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tures. "Trees in Autumn" by the same artist shows to the full her admirable sensitivity and ability to combine fine tone with fine colour. It is an excellent painting possessing high aesthetic merit. "Stone Crusher, Milford," by Bessie Christie, is a work of unusual power. Rendered in deep reds and browns it is a massive "building-up" of intriguing shapes painted with a force which reveals unexpected possibilities in the handling of water-colour without straining the medium. Miss Christie has introduced a topical note in her picture, "Fire Behind Sawmill, Te Whaiti." The heavy smoke billows up in terrifying manner against a red glow behind the hills; the mill in the foreground is obviously in danger; small figures stand by in helpless apprehension. However, the main appeal in this painting lies not in its literary reference, but in the manner in which subject-matter has been welded into well-balanced composition, pleasing distribution of shapes and well-organised colour masses. The painting has depth, feeling, and spontaneity. Alison Pickmere shows a very sincere approach in a scene on the Taupo road, "Pumice Country." Drawing, colour and tone are unified in a most expressive manner. Other painters who have made outstanding contributions to this section are Joan Edwards, Jocelyn Harrison-Smith, Olivia Spencer-Bower and May Gilbert. They show the same respect for sound qualities: good draughtsmanship, firm design, correct tone and colour relationships, and a pleasing freedom of execution.

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IN the oil paintings the main emphasis is on the development of design and compositional balance, allied with rich tonal values and fine colour. The unity achieved in these paintings is an important aspect. Subject-matter has been chosen which holds an aesthetic appeal, or maybe there is not so great a difference in subject-matter, but it looks different because it has been viewed aesthetically. The artistic conscience dominates these works. A vitality of individual expression helps to overcome the one prevailing note; the paintings are mainly keyed to the lower end of the tonal scale. Although this gives scope for the exercise of gloriously rich colour, it imparts an air of similarity to the work. Closer observation soon dispels this impression, but some gayer or more sparkling colour would have brightened up the main wall.

Alison Pickmere's work in oils is outstanding. Her "Head of Girl" is a sensitive painting, delicately and expressively modelled. In "Painters at Windows" she has successfully overcome a very difficult problem. The painting depicts the interior of a city office undergoing renovations. Two workmen are shown against the light. Through the windows is seen portion of a large building across the street. The transition in tone from the dimmer light of the interior to the sunlit building opposite is remarkably well done. By accurate tone painting the illusion of looking through glass is perfectly represented. Jean Farquhar, who recently returned from several years' study overseas, exhibits a portrait head, "Miss Passmore," which shows the influence of French



Above: "Fire Behind Sawmill, Te Whaiti," a water-colour by Bessie Christie.

Right: "Harmony" (oil) by Olivia Spencer-Bower

neo-impressionist painting. It has appealing colour. Dorothy Morton has made excellent advances and scores a distinct success with a still life, "Fruit and Flowers Study," a very pleasing arrangement in warm grey tones. I liked the solid quality of painting in all her exhibits. "Rimini, Italy," by Jack Crippen is a strongly designed composition. From battered buildings in this war-ravaged town he found a motive for the interplay of rich colour harmonies. Vida Steinert, Joan Lillicrap, and Margaret Thompson possess strongly individual styles expressed mainly in broad, simplified treatment, rhythmic pattern and distinctive colour.

A unique exhibit is the painting of a figure group by Joan Edwards in the form of a design for a stained glass window. The pattern is reduced to very simple terms and most effective use is made of heavy black lines in building up the basic design.

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THE above indicates the main characteristics of the work of the Rutland Group. They are a younger group of painters who have considerable resources of the craft at their command and are searching for an art language most appropriate to contemporary conditions. Their achievements should not be underestimated. These painters have already set a standard and a direction of importance to the art of this country.

