

Quarterly

of the Auckland City Art Gallery

Number Fifty-two /1972



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Photographs by Arne Loot

Introduction

The City Art Gallery has had no cause to join in post-mortems attending the close of the 1972 Festival of the Arts. In relative contrast to some concerts and plays, the Gallery's four concurrent Festival exhibitions attracted record crowds over the three weeks of its celebration.

For the statistically minded, the official figures were 25,538 people entering the Gallery, of whom 13,819 visited the four special exhibitions, paying a special 50 cents admission charge. The balance of the total attendance comprised school parties, pensioners, some disabled persons and Art Gallery Associates, all of whom entered the exhibitions free of charge.

The 50 cents admission charge also re-admitted people to the exhibitions: so that the income derived from the large attendance was nowhere

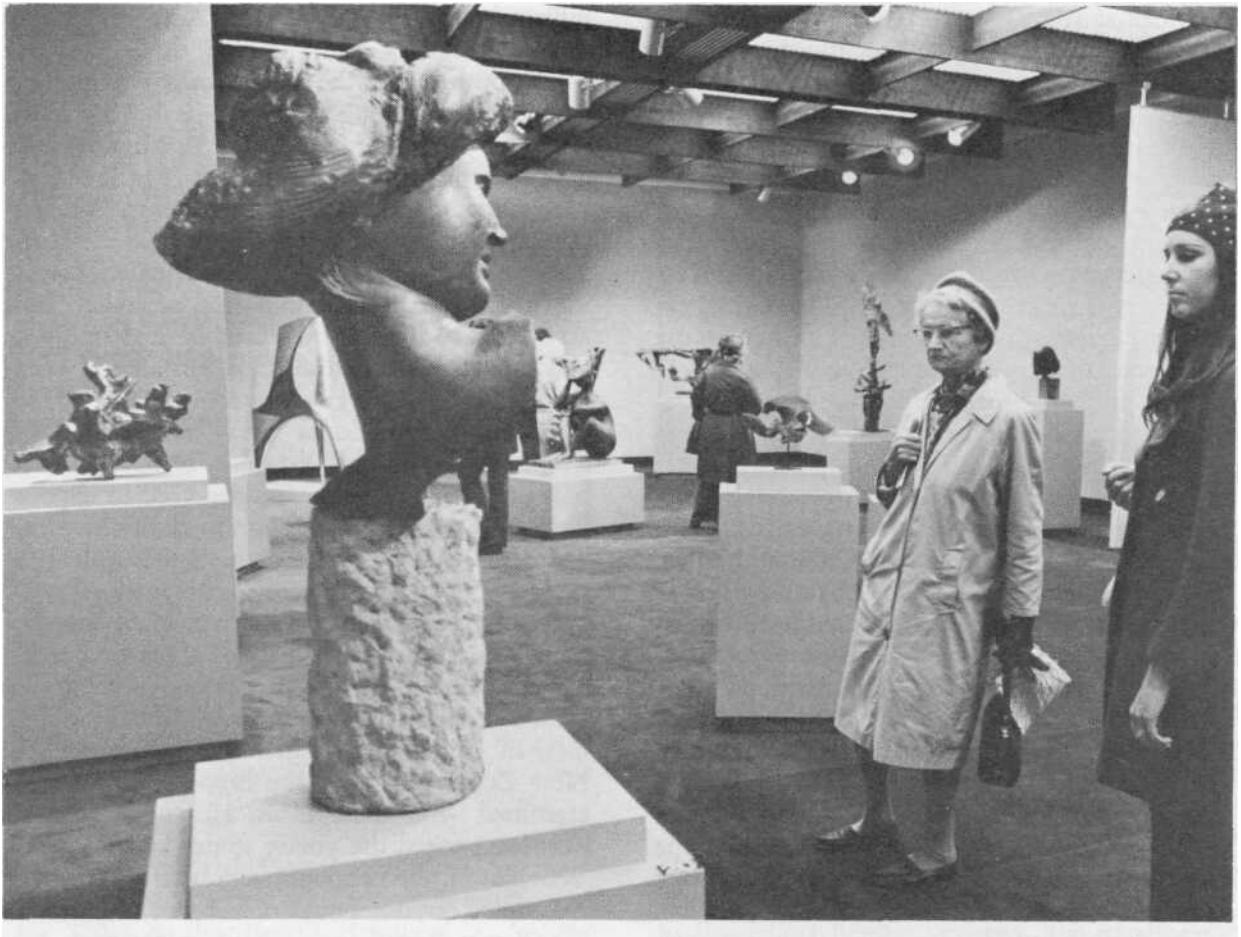
near as impressive as the attendance itself. This income was highly welcome, for with heavy expenses, and especially freight increasing in cost every year, the Gallery's exhibition programme in the future must depend to a large extent on the success of the exhibitions for which it must demand an admission charge.

To come to the exhibitions themselves: 18 x 22, firstly, was an exhibition of small paintings, selected and arranged by the Illinois State University and brought to New Zealand for a short tour by the Govett-Brewster Art Gallery of New Plymouth. This was perhaps the least impressive of the four exhibitions, in terms both of quality and of popularity, a fact openly acknowledged by the new Director of the City Art Gallery, an acknowledged expert in this field.

Environment was a demonstration created by the New Zealand sculptor Leon Narbey and commissioned by the Gallery and the Auckland Festival Society especially for the occasion: Claude Neon Ltd assisted with a partial sponsorship. It received a generally favourable reaction from the public; but it was clear that enjoyment would have been much greater had people been made aware of the need to spend more time within the illuminated room, to appreciate the full sequence of variations of combinations of sodium yellow and green lights alternating with periods of darkness. The public, as often happens, tended to move too quickly through this thoughtfully conceived display.

Photographs by Bill Brandt, an exhibition from the Museum of Modern Art, New York, was a very popular show and confirmed the Gallery in its resolve to present more exhibitions of photography-as-a-fine-art in the future.

The fourth and most important of the Festival cultural events was the Peter Stuyvesant Trust's touring exhibition of *Italian Sculpture* (see photographs on these pages). Although there still exist members of the community who find difficulty in coming to terms with some radical contemporary art forms, there was general enthusiasm over this exhibition of works by thirty-three contemporary Italian sculptors. One reason for this may have been that the affirmative stance that worthy three-dimensional works command cannot be honestly denied, and provoke a more immediate impression in receptive and contemplative people than painting which demands longer and more intensive communion between the viewer and the artist's intent.



*Hans Hofmann:
an early
Provincetown landscape*

HANS HOFMANN 1880-1966
Landscape 1935
Oil on plywood, 25 x 30 ins
see illustration, cover

Hans Hofmann, both in painting and in teaching, always stressed the supremacy of the artist's inner vision over the perceptions of the outer senses. 'Creative expression is ... the spiritual translation of inner concepts into form . . .' These words were written in 1915 in Paris, where he was a proponent of the dark Munich school of realism, a quarter of a century before he painted the works that gained him the label 'abstract expressionist': but neither the words nor the later works indicate that he rejected the objective world as a subject for painting. His work was, in his own view, based on nature, derived from natural forms, distilled from his innate knowledge of the world around him. He used nature as the catalyst in his experiments with abstracted form.

The Gallery has recently acquired a Hofmann work which well expresses this fact. *Landscape*, 1935, was painted in Provincetown, Massachusetts, during intervals in teaching in his famed summer school. As the last major purchase by Gil Docking before his recent retirement as Director of

the Auckland City Art Gallery, it comes from the Andre Emmerich Gallery in New York, successor to the executor of Hofmann's artistic estate.

With slashing strokes of intense, almost primary pigments that recall his association with Delaunay and Matisse and the Fauvist movement, Hermann sketches here the merest suggestion of a Provincetown street. Forms dissolve often in a welter of masses of confusingly contrasting colours; masses that have not yet gained the coherence and simple geometry that characterize much of his later work, but which hint at directions his painting was eventually to take. Perspective is suggested by a few diagonals leading into the picture, only to be negated by the intense evenness of the colour statement. Long association in Paris with the Cubists, Picasso, Braque and Juan Gris, in the halcyon days before the First World War, had implanted in Hofmann a strong concern for the two-dimensional integrity of the picture plane, and the traditional perspective that orthodoxy demanded became anathema to him. There is considerable use of line in this small work, to outline and point the details of forms; but this was not to be characteristic of his later work, not even later works in the same series where planes replace lines as the primary pictorial elements.

This lyrical little landscape is, then, a transitional work, all the more interesting in that it evokes both the sources of Hofmann's inspiration and the later expressionist work for which he is renowned.

Hans Hofmann was born in 1880 in Weissenberg, Bavaria. At school he excelled in science and mathematics and was urged by his father into a scientific career. Successful though he was in this, his artistic inclinations rebelled and he used the money which his father intended for the furtherance of his scientific career to pay for enrolment at an art school. His last teacher there, Willi Schwartz, had returned from Paris brimming with enthusiasm for Impressionism, an enthusiasm which he successfully imparted to Hans. In 1903 Hofmann met the nephew of the Berlin collector Phillip Freudenberg, who became his patron, sent him to Paris, and helped support him while there. Anything significant that was happening in the art world in those days was happening in Paris. Here Hofmann met Matisse, Delaunay, Picasso, Braque and Juan Gris, and enthusiastically responded to each new

influence, as well as that of the Academic Julian where he was enrolled.

The outbreak of the First World War put an end to those exciting formative days. Unable to return to Paris after a summer in Munich, and deprived of patronage by the failure of Freudenberg's fortune, Hofmann decided to support himself by teaching. In 1915 he opened the Hans Hofmann School of Fine Arts in Munich, teaching not the traditional imitation of reality, but according to the radical views he had imbibed and partially practised in Paris. His school was a success from the start and with the ending of the war came international fame and a flood of students from abroad. Pressures of teaching left him little time to paint, but the need to express himself to students forced him to clarify his ideas and hone the theories that he would put into personal practice only in his later works.

Among his students in the late 1920s was the New Zealand artist Flora Scales of Christchurch. Through Hofmann, Flora Scales inherited the ideas of Cezanne, Matisse, Picasso - the formative ideas of modern art - and when she returned to New Zealand in 1932 she brought note-books crammed with these ideas. Her new style of painting excited the young student painter Toss Woollaston, and he sought her out as a teacher.

'I copied out notebooks of lectures, and, by the time I was forced to admit my visits were not being well received, I had enough to think about for some time.'

'Systems of rotating and overlapping planes stepped forward from the merest hints in nature, lines and colours were not atmospherically recessive any more and in figure drawing the weariness of anatomical detail, and of shading from a [single] light source, was replaced by the intellectual impressiveness of construction with interacting planes.'*

Woollaston's indebtedness to Hans Hofmann can be seen in his 1937 painting *Wellington*, the same slashing strokes, but in subdued rather than boisterous colour; the same sketchy suggestions of forms, but less dissolved in masses of colour; the same suggestion and subordination of perspective.

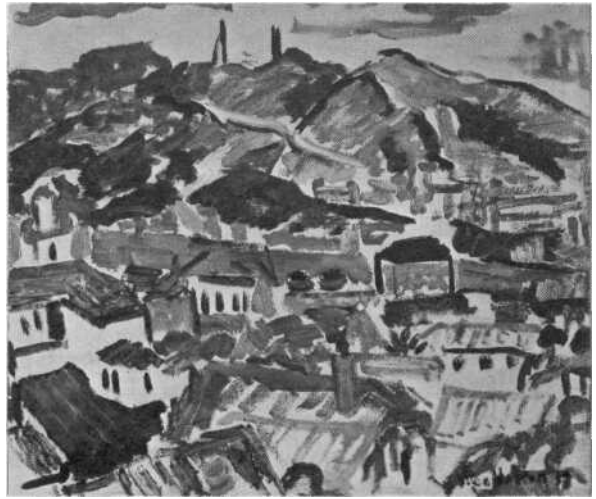
The rise of the Nazi movement in Germany forced Hofmann to emigrate to the United States in 1932, where, again, he supported himself by

*M. T. Woollaston, *The Far-Away Hills: a meditation on the New Zealand landscape*, Auckland Gallery Associates, 1962.

MOUNTFORDTOSWILLWOOLLASTON b1910
Wellington 1937
Oil on paper, 17 x 19 ins

teaching, mainly in New York. In 1935 he opened a summer school in Provincetown and, after a long period of working only on drawings, began to paint again with a series of expressionist landscapes of which the Gallery's new acquisition is a tentative example. By the early 'forties his work was almost totally 'abstract' and his reputation both as a teacher and as a painter was a fully established one. In both capacities he was to be part of the mainstream of the development of American art of the last three decades.

ERIC YOUNG



A dry point by James Jacques Tissot

She is the glitter of all the graces of nature condensed in a single being; she is the object of the most intense admiration and curiosity that the picture of life has to offer to the contemplator. She is a kind of idol, stupid perhaps, but dazzling and enchanting . . .

Charles Baudelaire, great art critic of the nineteenth century, wrote these words in his essay of the 1860s to describe the feminine sex as she

appears in Constantin Guys' sketches of fashionable French and Victorian society: that 'Vulgar Society' as another observer of the age, John Ruskin, scathingly remarked. The passage could equally apply to a large proportion of the paintings and prints of the near-contemporary of Guys, James Jacques Tissot, where we see the same devotion to the pretty woman depicted in, as Baudelaire further remarks, 'the muslins, the



gauzes, the vast and iridescent clouds of stuffs in which she enwraps herself. . .'

The particular lady so often used as model in Tissot's work during the 1870s and '80s is known to us as his mistress, Mrs Kathleen Newton. Almost certainly, she is the sitter for the Gallery's recently-acquired drypoint *Soiree d'Ete* (Summer Evening). Alone, as Tissot often portrayed her, 'La Mystérieuse' is shown reclining elegantly outdoors in a garden which is probably the artist's own, at his house in London's Grove End Road. Produced in 1881, the print falls in the period when Tissot's career was on the verge of unexpected ruin. In 1877 he had been heralded as a most successful and accomplished artist, at the height of his powers. In 1881 the story had changed.

Tissot's background can be traced from his birth in the port of Nantes, France, where he was born in 1836. As a young man he studied in Paris at the *Ecole des Beaux-Arts*, where he formed friendships with both Whistler and Degas. He went on to exhibit at the Salon, and in 1864 the artist's first visit to England took place. From the middle sixties he began to confine his images to those much admired in the Paris of the Second Empire - studies of contemporary life; not the *milieu* of the poor and suffering, which was handled by social realists such as Frank Holl, but rather the world of pleasure, leisure and pageantry, in which were to be found no depressing reminders of the filthy and disease-ridden slums nor of the sleazy moral life of the town workers. Tissot's world belonged rather to the tidy refined worlds of the novelists Trollope and Meredith than to the frequent squalor of Charles Dickens.

After disaster struck France in 1870, Tissot aligned himself incongruously with the Commune during its brief spell of power and, on its collapse, was forced to flee to London along with many other gifted exiles. Here he enjoyed the same debonair existence he had been accustomed

to in Paris, including regular and successful showings at the Royal Academy.

His popularity as a painter and graphic artist during these years was due in part to an impressive degree of representational realism. His style lent itself well to narration, a quality of art particularly endearing to the Victorians; but although it would have been easy to capture public attention through his subject matter alone, Tissot's technical virtuosity, his meticulous rendering of detail and intense understanding of light and atmosphere more than justified the acclaim he was given.

Two factors, however, brought about a decline in the favour he enjoyed, causing a halt to his career as a painter of modern life. First, he drew unfavourable comment from Ruskin over his contributions to the opening exhibition in 1877 of the Grosvenor Gallery - an organization determined to undermine the strength of the Academy. The second mis-step occurred when Tissot chose to form his liaison with Mrs Newton, a relationship which was to last about five years and which caused his exclusion from polite society. The shock of his companion's death in 1882 was responsible for the artist leaving London and returning to France. There, Tissot tried to find succour in religion, and he spent the last years of his life painting scenes from the Old and New Testaments.

For thirty years after his death at Buillon in 1902 the painter's work was largely disregarded. Reassessment took place with the renewed interest in 'Victoriana'. Today, James Tissot is admired chiefly for his conscientious documentation of the social scene in Paris and London of the 1870s and '80s. With particular regard to his etchings and drypoints, it is the delicate treatment of textures and surfaces for which he is most appreciated, and which is shown in all its brilliance in the major work in the Art Gallery's collection, the oil, *Still on top*. ANNE KIRKER

Three etchings by Samuel Palmer

The nineteenth century artist Samuel Palmer (1805-1881) is today best known and appreciated for the watercolours and gouaches of his Shoreham period: emotionally charged works of an intense and personal symbolism that had a great influence (some would say an unfortunate influence) on English art of the nineteen-forties. His etchings were works of his later career, when he came to find in this medium his favourite means of expression. Indeed, he wrote that 'if etching could be made more remunerative' he

The skylark Etching, 4 x 3 ins (STATE VIII)



would be content to do nothing else.

In Palmer's etchings of bucolic themes the 'visionary gleam' is present in quieter degree: but his characteristic poetic and Virgilian vision of the good life as an ideal of pastoral simplicity is very evident. His description in a letter of how he went about making his etchings has a romantic quaintness about it that is both charming and revealing:

'O the joy! - colours and brushes pitched out of the window; plates the *Liber Studiorum* size* got out of the etching cupboard... needles sharpened, and a Great Gorge of old poetry to get up the dreaming . . . Not while he was tarring his sheep or counting his wooolsacks, but while Endymion slept on Patmos, did Cynthia pause.'

The Gallery has three etchings by Samuel Palmer: *The skylark*, *The weary ploughman* (*Tardus Bubulcus*), and *The rising moon* (*An English pastoral*), the two latter presented by Mr Wallace Alexander in 1940.

The skylark was one of six early plates, all small and with one exception upright in format, etched between 1850 and 1857 (Palmer was elected to the Etching Club in 1850). He spent a whole day, he says, in nearly burnishing out the sky, which was overbitten, and this gives an idea of the thought and work Palmer put into such a tiny, though exquisite work.

The plate of *The skylark* was cut down to 4 x 3 inches, lettered *Samuel Palmer 17* in the lower margin, and published in 1857 as plate seventeen of *Etchings for the Art Union of London*

*Palmer's reference is to the *Liber Studiorum* of J. M. W. Turner, a collection of etched and mezzotint plates made and designed by him to illustrate the different types of landscape, and published between 1807 and 1819. The *Liber Studiorum* was itself a remembrance of Claude Lorraine's *Liber Veritatis*, the folio of drawings put together by Claude about 1675-1680 as a record of pictures he had sold. Palmer was an admirer of Claude Lorraine's etchings and he refers to them in the letter quoted in the final paragraph.

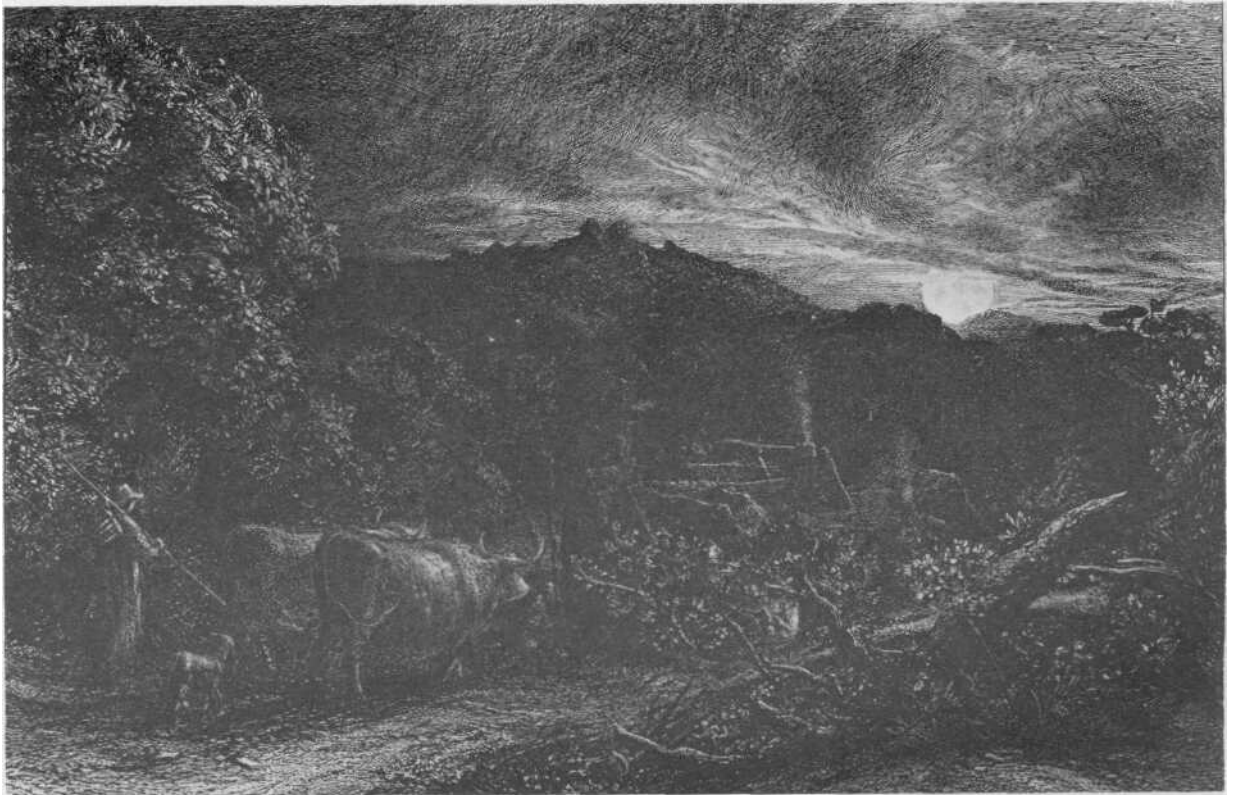
by the *Etching Club*. Our proof seems to be of state VIII, when the light on the wheat-field and to the front of the dog was substantially increased.

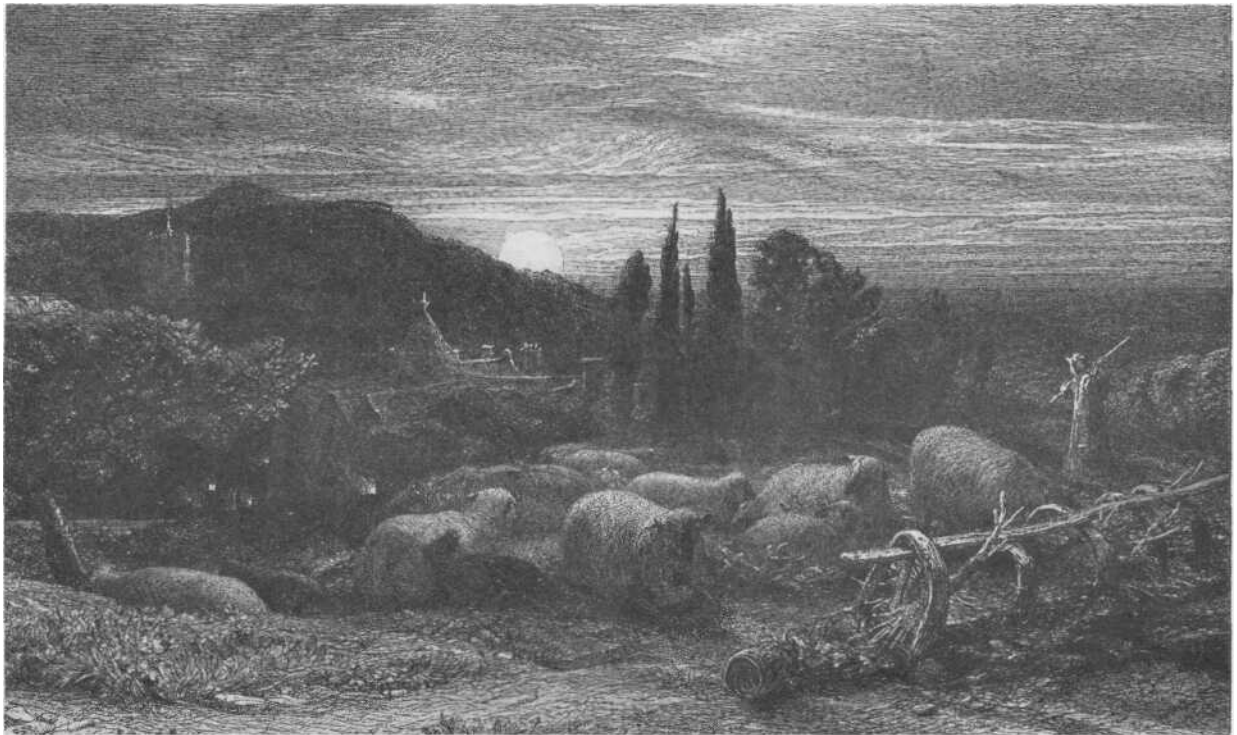
The two other etchings in our Collection are slightly later works. For them the artist chose rather larger plates.

The weary ploughman is a sort of twilight complementary piece to its contemporary plate *The early ploughman*. According to his son, what Palmer intended to represent in *The weary ploughman* was 'the ploughman with his yoke, weary and slow, catching the first glimpse of the little twinkling lattice among the chestnuts and oaks, where supper awaits; and where in the great shadows cast by the moon the oxen can rest. There is thus a sort of companionship with the Italian ploughman who begins his vigorous labour as the sun rises in a glorious flush of crimson and gold behind the solemn cypresses'.

The rising moon is perhaps the finest of the Gallery's three etchings. The work's subtitle, *An English pastoral*, may give us some idea at least of the mood that Palmer was trying to

The weary ploughman (Tardus Bubulus) Etching, 7 x 10 ins (STATE VII)





The rising moon (An English pastoral) Etching, 7 x 9 ins (STATE vi)

evoke. In our print (state vi) the moon, rising behind a hill-brow and spilling its rays over the hill-side before it, illuminates with a cold glittering light the tower of a church, with almost invisible belfry window, a house showing several lights, the silhouettes of cypress trees; in the foreground some sheep near a feeding-trough are watched over by the standing figure of a shepherd. In the lower left-hand corner of this print the initials *SP* appear. This state and the previous one are thought to be those in which the plate yielded its best impressions.

'Why', Samuel Palmer wrote, 'did the moon-light etching please everybody? Partly by structure and effect, partly because the matter was not above comprehension, while it was a kind of matter which I strongly feel.' R. G. Alexander notes that this plate is indirectly connected with Palmer's scheme for his etchings to Virgil (the drawing illustrating the second Eclogue was founded on the design of this etching).

Samuel Palmer's ideals in etching are expressed in the following extracts from his correspondence.

'Though I aim above all things at simple arrangements, and fewness of masses, yet the

progress is analytic, and matter aggregates within matter till the copper looks as large as a half-length canvas.'

'It is my misfortune to work slowly, not from any wish to niggle, but because I cannot otherwise get certain glimmerings of light, and mysteries of shadow.'

'Outline, with its local shadows, can be etched rapidly; not so that mystic maze of enticement, ideal chiaroscuro, of which etching is the best exponent.'

'It seems to me that the charm of linear etching is the glimmering through of the white paper, even in the shadows, so that almost everything sparkles, or suggests sparkle . . . Retroussage,* if not kept within narrow bounds, extinguishes the thousand little luminous eyes which peer through a finished linear etching, and in those of Claude are moving sunshine upon dew, or dew upon violets in the shade.'

ROSS FRASER

*Retroussage is a technique used in the printing of an etching where the ink is dragged up from the lines, using a piece of muslin or the palm of the hand to achieve a more subtle and painterly line.

Acquisitions

The Gallery's collections are being reacquired under a revised numbering system. This list of acquisitions continues from that published in *Quarterly* 50, and the overlap of numbers between this and the previous lists is a result of the renumbering. A concordance of old and new accession numbers will be published at a future date.

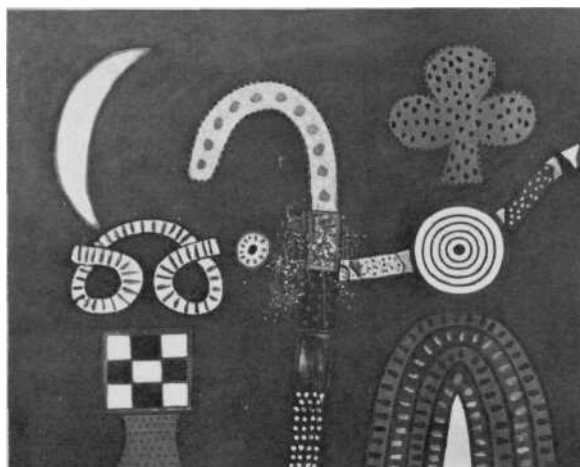
Unless otherwise stated, each of these works was purchased by the Gallery.

- Lois A. White
1970/15 *War-makers I*:1937
Oil, 27 X 33 ins
- Robert Indiana, 1928-
1970/16 *Love*
Felt banner, 60 x 60 ins
- Artist Unknown. Indian
1970/17/1 *Apsara figure*
Sandstone, 31 ins high
- Artist Unknown. Indian
1970/17/2 *Krishna and Radha with the Milkmaids*
Tempera, 12 x 8 ins
- Artist Unknown. Indian
1970/17/3 *Portrait of Raja-Man-Singh*
Tempera, 12 x 8 ins
- Garth Tapper, 1927-
1970/18 *Five O'clock* 1968
Oil, 47 x 73 ins
- Frances Hodgkins, 1869-1947
1970/19 *Bradford-on-Tone: Geoffrey Gorer's cottage* 1940
Gouache, 21 x 16 ins
- James McNeill Whistler, 1834-1903
1970/20/1 *La vieille aux Loques* 1858
Etching, 8 x 5 ins
- Francis Dodd, 1874-1949
1970/20/2 *Susan resting* 1915
Drypoint, 8 x 11 ins
- Augustus John, 1878-1961
1970/20/3 *Girl in afur cap*
Etching, 4 x 4 ins
- Mountford Tosswill Woollaston, 1910-
1970/20/4 *Kumara series* 1959
Pencil, 10 X 14 ins
- George Dilly
1970/20/5 *Camp at Albertland, North Auckland*
Watercolour, 10 x 32 ins
- William Scott 1913-
1970/21/1 *Odeon III* 1966
Lithograph, 19 x 24 ins
- Alan Davie, 1920-
1970/21/2 *Zurich improvisations X*
Lithograph, 24 x 35 ins
- Marilynn Webb, 1937-
1970/22 *Dust-cloud, Central Australia* 1970
Etching, 11x 11 ins
- Dennis Knight Turner, 1924-
1970/23 *Main Street*
Oil, 23 x 30 ins
Presented by Mr George Fraser
- Keith Patterson, 1925-
1970/24 *Three musicians*
Oil, 42 x 37 ins
Presented by Mr L. Charles Lloyd
- Various New Zealand artists
1970/25/1/1-12 *A set of twelve multiples* 1969
All prints are silk-screen, except for the Hanly which is in line-block and stencils. (Colin McCahon, *North Otago landscape*, 18 x 22 ins; Michael Smither, *Wave invading rock pool*, 22 x 18 ins; Ross Ritchie, *Three*, 17 ins diameter; Gordon Walters, *Tawa*, 21 x 116 ins; M. T. Woollaston, *Patrick Lucas*, 18 X 22 ins; Mervyn Williams, *Midas finds his soul*, 18 ins diameter; Robert Ellis, *Motorways*, 22 x 18 ins; Michael Illingworth, *Tawera*, 17 x 22 ins; Patrick Hanly, *Inside the garden*, 16 x 20 ins; Ralph Hotere, *Red on black*, 22 x 81 ins; Don Binney, *Pacific frigate bird*, 22 x 18 ins; Milan Mrkusich, *Passive element*, 22 x 13 ins)
- Jan Nigro, 1920-
1970/25/2 *Encounter Haast Bridge* 1970
Pencil, 19 X 14 ins
- Milan Mrkusich, 1925-
1970/25/3 *Painting* 1970
Oil, 34 x 36 ins
- Brent Wong, 1945-
1970/25/4 *Abandoned settlement* 1969
Acrylic, 39 x 53 ins
- Ray Thorburn, 1937-
1970/25/5 *Modular 2, Series i* 1970
Oil, four units 54 x 54 ins
- Ray Fawcett, 1934-
1970/26 *Composition No 7* 1970
Serigraph, 22 x 28 ins
- R. Pheneay
1970/27 *Rock study*
Watercolour, 8 x 14 ins

- Helen Frankenthaler, 1928-
1970/28 *Black came in*
Acrylic, 69 x 28 ins
- Alan Davie, 1920-
1970/29 *For a brown magician* 1970
Oil, 46 x 60 ins
- Salvator Rosa, 1615-1673
1970/30 *A cavalry battle*
Oil, 58 X 86 ins
Purchased with the aid of a grant from the
National Art-Collections Fund
- Artist Unknown. Indian, 19th century
1970/31/1 *Illustration of the Krishna theme*
Tempera, 11 x 15 ins
- Artist Unknown. Indian, 19th century
1970/31/2 *Illustration of the Krishna theme*
Tempera, 11x 15 ins
- Artist Unknown. Indian, 19th century
1970/31/3 *Illustration of the Krishna theme*
Tempera, 11x 15 ins
- Artist Unknown. Indian, 19th century
1970/31/4 *Illustration of the Krishna theme*
Tempera, 11 x 15 ins
- The above four paintings were presented by
Mr Paul R. C. Potter.
- Stephen Furlonger, 1939-
1970/32 *Fold* 1970
Fibreglass and aluminium, H.54ins L.96ins. w.12 ins
Presented jointly by the New Zealand Society
of Sculptors and Painters, the Auckland Gallery
Associates, and Alex Harvey Industries Ltd.
- Artist Unknown. Indian, mid-18th century
1971/1 *Krishna theme* (wall-hanging)
Tempera on cotton, 61 x 47 ins
- Marte Szirmay, 1946-
1971/2 *Sculpture I*
Perspex and aluminium, 42 X 42 ins
- Nelson Thompson, 1918-
1971/3 *Fiordland I*
Watercolour, 29x21 ins
- Gretchen Albrecht, 1943-
1971/4 *Draining No 7* 1970
Monoprint, 31 x 20 ins
- Eugene von Guerard, 1811-1901
M1971/1 *Lake Whakatipu* [sic], *South Island, New Zealand*
1877-9
Oil, 38 x 69 ins
Purchased by the Mackelvie Trust
- Charles Despiau, 1874-1946
M1971/2 *Portrait of a woman*
Bronze, 15x8 ins
Purchased by the Mackelvie Trust

- William Byrne, 1743-1805, after
John Webber, 1750-1793
1971/5 *A view of Huaheine*
Engraving, 10 x 19 ins
Presented by Mr W. W. Gunson
- Ben Nicholson, 1894-
1971/6 *Ronco* 1968
Etching, 10X 10 ins
- Paul Bril, 1554-1626
1971/7 *Landscape with angler* 1601(05?)
Pen and ink, 4 x 7 ins
- Georges Rouault, 1871-1958
1971/8 *Nous devons mourir, nous et tout ce qui
est noire* (plate 43 from the *Miserere* suite)
Etching and aquatint, 20 X 14 ins
Presented by Dr Walter Auburn
- Victor Vasarely 1908-
1971/9/1 *Poster* 1968
Serigraph, 34 X 26 ins
- Michael Challenger, 1939-
1971/9/2 *Roly-poly-tower-and-sky* 1969
Serigraph, 38 X 27 ins
- Rene Magritte, 1898-1967
1971/9/3 *Pear and rose* 1967
Etching and aquatint, 6 x 4 ins
- Pierre Bonnard, 1867-1947
1971/10 *Pay sage du Midi*
Lithograph, 9 X 13 ins
- Louis John Steele, 1843-1918
1971/11 *Portrait of a young woman* 1879
Charcoal, 13 X 11 ins
- David Armitage, 1943-
1971/12/1 *Interior with chair* 1970
Dye, 72 x 85 ins

ALAN DAVIE *For a brown magician*



EXHIBITION CALENDAR

The word "SURREALISM" is written in a large, stylized, red, serif font with a slightly distressed or hand-painted appearance. The letters are closely spaced and have a slight shadow or depth to them.

an exhibition from

The Museum of Modern Art New York

JULY 18 TO AUGUST 20

The Auckland City

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LOCATION: Tlic new entrance to the Gallery is off Kitchener Street via the Sculpture Garden and the Edmisten Wing.

TELEPHONE: 74.650 POSTAL ADDIESS: PO Box 6842 Auckland.

GALLEHY HOURS; Monday to Saturday 10 am to 4.30 pm. Friday romain open until K. jo pm. Sunday a pm to +3Q pin- Art Gallery Bookshop open daily.

AUCKLAND GALLED ASSOCIATE?; The aims of the Associates arc to stimulate jnd sustain public ioteicst in the Aft Gallery; to extend the G.illcry's influence throughout the community; and to acquire funds through gifts, subscriptions and bKqursts, for the purpose of adding to the Art Gallery's collection of painting, drawing? and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Galk-ry, to lectures, discussions, film evenings, and social i'unaiom arranged by the Associates. Kcguhr 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.

GUTS AMD BEQUESTS: Gifts to the Art Gallery in the form oi cash from iifume upward to Sioo arc allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. (ifts to the Art Gallery of money or property would not attract gift duty, and the value of such (jilts 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 prtimpny so th.it the full beneficial interest docs not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

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Editor: Ross F«jer.

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