Art of Europe
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 biding 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
Maurice Paul Joron
French 1883-1937
Dans mon Atelier (In My Studio)
Oil on canvas
38 x 30cms
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

**D. Hessy**  
British 19th Century  
The Cottage Hearth  
Watercolour  
18 x 22cms

**Thomas Cane**  
British 1830-1905, *Rouen Cathedral, 1898*, Watercolour, 39 x 27cms
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’etang  
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
Georgina M de l’Aubiniere
British 1860-1920, *La femme avec les poulets*, Watercolour, 49 x 37 cms
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

Art of Europe
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
Houhnannes
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, Steated Nude, Pastel, 37 x 46cms
Louis-Erward 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 Ferrat, 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

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

Charles H. Pelletier
French 1922-2005
Gondola on Grand Canal Venice
Pastel
15 x 21cms

John Tookey
British b.1947
Visitors to Kings
Pastel
23 x 30cms
Vincenzo Aprile
Italian b.1952, Portofino, Oil on board, 50 x 60cms
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, Compte 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
Spanish 1881-1973, Peintre-buffon peignant sur son modele, qui se peint les yeux
Plate 58 from 156 series, ed of 50. 1971 etching on Rives paper, 58 x 40 cms
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 Demoiselles d’Avignon*, 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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Art of Europe