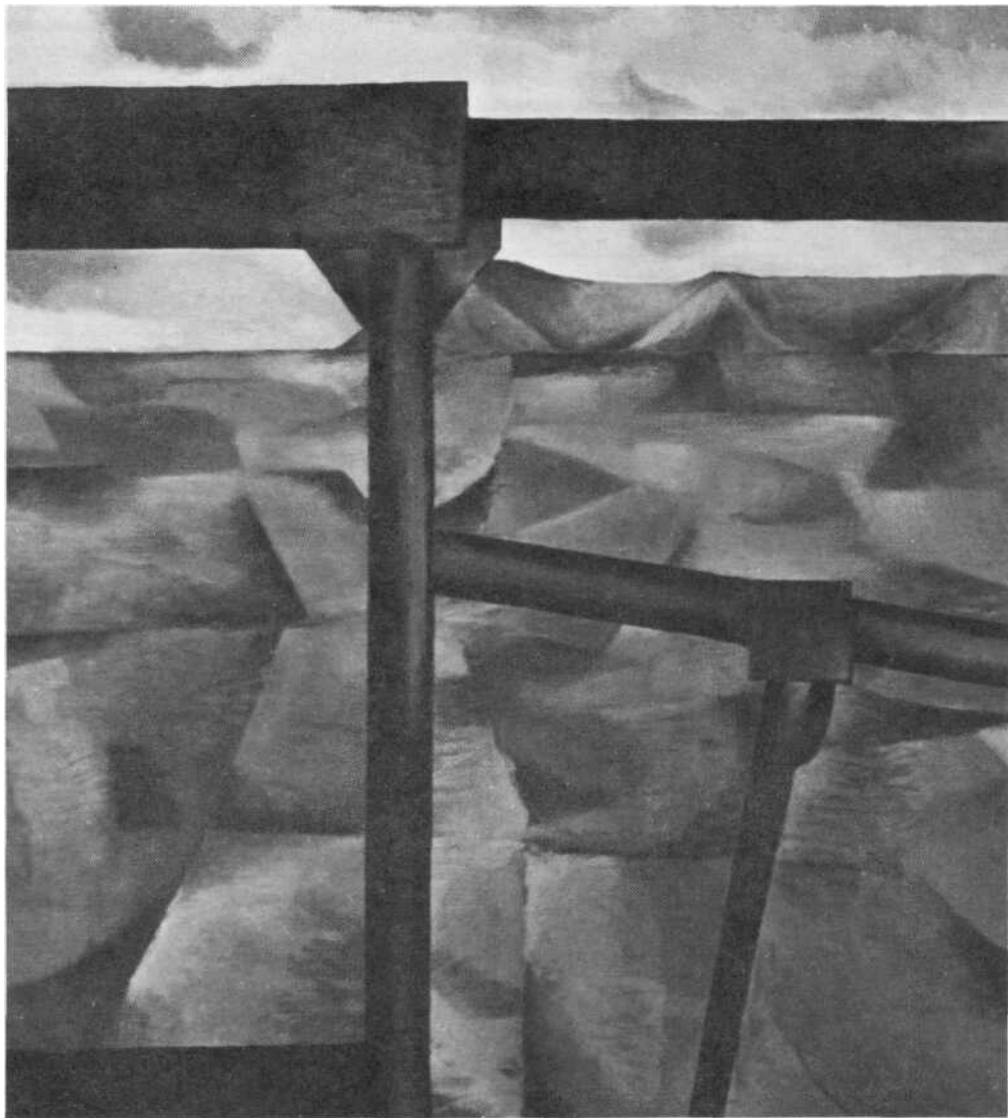


DOUBLE NUMBER 44 1969

AUCKLAND CITY
ART GALLERY

QUARTERLY



AUCKLAND
CITY
ART GALLERY
QUARTERLY

DOUBLE NUMBER

44

1969: EDITORIAL

COVER

Colin McCahon, 1919-

O» *building bridges: left-hand panel*

For complete picture, see pages 6-7

CONTENTS

Paintings, drawings & prints by Colin McCahon *pages 3-15*

Paul Wunderlich lithographs *pages 16-19*

List of Acquisitions *page 19*

New Publications *page 20*

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.

Subscription: \$1.00 a year: single copies 25c: free to members of the Auckland Gallery Associates.

Printed by the Pelorus Press Limited, 21 Great South Road, Auckland.

Layout and typography by G. H. B.

While opinions may differ as to the position occupied by Colin McCahon in the development of New Zealand painting, there is an ever-increasing circle of thought that places his work amongst the most artistically significant being produced in this country today. As a central figure in New Zealand painting he has probably been exposed to more abuse and more unqualified praise than any other local painter. However, over the past few years a number of people have been assessing his work with a more critical eye, with a result that is much to his benefit. Interestingly, amongst these must be included Clement Greenberg, the well-known American art critic and writer, who commented favourably on Colin McCahon's work and spoke well of McCahon's personal conviction as a painter that has enabled him to pursue an independent course without being overwhelmed by the winds of change that frequently storm through the realm of art.

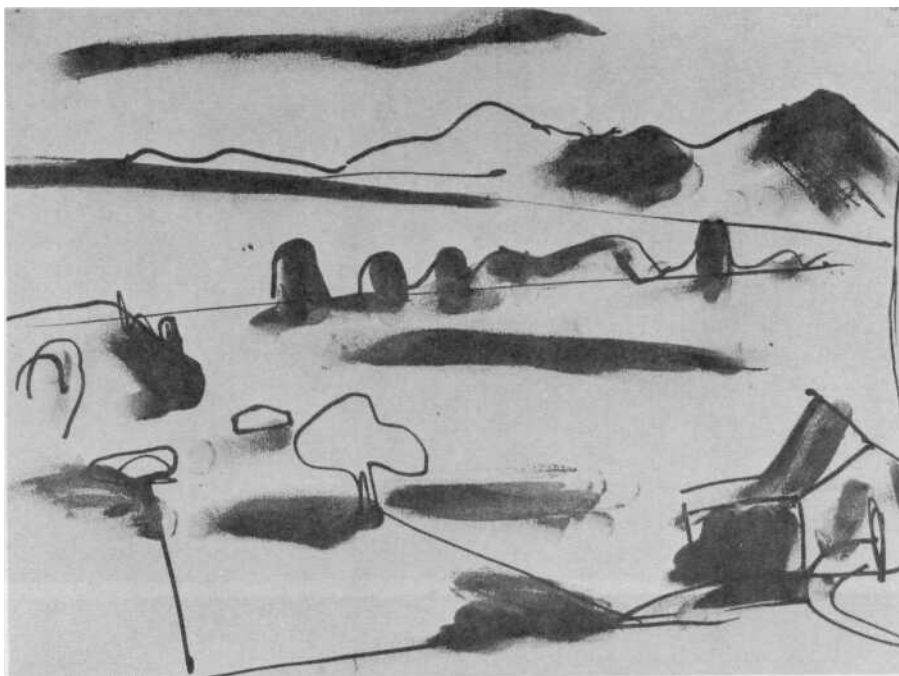
One problem of which Mr McCahon has sometimes spoken, concerns the habit people frequently have of linking his name with an older generation of New Zealand painters - something that rarely happens to other painters, like William Sutton or Gordon Walters for example, born about the same time as Colin McCahon. He feels that this habit tends to crystalize his achievements into a fixed position with his status as a painter too clearly defined and labelled when, in fact, he considers himself to be relatively young as painters go, in the sense that overseas most painters are in their forties before they achieve any degree of sustained recognition, and like most painters at this stage Mr McCahon considers that he still has much to accomplish before his final goal as a painter is reached.

It should also be mentioned that Colin McCahon was, from late in 1953 to mid 1964, on the staff of the Auckland City Art Gallery and for much of that time held the position of Keeper of the Gallery.

Colin McCahon

ALL THE PAINTINGS, DRAWINGS
& PRINTS BY COLIN MCCAHERN
IN THE GALLERY'S COLLECTION

Mapua landscape 1939



Mapua landscape

Pen, ink and wash, 8 X 10 ins

Inscribed on back: *C. McCahon Mapua Landscape 1939.*

This drawing shows Toss Woollaston's favourite landscape with Wakefield's shed and the willow tree that appear in a number of early Woollaston paintings. The drawing is one of dozens that I did during the summer of 1938-9 when I was living at Mapua. At the time my future wife Anne, Doris Lusk, Elespie Forsyth, Patrick Hayman, Rodney Kennedy and myself took over the Woollaston clay brick house for the summer. Later Anne and I with Rodney stayed on to earn some money apple picking.

In doing this drawing the lines were made with a piece of grass stalk used in the same way as you use a pen while the areas of tone came about by using my finger to spread the ink while it was still slightly wet. You can see my fingerprints on the drawings in several places. A few drawings and a small portrait of Elespie (in the R. N. O'Reilly collection) are all that now remain from this period.

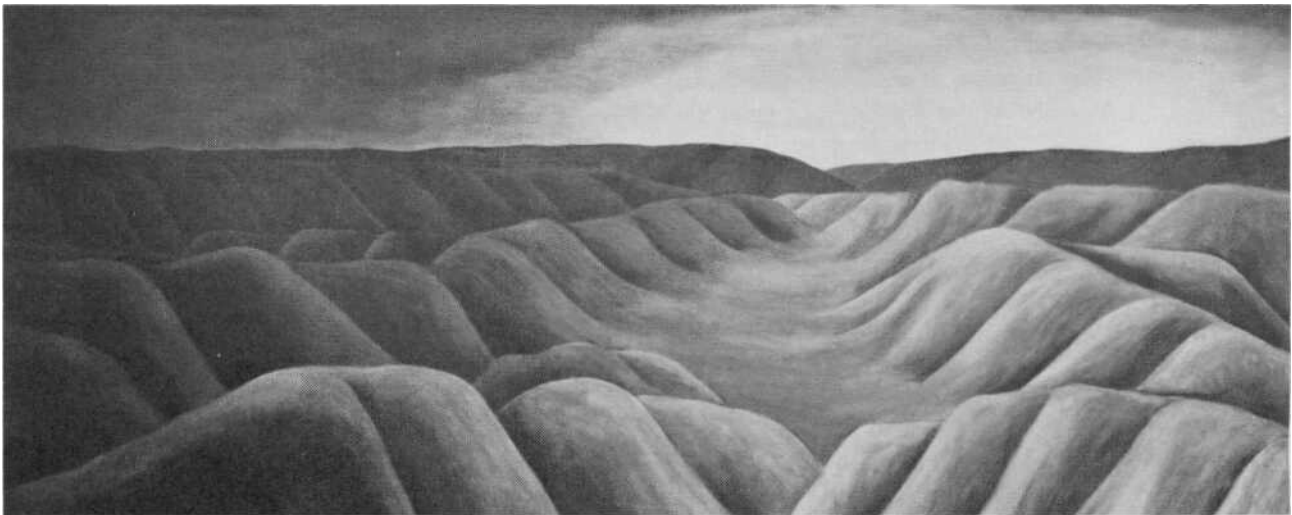
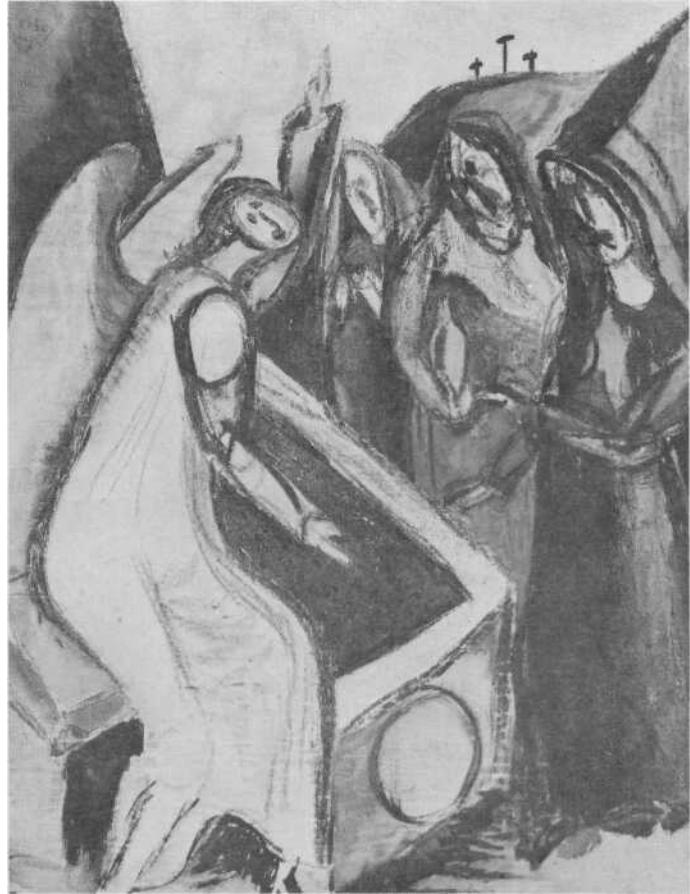
The Marys at the Tomb

Crayon, ink and watercolour, 24 x 19 ins

Inscribed: *McCahon August '47*. Verso: *The Marys at the Tomb*.

This painting belongs with others on this theme which is based on Titian's painting of the *Entombment*. Bob Lamb of Christchurch has the first oil version of this subject but the most direct translation of Titian's painting is one of my watercolours owned by Una Platts. At the time I had the Phaidon book on Titian and was deeply impressed with the later religious works, just as I have been by Bellini's Madonnas. While I made drawings for my other early religious paintings there are no drawings directly related to this set. The thing that led to the technique used in this painting came from drawings, and there were quite a few although they were mostly bad, I had done at Mapua of workmen stringing up the wires on three power pylons - an echo of this subject is seen in the crosses in the background of this painting. The figures in the painting are based on real people. Living next door to us was an old lady who painted, a most weird old duck, whose sisters were Plymouth Brethren, and these three became the ladies in the picture that stand behind the sepulchre.

At the time these paintings were being worked on, many friends, all of whom were painters, were staying in our tiny house and we all sat around a large porch and painted - that is apart from the kids. I remember one dreadful incident when my eldest son William, who was still quite young,



managed to eat his way through a whole tube of viridian green.

Takaka - night and day

Oil on canvas, 35 x 83 ins

Inscribed: *McCahon July '48*

Takaka - night and day was painted in Christchurch when I was staying in Doris Lusk's house. Because the room in which it was painted was so small the canvas had to be draped around three sides of the room, and the room in-

LEFT

The Marys at the Tomb 1947

BOTTOM

Takaka - night and day 1948

BELOW

The Marys at the Tomb 1950

eluded my bed as well. Later it was finished in the dining room where there was more space. Except for the three large early Otago peninsular landscapes, this was the largest painting I had tackled up till then. As far as the general idea goes it is linked with another painting *This is the promised land*, except that this also shows my hut in it. The picture is in memory of my Nelson days although, in fact, it does not have a great deal to do with the Takaka Valley which is full of trees; mostly totara I think. The actual valley as I saw it was like a geological diagram, only overlaid with trees and farms. In my painting all this has been swept aside in order to uncover the structure of the land.

Anne and I were given a copy of Professor C. A. Cotton's *Geomorphology* for a wedding present; this from a friend who had seen the *Otago Peninsular* landscape. Cotton's explicit and ordered drawing was, and still is, a very big influence in my work.

The picture was presented to the Gallery by the Rutland Group who had pooled their remaining funds to purchase this before they finally closed down. It was out of this

group that my Auckland art classes grew.

The Marys at the Tomb

Oil on canvas 31 x 41 ins

Inscribed: *McCahon Jan-March 50*

As with the *North Canterbury landscape* this painting was one of the early presentations to the Gallery by the Auckland Gallery Associates.

When I painted the picture I was living in Barbour Street, Christchurch, but the actual subject of the picture relies very much on my memory of the Otago landscape. This was a Dunedin thing I particularly liked around Wakari, especially with the trees as they are shown in the painting sitting on the skyline as they do. No doubt all this landscape profile has now vanished. The heads on the far right were derived from drawings I had made during organ recitals held in the Dunedin Town Hall on Sunday nights. The particular prominent nose on the centre figure was an attribute of a lady we knew in Mapua who had lots of children and who also features in a large number of my paintings. None of these paintings are attempts at port-

raiture with the exception of one called *The Family* owned by Pat Hayman. I forget the origin of the angel but I think it probably came indirectly from Titian.

The blue used in this painting was a colour I particularly liked and was called Prater blue after the name of an Australian painter and paint manufacturer. I brought it back from Australia when I visited there a year or so previously. The colour features in a lot of paintings I did at this time. Several versions of this particular painting exist.

North Canterbury landscape

Oil on canvas, 36 x 42 ins

Inscribed: *McCahon May '51*

This picture of the northern part of the Canterbury Plains is derived from a photograph looking north-west from Amberley that was printed in the *Weekly News*. It is one of a series consisting of between twenty to thirty paintings which in style naturally precedes the Bridges painting. At the time when it was first painted I was not very happy with the sky: there was a sort of disruption between the sky and the land forms. Originally the sky was much brighter. The sky was made bleaker, as it is now, and was painted this way a year later. The cloud forms fore-shadow the later cloud images that I used in the Northland paintings quite a few years later and which have irreverently been referred to as the 'bum of god'. I still feel land and sky don't quite go and there is a very badly out-of-tone paddock in the left middle distance. The two best of this lot belong, firstly to Miss Jean Horsley, a lovely yellow one, and to Professor and Mrs Prior, a very simple green one.

Tryptich: On building bridges

Oil on panels, each 42 X 36 ins

Inscribed: *McCahon July-Sept '52*, and, *McCahon Aug-Sept '52*.

Painted in Barbour Street, propped up on the top of the sofa in our living room - the kids were quite used to this sort of thing happening. The subject is of no particular

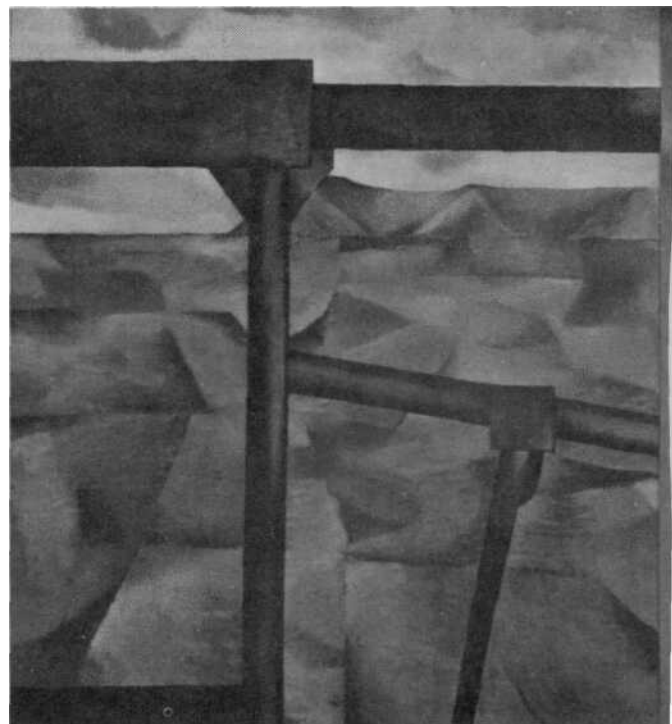
place although the proximity of the railway lines at the end of the street and the overhead bridge probably did influence me. The work went through many stages and was originally called *Paddocks for sheep*. It did start out as three pieces; a tryptich. It was later overpainted as it hung on the wall of the Durham Street Gallery at the time of the Group Show, 1959. It is a painting about the beauty of North Canterbury and about space. On the right God creating Adam happens - as the finger touch in Michelangelo - that's the only connection.

Towards Auckland 5 (Illustration on page 8)

Watercolour and gouache, 22 x 30 ins

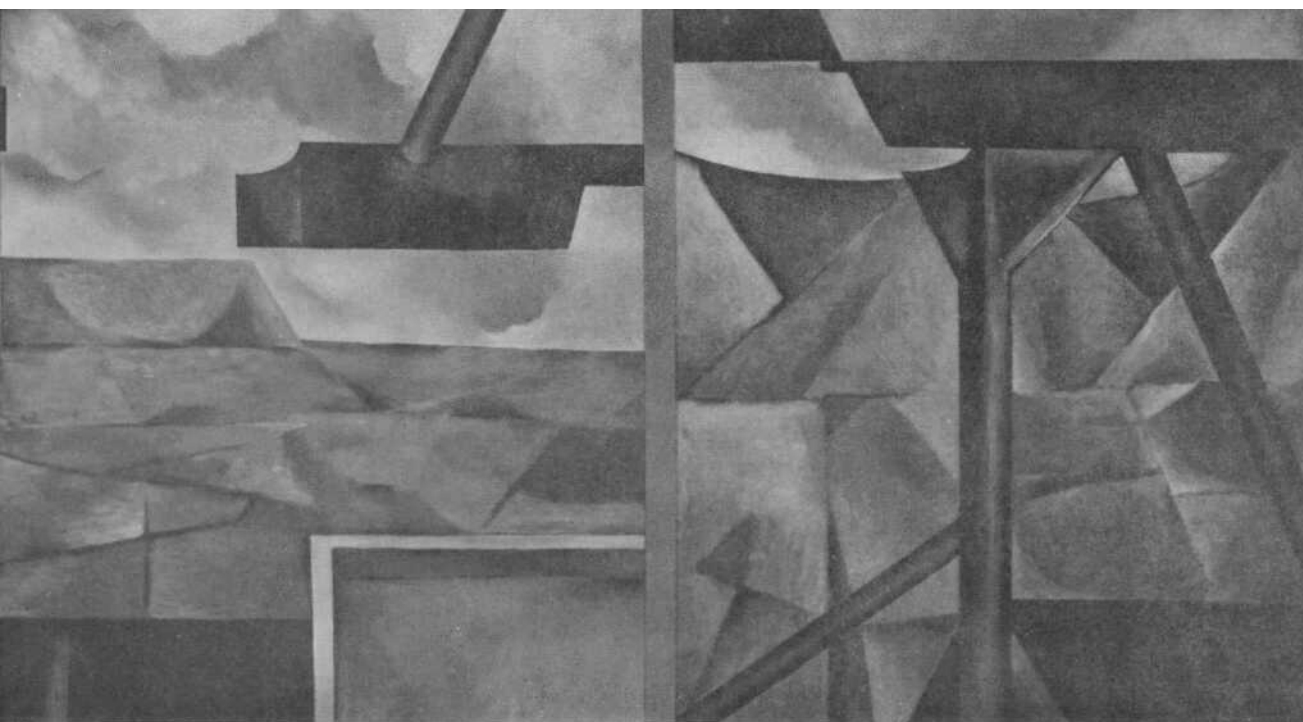
Inscribed: *Towards Auckland 5 McCahon Dec '53*

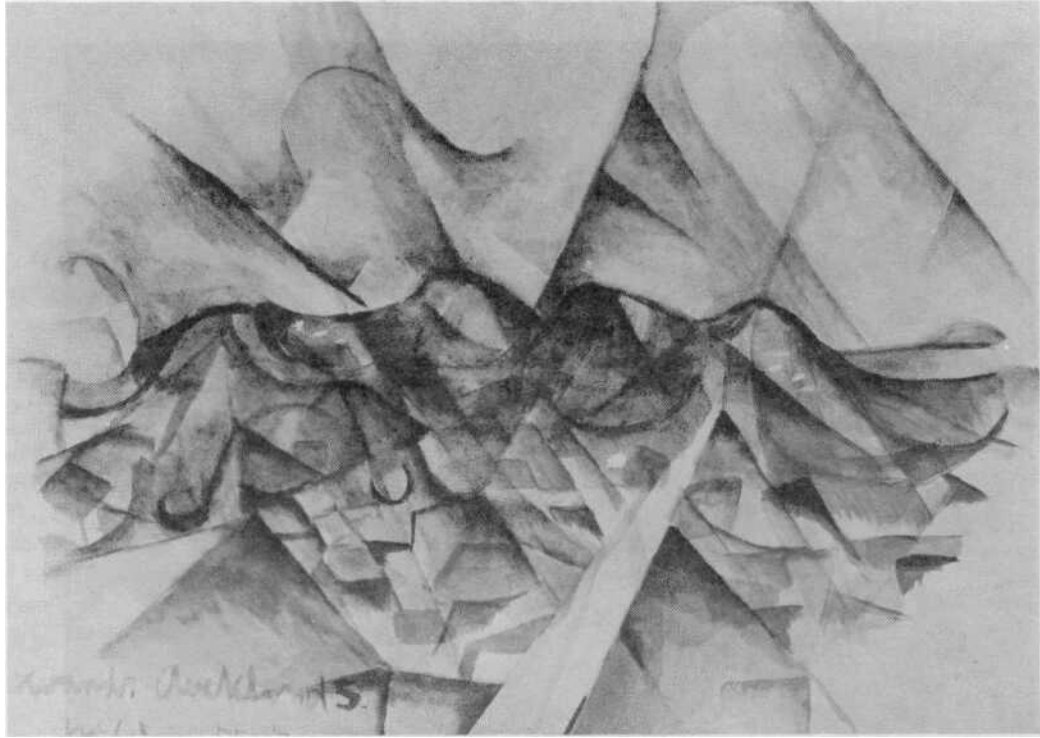
This painting belongs to a set of eight (I think that is how





TOP
North Canterbury landscape 1951
BOTTOM
Tryptich: On building bridges 1952





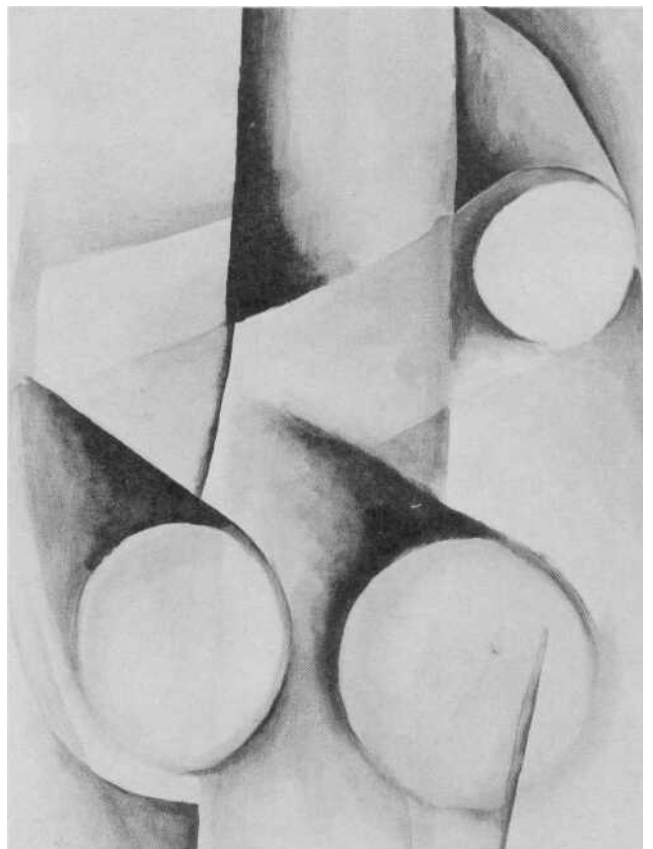
many), now dispersed all round New Zealand. It was painted the year I came to Auckland, or, to be more correct, to live in Titirangi. I went in and out of Auckland on the bus every day and the painting is done from the bus. Well, not really from the bus, but at home, remembering how the hills looked from the bus window as I went to work each morning. That also explains the title. The view is towards the lower reaches of the Waitakeres and shows them as they were before being built up as they are now: a symbol of the city's outer suburbs. The sky is rather interesting because at the time I was particularly taken by the bouncy cloud forms that were quite unlike anything that I had experienced in the South. The pictures based on the Manukau Harbour followed this series: in them I looked in the other direction, away from Auckland.

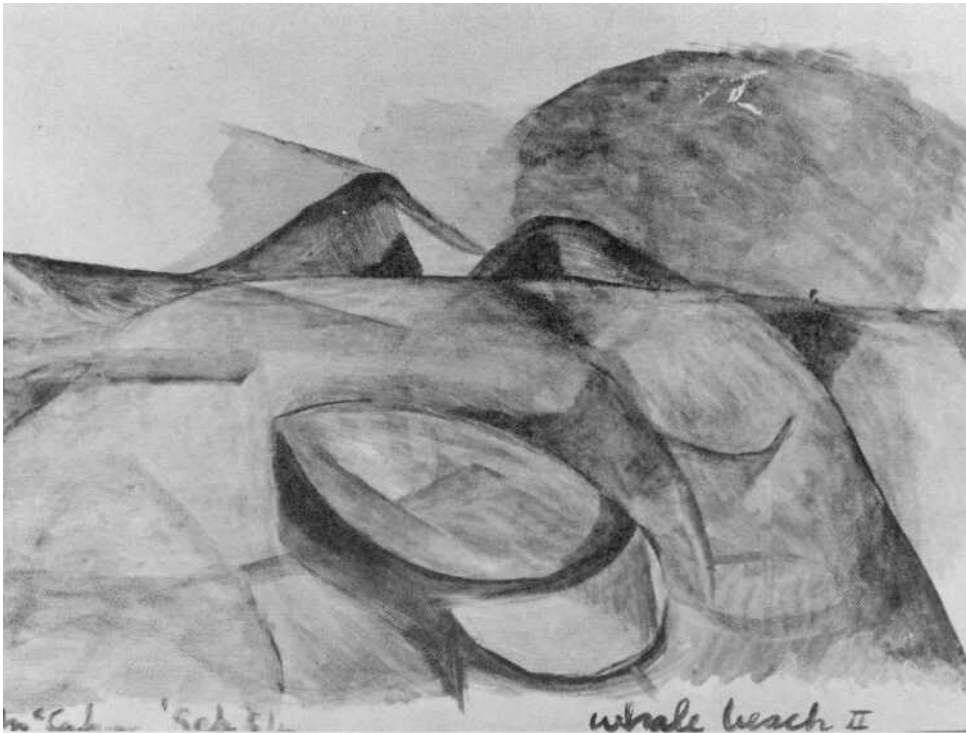
Kauri

Wash drawing, 25 x 20 ins

Inscribed: *McCahon June '54. Verso: June 1954 Kauri*

This drawing is one amongst thousands of pictures I did of Kauri trees. They include realistic drawings as well as ones like this and there were also dozens of oil paintings. Many of these, including this drawing, were the forerunners of a lot that came later. At the time Louise Henderson and I were going to have an exhibition together - I cannot remember the exact circumstances for this but the exhibi-





LEFT TOP

Towards Auckland 1953

LEFT BOTTOM

Kauri 1954

RIGHT TOP

Whale Beach II 1954

RIGHT BOTTOM

Titirangi 1956



on a beach near Huia. Two of the rib-bones can still be seen forming an archway for a shop in Huia. The curved shapes in my picture are derived from the shape of the rib-bones and to some extent were carried over into my *Manukau* paintings of which these, I suppose, were the first. It should be pointed out that the painting is not of the actual beach but was done at the time when the whale was stranded. It is more a case of the association of ideas. The whale was finally blown up and dropped in pieces out with the tide.

Titirangi

Watercolour and gouache, 21 x 29 ins

Inscribed: *McCahon Nov '56*

This amazing view was what I saw when looking out of a large window we had in our house. At the time I was very much taken by the diagonals made by the trees in relation to the window frame. Painted in gouache, it was done just before the window was blocked up - that is, just before one of my daughters threw a large pair of scissors through the plate glass. My other daughter had wanted them and there was an angry scene because of this. Unfortunately, after this incident the landscape vanished for all time for I could not afford to have the glass replaced.

The painting is painted in what I call my impressionistic style. This later developed into the little squares technique used in the *Titirangi* and *French Bay* series.

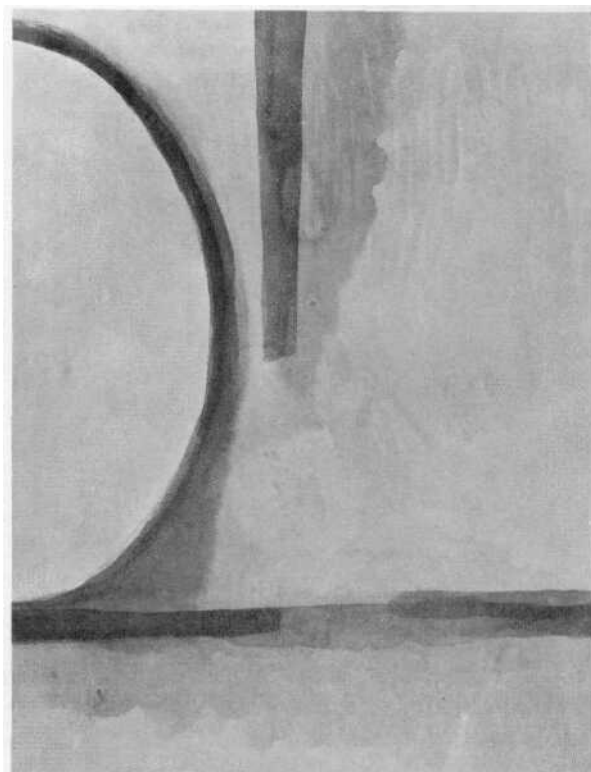
tion never happened - and many of these Kauri drawings were working towards this end. Having recently come from Christchurch and living at French Bay, Titirangi, Kauri trees dominated my work for quite some years.

Whale Beach II

Wash drawing, 22 x 30 ins

Inscribed: *McCahon 'Sept 54 Whale Beach II*

I did two versions of this picture: *Whale Beach I* and *Whale Beach II*. The title is derived from a whale that was stranded



Two
Watercolour, 14 X 11 ins
Inscribed: *McCahon '58*

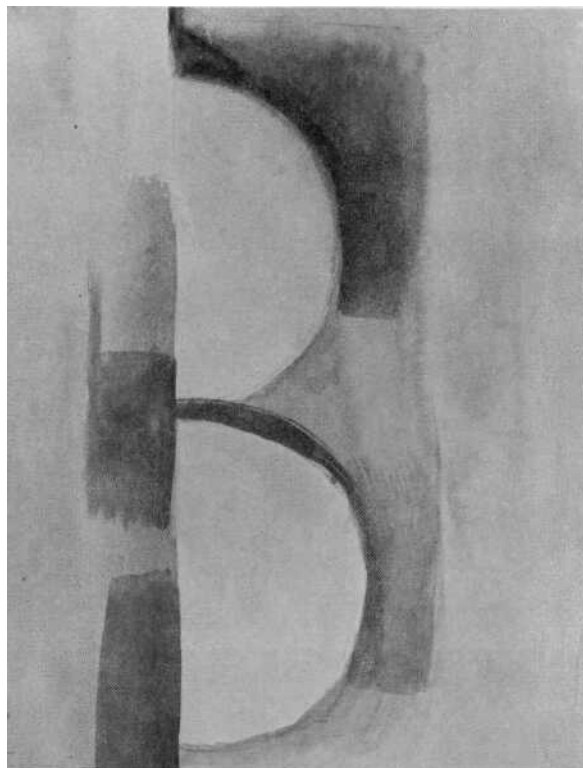
Three
Watercolour, 14 x 11 ins
Inscribed: *McCahon '58*

The watercolours of *Two* and *Three* were developed from a whole series of numbers I designed as tail-pieces for the magazine *Landfall*. The original series - the designs were quite small in size - was thought unsuitable by the editor and so never used. The ones I did, to which these two belong, originated more or less directly from the tail-pieces, but were done as paintings. Like the tail-pieces they were designed so that they could be shown any way round. I made pages and pages of drawings - more like diagrams really - so as to work out the way they should finally go.

My use of numbers is a recurring theme and in relation to these two paintings I did a major series of numbers on much larger sheets of paper not long after these. All were done about the time of the *Northland Panels* and drawings. Later, about four years ago, I once more took up this theme in my series of large paintings, the *Numerals* series.

LEFT
Two 1958
CENTRE
Three 1958

RIGHT TOP
Northland 1959



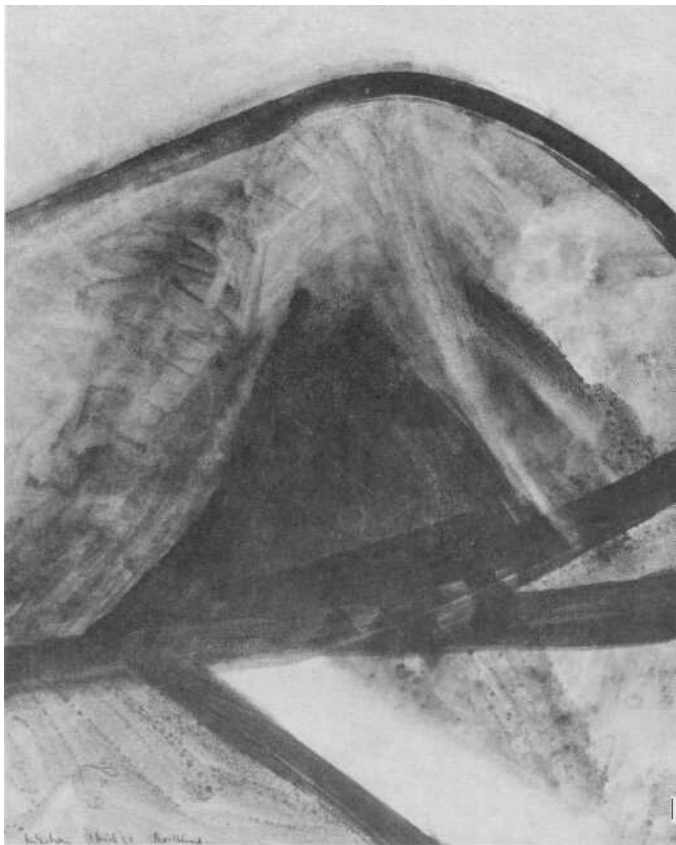
Portrait
Ink and brush, 30 x 22 ins
Inscribed: *Colin McCahon 1958. Verso: Portrait 1958*

Portrait is one of a series which numbered somewhere between sixty to eighty drawings I did that were brought into existence with the idea of turning them into silk-screen prints. This head was inspired by somebody I knew who had been a London showgirl. Others were of a splendid Australian head here for a couple of years and now in Sydney. An oil of this second woman, singing, is somewhere around - it made a brief appearance at the Lett Gallery about two years ago.

Northland
Wash, 25 x 20 ins

Inscribed: *McCahon April '59 Northland. Verso: Northland '59*

The lot to which this picture belongs comprised about eighty works all painted in the attic at the Art Gallery. The sheets of paper were all spread out on the floor in a row and I simply walked along the line with the brush in my hand using it to create, as it were, a continuous image. I think this method gave me the feeling of spontaneity I was after.



In this way they were all closely linked together, almost like one continuous work about forty-five feet long. I then considered them all carefully, for at this stage I had only the main compositional lines down, and got rid of a number that I thought would not come off. Later they were worked over individually. I spent about a month working on them making alterations and corrections. They are linked with the *Northland* series done in oils, but are less strict than the oils and I think that finally the ones on paper are better. The paper was a kind of young cardboard of a somewhat yellowish colour and the combination of that yellowish colour and black and somewhat gritty chinese 'writing' ink was about as visually splendid as road signs.

Yellow and black landscape

Oil on canvas, 46 x 37 ins

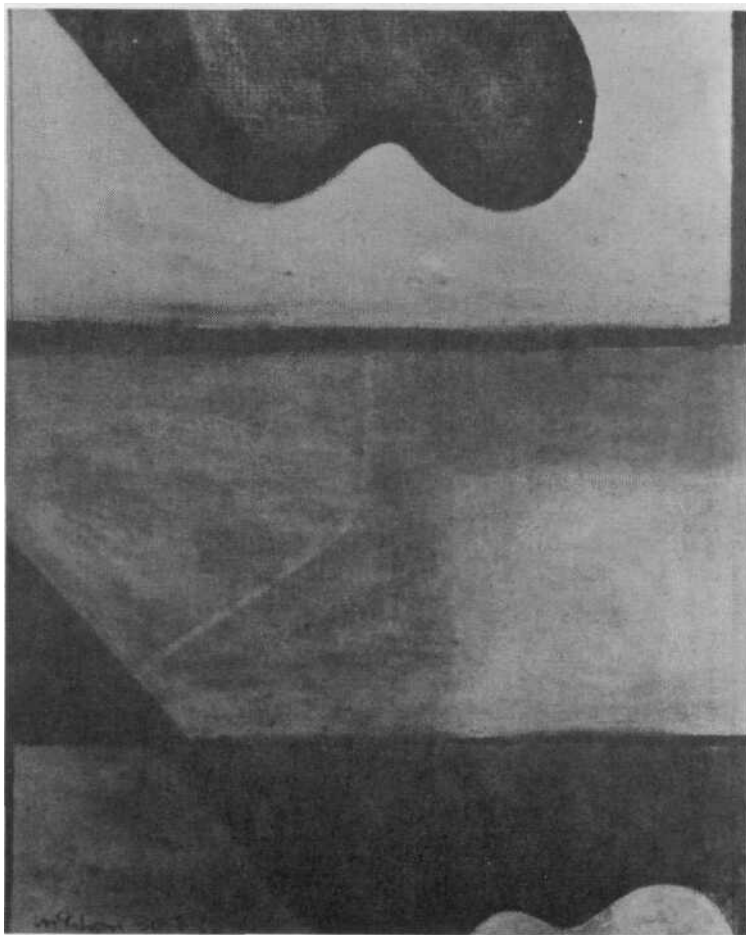
Inscribed: *McCahon 30.8.60*

The *Yellow and black landscape* belongs to the *Northland* drawings series but was done at a much later date. It is



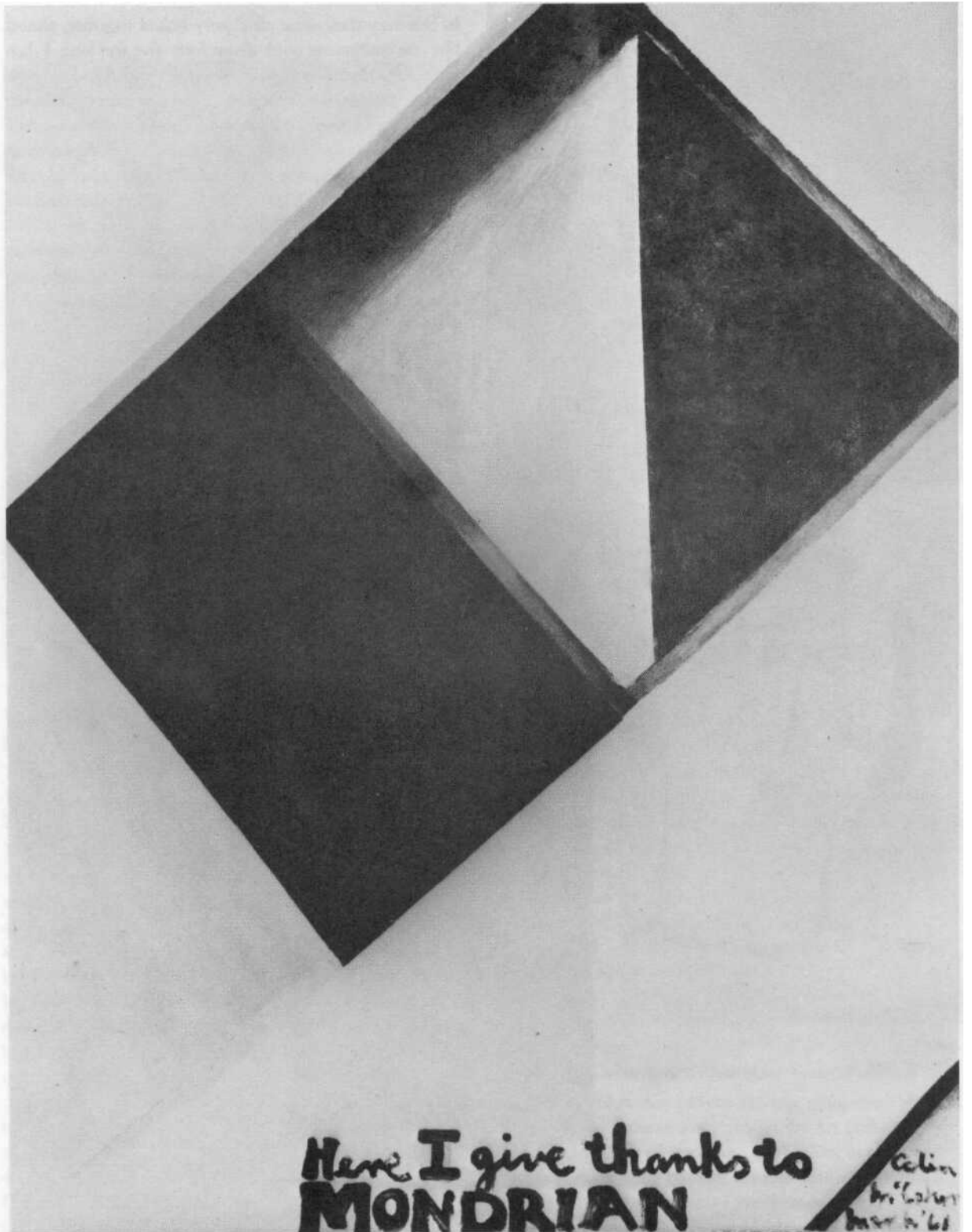
ABOVE

Portrait 1958



RIGHT

Yellow and black landscape 1960



Here I give thanks to
MONDRIAN

Celine
the "Celine"
has a '64

Here I give thanks to Mondrian 1961

RIGHT

Waterfall 1964

really a recapitulation of something I had already dealt with. I think it does contain a feeling for space between the two horizontal lines but I must admit I have some reservations about it as a painting. The shape at the bottom is a hill just south of Lake Omapere - this is how it is seen driving south.

The picture was given to the Gallery by the class of 1962 which I held in the Art Gallery. The class included Lois McIvor, Althea Northey, Frances Rutherford, Tim Garrity, Buster Pihama, Johnnie Ryman, Shirley Smith and Sheila Brooke, Don Wood and Frank Lowe.

In painting this, and most of the other paintings from about this period I used unsized canvas. The canvas was made sopping wet and on this oil paint was used, but only after most of the oil had been soaked out first by putting it on paper. This gives a very matt finish to the final painting, but it has to be done very quickly. The technique also allows a great deal of freedom.

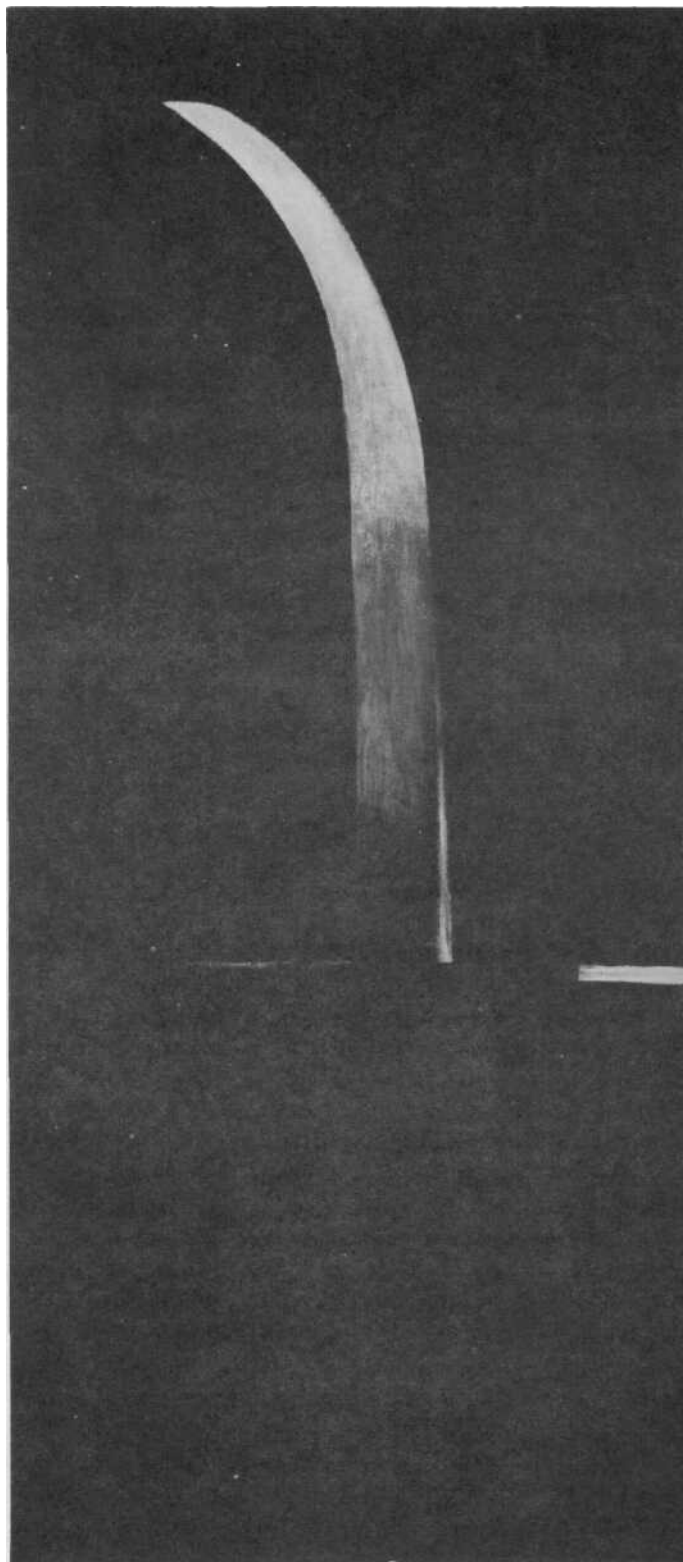
Here I give thanks to Mondrian

Oil on hardboard, 48 x 36 ins

Inscribed: *Here I give thanks to Mondrian. Colin McCahon*
March '61

Not long before this picture was painted the family left our house in Titirangi to come to live in the city; that is at our present home in Partridge Street. The painting reflects the change I felt in shifting from Titirangi with its thick native bush and the view of French Bay to that of the urban environment. This picture belongs to a whole lot of paintings that were, believe it or not, based on the landscape I saw through the bedroom window. This also applies to the *Gate* paintings and it shows the remarkable change that happened in my paintings from what I had been doing at Titirangi to what I did in town. The one work, or should I say series, that links these two sets of paintings is the *Wake* which was painted at night at the Art Gallery in what later became Les Lloyd's conservation studio.

The words 'Here I give thanks to Mondrian' reflect my admiration for the gentleman. It was only at this stage did I realise his importance as a painter. I had seen some early works in San Francisco, and also some of his later works in





other parts of the States. What really impressed me was that, although they were often very small, they had an openness and scale that extended beyond the actual edges of the painting - a thing I find only happens in front of the originals and which cannot be seen in a reproduction. This effect, and also the way in which they are painted, is incredibly subtle.

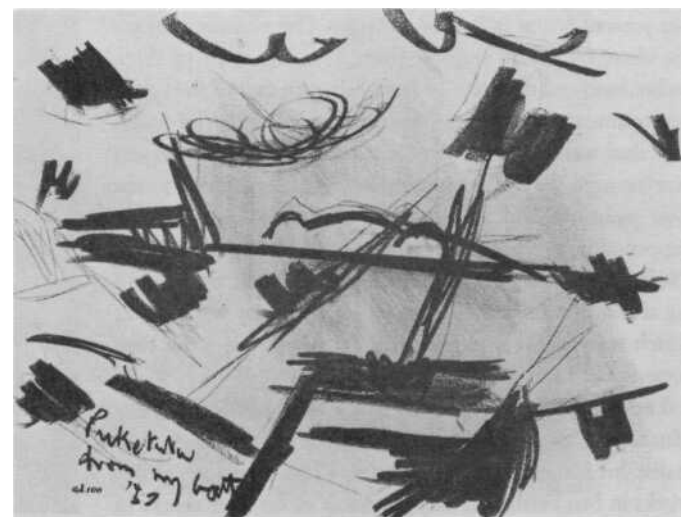
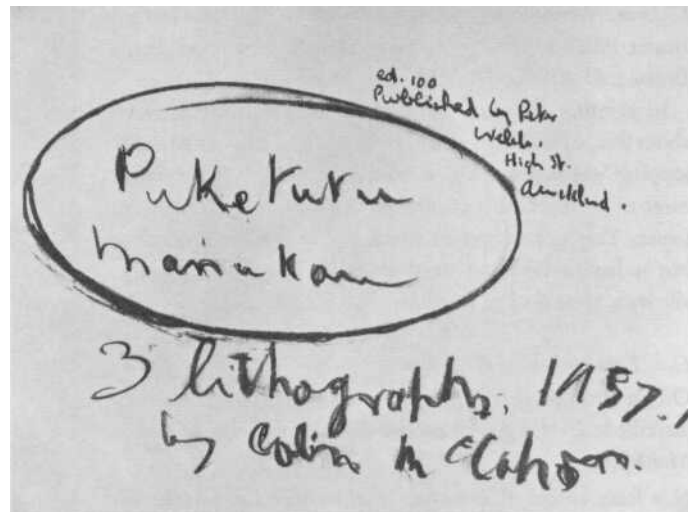
Originally all the straight lines in this picture were done with masking tape but I had some trouble with this method and they later had to be done by hand.

Waterfall (Illustration on page 13)
Oil on board, 84 x 35 ins
Inscribed: *McCahon Aug-Sept 64*

This is one panel of a polyptych that has been separated from its three fellows, and is a good example of a painting that does not stand at all well by itself. It has to be seen as part of a whole. As it stands it looks inert. Now that this painting stands alone I feel the top third could be cut off, but I'm not certain about this.

Kauri
Lithograph, 13 x 9 ins
Inscribed (in pencil): *Colin McCahon '54 ed. 55.*

The lithograph of the Kauri tree was done well before the other set in the Gallery. That was in 1954. It is related to the last lot of my *Kauri* drawings. It was Eric Westbrooke who first mooted the idea of doing these prints. He thought they would be a really good money spinner. Offset lithography was a very new thing in Auckland in those days - I mean as a cheap way of printing things - so it was something that people started doing but no one gave much thought to the use of decent paper. And that applies to this print.



LEFT TOP

Kauri 1954

LEFT CENTRE

Puketutu Manukau: title 1937

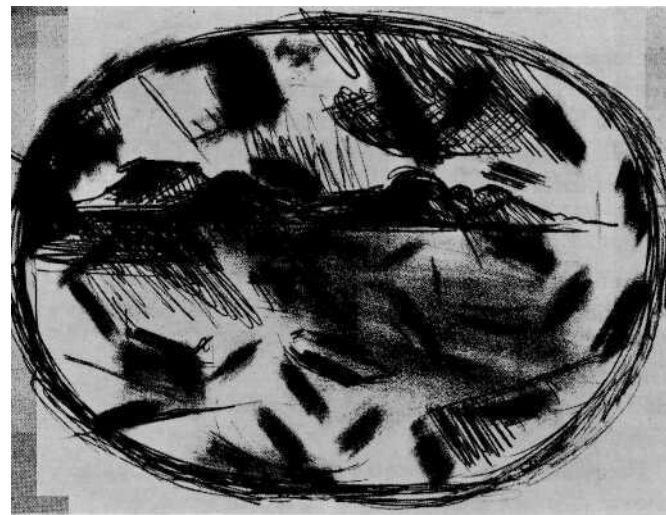
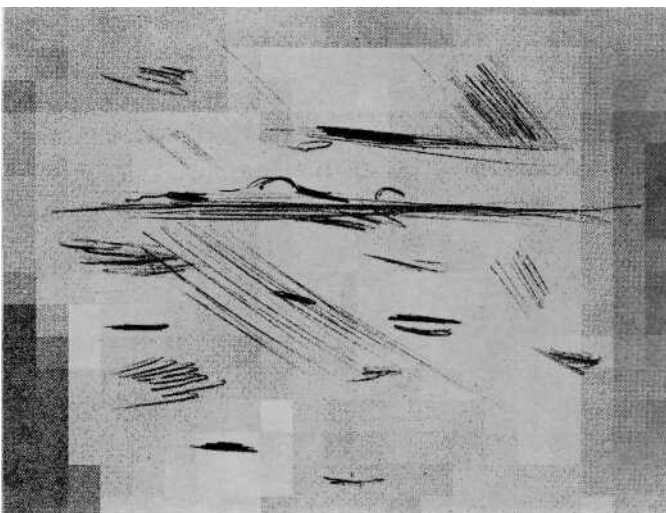
RIGHT TOP

Puketutu Manukau: Puketutu from the beach 1957

LEFT BOTTOM

Puketutu Manukau: Puketutu from my boat 1957

RIGHT BOTTOM

Puketutu Manukau: Puketutu within an oval 1957*Puketutu, Manukau*

Lithographs, set of four: sheet size, 8 x 10 ins

1 Title: *Puketutu Manukau*. 3 Lithographs, 1957, by Colin McCahon, ed. 100. Published by Peter Webb. High St. Auckland, (image, 6 x 10 ins)

2 *Puketutu from the beach*, (image 6 x 8 ins)

3 *Puketutu from my boat*. '57. ed. 100. (two tone, black and blue, image 8 x 10 ins)

4 View within an oval. C. McC, 57. (image, 7 x 10 ins)

The first plate out of these to be done was the one showing Puketutu from the beach. The next one done was from my boat - you can see the back of the boat in the foreground - I think you need to be told this as the drawing went a bit haywire. All the prints were drawn directly onto the plates. These were paper plate. The man who printed them was just setting up a commercial copying service but as this was a new idea in Auckland the business was not too brisk. He was pleased to have jobs like these prints which Peter Webb had organised as part of his gallery business. Quite a few other artists were also involved in the venture. Amongst them were Louise Henderson, Gabrielle Hope, Michael Nicholson and Alison Pickmere. The printer took the utmost pains over doing them and often up to fifty were printed before they started to print really good impressions. Unfortunately hardly any of these prints sold. Over the years I have given sets away - mainly as presents to various people. I thought most of them had gone, but recently I discovered a pile of them that had been stored away.

PAUL WUNDERLICH LITHOGRAPHS

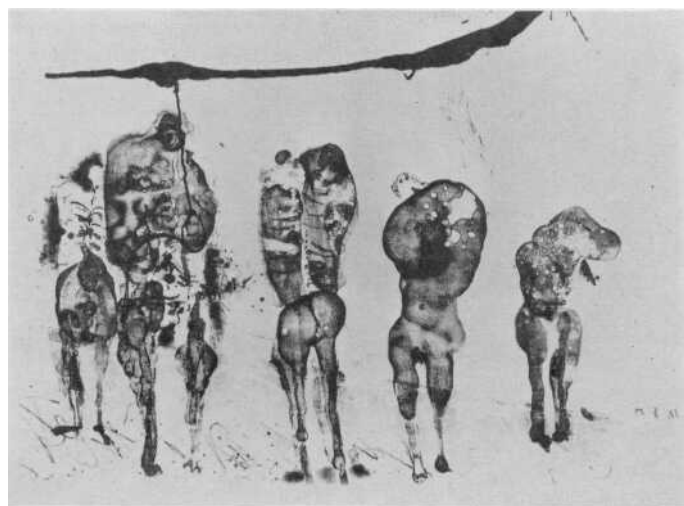


Wunderlich was born in 1927 in Berlin and later studied in Hamburg. For some time he lived in Paris and later, while in Italy, he was appointed to a professorship in Hamburg where he now lives. As well as being awarded a fellowship and several prizes he has exhibited in several American cities, all the principal German cities, and is represented in the Museum of Modern Art in New York and Miami as well as in fifteen museums in the Federal Republic of Germany.

When the exhibition of lithographs by Wunderlich was shown in the Gallery during 1967 it followed almost immediately after a show of British graphics and from these exhibitions two important points emerged. First, the current revival of interest in printmaking (an interest reinforced by the introduction of 'multiples' or *objets d'art* capable of being produced in unlimited editions); and second, the widely divergent form, both subjectively and technically, that this interest has taken from the artists' point of view. Arising from this latter point the romantic nature of Wunderlich's work was the antithesis of the 'cool' detachment seen in the British collection. What was common to both was the mastery of craft that arose from a collaboration between the artist and a highly skilled printer.

In an age where new concepts emanate from the 'art' centres with incredible speed, particularly from New York, national identities are sometimes swamped under this barrage.

The present influence of American painting is strong indeed and many painters in Germany are either working parallel with it - or are merely provincial versions of what is happening in the United States. It is therefore refreshing to find work that is unquestionably German in character and in many respects continues the tradition established by the German Expressionist printmakers. With Wunderlich



Paul Wunderlich, 1927-
20 July, 1944, 4 1959 (Not in Gallery's collection)

the subjective emphasis is maintained, although his lithographs are generally much more sophisticated and elegant than the bold summary woodcuts of his predecessors. Subjectively Wunderlich makes specific allusions to the Nazi reign of terror in wartime Germany; these works having a similar social bias to those of the earlier expressionists. Nor is this subject confined to Wunderlich. Some of the more romantic aspects of contemporary German writing, painting and criticism show a preoccupation with the postwar German conscience with its underlying guilt complex. Throughout this graphic work Wunderlich also turns his attention to traditional themes which at times he treats in a highly original fashion.

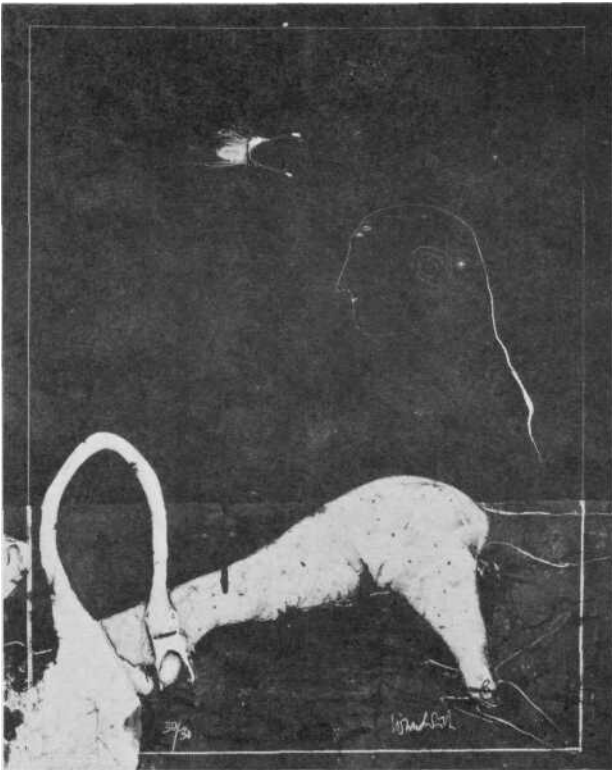
The prints of head and figure studies done before 1958 were at their best merely competent, at their worst, quite

ordinary. The works done between 1950 and 1960 included two main series: the *20 July 1944* series based on the hanging of the Nazi generals who attempted to assassinate Hitler, and the *Qui s'explique*, an astonishing series depicting sexual acrobatics that is just saved from wallowing in sexual excess by skilful technical manipulations within the medium.

A critical problem arises, particularly in the earlier series,

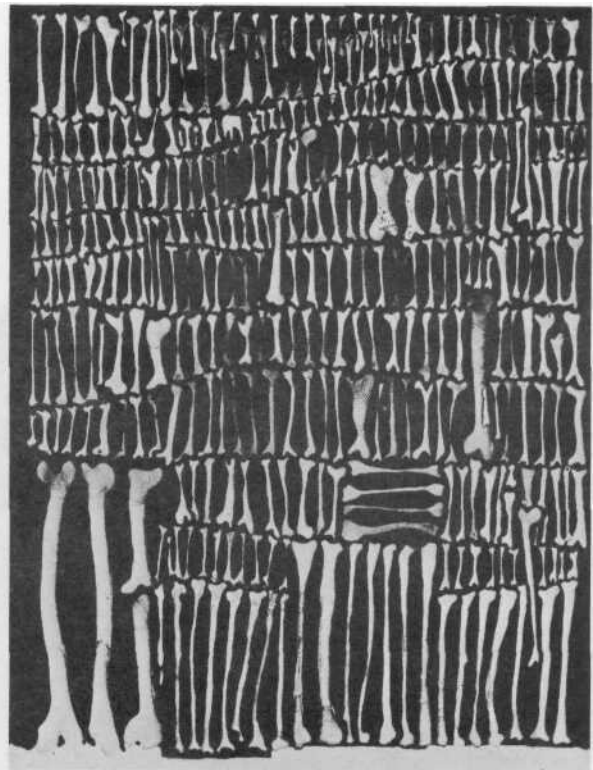
colourist become apparent, but in the worst the excessive artiness and scribbling serve only to embellish rather than strengthen the prints.

In the period 1961-2 the ideas developed in the preceding year are extended, and the use of anatomical description becomes apparent. Some of these works are of a whimsical nature while in others the treatment of the figure becomes



Paul Wunderlich, 1927-
Leda, 4 1962 (Not in Gallery's collection)

which is central to many of the less successful prints: this is the weakened figurative statement caused by Wunderlich's quasi-abstract and arbitrary treatment of the figure which robs it of much of its expressive power to the extent that in some of the *20 July 1944* series a literary appendage is needed to convey the meaning. In others the balance is much more satisfactory. In the period 1960-1 he was principally involved with traditional subjects - head, figure, figure groupings - the treatment of which show his powers of inventiveness and his powers as a colourist. He employs devices such as multiple views of heads and breasts, written narrative, the incorporation of the *Mona Lisa* undergoing curious transformations, and halved or quartered plates depicting two or four portrait studies of the same subject. In the best of these works his powers as a designer and



Paul Wunderlich, 1927-
Small anatomy, 1 1963 (Not in Gallery's collection)

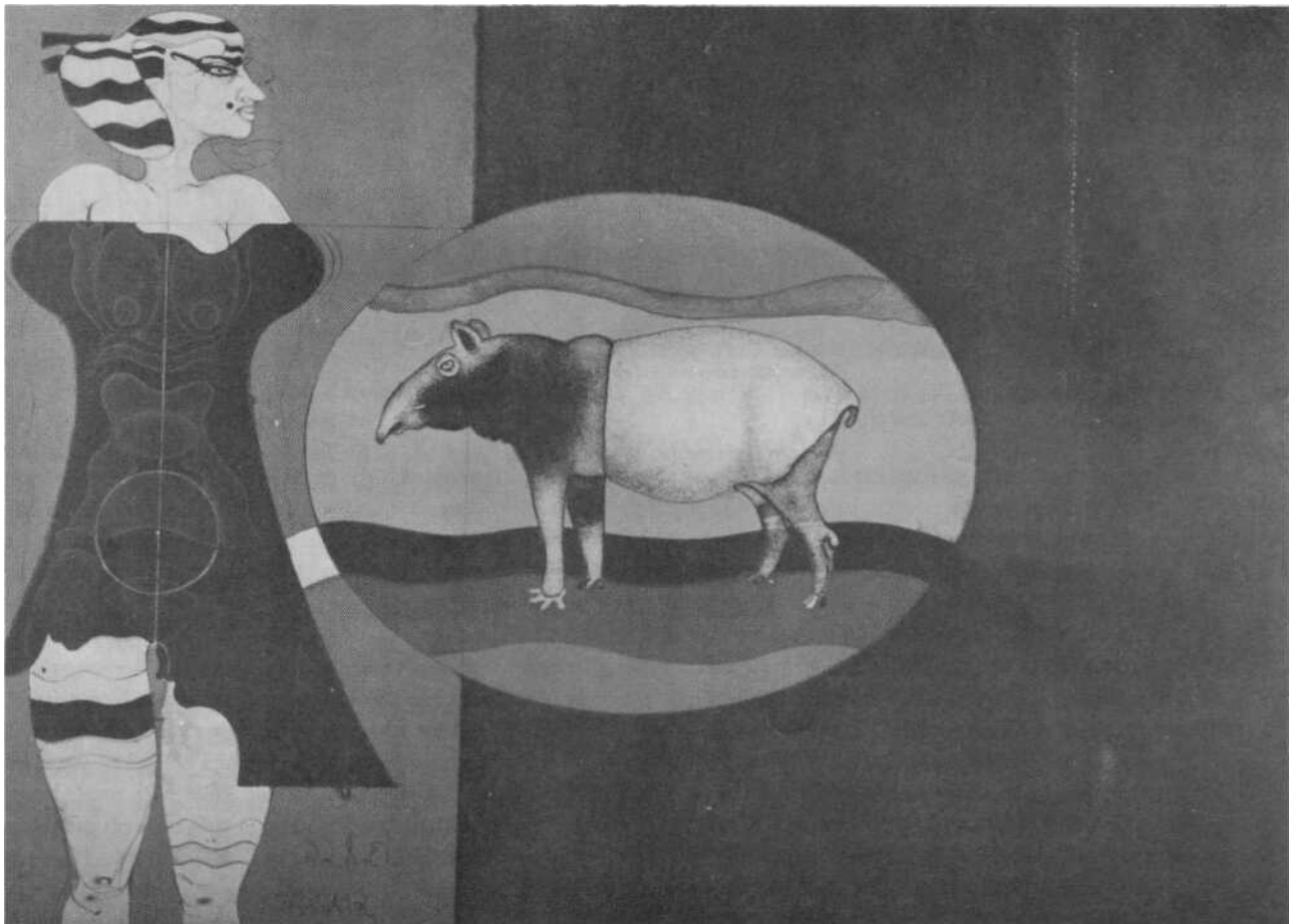
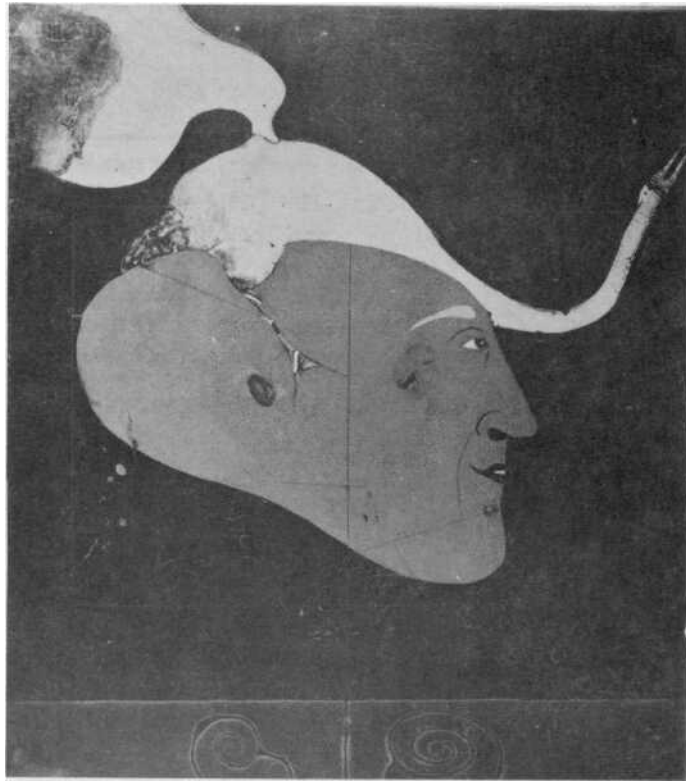
extremely sophisticated. In the work of the following year he returned to a traditional theme in his *Leda and the Swan* series, a successful set of prints due to the reconciliation of his graphic inventiveness with his uncompromising attitude to the sexual aspect of the myth.

In 1963-4 his *Kleine Anatomie* series employs bones, muscles, vertebrae and the like as graphic devices which culminate in an anatomical view of copulation. In the works that followed the treatment of the figure undergoes a radical simplification and from this it obtained greater power. The subjects from this period include *Head with swan*, more versions of *Leda and the Swan* and in 1964 seashells and snails make an appearance in his prints.

From 1966-8 the stock of subjects varies to include Romulus and Remus with the she-wolf, angels (of which

Come on Angel is a good example) and animals such as *Tapir*. Many of these subjects barely conceal their strong sexual allusions. In some of these works the graphic treatment is more mechanical, with the form of figures being shown through the use of closely drawn horizontal lines. Images of mechanical instruments are also incorporated in these prints. Generally the colour is flatter and broader, with decorative scribbling kept to a minimum. The colour has a quality and brilliance that is obtained by a remarkable lithographic process. The technique in all of these works continued to be of the highest order and when the power of the image matches this, Wunderlich becomes a very satisfying printmaker.

D.A.



LEFT

Paul Wunderlich, 1927-

Head with swan (selfportrait) 1965Lithograph, two colours, 25 x 1¹ ins

BOTTOM LEFT

Paul Wunderlich, 1927-

Tapir 1966

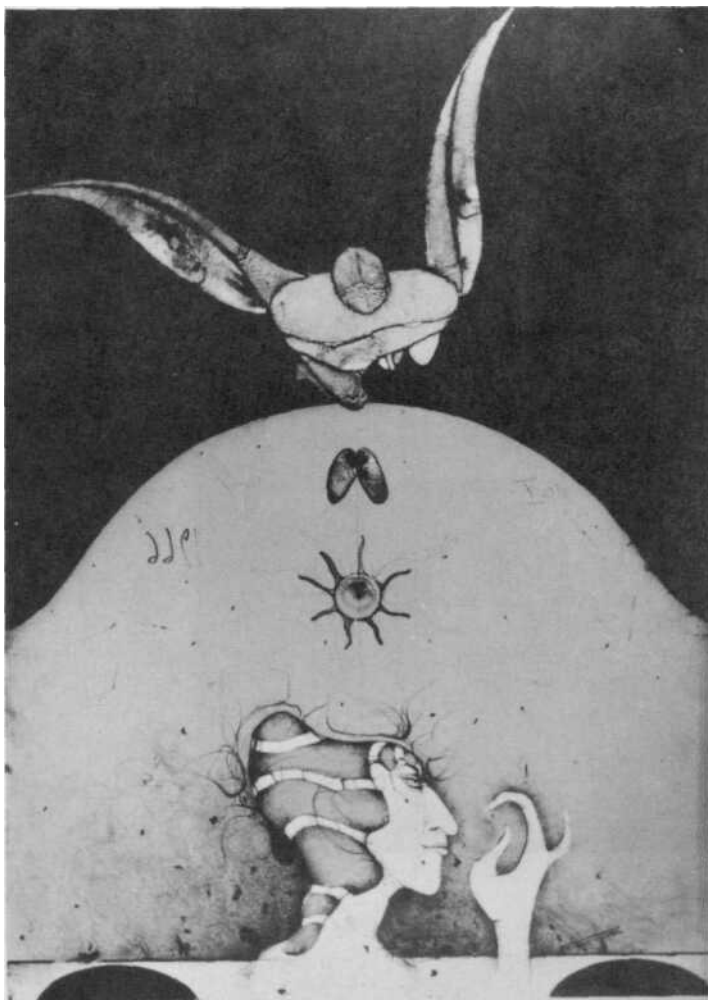
Lithograph, three colours, 19 X 25 ins

BELOW

Paul Wunderlich, 1927-

Come on angel (vims man age)

Lithograph, three colours, 22 X 16 ins



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*.

Etienne Cournault, 1891-1948

69/1 *Man with a cigarette* C1927

Oil, 28 X 23 ins

Purchased

Michael Smither, 1939-

<59/2 *Rocks with mountain* 1968

Oil on board, 48 x 63 ins

Purchased

Rita Angus, 1908-

69/3 *Fog, Hawks Bay* 1968

Oil on board, 23 x 35 ins

Purchased

Fred Williams, 1927-

69/4 *Landscape triptych No 1* 1962

Sugar aquatint, engraving and drypoint, 5 x 10 ins

Purchased

Fred Williams, 1927-

69/5 *You Yangs landscape No 1* 1963-4

Aquatint, engraving and drypoint, 10 x 11 ins

Purchased

Fred Williams, 1927-

69/6 *Knoll in the You Yangs* 1963-4

Aquatint, engraving and drypoint, 11 x 17 ins

Purchased

Bryan Dew, 1940-

69/7 *Jubilee* 1963

Oil on board, 38 x 36 ins

Purchased

Nelson Kenny, 1933-

69/8 *Black and white* 1962

Polyvinyl acetate on board, 48 x 36 ins

Purchased

Frances Hodgkins, 1869-1947

^9/9 *Two children* C1930

Oil, 28 x 23 ins

Presented by Mrs L. C. Wertheim

AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location: During alterations to the Gallery Building the entrance is off Wellesley Street East along the path behind the Auckland Public Library and bordering Albert Park. The Administrative Offices are temporarily located on the second floor of the Town Hall Building, at the corner of Queen Street and Greys Avenue.

Telephone: 31-796 (Town Hall: 74-650)

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 2pm to 4.30pm.

Coffee Room 11am to 4pm Monday to Friday.

Gifts and Bequests: Gifts to the Art Gallery in the form of cash from income up 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.

Banners from New York: Auckland City Art Gallery Festival exhibition 1969.

One sheet, 51 x 33" folded to 25" x 16" cm

Introduction by Samuel J. Wagstaff jr

Price: Ten cents

AUCKLAND CITY COUNCIL
PARKS AND LIBRARY COMMITTEE
His Worship the Mayor D. M. Robinson
Councillor H. E. Watts, *Chairman*
F. N. Ambler, QBE

W. J. H. Clark
J. A. Alcorn
A. J. R. Dreaver, JP
Dr R. H. L. Ferguson
Mrs W. M. Holland

CO-OPTED MEMBERS
Geoffrey Rix-Trott, *Chairman Mackelvie Trustees*
John Stacpoole

STAFF

Gilbert C. Docking, BA *Director*

Hamish Keith, AMA, DIPFA *Keeper*

Gordon H. Brown, DIPFA, CERTLS *Assistant*

Ian R. Roberts, BA *Assistant*

David W. Armitage, DIPFA *Assistant in charge Loan Collection*

L. Charles Lloyd, FIIC *Restorer*

Miss Eileen C. Maitland, *Assistant Conservator*

Miss Dorothy Wherry, *Typist*

Mrs Judith G. Matheson, *Receptionist*

Mrs Brenda Gamble, *Typist*

Frank Smith, *Foreman Attendant*

W. J. Quelch, *Head Attendant*

Laurie Teixeira, *Attendant*

Ross Ritchie, *Attendant*

Mrs O. M. Bateman, *Manageress, Coffee Room*