

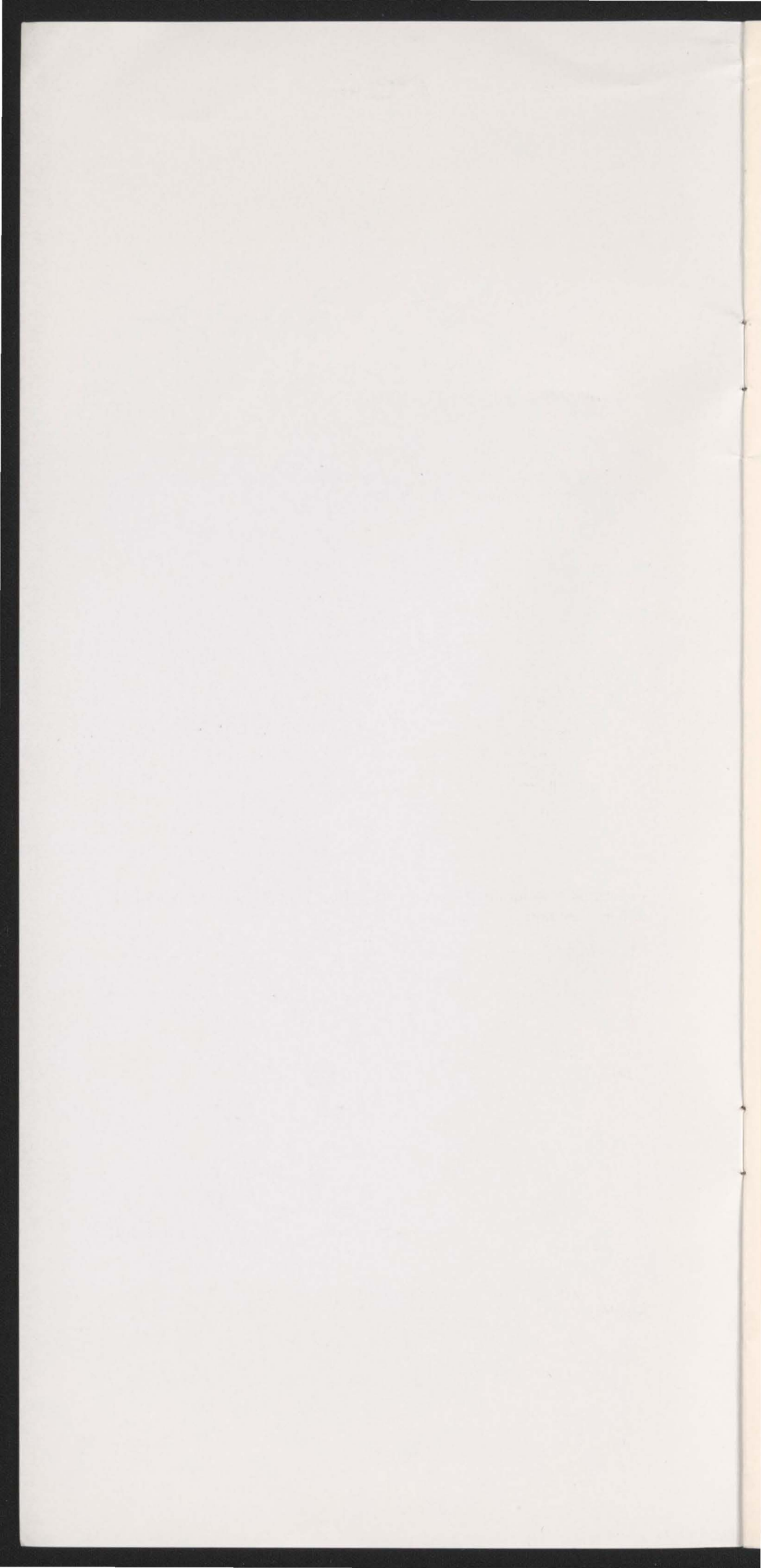
REMBRANDT *to* RENOIR

300 years OF EUROPEAN MASTERPIECES *from* THE FINE ARTS MUSEUMS OF SAN FRANCISCO

AUCKLAND CITY ART GALLERY 5 JUNE – 29 AUGUST 1993



ANZ Bank



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introduces

REMBRANDT *to* RENOIR

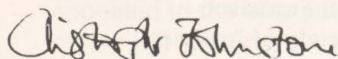
300 years OF EUROPEAN MASTERPIECES from THE FINE ARTS MUSEUMS OF SAN FRANCISCO

It is with the greatest of pleasure that the Auckland City Art Gallery is host to this magnificent group of masterpieces of European painting from The Fine Arts Museums of San Francisco. The exhibition provides a unique opportunity for New Zealanders to experience in one place some 300 years of painting from Spain, Italy, France, Britain and Holland, illustrating some of the highest achievements of Western art. *Rembrandt to Renoir* is without doubt the finest exhibition of pre-20th century art to come to New Zealand.

With the help of our principal sponsor ANZ Bank and our associate sponsors the Gallery is pleased to provide you with this complimentary checklist as a guide to the exhibition.

These short comments are based on the comprehensive details about each artist and the individual paintings which are given in the fully-illustrated souvenir catalogue of the exhibition, on sale at \$29.95.

Enjoy the exhibition.



*Christopher Johnstone, Director
Auckland City Art Gallery*

Sponsor's Message

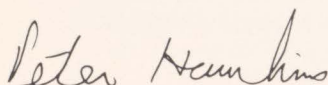
ANZ Bank is delighted to introduce the *Rembrandt to Renoir* exhibition to New Zealand.

To have 66 of the finest European masterpieces in one venue in New Zealand is an artistic rarity and ANZ Bank is pleased to join with Auckland City Art Gallery in presenting the exhibition.

This exhibition is one of the most important ever to visit New Zealand and the Gallery is to be congratulated for its foresight in ensuring that New Zealand was placed on the touring list while the collection's home in San Francisco was refurbished following the last major earthquake in the area.

ANZ Bank has a strong commitment to arts in New Zealand demonstrated by our long-term commitment to Auckland Opera which has just finished a highly successful season of *Carmen*. We are also supporting the City Galleries of Wellington and Auckland's centennial suffrage year exhibition 'Alter / Image' - works from 15 contemporary New Zealand women artists.

I wish you good viewing of *Rembrandt to Renoir, 300 Years of European Masterpieces*.



*Peter Hawkins, Managing Director
ANZ Banking Group (New Zealand) Limited*

All the paintings have been lent by The Fine Arts Museums of San Francisco, and are numbered in the same order as the exhibition catalogue.

- 1 Domenikos Theotókopoulus called **EL GRECO**
Spain 1541-1614
Saint John the Baptist c.1600
oil on canvas
El Greco is known for his elongated figures, probably derived from Byzantine ikons, which he knew as a young man in his native Crete. The nervous light flickering over flesh, landscape and clouds creates an other-worldly, spiritual effect. John the Baptist prophesied that Jesus Christ, symbolised by the lamb, would be the Messiah.

- 2 **Massimo STANZIONE**
Italy c.1585-1658
Woman in Neopolitan costume c.1635
oil on canvas
The Fine Arts Museums of San Francisco
on loan from the Hispanic Society of America
The unknown sitter wears an ornate peasant costume, which could either be a peasant or a noblewoman wearing fancy dress. The strong, dramatic lighting emphasizes the intricate details of her jacket. The rooster held in her left hand generally symbolizes betrayal or jealousy.

- 3 Mattia Preti, called **Il Cavaliere CALABRESE**
Italy 1613-1699
Saint John the Baptist Preaching c.1665
oil on canvas
Extreme contrast of light and shadow plus the use of colour contribute to the dramatic effect of this painting. The figures in the foreground, cropped as if in a snapshot, pull the viewer close to the action. The strong diagonal of Saint John's staff with fluttering banner, direct the eye to the light at the top left, which symbolises the coming of Christ. The sacrifice of Jesus is symbolized by the lamb and the Latin inscription of the banner.

- 4 **Salvator ROSA**
Italy 1615-1673
Landscape with Travellers c.1640
oil on canvas
The rugged, moody landscape sets the emotional stage for this band of travellers receiving directions from a motley group of characters. Such rustic subject matter was popular with discerning aristocratic collectors of the time as well as a wider public.

- 5 Giovanni Battista Gaulli, called **II BACICCIO**
Italy 1639-1709
The Adoration of the Lamb c.1680
oil on canvas
This painting is a modello or oil sketch for a ceiling fresco situated in the apse of the church of Il Gesù, Rome. Christ is symbolised by the sacrificial lamb resting on a book on the altar at the centre of the scene. Encircling the lamb is a host of heavenly figures. The source of the subject is the mystical visions of St John the Evangelist as revealed in the biblical book of Revelation.
- 6 **Gaspere Giovanni TRAVERSI**
Italy 1722/1724-1770
The Fortune Teller c.1760
oil on canvas
- 7 **Gaspere Giovanni TRAVERSI**
Italy 1722/1724-1770
The Merry Company c.1760
oil on canvas
Scenes such as these unidealized portrayals of common people partaking in simple amusements and naïve pleasures appealed to the elite patron. In *The Merry Company* the man on the left salutes you, the viewer, providing a sense of involvement in the scene.
- 8 **Frans HALS**
Dutch Republic 1582/83-1666
Portrait of a Gentleman in White c.1637
oil on canvas
Frans Hals was one of the leading portrait painters of his time. In this painting he has depicted an arrogant, almost defiant personality. The near arm is projecting forward on the hip, the eyes glance downwards and to the side; the jutting jaw suggests a pugnacious manner. The artist has rendered the white jacket, in lively brush strokes making use of the many diagonals to create surface interest.
- 9 **Anthony van DYCK**
Flanders 1599-1641
Marie Claire de Croy, Duchesse d'Havré and Child
1634
oil on canvas
Van Dyck was an assistant in the studio of Rubens before becoming an important history and portrait painter in his own right. The artist's work with Rubens and knowledge of Venetian painting made him a supreme master of colour. The sitter's social status is shown by her opulent dress, ornate jewellery and by her placement. She gazes down on the viewer from above.

- 10 Salomon van RUYSDAEL**
 Dutch Republic 1600/1603-1670
River View of Nijmegen with the Valkhof 1648
 oil on canvas
 The massive, vertical towers of the fortress town of Nijmegen dominate this tranquil river scene. The military past of this important border town is suggested by the architecture. Once the scene of the Batavian revolt against the ancient Romans the Dutch saw this fortress as the symbol of Republican freedom from the oppression of Catholic Spain.
- 11 Matthias STOMER**
 Dutch Republic c.1600-after 1649
The Calling of St Matthew c.1629
 oil on canvas
 The composition is based on Caravaggio's famous painting in the church of San Luigi dei Francesi in Rome. Stomer reversed the original composition. Like Caravaggio, Stomer employed theatrical lighting and a shallow-stage-like space. Caravaggio and Stomer have, most importantly, portrayed an event narrated in the Bible in terms of life, with ordinary people representing the holy personages.
- 12 Rembrandt Harmensz. van RIJN**
 Dutch Republic 1606-1669
Joris de Caulerij 1632
 oil on canvas, laid on wood
 Rembrandt was only in his 20s but already established as a major portrait painter in Amsterdam when he created this portrait of Joris represented as a militiaman of The Hague. Theatrical lighting, highlighting the face and silhouetting the figure with costume detail plus Rembrandt's ability to portray his sitters with great psychological insight are exemplified in this portrait.
- 13 Michael SWEERTS**
 Flanders 1618-1664
Portrait of a Youth c.1655-61
 oil on canvas
 In this intimate portrait the artist employs details like the wet lips, the wistful eyes, the realistic tendrils of hair and the curling forms of the sitter's collar to create a sense of great naturalism.
- 14 Abraham van BEYEREN**
 Dutch Republic 1620/1621-1690
Still Life 1666
 oil on canvas
 Van Beyeren is considered one of the most talented Dutch still life painters of the second half of the 17th century. The opulent massing of meat, fruit and fish displayed on broadly brushed velvet drapery reveals a fine eye for detail and a vivid sense of colour. The composition may look casual, but every object is placed carefully to create a visually dynamic arrangement.

- 15 **Jan STEEN**
Dutch Republic 1626-1679
The Marriage of Tobias and Sarah (The Marriage Contract) c.1673
oil on canvas
Tobias is about to become the seventh husband of Sarah. All previous husbands were killed by a demon. Tobias looks up in supplication to avoid the same fate. The artist uses this apocryphal story to display his delight in rendering everyday scenes. He includes himself three times in the painting: as the groom, Tobias; as the notary at the table and as the man at the wine cask, looking out at the viewer.
- 16 **Willem van AELST**
Dutch Republic 1627-1683
Flowers in a Silver Vase 1663
oil on canvas
The dramatically lit profusion of flowers in brilliant colour gives no hint of the underlying moral tone of the painting. An over-ripe bloom of tulip in the centre, an open watch case, a shredded ribbon and a snail are all symbols of quickly passing time and the vanity of life.
- 17 **Pieter de HOOCH**
Dutch Republic 1629-1684
Woman with Children in an Interior c.1658-1660
oil on canvas
A sense of serenity and security is created by the structured horizontals and verticals of this composition. The grid of the floor pattern, windows, and the tiles of the hearth add to the graphic structure. The canary in the cage refers to marital bonds, the cupid carved in relief on the mantle refers to love and the dog is a traditional symbol of fidelity and vigilance.
- 18 **Gerrit Adriaenz. BERCKHEYDE**
Dutch Republic 1638-1698
The Singel, Amsterdam 1697
oil on canvas
The location, the quay from which ferries bound for England were moored, and the accurate detail of the scene imply that this painting was meant for wealthy English tourists on the Grand Tour of Europe. The coat of arms of the city flies from the mast of the barge crossing the canal in the centre of the painting.
- 19 **Thomas GAINSBOROUGH**
England 1727-1788
Samuel Kilderbee c.1757
oil on canvas
Samuel Kilderbee was a lifelong friend of Gainsborough. In this painting both were in their twenties. A youthful awkwardness is evident in the lack of integration between the figure and the sketchy landscape behind him. The unusual cropped body of the dog on the left, and the diagonals of the hunting crop and his white leg lead the eye to the face of the sitter.

- 20 Thomas GAINSBOROUGH**
England 1727-1788
Landscape with Country Carts c.1784-85
oil on canvas
This composition is based on a 17th century Dutch landscape by Pieter de Molijn. A tree has been added on the left by Gainsborough to frame the view. The back views of the figures and their carts lead the viewer into a peaceful rural scene. Feathery foliage, billowing clouds and soft light anticipate 19th century Romanticism.
- 21 Sir William BEECHEY**
England 1753-1839
Master James Hatch 1796
oil on canvas
Master James Hatch is here pictured in his Eton ceremonial dress for the Montem, Eton's traditional procession to Salt Hill. Eton College is on the right of the low horizon, Windsor castle is on the left beyond the River Thames. Posing the subject against a dramatic setting presents no problems for this artist. Note the small feathery foliage over the leg, integrating the figure into the setting.
- 22 Sir Henry RAEBURN**
Scotland 1756-1823
Sir Duncan Campbell, Bart. c.1812
oil on canvas
Duncan Campbell is wearing the uniform of the Third Scots Fusilier Guards, with whom he served as a captain during the Napoleonic wars. Raeburn made no preliminary drawings, painting directly onto the canvas. This painting is a good example of Raeburn's successful formula for military portraits - a three-quarter length view of the sitter against a plain background from which the figure is detached by forceful lighting.
- 23 John CONSTABLE**
England 1776-1837
A view on Hampstead Heath with Harrow in the Distance 1822
oil on paper mounted on canvas
Constable was interested in the changing effects of weather, atmosphere and light on the landscape and oil sketches such as this one allowed him to make rapid visual notes. This view looks westward across the Heath to the village of Harrow, where a church spire is just visible.
- 24 John MARTIN**
England 1789-1854
The Assuaging of the Waters 1840
oil on canvas
Martin illustrates the moment in the biblical story of the flood when the waters recede to reveal the earth once more. Against a backdrop of luminously pounding surf a black raven stands beside a drowned snake, symbolising original sin and old-world corruption. The white dove is about to take a branch back to Noah. The clear, bright colours convey the sense of hope and rebirth associated with this story.

- 25 Georges de La TOUR**
France 1593-1652
Old Man c.1618-1619
oil on canvas
The big feet of the old man and the solid figure of his wife cast dramatic shadows across the shallow stage. Artificial costumes and exaggerated poses would indicate that they are theatrical characters. They are possibly the irascible Alison and the henpecked husband Père Dindon, figures from Northern European popular theatre.

- 26 Georges de La TOUR**
France 1593-1652
Old Woman c.1618-1619
oil on canvas
(See no.25, above)

- 27 Louis (?) Le NAIN**
France 1600/1610-1648
Peasants before Their House c.1641
oil on canvas
The static pose of the figures echoes the shape of the rustic buildings behind. There is a classical quality in their statuesque grouping. The monochromatic palette of greys and ochres, relieved by two bold touches of red leading the eye into the doorway of the stone building add to the sombre presentation of the peasants.

- 28 Eustache Le SUEUR**
France 1616-1655
Sleeping Venus c.1640
oil on canvas
The relaxed, undulating form of the sleeping Venus reflects light onto her son Cupid the messenger of love. The artist contrasts the cold white flesh of Venus to the warm hues of the curtain and the reflected light on Cupid. The choice of these mythological characters has enabled the artist to indulge his primary artistic interest: the female nude.

- 29 Nicolas de LARGILLIERE**
France 1656-1746
Portrait of a Gentleman 1710
oil on canvas
The expressive hand gesture, the swirling red velvet drape, the gold embossed jacket and expensive wig indicate a man of aristocratic taste. The artist's mastery of all these elements confirmed him as a portrait painter in high demand.

- 30 **Jean-Antoine WATTEAU**
 France 1684-1721
The Foursome [La Partie Quarrée] c.1713
 oil on canvas
 Watteau was considered the greatest painter of early 18th century France. He was able to unite observation with fantasy; realism with classical forms. Two characters, Pierrot and Mezzetin, from the commedia dell'arte, converse with their female friends in a park. Their figures in shimmering costumes contrast with the dark, leafy foliage evoking an Arcadian dream-land of music, conversation and erotic intent.
- 31 **Jean-Marc NATTIER**
 France 1685-1766
Thalia, Muse of Comedy 1739
 oil on canvas
 Nattier excelled as a portrait painter of women, depicting them as goddesses in classical settings. The women in these two paintings remain unidentified. The figure of Thalia, Muse of Comedy could be Sylvia Balletti, a well-known actress from the Comédie Italienne. Small vignettes in the background of each painting help identify the muses.
- 32 **Jean-Marc NATTIER**
 France 1685-1766
Terpsichore, Muse of Music and Dance c.1739
 oil on canvas
 (See no.31, above)
- 33 **Nicolas LANCRET**
 France 1690-1743
End of the Hunt c.1740
 oil on canvas
 Lancret was one of the first artists of the century to paint contemporary activities in forms usually devoted to fantasy and mythology. These two hunting scenes are part of a group of four scenes designed to hang above doorways.
- 34 **Nicolas LANCRET**
 France 1690-1743
Breakfast before the Hunt c.1740
 oil on canvas
 (See no.33, above)
- 35 **François BOUCHER**
 France 1703-1770
Companions of Diana 1745
 oil on canvas
 Boucher, the quintessential artist of the Rococo, used elegance, artifice, wit and imagination to create decorative, allegorical images of great charm. These paintings were designed to hang above doors in an elegant 18th century mansion. Diana was the ancient goddess of hunting.

36 **François BOUCHER**
France 1703-1770
Bacchantes c.1745
oil on canvas
These nymph musicians are depicted as followers of the god of wine, Bacchus, symbolised by the grapes and wine jug.

37 **François BOUCHER**
France 1703-1770
Virgin and Child c.1765-70
oil on canvas
The unusual profile pose and lively baby may suggest a contemporary scene of mother and child. However, the traditional colours of blue over red for the mother's costume and the rose in the hand of the baby indicate that this loving portrait is in fact a painting of the Virgin Mary and the infant Christ.

38 **Charles-André (Carle) VANLOO**
France 1705-1765
Allegories of the Arts - Painting 1753
oil on canvas
Whilst born in France, Vanloo was the most famous member of a successful dynasty of painters of Dutch origin. The depiction of children in fancy dress, symbolizing the arts became popular during the 18th century. They wear costumes from the age of Louis XIV and the Renaissance emphasizing the nostalgic and charming tone of the paintings. These four allegorical paintings were commissioned by the Marquise de Pompadour as overdoors for the Salon de Compagnie in her newly constructed Château de Bellevue.

39 **Charles-André (Carle) VANLOO**
France 1705-1765
Allegories of the Arts - Sculpture 1753
oil on canvas
(See no.38, above)

40 **Charles-André (Carle) VANLOO**
France 1705-1765
Allegories of the Arts - Architecture 1753
oil on canvas
(See no.38, above)

41 **Charles-André (Carle) VANLOO**
France 1705-1765
Allegories of the Arts - Music 1753
oil on canvas
(See no.38, above)

- 42 Claude-Joseph VERNET**
 France 1714-1789
The Bathers 1786
 oil on canvas
 Vernet was one of the first 18th century French artists to revive the subject of landscape, perpetuating the vision of an idealized Italy. In this painting the artist blends an interest in realism, seen in the rocks and foliage, with the romance of peasant women leisurely bathing in the Mediterranean.
- 43 Joseph-Siffred (or Siffrein) DUPLESSIS**
 France 1725-1802
Portrait of a Gentlemen (Jean-Baptiste-François Dupré?) c.1781
 oil on canvas
 The sitter could be Maître Jean-Baptiste-François Dupré, a Paris notary and counsellor to the King. The sitter is portrayed as a man of intellect and means, soberly dressed, holding a quill in his hand and sitting in fashionable domestic surroundings, a meticulously reproduced mix of Louis XV and Louis XVI styles.
- 44 Jean-Baptiste-Henri DESHAYS**, called Deshays de Colleville
 France 1729-1765
The Abduction of Helen c.1761
 oil on canvas
 Inspired by the great history painters of the 17th century, Deshays depicts here the abduction of Helen, wife of the King of Sparta by Paris of Troy. Churning water, flying cupids and entwined bodies focus attention on the main action in the centre of the painting. This sketch was the basis for the tapestry series *Iliade d'Homère* woven three times by royal command. The inspiration for this composition may come from the series of paintings by Peter Paul Rubens executed for Marie de Medici installed in the Luxembourg Palace in the 18th century.
- 45 Anne VALLAYER-COSTER**
 France 1744-1818
Still Life with Plums and a Lemon 1778
 oil on canvas
 The simple presentation of household objects originated in the Low Countries in the early 17th century and became popular in France during the 18th century. The artist's choice of colour and interest in the texture of each object creates a mood of sombre harmony. The horizontals of the table and the water in the glass are offset by the diagonal of the knife and uncurled lemon rind. Both diagonals overlap the table leading the eye to the focal point of the plums.
- 46 Etienne AUBRY**
 France 1745-1781
Etienne Jeaurat 1771
 oil on canvas
 This seemingly informal portrait of the artist's friend combines an intimately candid rendering of the sitter with acute psychological insight. The depiction of fine fabrics worn by Jeaurat reflects the skill of the artist's brushwork.

- 47 Jacques-Louis DAVID**
France 1748-1825
Laure-Emilie-Félicité David, Baronne Meunier 1812
oil on canvas
This unfinished portrait of one of the artist's twin daughters was made when David was at the height of his fame as leader of the Neoclassical school in France. The loose, sketchy touch and thin transparencies of unmixed pigment give this portrait a freshness sometimes lost in his more finished works.
- 48 Pierre-Henri de VALENCIENNES**
France 1750-1819
A Capriccio of Rome with the Finish of a Marathon
1788
oil on canvas
This idealised pastoral scene is animated in the middle distance by a foot race. The closer figures point to this activity and the diagonal of the road leads the viewer into the distance. The artist has added a dark foreground and framing trees plus a rhythmical arrangement of light and shade to take the viewer by steps through this picturesque landscape.
- 49 Elizabeth Louise VIGÉE LE BRUN**
France 1755-1842
Hyacinthe Gabrielle Roland, later Marchioness Wellesley 1791
oil on canvas
Both sitter and painter were in Rome at the time the painting was made, having fled the French Revolution. Madame Vigée Le Brun had been official portraitist and confidante to the French Queen, Marie Antoinette. Hyacinthe Roland was the mistress and later wife of the Marquess Wellesley. One of her children became the great-great grandmother of the present Queen of England, Elizabeth II.
- 50 Jan-Frans van DAEL**
Flanders/France 1764-1840
Flowers before a Window 1789
oil on canvas
Painted with scientific precision, these flowers demonstrate van Dael's mastery of the northern tradition of flower painting. Many of the flowers in this vase do not bloom in the same season, indicating that the painting was made from earlier studies.

- 51 **Baron François GÉRARD**
France 1770-1837
Comtesse de Morel-Vindé and Her Daughter (The Music Lesson) 1799
oil on canvas
The psychological relationship between mother and daughter is revealed by the clasped hands at the focal point of this Neoclassical painting. The imploring gesture of the daughter and the calm reassurance of the mother is also emphasized by the monumentality of the mother's form. Gérard prevents the subject from becoming too sentimental by the careful balance of the composition, the attention to detail and the expressive and sensitive analysis of the faces.

- 52 **UNKNOWN ARTIST**
France 18th century
Portrait of a Miniaturist
oil on canvas
The unknown artist, using broad but controlled brushstrokes and bold colour has created a composition of light and charm. The subject's concentrated gaze directs the viewer to the point of the brush.

- 53 **Théodore GÉRICAULT**
France 1791-1824
Equestrian Portrait of Charles V (after Van Dyck)
c.1814-15
oil on canvas
This small, dramatic oil sketch of Charles V on a white stallion exhibits Gericault's interest in expressive brush strokes. The turbulent sky and sea echo the horse's rippling mane and tail. It was copied from an engraving of a painting attributed to van Dyck which is in the collection of the Uffizi Gallery in Florence.

- 54 **Jean-Baptiste-Camille COROT**
France 1796-1875
View of Rome: The Bridge and Castel Sant'Angelo with the Cupola of St Peter's 1826-27
oil on canvas
As the title suggests the subject of this painting is a particular view of Rome much admired by tourists. The artist is looking west along the Tiber River to St Peters, placed in the centre of the bridge. The Castel Sant'Angelo is seen on the right.

- 55 **Jean-Léon GÉRÔME**
France 1824-1904
The Bath c.1880-85
oil on canvas
Gérôme made many visits to Turkey, Egypt and Greece to gather material for his paintings, often combining in one work features from different countries. Despite its stage-like realism, this bath scene can not be identified directly. The subject of a white woman being bathed by a black slave give the work a power of symbolic contrast unusual in Gérôme's work.

- 56 William-Adolphe BOUGUEREAU**
France 1825-1905
The Broken Pitcher 1891
oil on canvas
This wistful image of a young girl follows the fashion for peasant imagery established by Courbet and Millet. However, Bouguereau introduces an element of sexual titillation symbolized by the broken pitcher, counterbalanced by the aggressive pump on the left of the painting. The girl's plaintive expression is calculated to provide lurid appeal to the prurient interests of the viewer.
- 57 Camille PISSARRO**
France 1830-1903
Harbour at Dieppe 1902
oil on canvas
Pissarro painted many scenes similar to this one during the summer of 1902, documenting the changing activity on the quay and the different effects of light and climate. The high view point suggests it was painted from his second floor hotel window, looking west to cliffs surmounted by the church of Notre Dame de Bon Secours.
- 58 Edouard MANET**
France 1832-1883
At the Milliner's 1881
oil on canvas
The crisp profile and sensuous handling of creamy skin against the flattened decorative wallpaper demonstrates Manet's ability to turn an everyday event into a seductive image. The fresh, energetic brush strokes used for the shawl, hats and background contrast with the studied immobility of the woman's face.
- 59 Edgar DEGAS**
France 1834-1917
Musicians of the Orchestra (Portrait of Désiré Dihau)
c.1870
oil on canvas
The well-known bassoonist Désiré Dihau, who played in the Paris Opera from 1862-89, is the central figure in this oil sketch. The dynamic composition of diagonals painted with loose, abstract brush strokes is full of life despite the lack of colour. Only a touch of red on the mouthpiece and the vague pink dancing legs in the background relieve the monochromatic impact of this work.
- 60 Henri FANTIN-LATOURE**
France 1836-1904
White Rockets and Fruit 1869
oil on canvas
The vertical white flowers dominate this painting. The warm fruit creates a horizontal band to left and right of the flowers. Such a severely symmetrical composition was unusual, however the contrast between the utterly simple "T-form" composition and the exquisite attention to surface detail provide great visual interest.

- 61 Paul CÉZANNE**
France 1839-1906
Forest Interior c.1898-99
oil on canvas
Cézanne often painted scenes of forests, where the trunks and foliage assume the solidity of architectonic forms. Patterned brushstrokes build up and simplify the forms of rock and foliage. Rich colour is applied in thin washes for greater luminosity. The composition of vertical trunks and diagonal branches is balanced by the round, thrusting rocks below.
- 62 Alfred SISLEY**
France 1839-1899
Acacia Tree in Blossom 1895
oil on canvas
This hot, summery painting is dominated on the right by a massive flowering tree. Sisley uses a diagonal road to lead the viewer past the tree into a dark, shady recess on the left. In this late painting Sisley exhibits a tendency to use smaller, choppy brushstrokes and brighter colours.
- 63 Claude MONET**
France 1840-1926
Water Lilies c.1914-17
oil on canvas
Monet began working on his water lily paintings around 1897 and continued painting them until his death in 1926. At first they were quite small, but a larger studio built around 1915 led to larger compositions. This painting with its loose brush strokes, thick impasto paint and thin washes creates an illusion of watery depth and reflected sky. The lack of horizon indicates Monet's growing interest in ambiguous spatial references.
- 64 Pierre-Auguste RENOIR**
France 1841-1919
Madame Clémentine Valensi Stora (L'Algérienne) 1870
oil on canvas
The sitter was the Tunisian born wife of a dealer in carpets and antiques. She is posed against a hanging Kilim rug, wearing traditional Algerian costume. The fabric is lusciously painted with broad rivers of colour which contrast with the delicate paint of her face.
- 65 Pierre-Auguste RENOIR**
France 1841-1919
Landscape at Beaulieu 1893
oil on canvas
The Fine Arts Museums of San Francisco
In the spring of 1893 Renoir visited Beaulieu on the Mediterranean coast east of Nice. The low, horizontal wall and the central path leading to the small figures give structure and control to the exuberant, natural setting.

66

Louis-Maurice Boutet de MONVEL

France 1850-1913

Portrait of Paul Mounet c.1875

oil on canvas

Paul Mounet trained as a doctor, but at the age of 33 gave up medicine to become an actor. The artist has painted a formal three-quarter length pose with emphasis on the hands and face. The influence of Degas can be seen in the almost monochromatic palette and sketchy handling of paint.

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SIMPSON GRIERSON

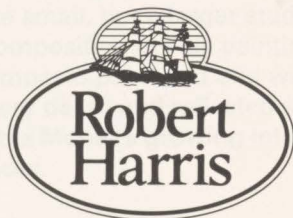
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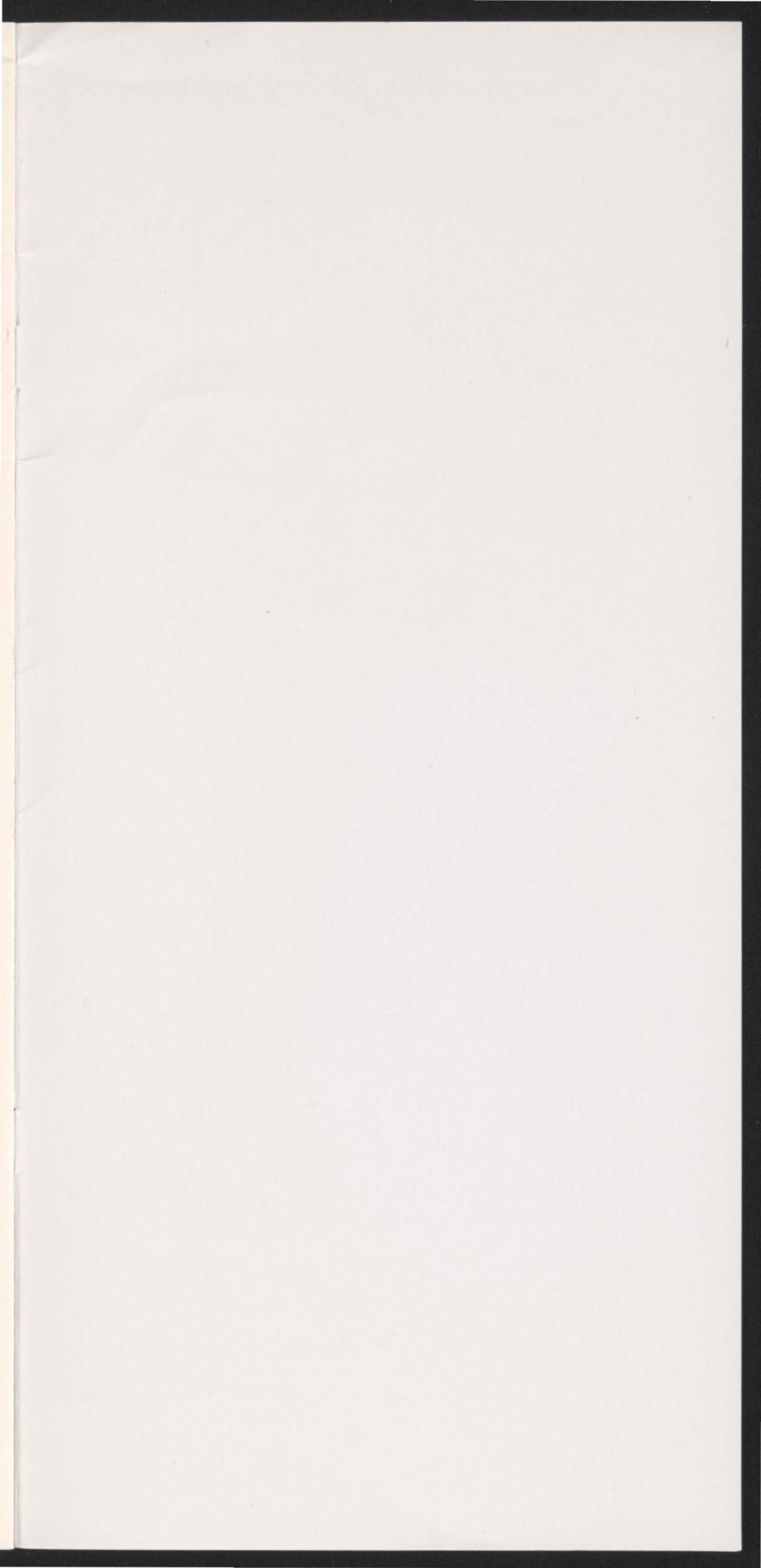
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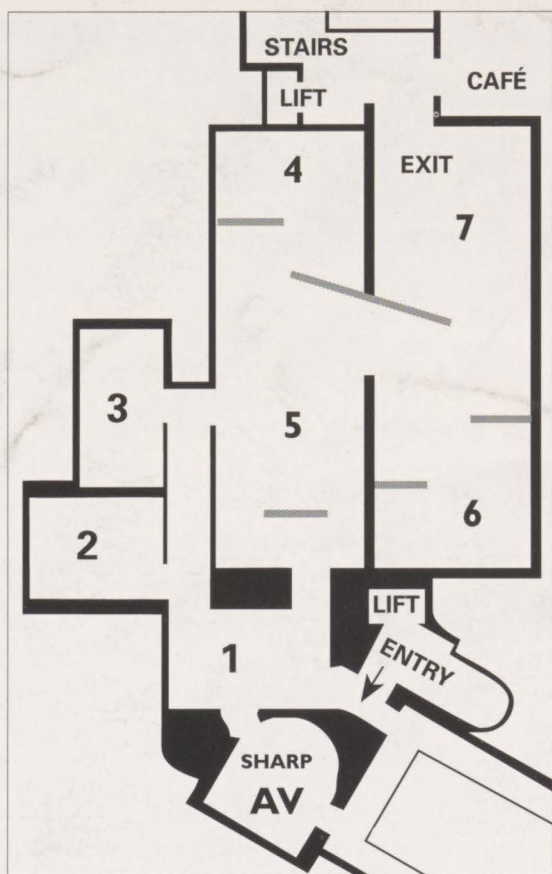
Australian Consolidated Press

Newstalk IZB

The Pan Pacific Hotel

INDEMNIFIED BY THE NEW ZEALAND GOVERNMENT THROUGH
THE MINISTRY OF CULTURAL AFFAIRS TE MANATŪ TIKANGA-Ā-IWI





EXHIBITION DETAILS

Hours

Saturday – Wednesday 10am – 4.50pm

Late nights: Thursday and Friday .. 10am – 8.50pm

Last admission and ticket sales 50 minutes before Gallery closing. Please allow for queuing time.

Photography is not permitted in the exhibition.

The **Acoustiguide™ Recorded Tour** of the exhibition provides an informative commentary on key paintings and can be hired at the exhibition entrance. Acoustiguide prices are: Adult – \$5, Shared – \$8, Concession – \$3.

Exhibition tours run from 11am – 4pm daily. The Docents will provide guided tours as well as talks on single works in the exhibition.

The **Sharp Audio -Visual Introduction** screens free in the AV room, near the upstairs entrance to the exhibition. Duration: 10 minutes.

The Rembrandt to Renoir **Exhibition Shop** (in the Gallery foyer) offers a wide range of high-quality exhibition merchandise including cards, reproductions and posters and the official exhibition catalogue.

The Rembrandt to Renoir **Souvenir Catalogue** (\$29.95) features full-colour reproductions of every painting in the exhibition with detailed information about each artist and their work. Works in the catalogue are numbered in the same order as works in this checklist.

The **Gallery Café** serves excellent snacks and light meals. Open from 10am until 30 minutes before Gallery closing time.