

# DO OUR ARTISTS EXPRESS US?

IT is always interesting to see a representative collection of pictures. They say so much that has nothing whatever to do with paint and canvas—nothing to do with Art. Each one gives you a mood and a man—the expression of the individual. Collect them—swing them up on walls together—and you have something of value, something of significance the self-expression of a people—the “character” of a Nation.

A “representative collection of artists”—and you have, more or less, what we stand for.

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Who are our artists?

Many are names known to us through years. If we know their work we know, also, our reactions to it. You have, already, your impressions. The eye wanders over a crowded wall and lights, of itself, on what is outstanding by reason of its appeal—its strength, its delicacy, its faithfulness, its inspiration, its defiance or its sincerity.

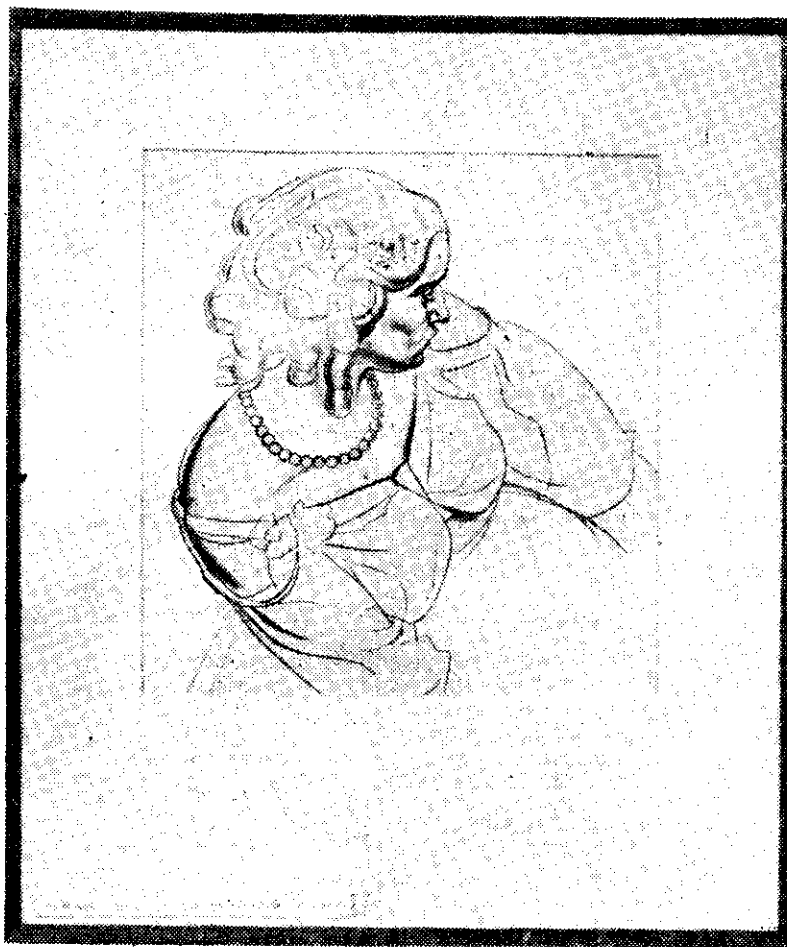
One here. Two there. You go the rounds. A dozen or so have given you something. The rest are a “general effect.” But, you have your reaction.

And here—in swift survey of the Show in the General Exhibits Hall of the Centennial Exhibition—is mine.

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W. A. Allen uses thick flat colour to produce sculptured trees. Design is nearly there but life is lacking. One is sorry he ties himself to truth with such subjects as “Nelson College.” He would be interesting liberated from convention.

Grace Butler’s “Winter — Arthur’s Pass” has a most satisfying balance of spirit with form. Huts are caught between the great masses of the hills. But even shadow has its lively texture.



“MY MODEL”: by George Woods

Basil Honour deals in flat tempera effect with a definitely pleasant feeling for design. “Hilltop — Akaroa.” Trees pink against snow. There is rest in his curiously screened light.

Henderson works in flat pure colour with a quality of light. “Road to the Hills” and “Staircase Gully” are pleasing design.

Roland Hipkins’ “Hawkes Bay” might be better titled “West Coast Fairy Tale.” Modern in colour. A fantastic prettiness that is surely illustration—but caught in some still magic, without life.

Marcus King—in “June Afternoon”—has found a new view of Wellington, interesting and reminiscent, in its warm light, of elsewhere. “Paddlers” is strong modelling, rich colour and depth of shadow.

H. H. Tombs is interesting in oils. “Huka Falls” has weight of water and a new strength.

Jenny Campbell contrasts a pointillist “Turberry Lighthouse” with Bush Scenes and Cornwall. Flat water colour used with a quiet sense of design. Her shadows are colour.

A. Austen Deans’ “Mount Evans,” with a foreground of sliding snow from black rock, is clear true colour used deftly and with subtlety.

B. D. Gerard contrasts the Japanese Print effect of “The Scow,” with the strongest use of water colour in “Winter Sunshine.”

A. S. Paterson can use colour cleverly and can be amusing with detail. Excellent illustration of its kind.

Fred Coventry contributes pen and colour “Fishing Boats, Zeebrugge” and a wet day “Hampstead” which is sombre detail.

*Asks Alison Grant*

Jean McKay’s “Black Poppies” is by far the luckiest of the flower studies.

Esmond Atkinson’s is tentative work in the manner of D. K. Richmond. Sensitive, but—like hers again, perhaps—late in acquiring strength.

John Moore, too, must learn to be assertive. Or even more reticent.

But there are, thank Heaven, drawings by one, George Woods: “Latin Type.” “German Girl.” “My Model.” Beer and cheese after a surfeit of sponge cake.

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A “representative collection of artists.”

Well, who are they? What do they express? What do they make of us? What is our national character?

I see sobriety—industry—idealism. I see uncertainty—lethargy—ignorance. I see complacency. And I see sentiment—thick as jam.

Who are our artists—and who will they be?

They are very few. For they are those with courage—strength—revolt—and vision. And when we have these things—nationally—we shall have, as now and always, artists to express us.

## Salon of Photography

On January 31, the New Zealand Centennial Exhibition International Salon of Photography will open and will continue to February 28. Entries have been invited from all parts of the world and a strong New Zealand representation is anticipated.

There are three sections in the salon—pictorial, prints, natural history and scientific prints, and commercial, press and coloured prints.

## Sketch Club Exhibit

Following the International Salon of Photography, an exhibition of work by members of the Wellington Sketch Club will be held from March 9 to April 6. This exhibition will include pictures for water-colour, oils, pastels and other mediums, and it is anticipated that outside representation from Auckland, Masterton, Christchurch and Dunedin will be included.