

"I feel like Shaking hands
with myself!"



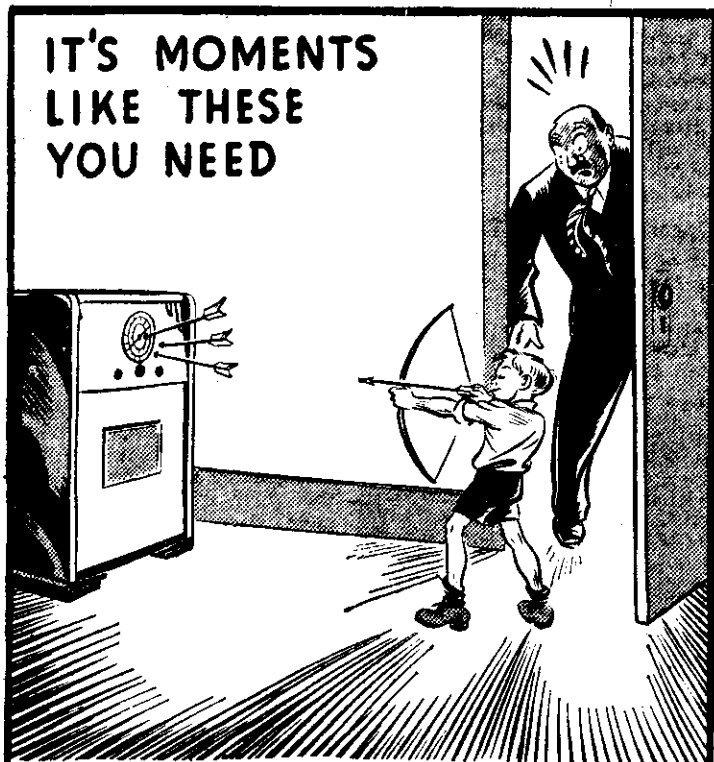
Just 2 weeks ago I decided
to give the Palmolive Plan
a try. Now look at my
"Schoolgirl complexion!"

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- B Then, for 60 seconds, massage with Palmolive's soft, lovely lather. Rinse!
- C Do this 3 times a day for 14 days. This cleansing massage brings your skin Palmolive's full beautifying effect!



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(13-47-12)

AUCKLAND EXHIBITIONS

(continued from previous page.)

This young artist is entirely self-taught. His work shows evidence of a considerable talent, and of a good deal of native vigour—although he has much to learn about design and colour. I hope that circumstances will allow Turner to devote himself to close study. He is, I think, the makings of a good painter.

The Adult Education Centre in Auckland has provided a useful demonstration of the need for diversity by showing a collection of prints from the New York Museum of Modern Art. It contains reproductions of the work of artists as different in their intentions as Picasso, Klee, Rouault and Ben Shahn. Others represented are Mondrian, Dali, Chirico, Rousseau, Seurat, Gauguin, Cezanne, Grant Wood, Orozco and Braque. Many of these are, I suppose, merely names to the New Zealand public; and some will never have been heard of. The Adult Education Centre is for that reason performing a very useful service in putting on this show.

What is Modern Painting?

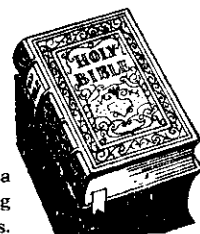
There seems to be a very general assumption that "modern painting" is something with as fixed and definite characteristics as, say, "modern lawn tennis." This excellent cross-section of modern painting will quickly dispel the illusion. We see here a number of men doing completely different things. The annotation of the show, which is very good indeed, makes this point clear. There are, for instance, sub-divisions in the arrangement of the work—"Critics of Society," "Mystery and Magic," "Dream and Fantasy," "The Religious Spirit," and so on. Simple

explanations of the artists' intentions are printed beside the pictures. Altogether, the Museum of Modern Art has done an expert job of presentation.

The book, "What is Modern Painting?", that goes with the exhibition contains a fuller exposition that is extremely valuable. I suggest that those people who are puzzled by "modern art," and hold long conversations about it, might get hold of this book and read it before distressing themselves any further. Two points, among many others, emerge. The first is that the painter, like the poet and the prose-writer, is fully entitled to use metaphor without being accused of insanity. (The "representational" heresy has been a straitjacket to art, and the painters in this exhibition are among those who have escaped from it.)

The second point is that there is no need for us to demand of every work of art that it shall "touch eternity," or put us "in tune with the infinite," in any of the sentimentally inflated ways in which such phrases as these are used. If a painter is expressing genuine emotions with truth and intensity he will not be doing badly. The meaning of life is to be found in simple and quite ordinary experiences as well as in the great allegories and "set pieces" of religious mythology. And there are many modern paintings that would prove less difficult to understand if the observer would relax the furrows on his brow and realise that the artist was trying in a light-hearted way to "have a bit of fun." Beauty, Eternity, Divinity are matters we should approach with some caution. We have no right (nor is there any need) to expect them to be served up at every meal with a sprig of parsley.

"OLD BANNERMAN" NZBS Production of Eden Phillpotts Story



AS a young man Eden Phillpotts wanted to become an actor, but he had the good sense, on finding that his ability did not justify perseverance, to abandon that ambition in favour of writing plays and stories, and at 86 he is still going strong. One of his tales, *Old Bannerman*, was re-written for the famous actor Cyril Maude (who is now also 86 years old) and was first presented in radio form by the BBC in 1934. It was broadcast by the BBC again last year to celebrate the 85th birthdays of the actor and the writer. Now the story has been produced as a radio play by the NZBS and will be heard from the YA stations on dates to be announced later.

Bannerman is a mulatto who killed a man for betraying his only daughter and received the death sentence. The story opens with his departure by ship for Jamaica, where he is to be hanged. The old darkie is a true philosopher and much liked by the ship's crew, who believe firmly that his action had been fully justified. They take his part and do everything they can to make him comfortable, on his last voyage. Banner-

man asks for a Bible to read during his remaining days. None of the crew has one, but the mate remembers having seen a Bible in the captain's cabin and asks for a loan of it. The captain, who has no love for coloured people, refuses the request. Backed up by the crew the mate decides that Bannerman shall have his Bible at all costs, and gets possession of it after a fight with the skipper.

A shot is fired and the mate is wounded. The captain keeps him on tenterhooks with threats of reprisal. But when the ship arrives at Kingston, he receives a telegram. He then explains to the mate that on the day of the fight he had intended to shoot himself because his girl had left him. The telegram was from her asking him to take her back. In other words, the mate had actually saved him from suicide. The mate is reinstated in favour and the story ends with the ship standing off for Trinidad while the crew watch the prison flag rise, hear the bell toll, and mourn the passing of their friend old Bannerman.