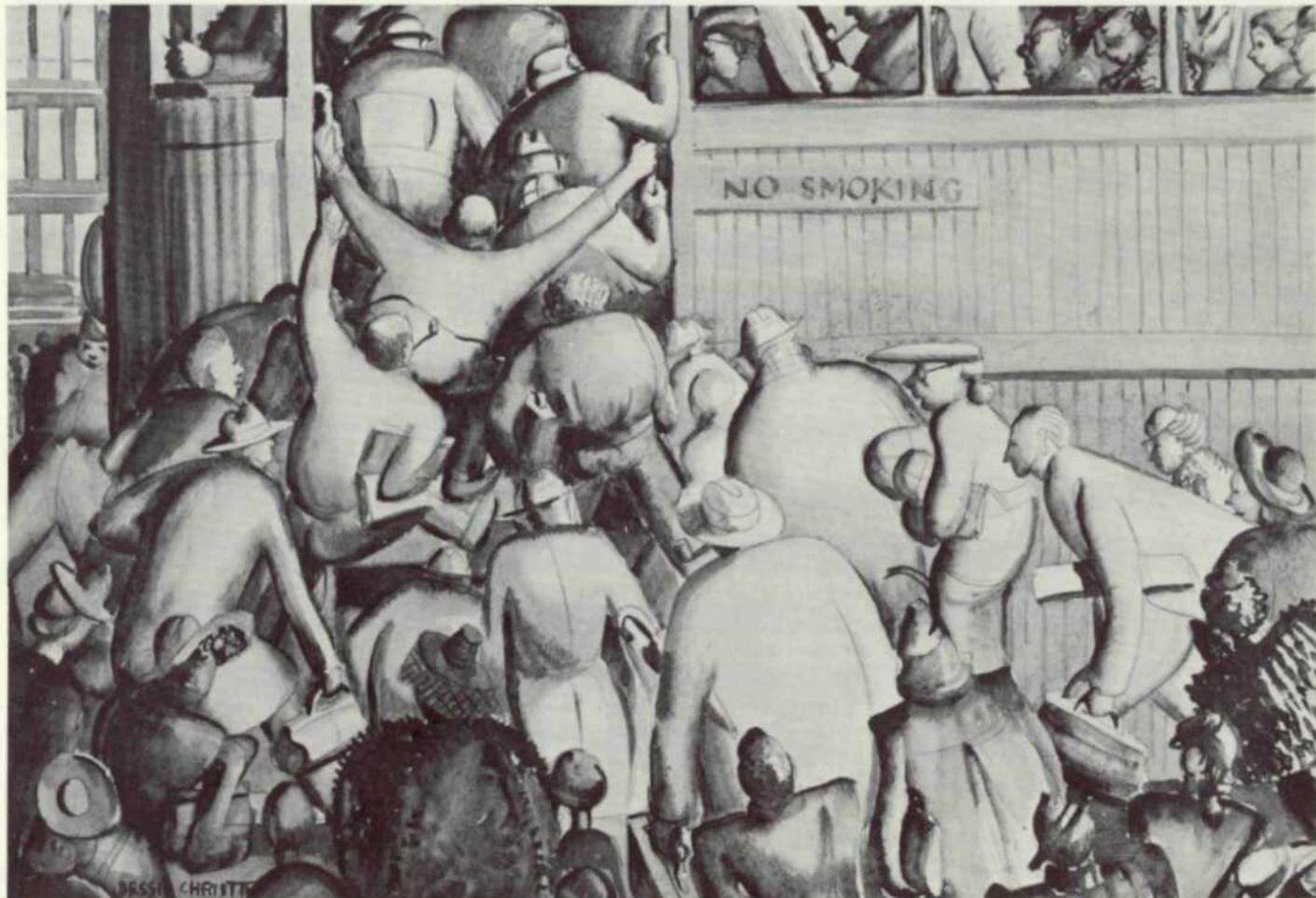


Quarterly



Quarterly

Cover: 1975/36

Bessie Christie
Auckland Life No. 1
Boarding a Tramcar at 5pm

The Auckland City Art Gallery Quarterly is registered at Post Office Headquarters, Wellington, as a magazine.

GORDON WALTERS

Painting Number 1

'Painting No 1 in the ACAG is one that has had, in my opinion, rather too much exposure. For some time now I have wanted to repaint it and make minor adjustments to the spacing etc. I still think the ulea ts a good one but-fould like to re-do the work on canvas tighten it up here and there and change the proportion slightly, I could give it a lot more punch'.

Gordon Walters 28 October 1977.

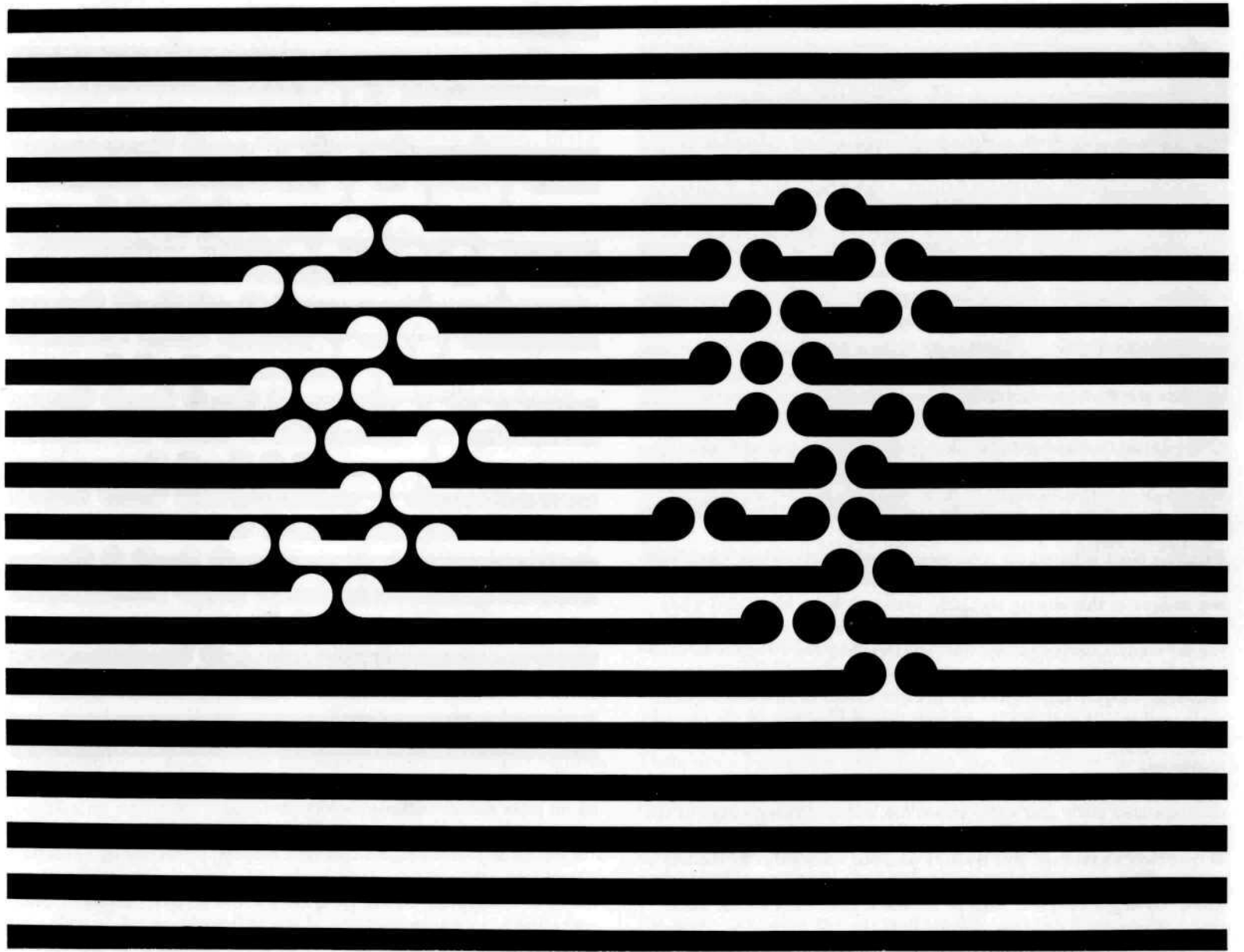
Painting No 1 (1965) remains the only example of Gordon Walters' 'koru' type works in the Auckland City Art Gallery. It was purchased in 1966 from the artist's first one-man show in Auckland. As the title suggests, it belongs to a series of paintings done in 1965 shown together, along with three drawings and two gouaches, at the New Vision Gallery. This was the first time the artist had exhibited paintings using the severely stylised 'koru' form as a module. More remarkable, it was the first time he had shown any major paintings in a group since his return to New Zealand in 1954. Painting No 1 formed part of Walters' manifesto as a painter. It marks a beginning, the first of an ongoing series that continues now in 1978 — a series based on a 'deliberately limited range of forms' and the investigation of positive negative relationships. Painting No 1 also brings to an end the struggle to perfect, limit and define the formal elements on which the artist could build his unique kind of serial art. In retrospect, this picture has a wider significance as an important step towards the maturing of hard-edge non-figurative painting as a viable art form in New Zealand.

In appearance Painting No 1 is not very remarkable by the criteria of size or technical finesse. Walters himself feels he can

improve on it by making a number of adjustments to bring it in line with his present working method. The painting is small and feels that way. We look at it rather differently than we do the artist's later, larger works. The elements that make up the picture, too, are small to look at and the lines narrow and seemingly close together. The support of hardboard has a definite harshness of surface that makes the paint seem on the top of the board and rather too noticeably brushed on. The signs of making are more apparent than they would be today.

Despite these facts Painting No 1 remains an impressive, even beautiful image. It has a directness about it that contrasts markedly with most contemporary New Zealand pictures of the sixties. To a great extent Walters has eliminated overtones of description, narrative and illusion. The radical sharpness of the forms and the impersonal almost mechanical paint application give an innovatory quality for its period. No New Zealand painter had been so austere, so minimalist in his approach to his work. Not even Mrkusich, in his Elements series of the mid-sixties, had eliminated the richness of colour. His circles and squares seem comparatively painterly with their fields of bright reds and blues and the range of colour in both active and passive elements. Significantly Painting No 1 is in black and white. Whether these should be seen as colours is debatable. Certainly Walters uses colour in a special way and not as an adornment to his images or as a relief to their starkness.

Paradoxically Painting No 1 is at once simple and complex. It is easy to see that it is made up of a few elements that are repeated and varied. The simplest elements to sort out are the rows of black and white bands across the top and bottom of the picture. They give an impression of order and control that remains important as a reference point. These rows seem to want to continue across the centre of the picture but get broken up by interruptions in the form



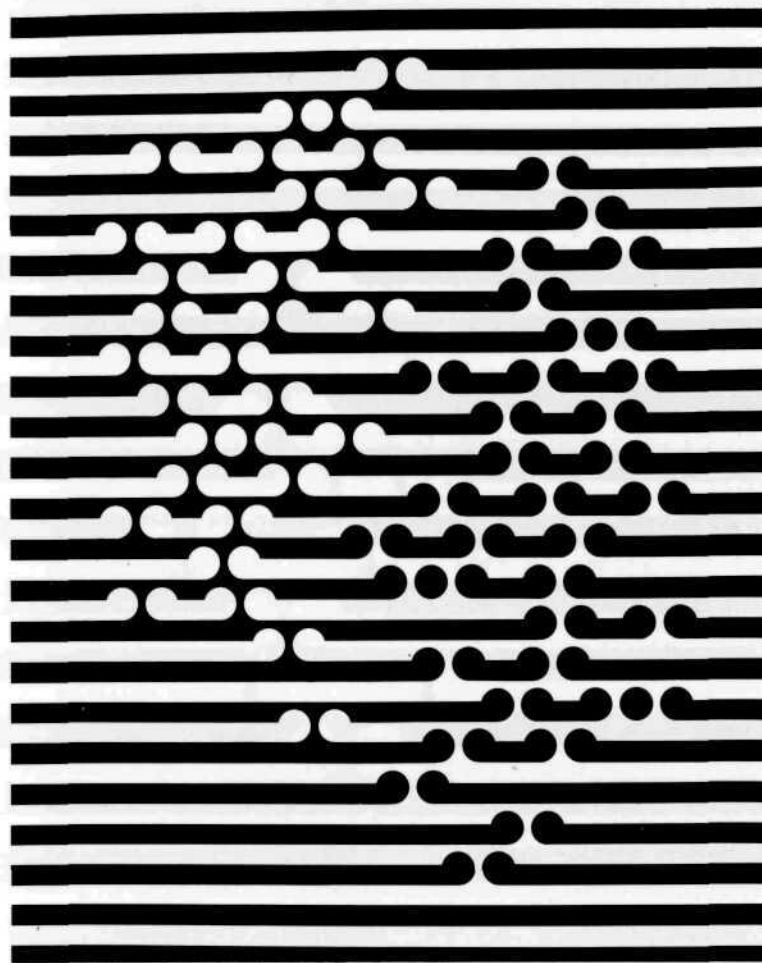
Painting No 1 (1965)
P.V.A. on hardboard 914 x 1219 mm

of circular terminations to both the black and white bands. These interruptions happen nearer to the top of the painting than the bottom, an interesting fact because the eye tends to read in that way rather than the reverse. So, straight lines meet their opposite, curved ones. As the eye reads downwards on the right hand side we find two breaks in the black lines and the creation of a third related form, a short bar with two curved terminations. It is a new shape but has a family likeness with what goes before. Then comes the last variant, the circle occurring first on the right then on the left. The last, that is, in terms of individual elements; but there is the whole question of their combinations yet to come. And that is where the simple becomes more complex.

As we look at Painting No 1, looking down the picture past the first breaks in the bands of black and white a new possibility comes to our attention. Instead of scanning each line in sequence we start to move down the breaks in the lines, squeezing through the openings left between the elements and linking them together. Suddenly we have a larger motif made up of all the individual circles, bars and terminations — and it is black on white. Then we see a similar, but not identical, form on the left. Or the process of perception may happen in reverse, going from white to black. Whichever sequence occurs, we end up with two strong and irresistible foci in the painting. And this holds the key to Painting No 1.

Painting No 1 is based on polarities: straight and curved; black and white; positive and negative; left and right; top and bottom. It was not unique in this among the 1965 works. A large black and white work on paper Drawing No 14, in the same show, involves some similar ideas. Comparatively, though, Drawing No 14 tends to draw black and white together across the centre so that the polarity is not stated so unequivocally. Also the greater extent of the broken lines and small motifs that reach nearly to top and bottom of the picture tend to suggest an overall image that reduces the stark perception of opposites.

There is no illusionistic space in Painting No 1. It is flat. The unmodulated black and white paint, the insistent sharp edges of the forms and their precise orientation to the sides of the board leave us in no doubt about that. But Walters uses our knowledge of flatness as a foil for the perceptions of space and depth we have in looking at the work. To begin with it is hard to see black and white on the same plane. Their tonal difference tends to make one appear to advance the other to recede. By exploiting the positive negative relationships in the work Walters stretches our comprehension close to the limit. And that is what makes Painting No 1 so uncompromising. On the right the motifs are in black, on the left in white. So far so good. But there is the problem that on the right the black elements appear to



Drawing No 14 (1965)
ink on paper Private Collection

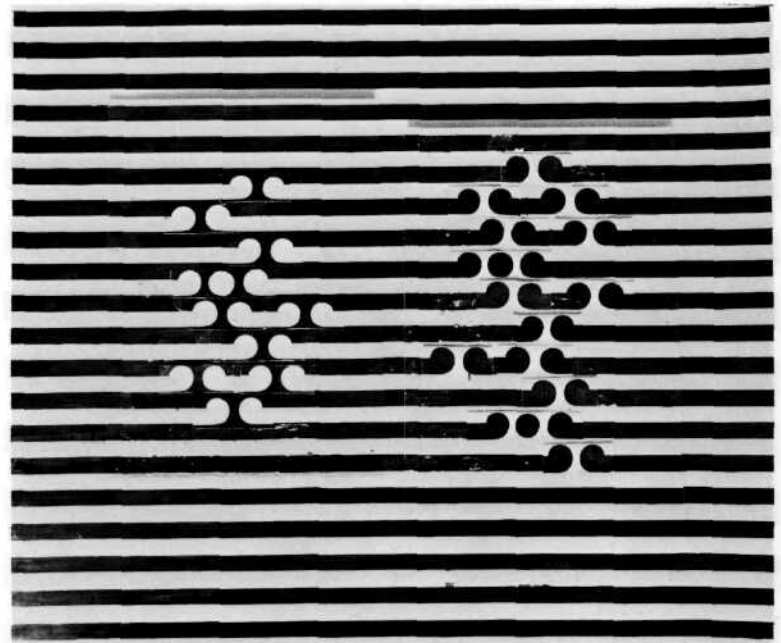
overlap the white and be, presumably, in front of them. On the left, the reverse happens. In fact we know there is no space involved, both white and black are on the same plane. Walters is setting up a kind of struggle between what we know to be there and what we are conditioned to see. That creates a special kind of tension, at once stimulating and demanding.

In Painting No 1 the changeover between positive and negative substitutes for spatial interplay in other sorts of pictures. The

movement from black to white, from positive to negative, is triggered off by the artist so that it is hard to resist. Somewhere between the white and black motifs, near the centre of the work, the changeover takes place. There is a physical aspect to this perception as well. For the eye seems to have to make a movement from one side to the other, and to adjust focus while moving from one to another. In the process the central, critical space is skimmed over. Walters controls very closely how we read the painting and varies the pace at which we look at various parts of it. We can resist, but it takes an effort.

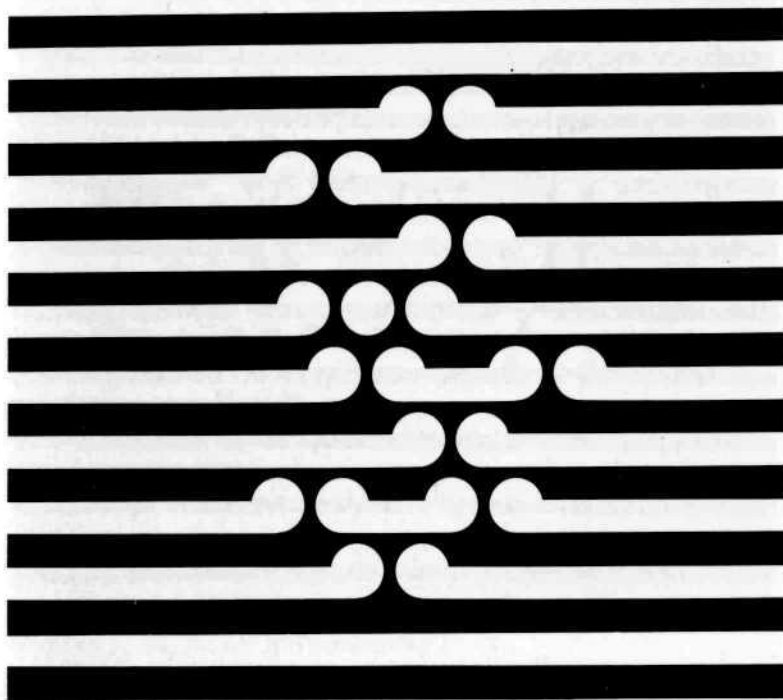
After a while we begin to compare left with right, white with black to see whether they are the same or different. It is tempting to try and make them match. That might put an end to the matter. But, they do not match. By checking we can soon find that, for example, there are two black circles on the right and one white only on the left. Also the first break in the black bands happens higher up the picture than it does in the white, and finishes lower down as well. One objective way of measuring this is to count the bars; there are ten black bars with breaks in them whereas there are eight white ones. Anyway other differences are there in plenty to find if we want to. To find them, though, takes quite a lot of effort in comparing, counting and checking. Painting No 1 is hard to draw from memory. Walters has calculated the effect of his painting to such an extent that we do not readily grasp its full range of meanings. That obviously required a lot of careful preliminary work on his part. This kind of picture has to be resolved as far as possible in advance. The artist makes sketches on paper as part of his working method and one of these for Painting No 1 survives in a photograph. In the study Walters has reached very near to his final grouping and number of elements. But the study has a far less regular appearance because the ink has been quickly brushed on by hand leaving irregularities and breaks in the lines. The exact sizes of motifs are not yet defined. Interestingly, we can see evidence of the sorting out process in the dislocation of the bands where Walters has used a collage technique to position the ends of motifs and the size of spaces. It is an intuitive positioning job: there is no predetermined mathematical ratio or system of proportion. Nor does Walters consistently go through the full range of variations possible with his limited number of motifs in a series of related paintings. He selects what interests him, nothing more.

One of the problems Walters has to contend with is the perceptual difference in size between white and black motifs that are in fact identical, or very close to, but appear different. In this instance the white appears bigger than the black. A number of careful measurements prove that this is an illusion. A sample of measurements is as follows. Black bars 2.4, 2.4, 2.5 cm; White bars 2.5, 2.4, 2.5 cm. The white circle has a diameter of 41 mm. actually



Working Drawing (1963)
ink on paper destroyed

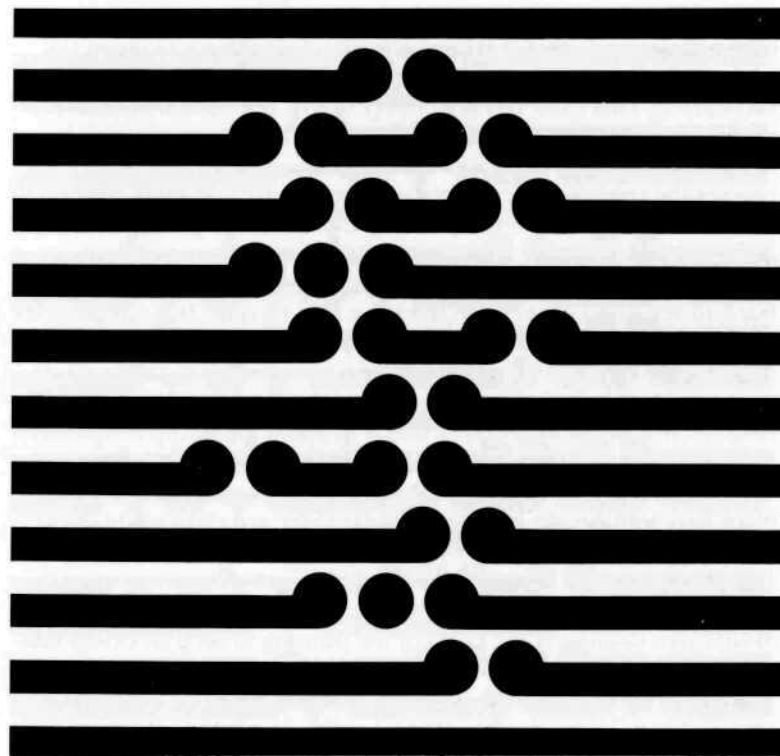
smaller than the black ones which measure 41.5 mm. Also, the gap between the black circles and the curved ends of the bands is 8 mm. consistently narrower than the 8.5 mm. gap between the circle and other motifs in white. This is in direct contrast to our visual experience of the matter. Appearances can be very deceptive. There are a number of consequences that follow from the optical illusion that white is bigger than black in Painting No 1. Apart from symbolic connotations, there is the impression of the white elements being bigger, therefore closer. But this reading is contradicted by the insistent flatness of the bands of black and white above and below, as well as by the spread of the black above and below and white acting rather like a visual retaining wall. Then there is the feeling that the left hand white elements are more stable than the black ones on the right. This is possibly caused by the way the white elements tend to spread out across the ground of black and resist the eyes desire to meander up and down the picture on the left more than is the case on the right hand side. The right hand black elements have the reverse effect. They seem to be eroded by the white ground and to shrink into it. Thus it is easier to move up and down on the right and to do



Painting No 1 DETAIL

so faster and more often than we do on the left.

All this leads on to the area of apparent movement, of dazzle and shimmer that constitute a part of the work. After looking at **Painting No 1** for a while it is normal to experience a range of optical sensations. One is after-images appearing on parts of the painting as superimposed colours or points of light. Around the ends of the curved bar terminations and circles this is very noticeable. Around the black there appear bright auras of highlight seemingly circling the forms and creating a perceptual space in front of the picture plane. Because these auras are optically generated they seem to move and to give an effect of surface shimmer. With the white elements on the left side the optical effects are not so pronounced thus, helping to give them an effect of greater stability. But on close inspection the white seems to overlay the black, acting to blur the edges of the elements and to bridge the areas of black separating them. Similar optical sensations happen between the black and white bands as well so that



Painting No 1 DETAIL

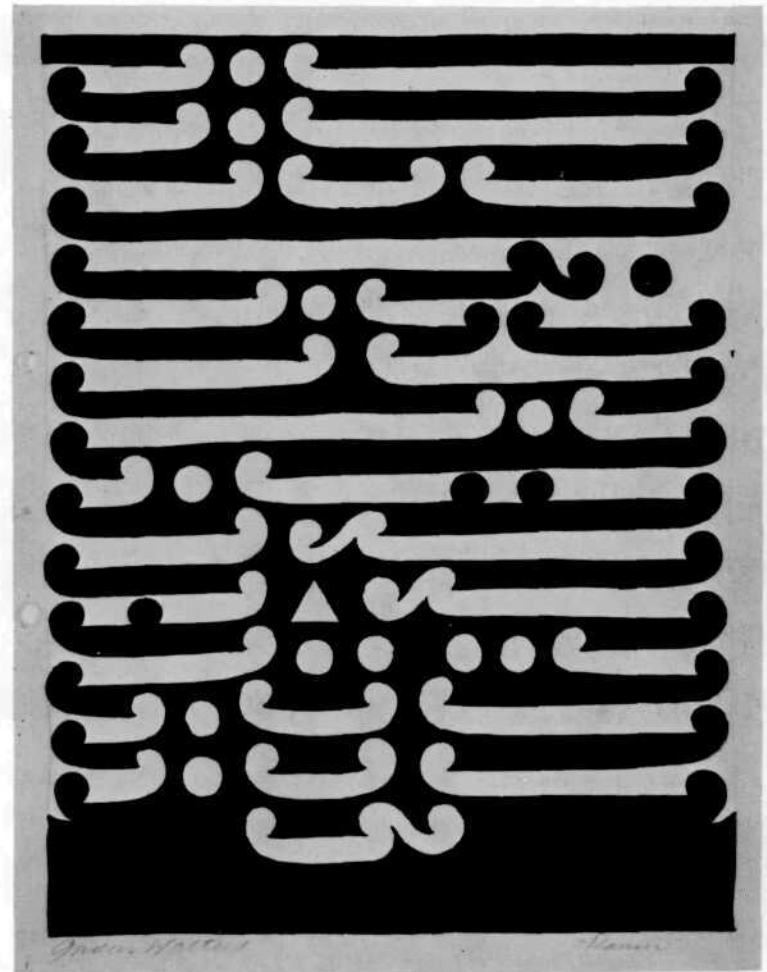
the whole surface is animated in this way. For the spectator this results in a puzzling and challenging visual experience. On the one hand there is the apparent simplicity and objectivity of the painting, its flatness and neutral execution. On the other its perceptual complexity and constant assault on the eye and mind of the viewer. The powerful tension set up provides a part of the impact of Walters' **Painting No 1**.

Effects of the type described provide a close link between **Painting No 1** and Op Art. In time Walters' hard edge 'koku' paintings and drawings correspond closely with the main surge of European Op Art in the mid-sixties. The works of Bridget Riley and Victor Vasarely in particular, from this period, have many points in common. Like most Op Art, Walters' paintings are abstract, geometrical, hard edge and devoid of surface interest. The strong contrast between black and white is also favoured by Op artists because it helps to generate the effects they want. By combining hard

edge with black and white contrast Walters gets the optical movement at the edges, the contact point, where optical effects are set up. It is interesting in this connection that the New Zealand painter stopped doing his paintings free hand in 1961 and began using ruler and compass 'to sharpen' and to give a 'more modern look' to them. That creates an important demarcation between the old 'koru' type drawings of the fifties, such as *Ranui* 1956, and the new work of 1965. In *Painting No 1*, at close range, the centres for the compass are quite visible. This technical change immediately gave Walters' works the precision of European Op painting. It also meant that the optical effects happen whereas in the hand drawn 'koru' pictures, including the study for *Painting No 1*, they do not. By eliminating the hand made quality Walters also removed much of the affinity his geometric version of the 'koru' had with Maori art in a technical sense.

By restricting himself to a few visual elements, by repeating them, and by keeping the surface pattern homogeneous Walters further aligns himself in *Painting No 1* with the pictorial devices of Op Art. In addition the positive negative interchange that he triggers off in this work helps, in combination with the above-mentioned factors, to baffle the eye. As in Op Art there is the apparent movement of elements that seem to undulate, change position and advance or recede so that the precise location of the painting in space can become hard to determine. This is the so-called 'optical space' so crucial to artists such as Bridget Riley. *Painting No 1* has a direct reaction on the eye and perception of the viewer — the visual punch Walters refers to in his letter — which is similar to the quality wanted by Op artists. He appeals to the eye and shared perceptions, not to learned interpretations or acquired taste. This is supported by his statement on the exhibition catalogue: '... the forms I use have no descriptive value in themselves, and are used solely to demonstrate relations ...' Other resemblances can be shown between Op Art and Gordon Walters' *Painting No 1*, such as the possibility of mechanical production, and the separation of execution from invention of the image. But enough has been said to make the connexions clear.

The sources for *Painting No 1* lie in a unique blend of Melanesian and Polynesian artistic ideas and those of European abstraction. Walters' interest in Maori art can be traced back into the nineteen forties when he studied rock drawings, in particular, with close attention. His study of Maori art was encouraged by the artist Theo Schoon who himself tried hard to revive what he ultimately decided was a dead tradition. Schoon made paintings in the mid-fifties using the 'koru' as a modular unit for patterns, much as the Maoris themselves had used it in carvings, rafter paintings and gourd decoration. Undoubtedly Schoon's work and active interest in

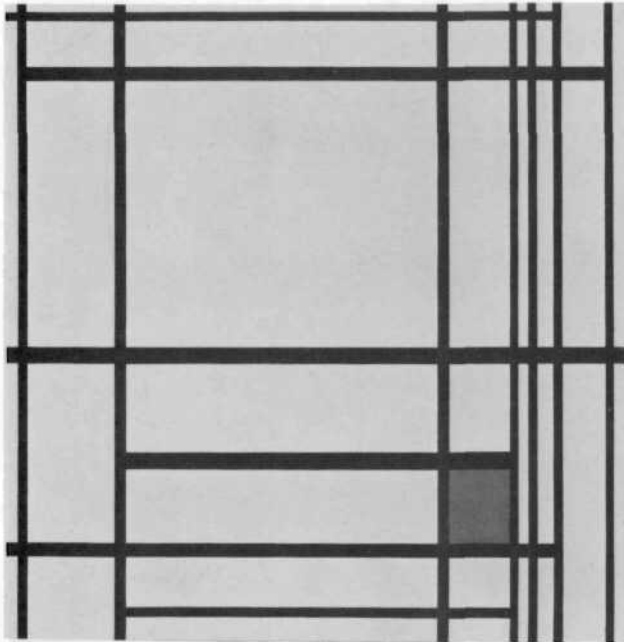


Ranui (1956)
ink on paper 310 x 247 mm
Private Collection

Walters' development as a painter helped to further the younger artist's study of indigenous sources. At the same time, though, Walters was trying to apply what he had learned from European art. Even before he went to Europe in 1950, he had studied the paintings of Bauhaus masters such as Paul Klee from reproductions. His time in Europe in 1950-51 allowed him to look at works by masters like Mondrian, Vasarely, Herbin and Sophie Tauber-Arp. Of these Europeans Walters feels one stands out: 'The most important painter



Theo Schoon
Painting (circa 1955-56)
gouache (?) on hardboard 808 x 606 mm
PrivateCollection



Piet Mondrian
Composition with Blue
 oil on canvas 880 x 770 mm
 Haags gemeentemuseum Collection



Giuseppe Capogrossi
Veneziana (19.56)
 lithograph

to me has always been Mondrian who was the first, I think, to work in series, from 1920 on, with his horizontals and verticals, and it was this work that gave me the stimulus to go ahead . . .! Mondrian was one of a number of influences that led Walters to the idea of working in series restricted to a limited range of elements. Maori art was another. So, too, was the art of the modern Italian master Capogrossi whose work, from 1950 onwards, was confined to the combination of stylised 'claw' elements in positive negative arrangements.

Obviously the question of stylistic sources is not an easy one to deal with and requires separate treatment. The areas outlined above provide the basic references. But Walters does not copy. His conception of the 'koru' in **Painting No 1** is unique, personal and immediately recognisable as his alone. Its evolution took place over a period of years from 1956 to 1965 when **Painting No 1** was painted. The importance of the painting lies primarily in its quality as a visual image. However, as its title suggests it is also the start of a series of related paintings each of which adds to and enriches the meanings of the others. This kind of art does not allow the spectator to be satisfied with superficial comparisons between the artist's works. Instead it demands of the viewer the same discipline the artist applies to himself. No two paintings are alike. Each is new. And that is the ultimate paradox in this type of series; apparent likeness conceals real differences. It is a sign of Walters' power as an artist that in the years since he exhibited **Painting No 1** he has not devalued its imagery but given it added strength and authority.

Michael Dunn



Francesco Furini
Antiochus Prince of Syria and Stratonice his stepmother
oil on canvas 1447 x 1900 mm

FRANCESCO FURINI **Antiochus and Stratonice**

Francesco Furini's **Antiochus and Stratonice** passed through a number of private collections (including that of the Marquis Antonio Lottarinchì Delia Stufa) before being presented to the Gallery by Norman Spencer in 1961. Various types of pictures produced in the Seventeenth Century are represented in the permanent collection, battle and genre scenes, portraits, religious, nudes and landscapes. This work, dating from the 1630's, augments the above classes with a pictorial illustration of classical mythology which was to become a staple theme for Italian painters by the mid-Seventeenth Century.

The plot of this particular love episode is not as old-fashioned as it may at first appear, dealing as it does with the passion of a younger man, Antiochus, for an older woman, Stratonice, only in this particular case we have a twist, because Stratonice is married to Antiochus' father.' Naturally this was an impossible situation for Antiochus. The young man, according to the Greek history, retired to his bed suffering from depression and acute inertia. A perceptive doctor, Eristratus, chanced on the reason for Antiochus' 'sickness' when he felt the young man's pulse rapidly increase when Stratonice visited the sick-room. Antiochus' father, Seleucus, was aware of the mutual attraction between his son and Stratonice, so he agreed to a divorce which allowed the two lovers to marry.

Furini's painting is a complex one, all the events in the story are concurrent. The theme of the painting can be seen as revelation. The cause of Antiochus' sickness is revealed simultaneously to both his stepmother and his father, and it is this moment of revelation which gives the painting its atmosphere of dramatic tension.

The emotional change between Antiochus and Stratonice is ably demonstrated by the physical presentation of the figures both in relation to each other and Seleucus. Step-mother and son, by their pose and gesture, separate the picture's foreground from the background and aptly dwarf Seleucus who appears in the background between them. From his position he is subjugated by the scale of Antiochus and Stratonice and by implication separated from their involvement. Seleucus's small size and position in the painting is directly related to his importance in the relationship.

Furini uses the scale of Antiochus and Stratonice to fill the foreground of the picture to the extent of extending the length of Stratonice's leg so that it reaches half-way across the picture space. Naturally this is anatomically incorrect, but as with other Seventeenth century painters, anatomy is often sacrificed to surface design and formal considerations.

The lighting scheme augments the way in which the narrative is



Antiochus and Stratonice DETAIL

presented. Antiochus is in full light so the full impact of his amorous, longing gaze concentrates attention on Stratonice, the central cause in his agony and upon whom much depends. Stratonice is at the apex of this eternal love triangle. Antiochus' gaze is reinforced by the gesture of the doctor who is using his hands to suggest Stratonice's involvement. The light catches the hands of the doctor, Eristratus, indicating his awareness of Antiochus' feelings, although his face is in deep shadow. His gesture is what is important here: his personal reactions are insignificant. Stratonice's face is also in shadow. The love emphasis



Antiochus and Stratonice DETAIL

this gives is different. The shadow on her face reflects her blurred reactions and maintains the tension between the two figures because of the uncertainty of her part in the relationship. The strength of her physical presence and the futile gestures of her hands give an indication of her sympathetic involvement.

What one is presented with here is the moment when Stratonice

decides whether or not to return Antiochus' love. But Furini makes the attraction implicit through the figures eye contact, and the fact that she does later marry him would suggest potential emotional involvement. Nevertheless, at the moment Stratonice's person is equivocal and uncertain.

Other factors serve to reinforce the theme and association of the story. The colours which both figures wear provide interesting comments on their emotional situations. Green, the colour on Antiochus' bed, was associated in the symbolic scheme of the time with growth and vegetation, the triumph of Spring over Winter-life over death — regeneration. The colour of Stratonice's gown is a mixture of violet and red, both colours which were then associated with love and passion — colours appropriate for the lovers' feelings at this particular moment — as well as complementaries at either side of the canvas. The elaborate water-jug beside the bed has as its handle a figure of a woman twice as large as the figure of a boy around whom she has her arms entwined. This suggested dominance provides a comment on the actual situation near at hand and the physical manner in which it is presented. The shadowed area of Stratonice gives an impression of strength and stability which is heightened by the effete wanness of Antiochus.

Furini illustrates the complex love between Antiochus and Stratonice, one step away from incest — as encapsulated in one moment of time. In this way he gains an impression of emotional intensity that never quite resolves itself.

Anthony Mackle

¹ Antiochus lived from 324-262 or 261 B.C. Although he was an actual person his relationship with his stepmother entered in time into a mythological context. Page 60, Oxford Classical Dictionary.

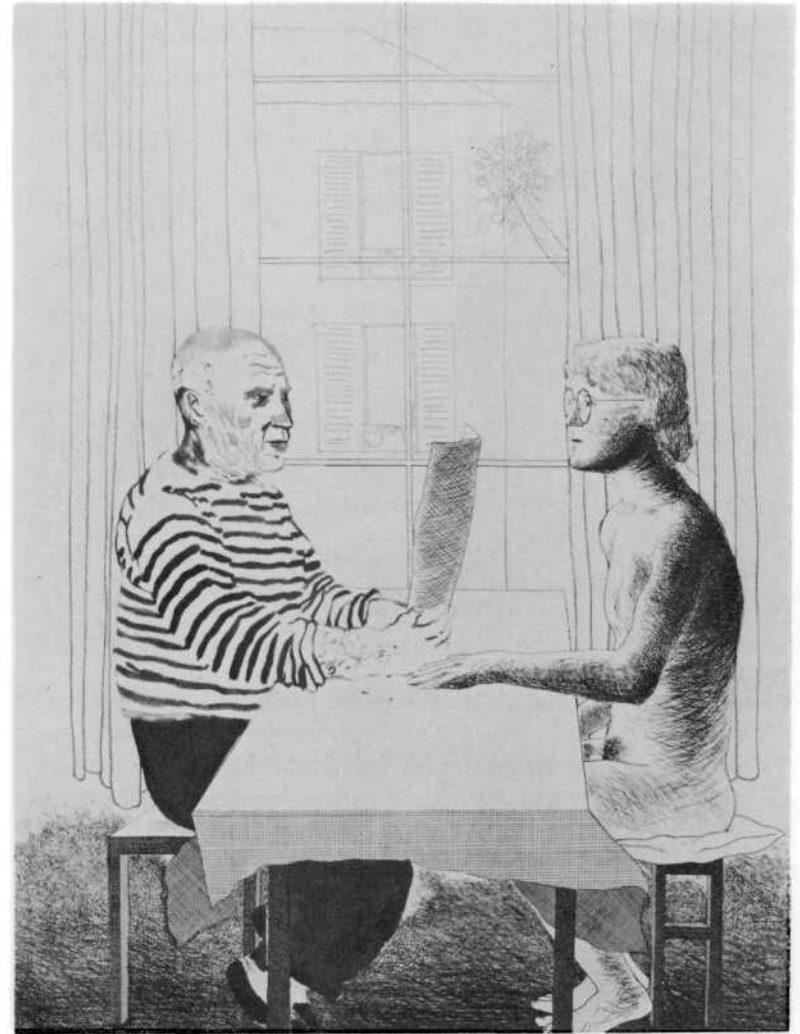
DAVID HOCKNEY **Artist and Model**

David Hockney's 1974 etching **Artist and Model** is one of his largest figurative prints of recent years. He produced it as a memorial tribute to Pablo Picasso, whose work Hockney often uses as a source book for his own visual imagery.¹ The etching's title employs the wit now expected of Hockney: is Picasso artist or model in the print? Picasso, in his 1930 to 1937 Vollard Suite, created some subtle visual statements on a shifting relationship between artist and model. One particular print from the series, *Two Men* circa 1933, has obvious formal connections with Hockney's print: Picasso contrasts the amount of etched work on both figures to frame the differences between each figure's age and experience. There is also a parallel between Hockney and Picasso in the utilisation of body language, gestural semiotics if you like, to clarify the communication between each figure. The young man in each print is seen under the scrutiny of a more mature man. Both of the older figures (Picasso in Hockney's print, the old smoker in Picasso's print) stare directly at the young man on the right who, while avoiding the older figure's gaze, appears self-absorbed and separate from contact. Like a close-up chosen from a movie to show that one figure is paying more attention to another, the meaning of Hockney's print may depend on one's recognition that Picasso is observing Hockney rather than vice-versa. Part of Hockney's attraction towards Picasso's art comes from the intense way Picasso felt his relationship to the model to be as a voyeur engagé.²

Hockney has always had plenty to say about himself and his work. What follows are some of his own statements on the significance that a work like **Artist and Model** had on his printmaking methods:

'Later in 1973 I went to Paris to do an etching in memory of Picasso for a publisher in Berlin. In the end I did two, one for Berlin and one for Petersburg Press. I decided I'd do them at Aldo Crommelynck's. He wanted me to go there; we'd never met and I didn't know he knew my work, so I was very surprised when I first turned up there. At first I was just doing etchings the way I knew how to do them. Crommelynck was Picasso's etching printer for twenty years. Picasso was the only painter in France who did his own prints, in the traditional way. He actually worked on the plates himself. In France other people usually worked on the plates, copies and things like that, but Picasso's were never done like that. He worked on them himself — worked on the plate, scratching, cutting, chipping, whatever it was.

Crommelynck showed me how to do the sugar lift properly, and



David Hockney
Artist and Model (1974)
etching

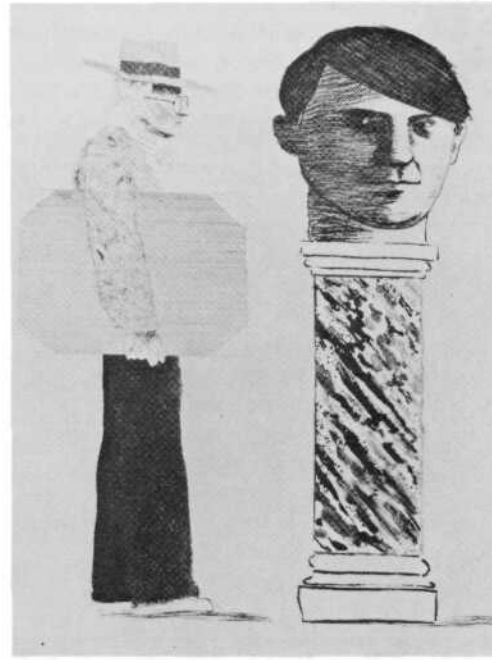
I was so surprised that it always worked. Crommelynck had learned all the techniques from Lecourier; he had gone to work with him when he was nineteen. Lecourier was an old man then. He had taught Picasso how to etch and that's how Aldo came to meet Picasso and do his etchings for twenty-five years, because when Lecourier died, Aldo became Picasso's etching printer. He



Pablo Picasso
Two Men (circa 1933)
 etching

said to me, after I'd been there a while and we got to know each other, It's a pity you didn't come earlier, you'd have really liked Pablo — he always refers to Picasso as Pablo — and he'd have really liked you. I would have loved to have met Picasso, if only once; it would have been something to remember, a great thrill. Picasso died the day I left California. I was going with Leslie Caron to visit Jean Renoir, and I heard it on the radio in the car, and I told Jean Renoir when we got there. Jean Renoir was an old man, and he said What an un-Picasso thing to do.

The Picasso etchings are drawn from a photograph of Picasso, with a brush; the stripes, everything. Then we put the varnish on, and the sugar lifts it off immediately, the way Aldo does it. I was amazed. Every time I'd tried it in London, I'd had to chip the varnish away, and the sugar didn't come off or if it came off it lifted off lots of other varnish as well. But Aldo doesn't use acid, he uses ferric chloride, which works on the copper plate and eats some of it away, which means you can use the brush because it doesn't rot in the ferric chloride, so you can just keep painting the plate. The more ferric chloride you put on, the darker it gets, so you can have light and dark. These were techniques I'd never



David Hockney
The Student: Homage to Picasso (1973)
 etching

used before. In my three months there, I found out so many things.'¹

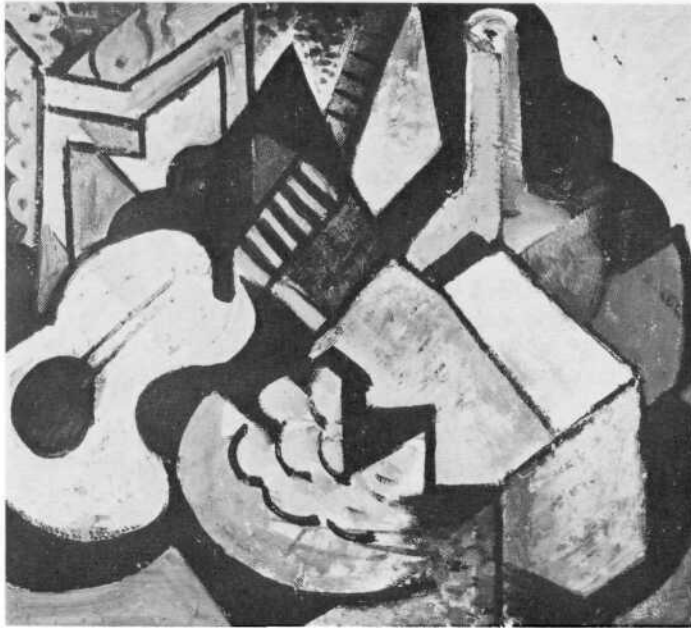
Footnotes

- ¹ Hockney's 1977 illustrations to Wallace Steven's poem **The Blue Guitar** are indebted to Picasso's drawing style.
- ² Since 1960 Hockney has tended to paint the relationship that he has with his models. Often his figure subjects appear in a vulnerable condition. Refer to Pierre Sterckx's comments in **L'Art Vivant** October 1974, 'the images and the anecdotes are both the setting off point and the line of arrival of the themes, i.e. the structures.'
- ³ Reprinted from **David Hockney by David Hockney**, Thames and Hudson, London 1976, with the permission of the author and publisher. Les Rubinfiem says of Hockney's etching, 'Hockney seats himself across the table from his major inspiration, Picasso. He draws himself in his own spare style and draws Picasso in Picasso's rude one, yet the room, like himself, is his own. The picture's cleverest irony is an odd exchange of roles — for indeed, it is Hockney who appears the naked and patient model while Picasso grasps the sheet of drawing paper and is allowed to be the artist. Picasso, it seems, will not be assimilated. He cannot be re-imagined, only included. Even as oneself, even in one's own room, one cannot expel the predecessor.'

ACQUISITIONS: 1974 — 1977

Unless otherwise stated, each of these works was purchased by the Auckland City Council. All measurements given in millimetres, height before width. With prints and drawings, size refers to sheet, unless otherwise stated.

- | | | | |
|-------------|--|-----------|--|
| 1974/46 | Richard Killeen , (1946-) New Zealand
Drawing October (1973)
oil on paper 495 x 396 | 1974/51 | Henry Raeburn , (1756-1823) British
Master James Hay
oil on canvas 743 x 622 |
| 1974/47/1 | Frank Hinder , (1906-) (Australian)
Cyclists
lithograph | 1974/52 | Milan Mrkusich , (1925-) New Zealand
Two Elements on Blue (1966)
oil on canvas 1752 x 863 |
| 1974/47/2 | Mabel M. Annesley , British/New Zealand
The Lake (No. 1)
wood engraving 6/75 | 1974/53 | Richard Killeen , (1946-) New Zealand
Twisting Influence (1974)
acrylic and oil on canvas 1727 x 1092 |
| 1974/48/1-5 | Glenn Busch , (1948-) New Zealand
Portfolio of Photographs (five)
b/w photographs | 1974/54/1 | C. Aubrey , New Zealand
Landscape (formerly Entrance to Lyttelton Harbour)
watercolour 444 x 673 |
| 1974/48/1 | Man Painting his Fence (1974) | 1974/54/2 | James McLachlan Nairn , (1859-1904) Scottish/NZ
Boy Sitting in a Pasture (1902)
oil on canvas 419 x 311 |
| 1974/48/2 | Woman with her Dog (1974) | 1974/54/3 | Alfred Henry O'Keefe , (1858-1941) New Zealand
Dunedin (1925)
oil on canvas 489 x 597 |
| 1974/48/3 | Man in an Out-door Cafe | 1974/55 | Alyson Hunter , (1948-) New Zealand
Tailors, Brick Lane (1974)
photographic etching 3/60 |
| 1974/48/4 | Lady at a Home for Old Women (1974) | 1974/56 | Rudi Gopas , (1913-) Lithuanian/New Zealand
Harbour Nocturne
oil on board 1219 x 1219 |
| 1974/48/5 | Man with a Transistor Radio | 1974/57 | Don Driver , (1930-) New Zealand
Blue-Green Diagonal
acrylic on canvas 1536 x 1555 |
| 1974/49 | Milan Mrkusich , (1925-) New Zealand
Painting (Blue-Grey) (1974)
acrylic/canvas 1727 x 1727 | 1974/58 | Wilfred Stanley Wallis , (1891-1966) New Zealand
Colour Arrangement with Mandolin
oil on board 406 x 460 |
| 1974/50 | Jack Beal , (1931-) (American)
Oysters with White Wine and Lemon (1974)
4 colour lithograph 60/91 | | |



- 1974/58 **Wilfred Stanley Wallis**
Colour Arrangement with Mandolin
- 1974/59 **William Powell Frith**, (1891-1909) British
Pope makes love to Lady Mary Wortley Montagu (1852)
oil on canvas 1181 x 943
Presented by Sir Frank Mappin, Bart., Auckland
- 1974/60/1-5 **Glenn Busch**, (1948-) New Zealand
The Marylands Portfolio (five)
b/w photographs
- 1974/61 **David Bomberg**, (1890-1957) British
Study of Two Figures
blue crayon and wash 260 x 203
Presented by Mrs. Beryl Grant
- 1975/1 **Richard Serra**, (1939-) (American)
Balance (1972)
lithograph 48/68

- 1975/2 **William Powell Frith**, (1819-1909) British
La Marquise (Portrait of a Lady) (1885)
oil on canvas 762 x 609
- 1975/3/1-4 **Mel Bochner**, (c!940-) American
Q E D Portfolio
etching and aquatint 11/25
- 1975/3/1 **No. 1: Meditation on Theorem of Pythagoras**
1975/3/2 **No. 2: Principle of Detachment**
1975/3/3 **No. 3: Five and Fifth**
1975/3/4 **No. 4: Ten**
- 1975/4 **Philip Trusttum**, (1940-) New Zealand
Baroque Chair (1970)
oil on board 1371 x 978
- 1975/5/1 **Geoff Thornley**, (1942-) New Zealand
Series A, No. 4 (1974)
mixed media/paper/canvas 533 x 533
- 1975/5/2 **Ronald B. Kitaj**, (1932-) American
Madam Jane Junk (1971)
screenprint 14/70
- 1975/6/1 **Giovanni Battista Piranesi** (1720-1778) Italian
Veduta del Tempio di Bacco, in oggi chiesa di S. Urbano (from **Le Veduta di Roma**)
etching
- 1975/6/2 **Veduta degli avanzi del Foro di Nerva** (from **Le Veduta di Roma**)
etching
Presented by Mr. J. Potter
- 1975/7 alter **Patrick Joseph Hogan** (1805-1878) N.Z.
Auckland, New Zealand — From the New Wharf
(1853) wood engraving
Presented by Dr. I.J.A. Macfarlane

- 1975/8/1 **Jim Dine**, (1935-) American
Five Paintbrushes (1973)
etching 4/20
- 1975/8/2 **Claes Oldenburg** (1929-) American
**Proposal for Colossal Structure in the Form
of a Sink Faucet for Lake Union, Seattle,
Washington** (1972), offset lithograph 217/300
- 1975/9 **Meadows** (early 19th Century) New Zealand
St. Patrick Driving the Snakes out of Ireland
wood relief 241 x 292 x 38
Presented by A. Taylor, Auckland
- 1975/10 **Mountford Tosswill Woollaston**, (1910-) N.Z.
Bayly's Hill (1966)
pen and ink 505 x 384
- 1975/11 **Gordon Walters** (1919-) New Zealand
Maho
screenprint 24/50
- 1975/12 **John Drawbridge** (1930-) New Zealand
Untitled, Drawing No. 8 (1974)
watercolour 749 x 559
- 1975/13/1 **Wong Sing Tai**, (1943-) New Zealand
Badlands 5 (1974)
screenprint on plexiglass 1016 x 1016
- 1975/13/2 **Ross Ritchie**, (1941-) New Zealand
Trap (1974)
acrylic and string/board 209 x 209
- 1975/14 **Jan Nigro**, (1920-) New Zealand
Sunbather (1973)
oil on canvas 1015 x 810
- 1975/15 **Louise Henderson**, (1912-) New Zealand
Jerusalem Series, No. 4 (1957)
oil on canvas 609 x 813

- 1975/16/1 **Richard Hamilton**, (1922-) British
I'm Dreaming of a Black Christmas (1971)
screenprint on collotype with collage 15/150
- 1975/16/2 **David Hockney**, (1937-) British
Showing Maurice the Sugar Lift (1974)
two colour etching 72/75
- 1975/17/1-8 **Ben Boer**, (1927-) New Zealand
Portfolio I
eight black and white photographs
- 1975/17/1 **Old Kauri Stump, Kahamatu Stream, Waitakere
Ranges** (1974)
- 1975/17/2 **Rocks, Estuary Kakamatua**
- 1975/17/3 **Reeds, Kakamatua River, Waitakere Ranges**
- 1975/17/4 **Hands, Karen Barrat-Boyes** (1975)
- 1975/17/5 **Foot, Michele van Zon** (1975)
- 1975/17/6 **Naked Body, Michele van Zon** (1974)
Karen (1973)
- 1975/17/7 **Mill Bay, Manukau Harbour** (1975)



1975/18/1 **Alan Leatherby**
Roger and Isobel, Auckland (1972)

- 1975/18/1 **Alan Leatherby**, (1949-) New Zealand
Family at Ti Point (1970)
black and white photograph
- 1975/18/2 **Roger and Isobel, Auckland** (1972)
black and white photograph
- 1975/18/3 **Mangakino** (1970)
black and white photograph
- 1975/19/1 **Clive Stone** (1950-) New Zealand
Pat Fowler, Campbell's Bay (1973)
black and white photograph
- 1975/19/2 **Mrs Scott**, Helensville (1971)
black and white photograph
- 1975/19/3 **Self-Portrait, Orewa** (1973)
black and white photograph
- 1975/20 **Alfred W. Walsh**, (1859-1916) New Zealand
Shipping in a Harbour (1900)
watercolour 300 x 360
- 1975/21 **Lee Adler**, (1934-) American
Brandywine Sluice Gate
screenprint (artist's proof)
Presented by the artist
- 1975/22 **Natalie Woodhams**, (1941-) New Zealand
Dargaville Drawing (1975)
pencil 381 x 457
- 1975/23 **Gretchen Albrecht**, (1943-) New Zealand
International Women's Year Poster 1975
screenprint 9/100
- 1975/24/1 **Geoff Thornley**, (1942-) New Zealand
Albus Series No. 4: Negresco (1974)
mixed media/paper/canvas 1130 x 1130
- 1975/24/2 **Phillip O'Sullivan**, (1949-) New Zealand
Drawing from 'The Truth Tables Series 1974'
acrylic/paper 787 x 584
- 1975/24/3 **Rudolph Gopas**, (1913-) Lithuanian/N.Z.
Orange Centre (1964)
p.v.a./jute/board 863 x 863
- 1975/25/1 **Paul Signac**, (1863-1935) French
Le Soir (1898)
colour lithograph
- 1975/25/2 **Frans Huys**, (1522-1562) Flemish
after Pieter Brueghel the elder (c 1528-1569)
A Man of War
etching
- 1975/26 **Alfred Sharpe**, (c. 1856-1912) New Zealand
A Grey Day off Tiri Tiri (1883)
watercolour 305 x 641
- 1975/27/1-10 **Roberto Sebastian Matta**, (1911-) Chilean
Les Oh! Tomobiles (set of ten) (1971)
colour etchings 23/100
- 1975/28/1 **Richard Collins**, (1941-) New Zealand
Nude (The Artist's Wife) (1970)
black and white photograph
- 1975/28/2 **Tent/Great Barrier Island** (1971)
black and white photograph
- 1975/28/3 **Man and Seagull/Picton Ferry** (1970)
black and white photograph
- 1975/28/4 **Washing/Freeman's Bay** (1971)
black and white photograph
- 1975/29 **James McNeill Whistler**, (1834-1903)
American/British
The Limeburner (from 'Thames Set') (1859)
etching and drypoint
- 1975/30 **Robin White**, (1946-) New Zealand
Fish and Chips, Maketu (1975)
oil on canvas 609 x 914

- 1975/31 **Gertrude Ball**, New Zealand
Devonshire Cottages
watercolour and pencil 279 x 381
Presented by Mr. C.J. Gorton
- 1975/S2/1 **Josef Albers**, (1888-1976) American
Golden Gate (1965)
screenprint 44/50
- 1975/32/2 **Homage to the Square I** — S L XX 111 b (1973)
screenprint 96/100
- 1975/32/3 **Raymond McIntyre**, (1879-1933) New Zealand
Demolition Site, London (1920)
pastel 432 x 584
- 1975/33 **Petrus van der Velden**, (1837-1913) Dutch/N.Z.
Stormcloud
oil/canvas/board 1050 x 545
- 1975/34/1 **John James Fields**, (1938-) New Zealand
Helvi, Mt. Eden, Auckland (1970)
black and white photograph
- 1975/34/2 **Wharf Police Station, Auckland** (1973)
black and white photograph
- 1975/34/3 **Silos, Rte. 12 Northland** (1970)
black and white photograph
- 1975/34/4 **Father and Daughter, East Cape** (1969)
black and white photograph
- 1975/34/5 **Flats and Couple, Panmure, Auckland** (1969)
black and white photograph
- 1975/35/1 **Gary Baigent**, (1941-) New Zealand
Pigeon, Parnell, Auckland (1965)
black and white photograph
- 1975/35/2 **John Gillespie, Wellington** (1967)
black and white photograph
- 1975/35/3 **Newton, Auckland ('Christian Spiritualist')**
black and white photograph
- 1975/35/4 **Newmarket Railway Station** (1972)
black and white photograph
- 1975/36 **Bessie Christie**, (1908-) New Zealand
Auckland Life No. 1 Boarding a Tramcar at 5 pm
wash drawing/paper
Presented by F.J. and J.F. Gwynne, 1975
- 1975/37/1/1-8 **Allen Jones**, (1923-) New Zealand
Album (a suite of 7 plus title page)
lithographs, each 645mm x 480mm
- 1975/37/2 **Roy Lichtenstein**, (1923-) (American)
Modern Head, No. 5 (1970)
collage print/paper 53/100
- 1975/37/3 **Antoni Tapies**, (1923-) Spanish
Untitled (1971)
embossed aquatint with marble dust
- 1975/38/1 **Kate Coolahan**, (1929-) Australian/N.Z.
Greek Bread in the Pacific (1975)
photo and auto etching
- 1975/38/2 **Immigrants I** (1974)
photo and auto etching
- 1975/39/1 **T.A. McCormack**, (1883-1973) New Zealand
Terrace Steps, Wellington
drypoint
- 1975/39/2 **E. Herber Thompson** (1891-) New Zealand
Greengrocer's Store (1923)
etching
- 1975/40/1 **Colin McCahon**, (1919-) New Zealand
French Bay (c!954)
gouache 740 x 867
- 1975/40/2 **Denys Watkins** (1945-) New Zealand
Han Shan's Sling Shot (Swamp Dwelling series)
canvas, ceramic, wood, string, 1143 x 1778 x 2159
- 1975/40/3 **Swamp Rising** (1975)
photo-etching

1975/40/4 **Gabrielle Hope**, (1916-1962) New Zealand
Tauhara and Still-life (1962)
gouache and chalk 451 x 584mm

1975/41 **Edward Ruscha**, (1937-) American
OOO (1970)
lithograph 75/90

1975/42 **Murray Hedwig**, (1949-) New Zealand
Tree (1972)
black and white photograph

1975/43 **Billy Apple**, (1935-)
Rainbow (right panel of triptych)
screenprint 41/195

1975/44/1 **Ralph Goings**, (1928-) American
Camper (1974)
lithograph

1975/44/2 **Patrick Caulfield**, (1936-) British
Two Whiting (1971)
screenprint 36 x 100

1975/45 **Andrew Davie**, (1956-) New Zealand
Blue Suede Shoes
colour photographs

1975/46/1 **Alfred Sharpe**, (ac. c!856-1912), N.Z./Australian
River Scene with Fisherman, (1901 or 5)
watercolour 222 x 355

1975/46/2 **Lake Macquarie I** (1907)
watercolour 349 x 559

1975/46/3 **Lake Macquarie II**, (1909)
watercolour 298 x 451

Presented by Mrs. Dorothy Cadell



1975/46/2 **Alfred Sharpe**
Lake Macquarie I (1907)

1975/47/1 **T.A. McCormack**, (1883-1973) New Zealand
Coastal Scene (1917)
watercolour and gouache 228 x 355
Presented by Mr. G. Craddock

1975/47/2 **Alfred Walsh**, (1859-1916) New Zealand
Burwood, New Brighton
watercolour 282 mm x 384 mm
Presented by Mr. G. Craddock

1975/48/1 **Mac Miller**, (1941-) New Zealand
Babs (Pregnant) (1972)
black and white photograph

1975/48/2 **Gorilla and Man (Auckland Zoo)**
black and white photograph

1975/48/3 **Babs Torso** (1973)
black and white photograph

1975/49/1 **John B. Turner**, (1943-) New Zealand
Symond's Buildings, Johnsonville (1967)
black and white photograph

1975/49/2 **Mal and Freda Turner Series: Bedroom** (1968)
black and white photograph

- 1975/49/3 **Beer Garden Wall series: Men Working** (1969)
black and white photograph
- 1975/49/4 **Beer Garden Wall, Wellington** (1968)
black and white photograph
- 1975/49/5 **Beer Garden Wall, Wellington** (detail)
black and white photograph
- 1975/50 **Robin White**, (1946-) New Zealand
Mangaweka (1974)
screenprint 36 x 36 mm
- 1975/51 **John Mackintosh Madden**, (1856-1923) N.Z.
Milford Sound (1889)
oil on cardboard 140 x 203
Presented by Miss Marjorie Galbraith
in memory of John Galbraith
- 1975/52/1 **Simon Buis**, (1927-) New Zealand
The Dive (1968)
black and white photograph
- 1975/52/2 **The Dive** (1968)
black and white photograph
- 1975/52/3 **The Ride** (1970)
black and white photograph
- 1975/53 **Ian Scott**, (1945-) New Zealand
Quiver (May 1974)
p.v.a. on canvas 2184 x 1143
- 1975/54 **Jim Dine**, (1935-), American
Self Portrait (1970)
colour stencil, collaged on paper 1/17
- 1975/55 **Roy Lichtenstein**, (1923-) American
Crak (1964)
off-set lithograph 80/300
- 1975/56 **Philip Clairmont**, (1949-) New Zealand
Condor ('Degenerate Art' series, **War Requiem No. II**)
collage on card 813 x 635



1975/54 **Jim Dine**
Self Portrait (1970)

- 1975/57/1 **Len Wesney**, (1946-) New Zealand
Kelp, Oaro, Kaikoura (1972)
black and white photograph
- 1975/57/2 **Rabbits, Moke Lake, Otago** (1971)
black and white photograph
- 1975/57/3 **London** (two separate prints)
black and white photograph

- 1975/58/1 **Max Oettli**, (1947-) New Zealand
Cafe "Four Winds" Auckland (1968)
black and white photograph
- 1975/58/2 **Family, Queen Street, Auckland** (1972)
black and white photograph
- 1975/58/3 **Department Store, Auckland** (1973)
black and white photograph
- 1975/58/4 **Leonard (and Rover), Suva** (1974)
black and white photograph
- 1975/58/5 **Tree, Ponsonby (Freemans Bay 1 a.m.)**
black and white photograph

- 1975/59/1 **George Silk**, (1916-) New Zealand/American
Hurricane Victim —Jamaica (1950)
black and white photograph
- 1975/59/2 **Buna, New Guinea (1942)**
black and white photograph
- 1975/59/3 **Hammer Thrower (1961)**
black and white photograph

- 1975/60 **Warren Parry**, (1951-) New Zealand
Behind Surface (6 plates at successive
states — 30 images)
etching and drawing

- 1975/61 **Sir Joshua Reynolds**, (1723-1792) British
Portrait of Fifth Viscount Allen
oil on canvas 752 x 641

- 1976/1 **Murray Hedwig**, (1949-) New Zealand
Timaru Landscape (1970)
black and white photograph

- 1976/2/1 **John S. Daley**, (1946-) New Zealand
Bus Stop Graffiti, Auckland (1969)
black and white photograph

- 1976/2/2 **Steve's Fish and Chip Shop, Wellington**
black and white photograph (1969)

- 1976/2/3 **Drunk Asleep, Bus Shelter, Wellington**
black and white photograph (1969)



1975/59/1 **George Silk**
Hurricane Victim —Jamaica (1950)

- 1976/3/1 **Marti Friedlander**, (1928-) New Zealand
Mrs. Tiraha Cooper and Great-grandchild
black and white photograph

- 1976/3/2 **Brother Sylvester, Greenmeadows Vineyard**
Hawkes Bay
black and white photograph



1976/2/2 **John S. Daley**
Steve's Fish and Chip Shop, Wellington

- 1976/3/3 **Road towards Mt. Cook, South Island**
black and white photograph
- 1976/3/4 **Karu Kohiti, East Coast, North Island**
black and white photograph
- 1976/4/1 **Allan McDonald, (1951-) New Zealand**
Untitled (Man in Glass House) (1973)
black and white photograph
- 1976/4/2 **Untitled (Girl on Hill) (1974)**
black and white photograph
- 1976/4/3 **Untitled (Tree) (1975)**
black and white photograph
- 1976/5/1 **John Johns, (1924-) New Zealand**
High Camp under Mt. Pluvios, Fiordland (1966)
black and white photograph
- 1976/5/2 **Mountain Beech Forest, Nelson (1964)**
black and white photograph
- 1976/5/3 **Burnt Pine Forest, Canterbury (1955)**
black and white photograph
- 1976/6/1 **Bryony Dalefield, (1951-) New Zealand**
Butcher's Shop Window (1972)
black and white photograph
- 1976/6/2 **Ngaruawahia (1973)**
black and white photograph
- 1976/7 **Rachael Feather, (1954-) New Zealand**
Detail of Hand (1975)
black and white photograph using Kodolith
- 1976/8 **Unknown, after Martin Schongauer,**
German (c1440-1488)
The Flight into Egypt
heliogravure after the original engraving
Presented by Dr. Walter S. Auburn, Auckland, 1976
- 1976/9/1 **Stefano della Bella, (1610-1664) Italian**
Woman's head and shoulders viewed from behind
etching
- 1976/9/2 **Head of a Woman**
etching

- 1976/9/3 **Head of an old soldier looking upwards**
etching
- 1976/9/4 **Head of an old soldier turning to the left**
etching
- 1976/9/5 **a) Three studies of heads**
b) Head of a young man and study of a leg
etchings (two on one sheet)
- 1976/9/6 **a) Two studies of children**
b) A woman of poverty with infant on her back
etchings (two on one sheet)
Presented by Professor Anthony S.G. Green, Auckland



1976/9/2 **Stefano della Bella**
Head of a Woman

- 1976/9/7 **Thomas Vivares, (c1735-)** French,
after Francois Morellon La Cave,
Rustic scene with young shepherd (1800)
softground etching
- 1976/9/8 **Thomas Vivares, (c1735-)** (French,
after George Morland (1763-1804) British
Countryfolk with a dog (1797)
softground etching (handcoloured)
- 1976/9/9 **Gilles Antoine Demarteau** (1750-1802)
French, after Jean Baptiste Huet
Shepherd with his flock
intaglio print, crayon technique
- 1976/9/10 **Unknown French (?)**
Cavalier on Horseback
etching
Presented by Professor Anthony S.G. Green, Auckland,
1976
- 1976/10/1 **Marion Queenie Kirker, New Zealand**
Market Day, Dol, Brittany
photograph, bromil
- 1976/10/2 **Polperro**
black and white photograph
Presented by Miss Anne Kirker, Auckland, 1976
- 1976/11 number not used
- 1976/12 **John Lethbridge, (1948-)** New Zealand
Full Circle (1975)
offset lithograph
Presented by Pacific Graphics, Auckland, 1976
- 1976/13 **Andy Warhol, (1930-)** American
Campbell's Soup Can (c!965)
screenprint 44/250
- 1976/14/1 **Ans Westra, (1936-)** New Zealand
Child Standing on Stove (1964)
black and white photograph
- 1976/14/2 **Wellington Trade Fair** (1970)
black and white photograph
- 1976/14/3 **Catching Crickets, Greymouth** (1971)
black and white photograph
- 1976/14/4 **Watching Miss New Zealand Parade, Cuba Mall** (1971)
black and white photograph
- 1976/14/5 **Upper Hutt Queen's Carnival** (1970)
black and white photograph
- 1976/14/6 **Lorneville Saleyards, Invercargill** (1970)
black and white photograph
- 1976/15 Album of Early New Zealand Photographs, c!885
73 sepia-toned photographs
- 1976/16/1/1-12 **Jacques Callot, (1592-1635)** French
The Life of the Holy Virgin (12 plates)
etchings
- 1976/16/1/1 **Title**
- 1976/16/1/2 **Maria despensatur Iosephe**
- 1976/16/1/3 **Anunciato Beatae Mariae**
- 1976/16/1/4 **Nativitas Mariae Virginis**
- 1976/16/1/5 **Maria fugiens in Egiptum**
- 1976/16/1/6 **Mors Beatae Virginis Mariae**
- 1976/16/1/7 **Visitatio sanctae Elisabet**
- 1976/16/1/8 **Christus ex Maria virgine nascitur**
- 1976/16/1/9 **Magi adorant Iesum**
- 1976/16/1/10 **Obitus Beatae Mariae**
- 1976/16/1/11 **Attributa Beatae Mariae**
- 1976/16/1/12 **Assumptio Beatae Mariae**
- 1976/16/2 **Jacques Callot, (1592-1635)** French, after Poccetti
Battles of the Medici (one of 16 plates)
engraving
- 1976/17 **Helen Flora V. Scales, (1888-)** New Zealand
Sunday in Regent's Park, London (c!960)
oil on canvas 209 x 270
- 1976/18 **Andre Masson, (1896-)** French
La Belle Italienne (1974)
lithograph 96/100

- 1976/19/1 **James Cook**, (1904-1960) N.Z./Australian
An Italian Hill Town (1928)
oil on prepared board 247 x 327
- 1976/19/2 **Malcolm Arbuthnot**, (1874-1967) British
Trees (c!939)
watercolour 387 x 279
- 1976/20/1 **Augustus Edwin John**, (1878-1961) British
Sheet of Studies: Horse and Figures
etching
- 1976/20/2 **Joseph Mallard William Turner**, (1775-1858)
British
Berry Pomeroy Castle (1816)
etching and mezzotint
- 1976/21 **Frederick Tyree**, (1867-) New Zealand and
William Tyree, New Zealand
**Maori Wedding, Nelson Province (Wedding,
Waikawa Pa, Picton)**
black and white photograph
- 1976/22 **Robert Herdman-Smith**, (1880-) New Zealand
Landscape with Farmstead
watercolour 244 x 324
- 1976/23/1 **Charles Nicholas Cochin I**, (1688-1754) French
after Charles Nicholas Cochin II, (1715-1790) French
A Ball held by King Louis XIV (1745)
engraving
- 1976/23/2 **Charles Nicholas Cochin II**, (1715-1790)
French
The Room of the Spectacle (Versailles) (1745)
engraving
- 1976/24 **Allan Ramsay**, (1713-1784) British
Portrait of a Man
oil on canvas 743 x 609
- 1976/25 **William Beechey**, (1753-1839) British
Miss Windham (1828)
oil on canvas 1270 x 1020
- 1976/26 **Christine Hellyar**, (1947-) New Zealand
Award (c!976)
brass, rubber latex, feathers, wood 426 x 381
- 1976/27/1/1-9 **Studio of Walt Disney** (1901-1966) American
Movie Film Animated Positives
gouache/celluloid, each 305 x 381
- 1976/27/1/1 **Bear (Robin Hood) (75)**
- 1976/27/1/2 **Lion King** (262)
- 1976/27/1/3 **Turtle in Bed** (82)
- 1976/27/1/4 **Tiger and Rabbit** (57)
- 1976/27/1/5 **Secretary Bird** (23)
- 1976/27/1/6 **Elephant Playing Soccer** (50)
- 1976/27/1/7 **Fish with Gold Cup** (L-73)
- 1976/27/1/8 **Kangaroo** (32)
- 1976/27/2/1-2 **Original Artwork for Strip Cartoons**
ink, each 127 x 457
- 1976/27/2/1 **Donald Duck** (15/12/61)
- 1976/27/2/2 **Mickey Mouse** (7/9/66)
Presented by Walt Disney Productions, California, 1976
- 1976/28/1 **Henry Edward Gaze**, (1874-1953) New Zealand
Cheers
black and white photograph
- 1976/28/2 **Study in Black and White (Portrait of
Eleanor Hope)**
black and white photograph
- 1976/28/3 **Noon (Adobe Cottage, Akaroa)**
sepia-toned photograph
Presented by Mrs. Nancy Johnston, Auckland, 1976
- 1976/29/1 **Marti Friedlander**, (1928-) New Zealand
Portrait of Rita Angus (1970)
black and white photograph
- 1976/29/2 **Portrait of Walter Nash** (Aug. 1968)
black and white photograph

- 1976/30/1-10 **Peter Peryer, (1941-)** New Zealand
Gone Home (A portfolio of 10)
black and white photographs 12/20
- 1976/30/2 **Michael** (1975)
black and white photograph
- 1976/30/3 **Judith** (1975)
black and white photograph
- 1976/30/4 Erika(1975)
black and white photograph



1976/30/4 **Peter Peryer**
Erika (1975)

- 1976/31/1-3 **Paul Hewson, (1948-)** New Zealand
Shelly (set of 3)
Polaroid colour photographs

- 1976/32/1/1 **Boyd Webb, (1947-)** New Zealand/British
**Locating the water-table prior to the
seasonal re-positioning of the plimsoll line**
photograph

- 1976/32/1/2 **Most modern anti-fouling preparations for
use below the waterline,...**
photograph

- 1976/32/2/1-4 **Ken Griffiths, (1945-)** New Zealand/British
Flesh Series — "Wedding" (1973/4)
black and white photographs (4 separate prints)

- 1976/33 **Paul Hartigan, (1953-)** New Zealand
Landscape 3 (one of set of 6) (1975)
enamel and mirroring process on plate
glass 501 x 654

- 1976/34/1 **Raymond McIntyre, (1879-1933)** New Zealand/
British
Felice
oil/panel 290 x 203

- 1976/34/2 **Lizette**
oil/panel 277 x 186

- 1976/34/3 **Algernon Eric Fox Smith, (1857-?)** British/N.Z.
Shag River (1885)
watercolour 177 x 252

- 1976/35 **Harmenzs Rembrandt van Rijn, (1606-1669)** Dutch
**Christ Driving the Money-Changers from the
Temple**
etching

- 1976/36/1-2 **Ralph Hotere, (1931-)** New Zealand
The Seasons, Parts I and II (diptych)
acrylic and dye on canvas (1975/6)
each 3000 x 900

- 1976/37/1 **Richard Killeen, (1946-)** New Zealand
Frog Shooter
acrylic on canvas 1498 x 1498

- 1976/37/2 **Ross Ritchie, (1941-)** New Zealand
CC
oil on canvas 1160 x 1870

- 1976/38/1 **Peter Nicholls**, (1936-) New Zealand
New Land III (1975)
totara and steel sculpture 990 x 2700 x 2000
- 1976/38/2 **Working Drawing I** (New Land series)
pencil 533 x 736
- 1976/38/3 **Working Drawing II** (New Land series)
pencil 533 x 736
- 1976/39 **Joan Miro**, (1893-) Spanish/French
LeStyx (1958)
etching and aquatint 75/75
- 1976/40/1 **Joseph B. Moran**, (1874-1952) British/N.Z.
Collection of Advertising Labels and Posters with Original Artwork
photo-lithographs; gouache
- 1976/40/2 **From my Sitting-room Window**
pen and ink 279 x 330
- 1976/40/3/1-5 **Five sheets of political cartoons**
pen and ink, each sheet 305 x 305
Presented by Mrs. K.M. Marsh, Wildgoose, Auckland, 1976
- 1976/41/1 **Roger Fry**, (1866-1934) British
Sketch: Landscape with Boats
pen and ink/squared paper 171 x 216
- 1976/41/2 **Sketch: Portrait of a Woman Reading**
pen and ink/squared paper 216 x 171
- 1976/41/3 **Sketch: Glade with Trees and Path**
conte 308 x 228
Presented by Mr. Ian Johnson, Hamilton 1976
- 1976/42/1 **Marion Queenie Kirker**, New Zealand
Empire Produce
black and white photograph
- 1976/42/2 **Autumn Morning, Regents Park**
black and white photograph
- 1976/42/3 **Barges on the Thames**
black and white photograph
- 1976/42/4 **Sunlight in Provence**
black and white photograph
- 1976/42/5 **Old Fountain — St. Paul**
black and white photograph



ONCE MORE ENZED IS CALLED UPON TO CHOOSE BETWEEN TWO EVILS!

- 1976/40/3/1 **Joseph B. Moran**
Political Cartoon
- 1976/42/6 **Dock Hands at Work**
black and white photograph
Presented by Miss Anne Kirker, Auckland, 1976
- 1976/43/1 **William J. Reed**, (1908-) New Zealand
Still-life
oil on board 355 x 457
- 1976/43/2 **Moeraki Beach Scene**
watercolour 317 x 425
- 1976/44/1-3 **Victoria Edwards**, (1948-) New Zealand
Eighth Set (series of 3 images)
aquatint (artist's proofs) each 50 x 39
- 1976/45 **Claes Oldenburg**, (1929-) (American)
Study for a Monument in the Heroic/Erotic/Academic/Comic Style (1974/5)
etching 35/60 660 x 889

- 1976/46 **Tony Fomison, (1939-)** New Zealand
My Personal Christ (1975/6)
oil on canvas 590 x 457
- 1976/47/1-13 **Arthur Bonner, British/New Zealand**
Collection of 13 Advertising Labels and Posters
chromolithographs
Presented by Mrs. Phyllis Wilson, Auckland, 1976
- 1976/48 **William Blomfield, (1866-1938)** New Zealand
I Sat one Maughan at the Organ
pen and ink 143 x 70
Presented by Miss Maud Barnett, Auckland, 1976
- 1976/49/1-10 **John James Fields, (1938-)** American/N.Z.
Ten Images from the "Thames Set"
black and white photographs
- 1976/49/1 **Brian Boru Hotel, Thames, Dart Boards, ' Northwest Corner of the Bar**
- 1976/49/2 **Brain Boru Hotel, Thames, N.Z. (1975)**
- 1976/49/3 **Brian Boru Hotel, Thames, during Renovations, Northeast corner, second floor verandah entrance (1974)**
- 1976/49/4 **Brian Boru Hotel, Thames during Renoations — West ground and entrance just after painting (1974)**
- 1976/49/5 **Brian Boru Hotel, Thames, 2nd Floor north music room (1973)**
- 1976/49/6 **Thames, N.Z. (1975)**
- 1976/49/7 **Detail, Thames North School, Taraau, Front entrance peak (1974)**
- 1976/49/8 **Sawyer House, Brown St., East Side, Thames (1973)**
- 1976/49/9 **Church of England, Taraau, (Thames) South Wall and entrance (1973)**
- 1976/49/10 **Naylor House, on Richmond and Queen St., Thames, upward view of staircase (1974)**
Presented by the artist, 1976
- 1976/50 **Helen Flora V. Scales, (1888-)** New Zealand
Orchard with Plum Trees (c 1969/70)
oil on canvas 260 x 234
Presented by the artist, 1976



- 1976/43/1 **William J. Reed**
Still-life
- 1976/51/1 **John Panting, (1940-1974)** New Zealand
Untitled III (1972/3)
steel sculpture 190 x 455 x 244
- 1976/51/2 **Untitled '**
screenprint 603 x 609
- 1976/52/1 **Gillian Chaplin, (1948-)** New Zealand
Aerial View of Rural Landscape (1975)
Polaroid colour photograph
- 1976/52/2 **Brighton, England (1975)**
black and white photograph
- 1976/53 **Anthony Devis, (1729-1816)** British
Roach Rocks near Bodmin, Cornwall (1796)
pen, ink and wash 146 x 209
Presented by Mr. & Mrs. E.A. Page, Kaikohe, 1976
- 1976/54/1-9 **Peter Bromhead, (1935-)** New Zealand
The Dance of Death (after Hogarth)
(suite of 9) (1976)
ink each 219 x 193

- 1976/55 **Gordon Walters**, (1919-) New Zealand
Orioni (1970)
acrylic/canvas 1524 x 1143
- 1976/56 R.N. Field, (1899-) British/New Zealand
Plantation of Trees in South Canterbury (1926)
oil on card 273 x 343
- 1976/57/1 **David Annesley**, British
Red, Yellow, Blue and Turquoise (1970)
screenprint 584 x 768
- 1976/57/2 **Richard Beer**, British
Magdalen Bridge (1973)
etching and aquatint 781 x 590
- 1976/57/3 **Guy Beggs**, British
In the Shade (1973)
lithograph 578 x 775
- 1976/57/4 **Peter Blake**, (1932-) British
Ebony Tarzan (1972)
screenprint 457 x 298
- 1976/57/5 **Pretty Boy Michaelangelo** (1972)
screenprint 457 x 298
- 1976/57/6 **Bernard Brett**, British
Brighton Pier (1974)
lithograph 578 x 787
- 1976/57/7 **Jack Bush**, British
Green Loop (1971)
screenprint 641 x 851
- 1976/57/8 **Three and Blue Loop** (1971)
screenprint 851 x 641
- 1976/57/9 **Cross Over** (1974)
screenprint 889 x 666
- 1976/57/10 **White Flip** (1974)
screenprint 889 x 660



1976/56 **R.N. Field**
Plantation of Trees in South Canterbury (1926)

- 1976/57/11 **Patrick Caulfield**, (1936-) British
Curtain and Bottle (1973)
screenprint 730 x 952
- 1976/57/12/1 **Bernard Cohen**, (1933-) British
Untitled No. 1 (1971)
lithograph 717 x 902
- 1976/57/12/2 **Untitled No. 2** (1971)
lithograph 717 x 902
- 1976/57/12/3 **Untitled No. 3** (1971)
lithograph 717 x 902
- 1976/57/12/4 **Untitled No. 4** (1971)
lithograph 717 x 902
- 1976/57/12/5 **Untitled No. 5** (1971)
lithograph 717 x 902
- 1976/57/12/6 **Untitled No. 6** (1971)
lithograph 717 x 902
- 1976/57/13 **Susan Crawford**, British
Horse and Rider (1973)
lithograph 603 x 781

- 1976/57/14 **John Doyle**, British
Canterbury Cathedral (1974)
lithograph 571 x 775
- 1976/57/15 **Achilles Droungas**, British •
Measure of Understanding (1972)
etching 800 x 584
- 1976/57/16 **Bernard Dunstan**, (1920-) British
Room in Viterbo (1974)
lithograph 775 x 571
- 1976/57/17 **Mary Feddon**, (1915-) British
Basket of Lemons (1971)
lithograph 775 x 571
- 1976/57/18 **Etching Table** (1972)
lithograph 571 x 775
- 1976/57/19/1 **Elisabeth Frink**, (1930-) British
Man and Horse V (1971)
lithograph 590 x 787
- 1976/57/19/2 **Man and Horse VI** (1971)
lithograph 590 x 794
- 1976/57/20 **Corrida One** (1973)
lithograph 571 x 775
- 1976/57/21 **Terry Frost**, (1915-) British
Red and Black Linear (1968)
lithograph 781 x 584
- 1976/57/22 **Black on Mauve/Grey** (1968)
screenprint 1016 x 685
- 1976/57/23 **Peter Gauld**, British
Union Mill, Cranbrook, Kent (1973/4)
lithograph 775 x 571
- 1976/57/24 **David Gentleman**, British
Dunstanborough Castle (1973)
lithograph 571 x 775
- 1976/57/25 **Duncan Grant**, (1885-) British
Washerwoman (1973/4)
lithograph
- 1976/57/26 **Barbara Hepworth**, (1903-1975) British
Winter Solstice (1971)
screenprint 305 x 254
- 1976/57/27 **Joseph Herman**, (1911-) Polish/British
In the Mountains (1965)
lithograph 571 x 800
- 1976/57/28 **Cockle Gatherers** (1974)
lithograph 565 x 775
- 1976/57/29 **Scene on the Shore** (1974/5)
lithograph 508 x 635
- 1976/57/30/1 **Gordon House**, (1932-) British
Arc A (1971)
screenprint 1016 x 698
- 1976/57/30/2 Arc D (1971)
screenprint 1022 x 698
- 1976/57/31 Circle E (1971)
screenprint 1022 x 698
- 1976/57/32 **Green A** (1972)
screenprint 1022 x 698
- 1976/57/33/1 Triangle A (1971)
screenprint 1022 x 698
- 1976/57/33/2 Triangle D (1971)
screenprint 1022 x 698
- 1976/57/33/3 Triangle G (1971)
screenprint 1022 x 698
- 1976/57/34 **John Hoyland**, (1934-) British
Yellows (1969)
screenprint 698 x 1016
- 1976/57/35 **Stanley Jones**, British
Sarn — Camden Exhibition Poster (1973)
lithograph 762 x 508

- 1976/57/36 **Cecil King**, British
Intrusion — Green (1974)
screenprint 565 x 762
- 1976/57/37 **Threshold — Orange** (1974)
screenprint 565 x 762
- 1976/57/38/1 **Justin Knowles**, British
C. Red (1971)
screenprint 1016 x 685
- 1976/57/38/2 **D. Yellow** (1968/71)
screenprint 685 x 1016
- 1976/57/39 **Daniel Lang**, British
Rosewood (1974)
lithograph 597 x 800
- 1976/57/40 **Daniel Lang**, British
Street Light (1973)
screenprint 559 x 705
- 1976/57/41 **Bernard Leach**, (1887-) British
Deer Plate (1973/4)
lithograph 775 x 571
- 1976/57/42 Fish Vase (1973/4)
lithograph 775 x 571
- 1976/57/43 **Igino Legnaghi**
Sculptural Image (1973)
screenprint 902 x 679
- 1976/57/44 **Ed Meneeley**, British
Louina's Dream (1973)
screenprint 1035 x 736
- 1976/57/45 **Keiko Minami**
Girl with Green Birds (1973)
etching 571 x 374
- 1976/57/46 **Henry Moore**, (1898-) British
- 1976/57/47 **Reclining Figures and Reclining Mother and Child** (1971/5)
lithograph 647 x 470
- 1976/57/48 **Pallas Heads** (1973)
lithograph 654 x 501
- 1976/57/49 **Six Stones** (1973)
lithograph 355 x 254
- 1976/57/50 **Mother and Child** (1973/4)
lithograph 489 x 368
- 1976/57/51 **Seated Figures and Ideas for Sculpture** (1973/4)
lithograph 654 x 501
- 1976/57/52 **Woman Seated on Fireside Stool** (1973/4)
lithograph 660 x 501
- 1976/57/53 **Hands I** (1973/5)
lithograph 660 x 508
- 1976/57/53 **Bryan Organ**, British
Monarch of the Glen after Landseer (1974)
lithograph 692 x 692
- 1976/57/54/1-4 **Four Heads of Wild Cats**
lithographs each 267 x 267
- 1976/57/54/1 **1. Tiger** (1974/5)
- 1976/57/54/2 **2. Lion** (1974/5)
- 1976/57/54/3 **3. Lioness** (1974/5)
- 1976/57/54/4 **4. Cheetah** (1974/5)
- 1976/57/55 **Graham Ovenden**, British
The Final Reproach (1974/5)
etching 660 x 660
- 1976/57/56 **Lolita Meditating** (1974/5)
etching 666 x 666
- 1976/57/57 **The Brigitte Doll** (1971)
screenprint 781 x 571
- 1976/57/58 **John Piper**, (1903-) British
Corton Church, Suffolk (1971)
screenprint 876 x 552
- 1976/57/59 **Patrick Procktor**, British
Sarum (1974)
etching and aquatint 597 x 787

- 1976/57/60 **Edwina Sandys**, British
Bowl of Flowers (1972)
lithograph 775 x 578
- 1976/57/61 **Daffodils (1974)**
lithograph 775 x 578
- 1976/57/62 **Green Nude** (1974)
lithograph 584 x 787
- 1976/57/63 **Birgit Skiold**
Moruroa (1973)
etching and embossing 597 x 540
- 1976/57/64 **Ann Travis**, British
Bloomsbury Pie (1974)
lithograph 387 x 578
- 1976/57/65 **Julian Trevelyan**, (1910-) British
Camel Corps (1972)
aquatint and etching 590 x 768
- 1976/57/66 **The Etching class** (1973)
etching 584 x 775
- 1976/57/67 **Sleeping Tom** (1973)
etching 775 x 584
- 1976/57/68 **William Walmsley**, British
Ding Dong Daddy Dog Biscuit No. 2 (1974/5)
lithograph 781 x 584
- 1976/57/69 **Michael Warren**, British
Lapwing (1973)
lithograph 660 x 406
- 1976/57/70 **Brett Whiteley**, (1939-) (British)
Seated Nude (1973)
lithograph 749 x 552
- 1976/57/71 **Kyffm Williams**, British
Pontlyfni in Snow (1974)
lithograph 489 x 775
Presented by the Institute of Contemporary Prints,
London, 1976
- 1976/58/1 **Bernerd Aris**, New Zealand
Mt. Egmont, Mangorei Valley (1935)
etching 241 x 273
- 1976/58/2 **Gwyneth Richardson**, New Zealand
Orakei Bridge
watercolour 330 x 432
- 1976/59 **Greer Twiss**, (1937-) New Zealand
Barrier II (1976)
bronze and steel 228 x 3342
- 1976/60/1 **Gordon Walters**, (1919-) New Zealand
Untitled (1955)
gouache 209 x 279
- 1976/60/2 **Geoffrey Fairburn**, (1905-) New Zealand
Untitled (c!951)
watercolour 365 x 276
- 1977/1 **Cornelius Johnson**, (1593-1661) British
Portrait of a Lady (1633)
oil on panel 784 x 657
Presented by the M.A. Serra Trust, 1977
- 1977/2 **Peter Siddell**, (1935-) New Zealand
In Loving Memory (1976)
pencil 440 x 540
Presented by the artist, 1977
- 1977/3/1 **Terry Stringer**, (1946-) New Zealand
Photo Distorted Head (1976)
fibreglass
- 1977/3/2 **Madonna in a Box** (1974)
screenprint 247 x 247
- 1977/4 **Barbara Hanrahan**, (1939-) New Zealand
Queen (1974)
etching 482 x 317

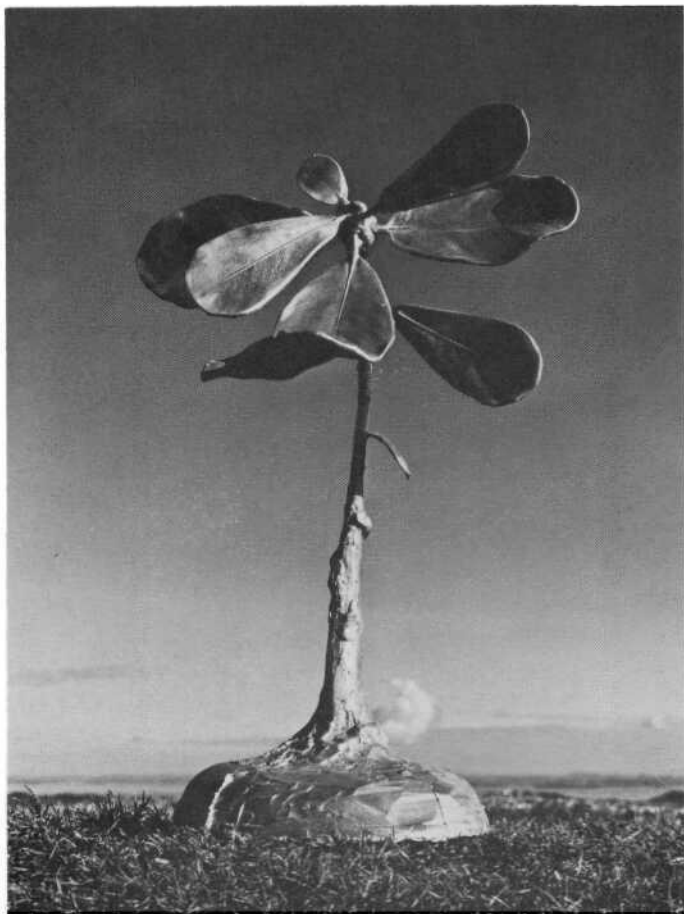
- 1977/5/1 **Jim Dine, (1935-)** American
The Plant Becomes a Fan 1 (1974)
cast aluminium 730 x 360 x 290
- 1977/5/2 **The Plant Becomes a Fan 2** (1974)
cast aluminium 710 x 500 x 310
- 1977/5/3 **The Plant Becomes a Fan 3** (1974)
cast aluminium 670 x 420 x 310
- 1977/5/4 **The Plant Becomes a Fan 4** (1974)
cast aluminium 670 x 380 x 310
- 1977/5/5 **The Plant Becomes a Fan 5** (1974)
cast aluminium 670 x 420 x 310
- 1977/6 **Peter Siddell, (1935-)** New Zealand
Unfilled (1976)
acrylic/hardboard 1130 x 1486
- 1977/7/1 **Aaron Edwin Penley, (1807-1870)** British
Loch Lomond
pencil and watercolour 230 x 350
- 1977/7/2 **Cloud Study**
watercolour and Chinese white 158 x 345
- 1977/7/3 **Cloud Study**
pencil and watercolour 142 x 311
- 1977/7/4 **Study of a Tree**
pencil and watercolour 174 x 120
- 1977/7/5 **Study of Scotch Fir**
black chalk and watercolour 198 x 135
- 1977/8/1 **John Tarlton, (1950-)** American/New Zealand
Leigh's Umbrella
charcoal 762 x 559
- 1977/8/2 **Adrian Hall, (1943-)** British/New Zealand
8.75 Drawing after having Climbed a Pear Tree
mixed media/paper 1270 x 759
- 1977/9 **Philip Trusttum, (1940-)** New Zealand
Joker(1975)
oil on hardboard 1365 x 1648



1977/5/1 **Jim Dine**
The Plant Becomes a Fan 1

1977/10 **Ay-O, (1931-)**Japanese
Rainbows (1976)
serigraph 560 x 750

1977/11/1 **Antonio Canale (Canaletto), (1697-1768)** Italian
View of a Town with the Tomb of a Bishop
etching

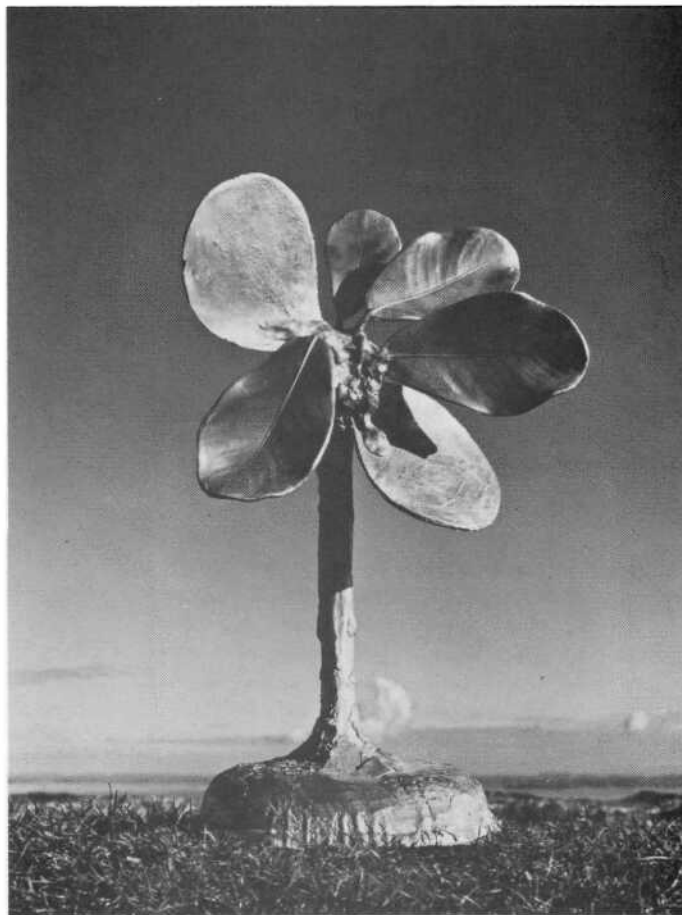


1977/5/2 **Jim Dine**
The Plant Becomes a Fan 2

1977/11/2 **Manuel Robbe**, (1872-c1936) French
Le Duo
coloured aquatint 419 x 289

1977/12/1 **Peter Bromhead**, (1933-) British/New Zealand
Preparatory Drawing for 'Dance of Death'
ink 209 x 181

1977/12/2 **Preparatory Drawing for 'Dance of Death'**
ink 209 x 181
Presented by the artist, 1977

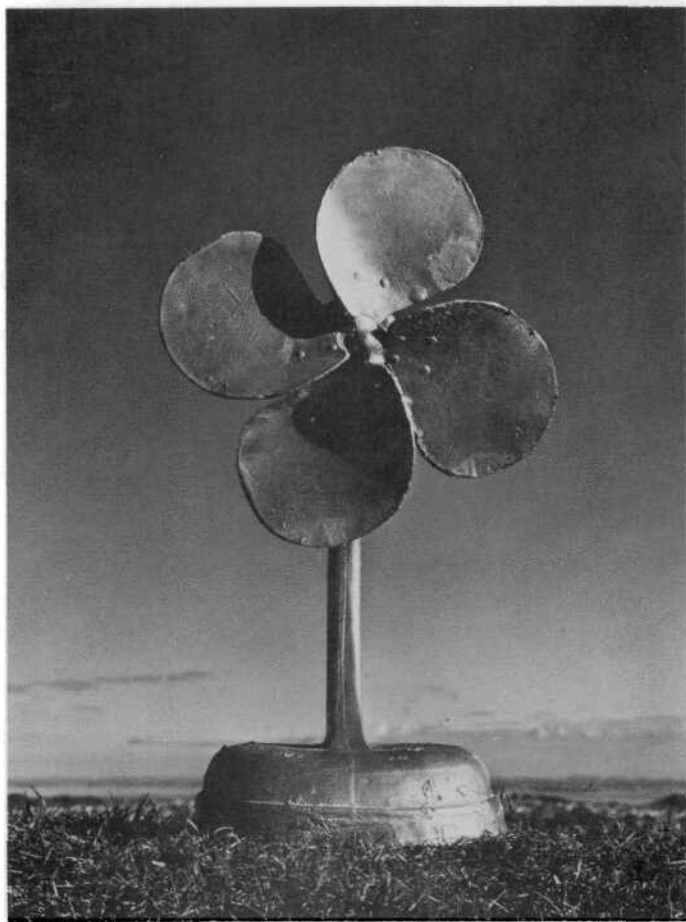


1977/5/3 **The Plant Becomes a Fan 3**

1977/13 **A.D. McLean**, British
Portrait of Helen Terry (1887)
pencil and Chinese white 187 x 136
Presented by Mrs. I. D. Butler, Avondale, 1977

1977/14/1 **Rodney Fumpston**, (1947-) New Zealand
Sky — Marble Arch 5 (1975)
etching 508 x 457

1977/14/2 **Sky — Marble Arch 7** (1975)
etching 508 x 457

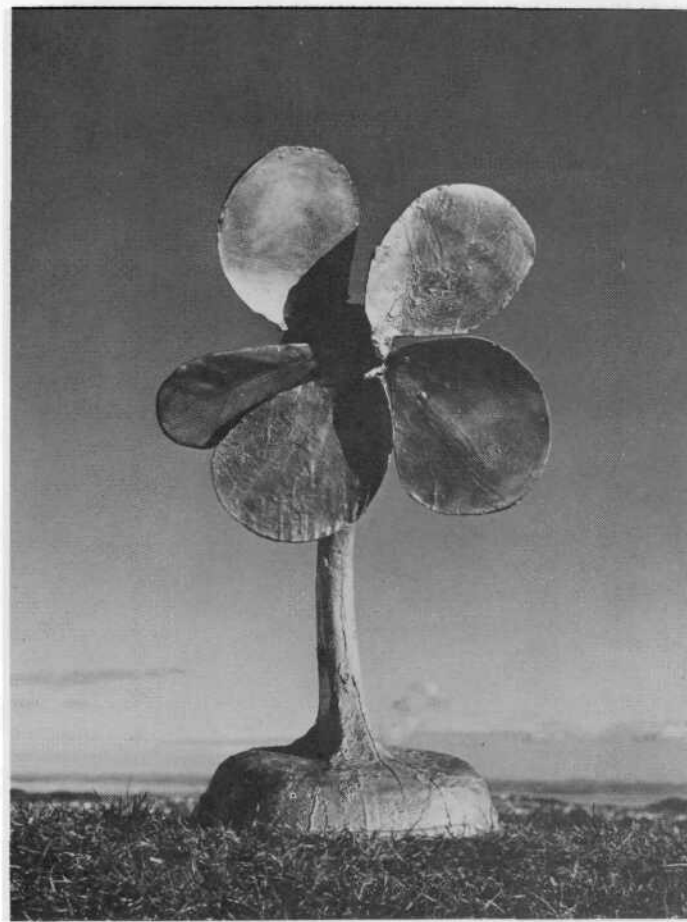


1977/5/4 **The Plant Becomes a Fan 4**

1977/14/3 Sky — Marble Arch 11 (1975)
etching 508 x 457

1977/15 Paul Hartigan, (1953-) New Zealand
Has Your Tongue been Stung Lately?(1976)
screenprint 365 x 559

1977/16/1 John Panting, (1940-1974), New Zealand
Untitled 1 (1968)
screenprint 762 x 762



1977/5/5 **The Plant Becomes a Fan 5**

1977/16/2 Untitled 2 (1968)
screenprint 762 x 762

1977/16/3 Untitled 3 (1968)
screenprint 762 x 762

1977/16/4 Untitled 4 (1968)
screenprint 762 x 762

1977/17 Unknown
Cigarette Cards
lithograph/, laid on silk
Presented by Mrs. C. George, Remuera, 1977

ERRATA

Quarterly Numbers 66-67 Spring/Summer 1978

Acquisitions: 1974-1977

- 1976/24 **Allan Ramsay**, (1713-1784) British
Portrait of a Man
oil on canvas 743 x 609
Purchased by the Auckland City Council with
assistance from the Auckland City Art Gallery
Associates.
- 1976/25 **William Beechey**, (1753-1839) British
Miss Windham (1828)
oil on canvas 1270 x 1020
Presented by the Auckland City Art Gallery
Associates
- 1976/44/1-3 **Victoria Edwards**, (1948-) New Zealand
Eighth Set (series of 3 images)
aquatint (artist's proofs) each 50 x 39
Presented by the Auckland City Art Gallery
Associates
- 1977/31 **Colin McCahon**, (1919-) New Zealand
Hi-Fi: Angels and Bed No.4 (1976-7)
acrylic/canvas 3378 x 5282
Purchased by the Auckland City Council with
assistance from the Auckland City Art Gallery
Associates



1977/7/1 **Aaron Edwin Penley**
Loch Lomond

1977/18 **Oyvind Fahlstrom**, (- 1977) Brazilian
Map
screenprint on mixed media 457 x 711

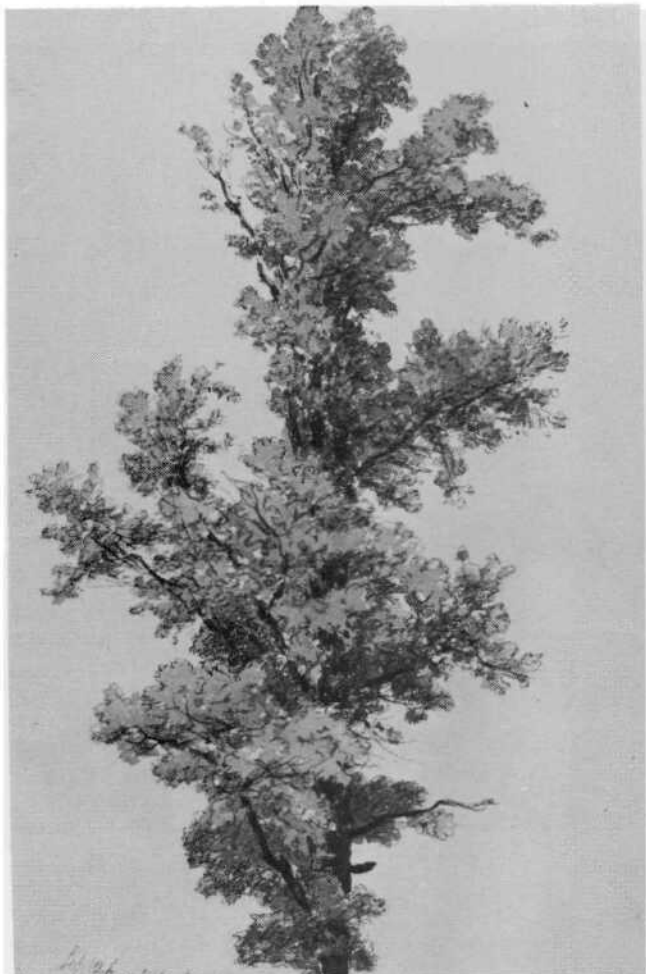
1977/19 **Ian Scott**, (1945-) British/New Zealand
Lattice (1977)
acrylic/canvas 1727 x 1727

1977/20 **Raymond Ching**, (1940-) New Zealand
Nude (1960)
pencil 219 x 155

1977/21 **J.A.M. Whistler**, (1834-1903) American/British
Invitation with View of Thames
etching 142 x 219
Presented by Mr. M. Harrison, Takapuna, 1977

1977/22 **Grahame C. Sidney**, (1948-) New Zealand
Jockey Club (1977)
egg tempera in gesso/board 435 x 805

1977/23 **Gavin Buxton**, (1958-) New Zealand
Untitled (1976)
graphite pencil on paper 900 x 540



1977/7/4 Aaron Edwin Penley
Study of a Tree

1977/24 Martin Ball, (1952-) New Zealand
Worn-out Rocker (1977)
graphite pencil 160 x 210

1977/25/1 Gavin Chilcott, (1950-) New Zealand
Bombing Plan (1977)
coloured pencil 390 x 500

1977/25/2 Rock Gardening (1977)
coloured pencil 486 x 635

1977/25/3 Hong Kong Honeymoon (1977)
acrylic/canvas 1113 x 1113

1977/26 Gordon Walters, (1919-) New Zealand
Tama (1977)
screenprint 652 x 470

1977/27 Alberto Garcia-Alvarez, (1928-) American/N.Z.
Moire (1977)
screenprint 760 x 560

1977/28 Dick Frizzell, (1943-) New Zealand
Double Totem
gouache and pencil 115 x 130

1977/29/1 Mayuni Oda, (1941-) Japanese
Treasure Ship, Spring (1976)
screenprint 912 x 612

1977/29/2 Jim Nawara, (1945-) American
Deadwood (1975)
lithograph 634 x 902

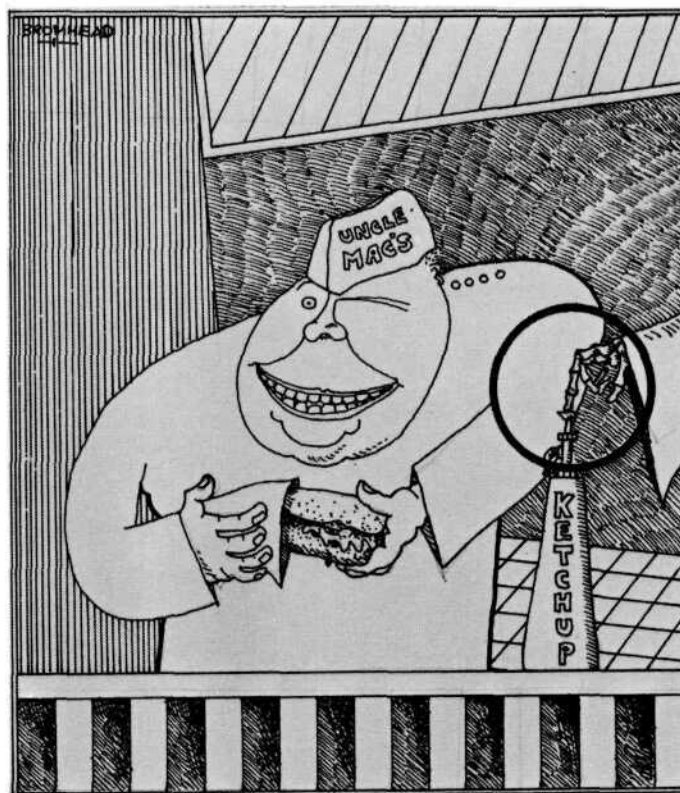
1977/29/3 Akio Igarachi, (1938-) Japanese
Confirmation of Space by Drawing, 4
lithograph 910 x 633

1977/29/4 Richard Duncan, (1944-) American
View from Monteagle (1976)
etching 484 x 623

1977/29/5 Robert Anderson, (1949-) American
Leftovers (1976)
lithograph 385 x 485

1977/30 Tony Lane, (1949-) New Zealand
Night with Day
acrylic/canvas 1803 x 2311

1977/31 Colin McCahon, (1919-) New Zealand
Hi-Fi: Angels and Bed No. 4 (1976-7)
acrylic/canvas 3378 x 5282



1977/12/1-2 **Peter Bromhead**
Preparatory Drawings for 'Dance of Death'

1977/35 **Jan van der Bruggen** (1649-c1714) Flemish
Tavern Scene
mezzotint 228 x 171
Presented by Mr. John Stacpoole, Auckland, 1977

1977/32 **Christine Hellyar**, (1947-) N.Z.
My Devotion Poles
latex rubber on aluminium

1977/36/1 **Don Binney**, (1940-) New Zealand
Three Journeys (1966)
oil on canvas 1219 x 914

1977/33 **Denys Watkins**, (1945-) New Zealand
Star Map
charcoal and acrylic/canvas and mixed media
2133 x 1879 x 1422

1977/36/2 **Milan Mrkusich**, (1925-) New Zealand
Four Elements: Yellow and Dark (1968)
oil on canvas 210 x 685

1977/34 **Rob Taylor**, (1945-) Scottish/New Zealand
Landscape (1976)
oil/canvas 1905 x 1549



MI77/17 Unknown
Cigarette Cards

GALLERY HOURS: Monday to Thursday 10 am to 4.30 pm, Friday 10 am to 8.30 pm, Saturday and Sundays 1 pm to 5.30 pm.

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

TELEPHONE: 792-020. POSTAL ADDRESS: Auckland City Council, Private Bag.

GIFTS AND BEQUESTS: Gifts to the Art Gallery in the form of cash **from income** upwards to \$100 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 paintings, 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. The Quarterly is published by the Auckland City Art Gallery and is concerned with presenting information about works of art acquired by the Gallery. Subscriptions: \$2.00 a year; single copies 50 cents; free to members of the Auckland Gallery Associates. Printed by Auckland City Council Printing Department.

STAFF

John Bailey, *Exhibitions Technician*
Joy Begbie, *Part-time Conservator*
Ian Bergquist, *Conservator*
Pamela Birkin, *Director's Secretary*
Andrew Bogle, *Curator of Prints and Drawings*
Ron Brownson, *Art Research Librarian, Editor*
Dean Buchanan, *Exhibitions Technician*
Jean Clarkson, *Outreach Tutor*
Brenda Gamble, *Programmes Secretary*
Paul Gilbert, *Scientific Photographer*
Debbie Griffiths, *Clerk/Typist*
Alexa Johnston, *Curator of New Zealand Painting & Sculpture*
Grant Kirby, *Executive Officer*
Rod MacLeod, *Exhibitions Technician*
Charles Marshall, *Attendant*
Andrew Milliken, *Attendant*
Douglas Mitchell, *Senior Attendant*
Ross Ritchie, *Exhibitions and Graphic Designer*
Ernest W. Smith, *Director*
Don Soloman, *Outreach Manager/Curator of Education*
Laurie Teixeira, *Security Officer*
Dorothy J. Wherry, *Administrative Clerk*
Katharine Woodgate-Jones, *National Conservator*
Eric Young, *Registrar*

CULTURAL ACTIVITIES AND HEALTH COMMITTEE

His Worship the Mayor Sir Dove-Myer Robinson, JP
Councillor J.R. Firth, Deputy Mayor

Councillors:

Mrs. C.A. Tizard, *Chairwoman*
Mrs. S. Picot
N. Ambler
K. Tongue
Mrs. S. Horton
H. Dyer
C. Edwards
Mrs. E.D. Walker
Rev. W.S. Dawson

CO-OPTED MEMBERS

Dr Walter S. Auburn
John Stacpoole, QBE

ART GALLERY SUB-COMMITTEE

Dr R.H.L. Ferguson
Councillor Mrs C.A. Tizard, *Chairwoman*
Councillor Rev. W.S. Dawson
John Stacpoole, OBE
Dr Walter S. Auburn

HONORARY STAFF MEMBERS

Dr Walter S. Auburn, *Honorary Consultant (Prints)*
John Turner, *Honorary Consultant (Photography)*
Tom Hutchins, *Honorary Consultant (Photography)*