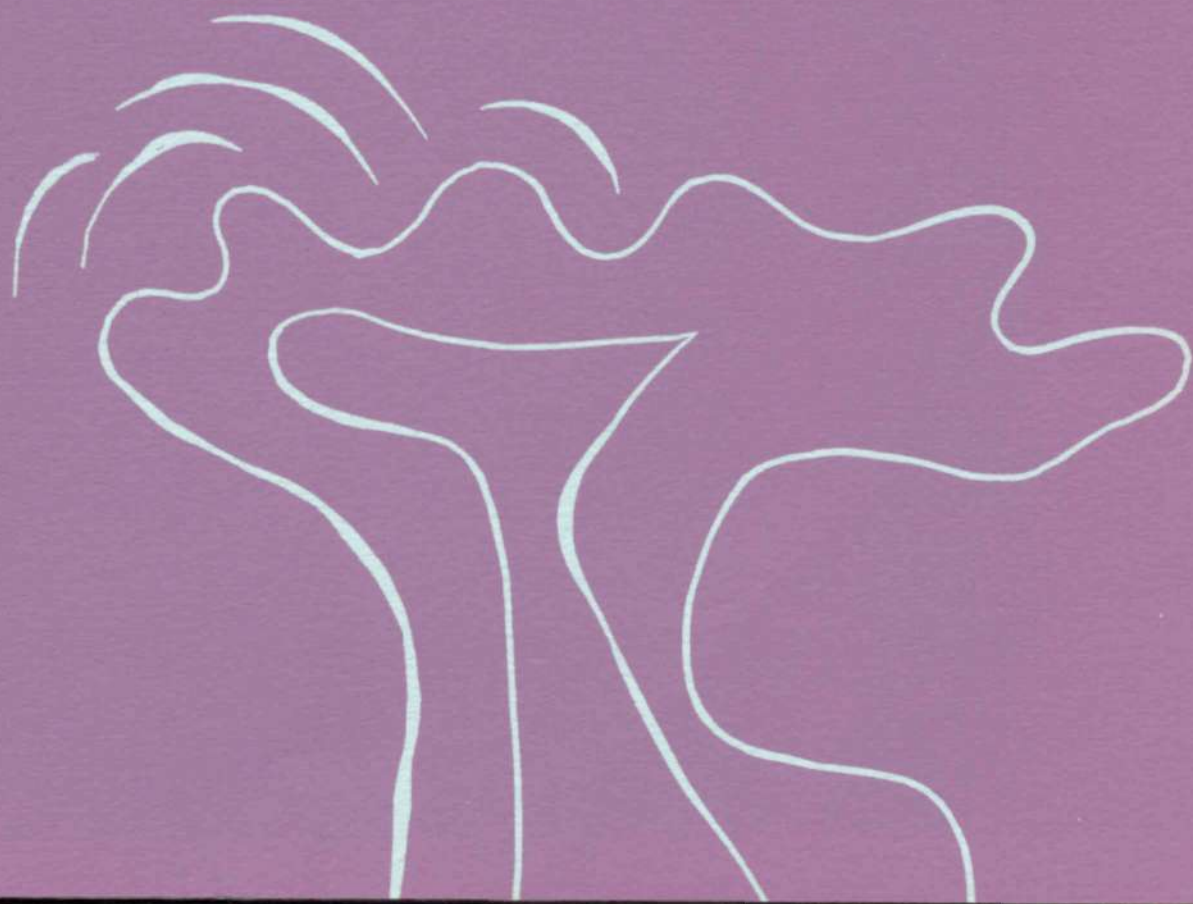
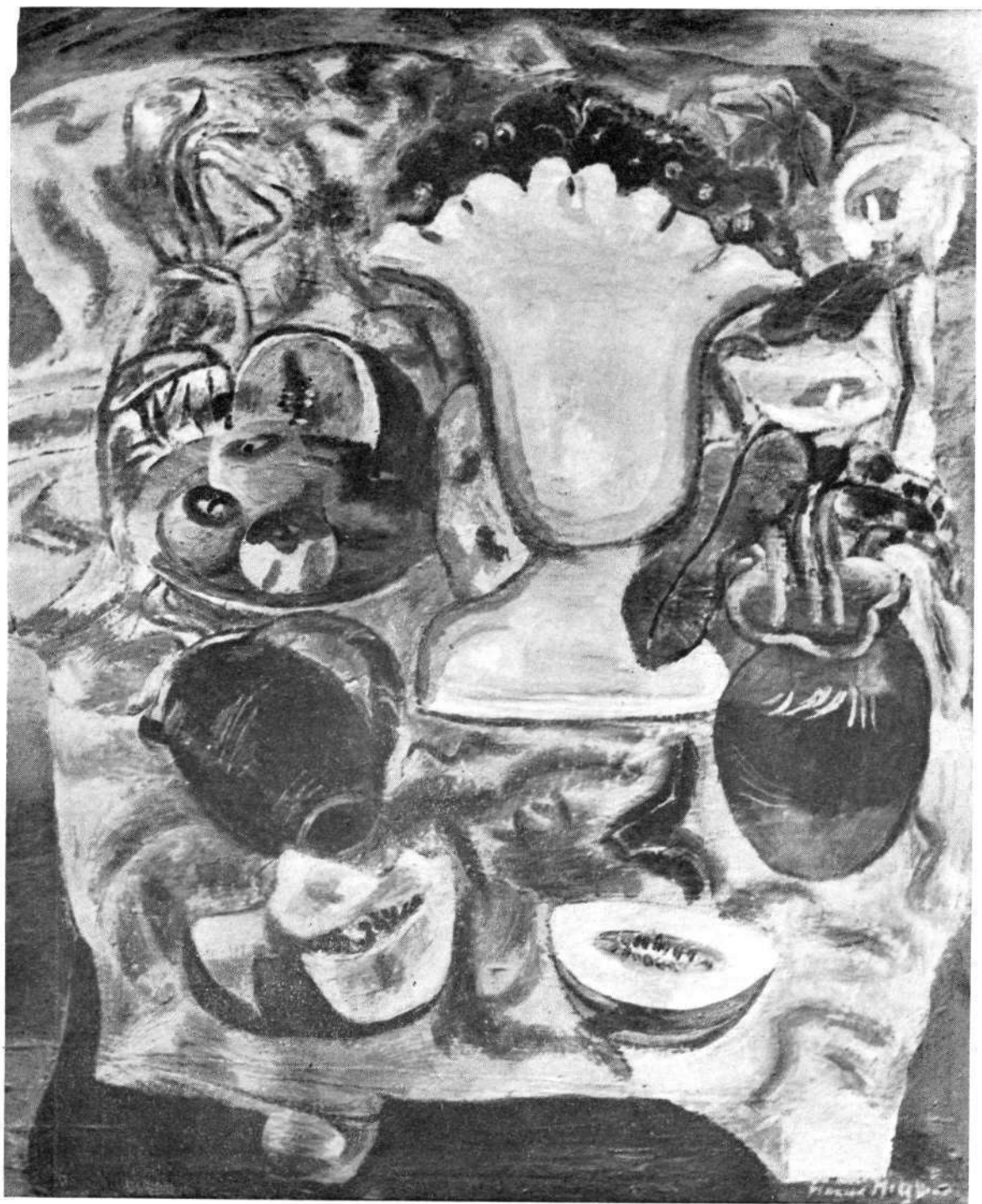


MODERN EUROPEAN PAINTINGS IN NEW ZEALAND





auckland city art gallery

modern european paintings in new zealand

This exhibition brings some of the modern European paintings in New Zealand together for the first time. The exhibition is small largely because many galleries could not spare more paintings from their walls and also the conditions of certain bequests do not permit loans. Nevertheless, the standard is reasonably high.

Chronologically the first modern movement represented is Impressionism and the latest is Abstract Expressionism, while the principal countries concerned are Britain and France. Two artists born in New Zealand are represented — Frances Hodgkins and Raymond McIntyre — the former well known, the latter not so well as he should be — for both arrived in Europe before 1914 when the foundations of twentieth century painting were being laid and the earlier paintings here provide some indication of the milieu in which they moved.

It is hoped that this exhibition may help to persuade the public that New Zealand is not devoid of paintings representing the serious art of this century produced in Europe.

Finally we must express our sincere thanks to private owners and public galleries for their generous response to requests for loans.

P.A.T.

june - july nineteen sixty

the catalogue

NOTE: In this catalogue the dimensions of the paintings are given in inches, height before width

JANKEL ADLER (1895-1949)

- 1 SEATED FIGURE Gouache 24½ x 20½ Signed ADLER '47
Bishop Suter Art Gallery, Nelson Purchased by the Trustees, 1956

KAREL APPEL (born 1921) Dutch

- 2 TWO HEADS (1958) Gouache 24½ x 19½ Signed K APPEL '58
Auckland City Art Gallery
Presented by the Contemporary Art Society, 1959

JOHN BRATBY (born 1928) British

- 3 WINDOWS (1957) Oil on canvas 48 x 144
Signed BRATBY JULY 1957 Auckland City Art Gallery
Presented by Auckland Gallery Associates, 1958

ANDRE DERAINE (1880-1954) French

- 4 LANDSCAPE Oil on canvas 21 x 41½ Signed A. DERAINE
Dunedin Art Gallery Purchased 1947

OTHON FRIESZ (1879-1949) French

- 5 IN THE WOODS Oil on canvas 14½ x 17½
Signed OTHON FRIESZ, lower left
McDougall Art Gallery, Christchurch May Schlesinger Bequest

WILLIAM GEAR (born 1915) British

- 6 SPRING LANDSCAPE Oil on canvas 39½ x 32 Signed GEAR '52
Bishop Suter Art Gallery, Nelson Purchased by the Trustees, 1952

HAROLD GILMAN (1876-1919) British

- 7 MOTHER AND CHILD Oil on canvas 27½ x 20 Signed GILMAN
Auckland City Art Gallery Purchased 1952

LEON GISCHIA (born 1903) French

- 8 STILL LIFE Oil on canvas 18 x 14½ Signed GISCHIA '38
National Gallery, Wellington Purchased 1954

SPENCER FREDERICK GORE (1878-1914) British

- 9 TENNIS, MORNINGTON CRESCENT GARDENS, 1910
Oil on canvas 20½ x 24 Signed S. F. GORE
Auckland City Art Gallery Purchased 1955

RAYMOND GUERRIER (born 1920) French

- 10 NATURE MORTE AUX FIGUES Oil on canvas $39\frac{1}{2} \times 31\frac{7}{8}$
Signed GUERRIER National Gallery, Wellington Purchased 1954

ARMAND GUILLAUMIN (1841-1927) French

- 11 SEASCAPE Oil on canvas $21\frac{1}{2} \times 26$ Signed GUILLAUMIN
Auckland City Art Gallery Purchased 1959

HENRI HAYDEN (born 1883) French

- 12 STILL LIFE WITH GUITAR, BOTTLE OF BASS AND FRUIT
Oil on canvas 32×21 Signed H. HAYDEN
Auckland City Art Gallery Purchased 1958

IVON HITCHENS (born 1893) British

- 13 LANDSCAPE Oil on canvas $16\frac{1}{2} \times 29\frac{1}{2}$ Signed IVON HITCHENS
Lent by Professor F. Page, Wellington

FRANCES HODGKINS (1869-1947) British

- 14 STILL LIFE (c 1937/8) Oil on canvas $26 \times 21\frac{1}{2}$
Signed FRANCES HODGKINS
Dunedin Art Gallery Purchased 1948
15 RED COCKEREL (1924) Oil on canvas 36×28
Signed FRANCES HODGKINS 1924 Dunedin Art Gallery
16 RUINS Gouache $20\frac{3}{8} \times 28$ Signed FRANCES HODGKINS
National Gallery, Wellington Presented by Mrs J. Shields, 1940

AUGUSTUS JOHN (born 1878) British

- 17 READING ALOUD ON THE DOWNS Oil on canvas $13\frac{1}{2} \times 15\frac{3}{4}$
Dunedin Art Gallery Presented by Mrs M. Currie
18 PORTRAIT OF A LADY Oil on canvas 20×16
Dunedin Art Gallery

HENRI LE SIDANER (1862-1939) French

- 19 STILL LIFE Oil on canvas $36 \times 28\frac{1}{2}$
Dunedin Art Gallery Purchased 1947

JEAN LE MOAL (born 1909) French

- 20 LE PORT Oil on canvas $13 \times 21\frac{1}{2}$ Signed JEAN LE MOAL 1954
National Gallery, Wellington Purchased 1954

L. S. LOWRY (born 1894) British

- 21 INDUSTRIAL SCENE Oil on canvas $22 \times 16\frac{1}{2}$
Signed L. S. LOWRY 1928 Dunedin Art Gallery

RAYMOND McINTYRE (1879-1933) New Zealand

22 PORTRAIT OF HARALDUR HAMAR

Oil on beaver board 18 $\frac{7}{8}$ x 23 $\frac{3}{8}$ Signed verso

Lent by Mr W. S. Baverstock, Christchurch

23 SELF-PORTRAIT Oil on paper 20 $\frac{1}{4}$ x 16

Inscribed To my friend Edward, Raymond McIntyre

National Gallery, Wellington Purchased 1941

PIERRE-ALBERT MARQUET (1875-1947) French

24 RIVER LANDSCAPE : LAFRETTE — SEINE Oil on canvas 19 $\frac{3}{4}$ x 24

Signed MARQUET National Gallery, Wellington Purchased 1945

HENRI MARTIN (1860-1943) French

25 WORKMAN WITH A PICK (1920) Oil on canvas 23 $\frac{1}{4}$ x 30

Signed HENRI MARTIN Auckland City Art Gallery Purchased 1959

RODERICK O'CONOR (1861-1940) Irish-American

26 THE FARM Oil on canvas 19 $\frac{1}{4}$ x 24

Auckland City Art Gallery Purchased 1958

ISIDORE OPSOMER (born 1878) Belgian

27 LES RAISINS Oil on canvas 19 $\frac{3}{4}$ x 24 $\frac{1}{4}$ Signed OPSOMER

National Gallery, Wellington Purchased 1940

S. J. PEPLOE (1871-1935) British

28 STILL LIFE Oil on canvas 18 $\frac{1}{4}$ x 16 $\frac{1}{4}$ Signed PEPLOE

National Gallery, Wellington Purchased 1945

CONSTANT PERMEKE (1886-1951) Belgian

29 WINTER LANDSCAPE Oil on canvas Signed PERMEKE

Lent by Mr Smeele, Auckland

JOHN PIPER (born 1903) British

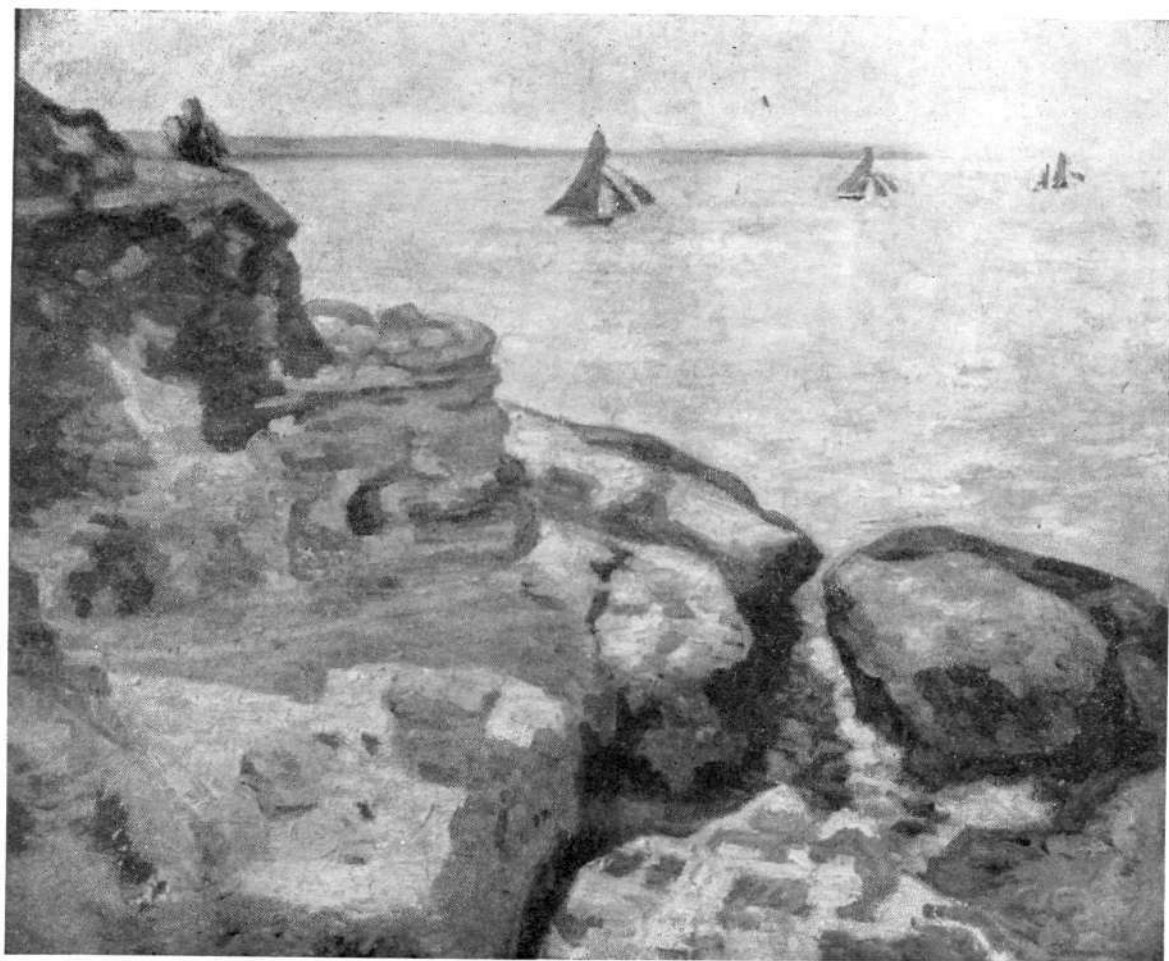
30 BINHAM ABBEY Gouache 21 x 26 Signed JOHN PIPER (twice)

National Gallery, Wellington Purchased 1957

MARIO PRASSINOS (born 1916) French

31 TROUPEAU Oil on canvas 19 $\frac{1}{2}$ x 25 $\frac{1}{2}$ Signed PRASSINOS '51

National Gallery, Wellington Purchased 1954





CERI RICHARDS (born 1903) British

- 32 AT THE PIANO Ink and gouache $14\frac{1}{8} \times 22$
Signed CERIE RICHARDS 1944 Lent by Mr P. M. Hill, Wellington

WILLIAM SCOTT (born 1913) British

- 33 STILL LIFE Gouache 19×28 Auckland City Art Gallery
Purchased 1958

W. R. SICKERT (1860-1942) British

- 34 OLD HEFFEL Oil on canvas $29 \times 24\frac{3}{4}$ Signed SICKERT
Dunedin Art Gallery Purchased 1956

MATTHEW SMITH (1879-1959) British

- 35 FLOWERPIECE (1929) Oil on canvas $23\frac{1}{2} \times 23\frac{1}{2}$ Signed M.S.
Dunedin Art Gallery Purchased 1947

STANLEY SPENCER (1891-1959) British

- 36 BEATITUDES OF LOVE: ROMANTIC MEETING
Oil on canvas $41\frac{1}{2} \times 20$
National Gallery, Wellington Purchased 1953

GRAHAM SUTHERLAND (born 1903) British

- 37 THE WANDERER Watercolour and gouache $6\frac{1}{2} \times 10\frac{3}{4}$
Inscribed The Wanderer Alternative Design 1941
Lent by Mr P. M. Hill, Wellington

KEITH VAUGHAN (born 1912) British

- 38 LANDSCAPE WITH STORMY SKY Oil on canvas 25×33
Hamilton Art Gallery
Presented by the Waikato Society of Arts, 1957
- 39 LANDSCAPE WITH DISTANT HILLS Oil on canvas $17\frac{1}{8} \times 23\frac{1}{4}$
Signed VAUGHAN '53 Auckland City Art Gallery Purchased 1955

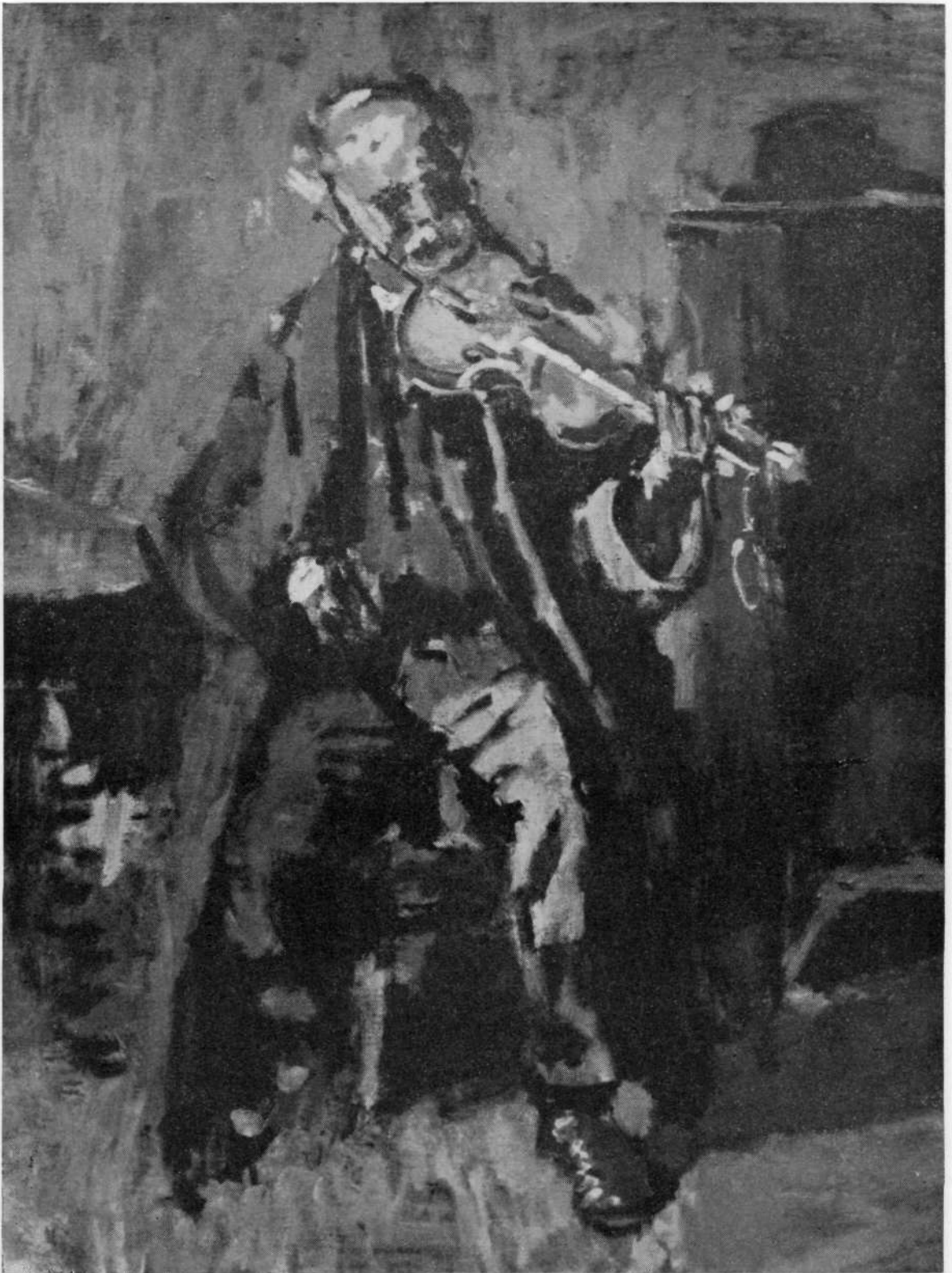
biographical notes

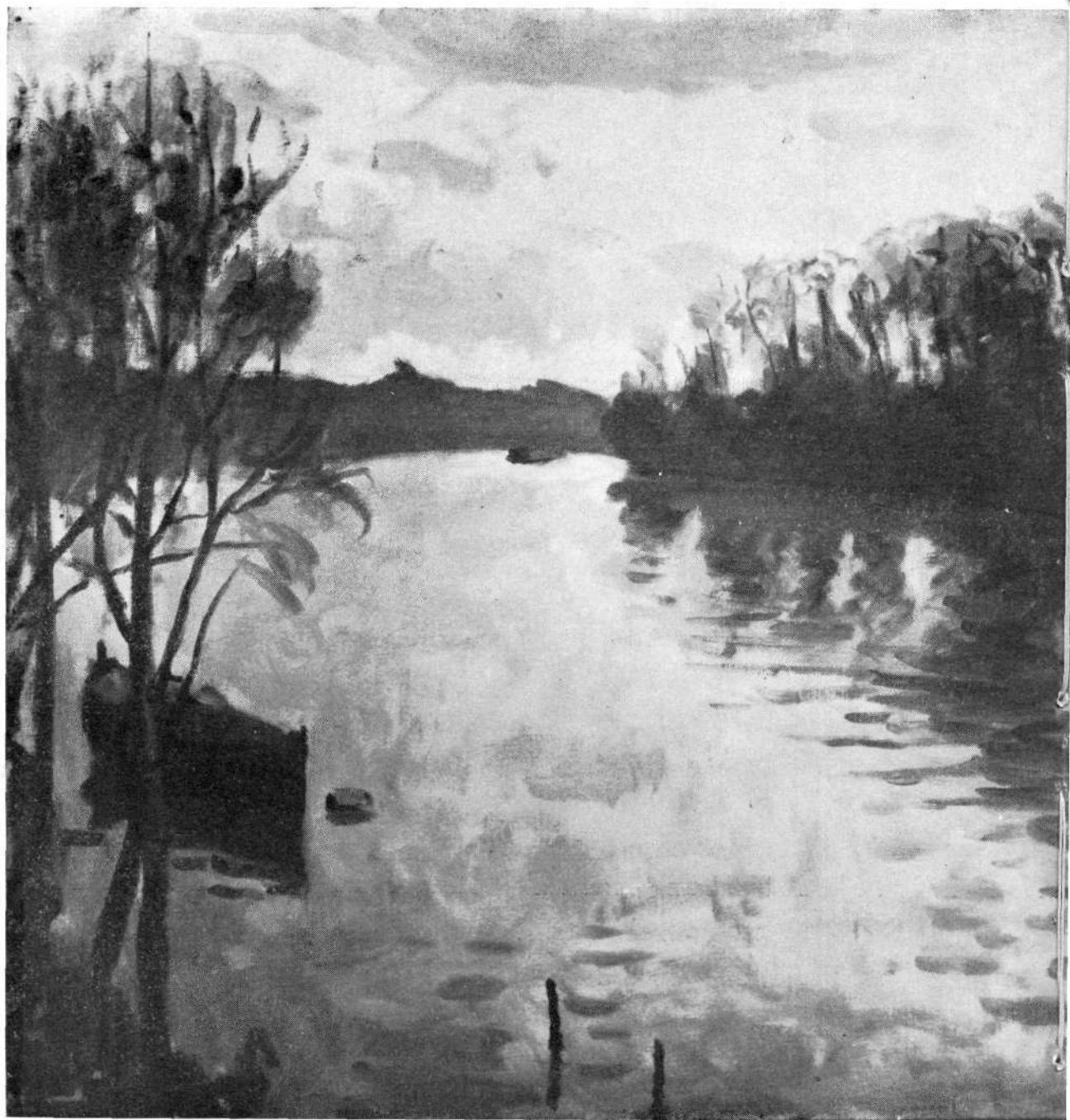
JANKEL ADLER was born at Lodz in 1895 and attended school in the Rhineland. From 1911 to 1914 he studied at the Dusseldorf Academy and returned to Warsaw in 1918. A friend of Paul Klee, Adler taught at Dusseldorf from 1931 to 1933 when he moved to Paris. After travelling widely in Eastern Europe, he returned to Paris in 1937 and worked with Hayter in Atelier 17. He served with the Polish Army in France and escaped to Britain in 1940. His several exhibitions in London had a considerable influence on younger British painters. He died at Aldbourne in 1949.

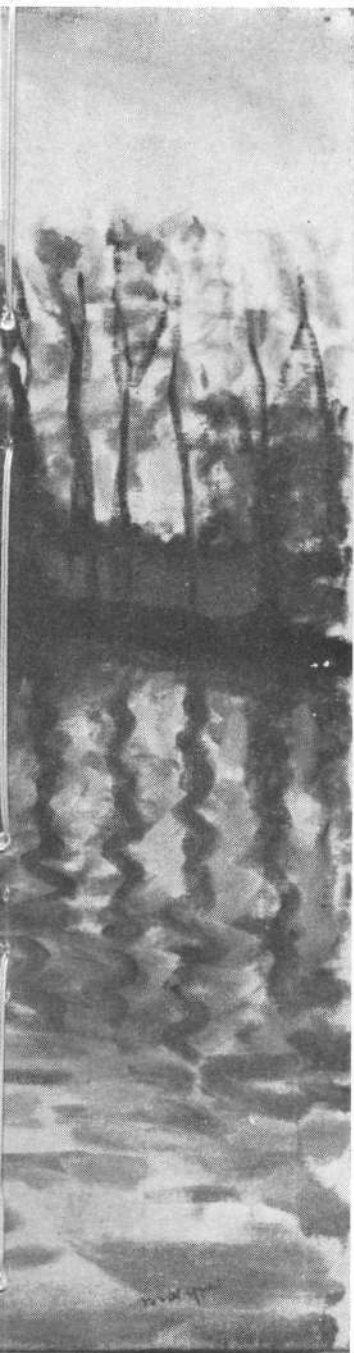
KAREL APPEL was born in Amsterdam in 1921 and studied there at the Royal Academy of Fine Arts. In 1948 he was a co-founder, with Corneille and Constant, of an experimental group linking painters in Holland, Denmark and Belgium. Had one-man shows in New York 1954 and London 1957. He has lived in Paris since 1950.

JOHN BRATBY was born in London in 1928, and studied first at the Kingston School of Art and then at the Royal College of Art. He was awarded an Italian Government Scholarship in 1954, and studied in Italy. Has won many prizes and awards including the Guggenheim National Award, which he shared with Ben Nicholson in 1958. One of the few original members of the 'Kitchen Sink School' still working in the style.

ANDRE DERAINE was born in Chatou in 1880 and died in 1954. A friend of Vlaminck and Matisse, Derain worked first as a Fauve and was later in sympathy with the Cubists. After 1914 he began to develop his own style, influenced by the Italian Primitives. He was originally much admired and worked under contract to both Kahnweiler and Vollard but later become unpopular and almost neglected. In recent years there has been a revival of interest in his painting.







Henri Hayden 12



OTHON FRIESZ was born in 1879 at Le Havre and studied at the Ecole des Beaux Arts there. He later received a scholarship which enabled him to study in Paris at the studio of Bonnat. Originally a Fauve, Friesz later developed a personal and forceful style. Although never a Cubist, his work in 1911 shows some Cubist influence. He died suddenly in 1949.

WILLIAM GEAR was born in Fife in 1915 and studied at the Edinburgh School of Art from 1932 to 1937. Has exhibited extensively in Europe and is represented in the collection of the British Council. Gear paints mostly in Paris.

HAROLD GILMAN was born at Rode, Somerset, in 1876. He studied at Hastings Art School in 1896, and the Slade School in 1897, where he met Spencer Gore. From 1914 to 1915 he visited Spain and America, and in 1906 became a member of Sickert's circle in Fitzroy Street with Gore, Ginner and others. A founder of the Camden Group, Gilman was elected first President of the London Group in 1913. He died in the influenza epidemic of 1919.

LEON GISCHIA was born in Dax in 1914. He studied letters, history of art and archaeology, and in 1923 devoted himself to art as a pupil of Friesz and Leger. After travel in Spain and Italy Gischia spent some time in the United States and taught French at the Berlitz School. In 1937 with Leger and Le Corbusier he decorated the Pavilion des Temps Nouveaux for the Universal Exposition. He has published essays on sculpture and Primitive Art and designed numerous stage decors.

SPENCER FREDERICK GORE was born at Epsom in 1878. He was educated at Harrow and studied at the Slade School from 1896 until 1899. In 1904 he visited France and met Sickert, with whom he lived and worked in 1906. In 1908 he helped found the Allied Artists Association and was elected a member of the New English Art Club the following year. Gore and his circle were profoundly influenced by the First Post-Impressionist Exhibition arranged by Roger Fry in 1910. Gore died at Richmond in 1914.

RAYMOND GUERRIER was born in 1920. A member of the School of Paris, he paints in a similar manner to Bernard Buffet. No biographical details are available.

ARMAND GUILLAUMIN was born in Paris in 1841. He studied at the Academie Suisse, where he met Cezanne and Pissarro. In 1863 he exhibited at the Salon des Refuses and from 1874 to 1886 with the Impressionists. He travelled extensively in France and visited Holland in 1904, spending his last years at Crozard and the Cote d'Azur. Guillaumin died in Paris in 1927.

HENRI HAYDEN was born in Warsaw in 1885. He has lived in Paris since 1907. In 1908 he became a pupil of Guerin and Desvallieres. After 1911 Hayden conceived a style in which Cezanne's influence can be detected and a little later was converted to Cubism. Subsequently he returned to a more realist art.

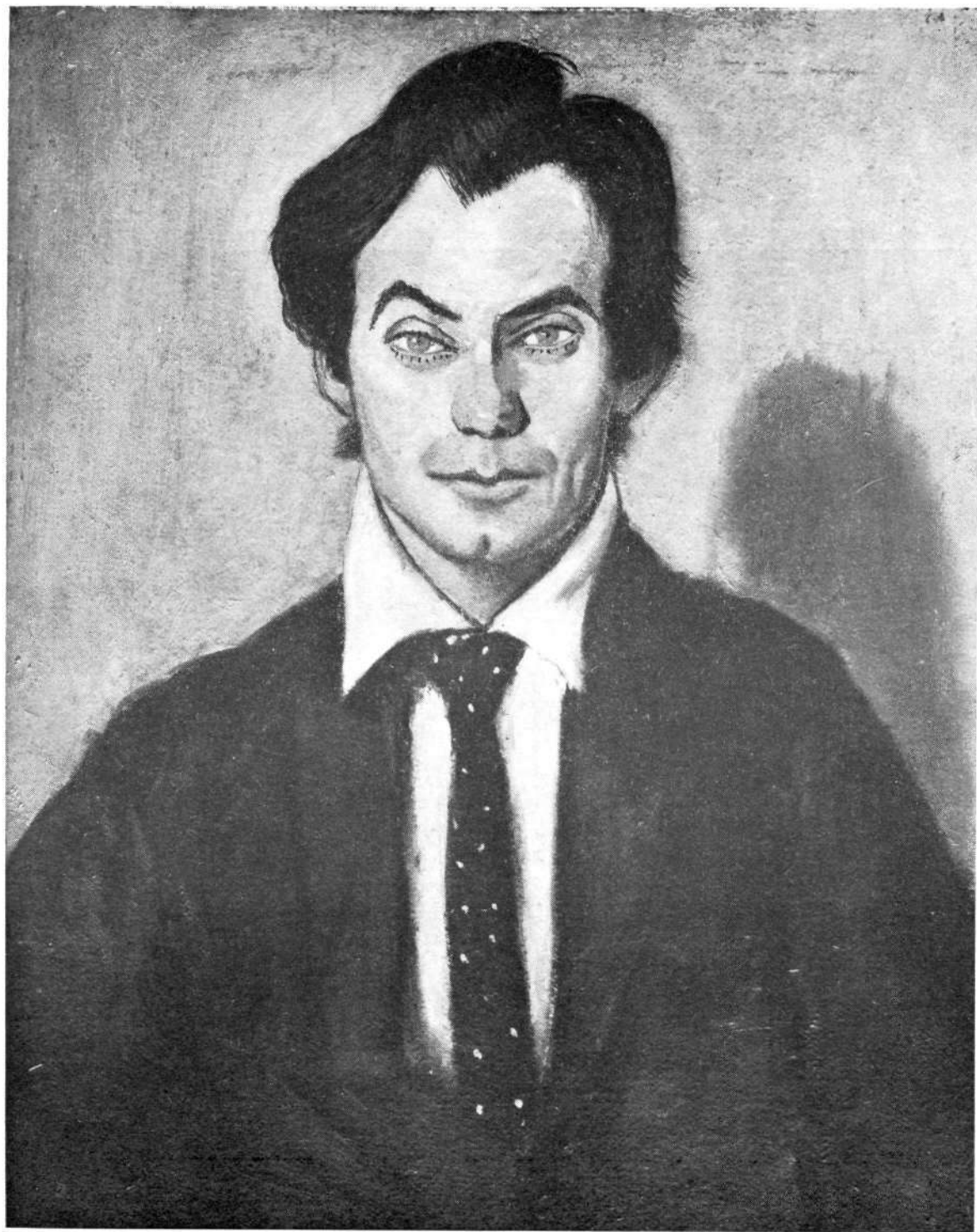
IVON HITCHENS was born in London in 1893. He studied painting at the St Johns Wood and Royal Academy Schools. Hitchens has been represented in most important international exhibitions and his retrospective exhibition at the Venice Biennale in 1956 was shown in Paris, Vienna, Munich and Amsterdam.

FRANCES HODGKINS was born in Dunedin, New Zealand, in 1869, where she exhibited for the first time in 1890. In 1901 she left for Europe and travelled extensively until 1903, when she returned to New Zealand. She taught in Paris from 1908 to 1912. Returning once more to New Zealand, she held successful shows there and in Australia. In 1913 she settled permanently abroad, living in England and France until 1934 when she spent the remainder of her life in Dorset. She died at Herrison in 1947.

AUGUSTUS JOHN was born at Tenby in Wales in 1878. He studied at the Slade School and became Professor at the Liverpool Academy in 1901. Elected a Royal Academician in 1928, he subsequently resigned and was re-elected in 1940. A powerful influence on his own generation, John has remained an individualist more influenced by the past than by his contemporaries.

HENRI LE SIDANER was born at Port Louis in Mauritius in 1862. His family returned to France in 1872 and settled at Dunkirk, where he began his art studies under A. Desmit. From 1880 to 1882 he worked at the Ecole des Beaux Arts in the studio of Cabanel. Le Sidaner broke with his academic training under the influence of Impressionism and his mature style developed during a visit to Bruges in 1899. He died in Paris in 1939.





JEAN LE MOAL was born in Authon-du-Perche in 1909. Student at the Ecole des Beaux Arts, at the Ecole des Arts Decoratifs and at the Academie Ranson in Paris. First influenced by Cezanne and later by Matisse and Picasso. Visited New York in 1939 for about a year. Exhibited since 1943 at the Salon de Mai and was awarded the Prix de la Critique in 1953. He has worked in the designing of stained glass.

LAWRENCE LOWRY was born in Manchester, where he still lives, in 1894. A member of the Royal Society of British Artists, he has had one-man shows in London in 1939, 1943 and 1945. His painting is mainly concerned with the industrial landscape of Lancashire.

RAYMOND McINTYRE was born in Christchurch in 1879 and studied art at the Canterbury College School of Art. In 1909 he went to England, where he exhibited at the London Group, the New English Art Club, the Goupil Academy, and the Royal Academy. For some years he was art critic for the Architectural Review. He died in 1933.

ALBERT MARQUET was born in Bordeaux in 1875 and died in Paris in 1947. Studied at the Ecole des Arts Decoratifs in Paris. Subsequently he became a pupil of Cormon and Aime Morot at the Ecole des Beaux Arts and in 1897 worked under Gustave Moreau. He exhibited for the first time in 1901 at the Salon des Independants. He took part in the Futurist movement, but did not swear allegiance to any group and before long invented his own concise style. Marquet was concerned with capturing the atmosphere and light of each particular place and season, and the permanent success he achieved about 1910 guaranteed him financial independence.

HENRI MARTIN was born in Toulouse in 1860. He became a pupil of Jean Paul Laurens in Paris and from 1878 exhibited regularly at the Paris Salon. He began to achieve public recognition from the age of twenty-three and up to this time worked in the French Academic tradition. A period of study in Italy in 1885, and the influence of pointillism, resulted in a decisive change of style. Martin received many important official commissions, including the decoration of the Hotel de Ville in Paris, for which he received the Legion of Honour. He was considered one of France's greatest living painters of the period. He died in 1943.

RODERICK O'CONOR, an Irish-American, was born in Roscommon in 1861. He was a student at London University and later in Antwerp. He settled in Paris and became a pupil of Carolus Durain. A friend of Gauguin and Emile Bernard, he was opposed to Impressionism. O'Connor had independent means and was never compelled to sell his work, although he exhibited with the Salon des Independants from 1890. He died in 1940.

ISIDORE OPSOMER was born at Lierre in 1878 and studied at the Antwerp Academy under A. and J. de Vriendt. Originally a painter of anecdotal subjects, he later became one of the leading figures in the Belgian Impressionist movement. Visited England in 1914 and settled that year in Holland, where he was influenced by the Dutch Impressionist Breitner. He returned to Belgium in 1918 and now lives at Antwerp.

SAMUEL PEPLOE was born in Edinburgh in 1871, and studied at the Edinburgh College of Art and later under Bougeureau in Paris. A member of the Royal Scottish Academy, Peploe exhibited in London, Paris and America. He died in 1935.

CONSTANT PERMEKE was born in Antwerp in 1886 and died in 1951. He worked most of his life at Ostend, studying at Bruges and Gand. He was associated with Van der Berghe and de Smet. He has had a considerable influence on twentieth century expressionism, although his work is not widely known outside Europe.

JOHN PIPER was born at Epsom in 1903. Studied law for five years and later studied painting at Richmond Art School, and at the Royal College of Art. He has made settings for opera and ballet, and worked in stained glass. Piper is represented in most principal public galleries and museums and has exhibited widely in England and America.

MARIO PRASSINOS was born in Istanbul in 1916 and became a naturalised Frenchman in 1949. From 1932 to 1936 he was influenced by Surrealism, but from 1946 painted his own environment seen through a dream world and in the colour which characterised the young School of Paris. He has recently moved towards abstraction. Known primarily as an illustrator, Prassinos has illustrated work by Sartre and Apollinaire.

CERI RICHARDS was born in 1903 near Swansea and trained at Swansea School of Art. Before the war he was associated with the Objective Abstraction group and with the Surrealist movement. He taught for some years at the Cardiff College of Art and recently taught lithography in the Central School of Arts and Crafts.

WILLIAM SCOTT was born in Greenock in 1913, but was educated in Ireland and studied at the Belfast College of Art and the Royal Academy Schools, London. From 1937 to 1939 he travelled in France and Italy. He was represented at Sao Paulo Biennale in 1953 and at the Venice Biennale in 1954. Since 1947 Scott has taught at the Bath Academy of Art.

WALTER RICHARD SICKERT was born in Munich in 1860. He studied at the Slade School and under Whistler. In 1911 he founded the Camden Town Group which, with other Societies, subsequently became the London Group. Sickert painted landscapes, figure groups and occasional portraits, and with Wilson Steer was the most influential and important of the English Impressionists. His art is strongly characterized by a robust and almost cynical delight in the more sombre districts of London and their inhabitants. He died at Bath in 1942.

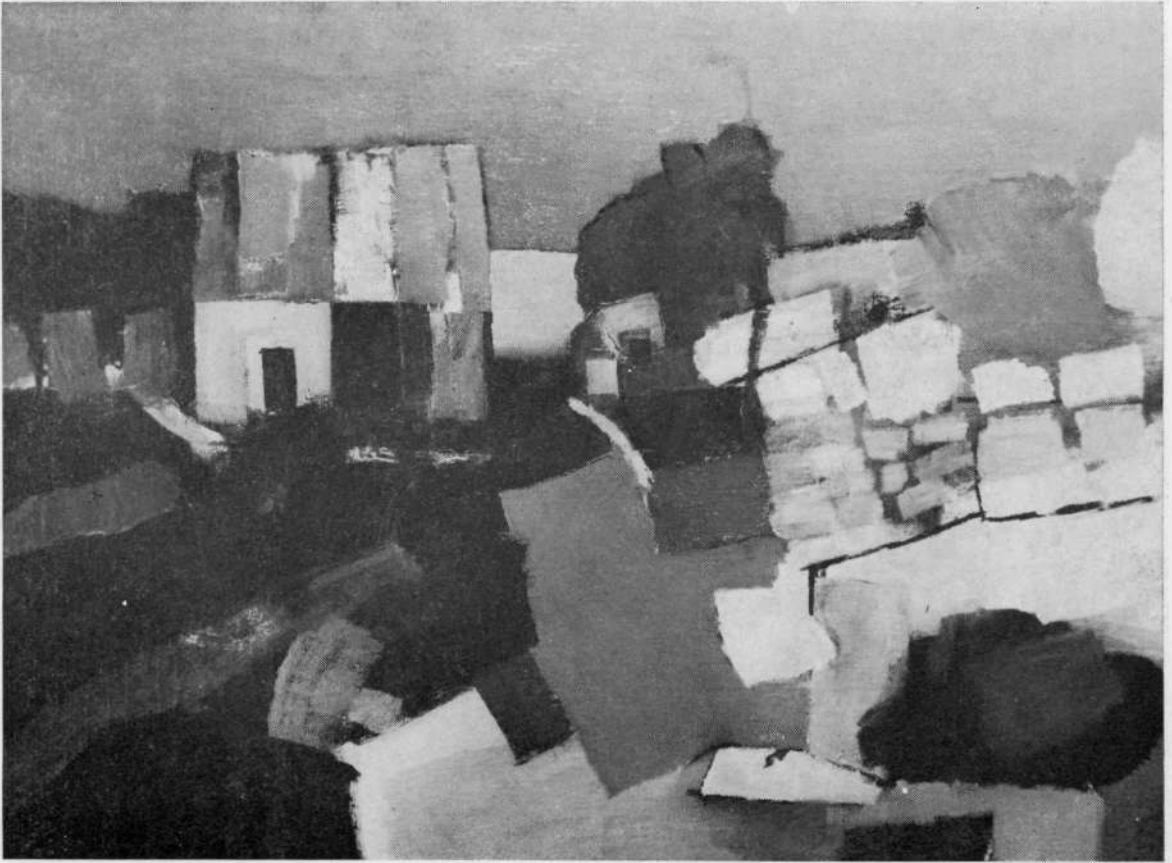
MATTHEW SMITH was born at Halifax in 1879. He studied at the Slade School for two years from 1903, and in 1908 went to France. In 1910 he studied briefly with Matisse in Paris and was influenced by Matisse and Derain. Smith exhibited first with the London Group in 1915. From 1931 to 1939 he painted in Cagnes and Aix-en-Provence. Always concerned with colour, Smith was, perhaps, the only genuine English Fauve. He died in 1959.

GRAHAM SUTHERLAND was born in London in 1903. After a year's apprenticeship in engineering he studied at the Goldsmiths College. Until the 1930's he worked mainly as an etcher, but after his first visit to Pembrokeshire his mature style developed rapidly. A member of the London Group, Sutherland taught at the Chelsea School of Art from 1927 to 1940. He has worked in the South of France and designed ceramics, tapestry and textiles.

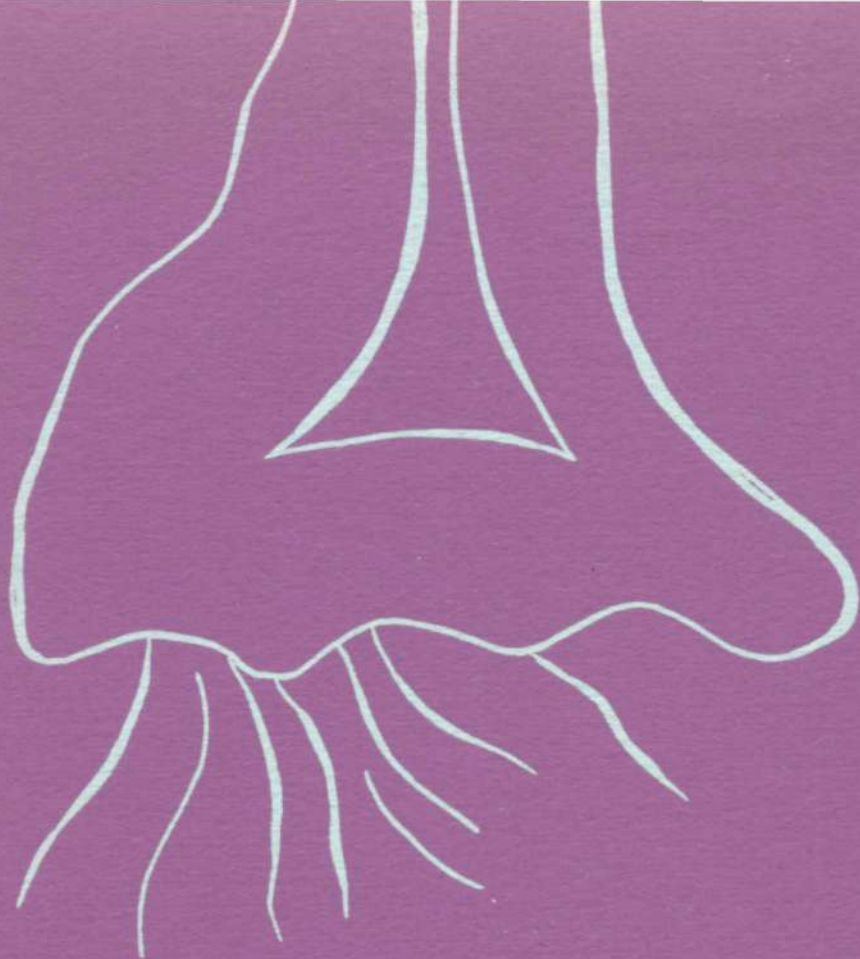
STANLEY SPENCER was born in Cookham-on-Thames in 1891 and studied at the Slade School from 1908 to 1912. Apart from service in the first World War and other brief periods, he worked most of his life at Cookham. A visionary realist, Spencer has had

almost no influence on English painting, and his paintings have mostly been concerned with biblical themes. He died in 1959.

KEITH VAUGHAN was born in 1912 in Sussex and educated at Christ's Hospital. When he left school he received no formal artistic training, but worked in an advertising agency. He abandoned commercial work and, after the war, taught at Camberwell and in the Central School of Arts and Crafts. He has exhibited widely on both sides of the Atlantic and is represented in public collections in Britain, the United States and Israel. He is at present at the State University of Iowa.







AUCKLAND CITY ART GALLERY