

NUMBER 58

Quarterly

AUCKLAND CITY ART GALLERY



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Some recently-acquired drawings by

Frances Hodgkins



FRANCES HODGKINS *George*
Watercolour, 16 x 12 inches
(Ace. 1972/2).

Cover

FRANCES HODGKINS *Cassis*
Black chalk, 13½ x 15 inches
Signed Frances Hodgkins
(Ace. 1972/6)

The drawings by Frances Hodgkins acquired in the past three years form an interesting addition to the Gallery's large and varied collection of her work. They include examples of still life, landscape, and portraiture; they are in several of her favourite media; and, though all are undated, they seem to range through three or four decades of her career.

First in chronological sequence - and the earliest Frances Hodgkins in the Gallery - is the watercolour *George*. It is a good specimen of the informal portraits which she produced in large numbers and apparently with little effort during the later Dunedin years. Since it bears no signature or date, the probability is that it was never shown in public. The title and the initials F.M.H. are in the handwriting of the artist's sister, Mrs Field. The watercolour remained in Mrs. Field's possession until inherited by her daughter, the late Mrs Pharazyn, from whose estate it passed, through a local dealer, to the Gallery. I have been unable to trace this particular *George* in the family correspondence, but Mrs Field's annotations are usually accurate and he may yet be identified as a member of the vast Hodgkins circle of friends and relatives. I see no reason to change my original dating of 1896 or thereabouts.

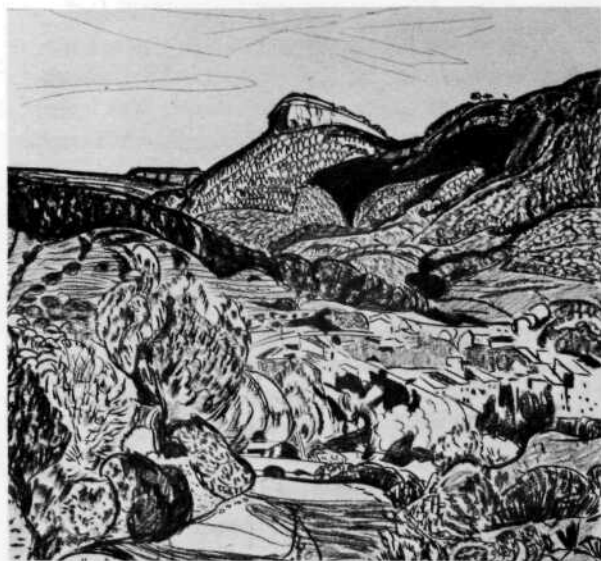
The largest group is a series of still lifes in pencil taken from one of the artist's sketchbooks.



Frances Hodgkins and Jean Campbell, Cassis, January 1921

Four of these drawings - *Vase with Handles*, *Bowl with Flower Detail*, *Chinese Vase*, *Dish of Fruit* - have colour notes and were apparently studies for objects included in larger compositions. As Miss Anne Kirker has shown, *Vase with Handles* appears in *The Birdcage*, an oil which belonged to the late Mrs Wertheim and was included in the Frances Hodgkins Centenary Exhibition (No. 42). Two drawings - *Jug* and *Basket of Fruit* - are without colour notes and seem more highly finished than the others. They may have been done as self-sufficient drawings, not as preliminary studies, but that fact could be established only by examining the artist's vast and regrettably scattered *oeuvre*. As an added bonus, on the back of *Dish of Fruit* and *Basket of Fruit* there are two other drawings - *Cityscape* and *Landscape* respectively. The first is a view of what looks like St. Paul's looming over a foreground of buildings and chimney-pots. The second is a rural scene, possibly in the south of England, and includes a colour note, suggesting that it was the sketch for a work in some other medium.

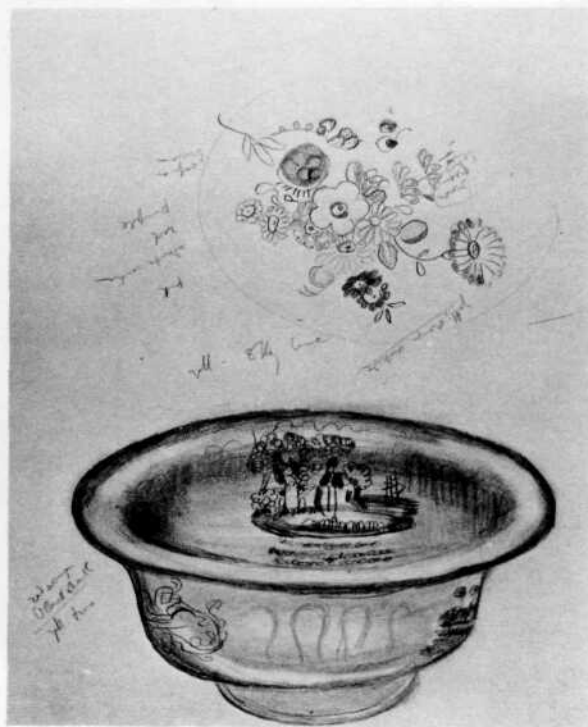
The whole group throws light on the artist's working methods and contains one or two items - notably the superb *Jug* - that merit a place among her finest drawings. (And this, one recalls, was the incompetent Fanny who, according to Dunedin pundits, could 'never draw'.) They were purchased from a Hodgkins



FRANCES HODGKINS *Landscape in the South of France*
Black chalk, 10 x 10 inches
Collection of The Whitworth Art Gallery, University of Manchester



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admirer and collector, Mr Peter Millard, who acquired them from Mr John Piper, the artist's executor. Precise dating is impossible, but they seem to belong to the years between the late twenties and mid-twenties when Frances Hodgkins painted so many of her combinations of still life and landscape.

The dating and identification of the black chalk drawing, Cassis, the most important of these acquisitions, present some problems. Its provenance is the same as that of the sketchbook items, and Mr Millard, who seems to be the authority for the title, in a letter to Miss Kirker of 2 April 1972, 'guesses' a date in the late twenties. On the other hand, the Whitworth Gallery, Manchester, owns a very similar work which is merely described as *Landscape in the South of France* and tentatively placed in the mid-twenties. (Christopher Allan to Anne Kirker, 8 September 1972.) My own feeling, based on recollections of one brief visit to the small fishing port near Marseilles, is that both drawings depict scenes in the neighbourhood of Cassis. Further, I feel sure they were done in December 1920 or January 1921.

Frances Hodgkins's only recorded visit to

Cassis was in the northern winter of 1920-21. She had been in England since 1914 and, following a successful teaching season, set out for the South of France early in December. After a week or so at St Tropez she went on to Cassis about the middle of the month. The place was 'off the beaten track', she wrote to her mother on 21 December, and 'much frequented by artists on account of the landscape' - there was 'great stuff on all sides'. She mentioned that Winstone Churchill had been there lately for a fortnight's painting and added: 'Of course there is the ubiquitous New Zealander here - a pretty and very nice girl.'

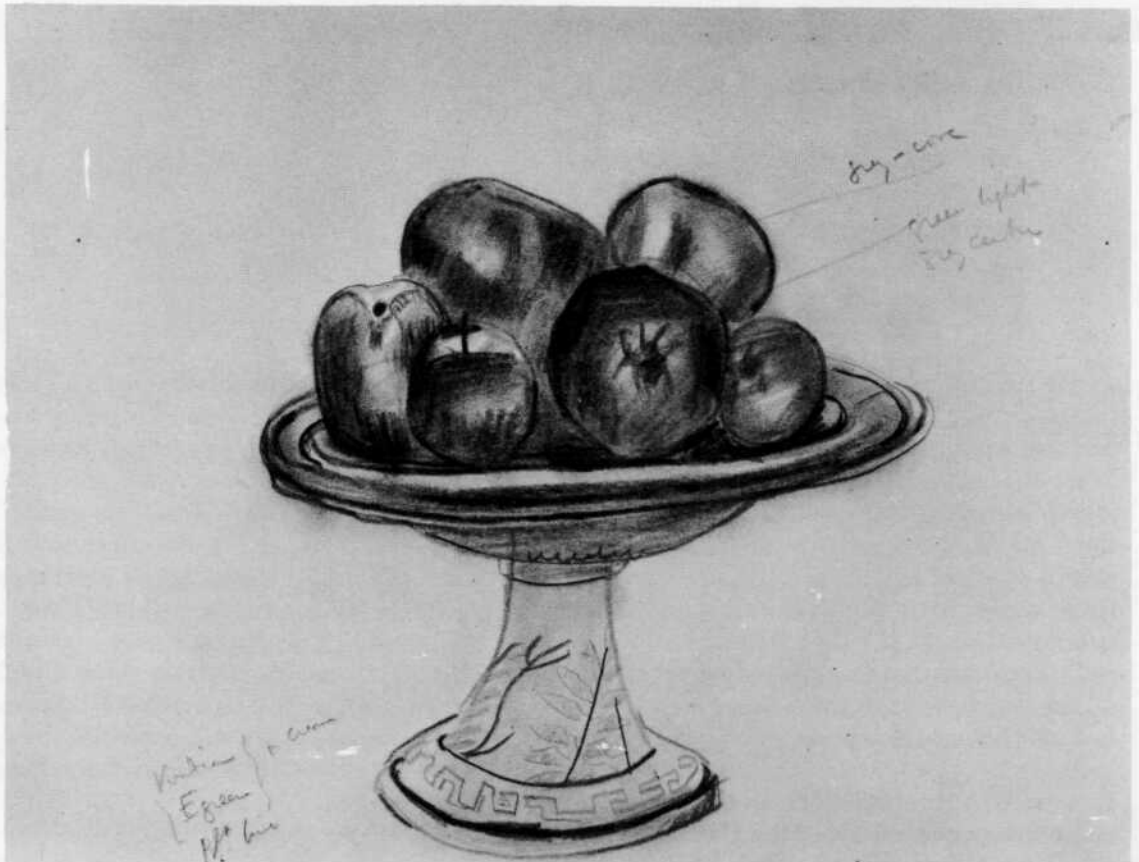
She stayed at Cassis until late in January and then moved on to Martigues whence she again wrote to her mother on 4 February. In this letter she made two references to the work she had done in the six weeks spent at Cassis. 'In an unguarded moment I showed them my Cassis Drawings', she wrote of two boastful and loquacious American brothers, one an artist, who were so awed that they lapsed into silence. Next she mentioned a scheme involving one of the best-known art journalists in England: 'I am sending off my Cassis set of drawings to Mr Frank Rutter to see if he can



arrange to show them in London and possibly have them reproduced in a portfolio. I have many requests for them in that form.' Clearly the bulk of her work at Cassis consisted of drawings, and their number was sufficient to fill a portfolio. She could, of course, have again been there during some later excursion to the South of France, but the fact is not mentioned in the fairly detailed letters she wrote from Martigues and other resorts. Nor, on stylistic grounds, can I see any strong reason for dating the work later than 1921. Indeed, there seems to me some affinity between *Cassis* and the gouaches she painted at Douarnenez later that year. By this time Frances Hodgkins was in her fifties, a highly accomplished artist, quite capable of meeting the challenge of the 'great stuff' that confronted her at Cassis.

A sequel is of some biographical interest and bears, if remotely, on Cassis. In *The Expatriate* (p. 183) I mentioned the meeting with the 'pretty and very nice' New Zealand girl who, I remarked, was 'regrettably unnamed'. Thanks

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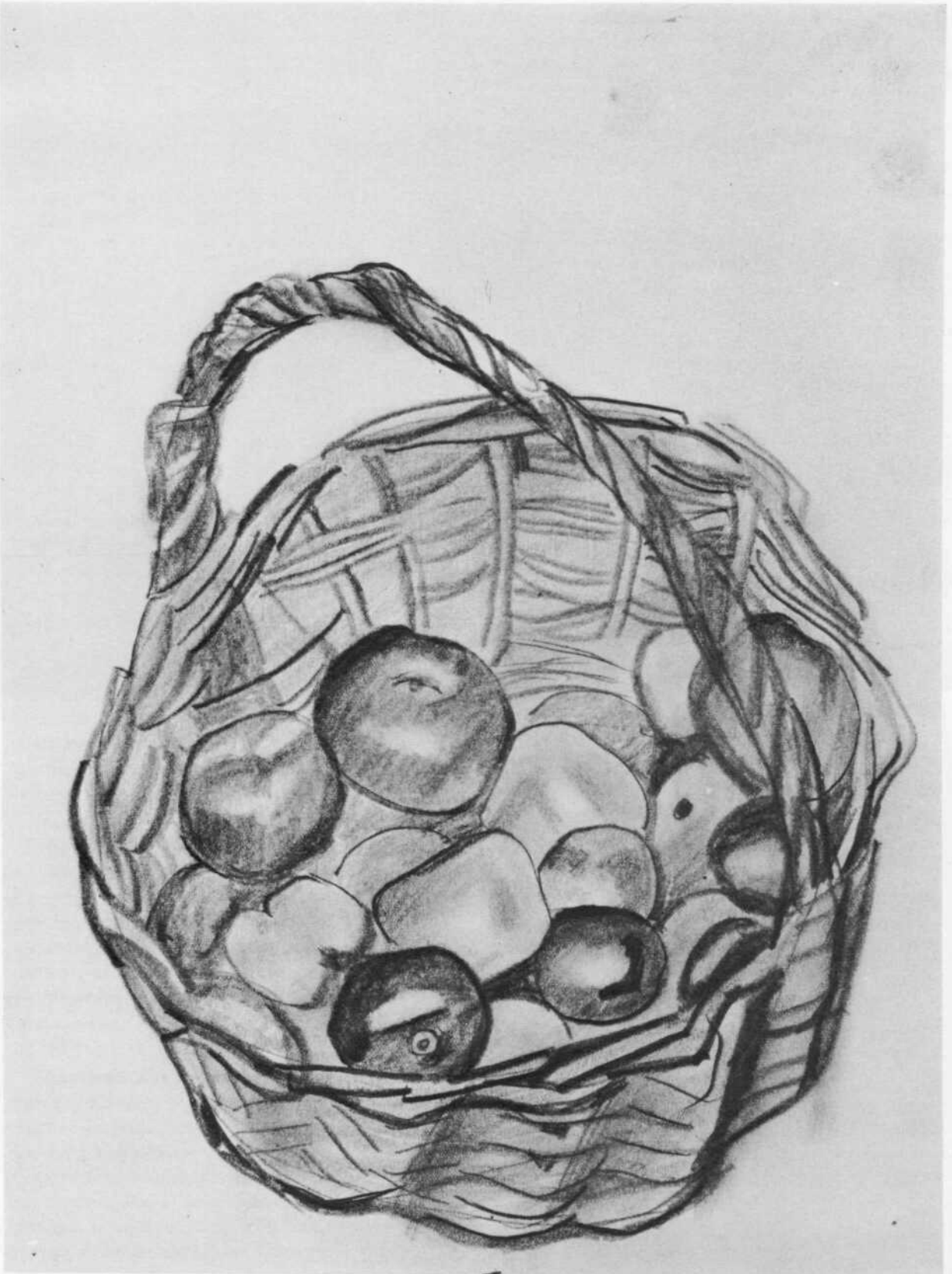


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to Mr Paul Gabites, New Zealand Ambassador to France, her identity has been established. She was Miss Jean Campbell, originally from Bunnythorpe. When Mr Gabites called on her in September 1956 she had been in Cassis thirty-six years and was then living on a vineyard, Fontcreuse, inherited from an uncle. He paid the visit to thank her for looking after two New Zealand girls knocked down by a car and discovered that she had befriended another of her countrywomen many years before. She had met Frances Hodgkins 'in about 1920' and had seen her not only in Cassis but also, apparently, at Martigues. From conversation and correspondence with Miss Campbell, Mr Gabites gleaned some details of Frances

Hodgkins's outlook and working habits at the time: 'she had decided to concentrate on her drawing'; she was 'undergoing a change of attitude'; she was 'out drawing all day and at night drawing Miss C. and her uncle'. These hints tend to confirm the conclusion that the weeks at Cassis were mainly - perhaps exclusively - spent in drawing. There is also a suggestion that this may have been a crucial point in the artist's career. Miss Campbell owned a drawing by Frances Hodgkins - showing her uncle and herself in their garden - and sent Mr Gabites a snapshot which is here reproduced.

E. H. McCORMICK.





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Drawings from Frances Hodgkins's sketchbooks

1. *Vase with Handles* — notes for colour
Pencil, 11 x 9 inches (sheet) Inscribed *blue grey/deep*
(Ace. 1971/28/1)
2. *Bowl with Flower Detail* - notes for colour
Pencil, 12 x 9 inches (sheet)
(Ace. 1971/28/2)
3. *Chinese Vase* — notes for colour
Pencil, 12 x 9 inches (sheet) Inscribed Knee: *yellow grey*
2 blues brown
(Ace. 1971/28/4)
4. *Dish of Fruit* — notes for colour
Pencil, 12 x 9 inches (sheet) Inscribed with notations
throughout the page
(Ace. 1971/28/5)
5. *Jug*
Pencil, 12 x 9 inches (sheet)
(Ace. 1971/28/3)
6. *Basket of Fruit*
Pencil, 12 x 9 inches (sheet)
(Ace. 1971/28/6)
7. *Cityscape* (verso of 4)
Pencil, 12 x 9 inches (page)
8. *Landscape* - note for colour (verso of 6)
Pencil, 12 x 9 inches (page)

Adoration: a pencil and watercolour drawing by Frances Hodgkins

Dr E. H. McCormick's article introducing this number of the Quarterly, on additions from 1971 to the Gallery's important collection of works by Frances Hodgkins, contributes significantly to our assessment of her work. These observations made by Dr McCormick as the leading authority on the artist provide an opportunity to mention a further study on paper which was acquired since his article was written, at public auction in Wellington.¹

The pencil and watercolour study of a sleeping child with two women is referred to by the artist in a hand-written inscription on the face of the sheet as *Adoration*.² It belongs to the post-Impressionist phase of her career, when Frances Hodgkins's work developed more surely toward the manner that was to establish her reputation in Britain as an artist of considerable stature. I speak especially of the years at the end of the twenties when she embarked on a variety of explorations into new methods of organising the picture plane in a bold effort to transcend the limitations of illustrative naturalism. As Professor A. S. Green points out in his essay *Reflections on the Hodgkins Exhibition*,³ the change of style incorporated elements derived from Cubist sources (see, for instance, Juan Gris and his figure studies in oil of the mid 1920s) and clearly demonstrated the influence of Matisse on the artist at this period.

It is difficult to place Frances Hodgkins's work of the twenties into accurate chronological order as few of the paintings and drawings bear dates. Certainly the label on the backboard, verso, of our recent acquisition, dating it 1921, is incorrect. The following information places the drawing at a later period, and probably it belongs to Frances Hodgkins's life in Manchester from mid-1925 to the first half of 1927.

On June 6th, 1944 she wrote to her friend Eardley Knollys of pictures produced in this part of England, stating: 'I remember about that period I had artistic yearnings to paint Lancashire Mill Girls: some of them were raging beauties. I loved painting piled up family groups. This must have been one of them.' This extract from her letter well describes three works exhibited in the artist's Centenary Exhibition,⁴ which align themselves to our drawing. The oil painting *Lancashire Family** is

the example closest to it from Auckland's collection of her work. The warm brown tonality of the close-knit figures echoes passages of watercolour in our drawing; but more importantly, the move toward subordinating subject to a conception of the work as a whole is strongly evident. Although a different medium is used, one readily associates paint with pencil in the delicate linear treatment of cloth which in *Lancashire Family*, tent-like, shelters the younger child and at the same time provides a triangular emphasis to the group.

The other two works mentioned, *Lancashire Mill Girls*⁶ and *Mother and Child*,⁷ both in pencil and watercolour, appear to constitute, stylistically and by subject, characteristics of her Manchester-inspired period. The linear neoclassicism of the latter, and its restrained and subtle use of pigment, links the drawing particularly to *Adoration*. A further drawing, which bears the same title as Auckland's work, is owned by the Whitworth Art Gallery at Manchester, and approximates to it in size (20| x 14| inches) and medium. The positioning of the three figures also is not dissimilar, although in our version of the subject the artist has restated her vision in more economical terms. Furthermore, through its coherence of surface structure and resolved quality generally, *Adoration* presents a more abstract statement. Aside from its strengths in the formal sense, this deeply moving comment on motherhood in quietly contemplative terms achieves an image of considerable beauty and presents New Zealand with an example of Frances Hodgkins at her most inspired.

ANNE KIRKER

1. Lot no. 1a, *Early New Zealand and European Paintings, Drawings and Prints*, Dunbar Sloane Ltd., August 1, 1974 (titled erroneously *Mother and Child*). The drawing was supplied to the auctioneers by Andrew Leslie and Partner of Leva Gallery, London.

2. Conversations with Dr E. H. McCormick (who first brought this drawing to the Gallery's attention) and Professor A. S. Green, have substantially elucidated certain ideas here put forward.

3. *Ascent*, a commemorative issue on the artist, 1969.

4. *Frances Hodgkins 1869-1947: a Centenary Exhibition* organised by the Queen Elizabeth II Arts Council of New Zealand in conjunction with the Auckland City Art Gallery, 1969.

5. *ibid.*, cat. no. 34.

6. *ibid.*, cat. no. 35 (collection of Miss Janet Green).

7. *ibid.*, cat. no. 36 (collection of Mr Peter Millard); probably the item misleadingly described on one of the hand-written labels pasted to the back-board of *Adoration* as *Companion drawing* (see caption details).



Frances Hodgkins *Adoration*
Pencil and reddish-brown watercolour on buff-toned paper,
21 x 15 inches (sight size)
Inscribed in pencil by the artist *Adoration* (lower left)
Frances Hodgkins (lower right)
Ace. No. 1974-27

The back-board has two labels bearing the pen inscriptions
'*Adoration*' (1921) *FRANCES HODGKINS* and *Companion*
drawing to the one in the Frances Hodgkins Exhibition (Arts
Council). No. Atte. *Purchased from a friend of the artist*
in 1960 SW (initials are indistinct). A stamped monogram
is included, of a Maori tiki with the initials M B W.

An early champion of BLACK-and-WHITE

During the twenties and early thirties, Thomas Ralph de Vere Gulliver (1891-1933) was recognised as New Zealand's 'leading authority on, the graphic arts'.¹ His considerable knowledge of the historical and technical aspects of printmaking did not result solely from his study of manuscripts and a few examples of original material. Gulliver practised the art as well, and he was an exponent of nearly all the graphic processes.

A New Zealander by birth, the artist's home was in Auckland, and at no time did he leave this country. But in spite of his insular position, and his having had only a brief spell of formal art instruction (at the Elam School of Art, Auckland), Gulliver's work was on a par with, and on occasions surpassed, the achievements of other local printmakers and draughtsmen.

Much of the activity in this field centred around the 'Quoin Club'², which operated in Auckland from 1916 to 1929. This organisation 'gave the first impetus to the revival of etching in New Zealand'³, a renewed interest which followed the international trend of the 1890s. The Club's artist-craftsmen produced not only intaglio work, however, but also relief prints, lithographs (chiefly in monochrome), and to a lesser extent photographs, watercolours, drawings and jewellery.

Gulliver was one of the most active members of the group and he contributed work to the print portfolios⁴ and exhibited⁵ annually with the members at their rooms in the Mining Chambers, Exchange Lane. These displays were well patronised by the public and were favourably received by the local critics.⁶

Gulliver ('Gulli' to his friends) began etching and making woodcuts in 1911. He is believed to have been the first to use the latter technique in New Zealand. For subject matter he drew mainly from scenes of the Auckland environment.⁷ Herne Bay views, Queen Street, Yelverton Terrace (illustrated page 13), St Stephen's Chapel, trees in the Domain, were all treated by Gulliver in a technically meticulous manner. No doubt his style was to some extent influenced by examples of graphic work which were regularly in *The Studio*⁸ and other art journals available in Auckland at the time, such as *The Print Collector's Quarterly*,



A. F. GOODWIN Portrait of Gulliver
Linocut, 7 1/2 x 5 1/2 inches (block)
Inscribed below the block by A. F. Goodwin (lower right)
Coll: Fine Arts Library, University of Auckland

The Print Connoisseur and the *Gazette des Beaux-Arts*.

In addition, Gulliver was particularly interested in the traditional Japanese woodcut or Ukiyo-e print. His linocut *The Bridge* 1918 (illustrated page 12, see also note 4) demonstrates the same economy of detail and essentially abstract design of a print such as Hiroshige's well-known *Sudden Shower at Ohashi*, 1857.

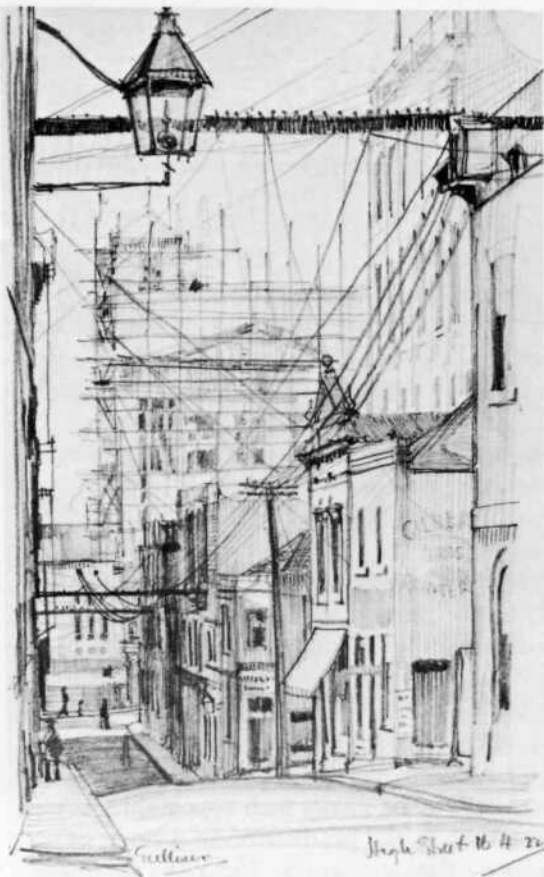
Aside from the black and white etchings and relief prints he made, Gulliver experimented with colour lithography, a technique which was 'hardly ever seen in any New Zealand art exhibition'.⁹ With Percy Bagnall (1884-1958), a fellow member of the Quoin Club, he produced in 1919 a series of six New Zealand birds in colour.¹⁰ He was also engaged in book design; the artist's skill with typography is well exemplified in the production of a book of poems by Richard Singer, *The Years Qo Round*, which was published in 1928. Gulliver's maxims for the presentation of type and illustration are quoted from his notebook (see note 8): '... small, simple . . . one colour or two at most . . . no frills . . . good lettering & a design to justify it.' He followed his criteria,

not only in the design of Singer's collection of poetry, but also through small book-plates and heraldic designs.

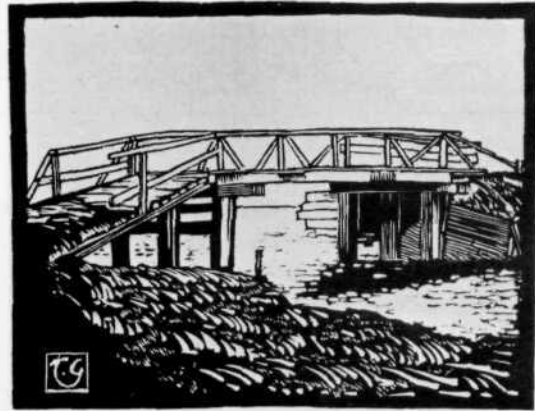
Much of Gulliver's most successful work, was done with pencil; through drawings he was able to demonstrate his skill and vision and achieve an effect of immediacy which is often lost through printmaking techniques.

High Street, Auckland 1922 (illustrated page 12) is probably one of his finest drawings." Pencil studies of the Auckland environment had an important place in Gulliver's one-man exhibition¹² held in July to August 1932 at the Auckland Society of Arts. The display was held a year before his somewhat premature death, being 'the first one-man show of black and white ever brought together in Ne'w Zealand ..'¹³

Recognition of his creative work was not, however, confined to this country: the



T. V. GULLIVER *High Street* 1922
Pencil, 12½ x 8½ inches
Inscribed *Gulliver* (lower left), *High Street* 16.4.22 (lower right)
Purchased from the Quoin Club, 1922
(Ace. 1922/6/1)



T. V. GULLIVER *The Bridge* (Cox's Creek Bridge) 1918
Linocut, edition 14/60, 5½ x 7 inches-(block)
Inscribed below the block Q.C. 14/60 (lower left),
T. V. Gulliver 1918 (lower right), Monogram on the
image (lower left)
Donated to the Gallery by the artist, 1929
(Ace. 1929/12/2)

periodical *Art in Australia* (No. 5, August 1923) used several woodcuts in sanguine as illustrations.

In 1927, John Barr, then Chief Librarian of the Auckland Public Library and Director of the Art Gallery, gave official recognition to Gulliver's scholarship by making him Honorary Curator of Prints. In this position he was responsible, with Barr, for selecting and organising material for the loan exhibition programme at the Gallery. These displays acknowledged the awakening public interest in printmaking, especially etching, and such collections as the Japanese Ukiyo-e prints, and contemporary British and European prints were shown. In August 1930, a year after the winding up of the Quoin Club, a 'Loan Collection of Prints representative of Graphic Art in New Zealand' was held; the foreword of the catalogue states that the exhibition is 'the first of its kind ..'

A further indication of Gulliver's influence, and the growing recognition of printmaking as a vital part of New Zealand art, was the establishment, soon after the Gallery's initial loan exhibition, of a permanent print collection.

Gulliver's activities in the art-crafts were carried out in addition to his chief occupation, that of a civil engineer. The extent of his achievement in this field was considerable, and from the beginning of 1932 until his death he was chairman of the Auckland branch of the New Zealand Society of Civil Engineers.

ANNE KIRKER.



T. V. GULLIVER *Yelverton Terrace*
 Etching, edition 11/40, 9 x 3J inches (plate)
 Inscribed below the plate No. 11140 (lower left),
 T. V. Gulliver (lower right), monogram (lower right),
Yelverton Terrace (on plate, lower left)
 Donated to the Gallery by the relatives of the artist, 1939
 (Acc. 1939/4/101)

REFERENCES

The chief sources of biographical information for this account were provided by (a) John Barr's tribute to his colleague and friend published in *Art in New Zealand*, Vol. VI, No. 2, December 1933, pp. 75-78, with illustration, and (b) Gulliver's obituary notice, *New Zealand Herald*, August 31 1933.

Original material is held at the Auckland City Art Gallery (etchings, relief prints, lithographs and drawings); the Hocken Library, Dunedin (Quoin Club Portfolios); the Library, School of Fine Arts, University of Auckland (four portfolios, all believed to have originally belonged to Gulliver, containing examples of his prints, drawings, and those of other Quoin Club members: two of the four portfolios are those published by the Club).

¹See obituary, *Herald*.

²A comprehensive report on the Club is being prepared by the present writer.

³See obituary, *Herald*.

"Quoin Club Portfolio No. 1, April 1919 included eight prints. Twenty-five portfolios were published. Gulliver was represented by an etching, *St Matthew's from Baker Street*, and a wood engraving, *The Pontoon*. Quoin Club Portfolio No. 2, April 1922 included five prints and one photograph. Twenty-five portfolios were published. Gulliver was represented by an etching, *The Barn*, and a linocut, *The Bridge* 1918 (illustrated page 12).

'Exhibitions took place in April 1919 (second exhibition), July 1920, January 1921 (Gulliver displayed the largest amount of work: thirteen intaglio prints) and May 1922. 'Gulliver was consistently mentioned in press reviews of these exhibitions . . . The outstanding feature of the lithographic section is the work of P. Bagnall and T. O. (sic) Gulliver, who have found inspiration for some very fine work in industrial scenes and other familiar phases of life in Auckland' (*New Zealand Herald*, 15.7.20).

'The work of Mr Gulliver, who restricts himself to black and white, * displays a more studious and perhaps one might say a more honest endeavour in dealing with his subjects than some of his confreres.' (*Auckland Star*, 3.5.22).

*This is incorrect: Gulliver produced several lithographs in colour, referred to in the general text.

⁷Mr Robin Lush has in his possession a number of black and white negatives taken by Gulliver of his work and also of aspects of Auckland. The latter show a preference for scenes of the waterfront and of Herne Bay.

⁸A notebook of the artist's, in the possession of Mr Ronald Holloway, includes a list of contemporary (predominantly British) printmakers such as Frank Short, David Young Cameron, Muirhead Bone and Frank Brangwyn, which refers to illustrations of their prints in this journal.

"See Quoin Club Exhibition review, *Auckland Star* 15.4.19.

"The Auckland City Art Gallery holds a portfolio of the series. Its contents include: Gulliver, *Morepork*, *Kingfisher*, *Pied Fantail*: Bagnall, *Pied Shag*, *Pufeeko*, *Black-backed Gulls*. Two separate editions were produced under the auspices of the Quoin Club: a signed edition of ten prints, hand-printed, of which the Gallery's portfolio is an example; and an unsigned edition of one hundred prints, machine-printed.

"The Auckland City Art Gallery holds nine pencil drawings. The Library, School of Fine Arts, University of Auckland has a similar number. Mr Ronald Holloway has a small sketchbook of unfinished studies.

¹²The catalogue lists twenty-nine drawings, fifteen etchings, five colour prints and six wood-cuts.

³See Barr, John, 'T. V. Gulliver 1891-1933', *Art in New Zealand*, December 1933 op. cit. p. 76.

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

Colin McCahon, 1919- New Zealand

- 1974/1 *Still Life with Lamps* 1947
Brush drawing, 197x254

George Vincent, 1796-1831 British

- 1974/2 *Group of Trees with a Figure in the Road* 1827
Etching, (image) 216 X 178

Graham Sutherland, 1903- British

- 1974/3/1 *Pastoral* 1930 (pub. 1973)
Etching, (image) 127 x 190

P. Auguste Renoir, 1841-1919 French

- 1974/3/2 *Le Chapeau Epingle* 1893
Etching and Drypoint, (image) 132x93

Frank Arden, New Zealand

- 1974/4/1 *Landscape*
Watercolour, 184x649

F. E. Arden, New Zealand

- 1974/4/2 *A Military Encampment*
Watercolour, 60x255

James Crowe Richmond, 1822-1898
New Zealand

- 1974/5 *On Lake Wanaka* 1870
Watercolour, 660 x 1002
Presented by Eden Branch of The Country
Women's Association of New South Wales.

Philip Clairmont, 1951- New Zealand

- 1974/6/1 *Fireplace* 1972
Oil on scrim, 1830 x 3200

Wong Sing Tai, 1943- New Zealand

- 1974/6/2 *Black Freighter*
Acrylic/Perspex, 980 X 980

William Sutton, 1917- New Zealand

- 1974/7 *Threshold I* 1972
Oil on canvas, 1220x2743

Robert Bevan, 1865-1925 British

- 1974/8 *House and Yew Tree* 1921
Lithograph, (image) 217 X 268

Albin Martin, 1813-1888 New Zealand

- 1974/9 *The Meeting of J. C. Firth and Te Kooti*
Oil on canvas, 613 X765
Presented by Mr H. C. Firth.

Gretchen Albrecht, 1943- New Zealand

- 1974/10 *Golden Cloud* 1973
Dye on canvas, 1370 x 1778

Alistair Nisbet-Smith, 1942- New Zealand

- 1974/11/1 *Self-Portrait*
Oil on canvas, 1759 x 1708

Alistair Nisbet-Smith, 1942- New Zealand

- 1974/11/2 *Drawing No. 5* 1972
Pen, 435 x278

Artist Unknown, 19th Cent. British

- 1974/12 *Caricature*
Pen and wash, 165 x 206

Artist Unknown, French

- 1974/13 *Aïdodou Jeune Fille de La Nouvelle Zelande*
Pencil, 130 X 80

Rene Boyvin, c1525-1625/30 French

- 1974/14/1 *Medea obtains the Dragon Chariot by Conjuring* 1563
Engraving, (image) 159x230

Raphael Sadeler, the Elder, 1561-c1628 Dutch

- 1974/14/2 *The Ruined Castle on the Mountain* (after Paul Bril)
Engraving, (image) 206 x 264

Colin McCahon, 1919- New Zealand

- 1974/15/1 *Caltex* 1965
Gouache, 508x813

Phillip O'Sullivan, 1949- New Zealand

- 1974/15/2 *The Voice* 1973
Watercolour and pen, 390 X 296

Phillip O'Sullivan, 1949- New Zealand

- 1974/15/3 *Painting 2714172*
Watercolour and pen, 502 X 171

Colin McCahon, 1919- New Zealand

- 1974/15/4 *Gate Painting, No. / 1960/61*
Oil on canvas, on board, 845 x 927

Geoff Thornley, 1942- New Zealand

- 1974/15/5 *Unfitted No. 4* 1973
Mixed media on paper, 2134x940

John Lethbridge, 1948- New Zealand

- 1974/16 *Portrait* 1974
Watercolour, 787x584

George Baxter (attrib), 1804-1867 British

- 1974/17/1
1-2 *Boy Throwing Stones at Ducks* 1836
Baxter print, 102 X 64
Lithograph, 102x63

Abraham Le Blond, 1819-1894 British

- 1974/17/2-
1974/17/11 *Baxterotypes*

Barry Cleavin, 1939- New Zealand

- 1974/18 *Disguise* 1973
Etching and Aquatint, (image) 502 X374

Gary Tricker, 1938- New Zealand

- 1974/19 *The Station Master's Dream* 1974
Etching, (image) 489 x 400

Denys Watkins, 1945- New Zealand

- 1974/20 *Stony Balance* 1972
Screen print, (image) 692 X 489

Marilynn Webb, 1937- New Zealand

- 1974/21 *Landscape with Bleeding Rainbow 2* 1973
Intaglio, (image) 596x324

- 1974/22/1 Mirror / 1972
Engraving and lithograph, (image) 403 X333
- Vivian Lynn, 1931- New Zealand
1974/22/2 Botticelli Revisited 1972
Etching, (image) 235 x 169
- Wilfred Stanley Wallis, 1891-1956
New Zealand
1974/23 Abstracted *Landscape*
Oil on board, 406 x 305
- Mervyn Williams, 1940- New Zealand
1974/24 Chromatic Variation // 1969
Screenprint, (image) 455 x710
- Don Driver, 1930- New Zealand
1974/25 Private Cosmos // c1974
Steel and perspex, 915 x 915 x 305
- Luc Peire, Belgian
1974/26 Stuttgart
Screenprint, (image) 489 X 502
Presented by Mr Peter Webb.
- Frances Hodgkins, 1869-1947
New Zealand/British
1974/27 Adoration late 1920s
Pencil and watercolour, 540x381
- John Kinder, 1819-1903 New Zealand
1974/28 Castle Andernach on *the Rhine* 1844
Watercolour and ink, 213x141
- Greer Twiss, 1937- New Zealand
1974/29/1 V. W. Split 1974
Steel, bronze and string, 760 x610 x70
- Greer Twiss, 1937- New Zealand
1974/29/2 Drawing No. 3 (Plain Talk Bird Calls) 1973
Collage, crayon and spray paint, 593 X 890
- Willem de Kooning, 1904-American
1974/30 Landscape at Stanton Street 1971
Lithograph, 762 x 565
- James Rosenquist, 1933-American
1974/31/1 Mirrored Flag 1971
Lithograph with collage, 736x569
- Jasper Johns, 1910- American
1974/31/2 Painting *with Two Balls* 1971
Screenprint, 883 x 711
- Robert Ellis, 1929- New Zealand
1974/32 *Te Rawhiti 111* 1974
Oil on board, 1220x1220
- Philip Trusttum, 1940- New Zealand
1974/33 Untitled 1965
Oil on board, 1795x1180
- David Hockney, 1937- British
1974/34/1 Henry 1973
Lithograph, 407 X 305
- Richard Smith, 1931- British
1974/34/2 *Edward Gordon Craig No. / 1968*
Lithograph, 565 x 759
- 1974/34/3 *Hey, Let's go for a Ride* 1972
Lithograph, (image) 571 x 571
- Frank Stella, 1935- American
1974/34/4/
1-5 *Les Indes Galantes* 1973
Set of five lithographs, 406 x 559
- Philip Pearlstein, 1924—American
1974/35 Reclining Nude on Green Couch 1971
Lithograph, 686 x 568
- Philip Pearlstein, 1924-American
1974/35 Nude Lying on Black and Red Blanket 1974
Etching, (image) 568 X 749
- Gordon Walters, 1919- New Zealand
1974/37 Drawing No. 21 1956
Gouache, 311 X248
- Tim Garrity, 1931- New Zealand
1974/38 Drawing No. 1) 1973
Ink, 672x680
- Robert Rauschenberg, 1925-American
1974/39,
1974/40/1-2 *Horsefeathers Thirteen Series* Nos. XIV, I, II 1972
Mixed Print Media,
(each sheet approx) 705 X 572
- Philip Trusttum, 1940- New Zealand
1974/41/1 Untitled 1966
Pen and wash, 261 X206
- Philip Trusttum, 1940- New Zealand
1974/41/2 *Study of Foliage* 1973
Oil and crayon, 189 X 137
- Philip Trusttum, 1940- New Zealand
1974/41/3 *Detail of a garden* 1973
Oil crayon, 275 x 187
- Toss Woollaston, 1910- New Zealand
1974/42/1 *Study after Constable* 1958
Pencil, 380 x 505
- Toss Woollaston, 1910- New Zealand
1974/42/2 Edith Reading c1960
Pencil, 505x380
- Toss Woollaston, 1910- New Zealand
1974/43 *Totaranui* 1962
Watercolour, 305 x 383
- Patrick Hayman, 1915- British
1974/44 Atomic Explosion in the Pacific 1973
Mixed media on board, 330x432
- Ronald B. Kitaj, 1932- American/British
1974/45/1 *What is a Comparison?* 1964
Screenprint, 787 X 562
- Ronald B. Kitaj, 1932-American/British
1974/45/2 *Hellebore for Georg Trakl* 1965
Screenprint, 768 X 565

17 DECEMBER - 17 FEBRUARY
FRANCES'HODGKINS
PAINTINGS AND DRAWINGS

A selection from the *Frances Hodgkins Collection* in the Permanent Collection

AUCKLAND CITY ART GALLERY: KITCHENER STREET, AUCKLAND

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

TELEPHONE: 74-650. POSTAL ADDRESS: P.O. Box 6842, Auckland.

GALLERY HOURS: Monday to Thursday 10 a.m. to 4-30 pm, Friday 10 am to 8.30 pm, Saturdays and Sundays 1 pm to 5.30 pm.

GIFTS AND BEQUESTS: Gifts to the Art Gallery in the form of *cash from income* upward to \$100 are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. Gifts to the Art Gallery of money or property would not attract gift duty, and the value of such gifts made during the donor's lifetime would not form part of his dutiable estate. An exception to this is where an intending donor declares a gift to the Art Gallery, but reserves to himself, during his life, an interest in the property so that the full beneficial interest does not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

AUCKLAND GALLERY ASSOCIATES: The aims of the Associates are to stimulate and sustain public interest in the Art Gallery; to extend the Gallery's influence throughout the community; and to acquire funds through gifts, subscriptions and bequests, for the purpose of adding to the Art Gallery's collection of paintings, drawings and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Gallery, to lectures, discussions, film evenings, and social functions arranged by the Associates. Regular newsletters are sent out, and Members also receive the Art Gallery's *Quarterly*. Further information can be obtained from the Honorary Secretary, C/o Auckland City Art Gallery.

The *Quarterly* is published by the Auckland City Art Gallery and is concerned primarily with presenting information about works of art acquired by the Gallery. Subscriptions: \$2.00 a year; single copies 50 cents; free to members of the Auckland Gallery Associates.

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