

"THE PONSONBY ROAD, AUCKLAND," by Elise Mourant



"PINE TREES," by S. B. MacLennan



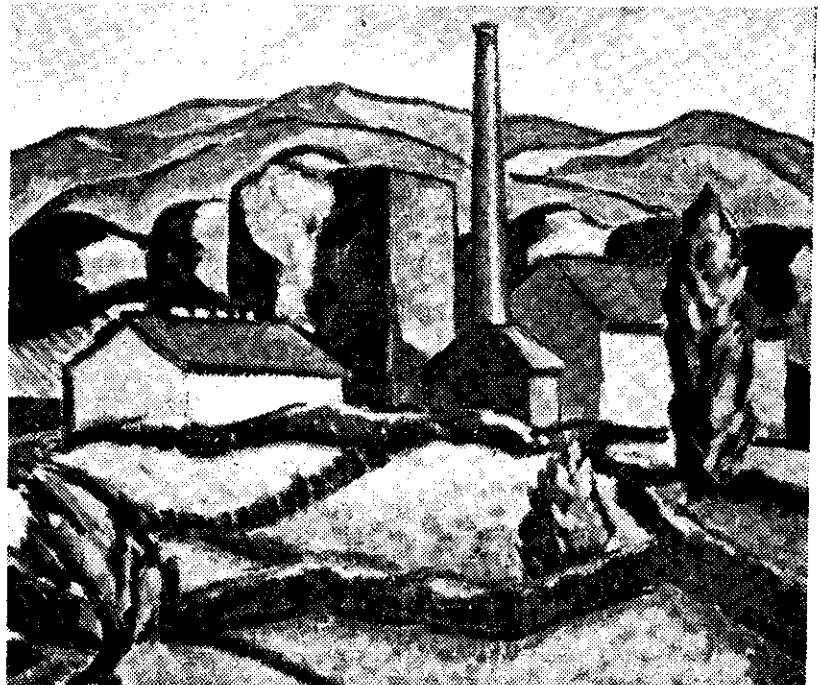
"STILL LIFE," by T. A. McCormack



(Above) "MISS NORA WALTON," by Evelyn Page  
(Right) "PORTRAIT-NOCTURNE," by "Barc"



(Below) "OLD KILN, CHRISTCHURCH," by Charles Tole



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certainly displays his real ability as a craftsman. The colour of the colour print was very pleasing but the repetition of the same curve becomes monotonous at a second look.

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THERE were two other outstanding exhibitors, Barc and Stewart D. MacLennan. Barc's *Portrait-Nocturne* might not have counted highly in a London show, but here it was startling for its skilful draughtsmanship and sophisticated handling of colour. Mr. MacLennan's work was, in some respects, the most outstanding of the Exhibition. No single painting of his was as completely satisfying as McCormack's *Still Life*, but over all he showed most versatility and imagination of his eight contributions (comparatively a lot for one man in this show), two were very competent

wood-engravings, and the rest water-colours which proved him to have a mind, alive, active, and experimental. They also showed him to have an unusual knowledge of, and interest in, the work of contemporary overseas artists. His slight but delightful *Siesta* caught the curious awkwardness of a baby crouched asleep with upturned seat, and the subjects of his other pictures were no less individual and interesting. *Coming Storm* in heavy lowering colour made a vigorous contrast in treatment with the pleasing subtlety of *Castlepoint*. But MacLennan's highlight was *Pine Trees* (vaguely suggestive of Eric Ravillious). Its contrast of textures, of dark thick pine trees and brown-green fine-lined grass, and its almost primitive simplicity, made it to me the most exciting thing in the Exhibition.

—J.E.P.