

THE EXPATRIATES

APRIL-MAY 1985



The Robert McDougall Art Gallery
Christchurch City Council
New Zealand

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The Expatriates

The history of New Zealand painting is set against a broad background of expatriatism. During the last two decades of the nineteenth century and the first three of the twentieth century, many artists left these shores to seek an identity and a maturity in their work which they hoped could be sustained in a climate where there was more understanding.

Not all artists who left gained immediate recognition, the British and European viewing public was often found to be more critical than that in New Zealand. The result was that many returned disillusioned whilst others gained considerably from their experience. In a real sense travel overseas for artists at a time when New Zealand was remote from the rest of the world, was a test.

Many of the artists included in this exhibition were among those who chose to remain away, and become New Zealand expatriates. Few returned even briefly and most gained some success in their adopted country.



KENNETH BALLANTYNE

1885-1961



The Sunlit Hill 1915
Kenneth Ballantyne

Kenneth Morin Ballantyne was born in Gisborne in 1885 and educated at Auckland Grammar. He began to train as a lawyer while also attending classes in design and figure drawing at Auckland Technical College but by 1904 had abandoned the law profession for a position as map draughtsman in the Lands and Survey Department, Auckland. About this time he also took lessons from Charles F. Goldie.

Between 1906 and 1910 Kenneth Ballantyne exhibited constantly with the Auckland Society of Arts. Then a move to the Lands and Survey Department in Wellington provided the opportunity for further art studies at the Wellington Technical College where he became a member of Nugent Welch's Silverstream Group. In 1912 he also became a political cartoonist for the New Zealand Free Lance. It was around this period, just before he left for overseas, that *The Sunlit Hill*, 1915, was painted.

In 1915 Ballantyne left New Zealand for America where he studied for a time at the Chicago Institute as an illustrator. In 1918 he married and four years later moved to New York where he continued to work as an illustrator while joining the New York group of independent artists. Working chiefly in oil and watercolour, Ballantyne was best known in America for his illustrations, woodcuts, and etchings, although later in the 1930's he experimented quite successfully with monotypes.

A trip to Europe with his brother in 1926 brought Kenneth Ballantyne in contact with European art galleries and it was following this trip that he visited New Zealand briefly on his return to the U.S.A. He died in New York in 1961.

ARTHUR BOYD

1860-1940



Autumn at Mooroolbark 1888
Arthur Boyd

Arthur Merric Boyd was born in Dunedin in 1860 and attended classes at the Otago School of Art.

In 1884 he travelled to Melbourne where he met and married Emma a'Beckett also an artist and grand-

daughter of the first Chief Justice of Victoria. Boyd was a founder member of the Victoria Artists Society in 1888 and exhibited *Autumn at Mooroolbark* in the Society's first exhibition at the National Gallery in Victoria in 1889. It was through the media of watercolour however that Boyd became best known exhibiting his watercolours regularly at Buxton's Gallery, Collins Street, Melbourne.

Between 1891-1893 Boyd visited England and Europe exhibiting at the Royal Academy London in 1893. On his return to Melbourne he settled at Brighton where he concentrated on watercolour landscapes and seascapes. In the 1893 Exhibition of Australia Art at the Grafton Gallery London Boyd's was included.

Three of Boyd's sons gained distinction in the arts: Penligh Boyd as a painter, Martin Boyd as a writer and William Boyd as a potter; while Arthur Merric Boyd jnr a grandson spent the formative years of his artistic life under his grandfather's direction. Arthur Boyd died in Melbourne in 1940.

JAMES COOK

1904-1960



Rooftops Gerona Spain c1927
James Cook

James Cook was born in Heathcote, Christchurch, in 1904 and attended the Canterbury College School of Art from 1919 to 1925.

In 1926 he was awarded the Sawtell Travelling Scholarship and undertook a short period of study in England, Scotland and Europe. *Avignon from the Palace Gardens*, *Rooftops Gerona Spain* and *A Spanish Farmhouse* arise from these travels.

1927 saw James Cook back in Christchurch and until 1933 teaching at the Canterbury School of Art, then

in 1941 he moved to Australia and a post at the National Art School, East Sydney.

The years of World War II intervened and by 1944 Cook was on active service in the Pacific as a war artist. *Bombers Moon* of 1944 reflects these experiences. On his return to Sydney he remained teaching at the National Art School until 1949 when he was appointed Director of the Art Gallery of Western Australia.

After his retirement from the Gallery in 1952 James Cook worked as an art critic at the Sydney Daily Telegraph until 1958. The following year he set out to make a return visit to England and Europe but died of pneumonia in Florence in 1960.

RHONA HASZARD

1901-1931



The Sea and Bay c1927
Rhona Haszard

Rhona Haszard was born in Thames in 1901 and spent her childhood first at Hokitika and later in Invercargill where she attended Southland Girls'

High. In 1919 she came to Christchurch to study at the Canterbury College School of Art with the tutors Cecil Kelly, Archibald Nicoll and Leonard Booth.

In 1926, after the failure of her first marriage to McKenzie, a fellow art student, Rhona Haszard left for Paris with a friend and fellow artist Leslie Greener whom she later married. They first settled in Paris where Rhona studied for a time at the Academie Julian under Jean Paul Laurens and made many painting excursions to Sark, Concarneau and Cumaret. Landscapes were her main subjects in the late 1920's especially those like *The Sea and Bay* which was based on scenes from the Brittany coast, Marne Valley and the Channel Islands. In 1927 her work was exhibited at the Paris Salon.

They next lived for a time in London where Rhona Haszard exhibited with some success and from where until 1929 she continued her visits to the Channel Islands. 1930 however saw them moving further afield painting in Turkey, Greece and finally in Egypt where Leslie Greener obtained a teaching post at the Victoria College in Alexandria.

Tragically just one year later in 1931 Rhona Haszard died when she accidentally fell from a high window while sketching.

FRANCES HODGKINS

1869-1947



Farmyard
Frances Hodgkins

Frances Hodgkins was born in Dunedin in 1869 and received her initial art instruction from her father, W.M. Hodgkins, a skilled amateur water colourist and influential figure in the Otago Arts Society. She also studied at the Dunedin School of Art with Nerli becoming well established by the mid 1890's as an art teacher, a member of the Council of the Otago Art Society, an illustrator for the Otago Daily Times and

several magazines, and a regular exhibitor in Dunedin and Christchurch.

Like most of her contemporary artists, however, Frances Hodgkins strongly felt the desire to travel abroad. "Perhaps I ought to have been content with what was a very interesting life", she is quoted as saying, "but I felt I was only groping; that I had not realised myself; that I wanted to see the masterpieces of all time; learn what was being done in my chosen medium and measure myself with the moderns".

In 1901, therefore, she left for England, attended classes in London, France, and Belgium, and sketched and travelled extensively in Italy and Morocco. For three brief years she returned to New Zealand but by 1906 she was again in Europe moving frequently between England and the continent and exhibiting in Paris and London. In 1907 she exhibited at the Paris Salon and in 1910 became the first woman teacher at the Academie Colarossi in Paris — a favourite studio for New Zealand expatriates. In 1912 she made another brief visit home with successful exhibitions in both New Zealand and Australia.

Back in England again Frances Hodgkins spent the war years painting and teaching in St. Ives, Cornwall and after the war travelled around England and to France. It is during this period that *Barn Picardy* belongs; a period when Frances Hodgkins was particularly interested in the works of Matisse and

the Fauves. Between 1922 and 1927 she lived in Manchester teaching and working as a textile designer.

Phoenician Ruins arises from visits made in the early 1930's to the Balaeric Islands and Spain and from Frances Hodgkins' association with the more progressive English artists such as John Piper and Paul Nash. Still life and landscapes became her main subject matter at this stage and we see in these works

her extremely subtle and adventurous use of colour. This is well illustrated in *The Farmyard*, ca. 1935, an abstract work inspired by the geometric jumble of scrap iron in the local wheelwright's yard.

In 1934 Frances Hodgkins settled in Dorset, where apart from occasional visits abroad, she lived for the remainder of her life. She died at Herrison, near Dorchester, in 1947.

ELEANOR HUGHES

1882-1959

Eleanor Mary Hughes was born in Christchurch the daughter of Federick Waymouth the Managing Director of the Canterbury Frozen Meat Company who was later in 1900 to build Mona Vale (then called Karewa) as his private residence. Her early training was at the Canterbury College School of Art where she was awarded the Canterbury Society of Arts medal for drawing in 1900.

Lessons with C.N. Worsley a well respected watercolourist followed, but by 1905 Eleanor Waymouth, like so many of her contemporary New Zealand artists left for England. At first she lived in London studying with Frank Spence but by 1907 we find her joining the large numbers of English artists seeking the particular qualities of light and atmosphere around the Cornish coast. She became a pupil of Stanhope and Elizabeth Forbes at their studio in Newlyn and it was during this time that she met the English artist Robert Hughes whom she married in 1910.

A Farm Scene and *Cliff Near Lands End, Cornwall* illustrate her long association with Cornwall; living first in Lamorna, Penzance and later at St. Buryan. Like most contemporary artists however she made frequent trips to France and Spain in the 1920's and 30's. Also like many of her contemporary New Zealand expatriates she never completely lost contact with her family and New Zealand supporters regularly sending back works for exhibition and sale in this country. In 1911 she was first exhibited at the Royal Academy but a growing preference for the studies in watercolour as illustrated by *Trees on a Hedge* meant that she became popularly known as the 'tree specialist'. In 1933 her contribution was officially recognised when she was elected a member of the Royal Institute of Painters in Watercolours.

In 1937 Eleanor Hughes began working on etchings but the outbreak of war in 1939 interrupted this activity and the following year she sold her studio at Lamorna and produced little further work. She died at St Buryan in 1959.

FRANCIS McCracken

1879-1959



Still Life and Tulips 1931
Francis McCracken

Francis McCracken who was born in Northern Ireland in 1879, emigrated with his family to Australia in the 1890's. Later the family moved to New Zealand and McCracken grew up in Auckland. He studied for a time at the Elam School of Art and exhibited regularly in the Auckland Art Society exhibitions.

In 1914 at the outbreak of World War I Francis McCracken enlisted and saw active service in France before he was severely wounded. On being invalided out of the army he studied for a while at the Royal Scottish Academy Life School. The watercolour *The Stone House* is an early work dating from this period.

It was during this time that he was awarded a Carnegie Travelling Scholarship to Florence and to Paris where he worked in the studio of the French cubist painter Andre Lhote. McCracken himself became a keen follower of cubism, an element suggested in his treatment of *Still Life with Tulips*.

While being principally based in Edinburgh Francis McCracken travelled extensively during the 1920's

and early 1930's visiting France, Spain, Algeria and Tunis and exhibiting at the Paris Salon, the English Royal Academy and occasionally in New Zealand. *Still Life with Tulips* painted in 1931 was probably sent to New Zealand for exhibition at the N.Z. Academy of Fine Arts, Wellington.

Towards the late 1930's McCracken became something of a recluse isolating himself more and more in his Edinburgh Studio; a condition he maintained until his death in 1959.

DOUGLAS McDIARMID

1922-

Born in Taihape in 1922 Douglas McDiarmid spent much of his youth in Timaru. In the early 1940's he studied music at Canterbury University College and shortly after graduating joined the R.N.Z.A.F.

After the war McDiarmid lived and painted in Wellington although he kept his links with Christchurch exhibiting in 1945 with the Christchurch Group.

In 1946 Douglas McDiarmid left for Britain and Europe where he continued to paint. *Landscape at*

Landes and *Washerwomen in Provence* are both based on time spent in France although their dates are uncertain. In 1952 McDiarmid took up painting full-time and in 1960 settled in Paris where his work was selected for L'Exposition au Prix Othon Friesz.

Since the 1960's McDiarmid has continued to live and work in Paris where he has exhibited for many years. Exhibitions of his work have also been held in London, New York, Athens and other European centres during the past two decades.

OWEN MERTON

1887-1931



The Beach St Ives c1910
Owen Merton

Owen Merton was born in Christchurch in 1887 and educated at Christ's College leaving school at 15 to work first in an office and then at the Bank of New Zealand. An early interest in music and drawings encouraged him to enroll at the Canterbury College School of Art where, although only attending one lesson, he was encouraged by the tutor Alfred Walsh.

An opportunity for further art training came in 1904 when at the age of 17 he was invited to stay with a relative in England. There he attended the Ealing School of Art and studied with the Flemish artist Charles van Havermaet. On a brief trip back to New

Zealand in 1907 Merton exhibited extensively before returning the following year to England.

In 1910 he studied in Paris at the Colarossi studio where Frances Hodgkins was a tutor and later with tutor Hart where he was a fellow student with Maud Sherwood. For the next few years Merton painted at beaches and villages throughout England and Europe. *The Beach St Ives* dated c 1910 is probably from this period and could be said to show the influence of painters such as Frances Hodgkins, Margaret Stoddart and also James Whistler. Merton greatly admired Whistler and perhaps we can see Whistler's theories on the unity of painting through overall colour harmony used in this watercolour.

In 1914 Owen Merton married Ruth Jenkins an American art student with a strong pacifist background and they lived in France for the first two years of the War before leaving for America. After a short period as a landscape gardener Merton resumed painting and exhibiting.

Following the death of his wife in 1922 Merton lived in Cape Cod and Bermuda before returning to Europe in 1924 where he painted in France and Algiers. The two French scenes *Bridge over the Seine* and *Marseilles* 1927 date from the later period. This was a period when Merton, although troubled with ill health, continued to paint and to gain increasing recognition with his first one-man show at the Leicester Galleries in 1925 and another successful major exhibition in 1928. Despite several unsuccessful operations, Merton died in London on January 24, 1931.

FREDERICK PORTER

1883-1944



Sussex Landscape c1930
Frederick Porter

Frederick James Porter was born in Auckland in 1883 and in 1901 studied for a short time with Charles F. Goldie.

In 1902 he went to Melbourne where he studied for eleven months at the National Gallery School before travelling on to Paris to continue his studies from 1904 at the Academie Julian with Jean Paul Laurens.

By 1910 Porter had moved to London where he was attracted by the early nineteenth century canvasses of John Constable with their vivid dewy greens of the meadows and trees and the loose techniques which so well captured the fresh windy skies. This early influence on Porter's work is possibly reflected in the fluid painterly qualities used in *Sussex Landscape*. During World War I Frederick Porter worked as an artist for the British Government and during and following the war years he began exhibiting with the London Group becoming its vice-president 1925-35. It was during this period that he painted *Sussex Landscape*.

In the 1920's Porter exhibited regularly in London and in 1927 with Roger Fry, an English painter and art theorist at Le Fevres Galleries. Of this exhibition Porter's fellow expatriate Raymond McIntyre wrote "Mr Porter has good colour sense which he uses with reserve."

Porter taught at the Central School of Art from 1924 until his death. While regularly sending work back to New Zealand for exhibition Frederick Porter's still life and landscape paintings gained a certain degree of recognition among British contemporary painters being included in several travelling exhibitions touring Europe and the U.S.A. Frederick Porter died in England in 1944.

CEDRIC SAVAGE

1901-1969



The Camp at Mona Vale
Cedric Savage

Cedric Daniel Savage, the son of a local engineer, was born at Waltham, Christchurch in 1901. He

studied for 8 years at the Canterbury College School of Art and was first employed as a designer of architectural decoration working on designs for the Wellington Parliament Buildings and the State Theatre in Christchurch.

In 1929 just prior to leaving for Fiji to take a teaching position Savage held his first one man exhibition in Christchurch and during the four years he spent in Fiji, 1930-33 painted quite seriously. After a brief return to New Zealand he moved to Sydney again working as a decorative designer. *Camp Mona Vale*, *Botany Bay* and *Hira Landscape* all date from around this period.

During World War II Savage served in the armed forces returning to New Zealand at the end of hostilities and settling in 1946 in Takaka, Nelson. Here for the next ten years he painted the local landscape and exhibited constantly in both Wellington and Christchurch.

In 1955 Cedric Savage travelled to Europe and for two years wandered along the coast of the Indian Ocean and painted in Spain, Greece and the Balearic Islands. Savage's works were exhibited in Britain at the Royal Academy, the New English Art Society, United Society of Artists and the Royal Institute of British Artists in 1957 the year of his next brief return to New Zealand.

In 1960 he travelled again to Europe where apart from brief return visits to New Zealand he spent the remainder of his life painting principally landscapes and street scenes in Spain, Italy and Greece. He died on the Aegean Island of Perdika in 1969.

JAMES SCOTT

1877-1932

James Fraser Scott was born in Dunedin in 1877 and in the 1890's studied at the Dunedin School of Art. He began exhibiting his work with the Otago Art Society in 1896. *Mt. Earnslaw from Elfin Bay*, an Otago scene, could be said to illustrate Scott's early contacts with the southern region.

Two years later Scott, like his fellow expatriates, travelled to Europe to extend his art studies working in Paris in 1898 at the Academie Julian. Further studies followed in Munich, Antwerp, and Italy.

In 1907 James Scott returned briefly to Dunedin before moving the following year to teach for a year at the Wellington Technical College. In 1909 he moved again this time to teach for several years in Sydney until the outbreak of war in 1914, when he served in the Australian Records section as an official war artist.

Later, in the 1920's, James Scott was living in London where he continued to paint war pictures for the Australian War Museum. He remained living in London until his death in 1932.

MAUD SHERWOOD

1880-1956

Maud Sherwood, the daughter of A.C. Kimbell, was born in Dunedin in 1880. During her childhood the family moved to Wellington where she later studied at the Wellington Technical College with James Nairn. On his retirement in 1903 she became an instructor in the still life class at the College leaving this position after nine years to continue her studies overseas.

In 1912 Maud Sherwood arrived in Paris and enrolled briefly at the Studio Colarossi before moving to the Studio of Tudor Hart where Owen Merton was also studying. Amongst a group of Hart's students she joined in a painting trip to Cornwall and also during that year visited Sydney Thompson in Concarneau.

In 1915 Maud Sherwood returned from Europe and settled in Sydney, Australia, which was to be her

home for much of her life visiting her homeland, New Zealand, only very briefly in 1925 when again en route to Europe.

This time her travels in Europe were quite extensive. Using Capri as a base she travelled and painted around the Mediterranean in Italy, France, Spain, and North Africa. *Spanish Houses* a scene in Cuenca was painted in 1928 and is probably similar to the works she exhibited in Rome. During this period Maud Sherwood also had works exhibited at the Royal Academy, London, and in the Paris Salon.

In 1932, however, she returned to Sydney from where she made frequent painting trips around New South Wales exhibiting regularly during the 1930's and 40's. Maud Sherwood died in Sydney in 1956.

SYDNEY THOMPSON

1877-1973

Born in Oxford, North Canterbury, in 1877, Sydney Lough Thompson moved to Christchurch in 1895 to study at the Canterbury College School of Art. He joined Van der Velden's drawing class and studied with him until 1898 when Thompson was awarded a silver medal in a British National Art Competition.

In 1900 Sydney Thompson left New Zealand for England and Europe where he attended Heatherley's School of Art in London before moving to Paris in 1901. Here he studied at the Academie Julian for a year before visiting Italy, Brittany, and Ireland, and exhibiting in France at the Salon des Artistes Francais.

By 1905 Sydney Thompson was back in New Zealand. From 1906-1910 he taught at the Canterbury College School of Art but in 1911, recently married, he decided to return once more to England and Europe.

The Thompsons lived for a while at St. Ives, Cornwall, before moving to Paris where they were in contact with several other New Zealand expatriate artists including Frances Hodgkins, Maud Sherwood, and Owen Merton. Concarneau on the Brittany Coast was a popular place for artists and in 1913 Thompson moved there eventually making it his permanent home. *Horses on the Quay* is representative of this region. Regularly for the next

ten years he moved each winter to the south of France *The Rock Le Baou de Jeannet* being painted there in 1922. Contact with New Zealand was maintained by short visits home accompanied as in 1923 with successful exhibitions in both New Zealand and Australia; the time when this painting probably came to Christchurch.

A longer spell was spent painting and exhibiting in New Zealand in 1952 when he lived in Christchurch for the next eleven years.

In 1963 he was back, however, in France painting principally in Brittany and Spain. A final trip to New Zealand followed in 1967 and this was to be his last, as within two years he was back again in France where he remained until his death in 1973.

Catalogue

1. *Afternoon at Mooroolbark* 1888
Arthur Merric Boyd (snr) 1860-1940
Oil on Canvas
Presented by Mrs B. Pearce in Memory of
D. A. McCaskey 1984
2. *Interior*
James Fraser Scott 1877-1932
Oil on Canvas
Presented by Sydney L. Thompson
3. *Mt Earnslaw from Elfin Bay*
James Fraser Scott 1877-1932
Oil on Canvas
Presented by the Canterbury Society of Arts
1932
4. *The Sunlit Hill* 1915
Kenneth Morin Ballantyne 1885-1961
Oil on Canvas
Presented by the Canterbury Society of Arts
1932
5. *Still Life and Tulips* 1931
Francis McCracken 1879-1959
Oil on Canvas
Purchased 1951
6. *The Stone House*
Francis McCracken 1879-1959
Watercolour
Purchased 1969
7. *The Sea and Bay* c1927
Rhona Haszard 1901-1931
Oil on Canvas
Presented by the Canterbury Society of Arts
1932
8. *Sussex Landscape* c1930
Frederick James Porter 1883-1944
Oil on Canvas
Presented by the Contemporary Art Society,
London 1963
9. *A Farm Scene*
Eleanor Hughes (nee Waymouth) 1882-1959
Watercolour
Presented by the Canterbury Society of Arts
1932
10. *Trees on a Hedge*
Eleanor Hughes 1882-1959
Watercolour
Purchased 1978
11. *Cliff near Lands End, Cornwall*
Eleanor Hughes 1882-1932
Watercolour
Presented by the Canterbury Society of Arts
1932
12. *Winter*
Eleanor Hughes
Watercolour, pencil
Christchurch Technical Institute Collection
13. *Landscape at Landes*
Douglas McDiarmid b 1922
Watercolour
Purchased 1971
14. *Washerwomen in Provence*
Douglas McDiarmid b 1922
Oil on Board
Purchased 1959
15. *Camp Mona Vale*
Cedric Savage 1901-1969
Oil on Canvas
Presented by the Canterbury Society of Arts
1932
16. *Hira Landscape*
Cedric Savage 1901-1969
Watercolour
Purchased 1958
17. *Spanish Houses*
Maud Sherwood 1880-1956
Watercolour
Purchased 1958
18. *Barn Picardy* c1916
Frances Hodgkins 1869-1947
Watercolour
Canterbury Society of Arts Collection



19. *Farmyard*
Frances Hodgkins 1869-1947
Gouache
Presented by the Contemporary Art Society,
London 1967
20. *Phoenician Ruins*
Frances Hodgkins 1869-1947
Gouache
Presented by Mr and Mrs Maurice Ash 1980
21. *Avignon from the Palace Gardens* c1928
James Cook 1904-1960
Watercolour
Presented by the Canterbury Society of Arts
1932
22. *Rooftops Gerona Spain* c1927
James Cook 1904-1960
Watercolour
Christchurch Polytechnic Collection
23. *A Spanish Farmhouse* c1927
James Cook 1904-1960
Oil on Board
Purchased 1974
24. *Bombers Moon* c1944
James Cook 1904-1960
Oil on Board
Purchased 1970
25. *Bridge over the Seine*
Owen Merton 1887-1931
Watercolour
Presented by Mrs S. M. Brockett 1861
26. *Marseilles* 1927
Owen Merton 1887-1931
Watercolour
Presented by the Canterbury Society of Arts
1932
27. *The Beach St Ives*
Owen Merton 1887-1931
Watercolour
Presented by Dora Wilcox Moore 1946
28. *Horses on the Quay*
Sydney L. Thompson 1877-1973
Oil on Canvas
Presented by the Canterbury Society of Arts
1932

