

*B. Langson*

THE NEW ZEALAND  
ACADEMY OF FINE ARTS

41st ANNUAL EXHIBITION

1929



*Catalogue*  
*Price ONE SHILLING*

## THE CHARM OF THE ANTIQUE

OF late years the fascination exercised by beautiful handwork, wrought by masters of their craft and bequeathed to our generation from an earlier day, has been steadily growing. The appeal is by no means confined to those who are able to gratify an ambition to own more and more of these exquisite things. Among the public generally there is a genuine, discriminating appreciation of the delicately fashioned work of the old furniture makers, silversmiths, and potters, and many others who laboured with taste and skill long before the age of machinery.

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# THE N.Z. ACADEMY OF FINE ARTS, WELLINGTON

## Forty-first Annual Exhibition

*Christopher Perkins*

**T**HE writer of this is in a strange predicament. He has been asked to discuss a show where he himself enjoys the hospitality of the walls. He can only trust in the charity of his co-exhibitors, hoping that the reactions of an outsider may have some quaint interest. Many of the exhibits were as incomprehensible to him at first sight as would be the pictures in the Rue de la Boetie or the Salon d'Automme to some of these artists. But doing as he would be done by, he persevered and was duly rewarded.

The strongest impression gained from the exhibition was the evidence of deep sympathy, even intimacy, with the face of Nature, and a very sincere attitude in recording the fruits of this commerce with her. In the heavier works, such as portraits, there was the same straightforward pose, and a refreshing absence of those painful attempts at style (generally someone else's), which annoy one in exhibitions abroad. This, and an unusually high level of technical competence, were the prevailing merits.

The prevailing defect was a lack of discretion in the methods of dealing with the composition. The tyro oft fails because he bites off more than the master would attempt to chew. The more you know, the more difficult painting becomes; true, but the difficulties can be dealt with if attacked in the right order.

### THE CONTROL OF DESIGN.

The instinct for design is the beginning of art and the common denominator of all the arts. In painting, the form of the picture is born of the imagination, and must be first and last architect of the production. The design dictates the amount and quality of drawing, colour, perspective, etc., required to express it. It is not the ability to represent things which constitutes art, but the power to organise them. The Chinese, the Byzantines, even the Italians down to 1425, were ignorant of perspective, for instance, as we understand it. Their pictures are none the less aesthetically satisfying.

Without being an exact science, pictorial composition depends on the exact application of certain laws capable of mathematical demonstra-





PLATE XX.

N.Z. ACADEMY OF FINE ARTS, WELLINGTON.

- Upper (left) —Mrs. Kenneth Ballantyne, by Archibald F. Nicoll. —  
 Upper (right)—Mt. Sefton, by The Lady Alice Fergusson. —  
 Lower (left) —Puhipuhi Valley, by A. E. Baxter.  
 Lower (right)—His Excellency the Governor-General, by C. von Berwald.

N.Z. ACADEMY OF FINE ARTS, WELLINGTON.

- Upper (right)—Fishing Boats, Concarneau, by Jas. Cook.  
 Lower (right)—Les Evaux-Sur-Marne, by Rhona Haszard.

- Upper (left) —Mt. Sefton, by D. K. Richmond.  
 Lower (left) —Bathers, by Marcus King.



PLATE XXII.

N.Z. ACADEMY OF FINE ARTS, WELLINGTON.

Upper (left) —Mt. Sefion, by D. K. Richmond.

Upper (right)—Fishing Boats, Concarneau, by Jas. Cook.

Lower (left) —Bathers, by Marcus King.

Lower (right)—Les Evaux-Sur-Marne, by Rhona Haszard.



PLATE XXIII.

N.Z. ACADEMY OF FINE ARTS, WELLINGTON.

Upper (left) —Man in Blue Coat with Newspaper, by Christopher Perkins.

Upper (right)—A Winter Afternoon, by T. A. McCormack.

Lower (left) —A Water Carrier, Egypt, by Bernard Rice.

Lower (right)—Portrait, by M. E. R. Tripe.



It is a simple matter to design, say, a rectangular tea tray of satisfactory proportions, and then to draw an inlaid panel for the centre of it consisting of one or two rectangles whose shape and position are based on a variant of those proportions. But when you proceed to carry out the inlaying you find that your perfect proportions are upset by the change in apparent area, due to the colour contrast, and slight alterations must be made to compensate. There is no formula for this. The trained designer will make the right alterations at once, the beginner will arrive by trial and error, but if he has an eye, the sizes will be exactly right before he is satisfied.

Consider, then, the difficulty of filling a rectangle with numerous irregular shapes in various colours, so that all be harmoniously co-related. Then of turning this plane geometry into solid geometry by making them a sequence of planes in apparent recession, some tilted this way and that, so that the eye can move around the picture space in measured tempo, with further adjustments for local colour, textures, psychological import. The alteration of one unit will mean the disturbance of the whole.

Measure up any work of art, from a simple Greek vase to a complex drama such as Titian's Bacchus and Ariadne or El Greco's Christ in the Temple, where the two famous antique canons of proportion, the metacube and the median scale, are used in combination, defining the locus of every straight line and arc in the scene. Look at the Willow Pattern, think of the ten years' abortive struggle of the cubists to simplify pictures, and ask yourself whether a deal of what we are doing is seriously artistic.

Quite true it is that not all painters work out their designs with a scale. In three-dimensional design it has to be an imaginary scale. The tradition has been, however, to learn something about the theory of harmony with a scale, just as one cultivates a sense of perspective after seeing the way the rules work. No coherent description of the visual world can be made without first arranging the matter in some logical plan.

#### SPACE REDUCED TO TWO PLANES.

This accounts for the success of Nugent Welch's paintings. So long as he keeps to the ground he has explored, the result seems infallible and gloriously inevitable. Generally speaking, his plan seems to be to reduce everything to two planes, such as a domed sky and a screen of rocks. In the "Terrace Lands" you may think you are getting more, but if you look again at the river bed, which pretends it is being a foreground, you will see that this also is flat as a cardboard screen, and so coloured that it takes its real place on a level with the cliffs and striped middle distance, giving something of the effect of a distant view through a telescope.



One can easily imagine a little dialogue where some "know-all" critic is discovered trying to persuade Mr. Welch that these foregrounds, trees, headlands and spare rocks should be more plastic, with Mr. Welch generously conceding the point, but being too wise to take the kind hint next time. The mainspring of his inspiration seems to be a desire to escape into the distance, away from our troubles, preferably into the sky. It is something stronger than claustrophobia, gravity itself can hardly hold him down. In his pictures of headlands and coast lines there is an affinity with that cape, whence the souls of the Maori take their final leap into the next world, Te Reinga. In "The Road to the Pass" the land, with its plains and mighty snowclad mountains, is rapidly vanishing altogether into diminutive corrugations along the bottom of the canvas: we are abandoning all for a wild rush into the upper air.

Therefore, the landscape part of these pictures requires only to serve as a screen, a slight impediment, like the hurdle to the jumper or a spring-board. Were it rendered as a three-dimensional mass, heavy with the travail of geology or the life-struggles of the trees, we should be earth-bound.

#### THE GRASP OF FORM.

The plan of M. E. R. Tripe's "Portrait," of a cream-complexioned girl in a colour scheme of the overtones of cream, may be likened to certain twisted sea shells, a cone with ascending spiral. The picture-frame and backcloth form a box containing the figure. The spiral movement enters with the hands from the side, entwines the body and culminates in the rapid turn of the head—that look that people give you when some chance word turns them from one conversational group to another. As when the shell is broken and we see the converse motion of its screw, the lines of this figure are balanced by contrary movements of lesser importance. Lastly, there are the faint echoes and ripples which die away on the background.

It is not for one moment suggested that Mrs. Tripe first draws an out-size whelk on her canvas and afterwards decides to turn it into a young woman, or even thinks of such things. Her technique of portrait painting would not admit of such a process. Doubtless a pose taken by the sitter appealed to her as characteristic. But why, of the countless views of numerous characteristic attitudes, was this one chosen? Obviously, because it accorded with the artist's conception of design. Without having in the mind, or better still, hidden beneath the mind, some instinct for formal logic, design would be impossible.

This talk of geometry may sound crude and unspiritual. But when you have enjoyed the result and begin to ask how is it done, after con-

...ing the sensitive painting of surfaces on face and eyes and the delicate strength of the colour, is not your final pleasure in the exact rightness of the position of the head on the canvas?

#### TWO-DIMENSIONAL PATTERN.

"Les Evaux-sur-Marne," by Rhona Haszard, was a little painting in mat colours put on with a large brush. This, like all good compositions, can be described in a few pencil strokes. On one diagonal you had a large area of striped fields and a small roof. On the other diagonal some smaller strips down below and a large roof. Some lesser roofs contained both angles. A few upright planes, a small wall and a large wall, and, still larger, some tall trees, banded the whole together like a rearranged Union Jack, and so neatly, that this small square of purple and green became, after a few minutes, one of the big pictures of the gallery. It belongs, however, to a different category to the works discussed above. Its design depends on surface pattern, not on space or three-dimensional composition.

The tail of this article is more difficult to write, but must be faced. It deals with the incomprehensibles mentioned in paragraph 1. They divide themselves into three classes. Class 1 yielded no pictorial emotion. Class 2 contains those which ought to be glorious things, but, through some inherent defect in the design, just fail to deliver their blow with full effect. This is tantalising because of the temptation to take a brush and make an alteration. One such was Betty Rhind's "Pamela." But it is the height of impertinence for a critic to tell an artist how to do his or her job. His work is rightly that of interpreter or trumpet, when there is anything to trumpet about. If he says to the artist you should do this and that, in such an intelligent persuasive fashion as to influence the artist to adopt his advice next time, the result is one original effort the less and one machine-made picture the more. To intrude on the job is sacrilegious. The work mentioned above seems (but may not be) unfinished. The position of the child initiates a diagonal movement into the picture. It appears to require some corresponding or opposing inclination, e.g., in the plane of the background, to complete it.

#### CHOICE OF MEDIUM.

Class 3 are those which raise the question, "Very, very good—but why?" Why crack a nut with a steam-hammer? Why does Roland Hipkins hide his gifts from the eyes of men in the complex alleyways of Cornish town-planning? What are four water-colours, however rich, among so many, when his hand-printed stuffs are so much more joyous and significant, and must be marked on the map as the only thing of their

between Valparaiso and Java? For the last hundred years, from Ruskin to Pach, writers on art have deplored the fact that machinery has driven all the apprentices with any feeling for personal expression into the art schools, where they are taught only to make pictures. Of late years even the "popular" artist has been supplanted in various mechanical ways; but what is more interesting is that the artists are regaining control of the crafts. It is something bigger than the "hand-spun" utopias of William Morris and the like, in their little coteries. It is the example of the Paris Exhibition of Decorative Art in 1924. It is the example of many people who have achieved fame as painters but abandoned painting for some more direct vehicle of their inventive powers, and especially for thinking in terms of durable or beautiful matter, in co-operation with the new type of intelligent industrialist. Could not the Academy broaden itself to accommodate something of this sort? Is not something being done by Maoris? Is painting our best or our only possible art form? *Who will set a brave example?*

In the ...  
 pose, and ...  
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 The ...  
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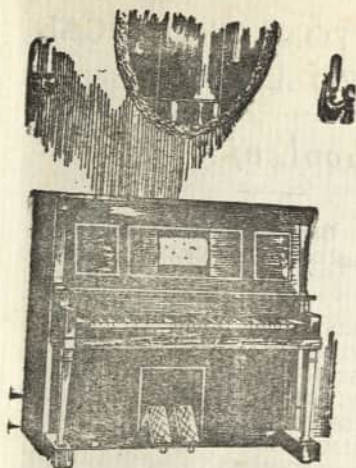
THE CONTROL OF DESIGN

The ...  
 existing, the form of the picture ...  
 imagination, and ...  
 design dictates the amount ...  
 required to express it; it is not ...  
 but the power to represent ...  
 The ...  
 perspective, for ...  
 we understand it. These pictures ...

When ...  
 pictorial composition depends on  
 the ...  
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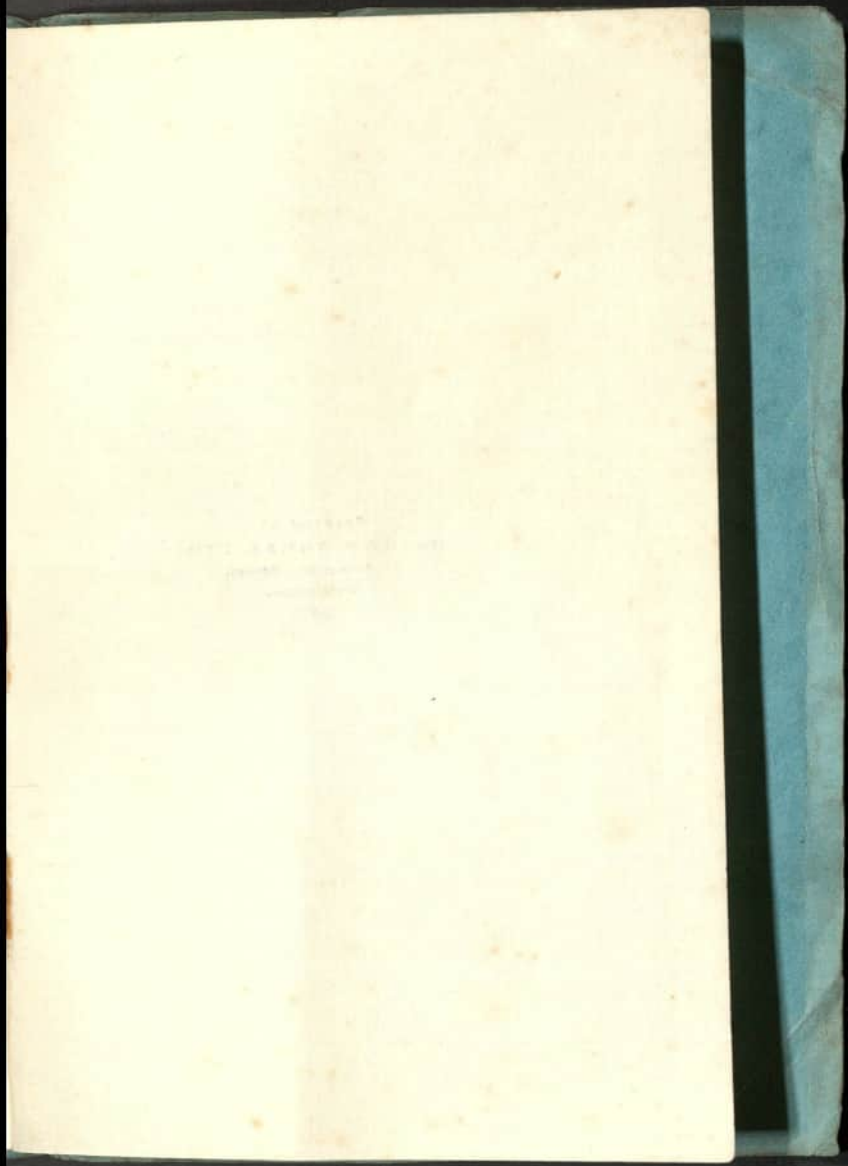
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