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In London Show

Wakeford's Newsprint 'Collages'

By Sheldon Williams

Special to the Herald Tribune

LONDON, March 7.—Edward Wakeford is capable of so many good kinds of picture it is surprising he has not long ago become a household word. His exhibition at the William Ware Gallery, halfway down Fulham Road, contains large watercolors, great and small oils, and (what he terms) collages. The watercolors tend to be traditional—scenes in Paris parks—but the oils are of all sorts, ranging from splendid versions of St. Sulpice to cold, meaningful views of cliffs round Broadstairs.

Then there are the "collages." Wakeford makes arbitrary scraps of newsprint join in with the composition in an independent manner. These little bits of paper are few and far between but have an arresting effect, particularly in the *plage-scapes* at Carnac and Quiberon. Bathers and beach huts are conveyed with jaunty jabs and lines of color. The odd patch of *papier collé* is applied like a beauty spot—really intriguing. Wakeford is a fine painter.

Jennifer Dickson won a Jeunes Artistes prize for gravure at the Paris Biennale of 1963. An invitation to display 20 works in the Prizewinners' Salon at the 1965 Biennale followed. For this honor she prepared an *eau-forte* suite called "La Genèse." The ten works making up the series are now on show in Britain for the first time at the Zwemmer Gallery.

Why has this British artist been singled out in this way?

Creation Theme

Born in South Africa, she took her art training in London and then went on to put in regular annual stints at Hayter's Atelier 17 in Paris. This is the right background for someone with something to say in graphics. "La Genèse," in color or in black and white, tackles the Creation theme, sometimes in abstraction, sometimes with hints of figuration ("Eve" and "Et Dieu créa la Femme"), but always with a pyrotechnical display of technique that never comes near to mere craftsmanship. Jennifer Dickson's work (also on view at the R.W.S. Gallery in Conduit Street) has always been interesting, always effective, but the "Genèse" suite gives her international stature.

Anyone going to the Delvaux exhibition at the Piccadilly and expecting to see Belgian surrealist paintings is in for a disappointment. Except in three cases—large drawings that evoke his somnabulist world—the show is limited to emphasizing Delvaux as draftsman, principally of nudes.

There are, of course, allusions to dark relationships between his girls, but these scarcely touch upon the cold moonlight that lights the streets at night for his nocturnal nudes and bowler-hatted gents. The accent throughout this exhibition is upon Delvaux as a linear expert. We even see a *tour de force*—two studies based on Roger van der Weyden's "Descent from the Cross." Brilliant, but one pines for magic as well as skill.

Jadot in Birmingham

Outside of London, Maurice Jadot, septuagenarian Belgian tachiste-turned-sculptor, is having an important retrospective at Birmingham's Museum & City Art Gallery. The exhibition, opened by the Belgian ambassador, is part of the tardy recognition that has come to this great pioneer of modern art. For more than 20 years, ever since he abandoned his career as a figurative artist, Jadot has pushed his experiments into new forms and media beyond many of the experiments of his younger contemporaries. His investigations into fresh ways with wooden reliefs are famous. Scoring deep into layers of ply, he produced a new beauty by uncovering strata and giving a special patina with glosses of transparent color.

From this development, it was a short step to sculpture. Working first of all in the wood he knew so well, Jadot moved on to cold casts and sculpture in man-made fiber and heavier materials. Throughout, the unique splinter surface, as personal as his own

signature, gave a special character to his sculpture whether in wood or other media.

Now he is back with more bas-reliefs. This time, some are cold-cast, some are wood. He has also been using them as blocks for prints. There is no end to the ingenuity of this Belgian artist. It is a privilege for Britain that he has chosen to work out his artistic progress in this country.

'Sweetness ...'

The nudes of John King at the St. Martin's Gallery are far removed from Delvaux's dark ladies with their sinister adumbrations. King is looking for "Sweetness and Light"—a primitive seeking simplicity in a world where naked women just happen like the sunrise or a shower of rain.

The Rowan Gallery's primitive, Anthony Green, devotes his work entirely to a saga of his own family, particularly his wife Mary, their new baby and himself. Green paints in careful detail the gardens of his mother and mother-in-law, Mary pregnant, and the birth of the baby, and his own part as the devoted husband and father.

At his last exhibition, he extended some of his larger paintings by adding a second half so the story continued. In the new pictures he has stepped up the narrative by lopping off parts of his panel to increase the reality. One side of the picture is made to slope so that the impression of a greenhouse is emphasized. In other paintings, the picture-shape is a gothic window.

Bearded Anthony Green has also produced some moving cruciform works showing deposition, St. Mary Magdalene and St. Veronica, the descent and hell, the Resurrection, etc., all cast with members of his immediate family. These are wonderful expressions of realism and mystery combined.

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