

nostalgia of the big city. Douglas Annand's "Bull Paddock" is a fine and economical bit of painting; and Hal Missingham has a lively watercolour sketch of a derelict farmhouse, "The Bush Moves In." I found it hard to stomach the genteel vulgarity of Adrien Feint's "Susan in the Moonlight," or the aggressive rawness of a portrait by Douglas Dundas; but found ample compensation in looking at Justin O'Brien's lovely primitive "Easter Sunday," a witty painting by Elaine Haxton, "Little Palace," and a dozen other really fine and spirited things.

I think it is obvious that the lack of vitality and spirit in the work of most New Zealand painters is due not to lack of talent, but to emotional starvation.

Their failure to develop as successfully as the best of the Australians have done is due chiefly to lack of those stimulating influences enjoyed by painters over the Tasman. These are, first, the advantage of living in a larger community, where there are more painters, and more people willing to pay decent prices for new work; and secondly, closer contact with European influences. Our painters work under very difficult conditions. One very important stimulus can, and should, be provided by the bringing of more exhibitions of this kind from abroad. By arranging for this show to be brought from Australia the Auckland Society of Arts (and Miss Alison Pickmere, who did most of the spade-work) deserve praise, and encouragement to do more along the same lines.



"FATHER OF JOSHUA SMITH"
A study by his son

Nothing could be worse for art in New Zealand, at this present juncture, than for our artists to accept the defeat of isolation—to become, in fact, "isolationists," and to turn themselves into a mutual admiration society. No doubt there are a few prominent people in New Zealand art circles who, already having become the victims of insularity and self-complacency, are satisfied to allow our development to be arrested at this point or that. (I think of the old lady who objected to these new-fangled aeroplanes, and thought people should travel by train as God intended them to do.) But most of us will be wise enough to welcome exhibitions of paintings from Australia and Britain, and to make the most of them.



"RECLINING FIGURE," by LYNDON DADSWELL
One of the two sculptural exhibits,

Sparrow Pictures

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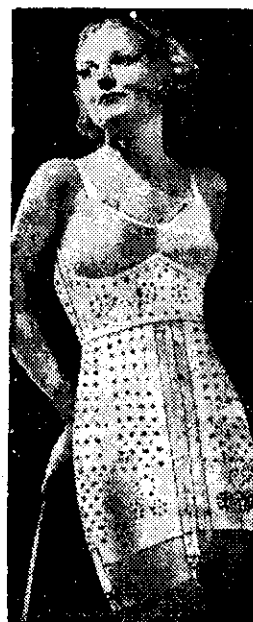
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