friends, or to the printer, who had the responsibility of biting the plate and attending to the details connected with the publication of his prints. Like a number of great painters

with equal reputations as printmakers, Manet possessed a natural understanding of the possibilities of printmaking, but without ever bothering to acquire the technical knowledge entailed in the actual production of a print. Within this situation there is some point in comparing the portraits by Manet with the one by Desboutsins, a professional printmaker. Despite the obvious gap that exists between these two as artists, they do plainly show the changing emphasis from the gentility and moral seriousness that persisted in the early years of the century to one allowing for a more direct sensual response and where individual traits, rather than social status, are used to show a person's character.

Lithography, after a promising start early in the century, once more became an important print medium throughout the eighteen-nineties and into the new century. The impetus behind this revival lay very much with the development of



**8** William Rothenstein, 1872-1945  
*Mr Charles Ricketts and Mr Charles Hazelwood Shannon, artists 1897*  
 Lithograph, 13j x 9 ins



**9** William Strang, 1859-1921  
*Rudyard Kipling*  
 Etching, 13 x 9 ins

colour lithography initiated by Jules Chéret. Amongst those who gained much from Chéret's general outlook and technique was Toulouse-Lautrec who refined and modified this technique for his own use. Although the lithograph of Mary Hamilton avoids the use of colour, it is typical of Lautrec's treatment of theatrical personalities and entertainers. Too often the shadier side implied in these works is over emphasised when it is obvious that Lautrec had little interest in pin-pricking human foibles. He was more concerned with revealing a personality, even if it was a stage personality, than in using them for some didactic purpose. In avoiding anything suggestive of stock characters, Lautrec escapes the shallowness of Chéret's gaiety to produce works that are durable portraits as well as being a set of fleeting observations on Parisian night-life.

Attitudes, similar to those that were shaping the graphic

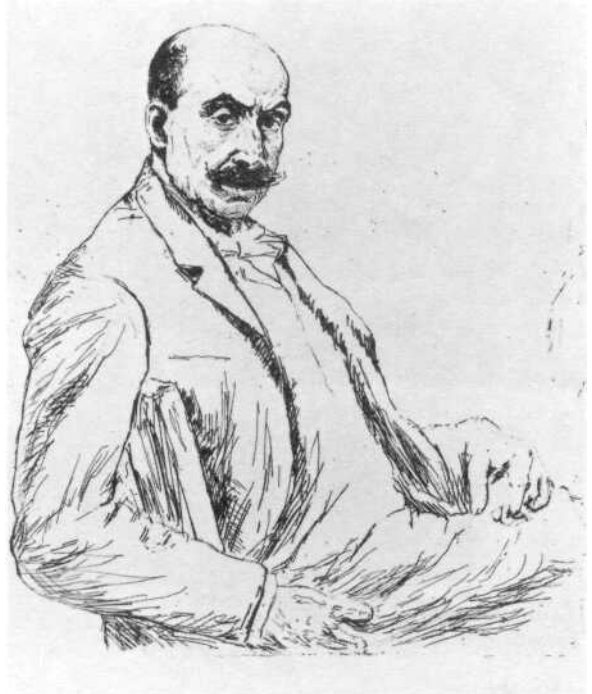
arts in France, were felt elsewhere in Europe. However, if the influence of the Impressionists was already on the decline in France, in other countries its influence, while modified, still carried authority. In England this influence was offset by the appeal that Whistler's work had for a number of younger artists. His doctrine calling for an economy of means in a work of art, and in graphic work, a purity of line, made a decisive impression on etchers like William Strang. However, the over-careful attempt to capture the essence of style had a deadening effect on the work of such artists, for they lacked the bravado that was, as is clearly seen in Whistler, the necessary counter-weight. Although less direct, the same forces were at work on Rothenstein. His double portrait of Ricketts and Shannon is amongst the more successful of his portraits of fellow artists, but its apparent sensitivity is touched by insignificance: an elegance



**10** Walter Richard Sickert, 1860-1942  
*Little Sally Walters* 1907  
 Lithograph, 12 x 8 ins

and refined vigorous line-work that was soon a decline into the academic. To some extent Legros' influence helped to revitalize this tradition, but the only artist to produce etched portraits with any sort of artistic robustness was Augustus John. For others, Whistler's links with French painting encouraged the establishment of an English brand of Impressionism, with its graphic equivalent, for which Sickert produced some of the most significant examples. The portrait of Sally Walters does, however, illustrate a tendency among some artists to regard a portrait, not so much as an attempt to capture the person's likeness, but first and foremost as something that must be organized in terms of whether it will succeed as a picture.

In Germany French painting also had its impact, but it is most clearly seen in painters like Liebermann and Corinth who had also spent some time in France. The subjective



**11** Max Liebermann, 1847-1935  
*Self portrait* 1907  
 Etching, 9 x 7 ins

interpretation of the sitter's personality already hinted at in Toulouse-Lautrec's lithograph, became more and more pronounced in a way that the English would never have allowed, until finally it burst with the advent of Expressionism. Although drawn in 1907, Liebermann's *Self portrait* still maintains attitudes associated with French artists of a decade earlier as well as emphasising the more lyrical style of the time. The state of the visual arts in Berlin at this time was such that Liebermann was still looked upon as a figure-head for the more radical artists in Germany. Corinth's portrait print, done a few years later, and just prior to his crippling stroke, shows the change towards a sort of impressionistic expressionism (if such a term can be excused) that was taking place in his art.

What is noticeable about the portrait prints from between 1890 and 1914 is a disposition toward an idea of portraiture





**12** Lovis Corinth, 1858-1925  
*Portrait of Herman Struck* 1911  
 Soft-ground etching, 8 x 5 ins



**13** Augustus Edwin John, 1878-1961  
*Portrait of Jacob Epstein*  
 Etching, 5 x 4 ins

which stresses the more intimate side of the sitter's personality. This is most clearly illustrated in the double portrait of Charles Ricketts and Charles Shannon where they are shown studying an object, probably a printing block, or in the portrait of the artist Herman Struck with pencil and paper, or in the casual pose of Liebermann's portrait of himself. Even at its most austere, as in the portrait of Rudyard Kipling, he is shown holding a pipe as though he were patiently waiting for the portrait session to end so that he may immediately light-up and smoke.

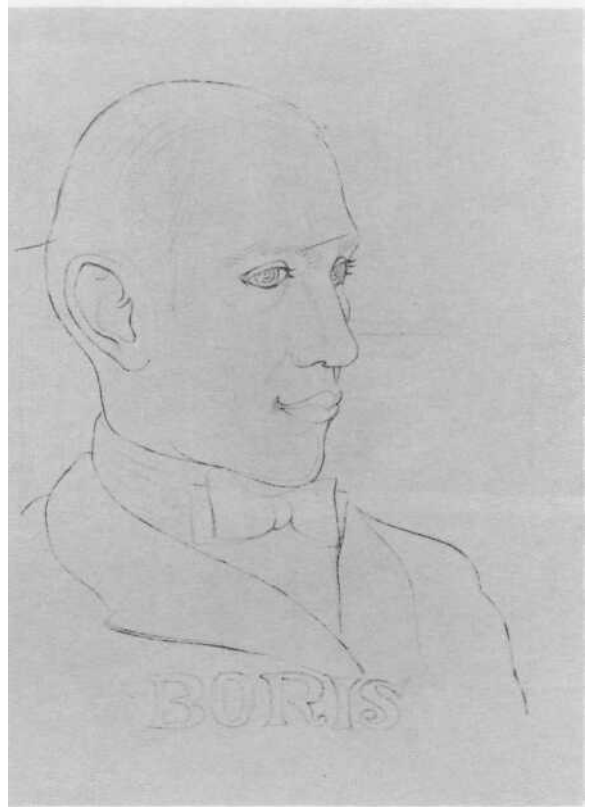
In the years following the First World War a good many of the portraits lack this kind of intimacy. There is, instead, a more formal attitude toward the portrait which is, on the whole, only broken by some of the Expressionists. The self portrait by Marie Laurencin is probably more typical of the time than the portraits by more important artists. It was,

however, a period when the ideas formulated to create cubism were ceasing to interest Picasso, Gris, Leger, Severini, Laurens, and to a lesser extent Braque, and each was looking in other directions. After the severity of their cubist works most of these painters turned their attention once more to the world of the natural image. In this they were not isolated for a similar trend, but even more pronounced, can be observed in painters like Matisse, Derain and Dufy.

The neo-classicism of the early nineteen-twenties, that accompanied this general return to the world of actuality, can clearly be seen in the work of Picasso, then its chief exponent. Another painter for whom the classical approach had wider, but less obvious, implications was Juan Gris. His portrait of Boris Kochno belongs to 1921 when the spirit of classicism was becoming obvious in his work. From



**14** Marie Laurencin, 1885-1956  
*Self portrait* 01925  
 Lithograph, 8 x 5 ins



**15** Juan Gris, 1887-1927  
*Boris* 1921  
 Lithograph, 10 x 8 ins

between 1920 to 1925 this development took a direction away from the 'distortion' and abstraction associated with Cubism, which he felt to be alien to the true classical tradition. This portrait illustrates the most straight forward manifestation of the trend towards simplicity and legibility where the image is stripped of all unnecessary detail. Although this portrait was drawn on lithographic transfer paper in May 1921 it was not transferred onto stone and printed until November 1946.

From the late nineteen-thirties the younger printmakers tended to avoid the problems found in portraiture. Some considered this area as one approaching artistic servitude, but most printmakers found themselves in a situation where problems of personal style dominated their attention. Over the past decade, however, something like a revival in figurative art has taken place, with some interest in por-

traiture, but often this has manifest itself in a depersonalised form such as can be found in the work of Andy Warhol.

G.H.B.

## 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*.

**R. Herdman-Smith**  
 67/77 *New Brighton Beach*  
 Watercolour, 7½ x 10 ins  
 Purchased



**16** Raoul Dufy, 1877-1953  
*Portrait of Amhroise Voltard* 1930  
 Drypoint, approx. 9 x 7 ins

Irene O'Neill, 1939-  
 67/78 *Waitao Estuary 21, Tauranga Harbour series*  
 Oil on canvas on board, 48 x 57 ins  
 Purchased

Shay Docking, 1929-  
 67/79 *Landscape with Nikau Palms* 1967  
 Oil, tempera and polyvinyl acetate on board, 65 x 54 ins  
 Purchased

Trevor Lloyd, c1854-1937  
 67/80 *Treeferns by the lake*  
 Etching, 9 x 6 ins  
 Purchased

Trevor Lloyd, c1854-1937  
 67/81 *Pheasant shoot*  
 Watercolour and gouache, 19 x 13 ins  
 Purchased

Kees Hos, 1916-  
 67/82 *It happened*  
 Screenprint, 26 x 20 ins  
 Purchased

Godfrey Clive Miller, 1893-1964  
 68/1 *Seated figure*  
 Pencil, 11 x 14 ins  
 Presented by Mr John Henshaw

Godfrey Clive Miller, 1893-1964  
 68/2 *Reclining figure*  
 Pencil, 11 x 14 ins  
 Presented by Mr John Henshaw

De Langlume and  
 August Raffet, 1804-1860, after  
 Louis Auguste de Sainson  
 68/3 *Nouvelle Zelande. Costumes des Naturels du Cap Palliser*  
 Plate 41 *Voyage de VAstrolabe*  
 Lithograph, hand coloured, 8 x 15 ins  
 Presented by Mrs Marguerite Hindmarsh

Paul Wunderlich, 1927-  
 68/4 *Head with swan (self portrait)* 1965  
 Lithograph, two colours, 25 x 19 ins  
 Purchased

Paul Wunderlich, 1927-  
 68/5 *Tapir* 1966  
 Lithograph, three colours, 19 x 25 ins  
 Purchased

Paul Wunderlich, 1927-  
 68/6 *Come on angel (viens mon age)*  
 Lithograph, three colours, 22 x 16 ins  
 Purchased

Trevor Lloyd, c1854-1937  
 68/7 *A lonely ruin, Tamaki*  
 Etching, 6 x 9 ins  
 Presented by Mrs N. A. Phillips

Jim Dine, 1935-  
 8/8-17 *A tool box* 1966  
 A series of 10 screenprints with collage elements,  
 each 23½ x 19 ins  
 Purchased

Stanley Arthur Palmer, 1936-  
 68/18 *Hills - Karekare* 1967  
 Engraving on bamboo sheaths with linocut, 18½ x 26½ ins  
 Purchased

William Robert Allen, 1922-  
 68/19 *Study for external concrete relief: Arts Block, University of Otago*  
 Photographic enlargement of pen and ink drawing,  
 19 x 27 ins  
 Purchased

Exhibition Calendar: *Australian Sculpture Exhibition* 8-21 July  
*Old Master Drawing* **June-July**

## 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.

*The 1946-47 Ned Kelly paintings by Sidney Nolan* 1948

24 pages, portrait of the artist. 23 cm  
Collection lent by Sunday Reed of Melbourne  
Text by Elwyn Lynn and Barrie Reid  
Price: Thirty cents

*Recent New Zealand sculpture* 1968

1 sheet 23 x 24 cm folded to 23 x 12 cm  
Introduction by G. C. Docking  
Price: Ten cents

*Ten years of New Zealand painting in Auckland: 1958-1967* 1968

36 pages, 12 illustrations. 29 cm  
Introductory note by G. C. Docking  
Text by Gordon H. Brown and Hamish Keith  
Exhibition chronology 1958-1967  
Price: Thirty cents

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