

# HONORÉ DAUMIER

[1808–79 France]

**Tiens ... vla un homme qui s'est  
déguisé en femme!  
(Well ... there's a man disguised  
as a woman!)** 1848

Plate 37 from the series 'Tout Ce Qu'on Voudra' (Everything You Could Want)

lithograph

Gift of Sir John Ilott, 1958 (1958-0003-10)

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In this lithograph, a man believes that he is looking at a man disguised as a woman. It was, however, fashionable for women to wear long pants under their gowns during this period.

Honoré Daumier's lithographs made biting comments on moral excesses or social and political injustices. In this series, he poked fun at middle-class Parisian life. Other artists of the time bypassed lithography as cheap and vulgar because it was associated with commercial publications. But Daumier found it an ideal medium to exploit his free and expressive graphic style.

This series appeared in the daily newspaper *Le Charivari* from March 1847 to July 1851, but for some reason, this plate was never published.

PAUL GAVARNI

[1804–66 France]

**La marchande de citrons  
(The lemon vendor)** 1857

Plate 8 from the series 'Physionomies Parisiennes' (Parisian Aspects)

lithograph

Gift of Sir John Ilott, 1969 (1969-0010-4)

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JEAN-LOUIS FORAIN

[1852–1931 France]

**L'Avocat parlant au prévenu  
(The lawyer speaking to the  
defendant)** 1870–1900

etching

Gift of Sir John Ilott, 1958 (1958-0003-2)

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HENRI DE TOULOUSE-LAUTREC

[1864–1901 France]

**Couverture pour ‘Les Courtes Joies’**

**(Cover for ‘Brief Pleasures’)** 1897

published 1925

lithograph

Gift of Sir John Ilott, 1969 (1969-0002-8)

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EUGÈNE DELACROIX

[1798–1863 France]

**Arabes d’Oran**

**(Arabs of Oran)** 1833

Plate 197 from the series ‘Eaux-Fortes Modernes’ (Modern Etchings)

etching, roulette, drypoint

Gift of Sir John Ilott, 1969 (1969-0002-5)

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# THÉODORE GÉRICAULT

[1791–1824 France]

## **Le maréchal anglais (The English blacksmith)** 1822

From the series 'Études de Chevaux/Grands Chevaux' (Horse Studies/Large Horses)

lithograph

Gift of Sir John Ilott, 1969 (1969-0010-22)

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Théodore Géricault was the first significant painter to take advantage of the directness of lithography. This new medium allowed artists to draw directly onto the stone, as if it were a piece of paper, and produce images of highly contrasting blacks and whites.

In this dramatic image, a blacksmith turns sharply as the horse he is tending is attacked by another. The scene is realistic, but it might also be interpreted as symbolic of untamed passions.

Géricault was trained in the English tradition of sporting pictures, spending time at the stables of the Palace of Versailles. In his horse pictures, he was able to express his typically Romantic urge to convey scenes of drama and violence.

# CHARLES MERYON

[1821–68 France]

## **La morgue** **(The morgue)** 1854

From the series 'Eaux-fortes sur Paris' (Paris Etchings)  
etching, drypoint  
Gift of Sir John Ilott, 1962 (1962-0001-21)

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This etching of the Paris morgue is considered the most remarkable work in Charles Meryon's series of views of the city.

At first glance, it seems to show a jumble of buildings. But the contrast of blinding light and black shadows gives dramatic intensity to the scene on the left – a group of people watching a corpse being recovered from the Seine River.

Earlier in his career, Meryon accompanied a voyage to New Zealand and produced drawings of Akaroa, which were subsequently translated into prints.

ADOLPHE APPIAN

[1819–98 France]

**Un rocher dans les communaux  
de Rix (Ain)**

**(A rock on common land at Rix  
[Ain])** 1863

Plate 205 from the series 'Eaux-Fortes Modernes'

(Modern Etchings)

etching

Gift of Sir John Ilott, 1973 (1973-0029-8)

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JEAN-FRANÇOIS MILLET

[1814–75 France]

**Les bêcheurs**

**(The diggers)** 1855–56

etching

Gift of Sir John Ilott, 1952 (1952-0003-161)

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# ÉDOUARD MANET

[1832–83 France]

## **Les gitanos** **(The gypsies)** 1862

etching

Gift of Sir John Ilott, 1958 (1958-0003-5)

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Édouard Manet etched *Les gitanos* after one of his paintings of travelling gypsy musicians – a frequent sight in Paris in the 1860s.

To transfer the design to the etching plate, he traced around the outline of the watercolour that he'd made in preparation for the original painting. He left the technical side to others – the application of aquatint to the plate and the 'biting' (immersing of the plate in acid).

The final printing was done by the professional printer Auguste Delâtre.

The artist's role, however, remained crucial since he drew the image directly onto the plate.

CHARLES-ÉMILE JACQUE

[1813–94 France]

**Sheep drinking at a stream** 1878

drypoint

Gift of Sir John Ilott, 1961 (1961-0006-11)

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CHARLES-FRANÇOIS DAUBIGNY

[1817–78 France]

**Le cochon dans un verger**  
**(Pig in an orchard)** c.1860

etching

Gift of Sir John Ilott, 1969 (1969-0002-7)

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# CAMILLE COROT

[1796–1875 France]

## **Souvenir d'Italie (Memento of Italy)** 1866

etching, drypoint

Gift of Sir John Ilott, 1957 (1957-0003-14)

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Camille Corot was both a painter and a printmaker. From the mid 19th century onwards, he and other 'painter-etchers' became central to the revival of printmaking in France.

*Souvenir d'Italie* is generally considered the most distinguished of Corot's prints. To make this impressionistic image, he used etching in a painterly way, with a special understanding of tonal drawing.

Through a deceptively simple pattern of etched lines, he achieved a scene with a naturalistic quality of light and a sense of the open air. Without disguising the etched line, he created areas of dense black, contrasting with the white paper.

CAMILLE COROT

[1796–1875 France]

**Campagne boisée**  
**(Wooded countryside)** c.1866

etching

Gift of Sir John Ilott, 1964 (1964-0001-15)

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FÉLIX BRACQUEMOND

[1833–1914 France]

**Vue du pont des Saints-Pères**  
**(View of the Saints-Pères bridge)**

1877

etching

Gift of Sir John Ilott, 1971 (1971-0012-20)

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## ALFRED-JOSEPH DANNEQUIN

[active 1868–84 France]

### **Plateau de Belle Croix. Forêt de Fontainebleau (Belle Croix plateau. Fontainebleau forest)** 1869

etching, drypoint, roulette

Gift of Mrs Harold Wright, 1965 (1965-0012-214)

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## ALPHONSE LEGROS

[1837–1911 France]

### **Le matin sur la rivière (Morning on the river)** c.1890–1904

etching

Gift of Sir John Ilott, 1964

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PIERRE-AUGUSTE RENOIR

[1841–1919 France]

**Le chapeau épinglé**  
**(Pinning the hat)** c.1894

etching

Gift of Sir John Ilott, 1962 (1962-0001-23)

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MARY CASSATT

[1844–1926 United States/France]

**Looking into the hand mirror No 3**

c.1905

drypoint

Purchased 1985 with Ellen Eames Collection funds  
(1985-0010-1)

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# BERTHE MORISOT

[1841–95 France]

## **La leçon de dessin (The drawing lesson)**

c.1889, published 1907

drypoint

Purchased 1976 with Harold Beauchamp Collection funds  
(1976-0043-3)

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Along with the American Mary Cassatt, Berthe Morisot was one of the first women to challenge the male-dominated art establishment in France and achieve renown in avant-garde circles. She began working in drypoint around 1888, partly because Cassatt – a close friend – was using the medium.

This work, also titled *Self-portrait of the artist with her daughter*, is the most accomplished of the eight drypoints that Morisot produced. Its delicacy, intimacy, and gentle modulation of light identify it as the work of an Impressionist artist.

Morisot's drypoint prints look as swift and spontaneous as a pencil drawing. She used the drypoint needle to make the most delicate lines as well as sharply incised accents and shadows.

# CAMILLE PISSARRO

[1830–1903 France]

## **Paysage à l'Hermitage (Pontoise) (Landscape at the Hermitage [Pontoise])**

1880, published 1920–30

drypoint

Gift of Sir John Ilott, 1966 (1966-0005-6)

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Camille Pissarro was known primarily as an Impressionist painter, but he was also a prolific and creative printmaker.

In his prints, Pissarro wanted to suggest the fluctuations of nature, including the weather and time of day. He experimented throughout the process, radically changing an image by altering the plate – creating another 'state'. He turned accidents in inking or printing to advantage, producing interesting effects of light and texture.

This is a print from the second state of the plate, but it was not inked or printed by Pissarro himself. Only eight of his prints were published for sale in his lifetime. A larger body of work became known through the posthumous editions published by his family.

# HENRI-CHARLES GUÉRARD

[1845–97 France]

## **Whistler's 'Portrait of himself'**

late 1800s

roulette, aquatint, etching

Gift of Sir John Ilott, 1959 (1959-0023-16)

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# CAMILLE PISSARRO

[ 1830–1903 France]

## **Rue Saint-Lazare, Paris** 1897

lithograph

Gift of Sir John Ilott, 1964 (1964-0001-31)

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## FÉLIX BUHOT

[1847–98 France]

### **L'Hiver à Paris/La neige à Paris (Winter in Paris/Snow in Paris)** 1879

etching, drypoint, aquatint, roulette

Gift of Sir John Ilott, 1969 (1969-0002-12)

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## JAMES TISSOT

[1836–1902 France]

### **Entre les deux mon cœur balance (How happy I could be with either)**

1877

etching, drypoint

Purchased 1981 with New Zealand Lottery Board funds

(1981-0084-1)

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# PAUL GAUGUIN

[1848–1903 France/Tahiti]

## **Auti te pape (Women at the river)**

1894, published 1921

woodcut

Purchased 1997 with Sir John Ilott Charitable Trust funds  
(1997-0004-2)

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Paul Gauguin explored the woodcut medium extensively, influenced by Japanese prints called ukiyo-e. He made this woodcut to illustrate the book *Noa Noa*, based on his Tahitian experiences between 1891 and 1893.

Gauguin was bold and experimental in his use of wood, which he saw as a natural, 'primitive' material. He printed the blocks for *Noa Noa* in different colour combinations, using different papers. Sometimes, he deliberately blurred the image to create a dream-like effect. He sought to reflect the aesthetic of his low-relief wood carvings and the glowing colour of his paintings.

This impression was printed after Gauguin's death by his son, Pola Gauguin.

# ÉDOUARD MANET

[1832–83 France]

## **Marine (Seascape)** c.1864

Plate 17 from the series 'Trente Eaux-Fortes' (Thirty Etchings)  
etching and aquatint

Purchased 1972 with Lindsay Buick Bequest funds (1972-0015-1)

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# ODILON REDON

[1840–1916 France]

## **Profil de lumière (Profile of light)** 1886

lithograph

Gift of Sir John Ilott, 1969 (1969-0002-1)

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ALBERT BESNARD

[1849–1934 France]

**La femme à la pèlerine**  
**(The woman in the shawl)** 1889

etching, drypoint, roulette

Gift of Sir John Ilott, 1969 (1969-0002-13)

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PIERRE PUVIS DE CHAVANNES

[1824–98 France]

**La Normandie**  
**(Normandy)** 1893

lithograph

Purchased 1973 with Mary Buick Bequest funds (1973-0027-3)

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# HENRI FANTIN-LATOURE

[1836–1904 France]

**Eve** 1896

lithograph

Gift of Sir John Ilott, 1969 (1969-0002-17)

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# JAMES MCNEILL WHISTLER

[1834–1903 United States/England]

**En plein soleil**  
**(In full sunlight)** 1858

etching

Gift of Sir John Ilott, 1952 (1952-0003-72)

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UTAGAWA KUNISADA known as  
TOYOKUNI III

[1785–1864 Japan]

**Courtesans on a balcony watching  
a street juggler** 1820–42

colour woodcut

Gift of Mrs Harold Wright, 1965 (1965-0012-246)

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French artists became aware of Japanese woodcuts, or ukiyo-e (pictures of the floating world), in the late 1850s. Apparently, printmaker Félix Bracquemond stumbled across a copy of the sketchbook 'Hokusai Manga', which had accompanied a shipment of porcelain from Japan.

The Japanese images featured off-centre compositions with no perspective, light with no shadows, and areas of vibrant, flat colour. Artists such as Manet, Pissarro, Renoir, Toulouse-Lautrec, and Cassatt enthusiastically adopted these elements, which they felt freed them from the academic conventions of European art.

This example of a ukiyo-e print shows prostitutes passing time, presumably while waiting for customers.

# HENRI DE TOULOUSE-LAUTREC

[1864–1901 France]

## **Le coiffeur** **(The hairdresser)** 1893

colour lithograph

Purchased 1983 with New Zealand Lottery Board funds  
(1983-0036-1)

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This lithographed poster for a play is one of hundreds that Henri de Toulouse-Lautrec created. In the 1890s, such posters dramatically altered printmaking with their size, colour, and style.

Here, Toulouse-Lautrec conveyed the essence of a person through a few vibrant lines, areas of texture, and scattered colour accents. He based the subject on a drawing he'd made at a brothel in the Rue des Moulins, Paris – one of his favourite sketching places.

The prints were sold at the theatre and were often folded or damaged. This is one of a handful to have survived relatively unscathed.

MAKER UNKNOWN

**Bouille table** 19th Century

wood and metal

Collection of Jo Shroff

Dunedin Public Art Gallery Loan Collection

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MAKER UNKNOWN

[19th Century French]

**French gilt ormolu mantel clock**

c 1860

gilt metal, wood, glass, porcelain

Collection of the Dunedin Public Art Gallery. Given 1956 by  
Miss Graham

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## SARREGUEMINES

[Est 1770 French]

### **Large blue vase** c 1850

porcelain and gilt metal

Collection of the Dunedin Public Art Gallery

Given 1962 by Mrs Sloan Brown

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## JEAN ROBERT NICOLAS

## LUCAS DE MONTIGNY

[1747-1810 French]

### **Bust of a lady** 1782

terracotta

Collection of the Dunedin Public Art Gallery.

Given 1964 by the National Art Collections Fund, London "In appreciation of the services to the gallery of Mrs A G Pearse, Director 1945-64"

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