

# William Beechey (1753–1839)

England

## *Miss Windham* 1828

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased with assistance from the Friends of the Auckland Art Gallery, 1976

Ko William Beechey te kaipeita i tohua ōkawatia ai e Kuini Charlotte; ko āna mahi toi e noho ai te kaupapa i te taiao te take i rongonui ai ia. Ko tā tēnei kiritangata mō te kōhine puūrotu a Miss Mary Christina Windham he whakaatu i te kōhine taumau e whanga ana. Kei te hangaia te horopaki whakawhaiāipo e te putanga mai o Mary ki tētahi koko puare – he āhua rorotu i ngā peita taiao o te rautau 17 me te 18, i ngā hoahoa kāri hoki. I tēnei taiao pohewa e taea ai e te ringa toi te whakaatu i te āhua o te moana mā te waha o te koko puare hei whakauru i te ariā hūkeri, i te ihi onioni. Ko Miss Windham, he kiri pūwhero, kei te mau kōti papamōnehu ngāwari; tēnā pea kei te huritao ia i ngā wai karekare e tohu ai i tōna matenui karekare, i te moana e whakawehe nei i a ia me tōna whaiāipo taumau, a Rūtene-Kānara Richard Hare. Ānō nei he kōpū te taiao, ko tēnei āhuatanga he matakite i te haumako o tō rāua piringa e hua ai ngā tamariki 10.

William Beechey, official painter to Queen Charlotte, was renowned for works that situated sitters in atmospheric surroundings. This glamorous portrait of the winsome Miss Mary Christina Windham depicts his subject as a young fiancée waiting. The setting is romantically conjured with Mary appearing in a grotto – a much-favoured contrivance in 17th and 18th-century landscape painting and garden design. This fantasy allows the artist to depict a seascape seen through the mouth of the grotto, introducing a certain turbulence and sexual frisson into the scheme. Miss Windham, in a purring red velvet coat with translucent, pink blushed skin and inward reverie, is perhaps contemplating the agitated waters that symbolise her unsettled desire, and the sea that separates her from her betrothed, Lieutenant-Colonel Richard Hare. The womb-like setting anticipates the fertility of their union, which would eventually produce 10 children.

# Thomas Beach (1738–1806)

England

## *Portrait of Sarah Siddons* 1782

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1928

Ka peitahia tēnei kiritangata tūturu, amaru, makoha mō te kiriwhakaari rongonui nō Wēra a Sarah Siddons i mua i te karamatamata o tōna rongonuitanga hei tuawahine kiripuaki Shakespeare i ngā whare tapere o Rānana. Ka peitahia a Siddons e ngā ringa toi maha, inarā a Tā Joshua Reynolds nāna te toi inati *Sarah Siddons as The Tragic Muse*, 1784, he mahi toi whakameremere, he taiao ātaahua, he kākahu me he takiwā muramura. He ngāwari ake, he matawhaiaro ake tēnei kiritangata i hangaia ai e Thomas Beach, he ākonga nā Reynolds; i peitahia i ngā tau e 2 i mua i *The Tragic Muse*. Ka noho a Beach, a Siddons hoki i Bath. Te āhua nei i oti i a Beach te mahi nei i reira i mua tonu i te hokinga o Siddons ki Rānana ki te tū ki te Whare Tapere o Drury Lane. Ka whakatauritehia ana ki te hanganga pohewa, hanganga nui a Reynolds, ko tā Beach he whakaatu i a Siddons hei kōhine e wawata ana ki te ruku i te mātauranga mātātuhi, hei kōhine hūmārie, matatau hoki. Ko tā tōna kōwhiringa tae pōuriuri o ngā kaho, ngā parauri, ngā kārikiōrangi he tō i te tirohanga ki te kanohi purotu o Siddon, ki te torotika o tōna tuarā. Nā reira i hopukia ai e ia tōna tāroa, rerehua, ōna karu pūkare, tōna wairua āio – he āhua i whakamihia ai e te tini me te mano, inarā i tāna tū whakaari hei Lady Macbeth.

This honest, dignified and gentle portrait of the famed Welsh actress Sarah Siddons was painted before her full-blown celebrity as one of the most acclaimed Shakespearean heroines to take to the London stage. Many artists painted Siddons, notably Sir Joshua Reynolds with his strikingly epic, *Sarah Siddons as The Tragic Muse*, 1784, flamboyant and atmospheric pose, costuming and setting. This more restrained and intimate portrait was created by Thomas Beach, a pupil of Reynolds, and it predates *The Tragic Muse* by two years. It was most likely completed in Bath, where both Beach and Siddons resided just before she returned to London to again appear at the Drury Lane Theatre. As compared to Reynold's mythic and monumental concoction, Beach shows Siddons as a young woman earnest in her pursuit of literature and possessed of a quiet intellect. His restrained and sombre palette of creams, browns and teal blues brings attention to Siddons' handsome face and upright posture. In this way he captures her tall and striking figure, powerfully expressive eyes and the solemnity for which she became renowned, particularly in the role of Lady Macbeth, which she made her own.

**William Frith** (1819–1909)

England

***Portrait of a Lady La Marquise*** 1885

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1975

Nā William Frith i peita ngā kiritāngata mō ngā ‘nanakia’ mā te māketete hoko toi. Tēnā pea kei te tohutoro *La Marquise* ki te tangata mōiriiri a Marquise de Brinvilliers i roto i ngā tuhinga ‘taihara tūturu’ nā Alexandre Dumas me te ruri nā Robert Browning, ko ‘The Laboratory’, me ētahi atu hanganga mātākōrero. Nō tētahi whānau ariki a Marie-Madeleine-Marguerite d’Aubray, te Marquise de Brinvilliers tūturu; ko ia tētahi o ngā kaikōhuru mōiriiri rawa atu o te whenua Wīwī. Ka arumia, ka rērere atu – i te whenua Wīwī ki Ingarangi, ki Hōrana, tae rawa atu ki tētahi whare none i Pehiamu, i reira hopukia ai. He mau tangetange te whakataunga a te kōti Wīwī, ko te hara he kōhuru i tōna matua me ōna tungāne e rua, ko te whiu he whakamate i a ia. E ai ki ētahi nāna i whāngai paihana ki ētahi rawakore, engari kāore taua kōrero i hāponotia. Ko te taunakitanga kei muri i te mau tangetange he reta ki tōna ipo, he whākinga hara i a ia e tūkinotia ā-whiu ana. He ōrite te āhua o te ‘kiritangata’ nā Frith ki ētahi atu whakaahua mō La Marquise. Ki tā Frith peita, he wahine whakapoapoa ia, he tirohanga torotika e huna ana, he wairua porehu. Kei te pupuri ia i tētahi pakihau whakanikohia rawatia, he tohu mō tōna mana nui.

William Frith often made portraits of ‘characters’ for which there was a market. *La Marquise* in the title may refer to the scandalous Marquise de Brinvilliers made notorious through the ‘true crime’ writings of Alexandre Dumas and the poem, ‘The Laboratory’, by Robert Browning, among other literary inventions. An aristocrat, the real-life Marie-Madeleine-Marguerite d’Aubray, the Marquise de Brinvilliers, was one of France’s most infamous murderers. Under pursuit she fled from France to England, the Netherlands and finally a convent in Belgium from where she was seized. She was convicted and sentenced to death for the killing of her father and two brothers. Some believed she also poisoned poor people, but this was not proven. Her conviction was based on letters to her lover and a forced confession obtained under water torture. Frith’s ‘portrait’ resembles other known images of La Marquise. Frith’s character is seductive with her hooded directness and feint air of mystery. She holds an elaborately decorated fan to indicate her high social status.

## Studio of Alexander Roslin (active 18th century) France

### *Portrait of a Woman as Flora*    date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki  
gift of Moss Davis, 1932

Ko te 'Taupuni o Roslin' he tohutorohia ki ngā ringa toi e whai ai i te tāera a te ringa toi Wīwī a Alexander Roslin, nāna hoki i whai te tāera peita kiritangata a Hyacinthe Rigaud rāua ko Nicolas de Largillière – nā rāua i hoko atu i ngā peita i whakaatu ai i te taha pai anake o te porihanga. Heoi anō, ko tēnei peita āhua mārō, he kape o tētahi nā Jean-Marc Nattier mō Marie Victoire de Noailles, he peita ngangahau kore – he āhuatanga i rongonui ai ia, rātou, a Roslin anō. Ko tētahi mea nui, he waimeha ngā kākahu; mēnā ko te ringa toi o Roslin ka whakapaipai ake, ka mōhinuhinu ake, ka āmiki ake. Ko te kaupapa o tēnei toi peita he whakaatu i te hanga rorotu o te rautau 18 o ngā wāhine whai rawa i tū ana ānō nei nō ngā pūrākau o nehe – he 'manawakura'. I roto i tēnei peita, kua tapaina te kainoho ko 'Flora' mō te atua wahine Rōmana, atua mō ngā putiputi. Ko ngā nikotanga putiputi e whakarākei ana i te ateatenga nui o te kainoho he tohutoro. Heoi anō, kāore te kaititiro i te whakawherea ki te tautoko i te whāinga o te ringa toi e tēnei nohonga whakangaio, e te poupou tawhito hei tautuhi nehe-hou.

The 'Studio of Roslin' refers to artists working with and in the manner of French artist, Alexander Roslin, whose approach to portraiture was much influenced by his predecessors Hyacinthe Rigaud and Nicolas de Largillière, who traded in flattering representations of society. However, this rather stiff picture, a copy of one by Jean-Marc Nattier of Marie Victoire de Noailles, lacks the vivacity for which he, they or Rosin were renowned. In particular, it appears dull in costuming, which under Rosin's hand would have been more elaborate, lustrous and detailed. The subject of this work indicates the 18th-century vogue for portraying ladies of wealth and standing as figures from classical mythology – often muses. In this instance the sitter is given the name 'Flora' after the Roman goddess of flowering plants. The sitter's floral drapery adorning her ample décolletage offers the symbolic cue. Nevertheless, this forced pose and ploddy neo-classical setting of rustic pillar prop do little to convince the viewer of the artist's proposition.

## Valentine Green (1739–1815)

England

### *Lady Caroline Howard* 1778

mezzotint

Auckland Art Gallery Toi o Tāmaki

purchased 1926

Kua whakautiuti te hanga i ēnei mātātuhi konganuku e rua, ā, kei te whakaaturia te whanaketanga nui o te toi a te ringa peita kiritangata rongonui, a Tā Joshua Reynolds. He kape ēnei o āna peita hinu ake i tonoa motuhaketia ai. He peita ēnei mō ngā taonga tamariki a ngā whānau ariki, ā, ko tā ēnei he whakaatu i te putanga mai o ngā tamariki ‘harakore’ hei kaupapa nui – he kaupapa i rorotu haere ai whai muri i te whakaputanga o tā Jean-Jacques Rousseau *Émile, or On Education* (1762), he mahi e whakatairangahia ai te pono o te tamaiti, he wā e matatika ai tōna wairua, e urutapu ai ōna whakaaro.

I tino mārama a Reynolds ki ngā nekehanga o te mākete kaihoko, ā, i wawe tāna kite i te rorotu haere o ngā pikitia mō ngā tamariki me ngā ‘whanau’. Mōhiohia whānuitia ai ia mō te maha o aua toi i oti i a ia. Ka whakamihia te ōpakitanga me te hihikotanga o tāna whakarite tamariki, he āhuatanga i takea ai i te Renaissance, inarā i tōna tuahangata i a Raphael. Ka pau i a ia ngā raumati e whakaharatau ana i ōna pūkenga peita tamariki i roto i a ‘Fancy Pictures’. Ko te irarere me te ngāwari, ko te pūwhero me te kikorangi, i taea ai e Reynolds i roto i āna peita hinu he mea mahue i ēnei toi peita i mahia aunoatia hei whakatutuki i te mākete e hiahia ana i te peita kakare. Ka ngaringari ake ngā ata tā i te rautau 18. He tohunga kaitā a Valentine Green rāua ko John Raphael Smith; nā rāua i whakatipu te mana o Reynolds mā te tuariari kōpuni i āna mahi toi.

These two meticulously made mezzotint prints indicate significant shifts in the practice of famed portraitist, Sir Joshua Reynolds. These are reproductions of his original oil paintings made as commissions. Both depict beloved children of the aristocratic class and each indicate the growing importance of picturing young ‘innocent’ people. This came into fashion after the publication of Jean-Jacques Rousseau’s *Émile, or On Education* (1762), a work that extolled the virtues of childhood as a state of spiritual and moral purity.

Reynolds, always attuned to shifts in the consumer market, foresaw a burgeoning trade for children and ‘family’ pictures. He made many for which he is renowned. He was praised for the informality and liveliness of children’s poses which he borrowed from the Renaissance and in particular his hero, Raphael. He practised his child craft in paintings called ‘Fancy Pictures’, which he devoted his summers to creating. The fluidity and softness, pinkness and blue that Reynolds was able to conjure in his oils, is lost in these more mechanical works made to fulfil a market for sentimental pictures. Engraving boomed during the 18th century. Both Valentine Green and John Raphael Smith were master printmakers and each helped build Reynolds’ considerable reputation through the mass distribution of his works.

**Tilly Kettle** (1734–1786)

England

***Portrait of Anne Howard-Vyse*** 1780

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

Kei te wero tēnei kiritangata wawana i ngā tikanga o ngā whakaritenga tōrire o te rautau 18 – te pane kua huri, he pokohiwi ki te kaititiro, he tāmuramura ātaahua – ki te whakaritenga ihiihi e whātoro ai te tinana ki ngā taitapa o te mokowā peita. Ko tā tēnei he peita whakaioio e whakaari ai i tētahi whakamahara mārena e tohua ai e te rīngi me te pouaka whakaatu e puritia ana ki te ringa mauī karapu kore. Ko tā tēnei mahi toi he whakamaumahara i ngā mahi āmiki a ngā ringa peita tātāera pērā i a Agnolo Bronzino, nāna ngā whakaritenga whakatemua me te aronga nui ki ngā ringa kākahu whānui rawa; tēnā pea he whakaohoho i te kaiako o Tilly Kettle, a Tā Joshua Reynolds. I tōna peita i a Anne Day – whai muri ko Lady Fenoulhet – he ōrite te whakarite kainoho ki tā te kaupapa o Kettle. Ka whakapau he wāhanga nui o ōna tau mahi i Īnia, te whenua i whakatairanga ia i ana mahi hei kaipeita i ngā pirinihi nō Īnia, i ngā kiritāngata ki ngā mema o te Kamupene Raj, o te ope hōia, ki ngā kaiwhakawā, ki ngā ‘nabobs’. Ko te āhua nei ka oti i a ia tēnei peita i tētahi o ōna hokinga atu ki Ingarangi i ngā tau 1776–83. Ko te kainoho ko Anne Howard-Vyse, he tamāhine nā Lucy Wentworth. Kei roto i te Whare Whakairi Toi i Ahitereiria ki te Tonga tētahi kiritangata nō mua ko te kanohi o te kainoho he ōrite tonu ki tō Anne, kei te mau i a ia ngā kākahu hiraka hiriwa tui whakaniko o Anne. Te āhua nei he maha ngā ōritenga, kei te hāngai tētahi ki tētahi.

This fierce portrait defies the dictates of 18th-century elegant poses – head turned, shoulder to viewer, flattering highlights – for a confrontational arrangement that extends the body to the edges of the pictorial space. It proposes an obdurate occupation for what might be assumed to be a marriage memento, indicated by the ring and presentation box held in the gloveless left hand. The composition brings to mind the direct and detailed work of Italian mannerist painters such as Agnolo Bronzino, whose frontal arrangements and attention to blooming sleeves might also have inspired Tilly Kettle’s teacher, Sir Joshua Reynolds. His painting of Anne Day, later Lady Fenoulhet poses in a similar fashion to that of Kettle’s subject. Kettle spent a good part of his career in India where he plied his trade as a painter of Indian Princesses and portraits to members of the Company Raj, army, judiciary and ‘nabobs’. This painting, however, is more likely to have been made during one of his returns to England between 1776–83. The subject, Anne Howard-Vyse, was the daughter of Lucy Wentworth. An earlier portrait featuring a woman with strikingly close facial characteristics sharing the glossy and embroidered silver silk costume of Anne is held in the Art Gallery of South Australia. The similarities encourage the idea that they are indeed related.

## Ethel Walker (1861–1951)

England

### *Portrait of a Woman* circa 1930

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr Eric Westbrook, 1954

Ko tēnei kiritangata pono kainoho ingoa-kore e whakaatu ana i ngā āhuatanga o te tāera tomuri-waenga a te ringa toi Ethel Walker nō Kotirana, ka mutu e kitea ana ētahi āhuatanga matua o tōna tāera peita. Ko ngā ahuatanga Āhia – he kāpata whero, he whakapakoko paku, he kimono whai pitopito tauira – he tohu mō tōna rata ki te mahi toi o Haina. He pononga ia o te mauri Tao. Kei te kitea te whakaaweawe a te ringa peita muri-kōpuratanga a Walter Sickert nō Ingarangi, he hoa i ako tahi ai i ngā pō i a ia e kuraina ana i Slade School i raro i te ārahitanga o Frederick Brown.

He wahine pūkeke a Walker e mōhiotia ana mō ōna whakaaro manioro, inarā ngā whakaaro mō te āhua o te wahine – me rākei kore, me whakanako kore, me whakanui i te kiri kau. Ko tā tēnei kiritangata he hura i te kainoho, engari ehara i te huranga tūkari. He kiriūka te tirohanga o te ringa toi heoti he ngāwari hoki. Kua mauritau te kainoho, he whakahīhī nōna pea, kāore he whakamā, heoi anō ehara te huranga i te āhuatanga mumura. Kei te whakapokapū a Walker i te kōmata o te kainoho kia kitea wawetia e te kaititiro; he mahi tūkaha. Ko Walker tētahi o ngā ringa toi wahine tokowhā o Piritana kua whakawhiwhia ki te DBE; i te tihi o ōna tau mahi, he ringa toi rongonui rawa atu – nāna i whakakanohi a Piritana e whā ngā wā i te Venice Biennale.

This candid portrait of an unnamed sitter is typical of Scottish artist Ethel Walker's late-middle style and indicates a number of key elements in her practice. The orientalist features – red cabinet, statuette, kimono with pattern details – demonstrate the interest she had in Chinese art. She was also a devotee of Taoist philosophy. The influence of English post-impressionist Walter Sickert, with whom she studied at night while attending the Slade School under Frederick Brown, is also evident.

Walker was a strong personality and known for her strident opinions, particularly that women should appear unadorned, forego make up and celebrate their nudity. This portrait reveals her sitter without lasciviousness. The artist's gaze is unflinching but tender. The sitter is poised, even flattered, and seems unabashed but not bold in her exposure. Walker centralises her subject's nipple in the direct line of the viewer in an uncompromising act of nerve. Walker is one of only four female British artists to be awarded a DBE and was much celebrated at the height of her career, representing Britain four times at the Venice Biennale.

# Christopher Perkins (1891–1968)

England, New Zealand

## *Meditation* 1931

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1967

Ka tau mai a Christopher Perkins ki Aotearoa mai i Ingarangi, he tangata whai angitu engari he tangata pāpōuri whai muri i tētahi ‘wā ruhi, wā heahea’ i kimihia ai e ia tāna kāpehu mahi toi. I taua wā ka tīmataria te hātepe mō *Meditation*, 1931. Ko te āhuatanga e tauaro ai ki te ingoa, he whakahohe kē te titiro a te wahine, ehara i te titiro huritao. Kei te whetē ki tētahi mea tawhiti. Ahakoa te āhua, ko tā te ringa toi he whāngai i te ariā mō tana tiro tiro whakaroto – ahakoa te titiro whakahohe, he whanokē te āhua o ngā karu waimea ānō nei he matakerepō. Koinei te pātai nui o tēnei mahi toi. Ehara ngā whakaaro i te moemoeā; ehara tēnei whakaaroaro i te kāwatawata. Nā te aro pū a te kainoho ki ōna whakaaro ake kāore he aha ki a ia kua heke iho tōna kākahu, ā, kua hura tōna ū. Ko *Meditation* te whakamātau a Perkins ki te peita i te manawakura nō ngā ao katoa, engari kei te kitea wawetia ngā ōritenga ā-kanohi ki tāna wahine, ki tāna tamāhine. He pakaua, he hua kaha, kei te hāngai a *Meditation* ki te tāera mārōrō o nehe a Pablo Picasso, ka mutu kei te kitea i roto i te toi pono kikī ngā ōritenga o te aronga a Perkins ki ngā mahi a tētahi anō ringa toi nō Slade School, a Colin Gill.

Christopher Perkins arrived in New Zealand from England, successful but depressed after a ‘torpid, mad’ period in which he attempted to find his artistic compass. During that time he started the process for *Meditation*, 1931. In contrast to the title, the woman’s stare is galvanised rather than contemplative. She peers to a further point with considerable concentration. While that seems so, the artist manages to paradoxically suggest an inward gaze – the eyes in their powerful stare have a strange, dull sightlessness. This is the conundrum of the work. The interior thoughts are not a reverie, there is nothing gentle in this rumination. The model is depicted in an instant of such disturbing self-distraction that the falling of her robe, revealing her breast, has not stirred her. *Meditation* was Perkins’ attempt at a universal muse, and yet it seems very particular – the resemblance to his wife and daughter’s features are clear. Muscular and delineated, *Meditation* also shows interest in Pablo Picasso’s bulky classicism and demonstrates an affinity with fellow Slade School artist, Colin Gill, whose smooth, taut realism resembles Perkins’ approach.

## Allan Ramsay (1713–1784)

England, Scotland

### *Portrait of a Man* circa 1750

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased with assistance from the Friends of the Auckland Art Gallery, 1976

Ko tēnei kiritangata tōrire e whakaatu ana i te taitama e pakeke haere ana he tauira hahaki kore mō te tāera a Allan Ramsay, he tāera e āhua rite ai ki ērā o Ītari, o Wīwī. Kei te whakaaturia tā Ramsay whakapūmau, tāna whakatutuki i ngā akoranga o tōna kaiārahi a Francesco (Imperiali) Fernandi; kei te arotahi ki te papatairite, ki te maheni o te mata, he haratau te whakamahi i ngā miramira hei tāpiri i te huatau me ngā pakuriki o te kiko. He tauira pai te peita mō tā Ramsay wāhanga tuatahi i Rānana – heoi he poutūmārō rangitahi noa iho nā te mea ka werohia, ka taumarumaruhia tāna tāera tōrire, tāera whakamahinetia e te ‘tāera wheriko’ whakameremere a te ringa peita rongonui, a Tā Joshua Reynolds. Ko tēnei kiritangata ingoa kore e whakaatu nei i ngā āhuatanga kanohi kōhure, arā ko te kauae piere, te waha kune, te ihu porokawa, ngā karu nui, he whakamahara i te taitama o tētahi o ngā kiritangata ā-rōpū nā Ramsay (i oti i a ia nga kiritangata ā-rōpū e rua noa iho) - ko *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, kei roto i te Kohinga Tate.

This suave portrait depicting a young man in his ascendancy into adulthood is an unostentatious example of Allan Ramsay’s Italian- and French-influenced style. It demonstrates Ramsay’s absorption and execution of lessons learnt with his mentor, Francesco (Imperiali) Fernandi, in particular an attention to the uniform smoothness of surface, adroit use of highlights to add grace and sheen, and subtle tinctures of the flesh. The painting is a good example of Ramsay’s early London period – a short-lived zenith as his elegant and genteel style was challenged and overshadowed by the more flamboyant ‘grand style’ of celebrity painter, Sir Joshua Reynolds. This unnamed portrait with its distinct facial features of cleft chin, plump mouth, round nose and large eyes brings to mind an earlier adolescent boy in one of only two group portraits done by Ramsay – *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, in the Tate Collection.

**Joshua Reynolds** (1723–1792)

England

***Portrait of Fifth Viscount Allen, Named Joshua (1728–1816) in the Uniform of a Lord Lieutenant*** 1762

oil on canvas

Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki

purchased 1975

E ai ki te pukapuka komihana a Tā Joshua Reynolds, e ono ngā wā i noho ai te rangatira Aerihi, te Rōre Tuarima a Allen hei kaupapa mō te kiritangata nei, i te nuinga o ngā wā he noho i te waenga ata. He peita mō te māhunga me te haurua whakarunga o te tinana noa iho, kāore he ringaringa, kāore he taipitopito o te papamuri, ka mutu he āhuatanga whanokē kia pau ai pērā te kaha me te wā hei whakaoti i tēnei peita. Tēnā pea he whakapatipati i te kainoho te take. Ahakoa ehara i tētahi o ngā peita tino rongonui a Reynolds, kei konei ētahi tīwhiri ki tōna arotahinga ki te huatau, ki te rangatiratanga. Kei te noho tawhiro iti a Rōre Allen, he āhuatanga nō ngā peita o nehe, e taea ai e Reynolds te rāwekeweke i te aho me te tātiwha i tōna kanohi me ōna kākahu tūngārahu. Kei muri i a ia te rangi aronui whai kapua *sfumato*, ā, kua tāpirihia te kahurangi kātoretore hei tāpiri i te āhuatanga whakahira. Ka hua ko te āhua pono. Ahakoa te māmōre o te kanohi o te Rōre, kua hopukia e Reynolds te kauruku paku noa hei whakaatu i te ihu kikī, i ngā ngutu whakawhena hei whakaatu pea i tētahi tangata makiki. Nā runga i te peita mātotoru ake, kaitara ake o ngā kākahu tūngārahu, ko te āhua nei ka tukuna atu tērā wāhanga ki tētahi mātanga kaupapa papanga me te whakapīata, whakaotihia ai – tēnā pea ko Peter Toms.

The Irish peer, the Fifth Viscount Allen, sat no less than six times so this portrait could be composed, generally in the mid-mornings according to Sir Joshua Reynolds' commission book. Given it is a humble, head and upper torso, without the depiction of hands or detailed background work, it is interesting that such attention was given to the making of the work. Perhaps it was an issue of flattering the sitter. While not one of Reynolds' most celebrated paintings, it nevertheless provides clues about his attention to gracefulness and stateliness. Viscount Allen is pictured with a half-turned pose, borrowed from classicism, so that Reynolds can play with light and shade on his face and uniform. He is placed in front of a dramatic sky with *sfumato* clouds and a patch of luminous blue to add drama. The countenance created is one of candour. Although the Viscount has no particularly notable features, Reynolds captures a tautness of nose and a tightness of lips by subtle shading, perhaps conveying a stubborn character. The uniform, with its thicker, pastier paint, is likely to have been outsourced to a painter who specialised in drapery, fabric and glint – possibly Peter Toms.

## Joseph Nollekens (1737–1823)

England

### *The Hon Charles James Fox* 1793

marble

Auckland Art Gallery Toi o Tāmaki  
gift of Moss Davis, 1929

Nā Joseph Nollekens i tārai ngā upoko-poho e rua mō te Mema Pāremata o Ingarangi, a Charles Fox. Ko tētahi he mau uru whakapīwari, ko tēnei tauira o muri ake, he uru hākerekere e whakaatu ai i te rerekēnga haere o te āhua rorotu o te wā. Heoi anō ko tētahi āhuatanga ōrite, ko te uhi i ngā pakihwi ki te toga, he tohutoro tērā ki ngā wawata manapori e whakatinanahia i roto i te Rūnanga Rōmana. Ko Nollekens te tino o ngā kaitārai o tōna wā; he maha ngā tāraitanga ātaahua i hangaia ai e ia, he kaupapa o nehe, he kaupapa pūrākau. Heoi anō ko tāna mahi matua, he hanga toi mā te tangata i aronui ai ki tōna mana ake. Ko tēnei tāraitanga mō Fox tētahi tino mahi ki a ia, ka mutu, nāna i tonono te ringa toi a Lemuel Francis Abbott ki te peita i a ia e wharara ana ki te upoko o te tāraitanga.

Ko John Thomas Smith, te kaituhi haurongo mō Nollekens, he tangata mātātoa ki te tuhi i ngā kōrero pono ahakoa te aha. E ai ki a ia, kua whakanikohia te āhua o Fox – he taumaha ake te rae, he pāhautea ake ngā tukemata, he roa ake te ihu – ka mutu he rangatira, he huritao, he mateoha te āhua o te kainoho. Nā te ringa toi i hanga ngā kape 11 o tāna mahi, ka mutu he peita i rorotu ai ki ngā hoa o Fox; he tino pai ki a rātou tōna āhua manahau, tōna ngākau marae, tōna wairua hihiko – nā aua āhuatanga papai i whakawarea i tāna mahi huakore hei kaiwhakahaere pūtea, hei mema paremata.

Joseph Nollekens made two busts of British Whig MP, Charles Fox. In one he wears a wig and in this later version, hair that is close cropped, representing a shift in fashion and age. Consistent, however, is the draping of the shoulders with a toga, which refers to the ideals of democracy embodied in the Roman Senate. Nollekens was the foremost sculptor of his day and created many beautiful sculptures of classical and mythological subjects. Nevertheless, his mainstay occupation was as the go-to-artist for anyone concerned with their own status. He was particularly pleased with this Fox work and had himself painted by the artist Lemuel Francis Abbott, leaning upon the sculpture's head

Nollekens' no-holds-barred, warts-and-all biographer, John Thomas Smith, observes that the features of Fox are enhanced, the forehead heavier, eyebrows more luxuriant and nose lengthened to give the sitter a regal, contemplative and affectionate air. The artist made 11 copies of his work, which became popular with friends of Fox, who sought out his convivial, generous and stimulating company – qualities that diverted attention from his rather quixotic hold on finances and matters of state.

**A Vyvyan Hunt** (1854–1929)

New Zealand

**‘Mr Speaker’ (Sir G M O’Rorke)** date unknown

**Dr Moore Richard Neligan, Bishop of Auckland**

date unknown

**E W Payton** date unknown

**Frank Wright** circa 1895

**Frederick Ehrenfried Baume** date unknown

**Most Reverend Samuel Tarratt Nevill, DD,  
Bishop of Dunedin and Primate** date unknown

**Right Reverend Churchill Julius, DD, Bishop of  
Christchurch** date unknown

**Sir John Logan Campbell** date unknown

**Unidentified Subject** date unknown

**Unidentified Subject** date unknown

**Unidentified Subject** date unknown

**WF Massey, MHR** date unknown

watercolours

Auckland Art Gallery Toi o Tāmaki  
bequest of Mr E Earle Vaile, 1956

Ko tā te whakaahua kiripaki he whakapatipati, he mahi pūhohe. Whakahokia mai ai ki a Papatūānuku te tangata kei ngā rangi tūhāhā e te whakatōririki tinana hei hoa mō te whakamarohi āhuatanga kanohi. Nā A Vyvyan Hunt i hanga tētahi raupapatanga mō ngā ‘Nanakia Whakahirahira’ – he kaiwhakawā, he pirihi, he kaipakihi, he tuakiri kaupapa ahurea – ka whakaputaina e te *New Zealand Herald*, te *Auckland Weekly News*, te *Observer*, e ētahi atu hautaka i ngā tau tīmatanga o te rautau 1900.

He manene a Hunt nō Yorkshire i Ingarangi; kāore e kore ka mōhio pai ia ki ngā mahi whakaahua kiripaki a ‘Spy’ (he ingoa tā nō Tā Leslie Matthew Ward), nāna i peita ngā tuakiri rongonui mā *Vanity Fair*, i Ingarangi. He tino ōrite te tāera a Hunt ki tā Spy tae atu ki ngā papamuri kākāriki pistachio, te upoko whakarahia e tītaha ana, te whakatōririki paku noa iho i te tinana, ka mutu, kua hangaia te āhua o te tangata e tuohu mai ana ki te kaimātakitaki.

The art of caricature is one of flattery combined with satire. The important and lofty are brought down to size by the subtle diminishment of body and the slight exaggeration of features. A Vyvyan Hunt created a series of New Zealand’s ‘Memorable Characters’ – judges, reverends, businessmen and cultural identities – which were published in the *New Zealand Herald*, *Auckland Weekly News*, *Observer* and other journals during the early 1900s.

An immigrant from Yorkshire, England, Hunt was no doubt aware of the caricature work of ‘Spy’ (a pseudonym of Sir Leslie Matthew Ward), who famously illustrated eminent personalities for *Vanity Fair* magazine in Britain. Hunt’s style closely resembles Spy’s, including the pistachio green backgrounds, the enlarged tilted head and only slightly disproportionate foreshortened body, creating the impression of the subject leaning into the viewer.

# Henry Raeburn (1756–1823)

Scotland

## *Master James Hay* 1790–96

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1974

Ka whakaahuatia tēnei kiritangata manea mō James Hay he toi whai ātahu, whai amaru, whai wairua taiao heoi he aho ‘āhua whakameremere’ hei hoa haere ngātahi. Ko te aho whakahiamo me te papamuri wheuri, whakapāeko hoki, tētahi nuka tāera e whakamahia nuitia ai e Henry Raeburn, nāna i aronui ki te kanohi me te mana whanonga o ōna kainoho. Nā Raeburn i whakatū, i whakapakari tonu mana ringa toi i Edinburgh, te wāhi i rongonui ai ia hei ringa peita kiritangata taioreore i te wā o te Māramatanga Kōtimana i te rautau 18. E ai ki ētahi, kāore i oti mārehe ngā mahi a Raeburn, heoi ko tāna tāera herekore, tāera rongo ā-manawa he nekehanga atu i ngā kiritangata uhupoho o mua. Kāore i mahia e Raeburn ngā tānga hukihuki, he pīrangi kē nōna kia hangaia āna peita i taua wā tonu hei pupuri i te ngangahau o ōna kainoho. Ka hua ko te manea, ko te tuakiri, ko te wairua o āna mahi.

This precocious portrait of young James Hay was described contemporaneously as having considerable charm, poise and naturalness but with lighting that was ‘somewhat theatrical’. Dramatic lighting and dark, brooding backgrounds were a stylistic device much used by Henry Raeburn, whose works privileged the face and character of his sitters. Raeburn established his reputation and maintained his career in Edinburgh, where he occupied the status of the most important portraitist during the 18th-century Scottish Enlightenment. Raeburn was sometimes accused of lack of finish, but his intentionally free, intuitive style indicates a shift from the exactitudes of earlier portrait work. Raeburn made no preparatory drawings preferring to work directly from life to retain a sense of vivacity in his subjects. The results deliver charisma, personality and atmosphere in his works.

**Margaret Dawson** (born 1950)

New Zealand

***The Men from Uncle (After Nadar of Delacroix 1855) 1995–1997*** 2003

***The Men from Uncle (After J M Cameron of Herschel 1867) 1995–1997*** 2003

***The Men from Uncle (After Cartier Bresson of Ezra Pound 1970) 1995–1997*** 2003

***The Men from Uncle (After Cecil Beaton of Augustus John 1940) 1995–1997*** 2003

***The Men from Uncle (After J M Cameron of Longfellow 1868) 1995–1997*** 2003

***The Men from Uncle (After Frederick Evans of Aubrey Beardsley 1894) 1995–1997*** 2003

from: *The Men from Uncle 1995–1997* 2003

gelatin silver prints  
Auckland Art Gallery Toi o Tāmaki  
purchased 2003

Ka neke haere ngā whakaahua ki te ao o te kiritangata hei whakaputa i ngā ata e hono nei i ngā tikanga peita i whakatūria ai e ngā 'tautōhito' ki te wā whakaohomauri o te kōpani me te wetiweti o te rangitahi. I ngā tau 1980, i runga i te urupare ki ngā tuhinga a Susan Sontag, a Roland Barthes, a Walter Benjamin hoki, ka huritao haere ngā ringa toi ki te pono, aha rānei o te tango whakaahua, āe rānei he kaikawe ata tūturu, ka mutu ka ara mai te kaitango whakaahua 'tohutohu'.

Ko tā Margaret Dawson mahi mō ngā tāne rongonui – a Ezra Pound, a Augustus John, a Henry Longfellow, a Theophile Gautier, a John Herschel, a Aubrey Beardsley, a Samuel Beckett – he kaupapa rātou katoa o ngā ata whakaahua kauanuanu i oti i te kāhui kaitango whakaahua taioreore: Ko Nadar, ko Margaret Cameron, ko Henri Cartier-Bresson, ko Walker Evans, ko Paul Joyce, ko Cecil Beaton. I roto i ēnei pūruatanga whakaahua kua whakaritea ngā raiti, kua whakaraupapahia ngā kākahu, kua whakanōhia tōna kaupapa – tōna matua kēkē kua pāngia ki te mate wareware – hei 'tāne' nō te wā o mua, he tāne i tino whakamanahautia ai e ia. Ko tā Dawson he hanga i te huritaonga whīwhiwhi mō te tino kaupapa o te tango whakaahua, ko tāna mahi hei tāroki manahau, hei kaihanganga e mahi tahi ana ki te kaupapa, ki te kaituhi, ki te pūrākau. Me tohutoro ki a Sontag ka tika; nāna i tuhi: 'ko tā te tango whakaahua, he whai wāhi ki te tauoranga o te tangata, ki ōna pānekeneke, ki tōna taurangitanga . . .'

Photographs moved into the space of portraiture to deliver images that link the painting conventions established by the 'masters' with the surprise moment of the shutter and the morbidity of fleetingness. In the 1980s, inspired by the writings of Susan Sontag, Roland Barthes and Walter Benjamin, artists started to reconsider photography, questioning its authenticity in service of reality, an interrogation that gave rise to the 'directorial' photographer.

Margaret Dawson's approximations of famous men – Ezra Pound, Augustus John, Henry Longfellow, Theophile Gautier, John Herschel, Aubrey Beardsley, Samuel Beckett – are all subjects of iconic photographic representations made by the pantheon of photographers: Nadar, Margaret Cameron, Henri Cartier-Bresson, Walker Evans, Paul Joyce and Cecil Beaton. In these immaculate photographic re-stagings, Dawson sets lights, marshals costumes and poses her subject – her uncle, afflicted by dementia – to become the 'men' of history who he greatly admired. Dawson delivers a complex meditation on the nature of photography and its role as celebratory fixative and co-creator, with subject and author, of myth. It seems apt to quote Sontag who wrote: 'to take a photograph is to participate in another person's mortality, vulnerability, mutability . . .'

**Glenn Busch** (born 1948)

New Zealand

***Les Palmer, Production Manager, Christchurch Gas Works*** 1982

***Barry Eden, Mill Operator, Animal By-product Plant*** 1982

***Bruce Humphries, Sandblaster*** 1982

***Des Dewes, Fireman, I.V.C. Plant, Gas Works***  
1982

***Dinio Urumoff, Labourer, Offal Dept. Christchurch Abattoir*** 1982

***Edgar Roth, Dough Maker, Bread Baker*** 1982

***Graham Connick, Grave Digger*** 1982

***Les Palmer, Production Manager, Christchurch Gas Works*** 1982

***Ronny Lewis, Labourer, Pig Chain, Christchurch Abattoir*** 1982

***Tom Caldwell, Labourer, Re-cycling Plant*** 1982

***Warren Allis, Chicken Plucker*** 1982

black and white photographs  
Auckland Art Gallery Toi o Tāmaki  
purchased 1983

E ai ki a Glenn Busch ko tā tāna tango whakaahua he pāhekoheko horipū – ki te tangata me āna kōrero. He tino pai ki a ia te ariā mō te whakaahua hei tuinga e hopu ana i ngā tōrangapū, i ngā uara pāpori, i te putanga mai ki te ao mārama nā runga i te wheako whaiaro. Kei te noho pū ngā tūhononga ā-tāera me ngā kaiaweawe rerehua o Busch ki te kāhui o Brassai nō Hanekari; o August Sander nō Tiamana; o Dorothea Lange, rātou ko Walker Evans, ko Diane Arbus nō Amerika.

Ko āna mātātuhi he tauaronga o te ōpaki me te tene. Ka āta mahi tahi rātou ko ngā kaupapa mātātuhi, ka hua mai ko te mātātuhi māia, mauritau hoki, mō ēnei tāne e whakaoti nei i ā rātou mahi mā te ringa raupā me te whakapau kaha. Ahakoa te whakatā, he ōkawa te āhua; he mauritau, heoi he marore. Kua tohutohua ngā tāne ki te noho ki te pokapū o te tāpare, i te taha o ā rātou utauta mahi, ka mutu kua whai mana ratou. Ko tā te whakamahi i te pango me te mā, he tohutoro i te pānga hītori – ko rātou te tuinga o tā rātou mahi ake. Kua tīpakohia mai i ngā kōrero tuatahi tonu a ngā tāne ko rātou te kaupapa, kua tuwhera katoa te pūnaha toi ki ngā tāne a Busch. Ehara i te mea he uaua te tā i te ara whiu mai i ēnei kaimahi ki ō rātou tīpuna e noho nei i ngā peita tūmomo o Ūropi i ngā rautau 17, me te 18, te tā rānei i te ara whiu ki te mahi tīmatanga o ngā kaitango whakaahua arumoni nā rātou i hanga ngā *cartes de visite* hei apoapo, i ngā koroni. Kitea ai te rārangi roa o te tangata ringa raupā ānō nei he tuahangata.

Glenn Busch has said his photography is about direct engagement – about people and their stories. He is attached to the idea of the photograph as a document and record of politics, social values, and life as it is understood through personal experience. Busch’s stylistic affiliations and aesthetic influencers are firmly in the camp of Brassai, August Sander, Dorothea Lange, Walker Evans and Diane Arbus.

His images are the exact opposite of informal or spontaneous. The careful collaboration with his subjects results in a powerfully assertive, yet relaxed picturing of these men who labour with their hands and strength. They are at rest, but formally so; confident yet vulnerable. Directed to occupy the centre of frame with the props of their trade, the men acquire an iconic status. The use of black and white assigns the men a historical significance – they are a document of their own labour. Detached from the original subject narratives, Busch’s men enter freely into the system of art. It is not hard to draw a trajectory between these working men and their ancestors who populate the genre paintings of Baroque European works, or the early work of commercial photographers who made *carte de visite* collectables in the colonies. A long line of manual labour is given heroic weight.

# Molly Macalister (1920–1979)

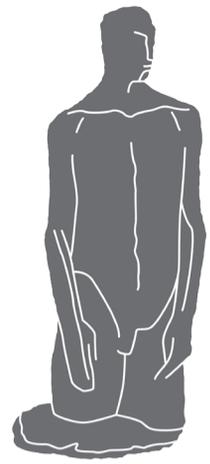
New Zealand

## *Standing Figure* 1959

concrete

Auckland Art Gallery Toi o Tāmaki

purchased 1959



Ko tā tēnei hanganga tūtei, e whiwhiu ana i roto i tōna rawatoī āio, koropungapunga hoki, he whakaatu i te nekehanga o te mahi toi a Molly Macalister me te huri haerenga kē o ngā tikanga tārai i Aotearoa nei. I mua i te hanganga o *Standing Figure*, 1959 ko te mahi a Macalister he whakairo rākau, he whakamaheni i ngā mea rākau. Nā tāna whakamahi, tāna aronga tahi ki ngā āhuatanga raunui o te raima, ka taea e ia te tohutoro i te ao tawhito. Ko ngā ringa e noho nei ki ngā taha o te hanganga haurua tangata, he whakamaumahara i te āhua o te tangata Kirihi, a 'Kouros'. I mua i te wehenga ki whenua kē, ka ata whai atu ia i te aweawe me te ihiihi o te kāinga. Nā te whakaaturanga Henry Moore i te tau 1956 i Tāmaki Makaurau i kaha ai te aronga ki ngā āheinga e pā ana ki ngā āhua kaitā ake, gestalt ake. Heoi ko te taenga mai o tōna hoa taupuni, a Anne Severs nō Peretānia me ōna akoranga whitake i raro i a Marino Marini he ringa toi i whai ai i ngā mahi Eteruria, koia rā te tino pānga ki te aronga o Macalister, ā, ka whai mutunga koretanga whakamanawa āna mahi iti, āna mahi nui.

This sentinel figure, stoic in its calm yet porous material, marks a shift in the work of Molly Macalister and a change in direction for New Zealand sculptural practice. Prior to creating *Standing Figure*, 1959 Macalister was engaged with carving and smoothing wooden things. With her use and attention to the rougher characteristics of concrete, she was able to evoke a sense of ancient classicism. Its arms resting either side of the torso, the figure recalls the Greek 'Kouros' shape. Before travelling overseas Macalister drew influence and inspiration from local sources. In particular, the 1956 Henry Moore exhibition in Auckland encouraged an interest in the possibilities of bulkier, gestalt shapes. But it was the arrival of her studio companion, the British artist Anne Severs with her sensibilities gained from the teachings of Marino Marini and his interest in Etruscan work, that had the most significant impact on Macalister, whose small and large works achieve a confident sense of the eternal.

## Geoff W Perry (1900–1959)

New Zealand

### *[Female Dancer Jumping with Baton]*

date unknown

gelatin silver print

Auckland Art Gallery Toi o Tāmaki

purchased 2010

He kaitango whakaahua arumoni rongonui a Geoff Perry i Te Whanganui-a-Tara i ngā tau 1930, 1940. Ka whai tiringa mō ngā kiritāngata, ā, nāna i whakarato ngā whakaahua mā ngā whakatairanga whakaari i te tomokanga. Nāna i whakahaere tētahi pakihi tūmataiti i whakamātauria e ia te huranga takirua, te inaki tukuata, te toi piripiri rō-kāmera, ngā nikohanga kohinga-whakaahua. Kei roto ētahi o ēnei whakaahua auaha, rerehua hoki, i te kohikohinga a Toi o Tāmaki. Ko te āhua nei, ko tēnei kaikanikani wahine e ngangahau nei te tarapeke, he whakatairanga whakaari mō tētahi whakaaturanga arumoni. Ko te papamuri māmō he tohu pea ki te hiahia nō Perry ki te tāpiri i te apa whakaariari, ki te poro rānei i tēnei mātātuhi hei whakauru atu ki ngā whakatairanga whakaari. Ko tā tēnei me ētahi atu whakaahua toi hou kei runga i tēnei pakitara, he whakaatu i ngā wāhine e tākaro ana, e whakahaere ana i a rātou anō, ka mutu kua whakawāteahia rātou i te noho ōkawa o ngā wā o mua.

Geoff Perry was well known as a commercial photographer in Wellington during the 1930s and 40s. He took commissions for portraits and supplied theatrical stills for theatre foyer promotions. He also pursued a private practice in which he experimented with double exposures, projection overlays, in-camera collage and photo-montage effects. Some of these inventive, more artistic pictures are held in the Gallery's collection. This female dancer, leaping exuberantly, is likely to be a commercial production advertising a theatrical offering. The plain background suggests Perry might have been thinking to superimpose some additional scenery, or that this image was intended to be cropped and inserted in promotion material. On this wall with other modernist pictures it conveys a sense of movement and suggests women playing and directing themselves, liberated from the strict seating of early portraiture.

## John Raphael Smith (1752–1812)

England

## Joshua Reynolds (1723–1792)

England

### *Lady Catherine Pelham Clinton* 1782

mezzotint

Auckland Art Gallery Toi o Tāmaki

purchased 1926

## Valentine Green (1739–1815)

England

### *Lady Caroline Howard* 1778

mezzotint

Auckland Art Gallery Toi o Tāmaki

purchased 1926

Kua whakautiuti te hanga i ēnei mātātuhi konganuku e rua, ā, kei te whakaaturia te whanaketanga nui o te toi a te ringa peita kiritangata rongonui, a Tā Joshua Reynolds. He kape ēnei o āna peita hinu ake i tonoa motuhaketia ai. He peita ēnei mō ngā taonga tamariki a ngā whānau ariki, ā, ko tā ēnei he whakaatu i te putanga mai o ngā tamariki ‘harakore’ hei kaupapa nui – he kaupapa i rorotu haere ai whai muri i te whakaputanga o tā Jean-Jacques Rousseau *Émile, or On Education* (1762), he mahi e whakatairangahia ai te pono o te tamaiti, he wā e matatika ai tōna wairua, e urutapu ai ōna whakaaro.

I tino mārama a Reynolds ki ngā nekehanga o te māketete kaihoko, ā, i wawe tāna kite i te rorotu haere o ngā pikitia mō ngā tamariki me ngā ‘whanau’. Mōhiotia whānuitia ai ia mō te maha o aua toi i oti i a ia. Ka whakamihia te ōpakitanga me te hihikotanga o tāna whakarite tamariki, he āhuatanga i takea ai i te Renaissance, inarā i tōna tuahangata i a Raphael. Ka pau i a ia ngā raumati e whakaharatau ana i ōna pūkenga peita tamariki i roto i a ‘Fancy Pictures’. Ko te irarere me te ngāwari, ko te pūwhero me te kikorangi, i taea ai e Reynolds i roto i āna peita hinu he mea mahue i ēnei toi peita i mahia aunoatia hei whakatutuki i te māketete e hiahia ana i te peita kakare. Ka ngaringari ake ngā ata tā i te rautau 18. He tohunga kaitā a Valentine Green rāua ko John Raphael Smith; nā rāua i whakatipu te mana o Reynolds mā te tuariari kōpuni i āna mahi toi.

These two meticulously made mezzotint prints indicate significant shifts in the practice of famed portraitist, Sir Joshua Reynolds. These are reproductions of his original oil paintings made as commissions. Both depict beloved children of the aristocratic class and each indicate the growing importance of picturing young ‘innocent’ people. This came into fashion after the publication of Jean-Jacques Rousseau’s *Émile, or On Education* (1762), a work that extolled the virtues of childhood as a state of spiritual and moral purity.

Reynolds, always attuned to shifts in the consumer market, foresaw a burgeoning trade for children and ‘family’ pictures. He made many for which he is renowned. He was praised for the informality and liveliness of children’s poses which he borrowed from the Renaissance and in particular his hero, Raphael. He practised his child craft in paintings called ‘Fancy Pictures’, which he devoted his summers to creating. The fluidity and softness, pinkness and blue that Reynolds was able to conjure in his oils, is lost in these more mechanical works made to fulfil a market for sentimental pictures. Engraving boomed during the 18th century. Both Valentine Green and John Raphael Smith were master printmakers and each helped build Reynolds’ considerable reputation through the mass distribution of his works.

**Maud Sherwood** (1880–1956)

New Zealand

***Girl in the Boat*** 1922

watercolour

Auckland Art Gallery Toi o Tāmaki

purchased 1966

Ko Maud Sherwood nō te reanga wahine i ākiri ai i te whakaaro tuku iho mō te mahi a te wahine, a te whaea, ā, ka kimi akoranga toi i tāwāhi. Nāna ōna pūkenga i whakapakari i te koroni ringatoi o Concarneau, i Brittany, i mua i tōna hokinga atu ki Poihākēna i te tau 1913, te wāhi i whakaputaina ai tēnei mahi toi mō te aho me te ātārangi. Ka rorotu haere te rawatoi waikano i te whiore o te rautau 19, ko tērā hoki te wā i nui haere ai te wātea o te wahine ki te whai i te akoranga toi ngaio. He māmā te kawekawe, he tere te whakamaroke, ko tā ngā peita paku he whakawātea i te ringa toi mai i tōna taupuni, mai i ngā tikanga whakapau kaha ina mahi ki te hinu kē. Tae rawa atu ki te āheinga o te wahine ki te haere ki waho peita ai, pāhekoheko ai ki te taiao. Ka nui ake te wā ki te mahi ngangahau e kitea ai i roto i te peita muramura a Sherwood mō tētahi wahine e pōteretere ana i te mahana o te rā i te ahiahi.

Maud Sherwood was part of a generation of women who rejected the traditional roles of wife and mother to pursue artistic training overseas. She honed her skills at the artist colony in Concarneau, Brittany, before returning to live in Sydney in 1913 where she produced this study in light and shadow. The fluid medium of watercolour gained popularity in the late 19th century at the same time women found increased freedom to pursue professional art training. Portable and quick to dry, the small tubes of paint freed artists from their studios and from the more laborious methods of working with oils. Suddenly women could paint outdoors and engage with light and nature. They also had more time for leisure as is evident in Sherwood's vivid portrayal of a woman drifting in the late afternoon sun.

## Allan Ramsay (1713–1784)

England, Scotland

### *Portrait of a Man* circa 1750

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased with assistance from the Friends of the Auckland Art Gallery, 1976

Ko tēnei kiritangata tōrire e whakaatu ana i te taitama e pakeke haere ana he tauira hahaki kore mō te tāera a Allan Ramsay, he tāera e āhua rite ai ki ērā o Ītari, o Wīwī. Kei te whakaaturia tā Ramsay whakapūmau, tāna whakatutuki i ngā akoranga o tōna kaiārahi a Francesco (Imperiali) Fernandi; kei te arotahi ki te papatairite, ki te maheni o te mata, he haratau te whakamahi i ngā miramira hei tāpiri i te huatau me ngā pakuriki o te kiko. He tauira pai te peita mō tā Ramsay wāhanga tuatahi i Rānana – heoi he poutūmārō rangitahi noa iho nā te mea ka werohia, ka taumarumaruhia tāna tāera tōrire, tāera whakamahinetia e te ‘tāera wheriko’ whakameremere a te ringa peita rongonui, a Tā Joshua Reynolds. Ko tēnei kiritangata ingoa kore e whakaatu nei i ngā āhuatanga kanohi kōhure, arā ko te kauae piere, te waha kune, te ihu porokawa, ngā karu nui, he whakamahara i te taitama o tētahi o ngā kiritangata ā-rōpū nā Ramsay (i oti i a ia nga kiritangata ā-rōpū e rua noa iho) - ko *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, kei roto i te Kohinga Tate.

This suave portrait depicting a young man in his ascendancy into adulthood is an unostentatious example of Allan Ramsay’s Italian and French influenced style. It demonstrates Ramsay’s absorption and execution of lessons learnt with his mentor, Francesco (Imperiali) Fernandi, in particular an attention to the uniform smoothness of surface, adroit use of highlights to add grace and sheen, and subtle tinctures of the flesh. The painting is a good example of Ramsay’s early London period – a short-lived zenith as his elegant and genteel style was challenged and overshadowed by the more flamboyant ‘grand style’ of celebrity painter, Sir Joshua Reynolds. This unnamed portrait with its distinct facial features of cleft chin, plump mouth, round nose and large eyes brings to mind an earlier adolescent boy in one of only two group portraits done by Ramsay – *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, in the Tate Collection.

# Laura Knight (1877–1970)

England

## *The Bathing Pool* 1918

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

He pai ki a Laura Knight te whakaatu i ngā tauoranga o te iwi whānui, ā, e ai ki a ia he ‘ringa toi pono hou’. Ko tētahi o āna kaupapa e mōhiohia whānuitia ai he wahine kiri kau, ā, he maha āna peita mō te wahine e pāinaina ki te rā, e neke ana hoki. Ka peitahia *The Bathing Pool* i te raumati o 1918 i te wā i rāhuitia ai te huahua i te ākau o Ingarangi ko te haumarutanga ā-motu te take, ko te āhua nei he raihana tā Knight ki te huahua i waho. Ko ngā wāhine e tūhura ana i te ākau ko Pauline rātou ko Joy Newton, ko tētahi hoa, ā, e ai ki a Knight ko te teina rāua ko te tuakana ‘he kainoho ki ngā toka i ngā wā maha . . . he punua hōiho waewae roa ātaahua, he haututū’.

He wahine korikori a Knight hoki, ā, he maha āna tuatahitanga toi. Ko ia te wahine kotahi anake i whai komihana i ngā pakanga o te ao e rua, ā, ko ia te ringa toi kotahi anake nō Peretānia i tonoa ai ki te whai i ngā whakawātanga Nuremberg. Ko ia te wahine tuatahi ki te whiwhi whakaaturanga tiro whakamuri i te Royal Academy of Arts. He kaikōkiri mana wahine a Knight, e ai ki āna tuhinga i te tau 1930 ko te take i tokoiti noa iho ngā ringa toi wahine he ‘kore whakatenatena, he kore whai wāhi, ehara i te kore pūkenga’.

Laura Knight preferred to portray the lives of ordinary working people and described herself as a ‘modern realist’. Also renowned for her female nudes, she regularly depicted women lounging in the sun, or on the move. *The Bathing Pool* was painted during the summer of 1918 when sketching on the English coast was prohibited for reasons of national security so Knight would have likely had a permit to sketch outdoors. The figures exploring the rocky coast are Pauline and Joy Newton, plus a friend, and Knight recalled how the sisters ‘often posed for me on the rocks . . . both girls were a lovely pair of long-legged colts, full of mischief’.

Knight was equally spirited, and her career is marked by many firsts. She was the only female artist given commissions in both world wars as well as being the only British artist commissioned to cover the Nuremberg trials. She was also the first woman to receive a retrospective exhibition at the Royal Academy of Arts. A committed feminist, Knight wrote in 1930 that the lack of great women artists was due to a ‘lack of encouragement and opportunity, not ability’.

# Cecil Jameson (1884–1973)

New Zealand

## *An Italian Girl* circa 1920–22

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1934

Mō ngā rautau e hia kē nei haere ai ngā ringa toi ki Itāria whakawanahia ai e ngā toenga hanganga o nehe, e ngā fresco o te Wā Whakahoutanga, heoi ko tā Cecil Jameson nō Aotearoa, he kimi kaupapa toi i waenganui i te iwi o te kāinga kē. Ko *An Italian Girl*, circa 1920–22 he kiritangata whakakōrekoreko nā runga i te tirohanga tōtika o te kainoho me ōna kākahu pango huatau. Ko tā te kiritangata he tō i te kaimātaki ki tētahi matapakinga koretake ki tētahi wahine tē mōhiotia ai ko wai rā ia. He paku noa iho te mōhiotanga ki ngā taipitopito o te tauoranga o Jameson hoki. Ka tīmata tōna akoranga i te taha o te ringa toi nō Aotearoa a Frances Hodgkins rāua ko te ringa peita nō Kotirana a James Nairn, i mua i tōna wehenga ki Ingarangi i te tau 1904. Ko tā Hodgkins rāua ko Nairn he peita i waho, i te hauhau. Ka whakapau kaha ki ngā take toi kōpura, ka arotahi ai ki ngā pānga rangitahi o te aho ki te taiao, ā, kāore e kitea tā rāua aweawenga i te kiritangata karu putē, manganga hoki.

Rather than find inspiration in classical ruins or Renaissance frescoes, which have attracted artists to Italy for centuries, New Zealand painter Cecil Jameson looked to local people as subjects for his work. *An Italian Girl*, circa 1920–22 is a striking portrait which finds its power in the sitter's direct gaze and her stylish black garb. The portrait also draws us into a futile conversation with a woman whose identity remains a mystery. There is also little known about the finer details of Jameson's life. His early training was carried out with New Zealand artist Frances Hodgkins and Scottish painter James Nairn before leaving for England in 1904. Hodgkins and Nairn painted outdoors. Engaged with impressionistic concerns, they focused on the fleeting effects of light in nature, and it is hard to trace their influence in Jameson's clear-eyed and enigmatic portrait.

**Victoria Edwards** (born 1948)

New Zealand

## ***Eighth Set*** 1975–76

aquatint (artist's proof)

Auckland Art Gallery Toi o Tāmaki

gift of the Friends of the Auckland Art Gallery, 1976

Ko tā Victoria Edwards *Eighth Set*, 1975–76 he mahi nō te tīmatanga o tāna mahi toi; he wā i tūhura ai ia i ngā āhua huhua o te wahine, o te tokorua, o te hōkakatanga. Kāore e kore ka tāraihia ōna whakaaro e te ngaru tuarua o te kaupapa whakamana wahine e akiaki ana i ngā wahine ki te huritao i te hononga o ngā ōritenga kore o te ao ahurea ki ērā o te ao tōrangapū. Ko *Eighth Set* tētahi wāhanga o te raupapatanga mātātuhi totoka i tāwai ai i te tikanga karihika o ngā kārī haurāhina mō ngā femmes fatales. Nā tētahi kaiarotake o te wā i whakataurite te mahi ki te tautauwhea *fin de siècle* o ngā peita a te ringa toi nō Parī a Henri de Toulouse-Lautrec mō te ngā mahi i te pō, me te kairautanga. Heoi anō kei te whakahokia te mana ki a Edwards nā runga i te arotahi waiwai e whakamahi nei ia; kei te tonoa te kaimātaki ki te whakaaro he pēhea e huraina ai e te te tuone me te āhua, ngā wairua, he pēhea e huraina ai te hītori o te wahine e te momo whakatauiria i tōna tinana.

Victoria Edwards' *Eighth Set*, 1975–76 dates from early in her career at a time when she was exploring representations of the female form, couples and sexuality. Her thinking was no doubt shaped by second wave feminism and its call for women to consider the ways the cultural and political inequalities they experienced were interlinked. *Eighth Set* was part of a suite of photolithographic prints which parodied the erotic tradition of sepia-tinted postcards of femmes fatales. One reviewer at the time likened the work to the *fin de siècle* decadence of Parisian artist Henri de Toulouse-Lautrec's paintings of nightlife and prostitution. However, Edwards' triptych reclaims some power through the critical lens she uses, which asks the viewer to consider how gesture and manner reveal different states of mind and how the representation of womens' bodies reveal their histories.

# Jean Farquhar (1915–1967)

New Zealand

## *Margaret* 20th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1936

Kua tōpunitia te peita nei ki ngā akoranga a te ringa toi nō Ingarangi a Archibald Fisher, nāna i kawē tētahi tikanga hou rawa ki te kaupapa peita tangata i tōna urunga ki te Elam School of Art o Tāmaki Makaurau i te tau 1924. Ka whakangungu a Fisher i te Royal College of Art i te wā e nui ai te mana o ngā pūkenga whakairo hoahoa, ka mutu he tikanga māori te tā i te tangata kaiao. Ko te raru mā Fisher, nā te kaha ū o tāna ‘Kāhua Elam’ ki te kura, ka whakatauritehia e Eric Westbrook, te Kaihautū o Toi o Tāmaki ki te kuhu ki te ‘mihīni-tōtiti’.

He angiangi tā Jean Farquhar whakatauiria i te kanohi me ngā ringaringa o te kainoho rangatahi, he maheni, he momo ngongo te āhua. Tēnā pea he hoa ākongā te tauira o Farquhar; ko tōna wairua huritao he kārangaranga ki te āhuatanga o te ringa toi ake, i te wā i peitahia ai te kiritangata. I rite a Farquhar ki te wheako i ngā mea hou: i te tau 1938 ko ia te ringa toi tuatahi o te kāinga i whakawhiwhia ai te Carnegie Travelling Scholarship e te Auckland Society of Arts; nā reira i taea ai te ako i tāwāhi, te hāereere haere.

This painting is steeped in the teachings of English artist Archibald Fisher, who introduced a radical approach to figurative painting when he joined Auckland’s Elam School of Art in 1924. Fisher trained at the Royal College of Art during a period when skills in draftsmanship were highly valued and drawing from the life model was standard practice for students. Unfortunately for Fisher, his influential ‘Elam Style’ became so entrenched at the school that Auckland City Art Gallery Director Eric Westbrook likened it to entering a ‘sausage-machine’.

Jean Farquhar has finely modelled the face and arms of the young sitter, rendering them smooth and somewhat tubular. Farquhar’s model may well have been a fellow student and her sense of earnest pensiveness echoes the artist’s own situation at the time she painted the portrait. Farquhar was poised for new experiences: in 1938 she became the first local artist to receive a Carnegie Travelling Scholarship, awarded to her by the Auckland Society of Arts, which allowed her to pursue overseas study and travel.

## Walter Bayes (1869–1956)

England

### *Lady with Sunshade*     date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1956

Te āhua nei ko te wahine, ko ōna makawe ā-popo e whātare ana nō raro i te amarara, ko te wahine a te ringa toi, a Kitty Telfer; ko ia te kaupapa o āna toi maha i peitahia ai i a rāua e hararei ana. He kōpikopiko te ara toi i whāia ai e Walter Bayes, ā, ka peita i ngā kāhua huhua, ka pāngia ia e te whānuitanga o ngā ariā hou kia tau ai ki te kāhua māmā e kitea nei i konei. Pērā i a Ethel Walker nāna te toi *Portrait of a Woman*, circa 1930 e whakaaturia ana i te whare nei, he mema a Bayes o te New English Art Club, he karapu i whakarere ai i ngā tikanga o nehe o te Royal Academy hei whai i ngā tikanga i takea mai i te toi kōpura Wīwī. I te tau 1911 ka wehe anō ia hei whai i te Camden Town Group he rōpū i whakapau ngoi ai ki te whakaatu i ngā āhuatanga pono o te ao hurihuri i Rānana. E ai ki ngā tuhinga a tētahi kaiarotake nō te *Daily Telegraph* mō te whakaaturanga tuarua o te Camden Town Group i te tau 1911, he ‘houtanga tōkeke’ tō te peita a Bayes e whakawehe ai tāna peita i ngā peita a te rōpū. I mōhioia a Bayes hei ringa peita ihumanea, ā, ko tā ngā aparanga peita angiangi me te ngāwari o *Lady with Sunshade* he huna i te whakapau kaha ki te hanga i te toi nei.

The woman with the neat bob peeking out from beneath the parasol is most likely the artist’s wife, Kitty Telfer, who frequently modelled for him when they were on holiday. Walter Bayes took a complex route in art, painting his way through different movements and absorbing a range of radical ideas to reach the simplified style seen here. Like Ethel Walker, whose work *Portrait of a Woman*, circa 1930 is exhibited nearby, Bayes was a member of the progressive New English Art Club who had broken away from the more conservative Royal Academy to pursue techniques derived from French Impressionism. In 1911, he splintered off again to join the Camden Town Group who were invested in depicting the realities of modern life in London. A critic for the *Daily Telegraph*, writing about the second Camden Town Group exhibition in 1911, recognised an ‘austere modernity’ in Bayes’s painting which set his work apart from the group. Bayes had a reputation for being an intellectual painter and the thin layers of paint and simplicity of *Lady with Sunshade* belies the painting’s careful construction.

# Bernhard Heiliger (1915–1995)

Poland

## *Seraphim* 1953

bronze

Auckland Art Gallery Toi o Tāmaki

gift of the Friends of the Auckland Art Gallery, 1969



I te pae taumata o ngā anahera o te rangi, ko ngā seraphim onoparirau kei te tihi, he karapoti i te Runga Rawa hei pononga mō ake tonu atu. I te peita tīmatanga o te Wā Whakahoutanga, ka peitahia te seraph ki ētahi parirau e whātorohia ana, ki ētahi e koroheiheitia ana, ā ko tā Bernhard Heiliger he peita i ngā āhua waitara e hora ai, e whererei ai. Ka aweawea a Heiliger e ngā mahi a te kaitārai a Aristide Maillol, nāna *The Woman Who Walks through the Water*, 1910 e whakaaturia ana ki tēnei whare, ka mutu kei te kitea te hononga o tētahi mahi ki tētahi, i roto i te kaha me te māmā o ngā āhua. He pai ki a Heiliger te tāraitanga a Henry Moore, hoki. Ka whakaaturia whakareretia ki te marea o Tāmaki Makaurau te mahi a Moore ki te whakaaturanga *Henry Moore: An Exhibition of Sculpture and Drawings* i konei i Toi o Tāmaki i te tau 1956, arā he whakaaturanga i whakahihiko ai i te kohikohinga i te tāraitanga hou, tae atu ki te hokonga i tā Heiliger *Seraphim*, 1953.

In the hierarchy of heavenly creatures six-winged seraphim reside at the top where they surround God in perpetual adoration. In early Renaissance painting, the seraph was depicted with some of their wings outstretched, and others tucked up, and Bernhard Heiliger conveys this in heavily abstracted forms that splay and protrude. Heiliger was inspired by the work of French sculptor Aristide Maillol, whose *The Woman Who Walks through the Water*, 1910 is exhibited close by. The connection between the works is evident in the strength and simplicity of the figures. Heiliger was also keenly interested in Henry Moore's sculpture. Moore's work was thrust upon an unsuspecting Auckland public with the exhibition *Henry Moore: An Exhibition of Sculpture and Drawings* shown here at the Gallery in 1956, a show that stimulated a flurry in the collecting of modern sculpture, including the purchase of Heiliger's *Seraphim*, 1953.

**Aristide Maillol** (1861–1944)

France

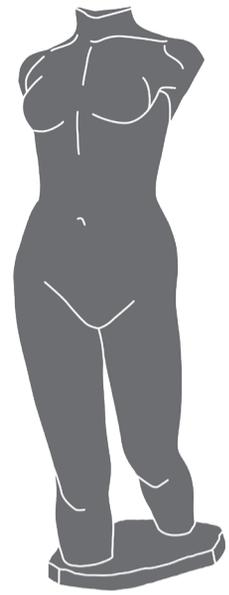
***The Woman Who Walks through  
the Water*** 1910

bronze

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1957



I te tāraitanga a Aristide Maillol kāore he take o te māhunga, o ngā ringaringa. Ko tāna kē he whakaatu i te huatau o te āhuatanga ōkiko o te tinana, i te ngāwari o te tītaha atu o te tīwai, atu i te hope. Ko Maillol he ringa toihou i pai ai ki te huatau me te ngāwari o te tāraitanga Kirīhi-Rōmana, ā, ko tā tāna *The Woman Who Walks through the Water*, 1910 he hanga hou i ngā tūnga *contrapposto* o ngā pakoko māpara o mua. Ko te ngāwari o te toi nei he whakatauaro i te hiko ā-hinengaro o tōna hoa toi, a Auguste Rodin nō Wīwī. Nā Maillol i whakamārama atu:

Mōku ake, he pai ake kia iti rawa te āhuatanga nekeneke i te kauapa tārai. Kia kua e tukuna kia hinga, kia tuone, kia whāitaita, ka mutu, mehemea ka whakaaturia te nekeneke, ka whāia ko te whāitaita. Kei te noho ngū a Rodin; kei roto te nekeneke i te hanganga o ngā uaua, heoi ko te otinga he ngū, he āio.

In Aristide Maillol’s sculpture, heads and arms are superfluous details. He is more interested in conveying the body’s graceful physicality, and the way the torso gently tilts away from the angle of the hips. A modernist who was drawn to the elegance and simplicity of Greco-Roman sculpture, Maillol’s *The Woman Who Walks through the Water*, 1910 reimagines the classical *contrapposto* poses of ancient marble statuary. The restraint of the work stands in marked contrast to the psychological charge in the work of his peer, French sculptor Auguste Rodin. Maillol clarified his intentions:

For my taste, sculpture should have as little movement as possible. It should not fall, and gesture, and grimace, and if one depicts movement, grimaces come too easily. Rodin himself remains quiet; he puts movement into his rendering of muscles, but the whole remains quiet and calm.

# Alexander Archipenko (1887-1964)

Russia, United States of America

## *Torse noir assis* 1909

bronze

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 1948



Ka tāraihia a *Torse noir assis*, 1909 whai muri atu i te taenga o Alexander Archipenko ki Parī mai i Rūhia i te wā i pāhekoheko ai ia ki te maha o ngā ringa peita matahuhua mātāmua tae atu ki a Georges Braque, a Pablo Picasso, a Fernand Léger. Ahakoa kāore i pērā rā te rongonui a Archipenko, he aronga whanokē āna whakamātautau tārai rauwhero. Ko Archipenko tētahi o ngā ringa toi tuatahi ki te whakamahi i tōna mātauranga toi matahuhua ki te āhua ahu-toru i ngā tāraitanga paku, whai koki e whakapuaki ai i te wairua tukutahi – he kite i ngā mea e whakaaturia ai i ngā mata huhua i te wā kotahi. Kāore ōna tāraitanga e hangaia kia tirohia nō mua. Ko te mea kē, he neke whitawhita, he whakapewa ki te mokowā e matakite ana i te tārai neke. E ai ki tētahi tohunga toi hou, te kairauhī wahine tuatahi o te toi me te tārai o Ūropi, i te Art Institute o Chicago, a Katharine Kuh: ‘Kei te huri, kei te kōwiri, kei te piko: kua whakahuripokia, kua whakapotohia, he tūnga kikī. Kei te neke, heoi ko te mea matua — he tere, ānō nei he uira, te neke o te aho kei runga ake.’

*Torse noir assis*, 1909 was made shortly after Alexander Archipenko arrived in Paris from Russia during a time in which he was closely associated with many leading cubist painters including Georges Braque, Pablo Picasso, and Fernand Léger. Though Archipenko may not have the same name recognition, his cubist experiments in bronze are ground-breaking. Archipenko was one of the first artists to apply his knowledge of Cubism to three-dimensional form in small angular sculptures that express a sense of simultaneity – of seeing objects depicted from different angles at the same time. His figures are not composed frontally. They instead energetically shift and arc through space in a manner that foreshadows kinetic sculpture. A leading expert of modern art, and the first female curator of European art and sculpture at the Art Institute of Chicago, Katharine Kuh elaborates: ‘They turn, twist, bend; they are inverted, foreshortened, and tautly poised. They move, yet more important — light moves over them with rippling speed.’

# Jacob Epstein (1880–1959)

England

## *Leda* 1944

bronze

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki



I tōna wā, ka whakaputaina e Jacob Epstein te maha o ngā maumaharatanga, ngā tāraitanga, tae atu ki *St Michael's Victory over the Devil*, 1958 mā te Whare Karakia Nui o Coventry, me ngā upoko-poho mō Winston Churchill rāua ko Albert Einstein. He āhuatanga tumeke ki ētahi ko āna mahi whakahirahira e ai ki te ringa toi, ko ngā tāraitanga mō te tamaiti. Ka mōhio a Epstein ko te tamaiti he kaupapa tārai i waihotia roatia ai ki rahaki, ko tētahi take he korikori, he uaua mā te tamaiti te noho ngū. Ka mōhiohia whānuitia āna tukanga whakatauiria tōtika; kei te rangona ōna ringa e romiromi ana i te uku, e pokepoke ana i ngā āhuatanga o te kanohi o tāna mokopuna, he neke māhorahora, pūkare hoki. Kua hangaia te upoko o te kōhine ki te rauwhero, heoi kei te rangona tonutia te ringapātanga me te mahana o te ringatoi i roto i a *Leda*.

Across his career, Jacob Epstein produced several high-profile monuments and sculptures, including *St Michael's Victory over the Devil*, 1958 for the new Coventry Cathedral, and bronze busts of Winston Churchill and Albert Einstein. So, it may come as a surprise that the artist considered his sculptures of children to be some of his most important work. Epstein recognised that children were a long-neglected subject for sculpture, partly because they were wriggly and struggled to sit still. Renowned for his methods of direct modelling, you can feel his hands pressing into the clay, moulding the forms in his grandchild's face in a free and expressive manner. The head of the young girl may be cast in bronze, but *Leda* is suffused with a sense of tactility and warmth.

# Archibald Fisher (1896–1959)

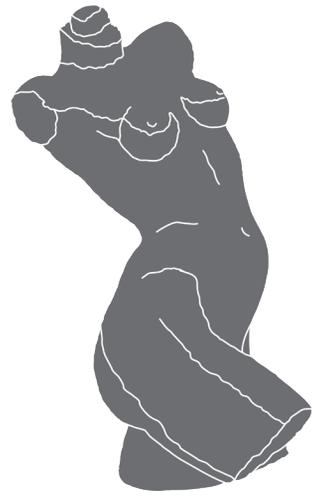
New Zealand

## *Torso* date unknown

bronze

Auckland Art Gallery Toi o Tāmaki

purchased 1940



I te taenga o Archibald Fisher hei kaihautū o te Elam School of Art o Tāmaki Makaurau, nāna i ākiri te nuinga o ngā hangarewa ukutea i te whakamahia ai i ngā akomanga tā. I tōna aronga hou ki te tā, kāore i whakaaetia te rārangi. Ko te mea kē, ka akiakina ngā ākongā ki te whakamahi i ngā toenga wāhanga o te tinana ukutea hei kimi māramatanga mō te mokowā me te rōrahi. E ai ki a Fisher:

Tē taea te hanga āhua mā te rārangi nā te mea karekau he ahu o te rārangi . . . tē taea e te tangata e whakaponō nei ki te tā hei tikanga e takea ai ki te rārangi, te whai māramatanga mō ngā tino taonga toi o te ao.

Ko tā Fisher *Torso* he whakaatu i a Venus e manahau nei te tāwhai, ahakoa pane kore, waewae kore, ringa kore. Kua waiho mā te kaimātaki e whakakī ngā puaretanga – e pohewa ngā ringa e hora whānui ana me te ihu tū o te pane.

When Archibald Fisher became director of Auckland’s Elam School of Art he threw away most of the old plaster casts used in drawing class. His new approach to drawing rejected line. Instead, students were encouraged to use the last remaining plaster body parts to understand space and volume. Fisher explained:

It is impossible to make a form by line, for line has no dimensions . . . anyone, who believes that drawing is a convention to be explained away by lines (cannot) possibly appreciate or understand the greatest works of all time.

Fisher’s *Torso* presents a joyously striding Venus, albeit headless and limbless. We are left to fill in the gaps – to imagine the figure’s arms flung out wide and head lifted high.

**Alan Ingham** (1920–1994)

New Zealand

## ***Figure with Clasped Hands***

circa 1953

bronze

Auckland Art Gallery Toi o Tāmaki

purchased 1954



I te tau 1956 ka whakarewahia e Toi o Tāmaki tētahi o āna angitu nui rawa. Nā *Henry Moore: An Exhibition of Sculpture and Drawings* i whakamana te kaimātakitaki manomano, he waewae tapu ētahi ki te toi hou. E ai ki te rārangi i tāpirihia ai, nā Herbert Read tētahi kaiarotake toi rongonui nō Peretānia i whakapuaki, ko Moore ‘te kaitārai taioreore o te wā’. Ko ngā kupu whakapehapeha a Read he tauaro ki te tūturutanga o Moore me te tauoranga hūmārie i Ingarangi ki taiwhenua. Nā te kaitārai i whakamahi ngā kaimahi tokomaha hei āwhina i te hanganga i āna tāraitanga rauwhero rahi tonu, tae atu ki te ringa toi nō Aotearoa, a Alan Ingham. I roto i te *Figure with Clasped Hands* e kitea ana ētahi āhukatanga o te toi tūrehurehu whaiwaro a Moore i roto i ngā mahi a Ingham. Pērā i ngā mahi a Moore, he mana ōrite tō te rua ki tērā o te āhua totoka. Ehara i te mea kei te whai a Ingham i te whakaahukatanga – he hiahia kē ki te whakaatu i te ‘mauri rongo ā-puku’ o te āhua.

In 1956, Auckland City Art Gallery staged one of its earliest ‘blockbusters’. *Henry Moore: An Exhibition of Sculpture and Drawings* attracted large crowds, many of whom were discovering modern art for the first time. In the accompanying catalogue renowned British art critic Herbert Read declared that Moore was ‘the greatest sculptor of our time’. Read’s hyperbole contrasted Moore’s reality and low-key life in the English countryside. The sculptor employed several workers to assist in the creation of his large bronze sculptures, including New Zealand artist Alan Ingham. *Figure with Clasped Hands* shows that some of Moore’s organic abstraction rubbed off on Ingham. As in Moore’s work, holes are as significant as solid form. Ingham isn’t striving for representation – he wants to express the ‘instinctive vitality’ of form.