

SIX
NEW ZEALAND EXPATRIATES

GRACE JOEL
RHONA HASZARD
FRANCES HODGKINS
FRANCIS McCRACKEN
RAYMOND McINTYRE
OWEN MERTON



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**The Auckland City Art Gallery
April 1962**

FOREWORD

THE NAME OF THIS EXHIBITION has been taken from Eric McCormick's title for his book on Frances Hodgkins, the best known of New Zealand's expatriate painters. There were others not so well known who went with her. Rhona Hazard, a painter of a much younger generation, who died tragically in 1930, has also been included.

The aim has been to represent these artists, where possible, by works done in New Zealand as well as those they did later abroad.

We must thank all the public and private owners of paintings, whose generosity has made this exhibition possible.

The catalogue has been prepared by the Keeper, Mr Colin McCahon.

P.A.T.

INTRODUCTION

THE HISTORY OF PAINTING in New Zealand is very largely a record of painters' travels, their arrivals and departures, and often of their subsequent disappearance from the world of art.

It is not only in New Zealand that this pattern is found; but here it can be studied in present usage differing in no significant way from the pattern established here in the last decades of the nineteenth century.

The artists who came and went with Tasman, Cook and D'Urville, were in the nature of visitors. Many of the missionary and explorer-surveyor artists came and went as visitors too. Some stayed and made their contributions to New Zealand landscape painting, and men like Albin Martin and J. C. Hoyte helped build the foundations of the persisting European-New Zealand art amalgam. Refugees From Europe's art world came, taught painting and went away again, or stayed in increasing bitterness and frustration. New Zealand born artists, becoming infected by this frustration and the restrictive smallness of their isolated world, and seeing no future for 'Art' in New Zealand, went 'Home'. 'Home' was primarily England, but all of Europe was its doorstep.

Painters must see paintings; and there was little to see in New Zealand. Painters must have an audience; and there was, and still is, only the most rudimentary audience available. The audi-

ence, then as now, demanded an art that aped the art of Europe. The ever obliging painter left, sometimes perhaps reluctantly, to seek the magic that would make him a little less unacceptable at home.

In most instances these painters did return, some with a small background of European success, some with nothing to show but a handful of Venetian canals or European market-scenes. Often the audience had forgotten them and only a few escaped again to Europe, never to return. Of the others, most were neglected and lost.

'Overseas' success did not necessarily follow this escape — was in many cases not even looked for — but an audience more critical of 'Art' and less of the artist was sought and frequently found. As the New Zealand farmer would live by his farming so the New Zealand artist would live by his art; and this too was a possibility offered by Europe and again often found by the expatriate painter. The standard of living to be accepted might well be low by New Zealand standards but it was seldom forgotten that back in New Zealand there was no standard of art to live by and no living to be made at all. The price the artist paid for his escape was considered worthwhile.

For this exhibition we have pursued the idea of bringing together six painters, all of roughly the same generation, who have been thought of, in a greater or lesser degree, as expatriates. Of these, Frances Hodgkins achieved fame outside New Zealand and reluctant fame within this country.

Owen Merton was highly thought of in America and remembered and appreciated by only a few in New Zealand. Francis McCracken, Raymond McIntyre and Grace Joel can be claimed as New Zealanders; though, like Hodgkins, their successes passed almost unnoticed here. Rhona Haszard too, was being forgotten until the drama of her sudden death and the memorable excitement of her memorial exhibition in New Zealand aroused some passing interest.

That these are all artists who, had they not left New Zealand, would probably have become a worthy part of our painting tradition cannot be denied. As with Hodgkins, whom we can no longer rightfully claim as a New Zealand painter, although we may feel a certain pride in ourselves belonging to the land of her birth, so it is with these others, and with many more. Can any land that has in any way ignored its artists justly claim as its own the refugees it has created?

COLIN MCCAHERN

THE CATALOGUE

Measurements are given in inches, height before width.

RHONA HASZARD 1901-1931: Rhona Haszard was born at Thames in 1901. As a child she lived at Hokitika and Invercargill where her father was commissioner of Crown Lands. She was educated at the Southland Girls High School and in 1919 became a student at the Canterbury College School of Art under Nicoll, Wallwork, Booth and Kelly. Prior to this and probably during her time at Hokitika she was instructed in drawing by Hugh Scott, later to become well-known as 'Daddy' Scott of the Nelson Suter Sketch Club. Around 1923 she was married, but this marriage did not succeed. In 1926 she left for Europe with Mr Leslie Greener, also a painter, whom she had met in 1925. Rhona Haszard studied first in Paris, exhibited at the Salon, painted in the Marne Valley and Brittany, exhibited in London with the Royal Society of Women Artists and in Manchester. Further painting trips were made to the Channel Islands, Cyprus and Greece and, when Mr Greener obtained an appointment in Egypt, he and Rhona Haszard settled in Alexandria where she painted and exhibited until her death on 21 February 1931 when, sketching from a high window, she fell and was instantly killed.

1

MORNING CALM, CAMARET

Oil 18 x 21 $\frac{3}{4}$. Signed *Rhona Haszard*
National Gallery, Wellington

2

EARLY MORNING, CAMARET

Watercolour 8 $\frac{3}{4}$ x 10 $\frac{1}{2}$. Signed *Rhona Haszard*
Auckland Art Gallery

3

SARDINE FLEET BRITTANY

Oil 17 $\frac{1}{2}$ x 21 $\frac{1}{2}$. Signed *Rhona Haszard* 1926
Bishop Suter Art Gallery, Nelson

4

THE SEA AND THE BAY

Oil 17 $\frac{1}{2}$ x 22. Signed *Rhona Haszard*
Robert McDougall Art Gallery, Christchurch

5

SARK

Oil 36 $\frac{3}{4}$ x 26 $\frac{3}{4}$. Signed *Rhona Haszard* 1930
Public Art Gallery, Dunedin

6

THE ROAD TO LITTLE SARK

Oil 34 $\frac{3}{8}$ x 30 $\frac{1}{4}$. Signed *Haszard* 1930
Auckland Art Gallery

7

THE MARNE VALLEY

Oil 23 $\frac{1}{8}$ x 26 $\frac{6}{8}$. c 1929. Signed *Rhona Haszard*
Auckland Art Gallery

SPRING IN THE MARNE VALLEY

Oil 18 $\frac{1}{4}$ x 21 $\frac{3}{4}$. Signed *Rhona Haszard*

Auckland Art Gallery

FRANCES HODGKINS 1869-1947: Frances Hodgkins was born in Dunedin in 1869. In 1890 she exhibited for the first time at Dunedin and Christchurch; in 1893 she attended art classes given by G. P. Nerli and from 1895 to 1896 studied at the Dunedin School of Art. In 1901 she left for Europe, visiting England, France, Holland and Morocco. She returned to Wellington in 1903, remaining there until she once more left for Europe in 1906. Her first 'one man' exhibition was held in London in 1907. The following year she settled in Paris and taught first at Colarossi's Academy and from 1910 to 1912 at her own school. Returning to Australia and New Zealand, she held a series of successful shows in Melbourne, Sydney, Adelaide, Dunedin and Wellington.

On 17 October 1913 Frances Hodgkins left Wellington once again for Europe. The war years were spent at St Ives, Cornwall, and after the war her time was divided between France and Burford (1921-1923), Manchester (1925-1927) and London (1927-1934), with visits to Spain and the Balearic Islands between 1932 and 1934. For the remainder of her life, apart from visits abroad and to various parts of Britain (includ-

ing Wales), she lived in Dorset, first at Worth Matravers and later at Corfe Castle. She died in 1947 at Herrison near Dorchester.

After her return to London in 1927, she had held a series of exhibitions: at the Claridge Gallery (1928), St George's Gallery (1930), the Lefevre Galleries (1933, 1937, 1940, 1943), the Leicester Galleries (1935 and 1941). In 1940 a selection of her pictures was made for exhibition at the 22nd Bienalle di Venezia and was later shown at Hertford House, London. A Retrospective Exhibition was held in the Lefevre Galleries in 1946. In 1949 an exhibition 'Homage to Frances Hodgkins' was held at the St George's Gallery (Grosvenor Street), and in 1952 the Arts Council organised her 'Memorial Exhibition' at the Tate Gallery. The first comprehensive exhibition of her work in New Zealand, 'Frances Hodgkins and Her Circle', was organised by the Auckland City Art Gallery in 1954.

9

DUCKS AT THE OLD SHED

Watercolour 12 x 8½. c 1892. Signed *F.H.*

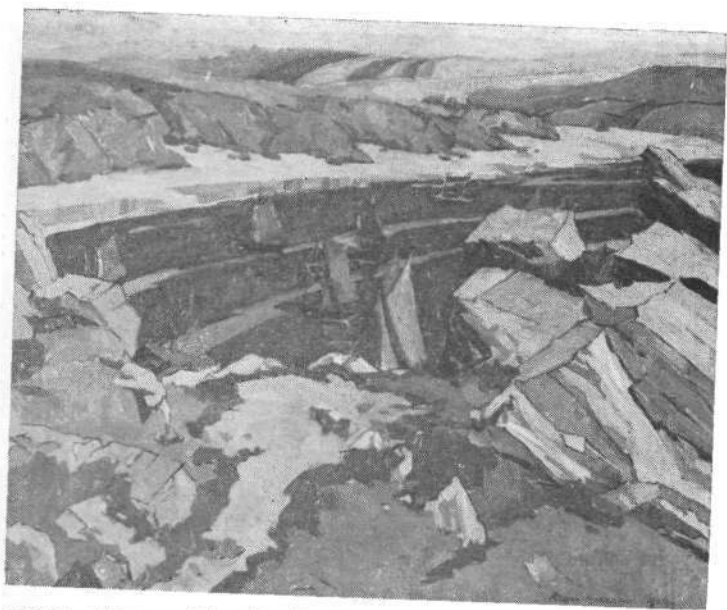
Robert McDougall Art Gallery, Christchurch

10

HEAD OF A MAORI GIRL

Watercolour 19½ x 13¼. Inscribed in another hand *Painted by Frances Hodgkins in New Zealand 1900*

Auckland Art Gallery



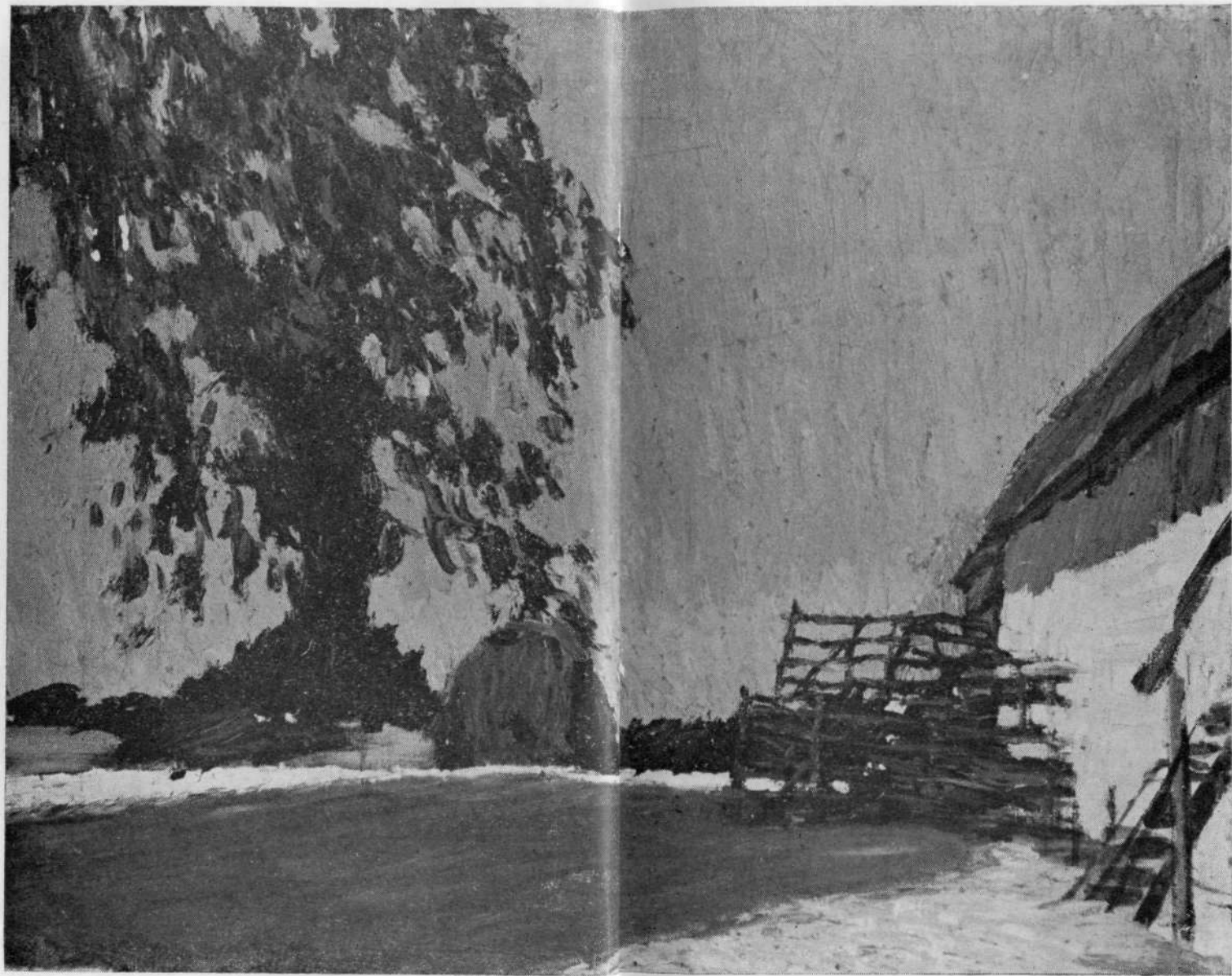
RHONA HASZARD *The Sardin Fleet, Brittany (3)*



FRANCES HODGKINS *Head of a Maori Girl* (10)



GRACE JOEL *Self. Portrait* (18)



OWEN MERTON *A Barn* (50)



FRANCIS MCCRACKEN *The Creche* (36)



RAYMOND MCINTYRE *Interior* (47)



RAYMOND MCINTYRE *Woman in a Black Hat* (49)

11

MARIE

Watercolour 12 x 9. Signed Monogram dated 1901, 1905

Bishop Suter Art Gallery, Nelson

12

THE ORANGE SELLERS, TANGIERS

Watercolour 22 x 19. Signed Monogram and dated 1905

National Art Gallery, Wellington

13

A DUTCH GIRL

Watercolour 12 x 8 $\frac{3}{4}$ c 1908. Signed Monogram

National Art Gallery, Wellington

14

UNDER THE PINES

Watercolour 16 x 21, 1931

National Art Gallery, Wellington

15

RUINED TIN MINE, WALES

Gouache 15 $\frac{1}{2}$ x 21 $\frac{1}{4}$ c 1932. Signed *Frances Hodgkins*

Bishop Suter Art Gallery, Nelson

16

PLEASURE GARDEN

Gouache 20 $\frac{7}{8}$ x 16 $\frac{3}{4}$ c 1933. Signed *Frances Hodgkins*.

Robert McDougall Art Gallery, Christchurch

17

SPANISH SHRINE

Oil $25\frac{3}{4}$ x $36\frac{1}{2}$, 1933. Signed *Frances Hodgkins*
Auckland Art Gallery

GRACE JOEL 1865-1924: Grace Joel was born in Dunedin on 5 May 1865. From an early age she determined to be a painter and to this end left New Zealand to study at the National Gallery school in Melbourne, Australia, where in 1894, she was awarded first prize for painting from the nude. Following this she attended the Academie Julien in Paris.

In 1901 Miss Joel exhibited in the Salon and from that year was a regular exhibitor at both the Salon and the Academy.

There is little known of her movements after leaving the Academie Julien but it would appear that she divided her time between London and Paris, with a visit to New Zealand, and to Melbourne in 1906 where she is reported by the *Melbourne Punch*, 19 July, 1906, as 'opening an interesting exhibition of pictures in the Athaeneum Hall.'

Grace Joel died in London on 6 March 1924.

18

SELF PORTRAIT

Oil $8\frac{3}{4}$ x $7\frac{1}{4}$
Mrs L. Joel, Dunedin

19

THE NURSE

Oil $21\frac{3}{4} \times 17\frac{7}{8}$ Signed *G. J. Joel*

Mr and Mrs H. W. Joel, Auckland

20

MOTHER AND CHILD

Oil $21\frac{1}{2} \times 15\frac{7}{8}$ Signed *Grace Joel*

Auckland Art Gallery

21

PORTRAIT OF MAURICE JOEL

Watercolour $13\frac{1}{2} \times 9\frac{3}{4}$

Mrs L. Joel, Dunedin

22

PORTRAIT OF CATHERINE JOEL

Oil $29\frac{3}{4} \times 24$

Mrs L. Joel, Dunedin

23

LE GRAND PERE A ETAPIES

Oil $23\frac{3}{4} \times 16\frac{1}{2}$ c 1921

Maurice Joel, Dunedin

24

STUDY OF A BOY (unfinished)

Oil $29\frac{3}{4} \times 19\frac{3}{4}$. Signed *Grace J. Joel*

Maurice Joel, Dunedin

25

EMBANKMENT LONDON

Oil $17\frac{1}{4} \times 14$ Signed *Grace J. Joel*

Mrs L. Joel, Dunedin

SELF PORTRAIT

Oil 21 $\frac{1}{4}$ x 17 $\frac{3}{4}$ Signed *Grace J. Joel*

Mrs L. Joel, Dunedin

FRANCIS McCracken 1879-1959: Francis McCracken was born in Northern Ireland in 1879. His family emigrated to Australia and his early years were spent on a cattle station. Later the family moved to New Zealand where Francis grew up and studied at the Elam School of Art in Auckland.

When war broke out in 1914 McCracken went to France with the New Zealand Expeditionary Force. In France he was severely wounded, losing a leg. Invalided out of the Army he studied at the Royal Scottish Academy Life Schools where he gained, amongst other awards, the Carnegie Travelling Scholarship. McCracken went to Florence and Paris where he worked in the studio of Andre Lhote and came under the influence of cubism. Later he travelled in France, Spain, Algeria and Tunisia.

McCracken exhibited at the Paris Salon, the Academy, the Glasgow Institute and by invitation at the Walker Art Gallery and from time to time paintings were shown in New Zealand.

For the last twenty years of his life only the most intimate of his friends saw anything of his work as he lived a simple and austere life in his

Edinburgh studio almost entirely cut off from the outside world.

McCracken died early in October, 1959. In 1960 a memorial exhibition was arranged and shown by the Scottish Committee of the Arts Council.

27

PORTRAIT OF A LADY

Watercolour 17 x 14. Signed *F. McCracken*
National Gallery, Wellington

28

THE PAISLEY SHAWL

Oil 36 x 28½
The Misses S. and F. McCracken

29

CAMP IN THE BUSH, BETHELLS

Oil 11 x 15¼ Signed *F. McCracken*
The Misses S. and F. McCracken

30

DRIFTING CLOUDS

Oil 36 x 28½. Signed *F. McCracken* 1916
The Misses S. and F. McCracken

31

LANDSCAPE WITH FIGURES

Oil 24½ x 30
The Misses S. and F. McCracken

32

A BACKWATER OF THE THAMES

Watercolour $9\frac{1}{2} \times 10\frac{1}{2}$ c 1920. Signed *F. McCracken*

Auckland Art Gallery

33

FRESH FISH

Oil $24\frac{1}{4} \times 28\frac{3}{4}$ c 1930. Signed *F. McCracken*

Public Art Gallery, Dunedin

34

TULIPS

Oil $34\frac{1}{4} \times 22\frac{1}{4}$. Signed *F. McCracken* 1931

Robert McDougall Art Gallery, Wellington

35

HARMONY IN BLUE

Oil $50\frac{1}{4} \times 40\frac{1}{4}$. Signed *McCracken* 1937

Auckland Art Gallery

36

THE CRECHE

Oil $50\frac{1}{4} \times 30\frac{1}{4}$ 1942

Auckland Art Gallery

37

EDINBURGH

Oil $40\frac{1}{4} \times 50$ c 1950

Auckland Art Gallery

38

A SURREY PASTORAL

Oil 36×44 . Signed *F. McCracken*

Mr and Mrs A. T. Davidson, Auckland

RAYMOND McINTYRE 1879-1933: 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.

39

SELF PORTRAIT

Oil 21 $\frac{3}{4}$ x 15 $\frac{3}{4}$

The Canterbury Society of Arts, Christchurch

40

APPLES IN A BOWL

Oil 13 $\frac{1}{4}$ x 9 $\frac{3}{4}$

National Gallery, Wellington

41

PORTRAIT OF AN ARTIST FRIEND

Oil 24 x 20

Mrs Dorothea Turner, Auckland

42

STUDY

Oil 13 x 9 $\frac{1}{4}$

Robert McDougall Art Gallery, Christchurch

43

STREET SCENE LONDON

Oil 23 $\frac{3}{4}$ x 19 $\frac{3}{4}$. Signed *McIntyre*

Robert McDougall Art Gallery, Christchurch

44

A STREET IN CHELSEA

Oil $13\frac{1}{4}$ x $9\frac{3}{8}$. Signed *McIntyre*
National Gallery, Wellington

45

VILLAGE STREET

Oil $19\frac{3}{4}$ x $20\frac{3}{4}$. Signed *McIntyre*
National Gallery, Wellington

46

THE OLD INN

Oil $19\frac{1}{2}$ x $15\frac{3}{4}$
National Gallery, Wellington

47

MORNING ON THE SEINE

Oil $12\frac{7}{8}$ x $9\frac{7}{8}$
National Gallery, Wellington

48

INTERIOR

Oil $13\frac{3}{8}$ x $10\frac{3}{4}$. Signed *McIntyre*
Auckland Art Gallery

49

GIRL IN A BROAD-BRIMMED HAT

Brush Drawing $10\frac{5}{8}$ x $8\frac{3}{8}$. Signed Monogram
Auckland Art Gallery

50

WOMAN IN A BLACK HAT

Oil $11\frac{1}{8}$ x $7\frac{1}{2}$. Signed Monogram
Auckland Art Gallery

OWEN MERTON 1887-1931: Owen Merton was born in Christchurch on 14 May 1887, the son of a well-known musician, and was educated at Cathedral Grammar and Christ's College, leaving school at fifteen to work in a business office and then in the Bank of New Zealand. Merton attended the Canterbury College School of Art (apparently for one lesson only) but received encouragement and help from Mr James Walsh, then director of the school. At seventeen he was invited by a relative for a two-year stay in England where he worked under a Flemish artist in London, Charles von Havermaet, and for a time attended the Ealing Art School. Merton returned to New Zealand in 1906 and, exhibiting work in Wellington, was 'discovered' by Miss D. K. Richmond. In two years he had sold enough paintings to make his return to England possible. In the year of his return (1908) he exhibited at the Royal Society of British Artists and was elected R.B.A. Two years later, financial assistance from a relative permitted him to go to Paris, where he attended Colarossi's School and afterwards entered Tudor Hart's studio. In 1911 a successful one man exhibition was organised in Christchurch by his mother. In 1914 Merton married Miss Ruth Jenkins, an American art student and daughter of a pacifist of strong convictions. They lived in France, but when the Great War broke out and Merton's strong desire to join the army was thwarted by the opinions of his wife's

family, and when under war conditions in France Merton failed to make a living, he went with his wife to her home in America in 1916, where he worked as a 'horticultural designer' and gardener. His wife died in 1922, and in the years immediately following this event, Merton exhibited in all the leading American shows, being spoken of by the critics as 'one of our foremost American water-colourists.' At this time he visited Bermuda and Cape Cod but in 1924 returned to Europe and painted in France and Algiers. In this same year he was overtaken by serious illness. Later he hoped to settle in St Antonin, near Toulouse but was advised for health reasons to go to England.

In England he held one-man shows at the Leicester Galleries, in 1925 and 1928. Both exhibitions were well received by the critics.

Following further prolonged illness, and numerous operations for the removal of a cerebral growth, Merton died at Middlesex Hospital, London, on Sunday, 24 January 1931.

51

A BARN

Oil 16 x 20½. Signed M

Bishop Suter Art Gallery, Nelson

52

FRUIT STALL, PORT SAID

Watercolour 20¾ x 14¾. Signed O.M. 1907

National Gallery Wellington

53

FONTARABIA

Watercolour $9\frac{5}{8}$ x $6\frac{1}{2}$. Signed *Owen Merton Fontarabia* 1911

National Gallery, Wellington

54

BASQUE HOUSES

Watercolour 10 x 12. Signed *Owen Merton* 1916

Bishop Suter Art Gallery, Nelson

55

CONVENT IN THE SNOW

Watercolour $13\frac{1}{8}$ x $13\frac{1}{2}$. Signed *Merton* 1926

Robert McDougall Art Gallery, Christchurch

56

MARSEILLE

Pencil and brown wash 18 x 21. Signed *Merton* 1927

Robert McDougall Art Gallery, Christchurch

57

BRIDGE OVER THE SEINE

Watercolour $10\frac{1}{2}$ x $13\frac{1}{4}$. Signed *Owen Merton, Paris*

Robert McDougall Art Gallery, Christchurch

Lenders

Auckland Art Gallery: 2, 6, 7, 8, 10, 17, 20, 32, 35, 36, 37, 48, 49, 50.

Bishop Suter Art Gallery, Nelson: 3, 11, 15, 51, 54.

Canterbury Society of Arts, Christchurch: 39.

Mr and Mrs A. T. Davidson, Auckland: 38.

Mr and Mrs H. W. Joel, Auckland: 19.

Mrs L. Joel, Dunedin: 18, 21, 22, 25, 26.

Mr M. Joel, Dunedin: 23, 24.

The Misses S. and F. McCracken Auckland: 28, 29, 30, 31.

National Gallery, Wellington: 1, 12, 13, 14, 27, 40, 44, 45, 46, 47, 52, 53.

Public Art Gallery, Dunedin: 5, 33.

Robert McDougall Art Gallery, Christchurch: 4, 9, 16, 34, 42, 43, 55, 56, 57.

Mrs Dorothea Turner, Auckland: 41.