

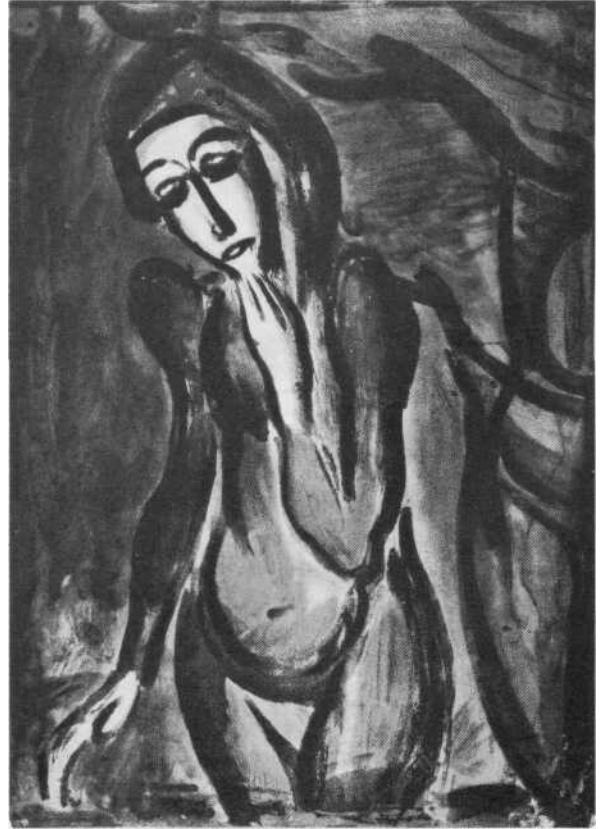
Quarterly

of the Auckland City Art Gallery
Number 50/June 1971



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GEORGES ROUAULT (1871-1958) *Nous devons Mourir, nous et tout ce qui est nStre*. Miserere suite, plate 43. Etching and aquatint. Presented by Dr Walter Auburn, 1971.

Introduction

Since the last *Quarterly* was published the Edmiston Wing and sculpture garden have been opened. All the galleries that were to be built in *stage one* of the reconstruction programme are open to the public, and the departments are gradually moving over into the new offices. All of this has meant, of course, a great upheaval but we are now beginning to settle in.

Visitors to the gallery will be pleased to re-discover on the ground floor paintings we have not been able to display for several years: and on the first floor, the new galleries in which will be shown the temporary exhibitions of a very full programme ahead.

Under the sponsorship of the Auckland City Council Centennial Committee a number of

musical and literary events have been presented at lunchtime during the autumn months. People have welcomed this revival of the series of little concerts that were a feature of the gallery's programme a few years back, and we hope to continue presenting similar events throughout the year. In addition, weekly lunchtime concerts of recorded music are being played in the Grey Gallery.

The highlight of an evening in April arranged by the Gallery Associates to celebrate the re-opening - an evening of sartorial splendour and much gaiety - was perhaps Dr Walter Auburn's magnanimous presentation from his own collection of an etching by Georges Rouault (shown above).

A canvas of Lake Wakatipu by Eugene von Guerard

EUGENE VON GUERARD *Lake Wakatipu, New Zealand*

Oil on canvas, 39 x 69 ins

Signed J. Eugene von Guerard 1877-9

The Mackelvie Collection

(illustrated on the cover)

Lake Wakatipu, New Zealand by Eugene von Guerard is a recent addition to paintings in the Mackelvie Collection. Purchased from Christies in Australia, this is one of a pair of New Zealand views which originally came from the collection of Mr Hugh Dalgety in England.¹

Von Guerard, who was born in Vienna in 1811, had his interest in painting nurtured by the example of his father, at one time court painter to Francis I. They travelled together to Italy; and while in Rome, Eugene is said to have befriended Thorwaldsen, the neo-classic sculptor, and Joseph Koch, the heroic landscape painter. During the early eighteen-forties the artist studied at the Dusseldorf Academy, which had become one of the leading art centres in Europe. He made frequent sketching trips to the Rhineland, using his drawings as starting points for paintings later produced in the studio. During this period von Guerard showed work at the Kunstverein at Leipzig, and at the Berlin Academy. His search for a ready market for his landscapes, however, led him to travel to Australia in 1852.

After a short period of gold speculation, von Guerard settled in Melbourne to commence his career as a landscape painter. Here he enjoyed a considerable amount of success, exhibiting regularly and making several sketching trips to various parts of Australia. A wider appreciation was made possible by the publication in 1867 of *Australian Landscapes*, a large book containing twenty-four lithographic views. Von Guerard was appointed Curator of the National Gallery of Victoria and Principal of its Art School in 1870.

Our work relates to von Guerard's visit to New Zealand in January 1876. He travelled on board the SS *Otago* to Wellington, Lake Wakatipu and Milford Sound. A sketchbook resulting from the trip now exists in the Mitchell Library, Sydney.² The views of New Zealand were painted on von Guerard's return to Melbourne.

The painter sailed for Europe in 1882 and he

was still actively working six years before his death at Chelsea in 1901.

Stylistically, von Guerard's landscapes owe a great deal to the Austrian Biedermeier school, which existed during the first half of the nineteenth century. This school is best exemplified in the work of Ferdinand Georg Waldmüller (1793-1865) whose paintings the artist would certainly have known. Waldmüller maintained the study of nature as the one and only aim of painting. He explicitly rejected the notions of idealism and Romanticism, producing panoramic views of dazzling clarity, with objects stressed in the most detailed manner. We can follow his example in *Lake Wakatipu*: through the carefully applied brushwork emphasising the beauty of surfaces and textures; through the treatment of light, which creates a crystalline atmosphere, and realises forms that literally sparkle in the sunlight. By these means, and in its harmonious and serene mood, the work proclaims a simple joy in the visible world.

In the context of Australian art, von Guerard falls into the category of a late colonial artist, along with Nicholas Chevalier, W. C. Piguenit and Louis Burelot. Unlike Burelot however, by whose example and teaching the Australian Impressionist school came into being, the Austrian painter's approach was not to any large extent an influence on subsequent Australian painters.

A.K.

We are indebted to Daniel Thomas, Curator of the Art Gallery of New South Wales, for some of the information used in the above article.

¹The other, *Milford Sound, New Zealand*, was acquired by the Art Gallery of New South Wales, and is identical in size, signature and frame.

²Von Guerard, Sketchbook No xxxviii/20, The Mitchell Library, Sydney, Australia.



A lithograph by Bonnard & an etching by Magritte

PIERRE BONNARD 1867-1947

Pasage du Midi (above)

Original lithograph signed by the artist, 8x 11| ins
(Roger-Marx 82)

In any gallery of moderate means it is inevitable that some of the important masters and schools should be represented by graphic works. This is not to say of course that drawings or prints are to be looked upon as some sort of second best when put beside paintings and sculpture. They have their own unique quality; they often reveal the spirit and intentions of an artist better than his more pretentious works. The value of artists' prints for example, is bound up, like that of any other works of art, with the way the possibilities of the particular medium have been explored - whether it be woodcut, engraving, etching, lithograph, or one of the various composite media.

Many artists of the modern movement have

been prolific print-makers. Indeed, if they had not been their works would not have been disseminated outside comparatively narrow circles.

Bonnard in particular made a special contribution to this genre. Among the Nabis, he and his great friend Vuillard produced a great many lithographs and etchings. The first work Bonnard sold was a champagne poster for a Rheims wine-merchant, executed in colour lithography. In his earlier career he began to make, beside posters, illustrations to the *editions-de-luxe* that were being brought out by publishers like Vollard: books with which he allowed himself every sort of delightful freedom in the decoration of the page, permitting the illustration to trespass the limits of the margin and encroach upon the type. The

lithographed design was printed sometimes in black, sometimes in a rose-sanguine. It is perhaps unnecessary to emphasise that these are original 'autographic' works by the artist, in the sense that he drew them on the stone, and printed them or supervised their printing.

Bonnard's *Parallelement of Vcrlaine* (1900) and his *Daphnis et Chloe* (1902) have been described as among the most beautiful illustrated books published since the eighteenth century. It is interesting to compare Bonnard's approach to illustration with that of Rouault, whose etching and aquatint *We are going to die . . .*, illustrated on page 2, was originally connected with one of Vollard's long-postponed book publications.

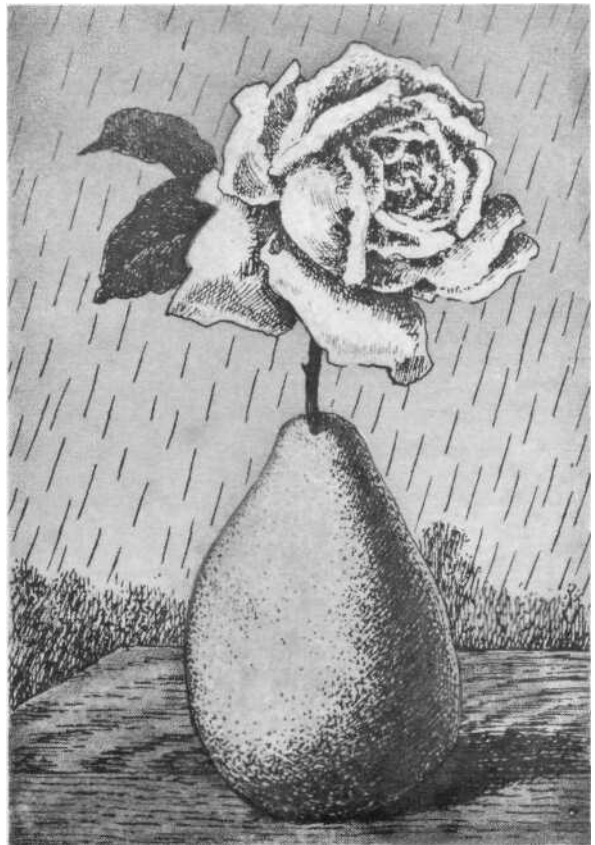
The medium of lithography, with its velvety shadows and rich yet blurred lights, was perhaps ideally suited to the graphic style of a Bonnard, whose method of drawing involved the evocation of rich textures by scribbled hatching, broken lines, dots, sometimes the creation of smudged planes. In his use of the lithographic crayon, as with his drawings, Bonnard preserves a spontaneity not always present in his necessarily more studied etchings. Bonnard made fewer prints in his later career. However it was substantially those methods of evoking the forms he

had used in lithography that were carried over into his paintings: but with the increasing predominance - and it was a whole new dimension he added - of colour.

Compared with Bonnard the Belgian painter Magritte is an artist of very different intent. Our etching and aquatint *Pear and rose* is a posthumous publication, printed on Japan paper in delicate colours of rose, moss green, umber, indigo. *Pear and rose* employs the ambiguities of incongruous juxtaposition, of the dislocation of reality that was one of the techniques of surrealism.

As he himself has written, Magritte set out with the aim of producing an emotional shock, and often used as a means of intensification a subtle eroticism - that basic resource of the movement. In a letter to James Thrall Soby, speaking of his great admiration for Chirico he commented: 'Chirico was the first to dream of *what must be painted* and not *how to paint*', and this throws light on his own aims. The other painter who influenced Magritte at the beginning of his career was Max Ernst.

In the case of *Pear and rose*, the emotional shock is a quiet, almost a subterranean one, but none the less effective for all that. R.F.



RENE MAGKITTE 1898-1967
Pear and rose
Etching and aquatint, 6 x4 ins

Acquisitions

This list of recent additions to the Auckland City Art Gallery Collection continues straight on from the one published in *Quarterly* 45. Unless otherwise stated the work was purchased by the Gallery.

Bernhard Heiliger, 1915-
69/49 *Seraphim* 1953
Bronze, 19 x 11 ins high
Presented by The Auckland Gallery Associates

Glaus Edward Fristrom, c1860-1942
69/50 *Motutapu Island*
Oil, 9 x 11 ins

The following thirty-three works by John Weeks were purchased with the aid of a grant from the Queen Elizabeth II Arts Council.

John Weeks, 1888-1965
70/1 *Landscape with rising moon* (before 1916)
Oil, 9 X 12 ins

John Weeks, 1888-1965
70/2 *Poppa*
Oil, 13 X 9 ins

John Weeks, 1888-1965
70/3 *Still life: bottle and apples*
Oil, 12 x 16 ins

John Weeks, 1888-1965
70/4 *Old church, St Tropez* 1926
Pen, wash and watercolour, 9 x 8 ins

John Weeks, 1888-1965
70/5 *Seine bridge* c1926
Oil, 12 x 15 ins

John Weeks, 1888-1965
70/6 *Village, Morocco* 1927
Oil, 9 x 14 ins

John Weeks, 1888-1965
70/7 *Moroccan village* (-1927-28)
Pastel, 9 x 12 ins

John Weeks, 1888-1965
70/8 *Moroccan rooftops* 1:1927-28
Pastel, 9 X 11 ins

John Weeks, 1888-1965
70/9 *Marrakesh* c1927-28
Pastel, 9 x 12 ins

John Weeks, 1888-1965
70/10 *Animeter Valley, Altimeter*
Pastel, 12 x 18 ins

John Weeks, 1888-1965
70/11 *Femille: Arab village* . . . 1:1927
Pencil, 7 X 11 ins

John Weeks, 1888-1965
70/12 *Study for composition* 1928
Oil, 19 X 23 ins

John Weeks, 1888-1965
70/13 *Study for Clay riverbanks* C1939
Oil, 19 x 24 ins

John Weeks, 1888-1965
70/14 *Landscape with haystacks*
Oil, 11 X 15 ins

John Weeks, 1888-1965
70/15 *Hawk*
Brush drawing, 16 X 15 ins

John Weeks, 1888-1965
70/16 *Nikan heads*
Conte, 19 X 15 ins

John Weeks, 1888-1965
70/17 *Auckland street*
Pen and sepia wash, 11 x 13 ins

John Weeks, 1888-1965
70/18 *Still life: flowers*
Oil, 15 X 12 ins

John Weeks, 1888-1965
70/19 *Hill with windblown trees*
Conte and watercolour, 16 X 21 ins

John Weeks, 1888-1965
70/20 *Landscape, Northcote*
Oil, 16 x 20 ins

John Weeks, 1888-1965
70/21 *Still life: fruit and decorated jar*
Tempera, 12 X 16 ins

John Weeks, 1888-1965
70/22 *Village* (with, verso, study of a seated woman)
Oil, 10n x 13 ins

John Weeks, 1888-1965
70/23 *Landscape with farmhouse*
Tempera, 20 X 25 ins

John Weeks, 1888-1965
70/24 *After heavy rain*
Oil, 25 X 34 ins

John Weeks, 1888-1965
70/25 *Twilight in the gorge*
Oil, 24 X 30 ins

John Weeks, 1888-1965
70/26 *Rocky stream*
Conte and watercolour, 16 x 21 ins

John Weeks, 1888-1965
70/27 *Limestone valley, King Country*
Oil, 24 X 33 ins

John Weeks, 1888-1965
70/28 *Fantasy* 1949
Oil, 22 x 15 ins

John Weeks, 1888-1965
70/29 *Fragments underfoot*
Tempera, 17 X 14 ins

John Weeks, 1888-1965
70/30 *Abstract forms, Venice* 1:1951
Tempera, 19 X 27 ins

John Weeks, 1888-1965
70/31 *Precision carbon holder* c1950
Oil, 21 x 29 ins

John Weeks, 1888-1965
70/32 *Monkey*
Monotype, 8 X 8 ins

John Weeks, 1888-1965
70/33 *Composition*
Monotype, 12 x 9 ins

Ralph Hotere, 1931-
70/34 *Zero series, black painting: orange/bluiejindigo* 1969
Lacquer, 48 X 24 ins

Ralph Hotere, 1931-
70/35 *Zero series, black painting: purplejyelhn'/indi'o* 1969
Lacquer, 48 X 24 ins

Ralph Hotere, 1931-
70/36 *Zero series, black painting: blne/orange/indi'o* 1969
Lacquer, 48 x 24 ins

Ralph Hotere, 1931
70/37 *Zero series, black painting: green/red/indigo* 1969
Lacquer, 48 X 24 ins

Ralph Hotere, 1931
70/38 *Zero series, black painting: yetlotvI violet/indigo I* 1969
Lacquer, 48 X 24 ins

Ralph Hotere, 1931-
70/39 *Zero series, black painting: yellow/violet/indigo II* 1969
Lacquer, 48 x 24 ins

Melvin Day, 1923-
70/40 *Uccello* 1969
Oil, 36 x 24 ins

Barry Cleavin, 1939-
70/41 *Specimen (Koplick)*
Etching, 9 x 16 ins

Evelyn Page, 1899-
70/42 *Portrait of Denis Clover*
Oil, 27 X 17 ins

Rita Angus, 1908-1970
70/43 *Portrait of Betty Curnow* 1942
Oil, 30 X 25 ins

Wong Sing Tai, 1943-
70/44 *Oi<tside-the-inside-ont* 1968
Acrylic, 63 x 63 ins
Presented by Benson and Hedges Ltd

Petrus van der Velden, 1837-1913
70/45 *Canal landscape*
Oil, 28 X 42 ins

Alfred Henry O'Keefe, 1858-1941
70/46 *A bowl of roses* 1934
Oil, 16 x 14 ins

Dawn Sime, 1932-
70/47 *Floii'er linage I*
Oil, 25 x 19 ins

Rita Angus, 1908-1970
70/48 *Willow tree* 1940
Pen and ink, 19 X 15 ins

Anthony Stones, 1934-
70/49 *Head of a girl*
Charcoal, 15 x 15 ins

Alfred H. Cook, 1907-
70/50 *Otago mountain*
Etching, 4 x 7 ins

James McLachlan Nairn, 1859-1904
70/51 *Sunset*
Oil, 9 X 11 ins

Anne Graham, 1925-
70/52 *The outing*
Lithograph, 16J X 15^ ins

ANTHONY STONES *Head of a girl*



Contemporary Australian Prints

4 AUGUST TO 5 SEPTEMBER

Recent British Painting

15 AUGUST TO 26 SEPTEMBER

The Auckland City Art Gallery

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Mitchell, Andrew Milliken.

LOCATION: The new entrance to the Gallery is off Kitchener Street via the Sculpture Garden
and the Edmiston Wing

TELEPHONE: 74 650 POSTAL ADDRESS : PO Box 6842 Auckland

GALLERY HOURS : Monday to Saturday 10 am to 4.30 pm. Friday remains open until 8.30 pm.
Sunday 2 pm to 4.30 pm.

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 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 Honorary Secretary, c/o
Auckland City Art Gallery.

GIFTS AND BEQUESTS: Gifts to the Art Gallery in the form of *cash from income* upward to Sioo
are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other
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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.

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: Ross Fraser.

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