

ART NEWS

AND REVIEW

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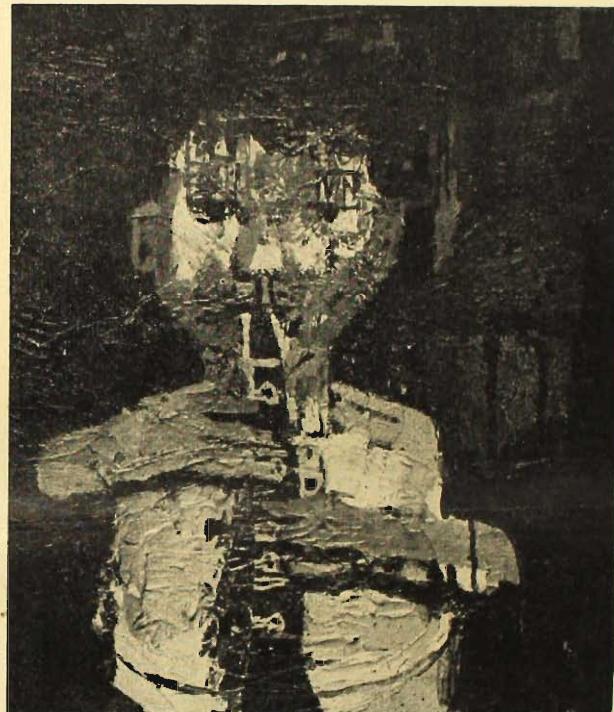
NINEPENCE FORTNIGHTLY

YESTERDAY AND TOMORROW

PIERRE ROUVE

THE YOUNG CONTEMPORARIES are young by chance and contemporaries by choice—and it is only too natural that the room of honour at the R.B.A. should house mainly their juvenile homages to the latest fashions of painting which are above all a conscious annihilation of form. But it is rather obvious that this infatuation with the last hour aesthetic news will remain only a Calypso-interval in the future journey of this vast congregation of pictorial Ulysses: many of them lack the poetic vision and the sheer physical energy necessary to sustain this artificially induced high temperature. Eruptions without volcanoes are pretty inconceivable—and much of the works presented as the result of irresistible inner incandescence are only the modest heat of home-made stoves, stocked for the occasion with overseas fuel whose calories have faded away during the long crossing. This is not even some brave act of rebellion against oppressive traditions. It is perhaps only another brand of conformism: the only difference is that the lawmakers are not on the pay roll of academic institutions. It is a strange form of extra-mural conformism—no less dangerous for the unhindered blossoming of the creative personality than the sterile teachings of worthy gentlemen devoting their lives to the noble art of painting a nostril or a fig-leaf.

Yet it would be wrong to brand this thirst for novelty as an unredeemable evil. The devil is not so black as it seems. But for the nonsensical cluttering of the entrance with some Dada-relics, unworthy of a second-rate Espresso bar, there is nothing in this exhibition that could be taken in evidence against the young artists: they do not display their arrogance or their ignorance. On the contrary, they reveal a sharp awareness of modern visual idioms which may not be ideally suited to their personalities, but which are nevertheless uncharted fields of pictorial experience where all volunteers are welcome. And if a single one settles in what may remain for the rest only the adventurous playground of their youth, art would gain another missionary. He may not be necessarily a great artist—he may even be a failure. But he will be one of the few who help to keep art attuned to the changing pulse of the world.



The Clarinet Player by Alexander Weatherston (from the Collection of Mr. and Mrs. Herbert Marks). Now showing at Gallery One.

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The most pernicious acedism is that other kind which draws its inspiration from the habits of the ostrich and the teachings of the Renaissance—both equally mythical, because no one seems to have seen an ostrich burying his head in the sand and because the true legacy of the Renaissance has nothing in common with the mental laziness of those teachers who mention in vain the names of Piero or Giorgione. Their gods are the Carracci, Meissonnier and Bourguereau—with Annigoni waiting for his imminent canonisation. And however bad the fashion-fetishism may be, it is still much more bracing than the edicts which chain the youthful impulses to the rambling chariots of "decent craftsmanship" and "good drawing," turning aimlessly in an anti-historical vacuum from which the names of Cézanne, Van Gogh or Picasso have been erased—very much in the vein which inspired Hitler to invent a German literature without the Jew Heine or the mason Lessing. The only difference is that the delusions of the Fuhrer did not lead him anywhere, while those of the professors of vanishing points, aided and abetted by the lecturers in chiaroscuro, seem to stand firmly on a solid pedestal.

These notes should not be mistaken for a fanatical defence of non-figurative art: this quarrel is not with figuration, but with the sterilizing set of preposterous precepts mistaken for art. Free figuration is as worthy of respect as the most sincere abstraction: and Michael Sandle's "View from the Snaefell Mountain" proves it, no less than Anthony Messenger's paraphrases of the visible or even Christopher Clairmonte's beautified echoes of Buffet already seen at the Trafford Gallery—which, together with the Drian, the New Vision Centre and a few others has taken much of the novelty-wind from the sails of this show. . . . On the other extreme Robin Plummer, John Flemmons, Denis Rich or Norman Anthony Stevens prove the validity of their vision.

(continued on page 10)

+ NAMES IN THE NEWS +

ART IS COMMUNICATION

Mr. John Moores' first essay in communication was as post office messenger in the city of Manchester. Finding this branch of the Civil Service a little frustrating, he transferred to Commercial Cables. The war years (first world war) found him in the Navy, again in communications. Sensitive to public opinion which he anticipated, he made fortune No. 1 by 1929. Littlewoods was swelling the post office revenues all over the world. By 1932 he had added the Mail Order business and by 1938 became creator of the chain store bearing the same name. With the possibility of all material desires attained, other creative urges appeared and though he had a lifetime interest in collecting prints, five years ago Mr. Moores took up painting himself. Working with other artists, particularly Mr. Austin Davies of Liverpool, he became aware of the problems with which modern artists contend. The city of Liverpool with a population of 800,000 though possessing the Walker Gallery, has no single gallery for exhibiting or selling the works of contemporary artists. With this serious deficiency in mind Mr. Moores decided to put the North on the map by organising an exhibition thoroughly representative of modern British art. The scheme was backed by the director of the Walker Art Gallery, Mr. Hugh Scrutton, and his committee and the founder put up £4,000 prize money. The selection of the Liverpool show is now on the walls of the R.W.S. Galleries and will be later on exhibition in Birmingham. The organisers plan to hold this exhibition in Liverpool every two years and we trust that next time Mr. Moores will "communicate" again and show some of his own pictures.

WALLACE COLLECTION

The Wallace Collection has announced that as from Monday, February 17th, until further notice, Gallery XVI will be closed to the public for repairs. Gallery XV will still remain closed for the time being. Some of the more important works of art from Gallery XVI will be on view in Gallery XVII.

VALE ET AVE

Maurice Collis writes: Mr. Victor Waddington is known to a lot of people in London, if not personally, then by reputation, as the man whose gallery in Dublin has been the resort for the last twenty years, not only of collectors of painting in those parts, but also of visitors from this country, America and abroad. He succeeded in creating (what had never existed in the Irish capital before) a first-class gallery, where the best Irish artists could show their work and be helped, and later presented outside Ireland, and where Irish connoisseurs could buy good examples of English and French contemporary art.

For some time his friends have been urging him to open a gallery in London. Advice of this kind is easily offered but less easy to take. However, he has at last found a way and secured excellent premises in Cork Street, a name which, as an Irishman, he may think not ill-omened. His gallery will be the sixth in a street which is becoming the hub of the West End art world.

Victor Waddington is a personality and has a very good eye, qualities which will suffice to put him forward in this difficult metropolis.

ANGLO-GERMAN ART CONTACT

On a short visit to England in February the sculptress Gudrun Krüger selected a series of large prints and drawings from the Free Painters Group, New Vision Gallery and Drian Gallery for exhibition in the Spring at Galerie V, in the south German town of Reutlingen. This gallery is comparatively new and specialises in the most modern movements in art. It has already shown representative groups by works of German, Austrian and French artists, and now an English show will be very welcome. Reutlingen is a textile town with a famous school of textile design, and is naturally interested in the most modern movements in graphic art.

Our congratulations go to Roger Nicholson, who for the past nine years has been lecturer in illustration at St. Martin's School of Art, and now has become Professor of Textile Design at the Royal College of Art. Mr. Nicholson will start work in his new capacity next October.

BRUSSELS EXHIBITION

Works of art from museums all over the world are now arriving at Brussels for display at the exhibition. There will be two separate art exhibitions. The first one will be a display of Contemporary Art, showing 350 works of art, covering the past fifty years and representing the work of 225 artists. These works will be grouped in accordance with similarities of style and affinity, and for the first time an attempt is being made to portray a synthesis of art, irrespective of nationality, school, or other man-made classification. The second exhibition, "Man and Art" (due to open in August) will be a fresco showing the development of art from the Lescaux caves to the present day, and will try to explain the various solutions discovered by Man to the problem of giving his emotions and thoughts a tangible form. For the British Pavilion, Leonard Rosoman, who teaches at the Royal College of Art, is preparing a 8 x 50 ft. mural. The subject of this mural is the English sporting country life. The Royal College of Art has been entrusted with providing a suitable interlude between pavilions representing the "industrial" and "institutional" Britain. As a contrast to a very large part of the exhibition, the British section is setting out to be deliberately unopposite and simple. Amongst other exhibits, the visitors to the British section will be able to see samples of post-war British architecture, including a model of Coventry Cathedral, an Edwardian theatre and through the eyes of Ardizzone, Searle, Lancaster and Giles "The British at Home."

There will also be a large, bronze sculpture of a cock by Bernard Meadows, and two pieces of sculpture by Henry Moore.

Our readers will be interested to hear that Mr. Alloway, whose series of articles on *Background to Action*, which appeared in the *Art News and Review* and aroused such interest, has received the Foreign Leaders Grant by the American Department of State. The grant is for sixty days travel, anywhere in the United States, and Mr. Alloway intends to leave sometime in April. He is the Deputy Director of the I.C.A. and the English Editor for *European Art This Month*.

Giacometti has donated to the I.C.A. three drawings of Peter Watson, who died in May, 1956. These drawings are now hanging in the Members' room in the I.C.A. to commemorate the indefatigable work of Peter Watson for the I.C.A. The portraits will be on view till the end of March in the Members' room, when they will be relegated to the offices of the I.C.A. It is to be hoped that when the I.C.A. goes to new premises a permanent place should be found for this gift, which should be always on view to members of the public.

BREASTING THE WAVES

A few mouldering figureheads along the river, a few in the breakers yards, a few piously maintained in a museum here and there is all that remains of a great tradition and a great folk art. But "Vive la France et l'Essence," the Esso Standard Co. of France, have started the mallet swinging again and have adopted the oldest of magic figure symbols for the newest of ships—the petrol tanker. The ancestors of the two-tailed mermaid at the prow of *Esso Paris* go far back into history. Some like the tokens on the Greek galley that sailed to Troy were personal tokens of the chieftain involved, others boasted of victory like the golden fleece nailed proudly to the bow, some like the Viking dragons mere essays in early psychological warfare, and the magic eye on the oriental sampan an early attempt at steering "on instruments." Following *Esso Paris* came *Esso France*, each with a figurehead designed by a sculptor and won in open competition. Now that beautiful ships are again sailing the seven seas, let us hope that this French example will be widely followed.



The Siren on the sternpost of the ESSO PARIS was designed by M. Claude Peccioli and finally cast in bronze by Mr. Susse. The design is about 11 feet high and 8½ feet wide.

PORTRAIT OF THE ARTIST: ELIZABETH FRINK

MERVYN LEVY

ELIZABETH FRINK, whose bird-man "Valentin" has flown in to roost at my Exhibition FACT AND IDEA,* is perhaps the most important young sculptor in Britain today. The high seas of automatic abstractionism which have now closed over the drowned heads of tachiste, and action painter, cannot of course threaten the sculptor with a comparative extinction, since it is impossible to dissipate the substances in which the sculptor works. Stone and clay, concrete and plaster are not easily dripped from cans, or ridden over with bicycles. Yet the sculptor during the past decade or so has faced his own emergencies. The age of bent wire is over, but the sponges dipped in poster paint, and the wire brushes, are just around the corner. Is it too early to discern in the work of Frink (as in Bratby) that acknowledgement of the indispensable potency of the subject which marks the signs of an authoritative reaction against the nihilism of the subject slayers? I think not. The subject is for Elizabeth Frink a spring-board without which the leap into the vortex of aesthetic creation is impossible. Her art is solidly rooted in the figure; in human, animal, and bird forms: and most of all in the skeletal structure which determines the surface forms of organic matter.

Yet although her art frequently evokes intense emotion in the spectator, plucking, as it does on the chords of the tragic, the sinister, and the fantastic, she admits to being relatively unconcerned with the pathos that strides at the heart of animate forms. Her dead cats are structural, not tragic symbols; her curious, hovering birds, jagged shapes, whose poetry is implicit, but never self-conscious.

Born at Thurlow, Suffolk, she was trained at the Guildford and Chelsea schools of art, and now teaches at the latter, and at St. Martin's. Her work has been purchased by the Tate, the Arts Council, and the Contemporary Art Society. In 1952 she held her first "one man" exhibition at the Beaux Arts, and her second at the St. George's Gallery in 1955. She has just completed a group, "Blind Man and a Dog," for the new Bethnal Green Housing Scheme (Architect: Eugène Rosenberg), and is working on a project, "Wild Boar," for Harlow, New Town, Essex. She has twice shown at the L.C.C. Exhibition of open-air sculpture, and this year has been invited by the Dutch to contribute to their own open-air Exhibition, which opens at Arnhem in April. * South London Art Gallery, 1st-22nd March.

JOSEF HERMAN

After a successful exhibition in Basel at the end of last year, Josef Herman is going to have an exhibition in the New Shakespeare Theatre Gallery in Liverpool in March, in the Frankfurter Kunstkabinett in April, and at Aitken, Dott & Son in Edinburgh in May. Recently, purchases of his work have been made by the Castle Museum in Nottingham, the Cecil Higgins Museum in Bedford, and the Museums of Ein Harod and Tel Aviv in Israel.

Mr. Adrian Beach has returned from "The Peninsular" where he has been painting in the vineyards and exhibiting at the British Institute, Oporto, before Christmas, a tour facilitated by purchases by Mr. Patrick Sandeman. The pictures were subsequently shown at the offices of Messrs. Geo. G. Sandeman & Co. Ltd. in the "city" for two days in February.

SHOPPING SPREE

Sir Robert Fraser, Director General of the I.T.V., has purchased six paintings from Miss Muriel Pemberton for his Hampstead house. Miss Pemberton is Head of Costume Department at St. Martin's School of Art.

A GREAT SUCCESS

The Society of Education Through Art Exhibition has been a wonderful success. £1,900 worth of art works were purchased by educational authorities during the first hour after the official opening of the exhibition. So far £2,200 worth of pictures has been sold, i.e. more than half of the total collection. Perhaps this great success is due to the very reasonable prices of the exhibits: £25-£35.

ZWEMMER GALLERY
26 Litchfield Street
W.C.2.

The Fine Art Society hope to have their re-decorated premises in Bond Street open in March. The decor is up-to-date, having multi-coloured walls to be in sympathy with the different types of picture exhibited. Whereas the same type of picture will be on exhibition the presentation will be in keeping with the modern home.

Mary Filer, was featured in the *Portrait of the Artist* in the December 21st, 1957 issue, is holding an exhibition of her paintings and drawings at the Imperial Institute. Amongst eighty exhibits: oils, watercolours and lino-cuts, the majority of which have not been shown in London before, Miss Filer is showing her preliminary drawings and plans for the large mural, which she completed in 1954 for the Montreal Neurological Institute. The prices of her works range from 20 to 120 guineas.

CONGO'S PROGRESS

In his report to the Psychological Society in London, Dr. Desmond Morris, who is in charge of the 3½-year-old chimpanzee, Congo, at the London Zoo, whose work was recently exhibited at the I.C.A., stated that the chimpanzee is showing definite signs of progress. Experiments have shown some definite trends in his work resulting from something more than mere random movement. Congo's recent basic motif is of a fan pattern. In his scribbling and basic diagrams he has displayed an amazing sense of balance or composition. If objects were marked towards one side of the paper, Congo would make more marks on the blank side. For Congo, drawing seems to be a self-rewarding activity, and he sometimes screams if the pencil is taken away too soon.

Renoir, Maillol, Picasso
Braque, Miró, Bores,
Bott, Magnelli



Self-portrait by Elizabeth Frink, 1958.

PICASSO'S POTS

Fifty of the most recent pieces of pottery and ceramics by Picasso will be shown at the Maison de la Pensée Française in Paris. Everyone will have opportunity of seeing this unique collection as the exhibition, which is opening at the end of March, will last for four months.

BYZANTINE ART

The first Byzantine Exhibition to be held in this country will take place at the Royal Scottish Museum during the Edinburgh Festival. Many of the priceless treasures, which will be on view, are coming from the Hermitage Museum in Leningrad and from Nicosia in Cyprus. Amongst other items, there will be valuable pieces of silver plate, exquisite ivories and some of the finest examples of painted panels, which have been preserved, dating from thirteenth century and later, seen only by a few people outside these countries. Church treasures are coming from Italy, textiles from Belgium, Holland and France, and ivories from Italy and Germany. There will be a representative collection of Byzantine coins. The primary object is to give a picture of the Art of Constantinople between the foundation of the city as the capital of the Christian world in 330 and its conquest by the Turks in 1493. Later this exhibition will be transferred to the Victoria and Albert Museum in London, where it will open on September 30th.

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PROFESSIONAL GENTLEMAN

KEITH SUTTON

Wildenstein

THE FACT THAT so little of Simon-Levy's work has been seen or known in England adds to the puzzle of this retrospective exhibition. There appears to be much in the character and the outlook of the man which would recommend itself to the English. In the works themselves there is a distinct flavour of that muted objectivity which has been a constant of English amateurism from the New English to the present day. But the velvet glove of his aesthetic manners covers an iron hand professionalism and a capacity for picture making which replaces him firmly in his Gallic environment.

He was born in Strasbourg in the 'nineties and travelled and studied art widely. Once he had seen the exhibition of Cézanne's watercolours at Munich in 1906, his vision locked into permanent focus on the matière of Cézanne's paintings of the late 1890s. With the exception of two obviously early works, the first impact of this exhibition is the extraordinary consistency of this style which is underlined by the absence of any dates on the pictures. In spite of this self-willed assertion of intention on the part of the artist, one cannot say that he was doing what Cézanne was trying to do, and further one can discern other characteristics in the artist's make-up. The nearest I can get to saying what these are is to imagine him sitting in on Gauguin's *Portrait of Mlle. Marie Henry* (with Cézanne's *Still Life* in the background) with a book of Degas's early paintings in his hand. Now this may be using far too high a standard of comparison, for the Masters were originating what Simon-Levy was merely appreciating, but the results may still be a lesson, to those who prefer to cultivate a modest talent, as to what can be achieved by professional application and sincerity.

RENDEZVOUS

JANET CEGLO

R.I. Gallery

AS THE TITLE of the first painting, *Rendezvous* by Stanley Grayson, suggests, this exhibition of the National Society becomes the meeting place for works of artists of every creed and outlook and represents all aspects of art under one roof. The diversity of styles, interpretation, technique and ability could not be greater; the only element which the contributors seem to share being their fervent enthusiasm. It may be a considerable undertaking to exhibit 515 items in a combined show, however, it is quite impossible to acknowledge, let alone give due to, the works worthy of notice and unfortunately I am able to mention only a few.

I was particularly impressed by a painting in oils by Pascoal de Souza, *Winter Landscape*, in subtle tones of brown and white with unusual finesse of treatment. Of the few abstract paintings the most striking ones were: a bold red and yellow painting, No. 403, by Krome Barratt; *Desert Thorns* by George Tuckwell, reminiscent of the works of Sutherland; and a bold chromatic composition by David Cox. Credit must be given to the two uninhibited Expressionist paintings by Archibald Ziegler. James Stroudley's *Night Corner*, through his formal treatment and flatness of colour, gave the effect of stained glass. Pauline Le Breton, in a portrait of a young girl *Rima*, has captured something of thoughtful youthfulness. A small, sad painting in purple, Shelley's Fausset's "Musician," in treatment and interpretation was very much like *Nocturne* by Ben Shahn. Among the sculpture exhibits one could not help admiring a very original, nimble and elaborate wire construction, *Adam* by A. E. Sean Crampton. The stonebore bison and majolica monkey by S. Reyhan contributed a touch of humour to the otherwise solemn collection of sculpture.

STERN STABILITY

PIERRE ROUVE

I.C.A.

ROGER HILTON is an anchorage in the turbulent sea of paint and pose which floods so often so many galleries. It is important to understand the stern stability of his work which abhors the cheap charm of the sensuous exhibitionism and yet remains outside the intellectual jail of geometry: the discipline of this artist is an admonition to the beholder, all too often misled by the magnetic whirlwind of visual disorder.

The work of Hilton is above all a protest against such anarchy—and even when he skirts the dangerous zone of the uncontrolled reflexes of the gesture, his vision remains rooted in an irrepressible need to equate form with expression. Better than many of his brothers in brush, Hilton understands that formless expression is an aesthetic absurdity: the clinical chart of physiological frenzies is a medical document and not an artistic articulation. Only the formal consistence establishes an aesthetically valid link between artist and audience—and the work of Hilton is an exploration on the frontiers of form under praiseworthy conditions of self-imposed hardship.

The first limitation is the conscious use of colour as a plastic rather than as a chromatic element—a form-generating and not a form-diluting factor. The ascetic austerity does not however undermine the intensity of the colouristic combinations: but theirs is an inwardly tension, alien to all rhetorical effects. This predominance of the plastic determines also the essential anti-decorative flavour of Hilton's muted palette: he knows that prettiness is a mortal enemy of beauty. To the glossy epidermis he prefers the stable skeleton. It may be most enlightening to re-examine the traditional notion of monumentality in relation to these severe clashes of coloured surfaces rather than of isolated colours.

It is this identification of colour with surface that gives to Hilton's works such an impressive size, quite independent from their actual measurements. And it is this permanent clash that detaches them from the conventional geometrical construction.

Geometry is always a peace-maker: the ruler enforces upon the pattern a synthetic pax geometrica. Hilton's hand is in constant rebellion against this compulsion—but this is the dissatisfaction of a mature mind and not the outburst of an emotional anger. If the hand fights for its freedom, it is only to redeem the logical aridity of the geometrical form. This handwritten boundary electrifies the contact between the neighbouring surfaces—very much like the barbed wire along some restless frontiers in our time.

This imminent suspense in the canvases at the I.C.A. is perhaps the most gratifying surprise which rewards the attentive observer: it is the subtlest fruit of Hilton's personal solution of the spatial problems which remain the crucial query in all non-figurative idioms. May one like it or not, space is a basic visual category: the load of energy can define it, but cannot discard it. The revelation of the dynamic possibilities of a willingly two-dimensional space detaches Hilton's vision from the current concept of non-Albertian spatiality. Alone with Poliakoff, he does not need the intersection of planes to orchestrate the forces converging in his compositions: a single plane becomes for him the vast arena of innumerable contradictions. But he does not only state them, he resolves them in a firm formal cohesion—inaccessible to the host of action-addicts, invisible to the worshippers of naked colour.

ARTS COUNCIL APPOINTMENTS

The Arts Council announces that the Chancellor of the Exchequer has re-appointed Professor Sir William Coldstream, C.B.E., a member of the Council for a further period; and has appointed Miss C. V. Wedgwood, C.B.E., Mr. T. E. Bean, C.B.E., and Mr. Hugh Willatt as new members of the Council.

Professor Sir William Coldstream, C.B.E., is Slade Professor of Fine Art at University College, a trustee of the Tate Gallery, and chairman of the Arts Council's Art Panel. Mr. T. E. Bean, C.B.E., is at present General Manager of the Royal Festival Hall.

Arts Council Exhibitions

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Weekdays, 10-6, Friday, 10-8, Sunday, 3-5

Arts Council Collection - Part II After Impressionism

City Museum and Art Gallery,
Stoke-on-Trent

1 March — 22 March

10-6, Saturdays, 10-7

Arts Council Collection - Part III Romantic and Abstract

Museum and Art Gallery, Bolton

1 March — 22 March

Arts Council Collection - Part IV Since the War

City Art Gallery, Bristol

8 March — 29 March

Weekdays, 10-6, Sundays, 4-6

Contemporary English Theatre Design

Assembly House, Norwich

3 March — 15 March

Weekdays, 11-5.30, Closed Sundays

Penwith Society of Arts

Museum and Art Gallery, Mansfield

22 February — 15 March

10-6, Saturdays, 10-8

HONEST UTTERANCE

JAMES BURR

Galerie de Seine

KEITH SUTTON embraces corporeal reality with the confident fervour of a dominant partner who knows he will survive the emotional environment intact, and while almost unnoticed he imposes the sobrieties of Art. This imposition is never stifling, as Sutton has his feet firmly planted in the English landscape tradition, courting with restrained passion ephemeral and provocative elements as light and atmosphere, which he allows to invade his carefully ordered pictures, such as No. 1 *New Forest*. The calculated spatial sequences are softened by a romantic opalescence which give a lyrical tenderness to the whole scene. Sutton obviously finds the lush fecundity of high summer oppressive; he has conveyed powerfully the sensation of claustrophobic weight in No. 20 *Summer Garden*, where brilliant moments of sunlight are surrounded by deep, cool blue shadows that allow no escape. This prison of shadows is symbolically stressed by the formal elements of mullion and transom crossing the picture frame like bars. Sutton's style is most characteristic in No. 25 *Autumn Garden*, where he is committed to impressionist handling, but with a robust vigour of application that possesses unexpected weight and solidity.

This picture has a chromatic energy that admirably evokes Autumn in full radiance. I found especially revealing the treatment of flowers entangled in the foreground, where Sutton has distilled a coherent rhythmic unity from the baffling jumble that must have been nature's contribution. Both uncharacteristic are No. 3 *Snow Scene* that is freely painted and loosely seen, and No. 17 *Red Still Life*, which is painted as an act of technical mastery and as such should be judged.

I think the more significant statements are found in such fragments as No. 19, *Snow Fight*. These strange, but taught adumbrations resolve into figures of great pictorial interest forming a vague fluid explosion complimented by the severe lines of a geometric environment. From this exhibition Sutton emerges as a solid painter who can work close to the realities of the visual world, yet cherishes a poetic compulsion that transforms his pictures and takes us into the personal province of his imagination. Amongst the dubious tintinnabulations of contemporary utterances this has the honest ring of conviction.

**PETER CLOUGH &
PETER REID**

JASIA REICHARDT

Drian Gallery

Of the two painters exhibiting their work, Peter Clough, who lives and paints in Paris and who has already had two one-man shows in London,

**JUAN GRIS
(1887-1927)****Retrospective Exhibition**

50 Paintings & drawings
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D. H. Kahnweiler
closes March 22

MARLBOROUGH
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17-18 Old Bond Street
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is rapidly coming to the attention of the public in this country. I would not hesitate to say that a visit to his current exhibition is a rewarding experience, and it is undoubtedly the best to date. His media are those of oil and gouache, the two being used both singly and in combination, and in most cases his effect is achieved by a sparing use of these. Broadly speaking, his paintings fall into two categories. On the one hand there are those which are entirely abstract, they have strong painterly quality and by the subtle use of colour he achieves the impression of space and atmosphere. On the other hand the most striking are Clough's figurative paintings, where he seeks sculptural realization. Their intensity and the richness of their colour give the paintings an immediate, powerful impact. For Clough, when the forms of his paintings have achieved the tangibility of a third dimension, he feels nothing remains, but for them to be realized as three dimensional objects.

Peter Reid, who studied at the Slade and has since taken part in various mixed exhibitions, is showing his paintings, sculpture and drawings. Perhaps the prevailing quality of his work is his sense of humour and mischievousness. Reid, an action painter uses paint sometimes straight from the tube, fearlessly superimposing layer upon layer and thus creating several raised surfaces, mostly in blue, black and brown. This restricted use of colour gives an impression of a certain forcefulness to these paintings, such that the mood is conveyed primarily by means of colour. Perhaps the most interesting paintings are the four small ones, Nos. 8-11; their construction is more elaborate, the colours are livelier and more sensitive, having a harmony which some of the larger paintings lack. The most striking piece of sculpture, No. 2, which looks like a wild man of the woods, is a formalized structure and is not only vigorous and simple in conception, but also intensely humorous.

THE ENGLISH SENSE

COTTIE A. BURLAND

Folio Society

BAWDEN'S work is deservedly successful in his field of individual commercial art. His playing cards, menus, Valentine, Christmas cards and illustration are neat and clean. They have good colour, and are alive with a pleasant English sense of humour which does not go to satire, but smiles with the subject.

The works for sale are lino-cuts. The colours are chosen extremely well, and the boldness which the medium demands is assimilated as strong pattern cut cleanly and exactly. There is not a scratchy line in the whole show. Basically this art is literary. One feels the story content in such works as *The Road to Thaxted*, and *Crabs*. In fact the crabs seem to be engaged in a whimsical ballet of an 18th century theme. The pictorial quality of the artist is most strongly developed in his big lino-cut of Brighton Pier. This is a dominating work which gives an immediate and unified visual impression. Its strong contrasts, and relationship of form to rhythm make it the most important work in the show. It is only on later inspection that one realizes that this is indeed an epitome of Brighton Pier and Brighton sea which could be translated into writing.

**MODERN ISRAEL
PAINTING**

From March 8 to April 12

Sixty-three paintings by fifteen Israel artists, most of whom are of European origin. The best known in England of those exhibiting are probably Ardon, who worked at the Bauhaus and at Munich under Klee and Kandinsky, and Janco who was closely associated with the birth of the DADA movement. These are artists of the older generation who are exhibiting with several younger painters to represent together some of the trends of modern painting in Israel. This exhibition will be reviewed in our next number.

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AUDIBLE PAINT

G. M. BUTCHER

ALEXANDER WEATHERSON'S first one-man show at Gallery One has triggered in my mind a most vivid memory of a colour slide which Alan Davie showed during a recent lecture at Oxford. This single slide was projected in a large hall in such a way that it became of gigantic proportions, rather taller than Davie himself and dozens of times as broad. Furthermore, the subject of this slide was a tiny detail, several inches square, from one of his paintings. Davie then described the formal and spatial relationships of various colours and lines in this detail; and one could see perfectly well such things as the creation of depth relationships, the march of rhythmic intervals between the units, and so on. Davie then added the final touch to his commentary by revealing that the detail came from a painting which he had first disposed of, then later "completed" in a raging temper by stomping and skating about on it with his feet.

Nothing could have so dramatically pointed for me the implications of Anton Ehrenzweig's important book, *The Psycho-Analysis of Artistic Vision and Hearing*.^{*} In this book, Ehrenzweig makes the fundamental point that all painting has always involved a very large degree of unconscious perception—all those aspects of which we are consciously unaware, at any given moment, while we are aware of whatever it is that we are sure we are seeing. He then goes on to show that a distinctive characteristic of post-war painting has been the elevation of normally unconscious elements to the conscious level, creating in the process a necessary tension, or ambiguity, between these elements. In effect, the spectator has the choice of "seeing" this aspect or that aspect, and the resultant uncertainty is precisely the measure of the new kind of meaning which has been added to the aesthetic experience.

Weatherson's paintings are of this kind; but, contrary to much "pure" post-war painting, he maintains a fundamental interest in inventive imagery. His paintings also have a beguiling attractiveness—despite the globs of dripped and very untidy paint—a kind of drawing room chi-chi, which, however, is not just pretty but seductive (in a literal sense). His desire to please is merely a step to something else. There is a polar "play" between the tasteful and the disorderly, between the attractive, and the debris of a technological society. This is not, therefore, really painting of the "chi-chi" but the painting of despair, the despair that begets anguish, and the anguish from which springs the challenge to impose some kind of order upon the rubbish of a reluctant—and essentially repulsive—world. The whole story is spread out at once before one; the life of the painting is no tidy selection of some happy aspect from the continuum of existence, but the mirror-image of both the artist in his struggle, and his society in turmoil.

To hang *Not Listening* on one's wall would be to "contain" disorder; and the containment of disorder—in pictorial terms—is the conquering of discords. It is perhaps no accident that more than half the paintings in the exhibition refer to musical themes; not just as subject, but as necessary to the underlying structural meanings of the paintings. *Not Listening*, for example, is a witty parable about a man dropping down from above the picture space—the top of his head is missing—with his fingers stuck defiantly in his ears, while below him exists a decayed, but unmistakable, horn. A bit of real-life rag is stuck on near the mouth-piece, both to sound a note of reality and to symbolize the non-existent player whose noises the man dropping from above is so busy excluding. If humour is the juxtaposition of the unexpected, this painting undeniably has it. It also has a very conscious background-cum-foreground of ridged and folded paint; one could almost say that the paint becomes audible.

Despite the contemporaneity of their idiom, these paintings never lose sight of some kind of

Gallery One

image of the visual world, and upon this image their meaning depends, as much as it does upon the raising of the "unconscious" to the "conscious." And I suspect that painting of this type—Dubuffet, Baj, Appel, de Kooning, spring instantly to mind—will go down in the art history of the future as the next stage after "action." Should this be so, Weatherson is a man to watch. *Routledge, 1953.

MICHAEL CARDEW'S POTS

MAURICE COLLIS

Berkeley Gallery

AFTER STAITE Murray and Bernard Leach, Michael Cardew is the best known of the older British potters. Some fine examples of his art are to be seen in the Victoria & Albert, and in other public and private collections. He now works chiefly in Northern Nigeria, where he is a government art officer and has trained a number of promising African potters. His exhibitions in London are rarer than his many admirers would like and when they do occur they create much interest.

In his present exhibition at the Berkeley Gallery, he shows along with his own pots, some excellent examples of his pupils' work. A neo-African school of potting is being created. Its products bear comparison with the antique African pots displayed in the window. Mr. Cardew himself owes something to African inspiration. One might say that the mature and personal style he took to Africa has been enriched. The African clays which he uses give after firing a dark stoneware, masculine and bold, and admirably suited to the glazes he favours, subdued in colour and calligraphically decorated. No one making a collection of modern pottery should omit to purchase an example of these powerful wares. The prices are very moderate.

A STEPNEY ARTIST

COTTIE A. BURLAND

The Coffee House

JOHN CARTER is a dock worker who has also worked hard for his art. Evening and part-time art school have given him a sound technique. One can see his own world of dockland through the eyes of one who knows its friendliness.

The work is artistically uneven. The portraits are less successful than the landscape, but *Resting* is a very good human study. In *Building Construction* the buildings seem to move and grow and the humans somehow remain in static control of the exciting sequence of events. The *Catholic Procession* is a human spring-time of colour in the quiet streets. Among the still lives No. 12 has excellent composition and colour, yet none of these works have the significance which appears in his little *Wild Bird*. This is an aggressive little personality centred on a single red spot. It is surrounded by a tangle of lines . . . its nest perhaps, and then a few dark significant lines almost a cage. But there is a feeling of youth and strength about this bird. It will escape from its cage; and that, one hopes, is a figure of what will happen to this young painter as his works develop a more individual quality.

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"La Chasse au Canard, sur les bords de l'Allier" by H. J. Harpignies (1819-1916). This large canvas (78½ × 56½ in.) by one of the foremost Barbizon painters, exhibited in the Salon of 1861, is the centrepiece of an exhibition of XIXth Century paintings entitled "Paysages de France" on view at the galleries of H. Terry-Engell, 8 Bury Street, St. James's, from the 17th February to the 15th March.

PAYSAGES DE FRANCE

THE EXHIBITION of sixty-eight 19th century French landscape paintings at the galleries of Mr. H. Terry-Engell has been organized with the deliberate intention of placing emphasis not on the recognized masters of the Barbizon School, but rather on those painters as yet unknown in England but much appreciated in France. The big names are nevertheless well represented. Among these, two magnificent Harpignies, a bright open landscape with a superb sky painted at Nevers in 1860 and a very large upright of 1861, *La Chasse au Canard* (see above), some attractive smaller works by Daubigny and Lepine; a very strong Jules Dupré, *Bouquet d'Arbres dans la Campagne*; and of outstanding interest a small Seghers-like landscape by Georges Michel, and a Theodore Rousseau grisaille purely 18th century in feeling, are obviously worthy of mention.

The main interest, however, is in the minor masters. It is difficult to suppress a feeling of envy for these painters who seem always to be able to see and to paint whatever is before them. Further, their composition and quality of paint ensure that their work invariably comes off. This is partly due to the fact that they were born Frenchmen, though not least because they were pupils of such men as Corot. The student of French art will be interested to notice the steady movement from naturalism to Impressionism, always apparent where early and late works by the same artist are on view.

Charles Lapostelet is a welcome discovery: painted in the manner of Boudin, there is a

SIMON GILES

delightful beach scene near Trouville depicting the celebrations of the "14 Juillet," and a serene open view of a town seen across a field, the sky reminiscent of Constable. Another painter of quality, Leon Germain Pelouse, is here represented by two charming examples, a Vermeer-like farm landscape and an upright street scene. Hippolyte-Camille Delpy was a pupil of Daubigny as is clearly visible from the largest of the four river scenes on exhibition, yet his palette in the *Les Lavandières* is turning towards Impressionism. There are a number of individual works which cannot fail to give pleasure: a magnificent François Flameng, winter on the Seine, very much in the manner of Lebourg; a Provencal landscape by Leon Bonnat rather like an early Corot of the Italian period; and a fine rocky landscape by a river painted by a follower of Courbet, Louis-Alexandre Cabié, all are excellent proof of the quality and charm of these underrated and extremely competent painters.

Omission from last issue:

The reviewer of Dr. J. P. Hodin's *Ben Nicholson* was John Dalton.

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L'EMINENCE 'GRIS'

TREWIN COPPLESTONE

Marlborough

THE PUN has very much a point for behind the joint creators of the Cubist movement, Picasso and Braque, stands the indispensable important figure of Jose Vittoriano Gonzales, known as Juan Gris, who was able in his work to reconcile the potentialities of Cubism with the wasteful prodigality of its founder's empiricism. He always remained behind the throne but his quiet meditative spirit was much attracted to the formal challenge he discerned beneath the fluencies of handling he saw in Picasso and Braque. This inflexible intellectual determination, the modesty and purity that have been remarked by his friends and critics (H-D. Kahnweiler has called him one of the Saints of painting and Apollinaire has written "the conceptions of Gris are always pure") have made him an eminence indeed in the Cubist revolution. Gris pursued Cubist classical elements with a single minded lucidity that has established the movement's essential validity. His Aristotelian view of the inevitable conceptual pre-existence of the picture content demanded the structural creativeness which is the nature of his art and which is antithetical to the romantic materialism of Braque's remark that "Nails are not made from nails, they are made from iron." Gris flatly contradicted this in a rare lecture appearance: "Nails are made from nails for if the possibility of a nail did not exist in advance there would be a serious risk that the material might be used to make a hammer or a curling tong."

Thus, the current exhibition of Gris' work at the Marlborough is a rare opportunity to study the extent of Gris's achievement of classical exegesis. The result is impressive. In this well presented exhibition nearly all periods of his work are covered including his book illustration. The only regrettable omissions are examples of his earlier (pre 1912) proto-Cubist work, and one would have liked to see the portrait of his mother done in 1912. Understandably, his Diagalev designs are not included. The visual justness and balance of his work is visible from the early "Eggs" (1912) in which the self creating bottle is a magnificent key to the whole of his later more involved expositions and is appropriately hung to greet one on arrival. Of the papier collées particularly remarkable are *La bouteille de Bordeaux*, rich in balanced greens, and *La table du Musicien*, a higher keyed work of finely balanced complexity. A fine example of his famous open window series is *Le violon devant la fenêtre ouverte*, and of his figure paintings *Harlequin* and *Femme Drapée*.

This is an exhibition not to be missed by those interested in the important in modern art.

THEIR EXCELLENCIES

JASIA REICHARDT

Leighton House

FROM THE stately embassies of Belgravia and the wide open spaces of Grosvenor Square, it has been the tenth Muse which has been instrumental in calling the Corps Diplomatique to Kensington. At this exhibition the most outstanding feature is the variety of styles, ideas and exhibitors. Amidst a profusion of water-colour landscapes, pen and ink drawings, charcoal portraits and still-lives in oils, two paintings deserve pride of place. These, both of which are painted on copper, are the work of H.E. Sr. Ingeniero Don Arturo Lopez Rodezno, The Hondurean Ambassador. They are fantastic and imaginative paintings of brightly-coloured figures, having the charm and innocence of a Bombois and the dreamlike quality of Chagall. Sr. Don Marco Eduardo Capurro is noteworthy for the technical competence of his naturalistic portraits in pastel, the most striking of which is that done of his wife. There were two small, skilful paintings by His Serene Highness Prince Wongsanuvatra Devakula, depicting the preliminary movements of Thai Classical dancing, *Nang* and *Para*. From the Expressions of Silence and Solitude Series by Sr. Don Melquiades Parra-Marquez, the *Spring Hut* conveyed some

of the same enchantment of a Samuel Palmer landscape. I liked the expressive, grey, clay figure of Christ by Mr. Indra Narayan and the elaborate landscapes of Master Goutam Prasad Manandhar. Mrs. Swaminathan's *Composition—Indian Family and Woman—Tea Garden Worker*, impressed one with their instinctive realisation of movement. H.R.H. Princess Zeid (Fahr el Nissa), who last year exhibited at the Lords Gallery, here contributed one of the most interesting paintings of the exhibition. This, *Fatima and Her Pitcher*, dates from her earlier, expressionist phase and is reminiscent of Matisse in its brilliant and sensual colour.

CASTLES IN SPAIN

J.G.

R.I.B.A.

GRAND, STARK MONSTERS, these castles, lonely and powerful edifices to the Church Militant. This is a straightforward exhibition, sponsored by a private Spanish Society, of monochrome photographs, offset by two vigorous tapestries, copies of 15th century work, one of whose range of human expressions and interwoven patterns vigorously expresses the tumult of battle waged around the walls of the castles exhibited.

More highly developed than our Norman keeps, these buildings show a curious romantic quality, Bellver (114) circular with a delicate pillared "cloister" court, Tamarit (107) poised on a spacious beach, almost a week-end villa, and Toledo's El Sol gate, with its Moorish horseshoe arches, relics of an ousted religion. One hopes they will be allowed to rusticate slowly without being ruined by over zealous restoration.

THE MIXTURE NOW

ALASTAIR GORDON

New Vision Gallery

THIS IS A daunting exhibition for a critic: some 70 works by 65 artists are crammed together on the walls of two small rooms, a staircase and two passages. It is difficult to observe some of them from a range of more than two feet.

The aims of the Free Painters are good . . . "without regard to style; with no theory held in common; but believing in vital experiment and friendship rather than apathy and intolerance."

A prevailing contemporary painter's philosophy: of change and experiment; of getting something down in paint at all costs; of rejection of mathematical formulas in design; of more and more abstraction until even original thought is ousted in favour of putting out an ephemeral emotion: these things are evident in this exhibition.

Of course it cannot always come off. Did Harry Colman intend that his large painting at the foot of the stairs should look like two human figures in energetic relationship? It is a nice picture whatever he intended. Baz shows up very well. Robin Davis squiggles away (top passage) most dynamically. Others of the explosion school of painting do not show up so well.

Of the painters who construct their works I liked best John Ratcliff's picture in the far room; glowing and crystalline shapes with a kind of molecular link-up (if you know what I

mean) very much in the spirit of nuclear discovery. Halima Nalecz contributes a soft grey-green essence, and Robin Craig an harmoniously constructed abstract in green and black.

It would be interesting to see a Pollock or a de Staél alongside. They would contrast all too clearly. Prices 4-60 gns.

COLOURFUL AMERICA

JANET CEGLO

Victoria & Albert Museum

TO SEE A show of 126 prints, the majority of which are of interesting design, exuberant colour, largely successful and technically sound within the scope of their medium, is a gratifying experience. Prints from America, the work of 62 artists, have reached London after being exhibited in Italy and France. The most favoured medium seems to be the woodcut; however, there is a representative number of lithographs, etchings, serigraphs and paper-relief-cuts. Inevitably the artist's awareness of his medium leads to its total exploitation, which is a striking feature of this show. The small, timid, grayish, formal etching has vanished during the course of the past two decades, and here we have prints which tend to be large in size, bold in manner and brilliant in colour. There was a marked predominance of earth colours. The majority of prints were figurative, but amongst the abstracts there was an ambitious paper-relief-cut by Edmond Casarella; this technique gives the effect of silk screen process. Among the more noteworthy exhibits were: the forceful and well-organized cubist woodcut by Louis Schanker, *Abstract Landscape*; two fantastic etchings by Leonard Edmondson, which had something of Klee's imagery and an unusual restraint in colour; there was a mosaic-like serigraph, *Pempeian Muse* by Leonard Pytlak; a romantic lithograph by Leon Goldin, *The Moon and the Tower*; an elaborate intaglio by Ernest Freed of *Peter and the Wolf*, and a very impressive serigraph by Dean Meeken, essentially similar in feeling to *The City* by Max Ernst.

Prices : \$25-\$100.

ICELAND AND IBIZA

OSWELL BLAKESTON

Lord's Gallery

LESS FUNDAMENTAL painters have the luxuries; but Nina Tryggvadottir, born in Iceland in 1913, shows, in her latest and largest and best canvases, lumpish elements of static form (in white, brown, black and yellow) placed to evoke the coastal landscapes of the North, abstract finalities of cliff and rock face, and the strength of sea as a mind framework for what is established. There is no interplay of conflict, but a sense of victory implicit in the gravity; and so the pictures are personalised and transcend the decoration of earlier works. The artist has exhibited widely on the Continent, and has studied under Léger and Hofman. (Prices 20 to 180 guineas).

Anthea Alley's sculpture can best be appreciated in the cat subjects. A sort of coal-fossil effect of a skeleton stretching his paws has a rigid intensity which thrusts beyond slick idiom and identifies experienced emotion. (Prices : 12 to 30 gns.)

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ANDERBOUHR
Recent paintings
To Mar. 12

Paris Galleries

THE SEVEN immense compositions in which Bernard Buffet has evoked the legend of Jeanne d'Arc, at the David and Garnier Gallery are well timed to keep going the discussions started by his big "retrospective" at the Galerie Charpentier. They are not all equally attractive, yet two or three of these huge canvases are among the most interesting things he has so far attempted. The scene where Jeanne is terrified by her Voices, which explode like a hydrogen bomb, is perhaps up-to-date, but, at times, come dangerously near to Grand Guignol. However if they are not gone with the atomic wind, a century from now the spectator may find them as mellow as Giorgione. In the trial scene and that of the siege of Orleans his management of colour and drama is quite promising. After the sparse menu of lemons and apples, not to speak of fish bones which has been "de rigueur" since the time of Cézanne, a revival of historic painting should not be far off, and Buffet may be one of the first to bring this about. Painters like Mathieu have already caught the current, although the form he has chosen is not legible to everyone. Should Buffet discover a new figurative style for historical painting he will have merited his sudden rise to fame. *

The ensemble of abstract compositions by Breuillard, at the Galerie Simone Heller contains some very attractive painting. The artist manipulates colour in a masterly way using it to impart movement to his rising or rotating forms and to reveal the inner or synthetic character of his subject. Thus, in a theme like "Paris" he comes to conjure up, in a series of tall architectures, the essential character of the city — its permanent pearl grey tonality like diffused light. The management of certain rare colour harmonies where orange, red, mauve, blue and green are orchestrated with finesse is quite uncommon. The pattern of red and russet brown in "Autumn Rhythm" gives life to the theme and suggests, as it were, a cosmic music. The artist has discovered a form which allows him to express what otherwise might be inexpressible. *

Ardenne is an artist who has taken spontaneously to painting, and is self taught. He has, in the last year or so, attracted attention to the originality of his work. His present exhibition at the Galerie St. Placide includes an ensemble of landscapes from the Paris suburbs. Docks, railway crossings, coal yards — canals with barges, the Seine, with tall factory chimneys are the subjects which appeal to him. In these scenes it is rare to meet with the human figure, and such an isolation gives his strange landscapes a striking character which otherwise might not have been remarked. He can paint a dark red door in a brick wall and the effect will be dramatic. Or he will show the slant rays of evening upon the dull green slope of a railway embankment in a way that evokes the spirit of the "banlieue". *

Iscan who was recently awarded the "Prix du Dome" is a many-sided artist, quick in execution, able to paint large or small compositions with equal facility, and something of a virtuoso in all he undertakes. Born in Constantinople, he would seem to have inherited an eastern subtlety of perception which enables him to discern the latest phases and trends that are ever reshaping the art of Paris. At the moment they are the still-lives which seem to be his most natural form. These are generally light and lyrical and take on the contemporary note without necessarily falling into fashion. His use of white, enhanced with patches of pale blue or red, gives an aerial aspect to these slender structures, built with a few familiar objects — a blue jug, a coffee grinder, a packet of cigarettes.

A violin, in its case of dark red lining, strikes a suite of rich harmonies, perhaps due to the fact that the artist himself is a violinist. His large compositions with machinery, or the complicated pattern of a dockyard are carried out with graphic surety and dexterity. This show at the Galerie de Ventadour has an air of lightness and distinction.

Landver, who is from Argentina, and showing for the first time in Paris at the André Weil Gallery is varied in her subject matter and equally efficient in portrait, landscape, nude figures or still-life. The solid structure of the last recalls in some ways the work of the Dutch and Flemish masters but the warmth of colour gives a contemporary accent. In a Paris landscape where the towers of Notre Dame are seen through the hazel blue distance above an intricate foreground of ancient roofs and gables, the artist seems to have captured traces of the many centuries that have gone to the making of this particular scene. In her portraits particularly those of children she is quite convincing. *

At the Durand Ruel Gallery the group "Three Dimensions" is holding its annual show, Savreux, whether his subject be still life or landscape, contrives to give a rich sumptuous quality to what he paints. In the large flower pieces there is a wealth of colour and substance which makes them more ornate. Lauzero paints the small towns and villages of the "Île de France" in slate blue tones. He is one of the most promising of the younger French landscape artists. Baboulet is interesting as an expert craftsman with a gift for poetic landscape and still life painted

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Seiler

in the precious manner of a miniature. Chochon gives a theatrical air to his figures and he shows imagination. Eisenchitz exhibits wild and romantic scenery. Van Hasselt is well known for his seascapes. Both Salvat and Riera bathe the outline of their landscape in soft mist. The drawings and engravings of Mackan-Langlois have a neo-classic touch and are executed with much finesse. Maurice Buffet evokes the surrealistic aspect of old manor houses round Paris with their great gates and their deserted grounds. Sculpture is represented by Muguet with an ensemble of terra cotta figures of supple outlines and by Prat with his portraits in bronze. *

Lesieur who is showing at the Galerie Coard is well-known to Paris and London for his brilliant colour patterns laid on in broad patches and inserted one into another like blocks of stone. His present exhibition includes recent paintings from the south of France, others from Deauville, and a series of impressions brought back from London. In a suite of large compositions painted near Cannes he makes use of brilliant orange reds which gives a solar intensity to these semi-abstract visions and an air of mystery far removed from the conventional Mediterranean landscape. The small canvases from Deauville epitomize the clear blue of sky and sea on the Channel. In London he has captured the heavy damp perspectives of the Thames seen from London Bridge and converted them into a symphony of pearl greys and whites in a way that discloses the weighty character of the scene. Lesieur has created a style of work which is somewhere between impressionism and abstraction and which allows him to secure certain intangible effects which would otherwise have escaped.

(continued on page 12)

GALERIE ROR VOLMAR
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SUSANNE NEUFOND

Mar. 1 — Mar. 14

G WEN JOHN

R.G.

Matthiesen Gallery

SOME TALK OF brother Augustus and some of Whistler or even Sickert, but nothing could be farther from the feeling of these extrovert artists in the quiet reverent and highly personal idiom of Gwen John. Only it does not come to you; to get the subtle fragrance of these pictures one has to approach them with a receptive mind for no painter tried less to create a public response or to exploit personality as a cult. The drawings from many a sketch book vary in quality but were not meant to be things in themselves but the paintings of her Catholic Sisterhood at Meudon, where she spent the last years of her life have a spiritual and sanctified quality which is rare or even unique in modern painting. Her first post-war exhibition was at Matthiesens and her memorial exhibition at the Tate in 1952 have established her as the foremost British woman painter of this century, and if her works do not come forward to welcome one they are ever so much more worth while pursuing.

Outside London

TRAINING FOR CREATIVE ART

NORBERT LYNTON

*Laing Art Gallery
Newcastle*

ONE is not surprised that there should be a considerable time-lag between the art education and the current art of a period. It is in the nature of academies that they should try to instil into the men of tomorrow principles and methods formulated by the men of yesterday. Nationally centralized examinations appear to support such a system.

Nevertheless, recent years have seen a determined effort to evolve a method of training suitable to an age of creative, as opposed to imitative, art. In Newcastle you can see some of the results of this effort. In the Laing Gallery the students of the Newcastle division of Durham University have arranged an exhibition which shows, besides paintings and constructions by invited artists and examples of contemporary design and machine-manufacture in the shape of furniture, etc., the exercises done by first-year students of the Art Department of King's College, Newcastle, under Victor Pasmore, and of the Leeds College of Art under H. J. Thubron. Both these centres have organised what is known as a Course in Basic Design, which offers a systematic training in the analysis and handling of the fundamental grammar of design. This grammar is common to all design and predetermines neither the student's ultimate career nor his personal mode of expression.

What impresses one most about the work is the coherent thought behind it. Although the course has been created in recent years, it has an exact and considered character which makes traditional art teaching, founded on the precept of imitation, look accidental and happy-go-lucky in comparison. Step by step the course moves through exercises in the use of the point or dot, the line (straight or curved), rectilinear and curvilinear shapes, in simple and in complex relationships. Free experimentation accompanies controlled exercises throughout. There are extensions into the field of pattern and texture by means of simple prints and collages.

Leeds has this year begun a continuation course concerned with the translation of two-dimensional exercises into three dimensions using machine techniques, such as high-speed routing, and with the use of machine forms for sculptural purposes. The exhibition includes some of the results: reliefs and constructions in aluminium alloys, copper, glass fibre, reinforced polyester and various thermo-plastic materials, of a standard of design and craftsmanship all the more admirable for the fact that they were done in a few days as their first efforts in this field by students in their second term in the College.

Anyone interested in art education, and in the future of art and applied design, is strongly recommended to visit this exhibition. He cannot fail to be impressed by the seriousness and the vigour of the work and will probably be able to guess at the enthusiasm behind it.

ROBERT HILL

J. A. ROBERTSON

Watford Public Library

THE LARGE, bold paintings of Robert Hill fall into two groups. Many of these oils should be described as "descriptive studies" rather than paintings—images painstakingly worked in sombre brown, green and grey, and outlined thickly in brown, of picturesque buildings, farms, village streets, and curiously menacing slate-blue windmills, aiming at a simplified realism, in smooth blocks of paint, enlivened by unexpected distortions of perspective.

In the more personal sea' paintings and the emblematic *Autumn*, the heavy line has nearly disappeared and the texture is free and more varied. Here the paint acquires movement, and greater vitality.

BRIGHTON: SUSSEX ARTISTS' EXHIBITION

THE LIVELINESS of this exhibition, outweighing its unevenness, is an interesting aspect of the vitality and pictorial imagination displayed by those emanating from various art colleges and schools. The contrast between their works and those, of which there are examples enough here, sympathetic and otherwise, from the hand of those of an older and more academic persuasion, is very striking.

Three pictures by Norma C. Weller reveal an interesting and courageous approach to one of the fundamental problems of portrait painting, the interpretation of character in pictorial terms. The rock-like construction so strikingly emphasized in the Portrait of a Russian Noblewoman and the gentler modelling of the two others are, in this sense, admirably complementary. In the Montmartre landscape the colour posed too complex a question for her vision to solve. By contrast, in Michael Blaker's portraits colour is subjected to the severest restriction. The price of this still and dignified asceticism is, only temporarily perhaps, a risk of "preciousness."

In sharp contrast to both of these is Mr. Sean Rice who has sent both sculpture (*Boy clutching bird*, in concrete) and two landscapes. The boy is imbued with admirable articulation and "movement" and the asperity of the landscapes suggests that concrete has found its way into the oil paint, to a masculine and compulsive, if somewhat harsh, purpose.

The watercolours display an astonishing variety ranging from the precise delineation of Mr. Egerton Cooper's study for a portrait of Lord Brabazon of Tara to the architectural abstraction of Timothy Rendle's Corsican landscapes. In between, Hilda Chancellor Pope pays delightful homage to the vagaries of the English climate and Margaret Tatton to the scenery of Lapland. Bay Robinson and Charles Knight stress rather the rhythm to be found in the tree trunks and the unemphatic harmony of the English scene. Few, however, achieve the sensitiveness of Magdalena Bednar's drawings, small in vision and scale, and handled with exquisite delicacy. Rare, too, is the mystic vision of Patricia Sedgwick's *Thy Kingdom Come*.

The recent revival of the colour lithograph has an admirable and very able protagonist in Robert Tavener, displaying an unusual gift for the arrangement of figures.

The examples of pottery, all too few, prove that beauty in usefulness is as valid an aim as ever. The exhibition closes on March 11th.

D. R.

FOUR PAINTERS

Univision Gallery, Newcastle

IVAN GEFFEN

IT IS a measure of the place already won by the Univision Gallery in Newcastle's cultural life that its new exhibition is fully integrated into the current Festival of the Arts here. (There are also exhibitions at the Hatton Gallery—where the sculptor John Flaxman receives full consideration—and at the Laing Gallery, to be reviewed later, and a full panoply of other Festival events.)

Unbelievably, not only is the recent output of the four artists concerned reasonably well represented; in the case of Gillian Ayres it includes a number of tall, narrow panels the hanging of which would present difficulties to many a larger gallery. Airily bright, with patches of primary colour exploding over large areas of white, these contrast with the organic involutions of hot, massed colour used by John Coplands and Dennis Bowen.

Small groups of pictures by these three have been seen at the same gallery in recent mixed shows. The fourth artist, David Chapin, is new to Tyneside. He appears now as an abstractionist with marked formal capacity, of whose work one will wish to see more in the future.

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Yesterday and Tomorrow—continued.

The absurdity of this cold war between abstract art and whatever its antagonist may be is brilliantly shown by an impressive series of *Still Lives with Glasses* by Helen E. Dear: probably the most significant revelation of this varied, serious and stimulating exhibition. This unknown woman walks along an unknown path: she acclimatises the dynamic dissection of the Cubists to the anti-analytical world of direct chromatic expression. For her, the visible hint is not a mere information—it is the centre of the spatial configurations and formal orchestrations which she pursues with the tenacity of youth and the inborn integrity of the artist.

It is encouraging that this conclusive evidence of the futile fight between abstracts and the others should be seen in an exhibition of young contemporaries. After all, it is for the future that we look on these crowded walls; and for all the hazards of aesthetic meteorology, this may be it.

ST. PANCRAS ARTISTS

An exhibition of the work of professional and amateur artists who live, work or study in St. Pancras.

Sending-in days: March 1st, 3rd and 4th.

(Entry forms from Borough Librarian, Town Hall, Euston Road, N.W.1).

*The Exhibition will be open to the public (admission free), March 10-22, 12 noon to 8 p.m., St. Pancras Town Hall, Euston Road, N.W.1.

*A special section of the exhibition will be devoted to the work of BRUNO MANINI.

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Sanderson are glad to announce that the following have accepted invitations to judge the entries:

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AUCTION RESULTS

PAINTINGS

Christies, 14th February.

Boucher, A Water Mill, unframed (18 x 28½ in.), £126. *Salvator Rosa*, A Rocky Coast Scene, signed with monogram, unframed (23 x 29 in.), £94 10s. Od. *Jan Lievens*, A Girl in a White Dress, signed and dated 1656 (39 x 49 in.), £525. *Canaletto*, A View of Venice (31 x 51 in.), £367 10s. Od. *Baptiste*, Flora, unframed (46 x 63 in.), £262 10s. Od.

Sotheby's, 19th February.

William Beechey, Portrait of Miss Mary and Miss Elizabeth Gosling, signed with initials and dated 1817 (49 x 39 in.), £280. *Angelica Kauffmann*, Jupiter and Callisto; Apollo and Calliope, a pair (each 25 in. diam.), £250. *Wilson Steer*, Recte et Suaviter, signed inscribed and dated 1904 (33½ x 38½ in.), £14. *William Callow*, The Market Place, Innsbruck, signed and dated 1845 (21½ x 29½ in.), £40. *Victor Dupre*, River Landscape at Dusk, signed on board (7¾ x 12 in.), £45. *Edward Le Bas*, A Girl in a black hat, signed (23½ x 19½ in.), £20.

DRAWINGS

Sotheby's, 19th February.

Louis Belanger, The Cascades of Terni and Tivoli, gouache, a pair, both signed and dated 1792 (29½ x 20 in.), £80. *Paul Nash*, Romney Marsh, pencil and coloured wash, signed and dated (Dymchurch), 1923 (8½ x 14 in.), £70. *Thomas Girtin*, Conway Castle, signed, drawn in 1793 (7 x 10 in.), £45. *King George V*, Studies of Soldiers, pencil and coloured chalks (5½ x 4½ in.), £30.

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Books

ARCHITECTS YEAR BOOK 8

HUMPHREY LYTTLETON tried to build himself a house recently. The local authorities objected to it on aesthetic grounds, mainly because of its functional, but controversial, centre court plan. There was an enquiry, a very public enquiry which merited headlines. "Humph" was lucky, because his case drew attention to a form of architectural censorship which is normally not much publicised but which is very damaging to modern architecture in this country. It is significant that the architect for this house, John Voelcker, is a contributor to this Year Book,* significant too, that Theo Crosby, in another article sums up the position with extraordinary precision when he says "Here is a country that builds several hundred thousand houses a year; with over twenty thousand qualified architects almost all of whom are thoroughly at home in the modern movement; and a dozen or so houses of any architectural value or interest produced in ten years. That such a censorship should exist, and be accepted as inevitable is incredible. The present sterility in house building is the result of our lack of freedom." The Year Book is a résumé of current architectural thought and practice, it looks ahead, argues and illustrates the case for modern architecture, is of interest not only to architects but also the non-specialist reader. In connection, again, with the court plan house, Ian McHarg writes an interesting thesis on why it can be considered "... a residential environment as humane as it is urbane"; more far-reaching the book touches on Wright's projected Guggenheim Museum, with its spiral galleries, the position of CIAM, and a variety of aesthetic topics, including a chapter by A. and P. Smithson on the Aesthetics of Change, a plea for a more organic approach to design in a new guise. Bruce Martin's reasoned chapter on standards brings into focus the problems which affect our more industrialised building. This is a very stimulating little book. J.G.

* *Architects Year Book*, 8. Elek. 42s.

KINGS OF THE CASTLE

FEW, IN the history of Art, have attained the exclusive Olympus of international super-graduateship—Professor Wilenski* is one of these and sits his delphic couch with the ease of the just. His photo flood clarity still radiates as it did in the '30s, when this book was first published. Save for a few additions, virtually nothing has been altered, yet the "old classic" remains valid and vital.

In a new illustrated preface of 12,000 words he reviews the recent developments that have occurred since his last edition. The incorporation of it in the corpus of the thesis would have resulted in the dismembering of a fascinating essay.

Despite the procrustean violence so often applied; the modern movement, and in particular its history, cannot be compelled to conform to chronological sequences. You cannot make an octopus jump through hoops. Samuel Butler once wrote, "The history of Art is the history of revivals", in a sense this is true, yet the student still "blind man buff's" in the tenuous grip of births and deaths.

The author circumnavigates the blandishments and petards, and with considerable courage, creates a razor-edged standpoint; a trunk. Whether in judgment or in provision of criteria (the same thing really) the key-word is *relative*. Thus, Wilenski premises classifications are important, and useful if applicable to ideas—"schools" are mere nomenclature. He leads us through a seemingly endless maze of statements, stopping only to reduce what he has said to a simple analysis, then carrying on until he has built up the complete picture. *It is all so clear.* J.J.

* *The Modern Movement*, 1957. (With a new preface.) R. H. Wilenski. Faber. 36s.

ANCIENT COLOMBIA

THIS BOOK* has been printed in Italy, and that probably explains the sprinkling of little misspellings, and the rather heavy style when translated into English. It is not easy reading, but it is a good work on the subject. The author will be amused to hear that *tumbaga* is a Malay word applied to base gold by the Spaniards.

The plates make the book a "must" for the artist who is interested in metals and jewellery. Here is a rich variety of technique, magnificent design, symbolic ornament. It matters little that this work is archaeological, from Ancient Colombia. It is good work, finely treated metal designed by people who knew just how to express what they wanted. Individual artists-craftsmen they were, and many of us would be proud indeed if we could equal them. There are thirty-one plates in full colour. A treasure house from the Banco Nacional de Colombia, and one piece from the Vatican; now made available for the art lovers of all the world. If you want to know the meanings, maybe I can tell you some of the stories behind these forms; but it is far better for you to look at these works and let them speak directly in the hidden language of the artists.

COTTIE A. BURLAND

* Enzo Carli. *Pre-Conquest Goldsmiths' Work of Colombia*. Heinemann. 35s.

Paris Galleries—continued.

Cress is an American artist resident in Paris who has come to assimilate many of the more recent idioms of contemporary painting and made them her own. The angular forms which she employs become so insistent as to carry her into a type of near abstraction. The subject matter is generally that of the circus although the figures being semi-abstract, assume, for the most part fantastic forms. Terra cotta and white are used with a touch of originality in the mat colour schemes which give the impression of terra cotta tiles and an art which is, at times, very near that of the near east.

At the Ror Volmar Gallery, Herson in a collection of watercolours depicts Cannes and the Côte d'Azur with its villas and gardens figured in a sort of tropical profusion. The drawings are incisive and attractive. At the same gallery Noelle Perret paints the Seine and its bridges in pastel tones which convey very well the impression of misty perspectives beneath the bridges. Aline Vion employs blue and white in a striking way that recalls paintings on porcelain. The effect is fantastic and at times almost immature, at others it succeeds. Kubra, at the same gallery exhibits a collection of stylized portraits some of which are humorous, those with cats particularly so.

Sculpture has for many years now been at a discount in Paris. With lack of space it has become difficult to house and to transport. This may, to some extent, explain why welding has come to take the place of direct carving. The Galerie Claude Bernard has made an attempt to change this state of affairs by organising an exhibition of seventy contemporary sculptors. These are all in small format, easily transportable, so that this exhibition makes a representative exhibition of contemporary work. Moore, Chadwick and Butler are among the English exhibits. Picasso, Braque, Arp, Laurens, Giacometti, Caesar, Hajdu, Gilfli, Signori, Penalba, Dodeigne, Haber, Brancusi, Martha Pan, Stahly, Etienne Martin, Dubuffet, Duchamp-Villon, and other well-known sculptors and artists are to be found here in a variety of materials—largely bronze.

This interesting ensemble is to continue until April.

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ART LECTURES

NATIONAL GALLERY

MARCH. Sat., 1st, 2.30 p.m., C.C. Religious Pictures II; Room XXI. Tues., 4th, 1 p.m., French Paintings XIV. Wed., 5th, 3 p.m., Giorgione, Titian, Palma Vecchi, etc. Thurs., 6th, 3 p.m., Christus, Antonello; XX. Sat., 8th, 2.30 p.m., Religious Pictures III; XXXII. Tues., 11th, 1 p.m., Van Dyck; VII. Wed., 12th, 3 p.m., Titian I; X. Fri., 14th, 3 p.m., Botticelli, Tura; IV. Sat., 15th, 2.30 p.m., Classical Pictures I; VIII.

THE Tate GALLERY

MARCH. Tues., Thurs., and Sat., at 3 p.m. 1st—The Aftermath of Cubism; Galerie XVII; Mr. Bradbury. 4th—Wilson and Gainsborough; III; Mrs. Cregan. 6th—Turner; VI; Mrs. Cregan. 8th—Fantasy in Modern Art; XXIII; Mr. Bradbury. 11th—Modern Still Life; XXV; Mr. Bradbury. 13th—Modigliani and the Paris School; XXII; Mr. Bradbury. 15th—Hockarth; I; Mrs. Cregan.

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Wed., 16th, at 6.15 p.m.—The Bayeux Tapestry by C. H. Gibbs-Smith. 12th—Animals in Sculpture. Alice Clifton-Taylor.

NATIONAL PORTRAIT GALLERY

MARCH, at 3.15 p.m. 1st—Mary Queen of Scots; E. L. C. Mullins. 8th—Sir Philip Sidney; John Buxton. 15th—Some Shakespeare Portraits; David Piper.

COURTALD INSTITUTE

MARCH, at 5.30 p.m. 4th—Canova; Roger Hinks. 11th—Watteau redivivus; Francis Watson. Tickets in advance only from the Registrar.

Sending-in Days

Secretaries of Art Clubs and Societies are invited to use this column—without charge. Information should be advised to the Editor at least ten days before publication date.

When applying for particulars please mention *Art News and Review*.

INTERNATIONAL TRIENNIAL FOR GRAPHIC WORK. 5,000 Swiss francs are offered for coloured prints. Last receiving day April 30th. Details from The Art Society, Grenchen, SWITZERLAND, P.O.B. 900.

A.I.A. Gallery—25th Exhibition. March 15, 17, 18, 9.30-6.00. Large pictures; minimum 48 x 48 in. R.B.A. March 24, 10.15.

ROYAL SCOTTISH ACADEMY. Mar. 3-8 at Bourlet Nassau Street.

ROYAL ACADEMY OF ARTS. Watercolours, Mar. 21. Oils, Mar. 22 and 24. Sculpture, Mar. 25. Forms 10s. and s.a.e. from the Secretary.

ARTHUR SANDERSON & SONS, LTD., are running a competition for wallpaper and fabric designers. There will be £1,750 issued in prize money. The competition being conducted under the rules set out by the Society of Industrial Artists. Particulars from Committee, Arthur Sanderson & Sons, Ltd., 57 Berners Street, London, W.1. Closing date for entries 30th May, 1958.

PARIS SALON. March 1 to 8 at Meiss. James Bourlet and Son, Ltd., 17 Nassau Street, London, W.1.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Mar. 3. Submission fee 3s. 6d. for non-members.

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Life figure drawing group (*Coeurs de croquis*) conducted by Bertram Stevens. Tuesdays, 7.30-9.30 p.m. Criticism or guidance only when desired. The Art Studio Club, 92 Holland Park Avenue, W.11 (few doors from tube). Park 3363.

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BIG WOOD LANDSCAPE PAINTING COURSE, June 21st-12th. Tuition first week, by Gilbert Spencer, A.R.A., second week, by John Nash, R.A. and third week, by Colin Hayes. £9 10s. p.w. inclusive. Applications to W. Dockar-Drysdale, Park End, Radley, nr. Abingdon, Berks.

SMALL CLASSES. Drawing and painting. Portrait, Life, Still-life, Flowers, Etc. Apply Kathleen Browne, A.T.D., 129 Gloucester Terrace, London, W.2. Pad. 6891.

CORNWALL. Guests welcome in old house of architectural/historic interest, 3 mins. harbour and sea. Bed and breakfast only, one guinea: terms period. Lawn House, Mevagissey.

BRIXTON, Devon. Artist accepts one or two guests. Tuition optional. Subjects galore. Box 953.

S.E.A. EASTER CONFERENCE, DARTINGTON HALL ARTS CENTRE, TOTNES, DEVON, 8 TO 14 APRIL, 1958. "The Practice of the Arts in the Community." Exhibitions, lectures, use of art and pottery studios, etc. Recognised by Ministry of Education. Full fee incl. residence £9 9s. 0d., deposit £1 secures place. Full details: Society for Education Through Art, 37 Denison House, 296 Vauxhall Bridge Road, S.W.1. Shaftesbury, Dorset, Old Pump Cottage. Thatched. Centre tours, unspoilt country, good cooking. Sketching. 8 gns. Hostess: Miss English.

SMALL PAINTING GROUP. Exhibition next year. Experience varies from none to several years. Also Children's Group. Pike, 253 Lanark Road, W.9. MAI 8565.

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Appointments, Situations, Etc.

Connoisseur with flair, judgement, experience and international contacts seeks work in organisation. Selling pictures. Preferably modern. Partnership considered. Write Box 954.

ARTISTS required to paint Murals, in small Restaurant. Box No. 960.

Part-time work in a shop, S.W. London, could be offered to a young artist (man) in need of a small regular weekly income. Box No. 959.

ARTIST required for interesting commercial home work. FRE 7649.

JUNIOR 17. Art Student. Wishes to find position in INTERIOR DESIGNERS studio. C. Wingrave, 20 Taunton Avenue, Hounslow, Mddx.

Gallery Guide—continued

Portsmouth, Cumberland House.

Society of Aviation Artists (London Selection). Until Mar. 9.

Plymouth, Art Gallery.

*Part I. The Impressionist Tradition. Until Mar. 8.

Rottingdean, The Grange.

10-7, 10-7. Suns., 2-6. Permanent Collection.

Scarborough, Art Gallery.

Royal Academy 1957 (Selection). Until Mar. 22.

Stoke-on-Trent, Art Gallery.

*Part II. After Impressionism. 52 Works. Mar. 1-22.

St. Ives, Penwith Gallery.

Permanent Collection. Nicholson, Hepworth, Wynter, Hilton, Wells, etc.

Swansea, Glynn Vivian Art Gallery.

*Contemporary Welsh Painting and Sculpture, 1958. Mar. 1-22.

Wakefield, City Art Gallery.

Alan Davie. Until Mar. 30.

Wedgesbury, Art Gallery.

*Contemporary British Lithographs. Mar. 3-15.

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Miscellaneous

ARTISTS who would be interested in having their works exhibited in Restaurant, W.1., please write Box No. 961.

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EXHIBITION GUIDE - March 1—March 15

Times are Weekdays, Saturdays, Sun. signifies Sunday Opening. Admission free unless otherwise stated.

IN LONDON

- Ackermann, 3 Old Bond Street, W.1.
Old Sporting Pictures and Prints.
A.I.A., 15 Lisle Street, W.C.2. 11-6, 11-6.
Picture Lending Library.
Agnew & Son, Ltd., 43 Old Bond St. 9.30-5.30, 9.30-1.
British, Dutch and Italian Masters.
Arthur Jeffress (Pictures), 28 Davies Street, W.1.
10-5.30, 10-1.
Paintings, Drawings and Etchings by Richard Beer.
Mar. 11-April 3.
Arts Council, 4 St. James's Sq. 10-6 (Tu. & Thur.), 10-8.
Modern Israel Painting. Mar. 8-Apr. 12. Adm. 1/-.
Beaux Arts, 1 Bruton Place, W.1. 10-5.30, 10-1.
Paintings and Drawings by Michael Fussell. Mar. 6-Apr. 2.
Ben Uri, 14 Portman Street, W.1. 10-5. Sun., 2.5.
Recent Acquisitions for Art Museums of Israel.
Berkeley, 20 Davies Street, W.1. 10-5, 10-1.
Stoneware Pottery by Michael Cardew.
The British Museum. 10-5, 10-5. Sun., 2.30-6.
Japanese Ink Painting.
Alfred Brod, 36 Sackville Street, W.1. 10-5, 10-1.
Fine Old Dutch and Flemish Masters.
Building Centre, Store Street. 9.30-5, 9.30-1.
"New Coventry." Mar. 6-April 3.
Coffee House, 3 Northumberland Avenue, W.C.2.
Paddington Art Society. To Mar. 23.
Cooling, 92 New Bond Street, W.1. 10-5.30, 10-1.
Paintings by Count Raben. To Mar. 8.
Crafts Centre, 16-17 Hay Hill, W.1. 10-5, 10-12.30.
Pottery by Hamada. Mar. 3-April 5.
Crane Kalman, 178 Brompton Road. 10-7, 10-5.
Recent Paintings by Maurice Blond. Mar. 1-31.
Drian, 7 Porchester Place, W.2. 10-7, 10-5.
Twenty-four Paintings by Clemente.
Engel H. Terry, 8 Bury Street, S.W.1.
Payages de France. XIX Century Paintings.
Feb. 17-Mar. 15.
Everyman Foyer, Hampstead. 2-10, 2-10, 4.30-10.
Roy Turner Durrant. Feb. 3 to Mar. 3.
Fitzroy Tavern, Windmill Street, W.1.
Painter's Bazaar. Mar. 10-April 26.
Folio Society, 70 Brook Street, W.1. 11-5.30.
Graphic Design by the Kingston School of Art.
Mar. 3-28.
Foyles, Charing Cross Road.
The Alphabet. Origin and Development. To Mar. 29.
Galerie de Seine, 11 West Halkin St., S.W.1. 10-6, 10-1.
Keith Sutton. Paintings. Feb. 11-Mar. 8.
Galerie Pierre-Montal, 14 South Molton Street, W.1.
10-5.30, 10-1.
Gallery One, 20 D'Arblay Street, W.1. 11-6, 11-4.
Alexander Weatherston.
Gimpel Fils, 50 South Molton St., W.1. 10-6, 10-1.
Recent Works by Peter Lanyon. Mar. 4-29.
Guildhall, E.C.2. 10-5, 10-5.
Bank of England Arts Society. Mar. 7-21.
Hammersmith Art Gallery, 9a Kilmarsh Road (off Iffley Road), W.6. 10.30-7.
Works by Students of Durga Lall School.
Hanover, 32a St. George Street, W.1. 10-5.30, 10-1.
Marlow Moss Sculpture and Paintings. Mar. 4-
Apr. 3.
Heal's, 196 Tottenham Court Road, W.1.
9.30-5, 9-1. Thurs., 9.45-7.
"Snow in February."
Imperial Institute, S.W.7. 10-4.30, 10-5, Sun. 2.30-6.
Closed.
Imperial War Museum, Lambeth Road, S.E.1.
Paintings and Drawings by Henry Lamb.
I.C.A., 17 Dover Street, W.1. 10-6, 10-1.
Roger Hilton. To Mar. 8.
John Barnes, Finchley Road.
Spanish Journey. Lottie Reizenstein. To Mar. 3.
Kodak House, Kingsway. 9.30-5, 9.30-11.30.
Colour Transparencies by Percy Hennell. Feb.
25-Mar. 8.
Lefevre, 30 Bruton Street, W.1. 10-5.30, 10-1.
20th Cent. French Paintings. Feb. 27-April 3.
Leicester Galleries, Leicester Sq. 10-5.30, 10-1. Adm. 1/-.
Alan Reynolds. Paintings and Watercolours,
1956-8. Cheng-Wu Fei Watercolours. Mar. 7-27.
Leighton House, 12 Holland Park Road. 11-5, 11-5.
Paintings by members of the Corps Diplomatique.
Feb. 13-Mar. 8.
Lords, 26 Wellington Rd., N.W.8. 10-7, 10-7. Sun., 10-7.
Paintings by Vere White and Tryggvadottir. Sculpture by Anthea Alley.
Louvre Galleries, 8 Duke Street, St. James, and 22 New
Bond Street. 9.30-5.30. 9.30-1.
Permanent Exhibitions of Fiebel Reproductions.
Marlborough Fine Art, 17/18 Old Bond Street.
10-5.30, 10-12.30.
Juan Gris (1887-1927). To Mar. 22.
Matthiesen Gallery, 142 New Bond Street, W.1.
Gwen John. To Mar. 8.
Medici Galleries, 7 Grafton Street, W.1. 10-5, 10-1.
Pictures to Live With.
National Book League.
"Autobiographies."

Richard Gainsborough Periodicals Ltd., 87 Regent Street, Piccadilly Circus, W.1. REGent 3948-9.

New Vision Centre, 4 Seymour Place, W.1. 11-6, 11-6.
"Free Painters" Abstract Open Exhibition. Feb.
18-Mar. 8.

Obelisk, 15 Crawford Street, W.1. 11-6, 11-1.
Eileen Agar, Bruno Puglia, Baj, Darryl Hill, Rotella.
O'Hana, 13 Carlos Place, W.1. 10-6, 10-1.
Impressions of Travels by Sumi. Mar. 13-30.

Piccadilly, 17 Cork St., W.1. 10-6, 10-1.
Mixed Show.

Red Lion, Rosoman Street, E.C.1. 11.30-3 & 5.30-11.
Francis Peter. Until Mar. 11.

Redfern, 20 Cork St., W.1. 10-6, 10-1.
Patrick Heron, Derwent Lees, Paul Olds, and the
Abstract Influence.

Roland Browne & Delbanco, 19 Cork Street, W.1.
10-5.30, 10-1.
Norman Adams. Oils and Watercolours. Austin
Wright. Sculpture and Drawings. Mar. 6-Apr. 4.

Royal Academy of Arts. 10-7, 10-7. Sun. 2-6.
Winter Exhibition. "The Age of Louis XIV."
Until Mar. 9.

R.B.A. Galleries, Suffolk Street.
10-5, Wed. 10-7. Sat., 10-5. Adm. 1s. 6d.
Young Contemporaries. Feb. 20-Mar. 12.

Royal Institute of British Architects, 66 Portland Place.
Photographs of "Spanish Castles."
One Hundred Years of American Architecture. To
Mar. 22.

Royal Institute Galleries, 195 Piccadilly, W.1.
10-5, 10-5. (Adm. 1/-).
National Society. Painters, Sculptors, Engravers.
Feb. 15-Mar. 4.

St. George's Gallery Prints, 7 Cork Street.
Publication Exhibition. Merlyn Evans. Feb. 5-
Mar. 5.

South London Art Gallery. 10-6, 10-6. Sun., 3-6.
Fact and Idea. Selected by Mervyn Levy. Mar.
2-22.

Tate Gallery.
Weekdays. 10-6. Tues. & Thurs., 10-8. Sun., 2-6.

Tea Centre, 22 Regent Street. 10.30-6.30.
21st Anniversary of Arthur Segal's Painting School.
Mar. 4-15.

Arthur Tooth, 31 Bruton St., W.1. 9.30-6, 9.30-1.
Today and Yesterday. Feb. 15-Mar. 8.

Trafalgar, 119 Mount Street, W.1. 10-5.30, 10-1.
Paintings of Mexico. By Philippe Julian.
Victoria and Albert Museum. 10-6, 10-6. Suns., 2.30-6.
Hildburgh Memorial Exhibition. To Mar. 30.
American Prints. Feb. 20-April 7.

Finnish Rugs. Mar. 7-May 4. Adm. 1/-.
Walkers Galleries, 118 New Bond Street. 10-5, 10-1.
Medical Art Society. From Feb. 13.
Pamela Thalben Ball, Gordon Whatman, Phyll
Nunn. From Mar. 11.

Whitechapel. 11-6. Sun., 2-6. Closed Mon.
Closed to Mar. 27.

Wildenstein, 147 Bond Street.
Paintings by Simon-Levy. To Mar. 22.

Wilton, 2 Motcomb Street, S.W.1. 10-5.30, 10-1.
Small Paintings, 10 to 30 gns.

Zwemmer, Litchfield St., W.C.2. 10-6, 10-1.
Lithographs. Brâque, Miro, Chagall, Picasso,
Paintings by François Boit, Bores, Christoforou.

OUTSIDE LONDON

* Indicates Arts Council Exhibition.

Andover, Bladon Gallery, Hurstbourne Tarrant, Hants.
Annual Members Exhibition. Mar. 9-April 28.

Birmingham, King Edward's School.

*The Art of the Sculptor. Mar. 10-22.

Blackpool, Grundy Gallery.
New English Art Club (London Selection). Until
Mar. 22.

Bolton, Art Gallery.

*Part III. Romantic and Abstract. Mar. 1-22.

Brighton, Art Gallery. 10-7, 10-7. Suns., 2-6.

Sussex Artists. Until Mar. 11.

Bristol, City Art Gallery.

*Part IV. Since the War. Mar. 8-29.

Bruton, King's School.

*Contemporary Prints. Mar. 3-15.

Cambridge, Arts Council Gallery.

*Book Illustrations.

Cambridge, Fitzwilliam Museum.

John Downman. Portrait Drawings. Until April
30.

Cambridge, Heffer Gallery.

Oxford and Cambridge Art Exhibition.

Cardiff, Howard Roberts Studio and Gallery.
1.30-5.30, Sat., 10.30-1.30, 2.30-5.

Tranquilo Marangoni. Wood Engravings.

Cheltenham Art Gallery.

Old Masters from the National Loan Collections
Trust. Until Mar. 22.

Dudley, Central Library.

*Drawings from the De Pass Collection. Feb. 8-
Mar. 1.

Eastbourne, Towner Art Gallery.

Eastbourne School of Art. Mar. 1-30.

Kidderminster, Art Gallery.

A.I.A. Travelling Exhibition. Until Mar. 8.

Liverpool, College of Art.

*S. W. Hayter. Mar. 8-29.

Lowestoft, School of Art.

*Contemporary Foreign Lithographs. Feb. 24-Mar.
8.

Manchester Academy, City Art Gallery.

10-6, 10-6. Suns., 2.30-5.

99th Annual Exhibition. Until Mar. 9.

Manchester, Crane Gallery, 55 South King Street.
10-7, 10-5.

French and English Paintings.

Newcastle-upon-Tyne, Laing Art Gallery.

*Northern Art Societies. Mar. 15-29.

Newcastle-upon-Tyne, Univision Gallery.

Bigg Market. Four Painters. Until Mar. 8.

Norwich, Castle Museum.

*Drawings from the De Pass Collection. Mar.
8-29.

Nottingham, Midland Group Gallery, 38 Bridlesmith
Gate. 11.30-6, 10.30-5. (Closed Thurs.)

Art for All. Colour Prints from Zwemmer Gallery.

Oxford, St. Hilda's College.

John Nicoll. Paintings and Drawings. Until
Mar. 9.

Continued on Page 13.

The Waddington Galleries

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