

Rebecca Swan (born 1968)

New Zealand

Melisa #2 1999

from: *Assume Nothing* 1995–2004

silver gelatin selenium toned

Auckland Art Gallery Toi o Tāmaki

gift of the artist, 2019

He wāhanga a *Melisa #2*, 1999 o ngā mahi auaha a Rebecca Swan a *Assume Nothing* he pūtoi, 1995–2004, he tūhura ana i ngā tuatinitanga o te momo ā-iwi, te ira me te tuakiritanga mā roto i ngā whakaahua kiritangata. Nā te whakaahua tino piritata ki te kanohi o Melissa, kua kapohia e Swan he tiro kōmārohi, otirā he tārūrū ā-hinengaro. E kī ana a Melisa:

E whakaaro ana ētahi kāore ōku motika ki te noho pēnei taku āhua, ki te karanga rānei i a au anō hei wahine. Kāore rātou i te hiahia kite ko wai ake ahau. Ka ngana rātou ki te whakangāwari i te kōrero, me te kī ake kei te hē taku ira. Koirā te huarahi ka whāia e ētahi kia hāngai ai, kia tika ai mō rātou ake. Ko taku ao wawata, ko te ako ki te aroha ki a au tonu, kia kore au e hinga i ngā kōrero tāwai a ētahi atu. Ahakoa pēhea, ka puta tonu ngā tāwaitanga a te tangata. Kāore e taea e au te aukati i te hunga kūare.

Melisa #2, 1999 is part of Rebecca Swan’s ground-breaking *Assume Nothing* series, 1995–2004, which explores the complexities of race, gender and identity through photographic portraits. With an extreme close-up on Melisa’s face, Swan captures a power gaze redolent with psychological intensity. Melisa states:

Some people have the attitude that I have no right to look like I do and call myself a woman. They don’t want to see me for who I am. They try to soften it, or even tell me that I’m not the gender that I am. That’s how far some people go to make it fit or right for them. My ideal world is about learning to love myself, so that what other people say can’t touch me. People are always going to say stuff. I can’t stop ignorant people being ignorant.

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.

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.

Gottfried Lindauer (1839–1926)

New Zealand, Bohemia

Pare Wātene 1878

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr H E Partridge, 1915

Hāunga te peita i te tangata mai i tōna taiwhanga, me kī i mahi a Gottfried Lindauer mai i ngā whakaahua kiritangata. Ko tēnei pikitia o Pare Wātene, o Ngāti Maru i Paruru, i ahu mai i te whakaahua o Foy Brothers, he pakihi whakaahua angitu tō rātou e tūtata ana ki Pārāwai. I a Gottfried tōna ake tikanga toi, he paku noa ana whakatikatanga hei whakarei ake i te tautika o te hanga o te pikitia. E whakaatu ana te pikitia mā me te pango taketake, nō te takiwā o te 1871–1878, i a Pare e mau rīngi ana ki tōna matimati, e tītaha ana te tautau o tana tiki mai i tōna kakī, ā, kua whakaritea ngā huruhuru manu i muri i tētahi o ōna taringa – koinei ngā āhuatanga i whakarerekēhia e Gottfried i tana ake peita i te whakaahua. E whakaatu ana ngā huruhuru huia a Pare Wātene, tana hei tiki pounamu me tana mere i tōna mana rangatira.

Rather than painting people from life in his studio, Gottfried Lindauer often worked from photographic portraits. This painting of Pare Wātene, of Ngāti Maru in Paruru, is based on a photograph by the Foy Brothers, who ran a successful photography business nearby in Thames. Lindauer used artistic licence, making small adjustments to enhance the compositional balance of the painting. The original black and white image, dated circa 1871–78 shows Wātene wearing a ring on her finger, her hei tiki hanging at an angle from her neck and her feathers arranged together behind one ear – features which Lindauer altered in his painted reinterpretation of the photograph. Wātene’s upright huia feathers, deep green pounamu hei tiki and mere (short flat weapon) emphasise her chiefly status.

Robert N Field (1899–1987)
England, New Zealand

Portrait of Mrs Jean O’Connor 1930

oil on plywood
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 1980

Nā Robert Nettleton Field i huataki ake i tētahi huarahi hou ki te mahi peita i tana taenga mai ki te whakakā i tana tūranga kaiako i Ōtepoti i te 1925. Hei tauira i te Royal College of Art i Rānana i muri i te Pakanga Tuatahi, i kite a Field i ngā whanaketanga hou i te mahi toi, tae atu ki te whakarerenga o te ao tūturu nei, kia tahuri kē ki te tikanga tūrehurehu. I te hiku o te rautau 19 me te pane o te rautau 20, nā ngā ringatoi pēnei i a Claude Monet i huataki ake i ngā āheinga māia hou o te whakaahua i te ao ā-taparoto, ā-pūkare hoki, mā te whākaha, te whakahawe rānei i ngā tae, ngā peita me te āhua. I roto i te *Portrait of Mrs Jean O’Connor*, 1930, i kōpurepure te peita a Field i ngā tae, otirā e karekare ana i te mata. E kitea ana te ata o tana taokete, engari e kitea ana hoki ngā tae maha, e whakahoki mai ana i te tikanga ake o te mahi peita. Ko te whakamārama a tētahi o ngā ākonga a Field, arā, a M T Woollaston, i ihiihi katoa ia i te kitenga o ngā mahi a tana kaiako:

Ko āna pikitia, he rerehua, he whakaharakoa, otirā he mea peita mā te rere nui o te paraihe ānō nei he taonga whakapīwari, otirā he unaunahi ōrite ki te kōpere te ārohirohi o te peita i runga i ngā papamuri peita-kore o te papa me te kānawehi. I konei e rere ana taku ihi rangaranga i muri o taku noho tautauā nei, i roto i te hongehongēātanga o ngā mahi mea noa.

Robert Nettleton Field introduced a fresh approach to painting when he arrived to take up a teaching position in Ōtepoti Dunedin in 1925. As a student at the Royal College of Art in London after World War I, Field was exposed to the latest developments in art, including the move away from naturalism towards abstraction. Late 19th and early 20th-century artists such as Claude Monet had introduced brave new possibilities for representing the world more subjectively and expressively by amplifying or distorting colour, brushstrokes and form. In *Portrait of Mrs Jean O’Connor*, 1930, Field has applied colour in individual dabs of paint that ripple across the surface. The image of his sister-in-law is visible, but so too are fields of colour which recall the very act of painting. One of Field’s students, M T Woollaston, described his excitement when viewing his teacher’s works:

His pictures, brilliant and heady, were painted with jewel-like, full-sized brush strokes, or with rainbow-like spots and scales of paint shimmering on unpainted backgrounds of wood or canvas. Here was wild excitement after what, it now becomes plain, had been my long drought of earnest mediocrity.

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.

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.

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.

Maude Burge (1865–1957)

New Zealand

Portrait of a Maori Girl 1940s

oil on board

Auckland Art Gallery Toi o Tāmaki

purchased 1999

Ko te whakaahua kiritangata a Maude Burge i tētahi rangatahi Māori he mātai i te ritenga me te āta whakariterite i te tae me ngā āhua māmā ake. Ka haere ngātahi te poraka kikorangi o te kainoho me te taha kōura taekaha o muri, tōna tae kōaro o te tae wīra, e whakakotahi ana i te āhua me te tautuhi i te mokowā me te hanga. Mā ngā tae māwhero kōkau me te parauri ka hōhonu ake, ka mahana ake me te whakaū i te aroha o Maude ki tana kaupapa o tana taiohitanga. Nō te reanga wāhine hou a Maude i haere ki Uropi ki te whakawhānui i ōna mōhio ki ngā toi me te whakawhānui i ōna tirohanga. I reira, i te tonga o Wīwī i te tīmatanga o ngā tau 1920 me te 1930, i peita ia i te taha o ngā tohunga toi whaimana hou o Aotearoa a Frances Hodgkins.

Maude Burge's portrait of a young Māori woman is both a study in likeness and a careful orchestration of colour and simplified forms. The sitter's blue cardigan chimes in harmony with the vivid golden backdrop, its opposite on the colour wheel, unifying the composition while also defining space and form. Earthy pink and brown colours add depth and warmth and reinforce Burge's empathy for her adolescent subject. Burge was part of a generation of modern women artists who travelled to Europe to expand their knowledge of art and to broaden their horizons. There, in the south of France in the early 1920s and 30s, she painted alongside influential modern New Zealand artist Frances Hodgkins.

Adele Younghusband (1878–1969)

New Zealand

Sand Dunes 1931

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1980

Ko Adele Younghusband tētahi o ngā ringatoi moroki whakaihuwaka o Aotearoa, otirā he kaiwhakaahua ngaio ia, he kaipeita hoki, nāna i āwhina ki te whakatū i te Whangarei Art and Literary Society me te Waikato Society of Arts. I roto i *Sand Dunes*, 1931, e tū mai rā tētahi rōpū wāhine i tawhiti, e anga atu ana ki te moana i raro i tētahi wharau o ngā amarera muramura. He paki porehu te wairua – otirā he aha tā rātou e titiro atu nā, e tatari atu nā? He kāpeka whakaneinei tautauā, otirā e matapae ana pea te tūāoma ake a Younghusband ki Ahitereiria i te 1937 ki te whakapakari i āna whakangungu mahi toi.

One of New Zealand’s pioneering modern artists, Adele Younghusband was a professional photographer and painter, who helped establish both the Whangarei Art and Literary Society and Waikato Society of Arts. In *Sand Dunes*, 1931, a group of women stand in the distance, gazing out to sea beneath a canopy of colourful sun umbrellas. The mood is mysterious – what are they watching, or waiting for? A scene of languorous anticipation, the painting possibly foretells Younghusband’s own journey to Australia in 1937 to further her training in art.

Kathleen Walne (1915–2011)

Great Britain

The Picnic 1937

gouache and conte

Auckland Art Gallery Toi o Tāmaki

gift of Lucy Carrington Wertheim, 1948

Kua tūhonotia te whakamahinga a Kathleen Walne i ngā tae pakari me ngā rerenga paraihe taikaha ki te reo muramura o te toi pūkare Tiamana. I puta kē tana ihu ki mua o ōna hoa ringa toi nā te hahana o āna mahi peita, ā, i whakamanea te tirohanga o te kaihoko toi rongonui o Ingarangi a Lucy Carrington Wertheim, otirā he pārekareka ki a ia te tautoko i ngā ringatoi rangatahi ringa-kai-tūraru. I ārahi a Wertheim, i whakaatu hoki i ngā mahi a Walne i ngā tau o te 1930, ā, ka hoki ōna mahara ki te pānga o āna mahi, me te kī ake, ‘tērā ngā kaihoko mokorea i amuamu ki tana toi nā “Kathleen Walne” i te mea nā tērā peita i mehameha ai ētahi atu o ngā toi.’

I te 1948, ka kohaina e Wertheim te *The Picnic*, 1937 ki a Toi o Tāmaki me tētahi kohinga nui o ngā peita moroki a ngā ringatoi Ingarihi. I matapaetia e tētahi kaikawe pūrongo o te *Otago Daily Times* te pānga o tēnei urunga toi moroki ki Aotearoa, me tana kī ake: ‘he tino rite te āhua ki a ngā mahi a “Wertheim”, otirā ka whakairia ana, ka nui ngā kōrero a te tangata ka puta ake . . . otirā ka pupū ake te whakaaetanga me te riri hoki.’

Kathleen Walne’s use of strong colours and strident brushwork has been likened to the vivid language of German Expressionism. The radiance of her painting set her apart from her contemporaries and attracted the eye of pioneering British art dealer Lucy Carrington Wertheim, who revelled in supporting younger risk-taking artists. Wertheim went on to mentor and exhibit Walne in the 1930s and she recalled the impact of her work, stating, ‘The all too rare purchaser complained that his “Kathleen Walne” made the rest of his pictures appear drab.’

In 1948, Wertheim gifted *The Picnic*, 1937 to Auckland Art Gallery Toi o Tāmaki along with a substantial collection of modern paintings by English artists. A journalist for the *Otago Daily Times* anticipated the impact of this injection of modern art into New Zealand, writing: ‘the new paintings have a typical “Wertheim look”, and when hung they will doubtless give the public as much to talk about . . . and will probably arouse both approbation and a certain amount of indignation.’

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.

James Chapman-Taylor (1878–1958)
New Zealand, England

The Wind in a Frolic circa 1945

gelatin silver photographic print
Auckland Art Gallery Toi o Tāmaki
purchased 1990

I roto i *The Wind in a Frolic*, i mua i te 1945, ka whakamahia e James Chapman-Taylor ngā hangarau moroki ki te kapo ake i tētahi āhuatanga ngangahau pakari. Kua whakatārewatia e te tere me te arotahi o tana kāmera Leica, te panekoti o te kaikanikani e pūhia ana e te hau. He tangata pūtaiao, he tangata whai whakaaro ki te taha wairua hoki a Chapman-Taylor otirā he kaihoahoa rongonui ia i te motu nei, he mema o te Auckland Camera Club, me te kiriaru o te rōpū tūmatarau matahuna o te Hermetic Order of the Golden Dawn. I ngana ia ki te whakakotahi i te taha wairua me te taha kikokiko puta noa i ngā kaupapa auaha rerekē. E whakaahua ana a *The Wind in a Frolic* i ōna aronga me ōna whakapono kanorau, tatū noa ki te huringa o ngā waiaaro ki te hauora me te rerehua wāhine o taua wā. I ngā tau o te 1930 i whakahuataki ake te Women’s Health and Beauty League i ngā kaupapa whakapakari tinana o ngā wāhine ki Aotearoa hei wāhanga o te Kaupapa Hauora me te Rerehua ki te ao, i whai ki te:

WHAKAKOTAHI i ngā wāhine katoa ahakoa te karangatanga, te whakapono, te iwi, te tae rānei mō te hauora te take; ki te WHAKAAKO i ngā koiri pūtaiao . . . me te whāinga motuhake o te whakatairanga i te whaeatanga haumaru ake, ngāwari ake hoki; me te WHAKAPIKI me te hāpai i te paerewa o te HAUORA Ā-MOTU.

– ‘Health and Beauty Movement: Demonstration and Rally’, 1941.

In *The Wind in a Frolic*, circa 1945, James Chapman-Taylor harnesses modern technology to capture a moment of vibrant athleticism. The speed of his Leica camera has suspended, in focus, the dancer’s dress catching in the breeze. Scientific as well as spiritually minded, Chapman-Taylor was a prominent domestic architect, member of the Auckland Camera Club, and follower of the secret occult society, the Hermetic Order of the Golden Dawn. Across different creative fields, he sought to unite the spiritual and the material. *The Wind in a Frolic* not only represents Chapman-Taylor’s diverse interests and beliefs, but also the changing attitudes towards women’s health and beauty at the time. In the 1930s the Women’s Health and Beauty League introduced women’s fitness classes to New Zealand as part of a mass, global health and beauty movement, which aimed to:

UNITE all women irrespective of caste, creed, race or colour in the cause of Health; to TEACH scientific exercises . . . with the special object of promoting safer and easier motherhood; and to IMPROVE and maintain the standard of NATIONAL HEALTH.

– ‘Health and Beauty Movement: Demonstration and Rally’, 1941.

Aristide Maillol (1861–1944)

France

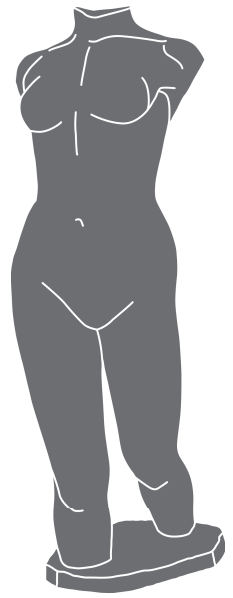
The Woman Who Walks through the Water 1910

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 kaua 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.

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 tāraihiā 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 whakatauirā 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 women's bodies reveal their histories.

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 whakamanea 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 āhuatanga 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 whakaahuatanga – 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.

Richard McWhannell (born 1952)

New Zealand

Self-portrait as his father 1995

oil on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1995

Ko *Self-portrait as his father*, 1995, i hua ake i ētahi kohinga toi toitū o ngā kiritangata-whaiaro i whakatakihia ia e Richard McWhannell, puta noa i ngā tau 40. E tūhura ana tēnei i tōna ake kikokiko mā roto i te reo o te peita, otirā, he whakaāio wairua pakari tēnei pūtoi o ngā āhuatanga rerekē o te tuakiri o te ringatoi. Mō tēnei peita kiritangata-whaiaro alla prima (mākū ki te mākū), i puritia tētahi whakaata iti e McWhannell kia tata ki tōna kanohi, e tūtohi ana i ōna ake āhuatanga mā ngā rerenga paraihe takahurihuri. He mea peita i te rā kotahi, i ohorere a McWhannell ki te mahi toi nei – otirā ko te hua kē o tana peita whaiaro, ko te āhua kē o tōna matua! He uaua i ētahi wā te hono ake ki te reanga pakeke ake, otirā he uaua ake te hono i te reanga o raro iho, ā, e tāpae ana tēnei peita i tētahi kiritangata mārama me te whakapapa.

Self-portrait as his father, 1995, comes from a remarkably sustained body of self-portraits in which Richard McWhannell has chronicled himself across 40 years. Exploring his own flesh through the language of paint, the series is a powerful meditation on the different facets of the artist’s identity. For this *alla prima* (wet-on-wet) self-portrait, McWhannell held a small shaving mirror close to his face, mapping his features with a swirling mass of brushstrokes. Painted in the course of one day, the completed work surprised McWhannell – his careful self-examination had resulted in an image of his father! It can be difficult to identify with the older generation, let alone the younger, and this painting offers a portrait of familial understanding and whakapapa (genealogy).

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.

Rita Angus (1908–1970)

New Zealand

Head of a Māori Boy circa 1938

Auckland Art Gallery Toi o Tāmaki
purchased 1957

Ko Rita Angus tētahi nō te reanga o ngā ringatoi i aro atu ki te whakaatu i ngā wāhi, i ngā tāngata e pātata ana, e whakapuaki ana i tō rātou hononga ki te ao e karapoti ana i a rātou mā te angahou tīkorikori, he tūkari hoki.

Head of a Māori Boy, tata ki te tau 1938, e whakaatu nei i tō Angus aroha ki te toi Byzantine, e whakapuakina ana mā te whaihanga nui me te tāhina o te kanohi o te tama. E whakaata ana te karakakī o te tama me ngā pūkorukoru o tana hāketete i tō Angus aronga ā-pohewa, ā-tapa ngangahu, ā-tāhina tea ki te peita horanuku i taua wā.

I te tau 1938, i whakaarohia pea hei mahi tūwhana, te peita kiritangata o tētahi tama Māori e tau ana ōna kākahu kua whakawhaihangatia ki te tikanga o ngā hato me ngā kaiwhakaatu pono, nā te mea ko te nuinga o ngā whakakanohitanga Māori i taua wā he whakaahua kiripaki kaikiri te nuinga. I riro a *Head of a Māori Boy* i tōna hoa, i a Colin McCahon mō te kohinga a Toi o Tāmaki.

Rita Angus was part of a generation of artists who turned their attention to depicting local places and people, expressing their connection to the world around them through a vibrant and sensual modernism.

Head of a Māori Boy, circa 1938 demonstrates Angus’s love of Byzantine art, evident in the heavy stylisation and toning of the boy’s face. His shirt collar and the folds of his jacket echo Angus’s lyrical hard-edged, high-keyed approach to landscape painting at the time.

The act of painting, in 1938, a portrait of a finely dressed Māori boy stylised in the tradition of saints and martyrs might be perceived as radical, as the majority of Māori representation at this time predominantly comprised racist caricatures. *Head of a Māori Boy* was acquired for the Gallery’s collection by Angus’s friend, artist Colin McCahon.

Edith Amituanai (born 1980)

New Zealand, Sāmoa

Bike 2011

Neighbour 2011

RWC Stage 2011

Hips 2011

from: *The End of My Driveway* 2011

pigment inkjet print

Auckland Art Gallery Toi o Tāmaki

purchased 2012

I puta mai i ēnei whakaahua e whā, mai i a Edith Amituanai *The End of My Driveway*, 2010, he pūtoi nui e whakaatu ana i ngā rangatahi e haere ana ki te kura i Rānui, Te Uru o Tāmaki. I te anga hāngai tonu ētahi o ngā tauira ki te arotahi a Amituanai, ā, ko ētahi i te kōrero ki ō rātou hoa, e ware ana rānei ki tētahi atu āhuatanga. E whakanui ana ēnei whakaahua i ngā wā poto i te oranga o ngā rangatahi, otirā he whaimana, he ohorere hoki, e kawe ana i ngā mahi o ia rā o te hīkoi ki te kura, ki te horopaki toi. He mea whakaoho ia whakaahua e te whakaurunga hōhonu ki ngā hītori ā-whakaahua, me te pitomata o ngā toi nei ki te whakatipu i te noho huānga ā-pāpori. He tika te whakamārama a Haruhiko Sameshima, tētahi atu kaiwhakaahua o Tāmaki Makaurau, he ‘kaiwhakaahua ā-papakāinga’ a Amituanai, otirā ko tāna he whakarite i ngā whakaahua ‘mō ngā kanohi te painga, me te painga o tōna “iwi”’.

These four images come from Edith Amituanai’s *The End of My Driveway*, 2011, a large series that documents young people on their way to school in Ranui, West Auckland. Some of the students meet Amituanai’s lens directly, while others engage in conversation with friends, or are distracted by something else. The photographs commemorate brief moments in teenagers’ lives with power and immediacy, and bring the everyday activity of walking to school into an art context. Each image is motivated by a deep engagement with photographic histories and by the medium’s potential to foster social belonging. Fellow Auckland photographer Haruhiko Sameshima aptly described Amituanai as a ‘village photographer’, someone who makes images ‘primarily for the eyes and benefit of her “people”’.

Glenn Busch (born 1948)
New Zealand

Top left to right

- Edgar Roth, Dough Maker, Bread Baker*** 1982
- Bruce Humphries, Sandblaster*** 1982
- Dinio Urumoff, Labourer, Offal Dept. Christchurch Abattoir*** 1982
- Barry Eden, Mill Operator, Animal By-product Plant*** 1982
- Warren Allis, Chicken Plucker*** 1982

Bottom left to right

- Ronny Lewis, Labourer, Pig Chain, Christchurch Abattoir*** 1982
- Graham Connick, Grave Digger*** 1982
- Des Dewes, Fireman, I.V.C. Plant, Gas Works*** 1982
- Les Palmer, Production Manager, Christchurch Gas Works*** 1982
- Tom Caldwell, Labourer, Re-cycling Plant*** 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 tuhinga 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 tuhinga 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)

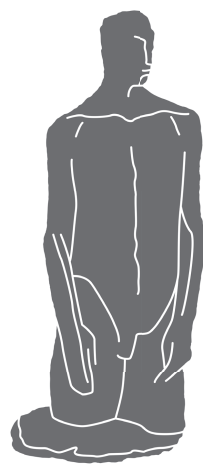
New Zealand

Standing Figure 1959

concrete

Auckland Art Gallery Toi o Tāmaki

purchased 1959



Ko tā tēnei hanganga tūtei, e whiwhiu ana i roto i tōna rawatoi 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 whaitake 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.

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 ono-parirau 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.

Alexander Archipenko (1887-1964)

Russia, United States of America

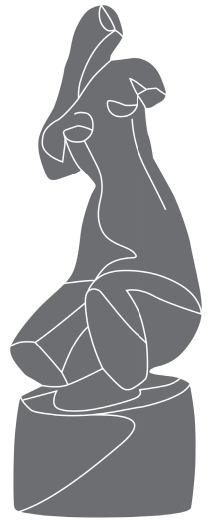
Torse noir assis 1909

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 mōhiotia whānuitia āna tukanga whakatauirā 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)

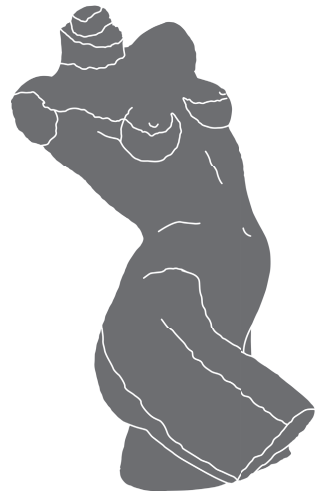
New Zealand

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 ākonga 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 whakaponono 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.