

Art *of* Europe



FINE ART SOCIETY
NEW ZEALAND

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Art *of* Europe

This catalogue features examples of European art offered for sale by Fine Art Society New Zealand. A number of these works have been sourced from within New Zealand, although many of them have come direct from Europe and are being offered for sale in this country for the first time.

European art has been an important part of the New Zealand market from the beginning of colonisation. The more prosperous settlers brought their art collections with them and often added to them on trips back to the 'old country'. In most cases their home country was the United Kingdom and certainly much of the art brought here in the early years of settlement was of English origin.

It was natural that these early settlers would want to decorate their homes with the images of the world they had left behind. In doing so they brought a vital part of the European culture which formed the basis of New Zealand's own early Euro-centric culture. This part of our cultural heritage is still an important aspect of our environment today, and many New Zealanders are still drawn to images of their ancestral world.

Occasionally we hear stories of a 'lost old master' turning up in New Zealand and being sent back to Europe to sell for a huge price. There are undoubtedly still many European paintings here that

have been handed down through the generations, some of which could be of more value than their owners realise.

Over recent decades as the art market as a whole has grown there has been increased interest in European art alongside the growth in demand for local work. This demand has been met through the importation of fine art from Europe, some of which has occurred privately but mostly by a small number of dealer galleries. Experience and expertise in the European art market, is limited to only a few individuals in this country. If you are interested in collecting or selling European art be sure you are dealing with somebody with more knowledge than that gleaned solely from auction records and websites. Obviously there is a vast amount of European art traded on the world markets which means there are also vast differences in quality and value. Your best guarantee of obtaining value for money, whether buying or selling, is to deal with a reputable dealer gallery specialising in European art.



There are a few contemporary English and European artists represented by local galleries but most of the European art traded on the New Zealand market is from the 19th or 20th centuries. Very occasionally works from an earlier period, even as old as the 16th century (mostly etchings), are offered on the local market. New Zealand art auction catalogues often include a small section of European works at the end of the sale. The general pattern with these sales is that most of the better works are purchased by overseas dealers bidding on the phone; hoping for an Antipodean bargain. The rest of the offerings, being of more decorative rather than artistic value, are either brought with absentee bids or by the few brave souls that stay to the bitter end. Very occasionally good European works do come up at local auctions that don't attract the attention of overseas dealers, yet are still of sufficient quality to be worthwhile additions to a collection. A reputable dealer gallery is usually the best option for local collectors seeking to acquire good examples of European fine art, with a guarantee of authenticity and at a realistic price.

The other option for acquiring European art is to go straight to the source, and over the years many New Zealanders have done this in a small way. If you want to get really serious you could subscribe to European art auction catalogues, or more sensibly

enlist the help of a competent local dealer to assist you in finding what you want in Europe. Attempting to purchase overseas art long distance through the internet is one area clearly fraught with danger for even the experienced collector, and best avoided.

Purchasing overseas paintings could in some way be likened to investing in overseas equities, with all the same advantages and risks. The exchange rate could clearly have an effect on the value of your European art investments, as could the strength of overseas economies and art markets.

European fine art can offer a range of periods and styles far beyond that available from locally produced works. There is also the appeal of the exotic subjects and artists with sometimes equally exotic names that can be found listed in international dictionaries. For most collectors European art offers an opportunity to have a few examples of something different to compliment the local content of their collections.

I hope you will enjoy browsing through this publication and that you may find something of interest to add to your own collection.

Grant Bezett
Director
 FINE ART SOCIETY NEW ZEALAND

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Maurice Paul Joron

French 1883-1937

Dans mon Atelier (In My Studio)

Oil on canvas

38 x 30cms





Albrecht Durer

German 1471-1528

Satyr Family

Engraving

12 x 7cms



Jacques Callot

French 1592-1635

Enrolement des Troupes

Engraving

19 x 29cms



George Shury

English 1805-1884

Corfu Harbour

Pencil

10 x 14cms





George Shury

English 1805-1884

Oberwesel Castle on the Rhine

Watercolour

9 x 12cms



James Pollard

British 1792-1867, London to Brighton Coach, Oil on canvas laid on board, 43 x 52cms





Eugene Verboeckhoven

Belgian 1798-1881

Summer Squall Approaching

Oil on panel, 15 x 22cms

Gustave Simonau

Belgian 1810-1870

Hotel de Ville at Blankenberge, 1860

Watercolour

41 x 31cms



W.E. Ellis

English 1826-1898, Still Life with Fruit, Oil on canvas, 13 x 20cms



Richard Barrett Davis

English 1782-1854

Finding the Scent

Oil on canvas

37 x 52cms



Sylvester Martin

British 1856-1906, All But Who Whoop, Henley in Arden, Feb 7 1896
Oil on Canvas, 50 x 75cms



Thomas Cane

British 1830-1905, Rouen Cathedral, 1898, Watercolour, 39 x 27cms



D. Hessay

British 19th Century
The Cottage Hearth
Watercolour
18 x 22cms



Egisto Sarri

Italian 1837 -1901, A Mother's Love, Oil on canvas, 34 x 24cms



James F. Scott

NZ 1877-1932

La petite bay, St Malo

Oil on board

30 x 40cms

James Frazer Scott was one of many antipodean artists who travelled to Europe to study and paint. Featured here are three of the works he completed while abroad. Unfortunately he died in London just as his work was accepted for the Royal Academy.



James F. Scott

NZ 1877-1932

Tuileries Garden

Oil on canvas

43 x 28cms



James F. Scott

NZ 1877-1932

Grand Canal Venice

Oil on canvas

102 x 130cms



Ernest W. Christmas

Australian 1861-1918, *Frosty Sunrise*, Picardy, France, Oil on canvas, 92 x 133cms

Ernest Christmas, like James Scott made the trip to Europe and produced some of his best work while abroad. This large painting is considered by many to be his masterpiece work.



R. Lubenow

Russian 19thC

Cossack driving a Trioka

Oil on panel

15 x 31cms



Alexandre Nozal

French 1852-1929

Promenade en bord d'étang

Oil on canvas

55 x 64cms



Francois Baboulet

French 1915-1998

Old Farm Saint-Benoit, Rhone-Alpes

Oil on panel

22 x 34cms





Gustave Mascart

French 1834-1914, *Vue de Paris Foire du Trone*, Oil on Canvas, 55 x 46cms





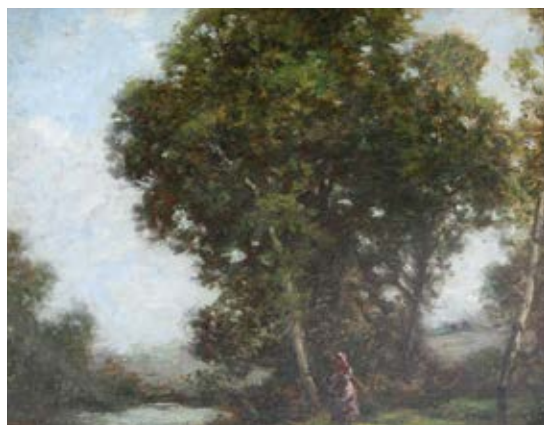
Gustave Maincent

French 1850-1887

Pres de Fontainebleau

Oil on canvas

37 x 54cms



School of Theodore Rousseau

French 1812-1867

Paysage d'ete

Oil on panel

32 x 41cms



Louis Emile Adan

French 1839-1937, Moonlight Rendezvous, Oil on canvas, 64 x 53cms





Georgina M de l'Aubiniere

British 1860-1920, *La femme avec les poulets*, Watercolour, 49 x 37cms





Pierre Albert LeRoux

French 1890-1959, Soldier Resting with his Horse, Gouache, 25 x 22cms



William Mercier

French b.1939, Snow on the Left Bank, Oil on canvas, 22 x 33cms



School of Galien Laloue

French 1854-1941

La Bastille

Gouache

23 x 30cms



Karine Girard

French b.1965, Parisian Street Scene in the Snow, Oil on canvas, 31 x 48cms



Georges Tournon

French 1902-1981

Parisienne Flower Seller

Watercolour

33 x 23cms



Henri Gazan

French 1898-1976

Marche aux fleurs, Rue de Clichy, Watercolour, 23 x 35cms



George Stein

French 1870-1955, Paris in the Rain, Oil on Canvas, 35 x 24cms



Pierre Dumont

French 1884-1936

Le Pont Neuf

Oil on Canvas

33 x 46cms



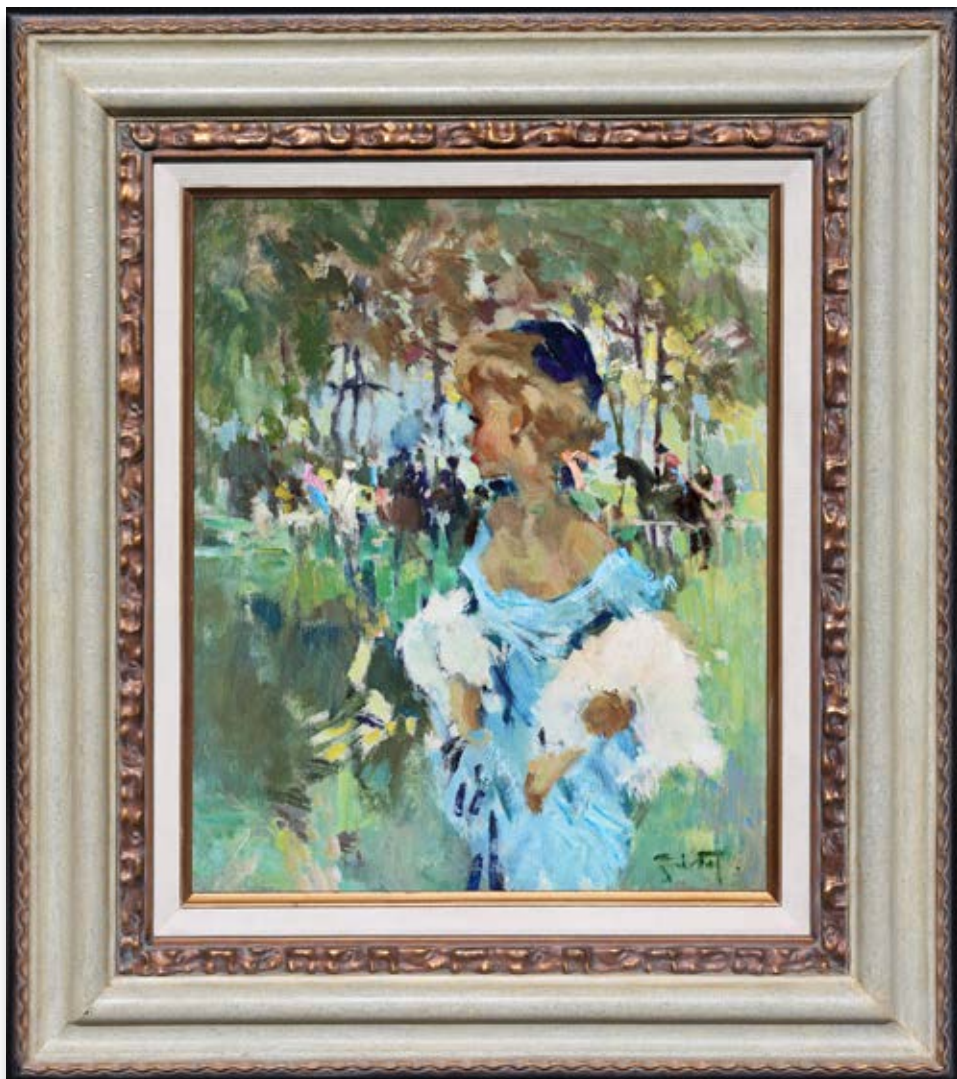
August LeRoux

French 1871-1954

Artist by the Siene

Oil on board

22 x 28cms



Pierre Grisot

French 1911-1995, Young Lady at the Races, Oil on canvas, 46 x 38cms



Sir William Russell Flint

British 1880-1969, Young Woman Reading, Conte Pastel, 23 x 37cms



E.R. Menard

French b.1930
Nu Feminin
Conte Pastel
26 x 20cms





Georges Duc

French 1897-1979, Ballet Dancer, Oil on Canvas, 33 x 46cms



Houhannès

French B.1933

Figure Study

Conte Pastel

32 x 26cms



Elzingre

French 20thC

Folie Bergere Dancers

Conte Pastel

26 x 19cms



Charley Gray

1902-1983, Lido Dancer, Oil on Canvas, 32 x 26cms



Odette Lepeltier

French 1914-2006

Brunette in Negligee and Stockings

Pastel

41 x 31cms



Odette Lepeltier

French 1914-2006, Seated Nude, Pastel, 37 x 46cms



Louis-Edward Toulet

French 1892-1967, *D'une Femme*, Oil on board, 28 x 38cms





Paul Francois Louchet

French 1854-1936

Maison de campagne

Oil on card

27 x 18cms



Paul Francois Louchet

French 1854-1936

Bex agricole Suisse

Oil on card

25 x 33cms



Paul Francois Louchet

French 1854-1936

A Ferrieres, La Ferte sous Jouarre, 1927

Oil on card

37 x 29cms



Gorges Chappuis

French b.1932, St Jean Cap Ferat, Watercolour, 49 x 56cms



Emile Parent

French b.1927

Dunkerque

Watercolour

21 x 29cms



Andre Fraye

French 1889-1963

Le port de Rouen

Watercolour

26 x 34cms



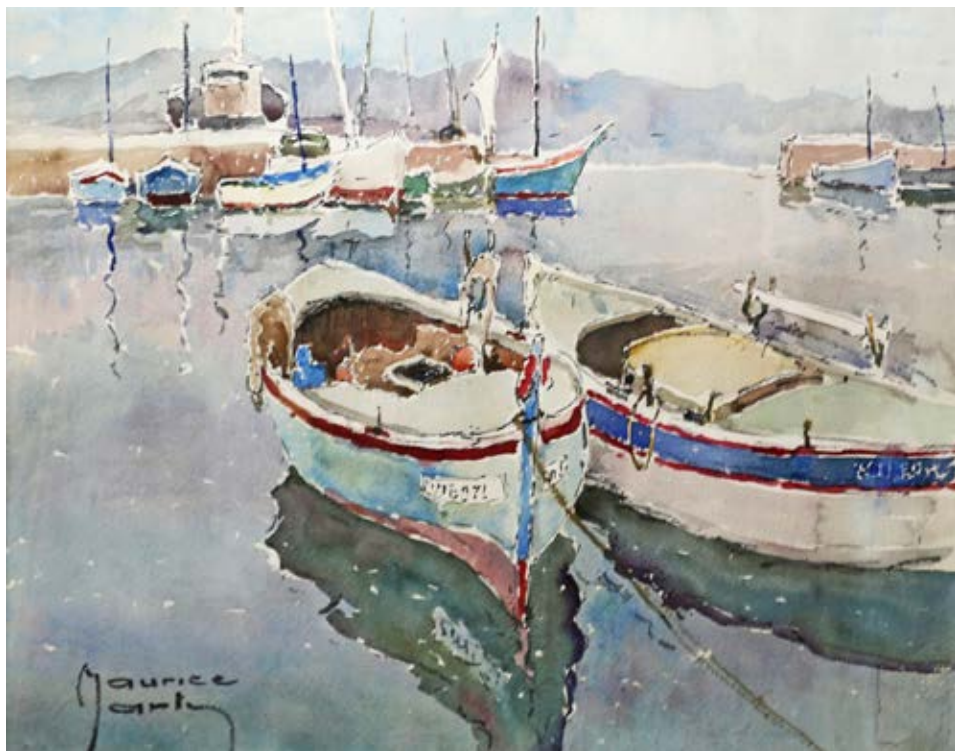
Perrie Lemoine

French b.1922

Mending Nets, St Tropez

Watercolour

26 x 36cms



Maurice Martin

French 1894 -1978, Les Bateaux dans le port, Watercolour, 44 x 58cms



George Malle

French b.1932
Les Regates
Oil on canvas
24 x 33cms



Charles H. Pelletier

French 1922-2005
Gondola on Grand Canal Venice
Pastel
15 x 21cms



Rafaele Fiore

Italian b.1961
Gondola at Rest, Venice
Oil on canvas
70 x 50cms



John Tookey

British b.1947
Visitors to Kings
Pastel
23 x 30cms





Vincenzo Aprile

Italian b.1952, Portofino, Oil on board, 50 x 60cms

Pablo Picasso

Confronted by old age and impotence, Picasso was defiantly productive. This work is from the series of 156 prints which he made between 1970 and 1972, around the age of 90.

The series has been compared to a private theatre, in which the actors are Picasso himself, his close friends, and his favourite artists of the past.

Printmaking played an important role in Picasso's art after 1963. He combined existing techniques and invented new ones in a fertile collaboration with the Crommelyncks, with whom he also made the 156 series of 1968-72

Peintre buffon peignant sur son modele qui se peint les yeux resides in a theatrical realm, where the process of painting becomes the subject of painting, a reflection and confrontation of Picasso's self and his art. The painter model theme is one that Picasso revisited many times throughout his

career. Returning to it in his old age, Picasso continues to question his self-image and identity through a mixture of parody and paradox.

In *Peintre-buffon* Picasso likens himself to the 18thC naturalist Georges Louis Leclerc, Comte de Buffon. Buffon spent his life compiling a natural history of the world, eventually comprising 44 volumes that highly influenced the nature of biology, zoology and anatomy. Here Picasso is examining the painter, as Buffon did the natural world, but with self-irony. His study is of a painter making a study; of a woman painting herself, while herself being painted. Paradox continues with Picasso's model, who free from shading, has a sense of weightlessness, counteracted by her enlarged size and shape. The exaggerated size of the painter's hand

gives us an impression of a close up on the action of the painting, while the eye of the young woman, also looks unusually large, sharpens an awareness of ourselves looking in on this theatrical scene.



Pablo Picasso in his studio circa 1960



Pablo Picasso

Spanish 1881-1973, Peintre-buffon peignant sur son modèle, qui se peint les yeux
 Plate 58 from 156 series, ed of 50. 1971 etching on Rives paper, 58 x 40cms



Pablo Picasso

Spanish 1881-1973, *Five Nude Prostitutes*, 1971

number 14 of edition of 50 etching 1971 on Rives paper, 50 x 65cms

In the last few years of his life Picasso worked tirelessly on both paintings and prints. *Five Nude Prostitutes* is an etching from this period, which takes Picasso's career full circle as he returns to themes prevalent in his famous work *Les Femmes d'Alger*, 1907. Five nude women reflect the grouping of the five figures painted 64 years earlier. The figures vary in ethnicity: their faces still-mask like with two portrayed in profile. Line however has shifted stylistically,

and takes a more fluid path, creating figures that are curvaceous rather than angular. A still life no longer inhabits the foreground; we are confronted instead by a graphic depiction of femininity.

Five Nude Prostitutes reflects a fascination with sexuality and voyeurism which is tied to Picasso's awareness of mortality. At this point in his career Picasso's answer to the approach of death is defiance through the production of art.

Antonio Murado

Spanish contemporary

Lone, 2012

Oil on canvas

107 x 82cms


Fabrice Leosean

French contemporary

No Invoice Needed, 2001

Watercolour

19 x 19cms

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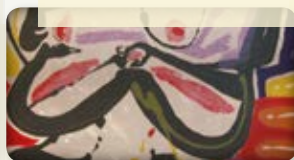
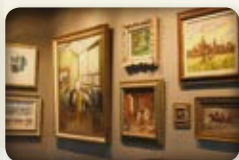
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