

194.

Attavio Leoni
Self Portrait



*ARTISTS' PORTRAITS
& SELF PORTRAITS*

*Selected from the Permanent Collection
Auckland City Art Gallery*

4 August ~ 2 September 1979

INTRODUCTION

Portrait painting, along with religious painting, 'history' painting and, more recently landscape painting, has always been a major pre-occupation of artists. For many artists the painting of formal portraits or portrait groups on commission was their 'bread and butter', whatever their own interests, but the special talents and training required for the successful delineation of the human features tended to make artists specialise, and the great portrait artists of all periods and places have tended to be portrait painters pure and simple. One has only to think, in England for instance, of Gainsborough, Reynolds and Lawrence.

Formal portraiture, however, though making reputations and fortunes for many of its practitioners, is only one aspect of portraiture. Of equally ancient tradition, and perhaps wider practice among artists, are the self portrait, the mutual portrait of artist by artist, and the informal family sketch. Here we come most immediately in contact with the artist himself and with those persons for whom he held the closest regard. The barriers of formality behind which the subject hides in the commissioned portrait are no longer present and the artist sees, or is seen, with the penetrating vision of intimacy.

This exhibition, drawn entirely from the resources of our own Permanent Collection, is of such intimate portraits. Among the artists represented are many whom we do not normally connect with portraiture and among the works shown are many in media, particularly in print media, not normally associated with the artists in question.

Naturally in a large exhibition such as this there are tremendous variations in style and approach, from the tightness and formality of the portrait of Vouet (No.3) to the loose scribble of van der Velden's sketch of his hands (No.14). It is particularly fascinating to view the large number of mutual portraits by the French Impressionists and their circle (Nos.11-13,16 19 and 23), or those artists who are depicted by two different people (Albin Martin, Steele and Hodgkins) or by themselves in two different manners (Collins, Norblin and Nisbet-Smith). With the addition of photography to our sphere of collecting, it is also interesting to learn that the photograph can be much more than a mere recording device (Nos. 33, 41, 43, 53).

CATALOGUE

The catalogue is arranged in birth date order of the subjects of the portraits. Brief biographical information is given both of the subject and the artist of each portrait. Entries marked '(R.B.)' are by Ron Brownson, all other entries are by Eric Young.

1. Pieter Brueghel (1564-1637) Flemish

Portrait by Anthony van Dyck (1599-1641) Flemish

etching acc. no. 1956/11

This is Pieter Brueghel the younger to whom is attributed the painting of the Country Fair in our collection. The elder Brueghel had been one of the great masters of the late sixteenth century; new in spirit, rich in inventive imagination, he recorded the common people, living and working in the context of Flemish landscape and village. The younger Brueghel, though working in the same vein, was far inferior to his father both in invention and execution.

Anthony van Dyck was one of the supreme portrait painters of the seventeenth century. Best known for his portraits of King Charles I, the royal family and a host of English aristocrats, he specialised in the elegant, refined, splendidly posed and embellished portrait. His etched portraits, though equal in many ways to those of Rembrandt, are not so well known. Only nineteen exist, all extremely rare, and generally in early unfinished states such as this portrait, in which there has been no reworking of the first etching. They were prepared for inclusion in a great Iconography of portraits of famous men of the period, the first edition of which appeared in Antwerp in 1645.

2. Ottavio Leoni (c1578-1630) Italian

Self Portrait

pen and brown ink acc. no. 1957/23/2

Ottavio Leoni was an engraver of portraits working in Rome in the early seventeenth century. His engraved work is notable for its use of dotted work in the modelling which forecasts the stipple engraving of the eighteenth century and is well illustrated in our next portrait (No. 3).

The hatched shading of this ink self portrait clearly derives from his etching technique, but the portrait has an intimacy which contrasts strongly with the formality of his etched portrait.

3. Simon Vouet (1590-1649) French

Portrait by Ottavio Leoni (c1578-1630) Italian

etching acc. no. 1962/10/6

Simon Vouet was a history and portrait painter of the first half of the seventeenth century. The son of an artist and displaying prodigal talent at an early age, he worked in Constantinople, Venice and Rome, gained a great reputation, was patronised by Pope Urban VIII and later in France by Louis XIII, and worked upon the palaces of the Luxembourg, the Louvre and St. Germain. He exercised great influence over the French school of his period, many leading artists of the succeeding generation passing through his studio, including Le Sueur, Le Brun, Mignard, Mola and Dufresnoy.

For Ottavio Leoni see catalogue no. 2.

4. Rembrandt van Rijn (1606-1669) Dutch

Self Portrait in a fur cap seen full face

etching acc. no. 1961/4/1

Rembrandt, the great genius of painting, was also the supreme exponent of etching. In landscapes, portraits and religious subjects he raised etching and drypoint to a height never excelled and only rarely equalled. As in painting, so in etching he executed a long series of self portraits throughout his life which form a valuable record, not only of his developing style and increasing mastery of the medium, but also of his changing vision of himself.

This portrait, done in 1631, belongs to his first period, when pure etching dominated and when his draughtsmanship was still timid and careful.

5. Sir Joshua Reynolds (1723 -1792) British

Portrait by James Northcote (1746-1831) British

oil/paper acc. no. M1885/1/88

Reynolds, founder member and first President of the Royal Academy, was the most influential figure in the history of British painting. He was a portrait painter on a grand scale, and a dedicated history painter, striving in each field to promote an English School of painting based solidly on classic Italian principles. In a series of fifteen Discourses, delivered over the years 1769-1790 at the Royal Academy, and subsequently published, he exerted an enormous influence on the development of British painting. In addition he had many students and assistants who aided in a series of portraits that includes practically every person of note in his period.

Northcote was one of these students, joining Reynolds in

1771 and remaining with him until 1776. He later wrote the first biography of Reynolds, which is displayed nearby.

This portrait was probably done between 1771-3 since it agrees quite closely with a self portrait of Reynolds at the age of 50 done in 1773.

6-7 Jean Pierre Norblin (1745-1830) French

Self Portrait

etching acc. no. 1940/4/13

Self Portrait holding brush and palette 1778

etching acc. no. 1940/4/14

Norblin studied under Jean Casanova, the battle painter, at the Dresden Academy, winning the Grand Prize in 1771. In 1774 he joined the entourage of Prince Adam Czartoryski in Warsaw and founded a school of painting from which several leading Polish artists came. He was highly favoured at the Polish court and executed many paintings and murals of battles, historical subjects and landscapes on commission. He returned to France in 1804 and lived in retirement, collecting prints of the masters, particularly Rembrandt, until his death at the age of 84.

From about 1773 until 1789 he practiced etching as a hobby, striving to emulate the work of Rembrandt whom he greatly admired. From this came a group of 93 etchings (of which this Gallery has no less than 76) of religious and historical subjects, portraits and figure studies. The two self portraits, the second dated 1778, illustrate what Hind calls his 'exquisite sense for line with a subtle understanding of the effect of chiaroscuro in plates of miniature dimensions'.

8. James Tannock (1784-1863) Scottish

Self Portrait

oil/canvas acc. no. M1885/1/31

James Tannock was a relative of Mr. J.T. Mackelvie, the donor of the Mackelvie Collection to Auckland. He was a shoemaker by trade in Kilmarnoch, but learned painting under Alexander Nasmyth and set himself up as portrait painter in Greenock, later in Glasgow and finally in London. He exhibited his portraits at the Royal Academy from 1813-1841 and enjoyed a considerable success with middle class patrons.

This portrait is not signed or dated but was probably done in the 1820's or early 1830's. Unlike the flamboyant portraits of Reynolds or Lawrence, set against splendid backgrounds, it concentrates upon the solid, middle class character of the sitter himself, confident in an era of increasing prosperity.

9. Albin Martin (1813-1888) British/New Zealand

Portrait by John Linnell (1792-1882) British
pencil and chalk On loan to the Gallery

Albin Martin, though only an amateur painter, was a most influential figure in the Auckland art world in the 1870's and 1880's, being a founder member of the Society of Artists and the later Auckland Society of Arts. He had been a pupil of John Linnell in 1834-5 and studied in Italy in 1836 before coming to New Zealand as a farmer in 1851. A close friend of Linnell and through him of Samuel Palmer and George Richmond, Martin thus had, though at second hand, strong connections with William Blake and brought with him to New Zealand a set of Blake's drawings for the Book of Job.

His own work was largely in watercolour or sepia and this Gallery owns a large number of his landscape views of Tamaki, Auckland and elsewhere.

John Linnell was a student of John Varley and painted landscapes, Biblical scenes and miniatures in oil and watercolour. From 1818 he was a friend and patron of William Blake and introduced him to a number of younger artists who were to form an admiring circle during his later years, among them William Palmer, who married Linnell's daughter, and George Richmond, by whom we have a portrait of Sir George Grey.

10. Portrait by Robert Atkinson (1863-c1896) New Zealand

oil/canvas On loan to the Gallery

Atkinson was born in Leeds in England and studied there under Richard Waller and later in Antwerp under Charles Verlat. He came to Auckland in 1885 and established a studio near Shortland Street, near that of L.J. Steele. He exhibited at the Auckland Society of Arts 1886-8 and 1896 and two works at the Royal Academy in 1891 during a period when he was living in England. He was one of the teachers of C. F. Goldie.

This portrait of Albin Martin was painted at Ellerslie in 1886 and exhibited that year at the Auckland Society of Arts together with his fine Spanish Soldier of the 16th Century, also in this collection.

11. Auguste Delatre (1822-1907) French

Portrait by Percy Thomas (1846-1922) British: Auguste Delatre
at Work

etching acc. no. 1930/4/5

Auguste Delatre was himself an etcher, but his principal claim to fame was as a printer and such was his reputation that most of the major etchers in Paris of the late nineteenth century entrusted their plates to him for printing: Daubigny, Millet, Corot, Meryon, Braquemond, Rops, Whistler, Seymour Haden and many others.

Percy Thomas was one of the earliest friends and first pupil of James Whistler, from whom he learnt etching. He learnt printing from Delatre when the latter was in London printing Whistler's etchings. He was a student also of the Royal Academy and exhibited there from 1867-1898, mainly etchings but some paintings also.

12. Edouard Manet (1832-1883) French

Portrait by Edgar Degas (1834-1917) French: Manet en Buste
etching acc. no. 1953/8/2

Edouard Manet suffered the tragedy of falling between two diametrically opposed art schools. Trained in the Academic tradition by Thomas Couture and achieving in his own work the supreme examples of the French academic school of the nineteenth century, yet he rebelled against that tradition to produce work that was rejected by the Salon and critics alike. A friend of Impressionists such as Berthe Morisot, Monet, Renoir, Sisley and Pissarro, he adopted much of the Impressionist technique and palette, was categorised by critics as their leader, yet resented being coupled with them, refusing to take part in later Impressionist exhibitions organised by Degas. Only at the end of his life, when Impressionism had become acceptable, was he honoured officially.

Edgar Degas was, like Manet, trained under the Academic tradition, this time of Ingres, but followed Manet in the freer handling that led to Impressionism, of which he became a central figure. Independently wealthy, he could indulge in constant exploration of media and technique both in oils and in all the print making media. He is best known for his innumerable paintings and studies of ballet girls, models and cabaret artists. With the other Impressionists he held Manet in somewhat the same reverence that later artists were to accord to Cezanne.

13. Edgar Degas (1834-1917) French

Portrait by Marcellin Gilbert Desboutin (1823-1902) French
drypoint acc. no. 1961/4/5

For Edgar Degas, see catalogue no. 12.

Desboutin, like Manet, was a student of Couture but devoted most of his life to engraving portraits in drypoint, a medium which he greatly developed and promoted. From him we have a gallery of portraits of literary and artistic celebrities of the later nineteenth century.

14. Petrus van der Velden (1837-1913) Dutch/New Zealand

Self Portrait of the Artist's Hands

pencil and charcoal acc. no. 1969/11

Dutch born and trained, van der Velden had acquired a considerable reputation as a painter before he emigrated to New Zealand. Here he was to exert an enormous effect upon the development of painting by example and by teaching - both Sydney Lough Thompson and Robert Procter were among his students - but never achieved any financial success and died in poverty.

In his work he drew a strict dividing line between finished work and studies. "Study", he said, "was exercise for the purpose of acquiring executive skill in drawing and painting." Studies such as this of his own hands, therefore, were never intended to be judged as part of his artistic expression, yet it is through the hundreds of such studies, in pencil and in watercolour, that we approach closest to the essence of the man.

15. Gottfried Lindauer (1839-1926) Bohemian/New Zealand

Portrait Head by Allen Hutchinson (1855-1929) British

bronze unaccessioned

Lindauer and Goldie are the two names associated with the painting of Maori portraits in New Zealand. Goldie is by far the better painter, but Lindauer has given us the best record of the Maori. For over forty years from his arrival in New Zealand in 1874, Lindauer steadily recorded Maori daily life. In this he was aided by his close friend and patron, H. E. Partridge, a tobacconist in Auckland, who assembled over seventy paintings in a collection given to the city of Auckland in 1915.

Allen Hutchinson was an English sculptor who spent much of his life travelling around the world. He worked at various periods in Canada, the United States, Hawaii, the Chatham Islands, Australia and New Zealand. His best known work is a life portrait of Robert Louis Stevenson done in Honolulu in 1893. Much of his work consisted of animal studies or studies of racial types, many now in the Bishop Museum in Honolulu, and he came to New Zealand on at least two occasions for protracted visits in order, like Lindauer, to study and model the Maoris. During the second visit, from November 1899 to February 1902, he exhibited with the Auckland Society of Arts and obtained a commission from Partridge for a bust of Lindauer. The plaster original was completed in St. Louis, in the United States and shipped to Auckland in October 1902. It was subsequently given to the Art Gallery and in 1955 was cast in bronze.

16. Paul Cézanne (1839-1906) French

Self Portrait

lithograph

acc. no. 1961/16/1

Cézanne was one of the early Impressionists, but was temperamentally unsuited to the swift, surface-catching style which Impressionism embodied. He had an analytical mind with which he examined the underlying forms of the objects he painted. He used colour as a means of modelling, seeking "to make of Impressionism something solid and durable, like the art of the Museums", seeking to give back to painting the structure and formalism that Impressionism denied. This approach, which would come to fruition in Cubism, was combined with an agonizingly slow analysis of his subject that left many paintings unfinished and restricted his subject matter to landscape and still life, where time did not matter.

His few portraits were either of himself or of people whose sittings could be indefinitely extended and they tended to be treated as if they were still lifes not people. Human elements were subjugated to the formal aspects.

17. Auguste Rodin (1840-1917) French

Portrait by Auguste Renoir (1841-1919) French

lithograph

acc. no. 1960/15/3

Rodin was the most celebrated sculptor of the late nineteenth century both in modelling for bronze casting and in carving from the block in marble. He combined realism of pose and modelling with romantic symbolism and introduced a new form into modern sculpture - the fragment as a finished work. This brought sculpture in line with the new philosophy of painting, itself derived from photography, that the real world could be treated as a series of isolated, incomplete details, rather than in integral whole parts as in the past. He ran a large studio and many French sculptors worked for him at some period in their lives, including Maillol and Despiau.

Renoir was an early member of the Impressionist group, having worked with Monet and Sisley, but success in exhibiting and selling his portraits at the Salon made him break off from the movement. His painting and drawing were much more ordered and structured than was normal among Impressionists and he delighted in the sculptural form of the female nude. Later in life, when crippled with arthritis, he turned to modelling in clay, or rather to supervising such modelling, and it was during this period in about 1914 that he produced this lithograph portrait of the sculptor par excellence, Rodin.

18. August Renoir (1841-1919) French

Portrait by Pierre Bonnard (1867-1947) French

etching acc. no. 1956/15/10

For Auguste Renoir see catalogue no. 17.

Pierre Bonnard in his earlier days was one of the small group known as the Nabis, along with Vuillard, Serusier and Maillol. He was best known in his own day for the large number of books which he illustrated for Ambroise Vollard and others.

He made quite extensive use of the print media, particularly lithography and etching. This portrait of Renoir was done in about 1914.

19. Armand Guillaumin (1841-1927) French

Portrait by Paul Cézanne (1839-1906) French: Guillaumin au Pendu

etching acc. no. 1953/17/2

Guillaumin was one of the lesser known of the Impressionists. He was a close friend of Cézanne and Pissarro and later of Vincent van Gogh. Guillaumin insisted in painting en plein air and most of his work consists of landscapes and seascapes around the Seine, Auvers, Holland and the Mediterranean coast.

Cézanne (cf. catalogue no. 16) in 1873 took up residence in Auvers near Dr. Gachet who became a close friend and patron, not only of Cézanne, but also of Pissarro and Guillaumin. It was Gachet who encouraged Cézanne in the little etching that he did, including this portrait sketch of Guillaumin. The title makes reference to the well-known painting by Cézanne, The "House of the Hanged" in Auvers, painted in 1872-3.

20. John Louis Steele (1843-1918) British/New Zealand

Self Portrait

oil/canvas acc. no. 1954/3/2

Steele was born in Reigate, Surrey and received his art training at the Ecole des Beaux Arts in Paris. He worked in Florence and Paris and between 1881 and 1885 he exhibited at the Royal Academy, London. In 1886 he came to Auckland and set up his studio in the Victoria Arcade as a professional painter. He was an early teacher of C. F. Goldie and like him often used Maori subjects in his painting.

His self portrait shows him to have been a fine portraitist and it has captured something of the flamboyance of the Paris-trained artist.

21. Portrait by Vyvyan A. Hunt (1854-1929) New Zealand
watercolour and gouache acc. no. 1969/9/2

Hunt was a caricaturist in the early years of this century. To him we owe a long series of watercolours of New Zealand personalities, including politicians, churchmen and artists such as Steele, Frank Wright (cf. catalogue no. 26) and E.W. Payton (?). This is an accurate portrait as well as a caricature of an older Steele than the self portrait and captures his Bohemian character.

22. Max Liebermann (1847-1935) German

Self Portrait

etching acc. no. 1955/50/4

Max Liebermann was a painter of genre, landscape and portrait subjects who introduced to German painting the naturalism of Courbet and the Impressionism of Monet and Degas.

As an etcher he displayed a remarkable individuality in tonal structure through the use of soft-ground etching. In this self portrait, however, done in 1907, he uses only line, sometimes sparingly and sometimes massed closely to form areas of almost pure black.

23. Eva Gonzales (1849-1883) French

Portrait by Edouard Manet (1832-1883) French

etching acc. no. 1956/31/1

Eva Gonzales, daughter of the novelist Emmanuel Gonzales, was brought up among writers and artists. She began painting under the instruction of Chaplin and Brinon but quickly sought out the aid of Edouard Manet, who became her mentor and she his only pupil. She had great success at the Salons with her genre paintings and pastels and Manet painted a portrait of her at the easel which was exhibited in 1870 at her first Salon appearance. This, like much of Manet's work, was greeted by the critics with scorn and ridicule.

For Edouard Manet see catalogue no. 12

Manet did this and one other profile etching of his pupil in this same year, 1870.

24. Theodore Marechal de Vidts (c1855-1937) Belgian/New Zealand

Portrait by Armin A. Schmidt (early 20th Century) New Zealand

oil/canvas acc. no. 1956/34

De Vidts was born in Alost, Belgium, trained in Belgium and came to New Zealand for health reasons in 1900, hoping to set himself up as a portrait painter. He was unsuccessful in this, Auckland being always over-supplied with professional portraitists, and took up other work. He did gain some commissions, however; he painted a mural in the Roman Catholic Church at Devonport, using children from the nearby convent school for the cherubs.

Armin Schmidt was a student of Goldie, along with Frederick Porter and E. Spencer Macky, and later studied in Munich and Paris. On returning to Auckland he took a studio in Queen Street and supported himself by teaching. Much of his work was destroyed in a fire in the studio building and he is not widely known today.

25 Alfred Henry O'Keefe (1858-1941) New Zealand

Self Portrait: Three Score and Ten

oil/canvas

acc. no. 1929/5/1

O'Keefe was born in Bendigo, Australia, and spent his early years in Dunedin, where he exhibited with the Otago Art Society from the late 1880's onwards. In 1894 he spent a year at the Academie Julien in Paris and then returned to Dunedin to teach at the School of Art and in his own studio. In later years he painted only in spare time, usually flower studies or figure paintings.

This self portrait at the age of seventy was exhibited at the Auckland Society of Arts in 1929. It does not, unfortunately, have anything of the fine quality of his flower paintings.

26. Frank Wright (1860-1923) New Zealand

Portrait by Vyvyan A. Hunt (1854-1929) New Zealand

watercolour

acc. no. 1969/9/3

Frank Wright was born in Nottingham and studied at the South Kensington School of Art, winning several competitions in designing. In 1877 he came to New Zealand with his mother and his younger brother Walter, also a talented artist. In 1885 he first exhibited with the Auckland Society of Arts and a few years later turned professional with his brother. He gained great prominence as a landscape painter both in oil and in watercolour and was selected to illustrate a number of books on New Zealand.

For Vyvyan Hunt see catalogue no. 21.

27. Frances Mary Hodgkins (1869-1947) New Zealand/British

Self Portrait: Still Life

oil/canvas acc. no. 1963/11/2

Frances Hodgkins, daughter and sister of watercolourists in Dunedin, won great international acclaim at the cost of renouncing her own country and rebelling against all she had been taught. Basically a watercolourist, she later took up oil and gouache in a lifelong experiment with technique and style that brought her success in the last two decades of her life, which till then had been a continual struggle.

Much of her work was devoted to figure studies and still lifes and this self portrait is actually a portrait of still life objects which belonged to her and thus express something of her essence as a person.

28. Portrait by Sir Cedric Morris (1889-) British

oil/canvas acc. no. 1954/5

In 1929 Frances became a member of the Seven and Five Society in London and thus associated with some of the most progressive younger elements of English painting, including Ben and Winifred Nicholson, David Jones, Christopher Wood, Ivon Hitchens and Cedric Morris. Cedric Morris was thereafter a life long friend. He was a painter in both oil and watercolour of landscapes, still lifes, birds and flowers. He had taken up painting after serving in the First World War and became an early associate of Lett Hainés, another friend of Frances Hodgkins.

Another friend, her dealer and biographer Arthur R. Howell describes his first meeting with her in 1927:

"Towards noon the very next day she appeared and I was to receive a second shock. She certainly was not what I had imagined her to be. Short and thickset, she was around sixty years of age.... How is it possible, I thought, for an artist doing first rate work to have lived to these years without having been noticed by those around her?"

(Four Vital Years, p.2)

- 29 Ernst Barlach (1870-1938) German

Portrait by Otto Pankok (1893-) German

etching acc. no. 1955/30/2

Barlach was a German Expressionist sculptor and illustrator of tremendous tragic power who expressed his deep concern for suffering humanity in a long series of sculptures, drawings, lithographs, woodcuts and literary works that include two novels, eight plays, an

autobiography, letters and notebooks. With the coming to power of the National Socialists in Germany and the savage proscription of his work he sank into an obscurity in which he died in 1938.

Otto Pankok was born in Mulheim and studied at Dusseldorf and Weimar. He settled in Dusseldorf in 1920 and since 1947 has been Professor at the Academy there.

His portrait of Barlach has the rugged power that we associate with German Expressionist woodcuts, achieved partly by distortion of the natural form, partly by the writhing of the line and partly by the method of printing which has deliberately left a good deal of ink on the surface of the intaglio plate.

30. Thomas Sturge Moore (1870-) British

Portrait by Charles H. Shannon (1863-1937) British:
The Modeller

lithograph acc. no. 1955/50/6

Moore was a poet, writer and wood engraver. He is best known as a book illustrator in the first three decades of this century.

Shannon was a painter and lithographer of portraits, figure subjects and genre. He studied at Lambeth School of Art. There he met his life-long friend Charles Ricketts with whom he founded a magazine The Dial 1889-1897 and the Vale Press 1896-1904. It was probably through this editorial work that he met Moore. He depicts Moore modelling in clay, not an art form known to be associated with Moore, so perhaps a hobby.

31. Edward Gordon Craig (1872-1966) British

Portrait by Richard Smith (1931-) British

3-dimensional lithograph acc. no. 1974/34/2

Craig was the son of the actress Ellen Terry and was a self-taught wood engraver and theatrical designer. From 1895 onwards he produced more than 500 engravings, including many portraits, and exhibited widely in Europe. He was the author of The Art of the Theatre 1905 and Towards a New Theatre 1913 and other works through which he exerted a great influence on the development of theatre design in costume and decor.

Richard Smith, a student of St. Albans School of Art and the Royal College of Art, went to America on a Harkness Fellowship in 1959-1961 and returned again in 1963-5. He was one of the first of the younger British artists to be exposed directly to modern American painting and its pre-occupation with the abstract problems of colour and surface which emerged under the term Abstract Expressionism.

His portrait of Craig is an abstract expression of Craig's concern with theatre.

32. Hermann Struck (1876-1944) German

Portrait by Lovis Corinth (1858-1925) German

etching acc. no. 1962/16/1

Struck trained at the Berlin Academy under the engraver Hans Meyer and later made study trips to Holland, Denmark, Palestine, Switzerland, Sweden and England. After the First World War he settled in Palestine where he concentrated on etching and illustration.

Lovis Corinth was, with Max Liebermann, one of the leading German Impressionists until a serious illness in 1911 crippled his hand. Thereafter painting was extremely difficult for him and his style turned towards a harsh expressionism. He began etching in 1891 and in 1894 produced his first lithograph.

This portrait of Struck, done in 1911, is a soft ground etching which remarkably simulates a lithographic impression.

33. Augustus John (1878-1961) British

Portrait by Cecil Beaton (1904-) British

photograph: bromide print acc. no. 1979/18/3

Augustus John was almost certainly the supreme British draughtsman of the twentieth century and, although a prolific painter of portraits, landscapes and still lifes, it is for his figure drawings that he is best known. He had studied at the Slade School, where he was a legendary figure, and was a member of the NEAC and RA. A flamboyant, zestful, controversial figure, he outlived his great artistic reputation.

Cecil Beaton was for many years a staff photographer for Conde Nast's Vogue magazine. His photography of artists, personalities and royalty, covering more than half a century, has become one of the richest visual resources on European life and style.

(R.B.)

34. Jacob Epstein (1880-1859) British

Portrait by Augustus John (1878-1961) British

etching acc. no. 1953/8/3

Epstein was to sculpture what Augustus John was to drawing and painting, a prolific, controversial portraitist and artist of the figure. Unlike John, however, he drew inspiration from current trends such as Vorticism and Symbolism and current interests such as in the archaic and primitive arts. His public commissions caused a furore, but society flocked to be portrayed in his individualistic impressionist modelling.

For Augustus John see catalogue no. 33.

35. Percy Wyndham Lewis (1884-1957) British

Portrait by Augustus John (1878-1961) British
etching acc. no. 1952/4/1

Lewis was a painter and writer. Like John he was a product of the Slade School, but unlike John was associated with the current trends of post-Impressionism, Vorticism and Cubism and avant garde groups such as the Camden Town Group, the London Group, Omega Workshops and Group X. He was most influential through his writing and propagandising, editing a number of short-lived periodicals. As an artist he is best known for his controversial portraits of Edith Sitwell and T.S. Eliot.

For Augustus John see catalogue no. 33..

36-7 Harold Collins (1885-1929) British/New Zealand

Caricature: Self Portrait wearing Boater
watercolour acc. no. 1979/6/2

Self Portrait in Profile
ink and pencil acc. no. 1979/6/3

Harold Collins came to New Zealand with his mother at the age of ten. In 1908-1910 he was art teacher at Wanganui Technical College. In 1914 he went to Australia and then with money inherited from his mother went to study art in London and Paris from 1922-3. Thereafter he worked in London, exhibiting watercolours, drawings and cartoons at the Harlequin Club, providing black and white illustration for the Daily Chronicle and writing.

These two self portraits were done in his early days before he left New Zealand.

38. Marie Laurencin (1885-1956) French

Self Portrait
lithograph acc. no. 1955/50/3

Marie Laurencin was, apart from a few drawing lessons, a self-taught artist. She associated with the avant garde circle of painters and poets grouped around Picasso and Apollinaire in Paris at the time when Cubism was in full spate and was for some years Apollinaire's mistress.

Her work consisted of lyrical, delicate studies of young girls done in pastel shades, influenced first by Eugène Carrière, then by Cubism and later by Cézanne. This self portrait is typical of her earlier work and of the ethereal quality of all her work.

39. Henri Gaudier-Brzeska (1891-1915) French/British

Self Portrait: The Idiot

bronze

acc. no. 1956/33

Henri Gaudier was born in France. He added the Brzeska to his name after meeting and going to live with Sophie Brzeska. His working life as a sculptor covered only the four years from 1912-1915, being tragically cut short by his death in the First World War. He was a founder member of the London Group in 1913 and of the Vorticists in 1914-15.

This is one of a series of parodies of himself and Sophie Brzeska which he produced in wax and which were cast in bronze after his death.

40. Christopher Perkins (1891-1968) British/New Zealand

Self Portrait 1954

oil/panel

acc. no. 1967/15/1

Perkins, a student of the Slade School in London, came to New Zealand in 1929 under the La Trobe scheme to teach art at Wellington Technical College. Although he remained in New Zealand only until 1933 he is an important figure in the art of this country. He taught the New Zealand painter to impose his own will and sense of design upon the New Zealand landscape.

His self portrait, done twenty years after he left New Zealand, shows him to be a strong tonal painter and exhibits an imperious character both in feature and in his firm control over the brush-work.

41. Robert S. Austin (1895-1973) British

Self Portrait

drypoint

acc. no. 1930/20

Austin was a watercolourist and engraver of animal and figure subjects. He was widely honoured by election to art societies, was Tutor of Engraving at the Royal College of Art 1927-44 and Professor in the Department of Graphic Design 1948-55. He was a fine draughtsman, reflecting in his work his great interest in Dürer.

This self portrait with the drypoint tool in his hand was done, like most self portraits, before a mirror so that by the normal reversal of the mirror image in printing the final portrait results in proper orientation. By close hatching and selective wiping of the plate many of the shadow areas have printed solid black in contrast to the extreme delicacy of the drypoint line elsewhere.

42. Florence Henri (1895-) American

Self Portrait

photograph: silver print acc. no. 1979/18/1

Florence Henri was born in New York and in the early years of her career she travelled constantly between London, Paris and Berlin. After a short period at the Dessau Bauhaus, under the tutelage of Klee and Moholy-Nagy, she took up portrait photography as a means of earning her living.

This self portrait dates from early in her career (c1930-35) and belongs among her other experiments with still lifes, reflections and self portraits. These works, while little known, are undoubtedly her most significant productions. Along with Moholy-Nagy, Henri disregards psychological aspects of portraiture to concentrate on the subject's "objecthood" - its surfaces, planes and juxtapositions. This particular print is a late one, perhaps made immediately prior to retirement in the mid 1960's and includes her thumbprint - a late addition of her personality.

(R.B.)

43. James Cook (1904-1960) New Zealand/Australian

Self-Portrait in the Studio

oil/canvas/board acc. no. 1979/26

Cook studied in London, Edinburgh, Paris and Rome in 1924-27. He then returned to New Zealand as art instructor at Canterbury University School of Fine Arts from 1927-33. In World War II he was an official war artist. He left for Australia in 1940 and taught at East Sydney Technical College. In 1949-52 he was curator of Western Australian Art in Perth.

His self portrait in the studio has the tonal scale of Sickert and the atmosphere of the Camden Town Group genre interiors. It was probably painted in London c.1924-25.

44. Rita Angus (1908-1970) New Zealand

Portrait by Marti Friedlander (1928-) New Zealand

photograph acc. no. 1976/29/1

Rita Angus is, with Toss Woollaston and Colin McCahon, one of the finest New Zealand painters to have developed their careers inside the shores of this country. She trained at the Canterbury College School of Art and, for a very short time, attended Elam School of Fine Arts in Auckland. In about 1938 Angus decided to devote herself totally to painting and she is probably the only New Zealand artist of the period, other than Sydney Thompson and Archibald Nicoll, who worked fulltime at her art, though she rarely gained any financial reward.

Marti Friedlander is one of New Zealand's most experienced photographers. Her work with Michael King in the book Moko is an important photo-essay on the use of tattooing amongst Maori women. She has photographed many New Zealand artists during her career.

This photograph of Rita Angus is a penetrating study of the artist in her studio. Angus' dignity is obvious and her intense depth of purpose has been caught in this rather formalised portrait. Marti Friedlander writes,

"Rita Angus was extremely easy to photograph. There was nothing at all self-conscious about her, and vanity played no part in her make-up. Her face revealed her lively spirit - only her movements the physical frailty and pain that she tried to conceal..."

(Art New Zealand, issue 3) (R.B.)

- 45, Roy Dalgarno (1910-) Australian/New Zealand

Self Portrait

etching and aquatint

acc. no. 1979/2

Roy Dalgarno was born in Melbourne and studied art at the National Gallery School there 1926-30 and under Dattilo Rubbo in Sydney 1930-32. In Sydney he taught at the East Sydney Technical College and was one of the founders of the Studio of Realist Art before leaving for Europe in 1949. In 1951-53 he studied in Paris at the Ecole des Beaux Arts. From 1956 until just before his arrival in New Zealand in 1973 he lived in India.

Dalgarno works mainly on figure studies and portraits, whether in painting or in print making, and India gave him many subjects which particularly suited his sombre, semi-realist style. His self portrait is worked mainly in tone against a stark, featureless black background.

46. Peter McIntyre (1910-) New Zealand

Self Portrait

oil/board

acc. no. 1950/1/1/

Peter McIntyre, the son of a painter, was born in Dunedin and studied at the Slade School in London from 1931-34. In World War II he served as an official war artist and since the war has developed his reputation as the best known New Zealand landscape painter. Since the late 1950's he has worked in many parts of the world including Antarctica, Hong Kong, Australia, the United States and the Pacific Islands assembling paintings for a number of books.

Although McIntyre is primarily a landscape painter, he has always displayed an interest in the human figure and many of his paintings and particularly his drawings include the figure as a major or minor element. This self portrait was done shortly after the war. It shows something of the broad manner of his brushwork, but is in a much lower key than his later better known paintings.

47. Betty Curnow (1911-) New Zealand

Portrait by Rita Angus (1908-1970) New Zealand

oil/canvas

acc. no. 1970/6

Betty Curnow studied at the Christchurch School of Art and developed a special interest in graphics from her tutor A.J. Roe, who was the first New Zealand artist to use mezzotint. Her earlier work was in lino and wood block and in monotype using ink directly onto paper. In 1956 she met Kees Hos who showed her new methods in block making and printing and since then she has exhibited fairly widely. In 1936 she married the poet Allen Curnow and they were both close friends of Rita Angus until her death, extending help when needed.

For Rita Angus see also catalogue No. 44

Angus' portraits were often personal works intended to be viewed in a particular environment, an environment which was the home of a person, almost always the sitter, who had, or had had a close relationship with the painter. Mrs. Curnow has often remarked that Rita Angus painted this particular portrait with a certain audience in mind, an audience 'in the know'. In 1942 some of this picture's meanings derived from a symbiotic relationship between the painter and the portrait's viewers, between the painted subject and her portrait's viewers, between the sitter and her own portrait. The nature of this portrait appears to fit an analogy with symbiosis - presupposing that the symbiotic relation exists over time. One can explore the portrait to advantage if one knows that Betty Curnow was pregnant when she was painted. Through this additional information Mrs. Curnow's consanguinous relationship with her father's egg-shaped portrait in the background takes on an added significance. Betty Curnow is supported by her grandmother's chair, while her father's portrait lies physically behind her. The implications of these associations are rich, as past, present and future interact and coalesce to produce a generational identity. Similarly Allen Curnow's involvement with Betty Curnow's situation is manifested by his books filling the shelves behind his pregnant wife. Later in life Rita Angus remarked that she defined Betty Curnow's character by a generational link with her pioneer ancestors, Mrs. Curnow became a present day representative of her dead relatives. The continuity of Mrs. Curnow's past, which has a continuity in the present, existed through her generational sharing of biological and genealogical links. This portrait dates from the war years and is an important statement in New Zealand immediately after its centennial of nationhood.

(R.B.)

48. Michael Nicholson (1918-) British/New Zealand/Australian

Self Portrait

case in emulsion/board

acc. no. 1958/21

Michael Nicholson describes himself in a document in our files:

"B. 1918 D. 1954 (Eaten by cannibalistic natives soon after landing N-Z.) Re-B. 1955 as a not-clever Kiwi (Authority Auckland Star) Re-Re-B. 1957 Clever & sophisticated but English (Authority Auckland Star)

Exposed various allegedly educational influences whilst too young to resist incl. the pernicious service: English preparatory school, public school, military academy.

Studies of Graphic Design, Heatherleys, City & Guilds, disrupted by period of active & inactive service with Royal Armoured Corps. demob rank of Major, 1939-1946.

Took up with the Arties again soon after De-mob.

Period of Study with John Stone, Coldstream, Passmore '46-'48.

Paintings, Drawings, Lithographs exhibited London Group, Royal Academy, Redfern, Leicester Galleries.

Invited to Lectureship at L.C.C. Central School of Arts & Crafts 1949.

Left this to emigrate to N.Z. 1954.

In Auckland work exhibited around the town Paintings, prints, drawings to private collections & collection Auckland City Gallery - Mural painting commissions executed.

Precarious living as lecturer - Elam."

He left New Zealand in 1960 for Sydney.

His self portrait, draughted on a kind of grid with reference points like the crosses on space photographs, seems to dissect his body with the objectivity of a pathologist.

49. Colin McCahon (1919-) New Zealand

Portrait by Garth Tapper (1927-) New Zealand

pencil and charcoal

acc. no. 1968/21

Colin McCahon is the whipping boy of New Zealand painting. A painter of strong religious conviction and deep concern for the human condition, he has broken away from the New Zealand pre-occupation with direct representation to create a new vocabulary of imagery through which he explores and comments upon man's relationship with the land, with his fellow man and with Divinity, often incorporating a written message within the imagery. So new and so uncompromising is that imagery that it has never been easily understood or accepted and it is only after thirty years of public scorn and ridicule that he has won some degree of recognition, officially, if not on the Honours List, as New Zealand's leading artist.

Garth Tapper was born in Hamilton and studied at the Elam School of Fine Arts 1945-51. In 1951 he won a Carnegie Scholarship to travel to England and Europe. In 1960 he joined the staff of the Elam School where he remained until 1978. He then quit teaching to paint full time. His work is always about people, usually viewing them with a "gently satirical" eye. He has been a long-time friend of McCahon and admires both his work and the steadfast way he has ignored the carping of his critics to get on with his painting. This comes through in his portrait.

50. Paul Wunderlich (1927-) German

Self Portrait: Head with Swan 1965

lithograph

acc. no. 1968/3/1

Wunderlich was born in Berlin and studied under Willie Titze and Willem Grimm in Hamburg in 1947-51. He held a lectureship in graphics there 1951-60, then spent three years in Paris before returning to Hamburg as Professor. Since 1955 he has exhibited widely, has won many international prizes in graphics and gained notoriety for his images.

Wunderlich, in painting but above all in lithography, has created a haunting, horrifying, yet sensuous and often witty art derived from dreams and hallucinations that re-echo memories of the immediate German past - a past filled with torture and decay and all-pervading violence. Much of his work is filled with grotesque, explicitly erotic figures and symbols that recur in ever changing variations. One such symbol, the swan, with its phallic neck and classic connotations of the rape of Leda, is combined here with the profile of Wunderlich himself, the first in a series of such self portrait lithographs.

51. Jim Dine (1935-) American

Self Portrait

colour stencil and collage

acc. no. 1975/54

Dine studied at the Boston Museum School and Ohio University, began painting in the 1950's and first exhibited in New York in 1960 at which time he was involved in the creation of Environments and Happenings, sometimes in collaboration with Claes Oldenburg. His painting, and later his print making, is derived from Pop Art and uses everyday objects such as bathrobes, ties, tools, brushes, hair and household appliances dissociated from their normal contexts.

His self portrait, like that of Frances Hodgkins (catalogue no. 27), depicts an object connected with himself, in this case a bathrobe, in a bald statement that makes no concession or explanation to the viewer, who must make his own association with the subject of the title.

52. David Hockney (1937-) British and
Pablo Picasso (1881-1973) French

Self Portrait with Picasso: Artist and Model

etching and aquatint acc. no. 1977/53

Hockney is one of the best known of the younger English painters and printmakers. Trained at Bradford College of Art and the Royal College of Art he has won many prizes and exhibited world wide. His early work, in the Pop Art idiom, displays a strong feeling for design and rhythm. In the late 1960's he turned to naturalistic painting in flat, high key colours, still with a strong element of design and pattern, almost Surrealist in its effect.

He had early success in printmaking also, winning the Guinness Award with his very first etchings. In 1973, when Picasso died, Hockney went to Paris to make a commemorative etching at Aldo Crammelynck's press. Crammelynck had been Picasso's etching printer for twenty years and he taught Hockney methods of sugar lift etching which Hockney used for the two commemorative portraits - The Student: Homage to Picasso and this Artist and Model. In both of these Hockney combines his newly learned technique with a variety of other etching processes to create double portraits of himself paying homage to Picasso.

53. Tony Fomison (1939-) New Zealand

Self Portrait

oil/board acc. no. 1978/26

Tony Fomison trained at the Canterbury School of Fine Arts 1958-60, majoring in sculpture. In 1961 he turned to painting and in 1963 won a travel award from the Arts Council to go to Europe. There, particularly, he studied the provincial religious art of Spain and Britain, painting which strongly reflected its own locality. Returning to New Zealand in 1967 he worked for the Canterbury Society of Arts 1969-71 and since then as a full time painter.

Fomison is a visionary, preoccupied, as Neil Rowe has put it, "with birth and death, death and rebirth, alienation and imprisonment and the constantly recurring image of a puny human figure struggling against insuperable supernatural odds". His self portrait shows him as a solitary figure looking out (or is it looking in) upon the world, seeking, but not finding.

54. Peter Peryer (1941-) New Zealand

Torso - Self Portrait

photograph acc. no. 1978/24/1

Peter Peryer began taking photographs after a career as a teacher in various parts of New Zealand. He has had work reproduced in the International Yearbook produced by Creative Camera. He is well-known for his portraits of women - women who often stand in variations of similar poses and appear to be in some form of emotional tension.

This self portrait is remarkable in that the photographer has chosen to present himself in a semi-nude pose - he is neither dressed nor undressed but somewhere in between. In terms of the photographic history of self portrait this work uses a traditionally static, bland and seemingly objective point of view. What is of more interest though is the fact that Peryer chooses to record his self-conscious arrangement before the camera. He is obviously looking at someone operating the shutter so we are left with the questions - who chose the moment to commit his "look" to the negative and is this look a summation of the mise-en-scene in which he places himself?

(R.B.)

55-6 Alistair Nisbet-Smith (1942-) New Zealand

Self Portrait: Drawing No.5

pen and ink acc. no. 1974/11/2

Self Portrait

oil/canvas acc. no. 1974/11/1

Nisbet-Smith trained at the Canterbury School of Fine Arts 1961-64, taught art for three years, worked for the Conservation Department of this Gallery but then quit to draw and paint full-time. His work developed early into a finely draughted Surrealist style which eventually loosened up into images that explode outwards or dissolve and disintegrate.

Both aspects of his work are seen in these self portraits. Drawing No.5 is a cool, carefully studied and carefully draughted surreal image; Self Portrait is a forceful, slashing head that has lost all individuality and is well on the way, like a Francis Bacon portrait, to losing all human content. This macabre element reappears in much of his work including the later series of drawings.

