

24 MARS 1964

London Galleries

Catching the Perfume of Youth

By Sheldon Williams

Special to the Herald Tribune

LONDON, March 23.—The little Cassel Gallery (just across the way from the Victoria and Albert Museum) is showing nudes and horses. Director Anthony Cassel wondered whether, in Britain, the order of his title should be changed. But his final decision is the right one. The nudes by Tymon (Tymon Niesiolowski) dominate the gallery.

The octogenarian Pole has a springtime manner with the female figure that lies somewhere between a smoothly drawn Matisse and (occasionally in the modeling) the rougher nudes of Modigliani. Tymon is honored in his native Poland, where he is professor of fine arts at Copernicus University, Torun. In the main, his subjects are very young and he has the style to convey the unblemished skin of femininity before it blossoms into opulence or turns to autumnal dryness. Youth has its own perfume, which Tymon has captured.

Jeff Hoare

At the Piccadilly Gallery are canvases of Jeff Hoare. There are landscapes with an emphasis upon perspective distance; the best create wide avenues stretching into a mysterious vanishing point—the

whole established by color, often vigorous and applied with verve. Jeff Hoare is a Yorkshire artist who until now has rather hidden his light behind a bushel. Except for an exhibition of drawings at the Walker Gallery in 1960, he has never had a show of his own.

"The Englishness of English Art" exhibition from the Crane Kalman Gallery is now on show in New York. It has been replaced here by a selection of personal choice (many of the exhibits are from Endre Kalman's own collection) called "A Group of Somewhat Wayward Pictures."

It was hard to pick a name for the show, but this comes nearest to describing what Mr. Kalman had in mind. A number of artists are represented, some familiar, some hardly known, others completely new to me. One of them, Peaz-Vilaro, was the artist chosen for the gallery's first exhibition in London in the early '50s, at a time when no one had heard of Crane Kalman. How we have had to pay for that early ignorance! Peaz-Vilaro, from Uruguay, has only two pictures in the current show—"The Owl" and "l'Homme au Lit." A lovely artist! There are five carefully constructed thick-paint primitives from Quilici.

For the inquisitive connoisseur there is an early Tapies, "Mirage au Ciel," teeming with Klee goblins, modestly priced at \$1,680. The Turk Borak, never seen here before, turns out to be an Expressionist primitive of considerable power, dark and Middle Eastern.

Arroyo, whose "Franco, Mussolini, Hitler and Salazar" frightened the 1963 Paris Biennale into covering its national flags with linen, has five important pictures on view, including "Le General Monte au Ciel" (bearing the unmistakable features of El Caudillo); Porzano shares the graphic honors with Bruno Caruso; both in excellent form.

For good measure, there is a splendid Lascaux, "Moneval," and an intriguing Tatin called "Notre-Dame des Pêcheurs."

Thailand Show

Visiting Americans who missed the great traveling exhibition of the arts of Thailand when it was on the road in the States can see the same show in London, where it has been splendidly housed by the Arts Council in the Victoria and Albert Museum. The point about this impressive collection is not that it presents some distinct Siamese style in art so much that it demonstrates that any country with a background of centuries of civilization is bound to have an abundance of treasures to offer.

Extract from the

Sheffield Teleg

26 MAR 1964

'A kind of abstract'

The Artists International Association gallery near Leicester Square, London, launched last night the first one-man show by Roy Grayson, a Sheffield-born artist now teaching in London.

Grayson, who is 28, comes from Parson Cross. When he left Shirecliffe Secondary School he became a cycle salesman, but was soon at Sheffield College of Art and afterwards at the Royal College of Art in London.

He won a travelling scholarship to France and was asked to represent Great Britain in the Paris Biennale exhibition for young painters.

His painting is, as he put it last night, "A kind of abstract, drawing on symbols to communicate ideas, and much influenced by graphic art."

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Modern Tapestry On View in Paris

PARIS, March 23.—Modern tapestries woven from cartoons designed by contemporary Italian artists are now on display in the salons of the Italian Tourist Office here.

The 22 tapestries were executed by Scassa de Asti. The Italian ship Leonardo da Vinci's decor includes 16 of the company's works and last year one of the Scassa tapestries on display at the Biennale de Paris was bought by France for its state collections.

The exhibition will remain open to the public until Easter. The address is 23 Rue de la Paix.