



Art & Design

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ART & DESIGN



ART · ARCHITECTURE · FASHION
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OSCAR KOKOSCHKA
TATE RETROSPECTIVE

DECORATIVE ARTS
OF THE 19TH & 20TH CENTURY

RUBBER IN FASHION
NEW DESIGNER RUBBER WEAR

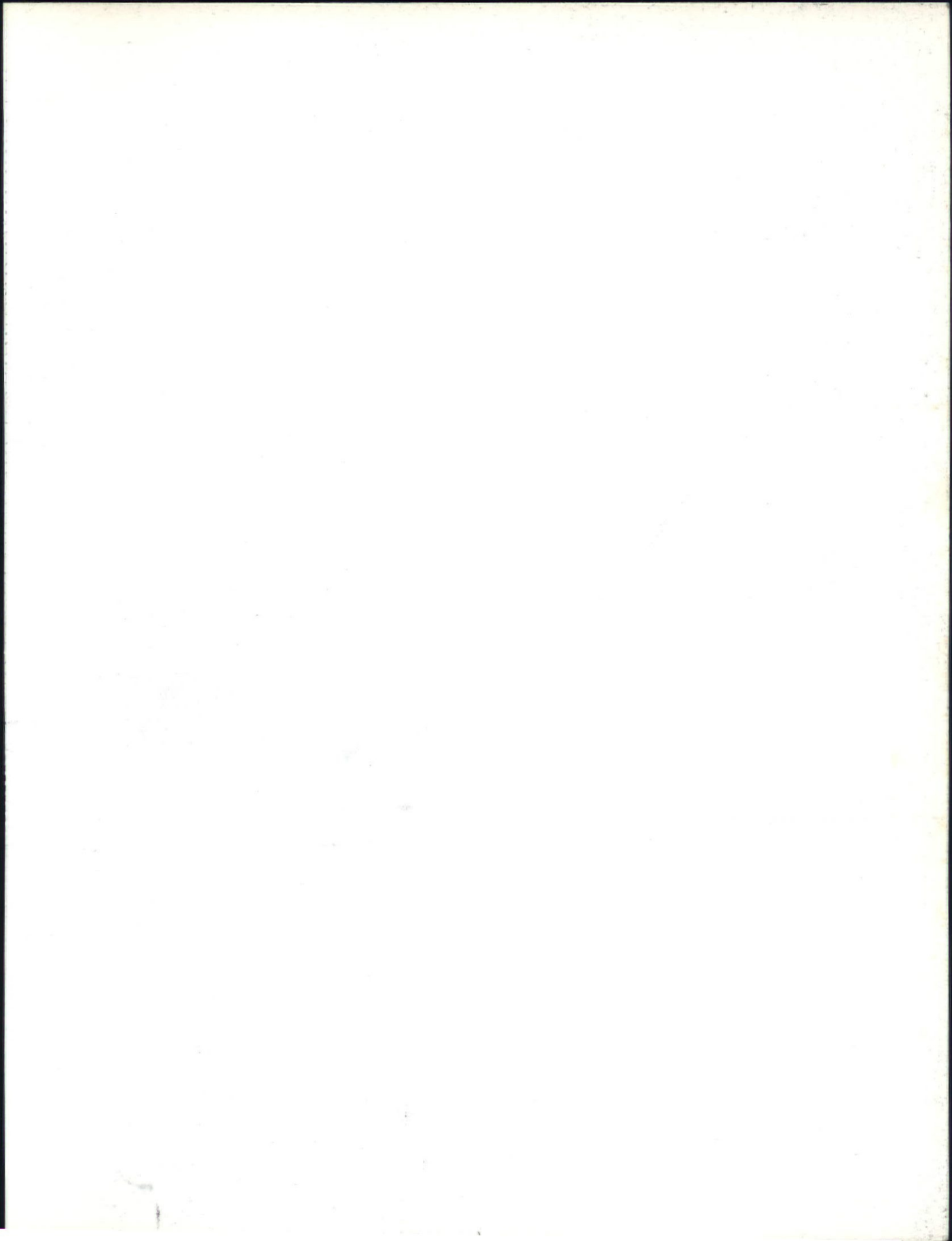
What is Post-Modernism?
BY CHARLES JACKS
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Front cover: Vanessa wears Autumn/
Winter 86 collection by Yuki.
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and masks by Phyllis Cohen



John Nava, *Doric Arcade/Chairs*, diptych, 1984.
From *What is Post-Modernism?* by Charles Jencks.

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AD An Architectural Design Publication

LITHOGRAPH BY
CLIVE BARKER

Ro in Red Towel

What is Post-Modernism?

This month sees the serialisation in three unabridged parts, of the controversial critic Charles Jencks's seminal work on Post-Modernism. This encompasses not only architecture, from which the term originally derived but also the fields of art and literature as an evolving universal movement. The book *What is Post-Modernism?* is published by Academy Editions in paperback at £5.95 and is available in bookshops from July (22.2 x 13.9 cm, 48 pages, over 30 illustrations in colour)

FREE INSIDE!

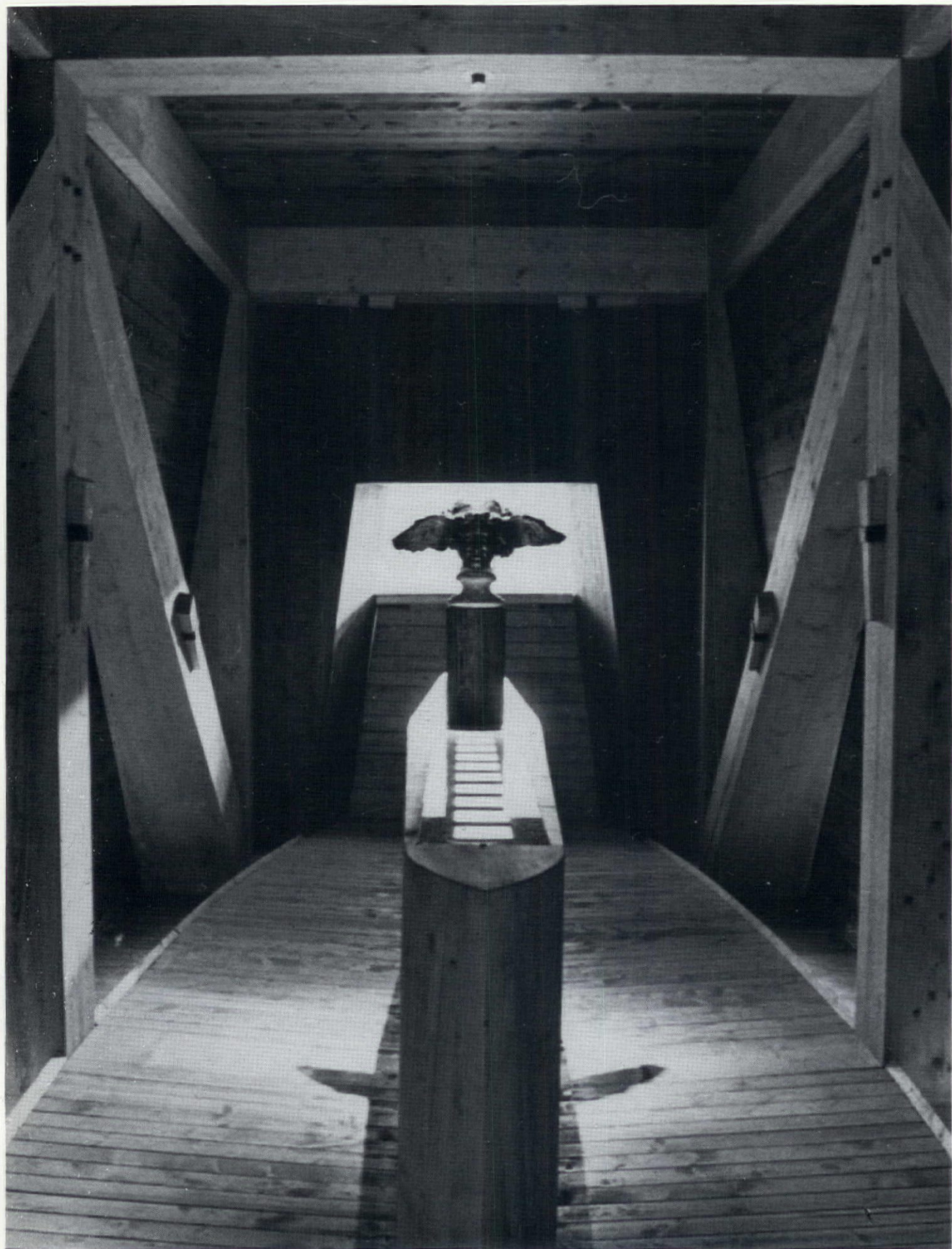


Back cover: James Stirling. Specially coloured collage by *Art & Design* of Staatsgalerie Stuttgart and model for Turner Gallery Extension to Tate Gallery

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MASSIMO SCOLARI

by
Leon Krier

ARCHITECTURE

SCOLARI THE SCHOLAR, PAINTER AND ARCHITECT chose early on in his career not to build. 'One of the reasons to build, is when there is something novel to be said. . . Concerning architecture I have nothing new to say. . . very generally, at this moment there is nothing new to be said in architecture.' To Scolari, not building, is no cause for regrets. Instead he attends to more pleasant and serious business. He writes, paints and collects beautiful things, 'the only friends who never betray you.' Should Scolari ever build, not he, but we will be the poorer. Schinkel spent a dozen years of his adult life painting before receiving his first architectural commission. After that date he virtually stopped painting; had he remained purely a painter it is almost certain that his great vision would have reached us more intact than did his buildings through two centuries of wars and general restlessness. Would Claude or Poussin be any greater for us if they had decided to build and plan rather than paint, their landscapes torn up by motorways, industrial plants and bungalows, their buildings disfigured by neon signs, bad restorations and pipe-music?

While designing a city for three million people Le Corbusier painted in his spare moments decorative arrangements of bottles, guitars, waterglasses and pianos. His later claim that the key to his architecture lay in his paintings could in that light be considered to be mildly amusing if it had not created such a lasting confusion.

In the general muddle of categories, and values, it is little wonder that critics and professionals range Scolari quite incorrectly in categories like 'painted architecture', 'architettura designata' or 'paper architecture' etc. . .

I got a taste of the confusion when some years ago, Scolari and I attended a conference in Quay Biscayne, listening to an architect who presented a number of buildings looking as if wrecked by a hurricane or as if a giant had accidentally sat on them. The author of the untidy assemblages being used to world-wide applause was puzzled by Scolari's express hostility and explained that his recent work was totally influenced by Scolari's early paintings. That indeed a single lecture by Scolari in Los Angeles, had changed his entire approach to design. Someone then mentioned: 'wouldn't that be like becoming a biller because you love Hitchcock films?'

The work of artists is not seldom misunderstood, because artistic

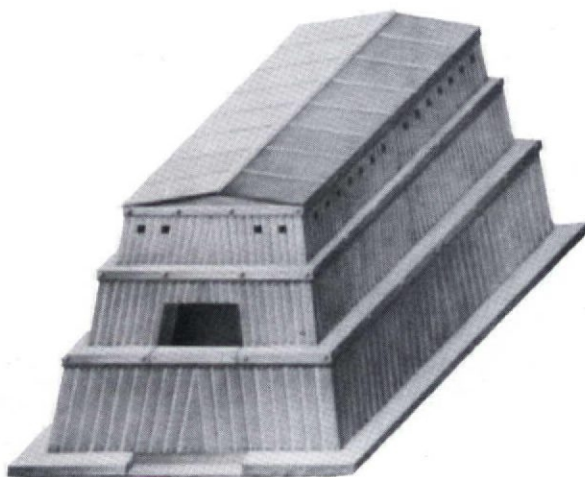
vision and mere observation of life seem sometimes inextricably intertwined. An American avant-gardist applauds him for what very clearly he is not. P. Eisenman says Scolari's 'work more than that of any other architect, seems to describe the new sensibility I am talking about. He is attempting to deal with the idea of imminent destruction.' But Scolari deals with the representation of destruction only in painting, not in his architectural projects. These paintings are indeed beautiful illustrations of a world in disarray; awe-inspiring images of some apocalyptic calamity. Yet when we look at the architectural structures which survive amongst the telluric upheavals, they are invariably sturdy, broadly based, pyramidal buildings, designed to withstand floods, earthquakes and bombs.

Fragmentation, decomposition or deconstruction are not the fashionable architectural or philosophic fads which we find in the latest avant-garde bla bla, but construction and destruction, life and death, light and darkness, growth and decay, are fundamental facts of man's existence on earth. The purpose of the artist is after all to create beautiful objects, however terrifying the theme, whether he is showing us heaven or hell.

Scolari's first building, 'the Ark', currently on show at the Milan Triennale, made of massive timber trusses, forms a floating shrine for his own delicate watercolours, and is obviously conceived to withstand terrible events. It shows no trace of 20th century design fashions; it could equally have been designed in the year 3000 or found in a pharaonic tomb.

Scolari's paintings are not projects of what he wants the world to look like. He is neither a sadist nor is he a dreamer. As a poet he sees what is the unavoidable, the destiny of our planet. Whether it is going to be consummated within our lifetime or in thousands of years, is immaterial in this context.

In the context of Modernist art it may be difficult to understand why an artist should take the pain of working a surface for months at a time when the market is satisfied with a few scratches and smears. But Scolari does not play games. If you have the chance to look closely at one of his paintings you will feel a pleasure which contemporary art seldom provides and that pleasure is probably very similar to the pleasure that Scolari takes in producing his works.



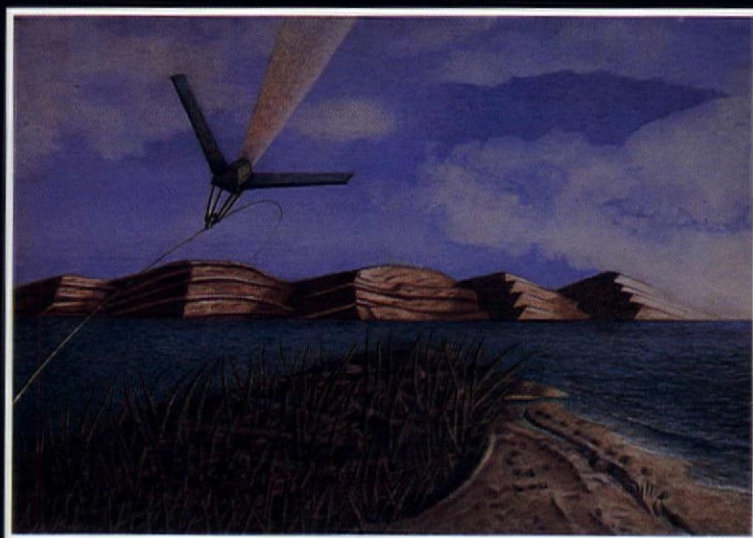
THE ARK
Opposite:
INTERIOR VIEW



IL MARE DELLA TRANQUILLITÀ

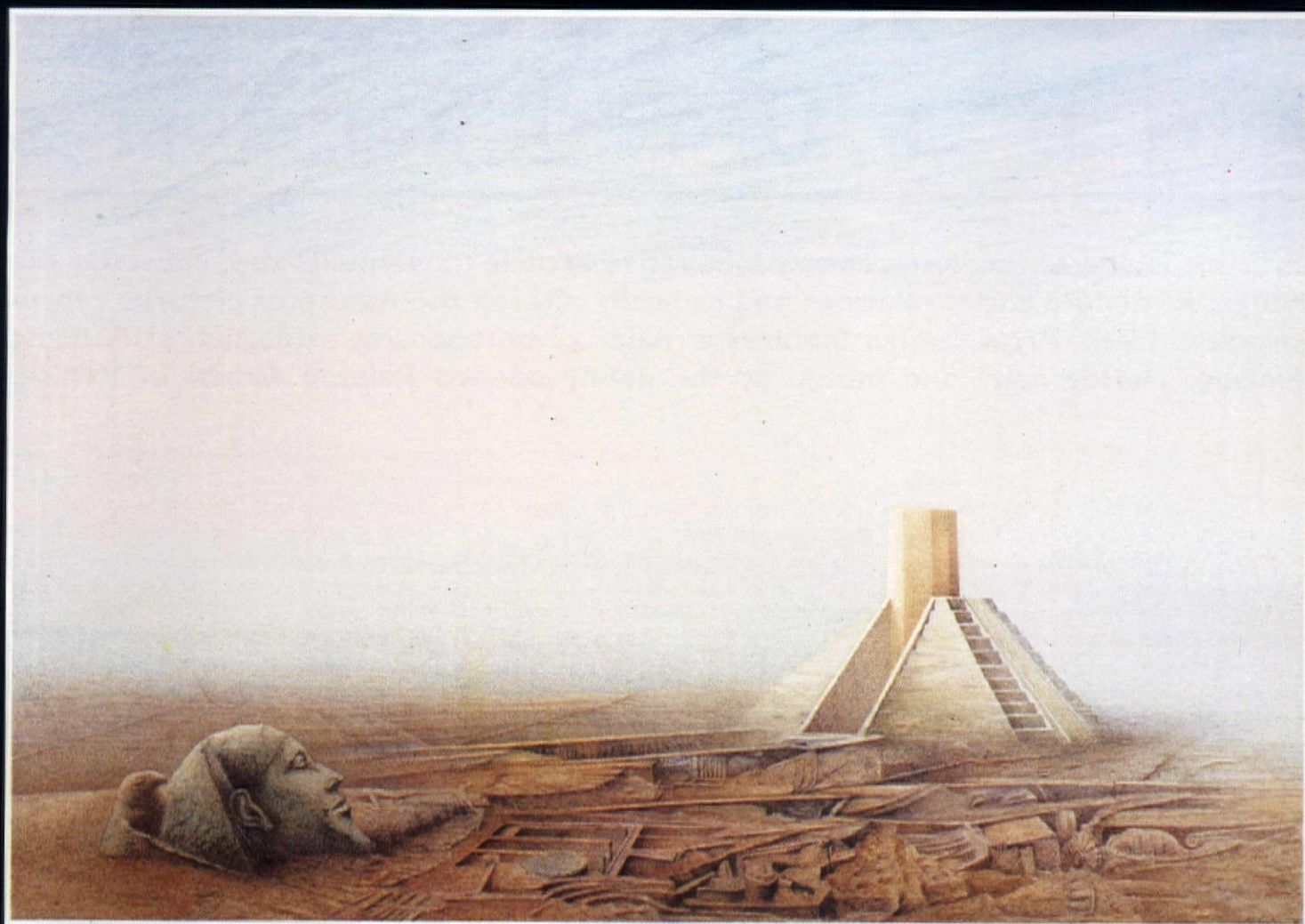
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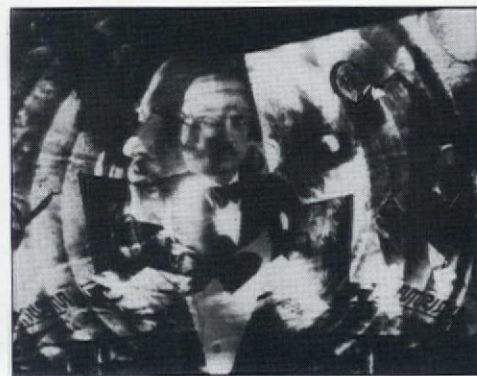
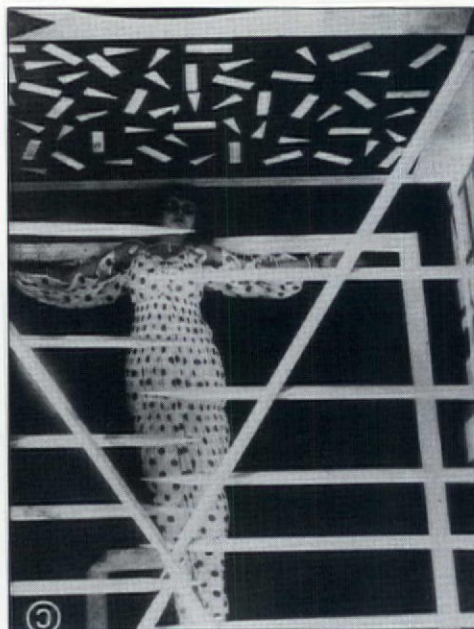




TROFEO

HORUS





Left: Carlo Carrà, *Leaving the Theatre*, 1909. Oil on canvas, 27³/₈ x 36³/₈ in/69 x 91 cm. (Private Collection); centre: Anton Giulio Bragaglia, frame from the film *Thais*, 1919; right: Tato, *Futurist Portrait of Marinetti*, c.1930

FUTURISM

A N D F U T U R I S M S

Futurism is one of the 20th-century innovative artistic movements that reflected the change in modern social relations and radically altered the nature of pictorial representation. Here, *Art & Design* features a major comprehensive exhibition of Futurist painting, photography and design at the newly opened Palazzo Grassi in Venice.

H EARD ABOUT BUT NOT OFTEN seen Futurism is the subject of an extensive exhibition at Palazzo Grassi, a new gallery in Venice that has been sponsored and restored by Fiat. The exhibition *Futurism and Futurisms* brings together 250 Futurist works from all over the world. The aim is to illustrate Umberto Boccioni's description of Futurism as 'a psychical and total experience'. The exhibition examines a movement that is based on 'the relationship of the artistic and mechanic'. It sees Futurism as an expression of 'Modernity, understood as technology, dynamism, speed, strength, the rejection of all previous artistic traditions.' The exhibition includes works by Futurist artists such as Marinetti, Balla, Boccioni, Bragaglia, Varrà, Depero, Ginna, Carrà, Prampolini, Russolo, Sant'Elia and Severini, and

attempts to show the development of Futurism within the context of contemporary European movements such as Cubism, Constructivism and Vorticism.

Futurism as a movement and an articulated ideology was first described in a manifesto by the poet Marinetti which was printed in *Le Figaro* on February 20th 1909. It was Marinetti's showman-like and forceful personality that helped to coordinate and publicise the movement. His excited and strident proclamations are characteristic of the movement's spirit. 'We intend to glorify the love of danger, the custom of energy, the strength of daring... The essential elements of our poetry will be courage, audacity, and revolt... We declare that the splendour of the world has been enriched with a new form of beauty, the beauty of speed. A race-

automobile adorned with great pipes like serpents with explosive breath... a race-automobile which seems to rush over exploding powder is more beautiful than the *Victory of Samothrace*'.

Marinetti celebrated a force or energy often described as speed, change, revolt, dynamism and war. In retrospect the Futurists can be seen to have responded to contemporary social phenomena. The expansion of industrialism, new machines such as the motor car, aeroplane and train, the increase in the speed and pace of life as represented by the machine, the development of urban life and scenery and the emotional, social and political change in life they represented had an immediate impact. The Futurist reaction to industrialism is distinct from many earlier European reactions such as Romanticism. The

Futurists explicitly welcomed industrialism. However, Futurism was not essentially a reaction to social phenomena it was an aesthetic movement.

Boccioni's introduction to the catalogue for the 1912 Parisian exhibition of Futurist works drawn up with the assistance of Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini describes the nature of the aesthetic revolution represented by the movement. 'In painting a person on a balcony, seen from inside the room, we do not limit the scene to what the square frame of the window renders visible; but we try to render the sum total of visual sensations which the person on the balcony has experienced; the sun-bathed throng in the street, the double-row of houses which stretch to right and left, the beflowered balconies, etc. This implies the simultaneousness of the ambient, and, therefore the dislocation and dismemberment of objects, from one another.' Futurism was an attempt therefore to find a new means of representing the nature of reality. The reality was not one recognised by earlier painting. A painting became 'a synthesis of what one remembers and what one sees'. It is also a rendering of 'the invisible which stirs and lives beyond intervening obstacles' and 'the dynamic sensation'. According to Boccioni objects are not static but 'display by their lines, calmness or frenzy, sadness or gaiety.'

What becomes apparent is that the Futurists sought to find a new means of representing what they saw as the new reality of the visual world. Boccioni's insistence on 'the simultaneousness of the ambient' and 'the synthesis of what one remembers and what one sees' is not only a characteristic of Futurism but a fundamental tenet of contemporary scientific discoveries and Modernist literary and artistic innovations. The Futurist's attempt to express the relativity of time and experience, for example, has similarities to the contemporary advances of Cubism.

The exhibition seeks to show Futurism both as an Italian phenomenon and within the context of worldwide developments in art. Professor Pontus Hultén the exhibition's coordinator and director of Palazzo Grassi's artistic activities has divided it into three sections. It begins with *Towards Futurism 1880-1909* which 'contains works that were created independently in different countries' showing the development of a distinct Futurist style. Included are paintings, sculpture and drawings as well as cinematic, photographic and scientific influences. *Futurism* contains the work of Italian Futurists from 1909, the year of the first Futurist manifesto, to 1918, the end of the First World War. *Futurisms 1909-1930* traces the expansion of Futurist ideas from 1909-10 until the 30s.

Professor Hultén sees the exhibition as the first of its kind in Europe, bringing together Futurist drawings, paintings, ceramics, photo-

graphy, film, fashion and writings with work of artists and movements influenced by Futurism. The initial section *Towards Futurism* includes early works by Umberto Boccioni and Giacomo Balla as well as European paintings and American photographic work that reflected Futurist concerns and influenced Futurist style and subject matter. Balla's paintings show a concern with urban settings that were to become one of the common features of Futurist work. His *A Workers Day*, 1904 and *Bankruptcy*, 1902 show realistic social scenes represented in a pointilliste style. Boccioni's work show a similar representation of *Workshops at the Porta Romana*, 1908 and an art nouveau representation of a *Speeding Car*, 1904. Works by Carlo Carrà include veiled moving figures in *Leaving the Theatre*, 1909 and a milling crowd in the *Piazza del Duomo*, 1909. Most of the works already show the characteristic subject matter of mature Futurist paintings but all rely to some extent on traditional forms of representation and other European innovations.

Photographs by Edward Muybridge and Étienne-Jules Marey show the importance that photographic studies of human, animal and mechanical movement were to have on the Futurist representation of movement. The composition of the various stages of human movement in sequence provided the Futurists with a vital means of representing the dynamism of change. The European artists who are seen to have influenced Futurism include Picasso, Seurat and Munch.

Whilst most major Futurist painters share similar subjects their styles are individual. The work of Giacomo Balla shows a movement towards an increasingly abstract representation of form and colour that approaches the visual illusion of Op art. Works such as *The Hand of the Violinist or Rhythm of the Violinist*, 1912 and *Dynamism of a Dog on a Leash*, 1912 are concerned with a sequential repetition of a single image to show movement. His *Street Light*, 1909 attempts to capture the self-sustaining energy and rhythm of electric light. Successive studies and paintings of a speeding automobile use what appears to be a Cubist structure to capture speed. His work begins to show a concern with abstract entities such as speed, light and noise rather than specific objects such as a car. His coloured geometrical studies shows an increasing concern with abstract variations of colour and form.

Boccioni's paintings include scenes of civil disturbance such as *Riot at the Gallery*, 1910. Boccioni's series of pictures entitled *States of Mind*, 1911 show a concern with psychological and spiritual states of movement and change. He shows the Futurist concern with urban environment, industrial machinery, crowd presence, light, energy and noise, and creates a triptych that uses images of the coming and going of the city crowd and workforce as a metaphor for the transience

of life. Luigi Russolo's *Memories of the Night*, 1911 combines a variety of scenes associated with the night that take on a dreamlike reality. His *Revolt*, 1911 shows the importance of the indeterminate urban mass or mob as a force of energy, power and revolt. He uses bright electric colours and a repeated triangular motif to suggest the vitality of the recurring spirit of mass human energy. Gino Severini's pictures use a stylised multiple perspective to create the fleeting chaotic presence of personality or a dancer. His paintings of *Italian Lancers at a Gallop*, 1915 and *An Armoured Train*, 1915 attempt to capture the force of conflict in the First World War.

The third section of the exhibition shows worldwide works inspired by the styles and concerns of Italian Futurists. The artists included range from Marcel Duchamp and Francis Picabia in France to Otto Dix and Max Ernst in Germany and Wyndham Lewis, Christopher Nevins and Edward Wadsworth in Britain. The section also includes a variety of studies, sculpture, posters, tapestries, ceramics, furniture, toys and musical scores by Italian Futurists.

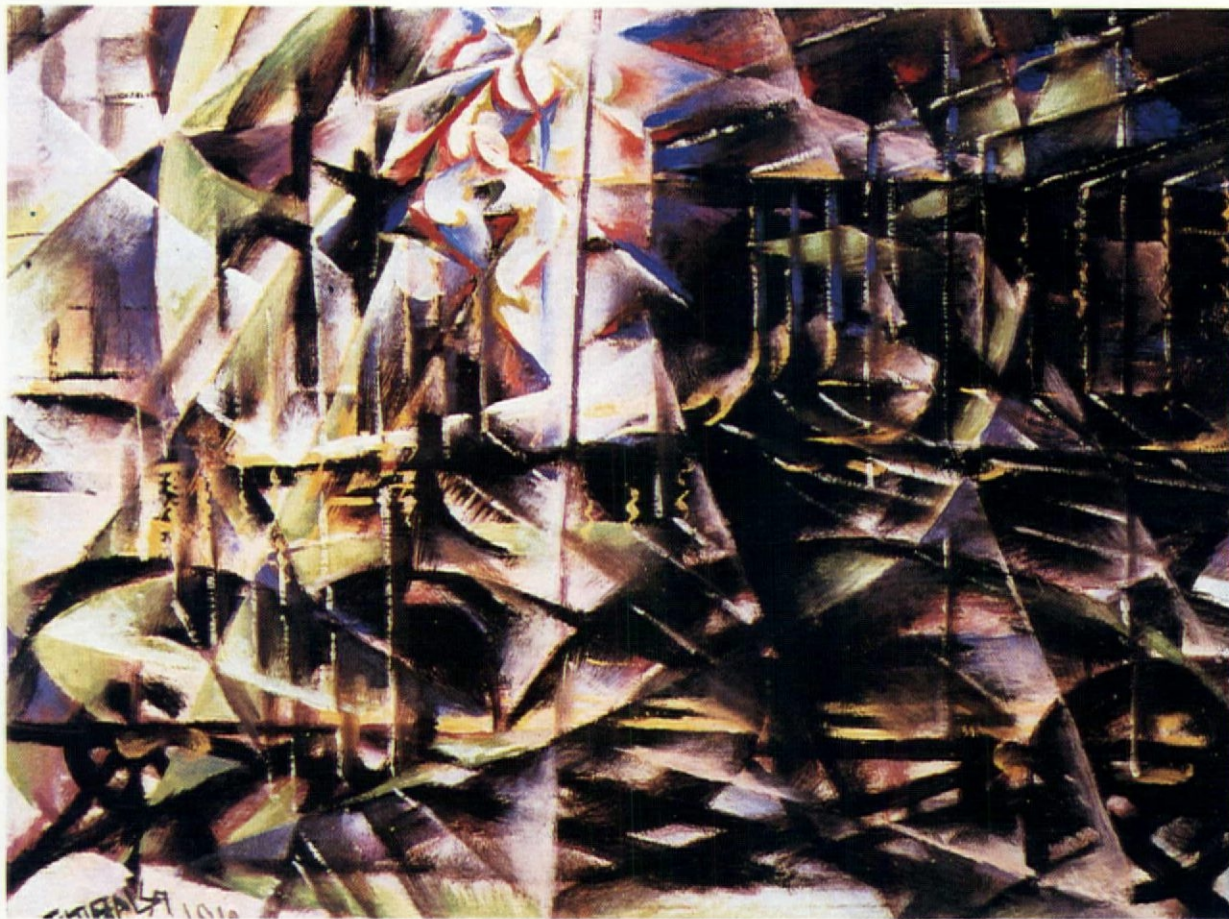
Futurism was an attempt to express the spirit of social, mechanical, psychological, and political change and energy in an era when traditional concepts of time, and personal and social reality were radically changing. The exhibition is a major display of one of the 20th century's innovative artistic movements. It brings together works by the movement's most influential artists and attempts to show its influence as an international cultural force that effected art, photography, sculpture, architecture, and design. The influence of Futurism on contemporary art and architecture is also revealed. An artist like Francis Bacon, for instance, draws on Futurist photographic images of the human form and face as well as those of Edward Muybridge. The drawings of Futurist architect Sant'Elia are seen by Professor Hultén as having a direct influence on the work of Renzo Piano and Richard Rogers.

The exhibition is complimented by a series of events showing the full range of Futurist work. 'Velocità' is an international programme of films reflecting Futurist subjects and the relationship with the cinematic representation of movement. A series of plays, opera, cabaret, chamber and microtonal music as well as two major seminars on culture, politics and Futurist aesthetics are also included. The Palazzo Grassi's first exhibition does justice to an often underestimated artistic movement.

HC

Futurism and Futurisms, sponsored by Fiat and United Technologies, is at the Palazzo Grassi, Venice, until 12th October 1986.

Futurism and Futurisms, the illustrated catalogue with an introduction by Professor Pontus Hultén. Bompiani, Milan. 638 pages, b&w and col illus.



Giacomo Balla, *Speeding Automobile*, 1912. Oil on wood 22¼ x 27½ in/55.6 x 68.9 cm. (Museum of Modern Art, New York)



Luigi Russolo, *Revolt*, 1911. Oil on canvas, 60 x 92 in/150 x 230 cm. (Haags Gemeentemuseum, The Hague)



Carlo Carrà, *Funeral of the Anarchist Galli*, 1911. Oil on canvas, 79½ x 103½ in/198.7 x 259.1 cm. (The Museum of Modern Art, New York)



Umberto Boccioni, *The City Rises*, 1910-11. Oil on canvas, 80 x 120 in/199.3 x 301 cm. (The Museum of Modern Art, New York)

PHOTOGRAPHY

THE IMPORTANT ROLE PLAYED BY photography in the development of Surrealism is the subject of *L'Amour Fou: Photography and Surrealism* at the Hayward in July. Not only did Surrealist photographers and artists change the nature of the photographic image but the movement launched the careers of a number of the 20th century's most gifted photographers.

The traditional concept of photography as a faithful reproduction of visual reality was rejected by Surrealist photographers who applied the same imaginative attitude to the photographic image as they did to painting. In *Une Vague de Rêves* (1924) the poet Louis Aragon explained the distinction between Surrealism and what is seen to be 'real': 'It should be understood that the real is a relation like any other; the essence of things is by no means linked to their reality, there are other relations beside reality, which the mind is capable of grasping, and which also are primary like chance, illusion, the fantastic, the dream. These various groups are united and brought into harmony in one single order, surreality...'

Photography was an art form whose imaginative potential had as yet been unrealised. Man Ray, one of the most inventive of Surrealist photographers changed the nature of the image by experimenting with the process of exposure. 'I mechanically placed a small glass funnel, the graduate and the thermometer in the tray on wetted paper. I turned on the light; before my eyes an image began to form, not quite a simple silhouette of the objects as in a straight photograph, but distorted and refracted by the glass more or less in contact with the paper and standing out against a black background, the part directly exposed to the light...' Man Ray claimed his aim was 'to do with photographs what painters were doing, but with light and chemicals...'

The Hayward exhibition includes work by Man Ray, Lee Miller, Hans Bellmer, Salvador Dalí, Jacques-André Boiffard, Georges Hugnet, Brassai, André Kertész, Raoul Ubac and Maurice Tabard. Lee Miller, Man Ray's mistress, was initially influenced by Ray. She began her career as a portraitist and did some of her best work during the Second World War. Her photographs of London after the Blitz show a mixture of Surrealism and reportage.

Familiar Surrealist techniques included double exposure and montage as well as Ray's solarization. Kertész produced a series of photographs in 1933 called *Distortions* that used fairground mirrors to produce a series of unusual distortions of the female form. The variety of visual distortions he achieved illustrated the imaginative possibilities of photography.

The Surrealist concern with photography produced one of the great masters of the



Above: André Kertész, *Distortion No: 79*, 1933. (Collection Beady Davis, New York); right: Man Ray, *Kiki de Montparnasse*, 1924. (Musée Nationale d'Art Moderne, Paris).

cinema, Luis Buñuel. Buñuel's first film, a collaboration with Salvador Dalí, was an attempt to combine visual imagery with a pure Surrealist narrative. *Un Chien Andalou* mixed Surrealist concern with subconscious motivation, psychological imagery and irreverence. Buñuel was to go on to develop an individual cinematic form that gave visual realisation to the intricacies of psychological fantasy.

The Surrealist movement was concerned with the violent revelation of a world of sexual, psychological and spiritual fantasy which was seen to be just as real as the mundane world of traditional reality. HC

L'Amour Fou: Photography and Surrealism is at the Hayward Gallery, London, 10 July – 5 October 1986.

+ SURREALISM



Self-Portrait (Fiesole), 1948. Oil on canvas, 25 1/4 x 21 1/4 in/65.5 x 55 cm. (Private Collection)



OSCAR KOKOSCHKA

Oscar Kokoschka is one of the individual masters of 20th-century art. Here, *Art & Design* features the work of an artist who began his career with the Wiener Werkstätte and whose portraits, allegories and landscapes are the subject of a major retrospective at the Tate Gallery, London, celebrating the centenary of his birth.



Acrobat's Family, 1946. Oil on canvas, 20 x 24 $\frac{3}{8}$ in/50 x 61 cm. (Private Collection).



The Crab, 1939-40. Oil on canvas, 25 $\frac{1}{4}$ x 30 $\frac{1}{8}$ in/63 x 76 cm. (Tate Gallery, London)

OSCAR KOKOSCHKA IS AN UN-usual and enigmatic figure who is often associated with Secessionist and German Expressionist artists whom he knew and worked with. His friends, mentors and lovers provide an interesting list of connections and biographical incidents that often detract from the individual and unique nature of his work. His close association with Gustav Klimt, Adolf Loos, the Expressionist magazine *Der Sturm*, often cause him to be described as a *fin-de-siècle* artist or as a precursor of Expressionism. It is true that Kokoschka benefited from the influence of figures associated with these groups and stylistically he may show certain similarities but he never aligned himself to a particular group or figure and his work shows the development of a personal style based on the power of his particular insights into character and reality.

The exhibition at the Tate Gallery celebrating the centenary of Kokoschka's birth includes over two hundred of his oils, water-colours and drawings and coincides with the timely publication of a new biography. It is the first retrospective to be held in Britain since the Tate's 1962 show and provides an opportunity to see the complete range of Kokoschka's work. The exhibition covers his career chronologically dividing it up according to the variety of countries and cities he worked in. The sections include Vienna and Berlin 1908-16, Dresden 1917-23, Travels 1923-30, Vienna and Prague 1934-38, England 1938-46 and Switzerland 1947-74.

Kokoschka's 1912 essay *On the Nature of Visions*, a record of a lecture he delivered, is a revealing description of his aesthetic. It is written in a poetic style and echoes the mystical and romantic theories of contemporary German artists and architects. However it is not a manifesto in the Futurist sense. What it does confirm is the primacy of Kokoschka's imagination in creating an image or picture. 'My mind is a tomb of all those things which have ceased to be the true Hereafter into which they enter. So that at last nothing remains; all that is essential of them is their image within myself. The life goes out of them into that image as in the lamp the oil is drawn up through the wick for nourishing the flame. ... I search, inquire, and guess. And with what eagerness must the lampwick seek its nourishment, for the flame leaps before my eyes as the oil feeds it. It is all my imagination, certainly, what I see there in the blaze. ... For is this not my vision?' Kokoschka's metaphorical description of his creative faculty shows its importance in discerning the nature of reality. This is a concern that explains the nature of his style and which links him to Modernist developments in representation. The importance of the artist's subjective vision is essentially a Romantic concern yet the radical influence that subjectivity had on the traditional forms of representation is Modernist.

Another quality peculiar to Kokoschka that was recognised by his contemporaries is his power of psychological insight. 'He looked right through people like certain psychiatrists,

one glance was enough and he found the most secret weaknesses, the sadness or the vices of people.' The reaction of the Viennese critic Arthur Roessler to Kokoschka's work on his return from Berlin in 1911 suggests the effect his portraits had on many contemporaries and the atmosphere of notoriety his work provoked. 'He brews up his paints from poisonous putrescence, the fermenting juices of disease; they shimmer gall-yellow, fever-green, frost-blue, hectic-red. ... He paints the countenances of people who fade away in the stale air of offices, who are greedy for money, loll about in the expectation of happiness and amuse themselves coarsely.'

Kokoschka trained originally as an art teacher at the Viennese School of Arts and Crafts, the *Kunstgewerbeschule*. The *Kunstgewerbeschule* benefited from the fact that many of its teachers were members of the Vienna Secession. Kokoschka began to develop as an artist whilst in the graphics and printmaking department under the control of Carl Otto Czeschka. He had been rejected from the painting department because Koloman Moser claimed there 'was not a trace of personality in his work.' Under Czeschka Kokoschka designed graphics, posters, illustrations, bookplates and typefaces. It is interesting that although he attended life drawing classes he had no formal training in painting at the school. Kokoschka preferred to draw young children and circus families as opposed to the professional models to which he had access. He was able to introduce an



Left: Alma Mahler, 1913. Drawing, 19 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in/49.7 x 34 cm. (Art Institute of Chicago, U.S.A.); centre: Two Nudes (The Lovers), 1913. Oil on canvas, 48 $\frac{3}{4}$ x 34 $\frac{3}{8}$ in/124 x 88 cm (Museum of Fine Arts, Boston, U.S.A.); right: Karl Kraus I, 1910. Drawing, 11 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in/29.5 x 20.5 cm. (Private Collection).



Left: *Trudl*, 1931. Drawing, 13 3/4 x 19 in/35.2 x 49.8 cm. (Private Collection); right: *Seated Girl*, 1921. Drawing/watercolour, 20 1/2 x 28 in/52 x 71 cm. (Private Collection)



untutored style to his portraits and drawings.

Due to its connection with the Secession the Kunstwerbeschule was also linked to the Wiener Werkstätte. It was through the Werkstätte that Kokoschka received some of his earliest commissions which included postcards and illustrations for children. When a group of artists separated from the Secession under the leadership of Klimt, Klimt staged the 1908 *Kunstschau Wien* that included work by the Wiener Werkstätte and the School of Arts and Crafts. It was through the *Kunstschau* that Kokoschka encountered the architect Adolf Loos who was to act as his advisor and agent. Loos encouraged Kokoschka to paint portraits, offering to find him commissions. Kokoschka's portraits can be seen to reflect contemporary concern with the portrayal and analysis of psychological states and mood. He employs a distortion of form that reflects his imaginative interpretation of character.

An account of Kokoschka's development as an artist in Vienna and Berlin until the First World War is not complete without reference to his affair with Gustav Mahler's wife, Alma Mahler. Her relationship with Walter Gropius during her marriage to Mahler and its subsequent renewal during her affair with Kokoschka is an indication both of her popularity and the nature of her affections. It is the intensity of Kokoschka's feelings for her that is conveyed in much of his work from the period which resulted in one of his most famous paintings *The Tempest*, 1914. The picture differs from his earlier portraits in its use of figures in an allegorical setting. The portrayal of nature is characterised by a sense of elemental movement and turmoil which is conveyed by the intensity of colour and the vigour of the scene. The relationship between the two figures in the painting, based on himself and Alma, is supposed to run counter to the confusion of nature. His subsequent commission of a lifesize doll of Alma Mahler at the end of their affair shows the power of his affection for her, the rejection of which he was only able to come to terms with by

means of an aesthetic substitute. His use of the doll as a partner and in public life ended with a decapitation at a party to which the police were called after the postman reported seeing a headless corpse.

After a professorship at the Academy of Art in Dresden in 1919 which lasted until 1923 and an increase in popularity through the sale of his pictures in Germany by the dealer Paul Cassirer, Kokoschka began to travel round Europe and developed a new concern for landscape and city prospects. During this period Kokoschka visited eleven European countries as well as North Africa and the Middle East. His trips were initially financed by Cassirer. His pictures during this period benefit from a personal sense of pictorial distortion often consisting of painting the same view from two distinct positions. It is in these works that one can see his attempt to realise the connection between life and the imagination as described in *On the Nature of Visions*. 'Without intent I draw from the outside world the semblance of things; but in this way I myself become a part of the world's imaginings. Thus in everything imagination is simply that which is natural'. Kokoschka's desire to travel and paint what he saw is the result of two motives. He wanted to paint landscapes because he had 'seen so little of the world... I want to go everywhere where the roots of my culture, my civilization are...'. He also wanted to capture 'the spiritual atmosphere which lingers beneath all the political nonsense'.

Kokoschka's return to Vienna in 1931 and his subsequent move to Prague in 1934 led to his flight to England in 1938 before the outbreak of war. Kokoschka's pictures of this period and those made during the war are a combination of portraits, landscapes and allegories. His attraction to English and Scottish landscape did not detract from his interest in powerful allegories which reflected his political concerns. A painting like *The Crab*, 1939-40 uses a scene familiar to Kokoschka, that of Polperro a Cornish village where he lived for a while, in an allegorical setting. The large

distorted crab takes on both a symbolic and satirical importance. It has been suggested that the Crab represents Chamberlain and the figure swimming in the sea Kokoschka or even Czechoslovakia. The advantage of the painting however is that it is not bound by a specific allegorical significance. Kokoschka developed a more satirical mode of allegorical painting as the war progressed showing his interest in the work of Hogarth.

The final period of Kokoschka's life is represented at the Tate by work dating from his move to Switzerland in 1947. The establishment of Kokoschka's *School of Seeing* at Salzburg in 1953 represented the articulation of an aesthetic ideology based on his reaction to world political events and the development of his aesthetic. Kokoschka's work during this period shows the vigorous dominance of his sense of artistic empathy for the natural world and people. His use of colour and distortion may in some works seem hazy but in a painting such as his 1973 *Peer Gynt* he shows his continuing ability to convey the grotesque with an air of irony.

The Tate retrospective is an extensive collection of the works of an individualist who was able to both celebrate the Romantic ideals of passion and landscape and comment on cruelty, ugliness and historical events with sympathy and irony. HC

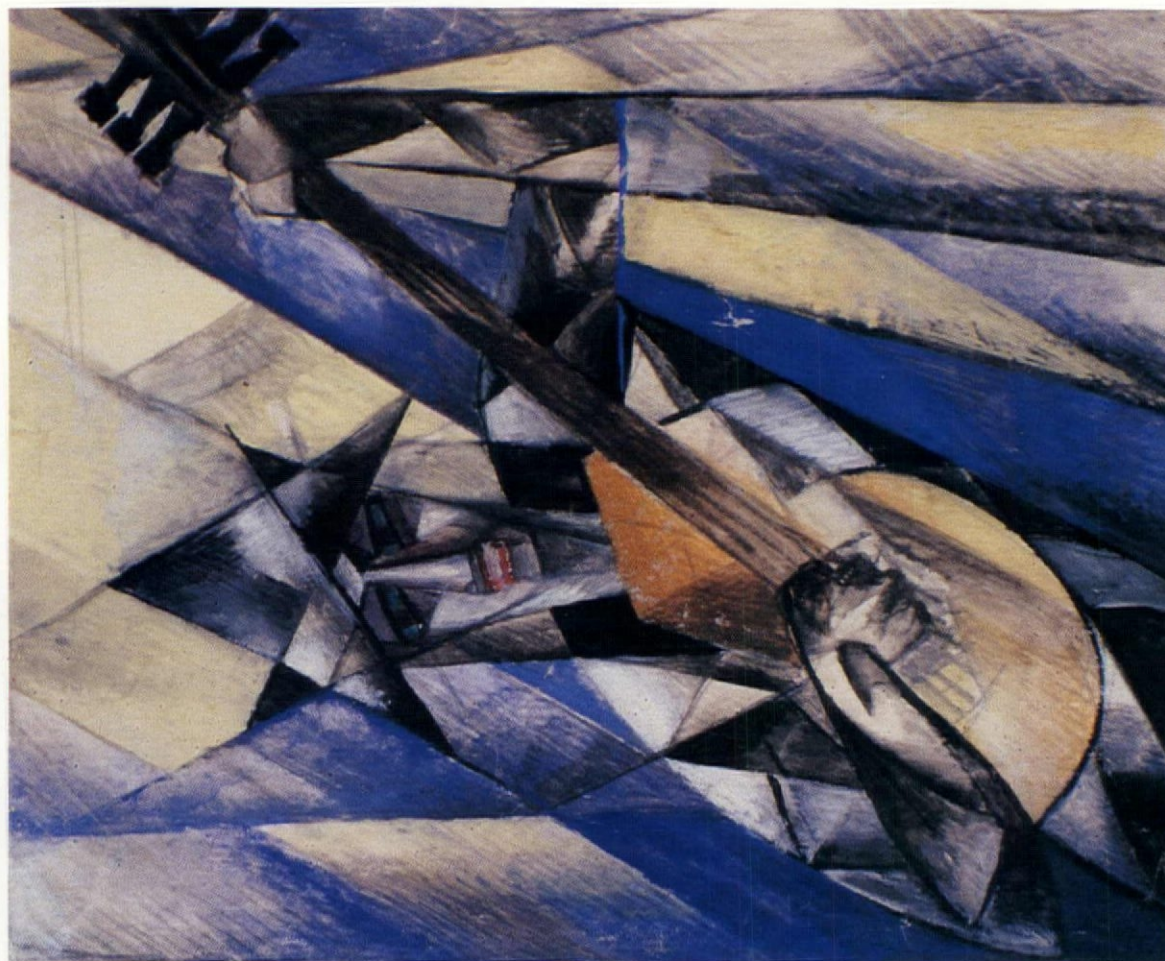
Oscar Kokoschka 1886-1980 at the Tate Gallery, London, 11 June - 10 August 1986. The exhibition will travel to the Kunsthau, Zurich 4 September - 9 November, 1986, and the Guggenheim Museum, New York, 9 December - 15 February 1987. It is sponsored by United Technologies Corporation.

The catalogue, *Oscar Kokoschka 1886-1980*, edited by Richard Calvocoressi. Tate Gallery, London. 350 pages, 250 col and 100 b&w ill. Paper £15.

Oscar Kokoschka: A Life by Frank Whitford. Weidenfeld & Nicolson, London. 221 pages. b&w ill. Cloth £15.00.



1. Isaak Rabinovich, *Costume for the Glutton*, 1927. Gouache on paper on board. For *The Love for Three Oranges*: a farcical opera in four acts by Sergei Prokofiev based on the comedy by Carlo Gozzi. Produced at the Bolshoi Theatre, Moscow, By Alexei Dikii 17th May, 1927.



2 Vladimir Georgievich Bekhteev, *Self-Portrait with Guitar* (also called *Harlequin*). Gouache, watercolor, black ink and pencil. Preliminary design for oil painting.

MODERNIST RUSSIAN ART AND THE STAGE

by Nikita D. Lobanov

IT HAS TAKEN A LONG TIME FOR the Western world to come to appreciate Russian art of the modern period. This is due to a number of factors. First of all, historical events such as the First World War and the Russian Revolution closed Russia off from the West for several decades. Secondly, a lack of pictures in the West and exposure to good paintings of the period, coupled with no publications endorsing the importance, the novelty and high quality of the paintings, account for the delayed awakening and recognition of Modernist Russian Art from the period 1885-1930.

In the USSR, many pictures that are in museums now were not on show originally. Few are on permanent exhibit today. Many pictures were destroyed in the USSR by their owners for the sake of self-preservation and those that held on to them, shared them only with intimate friends. Thus, Western visitors had no opportunity to see this art in its country of origin. Only after 1960 did Soviet art historians begin timidly to mention in a positive manner, in publications, the names of their great Modernist painters.

What undoubtedly triggered the interest of both collectors and dealers in the West, was the exciting art book on Russian Avant Garde paintings by Camilla Gray, which appeared in English in 1962, followed by exhibitions at museums such as the Musee d'Art Moderne, Paris, in 1968. Russian Modernist paintings began to pick up in value, which was reflected at auctions, when Sotheby's entered the field of the Russian Avant Garde in 1970.

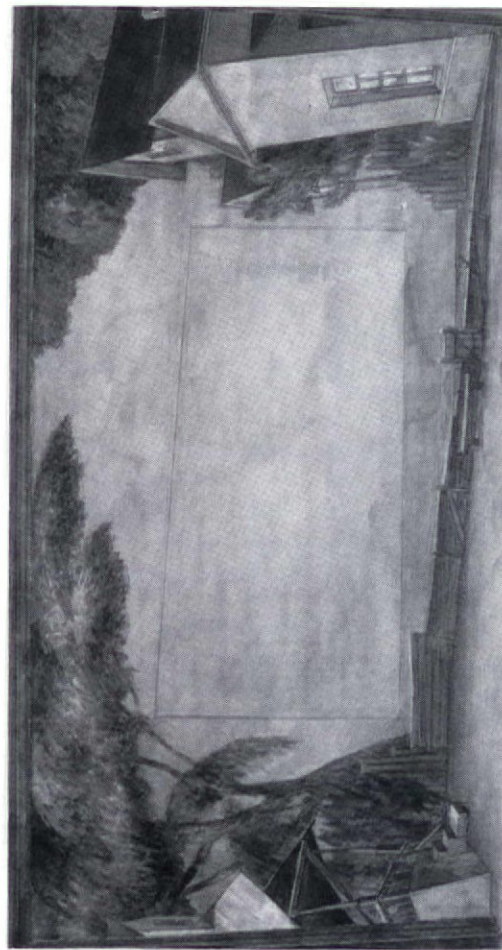
This ongoing momentum has not stopped yet in the West. It has been mirrored in the USSR, by delayed search for, and growing appreciation and rediscovery, by individuals as well as by museums, of

its native Modernist painters.

Two important events stand out in the period of Russian stage design that runs from 1885 to c.1930. The start of the renaissance in Russian stage design is related to Mamontov's amateur 'home' theatrical performances which began in 1880. They found a wider forum when he established a professional theatre in 1885, after the removal of the State monopoly on theatres. For that enter-

Because of the symbiosis between painter and director, the renaissance on the Russian stage paralleled the radical developments in Russian painting. The entire chronicle of artistic experiments in the theatre in those 45 years can be rightly included in the history of Russian painting as a whole.

The end of this renaissance came in the early 1920s when the political climate began to change, encouraging a move



3. Kuzma Petrov-Vodkin, *Stage design. Watercolour. For The Brothers Karamazov: drama based on the novel by Fedor Dostoevsky, projected but not produced by the Leningrad Academic Theatre of Drama in 1927.*

prise, he attracted the outstanding painters of his time.

At the same time, leading exponents of various theatrical trends promoted the position of the painter (stage designer) within the creative process leading to a performance. For instance, producers of diverse tendencies such as V. Meierhold, F. Komissarjevsky, K. Stanislavsky, A. Tairon, and choreographers such as M. Fokine and A. Gorsky held the same views as their fellow painters and shared a similar interest in new artistic styles.

It is important to remember that there is no sharp distinction between Russian painting done during the years preceding 1917, and the five years following the October Revolution. All major modernist

trends in Russian painting occurred prior to 1917, with the one exception of Constructivism, which started in 1921. What leads many observers to use the advent of the Soviet Government's coming to power as a decisive date, is not the art, but, the position of the artist. Most of the 'left' painters (today grouped under the banner of Avant Garde artists – a label created in the West in the 1950s) had to fight or at least grapple with the establishment to justify their innovative experiments in painting. They had almost no private patrons, and hardly any museums bought their pictures.

The Revolution, and Lunacharsky's support in particular, reversed these conditions. Overnight and for the first time in recent history, the artists of the 'left' were put into positions of power, both political and artistic. Their paintings were relevant to their time, and the State arranged for purchases of their output.

Former luminaries, such as A. Benois and K. Somov, found themselves oppressed by those who they had earlier castigated. They were often denied a place in society either as teachers of art, or as painters. For they had lost their private patrons, during a period when the State had little interest in their output. That, in turn, led so many of them to emigrate. This was not due particularly to the actions of the Soviet regime or physical hardship. There just was no demand for their pictures until, for a short time, the introduction of the New Economic Policy (NEP) in 1921 produced a bourgeoisie that had the means to recreate some of the past on its walls.

Avant Garde Alchemy – Russian Stage Design, 1898-1932 is at the Center for the Arts, Allentown, Pennsylvania 18104, USA.

I N C O N T E X T

by Charles Knevitt, Architecture Correspondent for *The Times*

After Eight Choice for Industry

ARCHITECTURE IS A DYING profession. That was the opinion offered to me, unsolicited, by two members of the public on separate occasions last month. True, hard times are upon us. But have we really come so far down the road to oblivion that even the man on the proverbial Clapham omnibus is openly expressing his concern as fact?

There can be no doubt that the big squeeze is on: architects are in the grips of a recession while design firms, surveyors and contractors openly steal commissions from under their noses. Racked by self-doubt – even guilt for mistakes of the recent past – confused by competing claims for stylistic predominance, and battered and bruised by a Government which has introduced competitive fees and secured destitution for retired members of the profession, and their families, by its ruling on latent defects, the architect's lot does not seem a happy one today.

How much the profession has brought this upon itself is a matter for endless conjecture. In his RIBA President's invitation lecture last year, Berthold Lubetkin talked about 'the confidence and respect of the public community (architects) so assiduously seek'; yet they have all but lost the battle and one wonders if they can now ever win the war.

There are two main reasons, I suspect, for the present predicament. The first is the relevance of what the student of

architecture learns, and how ill-prepared he is to face up to the demands of an increasingly competitive world once qualified. If the child is the father of the man then this is something which can only be rectified in education now if future generations are to be equipped to do better. The great education debate raging over the number of student places to be cut, and schools to be closed, might address itself more effectively to the relevance of courses and calibre of teaching staff.

The second has to do with how the profession presents itself to its public (assuming that a relevant education – practical as well as academic – has given the architect the competence to do his job). The RIBA still likes to cling on to the notion that 'the architect is the leader of the construction team', although that is manifestly not the case in an increasing number of contracts. If the Institute was to recognise this fact then much of the friction with other environmental professions, building employers, employees and material producers would, I suspect, disappear.

As far as government is concerned, the united front of the construction industry is the Group of Eight, led by the RIBA. Year in, year out, it meets senior Cabinet ministers, and on one occasion the Prime Minister, to present its case for increased capital expenditure, in the knowledge that its cause is just. Yet little (if one is to be

generous) has been achieved. Effective lobbying by various other vested interests has protected their members in a way which the construction industry, worth £26 billion a year and 10 per cent of the gross domestic product, seems incapable of achieving.

Perhaps the time has come to put an end to the sham which claims to represent us and instead allow one organisation, and one individual, to take on the task. The TUC do it, so do the CBI and Institute of Directors. The question then arises of which organisation and which individual. The strongest, fastest growing and most representative group is the Chartered Institute of Building, headed by Dr John Hooper as chief executive, and Norman Wakefield as president. Few are more concerned with the real world of development today, and less concerned with the traditional demarcation lines of the industry.

If architects are unprepared, or unable, to lead the industry at the present time, then they should gracefully relinquish their position to someone who can. Until such time as they can re-exert themselves by earning the trust and respect of those they claim to represent, and to use that position responsibly and effectively, architects and the rest of the industry would be better off taking a back seat.

A dying profession? No, just somnambulant, I fear.

Whither Urban Design?

Whatever happened to urban design? Indeed, what exactly is urban design? Memories of dog-eared copies of Gordon Cullen's *Concise Townscape* at architecture school come flooding back, but surely there is more to it than that. What of Jane Jacobs, Kevin Lynch and Bill Hillier (Mr 'Space Syntax')?

The Urban Design Group, set up in 1979, but only comparatively recently making its mark with a much wider audience, has been addressing itself to these questions, taking as its starting point that there is an implicit assumption that we already know the answers – but don't. What we can be sure about, according to

a manifesto recently drafted by Ivor Samuels, is that it is concerned with the in-between space of the public realm, outside the normal site boundaries of individual architects and beyond the normal land-use preoccupations of contemporary town planners.

Urban design, says Samuels, is an aid to achieving the aspirations, as well as responding to the needs of society as a whole, in both new and historical environments. It works within a context of politics and economics but does not require 'a radical shift' in the distribution of power (however desirable these changes might be). Most significantly, it recognises that

it is not all to do with our physical surroundings. The urban designer's role is as much concerned with being promoters and enablers as controllers of urban development, concerned with the dynamics of change and seizing opportunities.

The Urban Design Group has rewritten the Athens Charter, drawn up by CIAM on board the *Patris II* in 1933, which established the post-war norm for development. The new version is based on our experience of the charter's often disastrous consequences, and it makes fascinating reading:

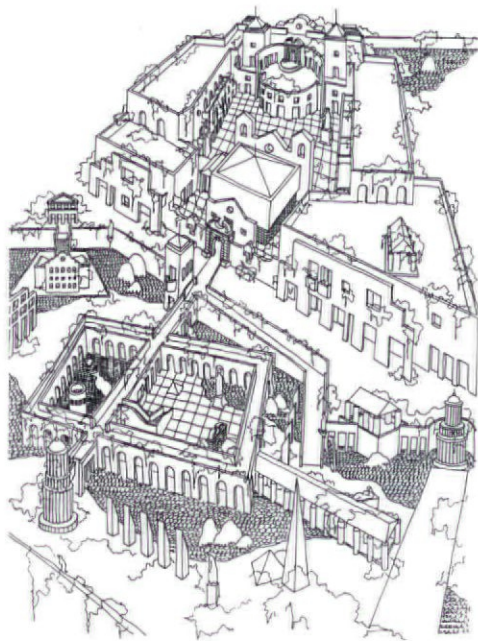
The 'good city' should now offer its inhabitants:

1. A variety of activities and experiences. The best urban places offer a mixture of uses; living, working, shopping and playing all gain from being linked as opposed to being zoned and separated, even if narrow sectorial rules of optimal efficiency are transgressed.

2. Access to different activities, resources, information and places for all sectors of the population. The city which makes its users dependent on the wealth and skill to drive a car is rejected in favour of one which is sufficiently dense and sufficiently public (i.e. without private enclaves) to be used by all its age, ability and income groups.

3. Protection and security together with shelter and comfort. The gains in public health must be maintained but new considerations of surveillance and safety have also to be considered.

4. The opportunity for people to personalise their own surroundings. An environment should provide private spaces offering the opportunity for personal expression and public spaces robust enough to accommodate changes by their users.



Francis Tibbalds (chairman of the Urban Design Group), Drawing of the City of London, 1982.

5. A perception in time and space of the urban fabric which accords with their own values. The town must be both legible and stimulating to its inhabitants and users and its perceived form must support the distribution of activities and patterns of movement.

Two one-day conferences organised by the UDG are taking place in London this month: the first, at the RIBA on June 18, is 'Who plans London now?', that is, following the abolition of the GLC which was meant to be the capital's strategic planning authority. 'White Collar Factories: Urban life, urban design and the technological revolution', takes place at the Polytechnic of Central London on June 26, where the speakers will include Kenneth Baker, Jules Lubbock, Marcus Binney, Stuart Lipton, Nicholas Falk, Michael Cassidy, Richard Rogers and Richard MacCormac.

Further details about UDG may be obtained from its chairman, Francis Tibbalds, at Tibbalds Partnership, 39 Charing Cross Road, London WC2H 0AW.

England in Malta and the Spirit of Place

'There are few countries where traditional and contemporary architecture could blend so naturally and successfully,' was the advice given by Paul (now Lord) Reilly to the young Maltese architect, Richard England, in 1964. The vernacular of the tiny island at the shipping crossroads of the Mediterranean became his springboard to a modern Regionalism, where its functional simplicity was well in step with 'the thinking of young contemporary architects everywhere'.

England has pursued a 'valid contemporary Regionalism' ever since leaving Gio Ponti's studio in Milan. His hotels, holiday apartments, villas, churches, public and commercial buildings on the island, and more recently projects for Rifat Chadirji in Baghdad and a church in Poland, reflect an organic approach in relating architecture to its particular place in space and time. Each building is born of its site, climate and local building materials and traditions, giving them a sense of belonging so that they become both a symbol and a celebration of the spirit of place.

On June 24 at 6.15pm at the Royal Institute of British Architects, England will be discussing his approach with an illustrated lecture called 'Regionalism: The Spirit of Place'. There are also plans



Richard England, Drawing for Old People's Home at Qormi, Malta, 1986.



Richard England, Model of Old People's Home at Qormi, Malta (presently under construction), 1986.

for a major exhibition, in 1988, of the work of England, Chadirji, Faraoui & de Mazieres of Morocco, and Serge Santelli of Tunisia, at the Zamana Gallery in London, to bring together architects at the four corners of the Mediterranean.

The most recent examples of his architecture such as the Aquasun Lido at Spinola, Malta demonstrate a complex overlay of influences. Colin Amery, architecture critic of the *Financial Times*, wrote about it: 'Pointed walls in a sheet of clear water inevitably remind the visitor of the world of De Chirico or Louis Barragan - a close weave of surrealism and nature. At the same time, the whole place has a calmness that is more Japanese - reflective rather than disturbing'.

Amery went on: 'He is lucky to have the sun and the fusion of Mediterranean tradition to fuel his vision. Yet his work provides an example for architects working in much greyer climes'. England's approach is undeniably romantic in an age of rationalists. How many architects today could get away with declaring that their inspiration is rooted in a 'joining of head and heart in a joyous response to life?' The results, as those attending his lecture will discover, is sheer poetry.

Art Focus



Marilyn Monroe by Milton Greene

Rarely are we confronted with vulnerability in this ubiquitous face. A thoughtful and arresting image which reveals the more poignant side of Marilyn Monroe. This is just one treasured photograph on display at the V. & A. from 18 June in **Masterpieces of photography: 1839-1986 And Recent Acquisitions**. The photographers are drawn entirely from the Museum's collection of over 300,000. As the Museum receives generous gifts the Photo Gallery is also able to show recent acquisitions. The first selection will concentrate on contemporary British photography but this section will change quarterly, the next selection showing Landscapes by John Davies in October '86. The present display opens with one of the earliest Daguerreotypes in 1839 and includes photographs by Edward Steichen, Paul Strand and Diane Arbus to name but a few. The Photo Gallery in the Henry Cole wing has already proved itself to be one of the most popular galleries in the museum; this exhibition deserves to be seen.

Albert Goodwin at Banksie Gallery, 48 Hopton Street, Blackfriars, London SE1



Albert Goodwin 1845-1932

Mild, solitary and deeply devout, Albert Goodwin imbibed his paintings with religious feeling and reverence for nature. These watercolours are notable for their sense of detached stillness and for their fondness for steeply rising or plunging vistas. Self-assured and technically correct his scenes range from vaporous sunsets glowing over Westminster, to tombs in the Caliphs, Cairo. Goodwin combines the two most popular movements in nineteenth century art - the romanticism of Turner and Pre-Raphaelitism. It was his friendship with John Ruskin, however, which focused his attention to drawing. Together Ruskin and Goodwin toured Italy for three months in 1872. 'I owe much thanks to Ruskin, who ballyragged me into a love of

form when I was getting too content with colour alone.' Although some may describe his work as derivative and schmaltzy his own personal hallmark is his blend of fact and fantasy and the vivid *timbre* of his colouring.

Gordon Bryce at Sue Rankin Gallery

It's as if Gordon Bryce has no need of psychology and candid self discovery that so often forms the backbone in today's paintings. Bryce's Tuscan and Scottish landscapes convey peace and calm, they speak of unhurried reflection in all things natural, be it large somnolent snow clouds, rock formations, a river bed, or the open vista of the Yorkshire Dales. The motley selection of small landscape watercolours are loose and languid, while the oil paintings are verdant with healthy skeins of rich green paint draped across the larger canvases; these invite contemplation, especially the canvases that reach 3 x 4 ft. His still-life scenes are, by contrast, tighter and more compact, some of them tending towards monochrome. Gordon Bryce has won a long string of awards, most recently The Scottish Postal Board Award 1986, from the Royal Scottish Academy, and not surprisingly, his work is collected across the globe. These paintings may not be the stuff about which critics rave, but they are eminently pleasing and easy to live with.

MP

GALLERIES AND MUSEUMS IN LONDON

ARCHITECTURAL ASSOCIATION, 34-36 Bedford Square, WCI Tel: 636 0974

BARBICAN ART GALLERY, Barbican, EC2 Tel: 638 4141

Cecil Beaton - First Major Retrospective The entire range of his work will be on show for the first time containing over 700 items, including nearly 600 photographs, paintings, drawings, designs and illustrations for Beaton's work in films, theatre and fashion. These will be set alongside costumes, memorabilia and other artifacts.

Until 20 Jul

On the Waterfront Work by 14 design craftsmen working in the workshops and gallery at Metropolitan Wharf, Wapping

Until 15 Jun

Quilts Quilts and Hangings by Betty Randles

17 Jun-6 Jul

Fresh Art Work by recent British Art students. Over 200 exhibits organised by Nicholas Treadwell Gallery.

29 Jul-31 Aug

City - Two Views Two contrasting views of the urban landscape by London-based artists Oliver Bevan and Ron Bowen at the Concourse Gallery.

28 Jun-20 Jul

Feeling Through Form Work by eight of Britain's leading contemporary sculptors. The exhibits, in bronze wood and stone will be by John Farnham, Valerie Fox, Dame Elizabeth Frink, Lee Grandjean, Ted Roocroft, Peter Randall-Page, Keir Smith and Glynn Williams.

6 Jun-28 Jul

BETHNAL GREEN MUSEUM OF CHILDHOOD Cambridge Heath Road, E2 Tel: 980 2415

American Dolls A survey of the historical development of American dolls. Until 8 Jun

BRITISH CRAFTS CENTRE, 43 Earham Street, WC2 Tel: 836 6993

Weavings by Stella Benjamin

Until 7 Jun

THE BRITISH LIBRARY Great Russell Street, WCI

The City in Maps: urban mapping to 1900

4 Jun-31 Dec

Grimm Tales in English A small display to celebrate the bicentenary of the birth of Jacob Grimm

Until 8 Jun

BRITISH MUSEUM, Great Russell Street, WCI Tel: 636 1555

Contemporary Japanese Crafts

Florentine Drawings of the 16th Century

Until 17 Aug

Money: From Cowrie Shells to Credit Cards

Until 26 Oct

BRIXTON ART GALLERY, 21 Atlantic Road, SW9 Tel: 582 6781

Soweto - The Patchwork of our Lives Textile art by the Zamani Soweto Sisters

Until 14 Jun

CAMDEN ARTS CENTRE, Arkwright Road, NW3 Tel: 435 2643

Spanish Civil War Photographs Gul Anand Photographs

Both Until 18 Jun



Melvyn Bragg, Liam Woon. The National Portrait Gallery

COMMONWEALTH INSTITUTE, Kensington High Street, W8 Tel: 603 4535

First European Exhibition of Contemporary Caribbean Art The exhibition forms part of Caribbean Focus '86, a nine month programme of cultural and educational events

17 Jun-4 Aug

COURTAULD INSTITUTE GALLERIES, Woburn Square, WCI Tel: 580 1015

The Hidden Face of Manet

Until 15 Jun

CRAFTS COUNCIL GALLERY, 12 Waterloo Place, Lower Regent Street, SW1 Tel: 930 4811

Musical Instruments A jury of experts have selected instruments from a national open submission

4 Jun-31 Aug

This exhibition will be accompanied by The David Munrow collection of Early and Folk Musical Instruments.

Richard Slee Slee's studio pottery employs the use of irony and decadence in decoration.

7 Jun-3 Jul

Stella Benjamin, Weaver

Until 7 Jun

THE DESIGN CENTRE, 28 Haymarket, SW1 Tel: 839 8000

Spin-Offs Shows the most recent developments from textile manufactures and designers for the clothing industry.

18 Jun-26 Aug

GOETHE INSTITUT, 50 Princes Gate, Exhibition Road, London, SW7 Tel: 581 3447

Wilhelm Hensel (1791-1861) Mostly portrait paintings of the Mendelssohn family.

Until 21 Jun

HAMPSTEAD MUSEUM, Burgh House, New End Square, NW3 Tel: 431 0144

Mediaeval Manor Frank Salisbury

Until 20 Jul

HAYWARD GALLERY, South Bank, SE1 Tel: 928 3144



Horse and cougar, Barry Flanagan

Hayward Annual - Falls the Shadow The first major international exhibition of contemporary art to be held in the Hayward Gallery

since 1980. Through metaphor and poetry, the works of art in this exhibition mediate between the pressures of the modern world and more spiritual, lasting needs. The title of the exhibition is taken from T. S. Eliot's poem 'The Hollow Men'

Until 15 Jun

IMPERIAL WAR MUSEUM, Lambeth Road, SE1 Tel: 735 8922

The First World War

Until 1988

Ronald Searle: To the Kwai and Back Second World War drawings made while serving with the Royal Engineers and as a Japanese prisoner of war between 1942 and 1945

Until 6 Jul

The Second World War The concluding part of the Museum's new display looks at military and civilian aspects of the Second World War and touches on post-war conflicts

Friends and Foes: Wartime Portraits by Dame Laura Knight RA (1877-1970) Portraits of servicemen and women, of civilians at work during the Second World War and pictures recording the Nuremberg Trials

Until 20 Jul

INSTITUTE OF CONTEMPORARY ARTS, The Mall, SW1 Tel: 930 3647

Bill Culbert

Until 29 Jun

Michael Peel: Time for a Change, Modern World

Until 29 Jun

Helen Chadwick: La Cour Ovale. A Major New Installation

Until 29 Jun

LIBERTY Regent Street, London W1R 6AH, Tel: 734 1234

The Arts and Crafts Movement and The Classic Years Of particular note this year at the Arts and Crafts fair is a remarkable collection of pewter. In conjunction with the exhibition is the launch of Mervyn Levy's new book, *The Classic Years 1898-1910*, which illustrates the crucial role Liberty exercised in the design of the period.

Until 14 Jun

NATIONAL ARMY MUSEUM, Royal Hospital Road, SW3 Tel: 730 0717

Patriots and Liberators Anglo-Spanish military co-operation during the Peninsular War 1808-14

Until 31 Jul

NATIONAL PORTRAIT GALLERY, St Martin's Place, WC2 Tel: 930 1552

In Close-up Small display of portraits, photographs and video film by Professor Dorothy Hodgkin

Until 29 June

Twenty for Today: New Portrait Photography An exhibition devoted to the lively talents of twenty of the top photographers working in the field of portraiture, providing a survey of current trends from Vogue to i-D: Brian Griffin, David Hockney, Steve Pyke and Holly Warburton among others

Until 25 Aug

MUSEUM OF LONDON London Wall, EC2Y 5HN Tel: 600 3699

Let's Face It An investigation of the human face over the last 250 years in London. The exhibition aims to illustrate both cosmetic effect and historical reality for men and women and will provide an opportunity to discover the background to our own faces in the 1980s.

Through Jun

NATIONAL THEATRE South Bank, London SE1 9PX Tel: 928 2033

Caravaggio Dramatic black and white photographs taken by New York photographer Gerald Incandella throughout the filming of Caravaggio

Until 28 Jun

John Piper: Prints Screenprints and etchings

9 Jun-19 Jul

G. K. Chesterton 1874-1936: Writer and Artist

23 Jun-2 Aug

PHOTOGRAPHERS' GALLERY 5 Great Newport Street, WC2 Tel: 240 5511/2

South Africa: The Cordoned Heart Constructed Narratives - Calum Colvin and Ron O'Donnell

Large scale constructed colour photographs by Scottish photographers

Until 28 Jun

Peter Fraser Everyday Icons Photographs of a religious journey. The most mundane subjects gain a spirituality or otherworldliness, certainly they invite contemplation.

Until 21 Jun

Stephen Lawson Panoramic colour landscapes

Until 21 Jun

Lois Connor Platinum landscapes

Until 20 Jun

Adrian Lines - A Remembrance A small holographic exhibition to commemorate the first anniversary of the tragic death of talented artist Adrian Lines and to inaugurate the Adrian Lines Trust

Until 28 Jun

PUBLIC RECORDS OFFICE, Chancery Lane, WC2

Domesday The making of the Book and its history; medieval government and the continuity of royal administration; Domesday Book and the computer

Until 30 Sep

ROYAL ACADEMY OF ARTS, Burlington House, Piccadilly, W1 Tel: 734 9052

Alfred Gilbert: sculptor of Eros Designed by Piers Gough

Until 19 Jun

218th Annual Summer Exhibition

Until 29 Jun

ROYAL COLLEGE OF ART.

Kensington Gore, SW7

Degree Show: Environmental Media at 25 Kensington Gore, London SW7 18-29 Jun
Sculpture, at Queens Gate, London SW7 18-29 Jun

RIBA GALLERIES, 66 Portland Place, W1
Tel: 580 5533

London: Images from the Modern City
An exhibition compiled by James Dunnett
26 Jun-26 Jul

Mies Van Der Rohe: A Centennial Appraisal Professor Franz Schulze, Hollender Professor of Art, Lake Forest College, Illinois, USA
3 Jun-6.15 pm

Corridors of Power: An Environmental Perspective Third Series of Celebrity Lectures sponsored by Herman Miller Ltd
10 Jun-6.15 pm

Architects and their work Richard Englund, Malta
24 Jun-6.15 pm

THE HEINZ GALLERY, 21 Portman Square, W1 Tel: 580 5533

An Architectural Sculptor: Arthur J J Ayres 1902-1985
Until 4 Jun

SAATCHI COLLECTION, 98A Boundary Road, NW8 Tel: 624 8299

Open Friday and Saturday 12-6pm with works by Sol Le Witt, Frank Stella, Robert Rauschenberg and others
Until 1 June

SERPENTINE GALLERY, Kensington Gardens, W2 Tel: 402 6075

Black Sun: Japanese photography
Until 15 Jun
21 Jun-20 Jul

Adrian Berg: Paintings



Adolf Loos, Oscar Kokoschka

TATE GALLERY, Millbank, SW1 Tel: 821 1313

Terry Winters
Until 20 Jul

Barry Flanagan: Prints and Sculpture
Until 31 Aug

Oscar Kokoschka Marks the centenary of the birth of Kokoschka (1886-1980). He is perhaps best known for his portraits of actors, musicians, artists and intellectuals painted just before the First World War in Vienna and Berlin. His degree of psychological insight gave him a reputation for clairvoyance. A quieter, more private side to the artist is revealed in the watercolours and coloured pencil drawings of flowers, fruit, fish and landscape produced in Britain during the last war. (See Feature on pp 14-17 of this issue for more information)
11 Jun-10 Aug

VICTORIA AND ALBERT MUSEUM, South Kensington, SW7 Tel: 589 6371

American Potters Today Until 31 Aug
Knit One, Purl One Historic and Contemporary Knitting from the V&A's collection
Until 24 Aug

17th-Century Tapestries from the Collection
Until 31 Aug

Characters in Cloth including Polly Hope's Portrait of Sir Roy Strong
Until Sept

American Potters Today Until 31 Aug
Masterpieces of Photography 1839-1986
18 Jun-30 Nov

Paul Sandby and J F Lewis

William Mulready 1786-1863 The major summer exhibition will celebrate the bicentenary of the birth of the painter William Mulready R.A. His paintings act as a visual commentary on the life and times of Victorian Britain.
25 Jun-10 Aug
25 Jun-12 Oct

IN THE CRAFTS COUNCIL SHOP:
David Pye Ceramics
Until 5 Jun

WHITECHAPEL ART GALLERY
Whitechapel High Street, E1 Tel: 377 0107

Bruce Nauman
Until 22 Jun

Victor Welling: Retrospective 6 Jun-20 Jul

Jeffrey Dennis: Recent Paintings
6 Jun-20 Jul

PRIVATE GALLERIES

ACAFA, CENTRAL SPACE GALLERY, 23-29 Faroe Road, W14 Tel: 603 3039

Restless Spirits, Paintings by Sandor Szenassy
26 Jun-12 Jul

AGNEW & SONS LTD, 3 Albemarle Street, W1 Tel: 629 6176

Old Master Prints, Fine works by Durer, Rembrandt, Giordano, Canaletto, Goya and a group of 18th Century French Prints
Until 25th July 43 Old Bond Street, London W1. Tel: 629 6176

From Claude to Gericaud, The Arts in France 1630-1830
3 Jun-25 Jul

ANGELA FLOWERS GALLERY, 11 Tottenham Mews, W1 Tel: 637 3089

Boyd and Evans Their new paintings represent a significant departure in technique as well as subject-matter.
4-29 Jun

ANNELLY JUDA FINE ART/JUDA ROWAN GALLERY, 11 Tottenham Mews, W1 Tel: 637 5517

Friedrich Vordemberge-Gildewart Drawings 1920-1960
Until 5 Jul
Hidden Landscape John Goding, Edwina Leapman, Bridget Riley, John Hubbard, Ken Draper, John Hoyland
Until 5 Jul

ANTHONY D'OFFAY GALLERY, 23 Dering Street, W1 Tel: 499 4100

Rock of Ages Clef For Me Recent Paintings by Michael Andrews. Consists of five huge canvases (up to 14 ft long) and ten watercolours of Ayers Rock and the nearby Olgas. The title of the exhibition takes its name from the first line of Augustus Montague Toplady's hymn: inevitably this gives the pictures redemptive overtones.
Until 4 Jul

ASB GALLERY, 28 Bruton Street, W1 Tel: 491 1333

Summer Exhibition 3 Jun, through August

BENJAMIN RHODES, 4 New Burlington Street, W1 Tel: 434 1768

Michael Ginsborg Paintings
Until 14 Jun

BLOND FINE ART, 3rd Floor, 4 New Burlington Street, W1 Tel: 437 1230

Mixed Exhibition
9 Jun-5 Jul

BROMPTON GALLERY, Brompton Arcade, SW3 Tel: 581 0078

Jaume Plensa, Sculpture and Drawings
Until 5 Jul

CADOGAN CONTEMPORARY, 188 Walton Street, London SW3

Paintings: Historic Houses and Gardens of England, Ireland, Scotland & Wales
From 16 Jun

CAHILL AND GREBLER GALLERY, 65 Dalling Road W6 OJD Tel: 741 3298

Private Views Features sculpture by Roger Perkins and paintings by Nick Bodmeade and Margaret Blakoz-Smith.
8-29 Jun

CHRISTOPHER WOOD GALLERY, 15 Motcomb Street, SW1 Tel: 235 9141

The Garden Path 7th Annual Summer Exhibition of Victorian garden, flower and still life pictures.
Until 21 Jun

CLARENDON GALLERY, 139 Portland Road, London, W11. Tel: 229 5693

Empathy 1986, Fine work by designers-craftsmen from all parts of the country. A variety of ceramics, blown glass, hand knitted garments, weaving, woodwork and hand-painted silk.
Until 11 Jun

CURWEN GALLERY, 4 Windmill Street, W1 Tel: 636 1459

Julia Farrer Recent Paintings, Drawings and Prints
Until 17 Jun

Lino Mannocci Paintings
12 Jun-6 Jul

FABIAN CARLSSON GALLERY, 160 Bond Street, W1 Tel: 409 0619

Lance Smith, First solo show of drawings and paintings.
4-29 Jun

FISCHER FINE ART, 30 King Street, SW1. Tel: 839 3942

Truth, Beauty & Design: Victorian, Edwardian and later Decorative Art The first comprehensive exhibition of Victorian and Edwardian decorative art since the show at the V&A ten years ago organised by the Handley-Reads
Until 27 Jun

FRANCIS KYLE GALLERY, 9 Maddox Street, W1 Tel: 499 6870

Assault on the baroque, Hugh Buchanan, watercolours. Buchanan's feeling for the theatre - and the narrow divide between life on stage and off - may explain the sumptuous curtains, the damask backdrops to still lifes, the

vistas down corridors that speak of entries and exits, past and to come. There is a powerful understanding of the three-dimensional, sculptural nature of great architecture.
Until 12 Jun



Old Master prints at Agnew's

GALLERY LINGARD, 50 Pall Mall, London SW1. Tel: 930 1645

Softs & Hards, Drawings by Victorian and Edwardian Architects.
Until 27 Jun

THE GARDEN GALLERY, Monson Road, New Cross Gate, SE14 Tel: 732 0307

Alex Roeves & Muriel Barlow 3-22 Jun

GIMPEL FILS, 30 Davies Street, W1 Tel: 493 2488

Jankel Adler Works on paper
Until 14 Jun

Across Four Decades Part I Painting and Sculpture
17 Jun-19 Jul

GRABOWSKI GALLERY TWO, 84 Sloane Avenue, SW3 Tel: 589 1868

Stefan Knapp Architectural enamel panels and new paintings on show in the reopened Grabowski Gallery
Until 30 Oct

LANGTON GALLERY, 3 Langton Street, SW10 Tel: 352 9150

Eat, Drink and be Merry Through Jun

THE LEGER GALLERIES, 13 Old Bond Street, W1 Tel: 629 3538

English Pictures for the Country House, Explores themes relating to the taste and patronage in the period stretching from the 1730s to the 1840s, and includes important Conversation Pieces, Sporting Pictures and Historical Portraits.
Until 25 Jul

MARLBOROUGH FINE ART, 6 Albemarle Street, W1 Tel: 629 5161

Oscar Kokoschka, Paintings and watercolours.
6 Jun-5 Jul

MICHAEL PARKIN FINE ART, 11 Motcomb Street, SW1 Tel: 235 8144

Siade Lades A cross-section from Ethel Walker, Therese Lessore, Gwen John, to Eileen Agar and Ethel Colquhoun
Until 5 Jul

MONTPELIER STUDIO, 4 Montpelier Street, SW7 Tel: 584 0667

Nicholas Hely Hutchinson Recent Paintings
Until 18 Jun

NEW ART CENTRE, 41 Sloane Street, SW1 Tel: 235 5844

British Sculpture from the 1950s to early 60s
Until 5 Jul

THE NEWBURGH STREET GALLERY, 9 Newburgh Street, London W1V 1LH. Tel: 734 0626

Inaugural Exhibition: The British Passion, A celebration of the British love of nature with traditional landscape, wildlife and marine paintings.
Until 6 Jun

NICOLA JACOBS GALLERY, 9 Cork Street, W1

Simon Edmondson, paintings. Until 21 Jun

NIGEL GREENWOOD GALLERY, 4 New Burlington Street, W1 Tel: 434 3795

Ian McKeeve Paintings
Through Jun

THE OCTOBER GALLERY, 24 Old Gloucester Street, WC1 Tel: 242 7367

Isabel Lambert, Dancers in Action - drawings.
Until 7 Jun

ODETTE GILBERT GALLERY, 5 Cork Street, W1 Tel: 437 3175

Alan Lambirth, Paintings.
Until 21 Jun

THE PICCADILLY GALLERY, 16 Cork Street, W1 Tel: 629 2875

Christopher Stevens Recent Paintings.
Until 21 Jun

Peter Unsworth Recent Paintings.
24 Jun-26 Jul

PYMS GALLERY, 13 Motcomb Street, Belgrave, SW1 Tel: 235 3050

Lost Illusions, Work by Charles Oakley. The works are three dimensional with a trompe l'oeil effect in the sense that the work is contained in a glass-fronted box which, in essence, represents the artist's gallery.
24 Jun-19 Jul

REDFERN GALLERY, 20 Cork Street, W1 Tel: 734 1732

Francis Davison 1919-1984, A retrospective.
Until 11 Jun

RICHMOND GALLERY, 8 Cork Street, London W1. Tel: 437 9422

19th-Century French and Continental Paintings

SMITH'S GALLERY, 33 Shelton Street, Covent Garden WC2

Goldsmith's Postgraduate Textiles, Personal interpretations using the textile or textile based media to express ideas.
15-20 Sep

SUE RANKIN GALLERY, 670 Fulham Road, London SW6 Tel: 736 4120

Gordon Bryce, Paintings.
4-28 Jun

THACKERY GALLERY, 18 Thackery Street, W8 Tel: 937 5883

Shaun Stanley
Until 6 Jun

THUMB GALLERY, 20 d'Arbury Street, W1 Tel: 434 2931

Spirit, Syntax and Structure by Katherine Virgils
Until 13 Jun



Self portrait, Jankel Adler. Gimpel Fils

OUTSIDE LONDON

ARNOLFINI, 16 Narrow Quay, Bristol Tel: 0272 299191 (recorded info 0272 299194)

Ken Kiff Paintings 1965-85
Until 15 Jun

ASTLEY HALL, Astley Park, Chorley Tel: Chorley 62166

Modern Glass
Until 23 Jun

ATHENAEUM GALLERY. Manchester City Art Galleries, Manchester Tel: 061 236 9422

Jim Whiting's Avenue of Aspirations. Paintings
Until 14 Jun

BLUECOAT GALLERY. School Lane, Liverpool Tel: 051 709 5689

New Contemporaries. Paintings
Until 14 Jun
25 Jun-25 Jul

Cartoons.

THE BURRELL COLLECTION. Pollok Country Park, 2060 Pollokshaws Road, Glasgow Tel: 649 7151

Impressionist Drawings from British Public and Private Collections The Arts Council travelling exhibition. Review of catalogue A&D May 86, page 44. 7 Jun-13 Jul

CAMBRIDGE DARKROOM. Dales Brewery, Gwydir Street, Cambridge Tel: 0223 350725

Multiple Vision: New Photographic work by John Stezaker, Colin MacArthur, Paul Wombell and Ron Haselden.

Rebecca Haines: Man-Hours of Preparation
Both until 29 Jun

COLIN JELICOE GALLERY. 82 Portland Street, Manchester Tel: 061 236 2716

Works on Paper Arto der Haroutunian
13 Jun-5 Jul

COOPER GALLERY. Bamsley.

Georges Braque: illustrations to poems by Guillaume Apollinaire The richly coloured wood engravings reflect many of the major themes of Braque's art and contain their own visual poetry
Until 22 Jun

FITZWILLIAM MUSEUM. Cambridge Tel: 0223 69501

Studies in Connoisseurship Chinese paintings collected by AM Sackler
Until 26 Jun

Odilon Redon: The Temptation of St Anthony and Other Lithographs
Until 27 Jul

Girtin to Collier: The Wet Look Tradition Development in watercolour techniques at the beginning of the 19th century
Until 29 Jun

FFOTOGALLERY. 31 Charles Street, Cardiff Tel: 0222 41667

Contemporary Still Life
4 Jun-12 Jul

GEORGE'S ART GALLERY. 73-75 Park St, Bristol. Tel: 0272 276602

David Kinmont. Paintings.
9-28 Jun

GRAPE LANE GALLERY. 17 Grape Lane, York. Tel: 0904 643815

Summer Celebration. New work by gallery artists.
Until 30 Sep

IKON GALLERY. 58-72 John Bright Street, Birmingham. Tel: 021 643 0708

Overland. Four Artists, sculpture and paintings.
Until 16 Jun
20 Jun-20 Jul

Barry Cook.

IMPRESSIONS GALLERY OF PHOTOGRAPHY. 17 Colliergate, York. Tel: 0904 54724

For King and Country. Battle of the Somme.
7-12 Jun

KETTLES YARD. Castle Street, Cambridge CB3 0AQ. Tel: 0223 352124

Peter Kinley. Studies and Paintings. Until 6 Jul

LEEDS CITY ART GALLERY. Leeds, Yorkshire

Image Space Public Work by members of Yorkshire Mural Artists Group. Until 29 Jun

MACROBERT ART CENTRE GALLERY. Stirling University, Stirling. Tel: 0786 73171

Built Up Areas - urban landscapes from the Arts Council Collection. Until 8 Jun

MUSEUM OF COSTUME. Assembly Rooms, Bennett Street, Bath

Fashions of the Twenties Until Feb 87

MUSEUM OF MODERN ART. 30 Pembroke Street, Oxford Tel: 0865 722733

The Museum will be closed until February 1987, while it is undergoing its redevelopment programme.

NATIONAL CENTRE OF PHOTOGRAPHY

The Royal Photographic Society, Milsom Street, Bath Tel: 0225 62841

The Victorian Countryside, by Colonel Gale, the 'chief miniaturist' of pictorial photography in the mid to late 19th century.

Her Majesty The Queen - A Birthday Celebration Until 31 Aug

NEVILL GALLERY. 2A York Street, Bath Tel: 0225 66904

Clive Blackmore Paintings
Dennis Westwood Sculpture
Until 14 Jun

NICHOLAS TREADWELL GALLERY. Womensworld, Near Canterbury, Kent Tel: 0227 831452

Mixed Show. Sculpture and painting
Through Jun

NORTHERN PRINT. 5 Charlotte Square, Newcastle upon Tyne

Tourism Two new folios of prints by Terry Atkinson
Apts. Tel: 0632 327531

OXFORD GALLERY. 23 High Street, Oxford Tel: 0865 242731

Timothy Dickinson Paintings
Contemporary Enamelling Jewellery and metalwork by seven artists chosen by Valerie Stewart to illustrate contemporary approaches to the different techniques of enamelling
Both until 2 Jul

PHOTOGALLERY The Foresters Arms, Shepherd Street, St Leonards on Sea, East Sussex TN38 0ET. Tel: 0424 440140

A Closed Country John Stathatos. Depicts an insiders personal perception of the realities and ambiguities of contemporary Greece.
Until 21 Jun

PLYMOUTH CITY MUSEUM & ART GALLERY. Drake Circus, Plymouth Tel: 0752 668000

Caspar Neher: Brecht's Designer Until 15 Jul

ROSSITERS OF BATH. 38-41 Broad Street, Bath Tel: 0225 62227

The Great Unbuilt: Architectural Dreams of a French Student Large selection of projects by Victor Postolle who was a student at the Ecole des Beaux-Arts from 1860-1865
Until 23 Jun

THE ROYAL PAVILION. Brighton tel: 0273 603005

Earth, Waves, Wind and Fire Until 29 Jun

SAINSBURY CENTRE FOR THE VISUAL ARTS. University of East Anglia, Norwich, Norfolk Tel: 0603 56161

The Precious Image - Buddhist Sculpture and Ritual Objects Until 6 Jul

Social Evening Friends of the Sainsbury Centre - A Background to The Precious Image
7.30pm 6 Jun

SCOTTISH NATIONAL GALLERY

The Mound, Edinburgh EH2 2EL. Exhibition illustrating restoration of works on paper May-Jul

William Blake. Prints and Watercolours and 21 line engravings illustrating The Book of Job.
Until 13 Jul

SLEDMEER HOUSE. Off York Bridlington Road, Nr Driffield, Yorkshire

Exhibition of Regimental Models Collected by George Palmer Until Oct

SOUTHAMPTON ART GALLERY. Civic Centre, Southampton Tel: 0703 23855

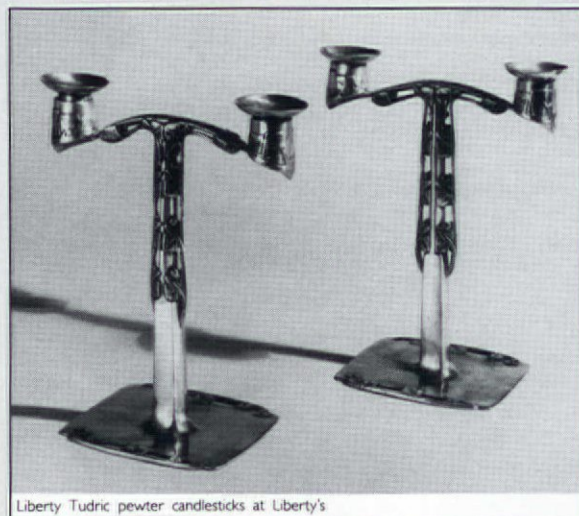
Art on the Liners Until 29 Jun

STOKE-ON-TRENT CITY MUSEUM & ART GALLERY. Bathesda Street, Hanley Tel: 0782 273173

Exhibition showing the latest products in earthenware and bone china, tableware and giftware will be on show
Until 26 Oct

WATERMANS ARTS CENTRE. 40 High Street, Brentford, Middlesex Tel: 568 3312

From Stone to Tupperware. Painting and Sculpture.
Until Jul



Liberty Tudric pewter candlesticks at Liberty's

WATERSHED. 1 Canons Road, Bristol. Tel: 0272 276444

Revisions 'Fringe Interference' in British Photography in the 1980s
Until 7 Jun
2-28 Jun

USA & CANADA

COOPER-HEWITT MUSEUM. 2 East 91st Street, New York 10128 Tel: 212 860 6868

A Tribute to Bronislava Nijinska Until 13 Jul

METROPOLITAN MUSEUM OF MODERN ART. Fifth Avenue and Eighty Second Street, New York

Richard Morris Hunt - Architect Rodin Sculptures from a private collection
Both until 15 Jun
Until 22 Jun

MUSEUM OF MODERN ART. 11 West 53 Street, New York, NY 10019 Tel: 212 708 9400

W. Grancel Fitz: Advertising Photographs 1929-1939 Commercial photographs taken during the 1930s
Until 24 Jun

Jasper Johns: A Print Retrospective Until 19 Aug

MUSEUM OF MODERN ART. 401 Van Ness Avenue, San Francisco

Facets of Modernism Photographs
Until 2 Nov

Mark Rothko Works on Paper
Until 29 Jun

NATIONAL ACADEMY OF DESIGN. 1083 Fifth Avenue, New York

The Architect and the British Country House Until 29 Jun

THE NEW YORK ACADEMY OF SCIENCES 2 East 63rd Street, New York 10021, Tel: (212) 838 0230

The new gallery of the New York Academy of Sciences will open with an exhibition of paintings by Remedios Varo, (1908-1963) one of the small circle of women Surrealists.
Until 18 Jul

ROYAL INSTITUTE OF ARCHITECTURE OF CANADA. Vancouver, is organising

SOLOMON R GUGGENHEIM MUSEUM. 1071 Fifth Avenue, New York 10028 Tel: 212 360 3500

By the Muse Inspired 20 masterpieces of sculpture drawn from the Museum's permanent holdings
Until Nov

Enzo Cucchi Leading Italian artist whose work became known during the late 1970s and early 1980s
Until 6 Jul

German Realist Drawings and Watercolors of the 1920s Until 20 Jul

Recent Acquisitions

STUBBS BOOKS & PRINTS. 28 East 18th Street, New York 10003 Tel: 212 982 8368

European Architectural Drawings from the 17th to the early 20th centuries
Until 19 Jul

WALKER ART CENTER. Vneland Place, Minneapolis 55403 Tel: 612 375 7600

Tokyo: Form and Spirit Until 20 Jul

WHITNEY MUSEUM OF AMERICAN ART. Madison Avenue at 75th Street, New York 10021 Tel: 212 570 3633

Alex Katz: A retrospective including 75 major paintings and cut-outs from the mid-1950s to the present
Until 15 Jun

Red Grooms Installation being designed for the Lobby Gallery
Until 31 Aug

Shaker Design Comprehensive survey of Shaker objects c. 125 items including furniture, textiles, watercolours and photographs of Shaker architecture
Until 31 Aug

James Rosenquist Major retrospective consisting of 35 paintings dating from 1961 to 1985. One of the original Pop artists, Rosenquist incorporates in his work large cropped close-ups of the human face and figure with representations of food and industrial objects.
26 Jun-21 Sep

COMPETITIONS

APT is the new name for the annual awards for excellence in building product advertising, promotional and technical literature, formerly known as the AIA awards. The aim is to raise the standard of printed communications between manufacturer and specifier. This years presentation will be made on 3 July

Information: Awards Office, PO Box 87, London EC4 Tel: 353 5110

CONFEDERATION OF ASSOCIATIONS OF SPECIALIST ENGINEERING CONTRACTORS A prize of £300 will be offered for the best submission for a new logo type for CAsEC

Closing Date: 30 September

Information: Logo Competition, CAsEC, Esca House, 34 Palace Court, London W2 Tel: 229 2488

IIDA 1987 2nd International Interior Design Award. One prize of £10,000 will be awarded

to an individual interior designer for the best interior completed between 1 Jan 1985 and 1 Jan 1986. Residential, domestic or religious projects will not be accepted

Closing date: 14 November

Information: From AGB Westbourne Ltd, Audit House, Field End Road, Eastcote, Middlesex Tel: 868 4499

INTERIEUR 86 International competition of projects which make a creative contribution to the field of interior design, and are not in production at the opening date of Interieur 86 (18 October)

Closing date: 15 September

Information: Interieur 86, Casinoplein 10, 8500 Kortrijk, Belgium

KODAK BLACK AND WHITE PHOTOGRAPHY AWARD The overall winner receives £1,000 for both the photographer and the printer in each of the following categories: News, Sport, Royalty, Industrial, Commercial, Advertising/Fashion, Fine Art/Pictorial. Must have been taken on or after 1 October 1985 on Kodak film

Information: Kodak Professional Sales, Ad, Kodak House, Station Road, Hemel Hempstead, Herts Tel: 0442 61122

Closing Date: 3rd October

NATIONAL LIGHTING AWARDS Lighting installations undertaken between July 1984 and June 1986 are eligible for this competition organised by the Lighting Industries Federation

Closing date: 31 July

Information & Entry Forms: Lighting Industry Federation, 207 Balham High Road, London SW17 Tel: 675 5432

PILKINGTON sponsor Glass Competition for Students. Architecture and Art students working in glass will submit proposals for a video demonstrating the decorative potential of glass in architecture. Closing date 1st November 1986. Contact Gay Power 01 402 9361

RYMAN New Writers' 1986 Awards: Any kind of writing suitable for publication will be considered in the following categories: Novels, Short Stories, Poems, Children's books, Pop song lyrics. Winners in each category will receive £500 (£1000 in the novel category) and their work will be guaranteed publication. Every entrant will benefit from a specially prepared written critique by a professional publisher's reader to help them discover how publishers view their work. For further information contact John Vaughan or Michael Stephens on 01 584 9594. Closing date for entries 31st August.

VISIONS OF ARCHITECTURE IN THE YEAR 2010

Closing Date: Entry fee of \$30 should be sent by 5 July to AIAA, 8687 Melrose Avenue, Suite M-72, Los Angeles, Calif. 90069 when each entrant will receive submission requirements

Judging will take place in October

INTERNATIONAL CONCEPT DESIGN COMPETITION FOR AN ADVANCED INFORMATION CITY

The Japan Association for Planning Administration and Manichi Newspapers are running a major architectural and planning competition to develop conceptual plans and designs along several themes for an advanced information city. The subject of the plans and proposals is Kawasaki City, one of Japan's major industrial cities that has just begun an extensive revitalisation programme. The purpose of the competition is to elicit a variety of possible designs for a city based on technological and communications systems. 'No other city in the world, of this scale, is so consciously looking to develop information and communication resources as the means of transition from the 20th century, industrialized, product-intensive city to a high technology, knowledge based city of the 21st century.' For further information and application details see advertisement on page 29.

LECTURES

ALCAN LECTURES ON ARCHITECTURE. Robson Square Media Centre, Vancouver

CRAFTS COUNCIL GALLERY. Conference Room, 12 Waterloo Place, Lower Regent Street, WI Tel: 930 481

ICA, THE MALL. London SW1 Box Office 930 0493

ISLINGTON ARCHAEOLOGY & HISTORY SOCIETY. Dan Cruikshank will talk on Georgian Houses of London, at 8 pm at the 'Camden Head', Camden Passage, London N1 18 Jun

THE NATIONAL GALLERY. Trafalgar Square, London WC2 Tel: 839 3321

Lectures start at 1pm on weekdays and 12 noon on Saturdays. Full details of all lectures are available from the gallery

OXFORD PROGRAMME OF DEVELOPMENT WORKSHOPS

Urban Land Development & Planning
Directors: Patsy Healey & Roger Zetter. The workshops are intended for experienced professionals active in environmental economic and social planning in developing countries
Information: Gill Long, Dept of Town Planning, Oxford Polytechnic, Headington, Oxford

SCIENCE MUSEUM. South Kensington, London SW7 Tel: 589 3456

Demonstration in the Printing Gallery

One or more of the following will be demonstrated each Wednesday pm 2-3 & 3.30-4.30:
Use of hand press; Simple papermaking; Direct-entry typesetting; Use of a photosetter editing terminal

RIBA. 66 Portland Place, WI Tel: 580 5533
Mies van der Rohe: A Centennial Appraisal Professor Franz Schulze, Lake Forest College, Illinois 6.15pm 3 Jun

Who Plans London Now? Prospects for the environment after the GLC. One Day Conference. 18 Jun



Who plans London now? conference

TATE GALLERY. Millbank, London SW1 Tel: 821 1313. Recorded Info: 821 7128

THE VICTORIA AND ALBERT MUSEUM. South Kensington, London SW7 Tel: 589 6371

A series of short talks at 12.00 every day Mon to Thur, focusing on aspects of the Museum's collections

INTERNATIONAL EVENTS

FINE ART AND ANTIQUES FAIR. Olympia, London

Information: Carolyn Southern Tel: 405 8755 Until 7 Jun

POWER EUROPA 86. Rhein-Main-Halle, Wiesbaden, West Germany 3-5 Jun

THE DIRECT DESIGN SHOW. Kensington Town Hall, W8
Designers working in Great Britain who are designing and producing products related to function or decor within the home 4-7 Jun

SHOPPEX 86 Europe's major annual exhibition of shop equipment and display at Olympia, London 8-12 Jun

PROPERTY MANAGEMENT FOR ARCHITECTS? A one day symposium at RIBA, 66 Portland Place, London, WI Tel: 580 5533 9 Jun

TIANJIN INTERNATIONAL BOOK FAIR. International Exhibition Hall, Tianjin, China 10-15 Jun

2ND INTERNATIONAL MAKING CITIES LIVABLE CONFERENCE. Venice, Italy

For professionals and students in architecture, urban design, landscape architecture, city planning, historic preservation and others committed to making cities livable
Information: Suzanne Crowhurst Lennard, Making Cities Livable Conference, Center for Urban Well-Being, Box QQQ, Southampton, NY 11968 Tel: (516) 283 0207 11-16 Jun

GROSVENOR HOUSE ANTIQUES FAIR. Park Lane, London

Including showing of V&A's Medieval Treasures 10-21 Jun
Information: The British Antique Dealers' Association, 20 Rutland Gate, SW7 Tel: 589 4128 11-21 Jun

LONDON ORIGINAL PRINT FAIR. Royal Academy, Burlington House, Piccadilly, WI 13-15 Jun

COMMUNITY ENTERPRISE SCHEME AWARDS His Royal Highness the Prince of Wales will present the prizes to the

winners. The presentation ceremony will take place at the RIBA, 66 Portland Place, London, WI on 13 Jun
Information: Lynn Hutton, Co-ordinator CES, RIBA, 66 Portland Place, WI Tel: 580 5533

INTERNATIONAL DESIGN CONFERENCE. Aspen, Colorado. Theme: **Insight and Outlook, Views of British Design.** Speakers include Sir Hugh Casson, David Hockney, Norman Parkinson, David Putnam, and James Stirling
Information: IDCA, PO Box 664, Aspen, Colorado 81612 15-20 Jun

STRUCTURES '86 will be held at Wembley from 17-19 Jun
Information: Project Presentations, Victoria House, Vernon Place, WCI Tel: 242 3621

RAIA ANNUAL CONVENTION in Adelaide on the theme of 'The architects' urbanity game'. Invited speakers include: JP Kleihues, Arthur Erickson, Peter Wilson, Zaha Hadid and Philip Cox 20-29 Jun
Information: RAIA, 2A Mugga Way, Red Hill Act, Australia

INTERNATIONAL JOINT CONFERENCE ON CAD AND ROBOTICS IN ARCHITECTURE AND CONSTRUCTION. Marseilles

Information: IIRIAM2, rue Henri-Barbusse, CMC, 13241, Marseille, Cedex 1 25-27 Jun

INTERNATIONAL THEATRE SEASON. Kensington Town Hall, Campden Hill Road, London W8. The season is open to numerous 'kammerspiele' - small format productions. It will also include an exhibition of scenic designs (models), paintings, sculpture, foreign theatre posters and street performances in the Town Hall square 27 Jun-13 Jul

Information: Studio '68, 68 Broadwalk Court, Palace Gardens Terrace, W8 Tel: 229 7382

SALEROOMS

BONHAMS Montpelier Galleries, Montpelier Street, SW7 Tel: 584 9161

June Sales include:
Furniture & Carpets (Chelsea Galleries 10 am) 3rd

Derby Sale of Sporting Pictures at 6 pm 5th

Furniture & Carpets (Chelsea Galleries 10 am) 10th

Sporting Pictures 12th at 2 pm

Furniture 12th at 2 pm

General Ceramics, works of Art & Miscellaneous 10.30 am 13th

Furniture & Carpets (Chelsea Galleries 10 am) 17th

Silver & Plate 17th

English Continental Watercolours 18th

European Pictures 19th

Furniture & Carpets (Chelsea Galleries 10 am) 24th

Decorative & Modern Prints at 2 pm 25th

Modern British & Continental Paintings, Watercolours & Drawings 26th

Furniture & Clocks at 2 pm 26th

Decorative Arts 27th

Jewellery & Objects of Vertu 27th

Old Records Sale 10.30 am 27th

All Sales start at 11 am unless otherwise stated.

CHRISTIE'S SOUTH KENSINGTON. 85 Old Brompton Road, SW7 Tel: 581 7611

June Sales include:

PHILLIPS, SON & NEALE. 7 Blenheim Street, WI

SOTHEBY'S. 34-35 New Bond Street, WI Tel: 493 8080

NEOCON 18: THE WORLD CONGRESS OF ENVIRONMENTAL PLANNING AND DESIGN

From June 10 to 13 Neocon 18 is one of the world's biggest design and architecture jamborees. It brings together the latest and best in new design concepts in the fields of architecture, aesthetics, furnishings, office technologies and interiors. One of the advantages of Neocon is that it provides a unique opportunity to examine, criticise and articulate current design ideology and theory. To these ends the congress provides exhibitions, seminars, workshops, awards and symposia. If the debates become too fervent, the analysis too theoretical, remember, this is also a unique opportunity to take in Chicago, a city billed as 'the World's Foremost Centre of 20th-Century Design and Architecture'.

The main exhibitions of note range from the Modern to the Post-Modern. There are two major exhibitions celebrating the Mies Centennial: the 'Mies van der Rohe Centennial Exhibition', The Museum of Contemporary Art, and 'Mies van der Rohe the Educator', Illinois Institute of Technology. The 'Drawings of Rita Wolff', at the Graham Foundation for Advanced Studies in the Fine Arts, are a collection of unique Post-Modern architectural dreamscapes. The publication of *Rita Wolff: Watercolours* by our parent company, Academy Editions, coincides with this exhibition. Other exhibitions range from 'Made in Germany' and 'The Bauhaus Exhibition' to 'Telematic Ulysses on the New Office Landscape'.

The prestigious Neocon awards cover the full variety of design disciplines. There are the American Institute of Architects, Chicago Chapter, Interior Architecture Awards, the American Institute of Architects Chicago Chapter/Interiors Product Display Awards, American Society of Interior Designers/Interior Design Magazine Fifth Annual NEOCON Excellence of Showroom Design Awards, the Chicago Architecture Awards, the Chicago Design

Sources Awards, the Institute of Business Designers Interior Design Awards and the Society of American Registered Architects Building Awards. Here we include a listing of the seminars and major events. There are numerous other events and workshops. For further information contact NEOCON 18, The Merchandise Mart, Suite 470, Chicago, IL 60654.

SEMINARS

ERGONOMICS IN THE OFFICE: The Need for User Awareness.

PANEL: John J. Connell, Dr. A.C. Mandal, Marvin Dainoff.

A panel of prominent ergonomists respond with their own recent data and research and predict the next state-of-the-art in ergonomically designed furnishings.

SERVICE AMERICA: Marketing the 'Invisible Product'. KEYNOTE ADDRESS: Dr. Karl Albrecht.

In the new service economy, businesses must perform rather than produce, catering to customers who grow increasingly demanding and discerning. The 'guru' of service management traces the theory's origins.

THE LEADING-EDGE IN CORPORATE OFFICE DESIGN: Setting the Trends. PANEL: Charles Pfister, Orlando Diaz-Azcuy, Sally Walsh.

The way designers and clients feel about the corporate office - a model for sophisticated interior environments.

VISIONARY ARCHITECTURE: The Work of Ricardo Bofill/Taller de Arquitectura. SPEAKER: Ricardo Bofill.

From his early work, The City in Space and Walden 7, Bofill has departed from an architecture based on geometric formation of elements in space to the symbolic tradition

of monumental architecture. Such recent projects as Les Temples du Lac and La Maison d'Abraaxas in France are more Baroque and mannered in their classical vocabulary, yet part science-fiction in their imagery. The latter project served as the backdrop for the futuristic film, BRAZIL.

A skewed reality, however, seems consistent in Bofill's latest projects: The Crystal Arch in Paris and Los Jardines del Turia, where he filled in the dissecting Spanish river of Valencia with a large-scale urban garden.

PLANNING THE CORPORATION OF THE 21st CENTURY: A Strategy for Growth. KEYNOTE ADDRESS: Joseph Dionne.

Leader of McGraw-Hill, one of the world's largest communications corporations, Mr. Dionne is redirecting the way information is retrieved and disseminated. He explains the risks and realities in restructuring for growth.

PRODUCT + DESIGN: Image is What Sells. PANEL: James E. Terrell, Lella Vignelli, Richard Himmel.

In today's merchandising environment, IMAGE is what SELLS! Designers in the field of retail, corporate and showroom interiors discuss the trend of image, message and meaning in marketing.

PRODUCTIVITY: A Dialogue for the Future. PANEL: T.J. Springer, Steven L. Sauters, Franklin Becker, Robert Hamilton.

The effects of modern technologies and how the architect, designer, dealer, manufacturer and facility management professional can collectively improve productivity in the corporate environment.

INTERNATIONAL TRANSLATIONS: Pluralism in Europe, Asia and North America. PANEL: Mario Bot-

ta, Charles Correa, Cesar Pelli.

Currently, architecture no longer follows a collective, unified approach, but is subject to new interpretations concerning time, place and context. Vernacular and historic traditions are as applicable as such contextual influences as the super all-glass skyscrapers of the present-day city.

THE ARCHITECTURE OF FANTASY AND IMAGINATION: Expressionism in Today's Design.

PANEL: Charles W. Moore, Tomas Taveira.

American Charles Moore and Portuguese Tomas Taveira are influenced by the wide range of vernacular and historical possibilities in today's architecture and design. Both, however, display an extraordinary dimension of fantasy and imagination.

HIGHER CREATIVITY: The Process of Design. PANEL: Willis Harman, Mario Botta, Philippe Starck, Massimo Vignelli, John Weitz.

THE INTERNATIONAL SYMPOSIUM ON MODERN ARCHITECTURE: The Year of Mies. PANEL: Charles Correa, Mario Botta, Charles W. Moore, Cesar Pelli, Tomas Taveira, Ricardo Bofill.

The Symposium on Modern Architecture evaluates the idea of a continuation and future of Modernism, especially in light of this year's Centennial of Mies van der Rohe - a retrospective of the world's foremost advocate of 'International Style Modernism'.

EVENTS

THE GENESIS OF A NEW CORPORATION: DIAMOND STAR MOTORS: A Joint Venture - Chrysler



Mario Botta

Motors and Mitsubishi Motors Corporation. KEYNOTE ADDRESS: G. Glenn Gardner.

The Chairman of the Board, Diamond Star Motors, explains the opportunities and challenges of building a corporation from the ground up. He plans to blend Japanese management techniques with state-of-the-art American and Japanese technologies to form a company that creates harmony in the workplace and is responsive to the needs of its employees.

CHICAGO ARCHITECTURE AWARDS LUNCHEON: RECIPIENTS: Mario Botta, Charles Correa, Cesar Pelli. KEYNOTE: John A. Busby.

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Ricardo Bofill

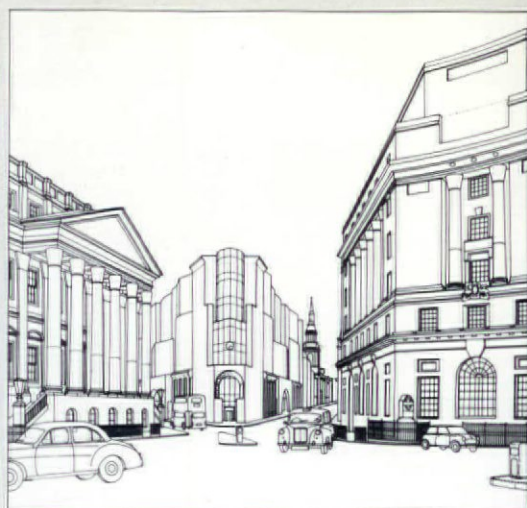
INSIDE STORY

A Bird In The Hand

James Stirling's long-awaited scheme for Mansion House 'Square', now in its reduced triangular circumstances quaintly renamed No. 1 Poultry, has at last been revealed.

Consistent with his recent designs for the National Gallery Extension, the design is symmetrical in more ways than one – in fact there are two of them, one a new development of the entire site, the other retaining the Mappin & Webb building.

Stirling and developer **Peter**



Palumbo are quite impartial as to which scheme is accepted, presumably provided that one of them gets through those irritating city planners.

Peter Palumbo sounds pretty sure of himself. The credits in his Press Release include not only architects, consulting engineers and such like but also an impressive array of three su-

perior estate agents.

If all else fails, however, the persistent Mr Palumbo will now have something to fall back on. His forthcoming election as a fellow of the RIBA, an act of kindness and compassion, will allow him to draw up his own alternative design if Stirling, like Mies, is turned down.

Meanwhile, enterprising developer that he is, he is branching out in less controversial directions by financing the restoration of **Berthold Lubetkin's** Penguin House at London Zoo (Inside Story, Dec. 1985), which, incidentally, over 40 years ago was the first job of **Ove Arup Partners**, the engineers for Stirling's new project.

The Pritzkers Ride Into Town

This year's award of the Pritzker Prize was not so much a controversial decision as a step backwards and a blow to those who had hopes for the well-endowed Hyatt Foundation, modestly named by its President, **Jay. A. Pritzker**, after the hotel that started his empire.

The Pritzkers and their entourage arrived in London last week bringing with them their own signed-up journalist, **Brendon Gill**, who helpfully explained to one and all his important status back home, and their own curator, none other than **John Zukowsky** of the Art Institute of Chicago.

In the best tradition of advertising

techniques that bestow credibility by association, vague connections were made with the Royal House of Sweden in an effort to link these young upstarts with the Nobel Prize, a claim unquestioningly accepted by the architectural world which hitherto had had to make do with the largely British-orientated Royal Gold Medal (although this year's award did go to **Arata Isozaki**). But despite its 100,000 dollar prize money and past winners **James Stirling** and **Hans Hollein**, the Pritzker Prize has signally failed to acquire Nobel status thanks to the quirkiness of its awards.

But what can you except from a prize established to encourage 'greater awareness of how people perceive and interact with their surround-

ings' – surely not the most commonly used definition of architecture.

This year's winner, **Gottfried Boehm**, was most tenacious in attending all the functions with a smile on his face and he was able to recite the press release quite efficiently. But his teachings are another matter. He warns one and all against 'the historicizing movement' and what he calls 'mindless imitation of earlier eras' and 'overcrowding the environment with unnecessary design features', which is hardly likely to endear him to many of the earlier winners who got their prizes for doing just that, although **Philip Johnson**, an arch-historicist (a high-society term for Post-Modernist) is reputed to have strongly lobbied for Boehm before retiring from the jury.

Having handed over the prize money in New York at a shindig that also celebrated the election of **Ada Louise Huxtable** to their jury, the Pritzkers decided to hold a poor man's version a month later in the unlikely location of London, presumably for the acquisition of **Jacob Rothschild**, that 'knowledgeable observer of the architectural scene' as he is described in the Pritzker prose.

This time round, consistent with their reputation for not using their own hotels, the Pritzkers gave a dinner at the Goldsmith's Hall for some 200 guests, including numerous Boehms and indeed numerous Pritzkers plus a thin sprinkling of architects and a collection of architectural groupies who figured on an obviously bought-in invitation list. An attempt to get the British Royal seal of approval didn't quite make it, although the **Duke of Gloucester** did say how brave it was of them all to come.

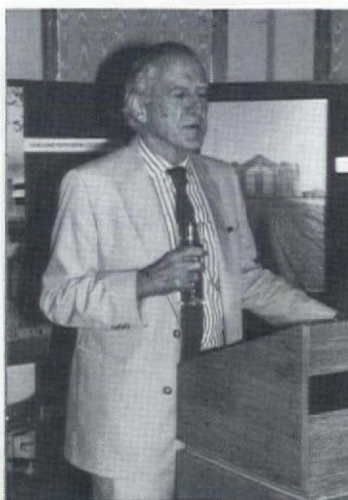
For this event they deliberately excluded members of the press with suspected anti-Modernist tendencies, which included all except for one or two editors who had written articles on Boehm in the past, and then hurriedly organized a down-market event in the not-so-glittering Hyatt Carlton Tower where they somehow managed to drag in James Stirling to hand over his drawing. Other notables didn't quite make it although the Holleins and **Charles Correa** (he was reputed to have been on the shortlist) did fly in for the evening event.

All in all a series of non-events but the food wasn't too bad.



James Stirling giving a last look at the drawing he donated – yes, donated! – thus endearing himself to Pritzker archivist **John Zukowsky**

whose entire collection up to that moment consisted of one drawing by this year's winner. **Mr & Mrs Jay Pritzker** look on.



Even the imported Master of Ceremonies, **Brendon Gill**, finds the occasion less than inspiring.



Notwithstanding his preferences for Post-Modernism, **Tomás Taveira** (seen here beside his own Post-Modern designer dustbin) is an expert on the work of **Mies van der Rohe** and is contributing a paper on him at the NEOCON



meeting in Chicago next month. Illustrated above almost certainly the largest Post-Modern work realized outside America. A two-and-a-half million square foot office, residential and shopping complex on the outskirts of Lisbon. Although

Ricardo Bofill is not expected to come and show his wares until next year, his reputation has clearly preceded him. (Partial view – under construction)

Anything You Can Do ...

The students at Lisbon's architecture school are lucky to have a series of symposia organised each year by their enterprising professor, **Tomás Taveira**, who brings them star critics and architects from all over the world,

this year's editorial guests notwithstanding.

Past speakers have included **Michael Graves**, **Charles Jencks**, **Robert Krier** and **Mario Botta**. And with the programme now in its fifth year, the Portuguese are learning fast. When **Aldo Rossi** did his usual trick of not turning up without any notice, one of the university lecturers

stepped in and gave an impromptu rationalist lecture without batting an eyelid.

Judging by the work of the students and young architects, Post-Modern teachings are being efficiently absorbed but the main beneficiary is definitely Tomás Taveira himself, whose current work has assimilated and enlarged on all their work.

Concrete Show

The recent exhibition on the highly-regarded **Sir Owen Williams** was appropriately designed by **Ron Herron** and **Jan Kaplicky**.

Sir Owen's unique ability to combine architectural as well as engineering design enabled him to create such seminal buildings as the Boots Factory in Nottingham, the Daily Express Building in London and almost – but not quite – the Dorchester Hotel in Park Lane, as well as numerous other

highly Modernist concrete buildings including those infamous M1 motorway bridges.

'Admired but not loved', was the conclusion at the dinner-discussion at the Architectural Association chaired by **Frank Newby**.

As if to get their own back, the designers put on a highly off-putting photographic exhibition of his work relying on a stainless steel structure that was doubtlessly ideologically correct.

Meanwhile, that budding architect-

tural publisher, **Alvin Boyarsky**, has organised a catalogue of the exhibition which, thanks to the work of **Dennis Crompton**, has an equally Modernist feel, especially in view of the efforts of the printers to reproduce the colour of decaying concrete. Before you rush to shell out £21.00 for this paperback perhaps you should wait and see the definitive work which, I can reveal, **Dennis Sharp** is preparing for publication this year.

In the Pink

Clint Eastwood's success at being elected mayor (surely it should be sheriff?) of Carmel is a victory for the liberalising front aiming at minimizing the authorities' hold on what happens in their communities.

But it's not really the much-publicised freedom to kiss and cuddle in cars that counts. One of the main reforms he has already introduced is the freedom of householders to paint their facades pink.

With all the problems we have had with our local council about the colour of our own building, I hope it's not going to be necessary for our revered editor to become Mayor of Westminster to retain our **Terry Farrell** colour scheme which does include pink.

INSIDE STORY

Parisian Rubbish

Surely there cannot be many Prime Ministers who claim to be architects, apart from Monsieur **Jacques Chirac** that is. For years he has been taking the most arbitrary decisions whilst repeatedly proclaiming 'I am the architect of Paris'. Presumably, now he is Prime Minister, he will take the opportunity to extend his practice to the rest of France.

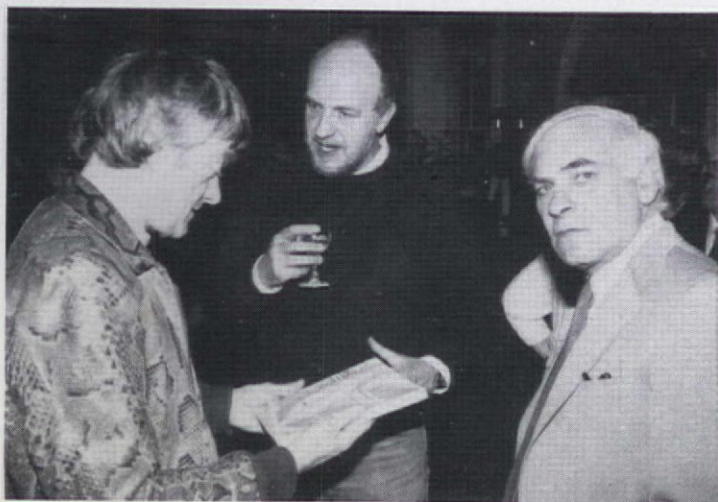
As Mayor of Paris he remained quite unperturbed by the international critique of his chosen project and proudly shows off the much-disliked built version of the Forum des Halles by **Claude Vasconi** and **Georges Pancreach**. With over 5 million sq. ft. of building in 15 hectares, there is enough sub-modernist architecture to bring tears to the eyes of all but the most fanatic Chiracquiens.

The alternative schemes, which were the result of mobilizing hundreds of world architects, were in the end totally mismanaged through internal jealousies in traditional Parisian style. They made no impact whatsoever on M. Chirac, who favoured glass and metal structures invoking progress.

You may think it logical to replace **Victor Baltard's** pavilions with more metal and glass structures but let there be no confusion. These architects were so singularly lacking in imagination when looking for inspiration that they raised their sights no higher than the ubiquitous Parisian dustbin, thus creating yet another depositary for throwaway consumer culture.



Detail of the Forum des Halles scheme showing glass and metal construction above and the inspiration for the design – a well-used Parisian dustbin – in the foreground.

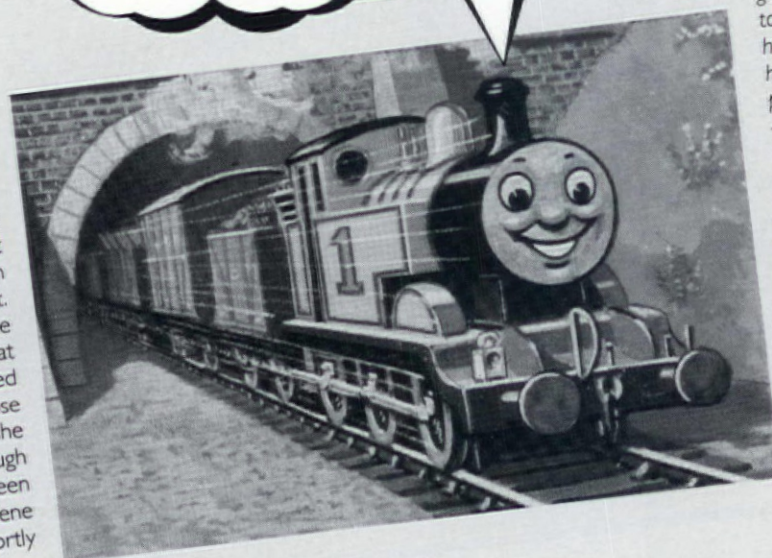


Robin Middleton somewhat dubiously accepting (no doubt on behalf of his Cambridge library) a copy of the catalogue from joint exhibition designer **Ron Herron** while **Alvin Boyarsky** eyes our cameraman.

Threats of legal action by Kaye and Ward (their successors and/or assignees) have come as a sad blow to the members of the Nene Valley Railway Society. Apparently under pressure from a television production company and with the (hopefully) grudgingly-given support of the author, they have been firmly told that they must immediately cease using the tank engine Thomas face and other insignia, of which the publishers claim the copyright. Although Thomas was brought to life over fifteen years ago with the blessing of the **Rev. Wilbert Awdry**, the railway is a registered charity with no funds to fight a legal battle. And so they have sadly complied and Thomas has lost his face.

In the course of my investigation, I have been unable to interview the Rev. Awdry and no one from Britt Allcroft, the television production company, was willing to comment. Although I managed to speak to the Director of Children's Publishing at Heinemann, who have since acquired Kaye & Ward and presumably those valuable Thomas copyrights, she couldn't help. But I was lucky enough to overhear a conversation between Thomas the Tank Engine (at the Nene Valley Railway) and a little girl shortly before his face was removed.

THOMAS THE TANK ENGINE LOSES FACE



The original

— How were you born, Thomas?

I was born in the imagination of the Rev. Awdry who made up stories about me for his son Christopher and then with the help of **Mr Edmund Ward's** publishing house my life and adventures were made famous and millions of people all over the world got to know about me. That was in 1946 when there were lots of steam trains all over the country. Then bad times came along and gradually, what with diesels and electrics, hardly any steam engines survived. A lot of my friends were sent to the scrapyard.

— What is a scrapyard?

It's a place where old engines are sent to die — like an old people's home. Only a very few of us were saved by steam engine societies and are still alive today.

— What are steam engine societies Thomas?

They are people who love real trains. They get together and spend their time looking after us and running us because they love to be with us. Lots of children come and see the trains and take rides in their coaches. Children love steam engines best of all.

— Do these societies make lots of money?

I only wish they did. Then they could restore some of my friends and make the track a little less bumpy and buy more coal to keep me on steam more often. But they are charitable trusts and do not make profits.

DEAR FRIENDS,

All is not well at the Nene Valley Railway. Tank Engine Thomas is in trouble, not because he has been cheeky as usual but because of people outside the railway who are jealous of his name and face. This story will tell you all about it. We hope it will have a happy ending.

ARISTOS



The young upstart

— Where is the Rev. Awdry now? He still loves trains very much. He helped many of the societies and wrote lots of books about trains. He even came down one day in 1971 to the Nene Valley Railway and gave me my name and my face. My controller has photographs of the ceremony.

— Is that why you're called Thomas?

Yes. It's because I look the same as Thomas the Tank Engine in the Rev. Awdry's dreams. I am painted blue. I have six small wheels, a short stumpy funnel, a short stumpy boiler and a short stumpy dome. I have a whistle and I can go Peep, peep, peep, pip, peep. I need it to call the children to my coaches at holiday times when I'm on steam. And I have a face just like the one in the pictures in the books.

— Is that why all the children love you Thomas?

Yes. They all like my face and my colours and lots of them come and see me. Last year 60,000 came to my railway.

— I hear you have been on the wireless.

Yes. I was very proud of that. It made me more popular than ever but my troubles started when television came along. At first, when I heard about television I was most excited but now I wish I'd never heard of it.

— Why ever not Thomas?

Well, they didn't use real engines to make their films. They used plastic models that didn't look at all real.

— Why should that bother you Thomas? It didn't at the beginning. It's just that now those impertinent scallywags think they are the real trains and we are the imposters. They even made their own books using television stills.

— Whatever for? You look lovely as you are.

They don't think so. They think I'm competition to their own adaptation of the stories and the consumer products to follow.

— Is that why they want to take your face away?

Yes. And my name too. And I suppose next they'll ask for my number to be rubbed out and my colour to be changed. Whatever shall I tell the children who come to see me?

— Why don't you ask that nice Mr Ward to help you?

I tried but unfortunately both he and his partner **Mr Kaye** went into decline like the steam trains and their owners sold them to a certain **Mr William Heinemann**.

— Have you spoken to him?

I tried but he died a long time ago. I talked to a nice lady, **Ms Ingrid Selberg**, but she's new there and she didn't really know anything about real steam engines. She thinks those television imitations are the real thing.

— Did you ask the fat controller for help? I asked my manager, **Mr Harry Bennett**, at the railway here but he

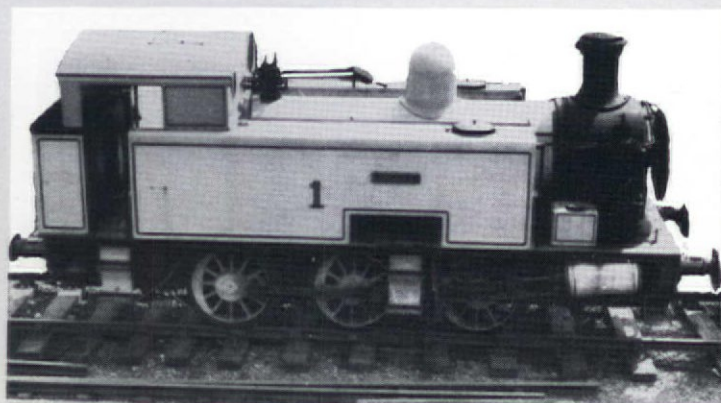


The face in question

says he can't do anything about it. The railway has no money for lawyers and he is worried about keeping it going as it is.
 — Have you tried speaking to the press? Yes. I spoke to **Des O'Sullivan** who writes for the Sunday Times. He came down, talked to everybody, and took pictures but by the time he got back to his office at Wapping, he got it all wrong as well and mixed up his pictures, confusing everybody.
 — What are you going to do now Thomas?

What can an old-fashioned engine do? They'll keep me in my shed for now but I don't suppose these upstarts will last forever. After all they're not real engines like us.

If you feel strongly about this issue, please contact the Nene Valley Railway at Wansford Station, Stibbington, Nr Peterborough, PE8 6LR. Tel: (0780) 782 854



Thomas the Tank Engine at Nene Valley Railway

Japan Invites the World International Concept Design Competition for an Advanced Information City



Using Kawasaki, Japan, as a model city, we are calling for plans and ideas in an open, international competition to build an advanced, urban information communications network to meet the needs of the 21st century.

* Total awards: **42,000,000 yen**
 First prize: **10,000,000 yen**

- * All participating individuals or teams (one representative per team) who pass the preliminary stage will be invited to Tokyo, in January 1987 to participate in a symposium. The final awards presentation ceremony will be held in Tokyo on April 1987. Travel expenses will be paid in yen.
- * Entries should be in the form of a report on the selected topic, or use graphic drawings.

* **Competition Proposals**

In this international concept design competition, proposals should be based on the goals and themes put forth in the "Campus City Kawasaki Plan" for a model future community in an information-intensive society. The subjects for respondents to the competition are the four major themes of the Campus City Kawasaki Plan.

Subject 1: "Intelligent Plazas"

Subject 2: "Kawasaki Institute of Technology (KIT)"

Subject 3: "Campus City Festival"

Subject 4: "Intelligent Network"

Proposals may be in either written or graphic form.

- * Entries should be submitted in English or Japanese.
- * All competition entries must be registered by August 31, 1986.
- * Send for the English or Japanese version of the Competition Guidelines brief for further details.
Requests for the brief should be directed to: Mainichi Newspapers, 1-1-1 Hitotsubashi, Chiyoda-ku, Tokyo 100, JAPAN attn. "International Design Competition".
- * Sponsored by: Mainichi Newspapers and the Japan Association for Planning Administration.

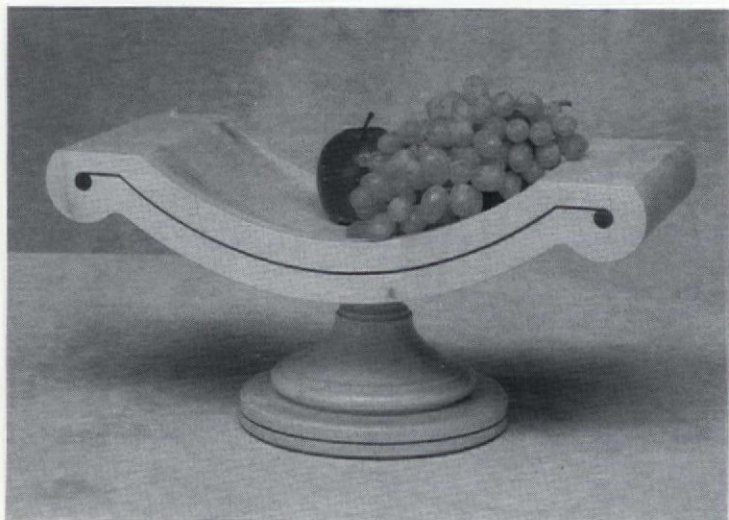
DESIGN / NEW PRODUCTS

The Fortnum + Mason Range from David Linley Furniture



If you are looking for contemporary British furniture that bears the inimitable stamp of quality and value, then visit the exclusive range of David Linley furniture at Fortnum + Mason. Living up to its name and reputation, Fortnum and Mason commissioned a range of six gifts that appeal essentially to The Gentleman: the dumb valet, a small cabinet, link tray, small box, writing box and tidy tray. Each piece combines Mathew Rice's flair for colour (he trained as a painter and is now the co-founder of David Linley Furniture Ltd) with David's talent for shape and form. English sycamore, a particularly elegant pale wood, is the base wood used throughout the range, but it is the details that make each piece so distinctive; these are worked in Swiss Pear and Rio Rosewood, two timbers traditionally used in fine cabinet making. The methods of production combine the best of the old traditions and skills with the newest advances in technology. Such a formula ensures the finish of each piece as well as its durability i.e., the furniture is well able to withstand the onslaught of central heating systems and the inevitable lack of moisture. Surely this blend of solidity, practicality, as well as elegance demonstrates that original furniture can be produced today that presents a viable alternative to the more traditional antiques.

Contact: Fortnum + Mason PLC, Picadilly, London W1A 1ER. Tel: 734 8040 MP



Directo Furniture



Studio Linea, the specialist supplier of Italian-designed office furniture, has launched Directo, an elegant, high-quality range for executive offices. Comprising desking in three sizes – 168, 188 and 208 cm, mobile pedestals, returns and storage units, it is manufactured from top quality materials and comes in an attractive grey finish with hardwood edging. Directo is a flexible range of executive furniture which can be laid out in any number of configurations to fit existing office space. The availability of return units, featuring drawers and open-shelving for rapid access, also enables users to create much favoured 'L' shaped work-stations. Contact: Studio Linea, Unit 20, Fairways, New River Trading Est, Cheshunt, Herts EN8 0NJ. Tel: (0992) 20252.

Opera Photographic



Opera Photographic have opened for business in Covent Garden offering a fully computerised photographic processing service to designers, architects, photographers and advertising agencies. The graphic identity of Opera has been designed to reflect the fresh and lively attitude of the company and to appeal to the target market – creating an instant rapport. The logo has been applied throughout a stationery range, including a presentation price list. With a policy of personal responsibility for every project Opera can develop a close professional relationship with each client, who can, in turn, consult Opera knowing that they understand what it takes to make their presentation a success. Services include cibachrome colour prints from transparencies, cibachrome direct colour copies from artwork, dry transfers, OHPs, slides and dupes. Contact: Opera Photographic Ltd, 27-29 Macklin Street, London, WC2B 5LX. Tel: 01-831 2822

Calligraphy Pens

Professional Special Products have launched Reform Calligraphy Pens in three different nib types. The calligraphy nib follows the form and writing character of the historical goose-quill. The lettering nib produces constant line widths irrespective of the drawing direction, and the sketch nib points are ground to be extra fine or medium and may be drawn in any direction. The nibs come in a variety of sizes supplied in a handy storage box with a bottle of ink. All the pens have a piston filling system for easy filling or changing of the various ink colours. The sealing incorporated in the cap prevents the ink from drying and makes the pen ready for use each time.

Contact: Professional Special Products, 168 Chiswick High Road, London W4 1PR. Tel: 995 0248



Dovedale from Caplan

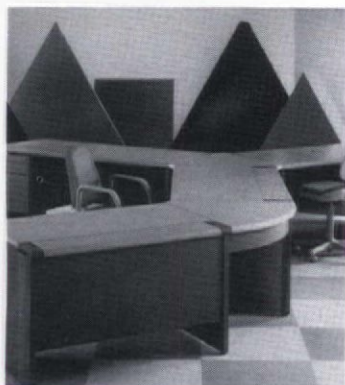
Designed by Roger Albrow, MSIAD, Dovedale from Caplan Office Furniture has a solid, graceful 'colonial style' appearance and is available in light oak, American walnut and black ash. There is a choice of 2100mm and 1800mm desks and an optional three drawer executive return unit with lateral tambour doors allowing 'L' shaped configurations to be formed. The desks are complemented by a full range of matching tables with height adjustable round legs, a cocktail cabinet with fridge, a credenza unit and a bookcase. All tops are edged in radiused solid wood with a matching trim at the base of each unit and the range's distinctive 'arrow-head' handles are also crafted in solid wood.

Contact: Caplan, Asher Lane, Ripley, Derbyshire DE5 3RE. Tel: (0773) 44751.



DESIGN / NEW PRODUCTS

Asher Systems Furniture



As a subsidiary of Pentos PLC, Asher had the backing and expertise of a major organisation and was therefore able to carry out extensive research to produce a range of systems furniture that is stylish, practical and flexible. Shown here is their multi way seating arrangement which features their range of free standing desks and two linking units. Cable management is catered for with their unobtrusive lay in system which fits neatly into a specially designed channel at the rear of the desk top and down a leg cavity to floor sockets or horizontal screen cable channels.
Contact: Asher Systems Furniture, 159 Great Portland Street, London W1. 01 637 8156

Amtico Vinyl Flooring



'Design Flexibility' is the key phrase for 1986. Keeping in step Amtico have launched exciting new ideas in colour and design for vinyl floor coverings. The wood collection now offers ten wood effects ranging from a new Bleached Oak to the interesting addition of Black Walnut, both available in the standard designs of Blockwood and Stripwood, all with bevelled edges. In response to the demand for plain colours is the Super Plain range with 19 colourways shown here. The Alabaster, Florentine and Onyx ranges provide a realistic marble finish and can be laid with clipped corners, key squares, borders and many other designs. Combine different ranges to make a border or your own unique pattern - Amtico offers one of the most comprehensive selections available today.

Further information: Amtico, 17 St. George Street, London W1R 9DE. 01 629 6258

Creative Storage System

Straker's Art Retrieval and storage system enables drawings, PMT's and bromides to be stored with the finished artwork. Based on an A1 or A2 module, the units take up only 20"x 24" floor space, yet using interchangeable front loading pockets, available in A1 and A2 formats, sub-divided to take every size of artwork, they can store 2000 A1 boards, 400 A2 boards or up to 12000 A4 boards. The system can either be hung against a wall or as a ready assembled unit. The tough transparent pockets are either hard-backed for film and paper storage or flexible for board storage.

Further information: Straker Office Supplies Ltd, 15 Artillery Row, London SW1P 1RT. 222 1301



Car Graphics

Stylistick Auto Ltd sponsored students at Coventry Lanchester Polytechnic to increase their range of stylish vehicle graphics. Overall winner was Mark Goodall, from Exeter, whose Samurai design was based on the Astra because 'it goes with the aggressive image of the car'. In addition to the production of some of the student designs is the universal styling pack; a kit which combines stripes and logos with amongst others the words 'Limited Edition'. In the tailor made range there is a new concept of product called 'Graphic Packs'. These are boxes containing a selection of shapes and stripes which can be used in any combination you like.
Contact: Stylistick Auto Ltd, Great Haseley Trading Estate, Great Haseley, Oxford OX9 7PQ. 08446 585



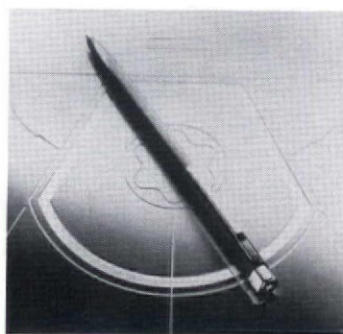
Cole & Mason Tableware



Cole & Mason Ltd have recently won the Queen's Award for Export Achievement 1986, granted for the phenomenal success of their unique range of tableware. Stemming from one original design of a pepper mill moulded in clear acrylic plastic. Over 80 different models are now exported to over 70 overseas markets - this accounts for 50% of their turnover. Many of the tableware and kitchen accessories have been selected by the Design Council. More recently a range of Leisure Tableware has been developed for outdoor living which consists of decorated drinkware and matching accessories.

Contact: Cole & Mason Ltd, 50-52 Paul Street, London EC2, 01 729 5233

The Leonardo Pen



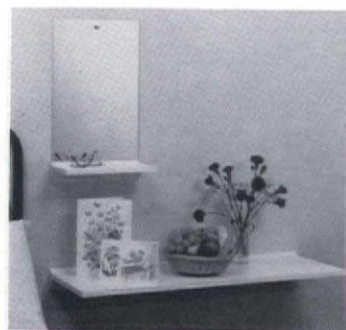
Our times are characterized by a high degree of practicality, clear designs and functional actions. Consequently, investigation into efficiency and optimum human working conditions, known as 'Ergonomics', has become a fundamental factor in finding a solution to the question of how we can make our daily lives easier and more convenient. Mont Blanc have recently launched Leonardo, a technologically innovative ball-point pen to the latest ergonomic principles. The unusual design of the Leonardo is characterised by the simple, clean lines of the one piece body and the striking smokey grey and/or gold finish. As well as its aesthetic appearance, the surface is also highly durable and scratch resistant.

Contact: Mont Blanc (UK), Unit 2/3 Reynard Mills Estate, Windmill Road, Brentford, Middx TW8 9NQ. 01 560 2181

Hygiene in Shelving

Because the Cliffhanger shelf support fits flush to the wall, potential dust traps are eliminated, making it ideal for wherever sanitary and hygienic conditions are an important consideration. Cliffhanger's unique design allows for shelves to be positioned on adjacent walls if required, so it not only looks neater than traditional shelving but makes better use of all available space. The support comes in two sizes to accept either standard 15mm shelf board or 19mm bonded laminate board in lengths from 610mm to 2440mm in white, brown, grey and red, and can be cut on site to the exact length required. Moulded plastic and caps are supplied to cover and neatly finish the ends. A glass shelf version is also available.

Contact: Chainport Ltd, 8 Fletchers Square, Temple Farm Industrial Estate, Southend-on-Sea, Essex SS2 5RN. 0702 613135



Marley Floors

After four years hard punishment, the outstanding performance of Marley Floors' 'Format' on a Thames riverboat has led to its specification for two other boats based at Westminster Pier. Despite disco trips in the evening and trips to Greenwich three times a day, the flooring still looks as good as new, claims the proprietor Albert Ellis. The maintenance of the dark-brown cork effect is simple - 'it cleans very well using sealer and a damp mop. We get everything spilled on that floor - spirits, beer, hot drinks, sugar, food - but the wear-layer seems to shrug it off. The dancing and stiletto heels alone would have churned up another floor long ago.'
Contact: Marley Floors Ltd, Lenham, Maidstone. Kent ME17 2DE. 0622 858877



RECORD REVIEWS

It's taken a little while to sink in – doesn't it always? – but I'm becoming steadily more convinced that the most exciting music of the moment is being made almost exclusively by (yech!) Americans. I wouldn't make too much out of it, but the month's cream just about all hails from the Home of the Cheeseburger. Healthier still – for the Yanks – is the diversity of the music. They're excelling in the mainstream and in the backwaters – all over the place. So. First to the old guard, and a couple of characters from whom we can expect the goods.

I'm tempted to cast **Terry Allen** as some unseasonal Texan Halloween Jack, but 'Bloodlines' (Making Waves) has a lot more going for it than trick or treat. Terry Allen and the Panhandle Mystery Band (actually Joe Ely's band, no mystery at all) present a warped and dangerous perspective on Reagan's Big Country – not unlike Randy Newman at times, but some way further down the highway to hell. Compelling.

David Thomas 'Monster Walks the Winter Lake' (Rough Trade). This LP runs at 45 rpm, so if you hear what sounds like Millie Small's comeback album, that will be the mistake you're making, no doubt. Thomas has made a couple of indifferent excursions since the demise of Pere Ubu some years ago, but his new outfit, The Wooden Birds, have got a new line on the Witness from Ohio. Strange crying, beautiful music. (And whaddya mean, who's Millie Small?)

Into the mainstream: into Prendergrass country. **Anita Baker** is being tipped as the new Aretha, the new Dionne, the new Roberta, and so on and so forth until the promotion departments of the Warner Bros. multinational run their budgets dry. Her debut collection, 'Rapture' (Elektra), sounds much too smoothed over to these ears, though I must admit her voice is extremely pleasant. It is music for CD owners who don't know much about art but certainly wouldn't want any of the bands I'm about to recommend upsetting their dinner guests. Anita

Baker will make better records than this, providing she gives rein to some sense of adventure.

And now for a look at the weather. **Sonic Youth** are, for my money, the most promising and most adventurous of the new American guitar bands, and 'E.V.O.L.' (Blast First) is, for my money again, their most exciting record so far – even better than last month's unofficial live double. 'E.V.O.L.' recalls dark passages of late-sixties acid rock, made all the darker in the context of the you-know-who administration. A particularly splendid track is the number known variously as 'Expressway to Your Skull', 'The Crucifixion of Sean Penn' and 'Madonna, Sean and Me'. I believe that Thurston Moore's is one of the very few autographs worth collecting at the moment.

Blood On The Saddle turn out a sociable new wave country music that casual observers could, I suppose, get to really relax with – very welcoming, but there is something distinctly psychopathic about them. Their album, 'Poison Love' (Gates of Heaven/Stiff) is full of dextrous, energetic and exciting down-home bluegrass bonhomie, but I personally wouldn't take any showers in Blood on the Saddle's motel. Excellent, proficient and menacing. Handle with care.

Camper Van Beethoven 'Telephone Free Landslide Victory' (Rough Trade). CVB are a garage band from California, arguably the missing link between the original Specials, Dusseldorf nonsense-rockers Die Toten Hosen, and a Tex Mex re-interpretation of the Addams family. They are, as I trust you will obtain from the above sprawling description, an eclectic bunch, given to outbursts of more kinds of music played at once than most of us could actually list at a sitting. The Campers – as we will doubtless be referring to them – are also given to assembling such titles as 'The Day Lassie Went to the Moon', and 'Mao Reminisces about his Days in Southern China'. We have Half Man Biscuit, and now we have Camper Van Beethoven. Aren't we the lucky ones?



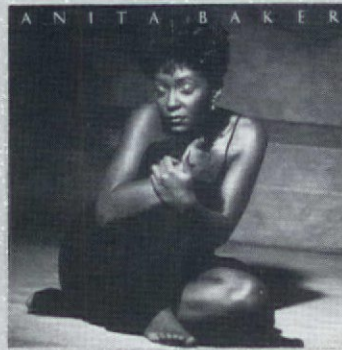
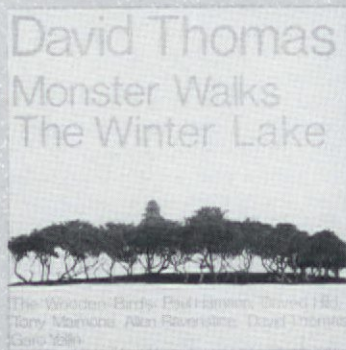
23 Envelope Posters

Some of the most highly regarded record sleeve design work produced in London over the past three or four years has been wrapped around 4AD records, where Vaughan Oliver and Nigel Grierson are de facto in-house design team, collectively known as 23 Envelope.

This month sees the first opportunity to enjoy the 23 Envelope Experience without risking an uneasy relationship with the music. 4AD release a set of fifteen posters derived from many of the sleeve designs that 23 Envelope have made for them, and which are – arguably – 4AD's greatest single asset.

The work is informed rather more by cinematic and literary influences – notably Tarkovsky of the former and Kafka of the latter – than by other designers, but they remain true to graphic concerns – principally texture: their best work features textures which defy satisfactory resolution in the eye – they seem to enjoy blurring the distinctions between objects and textures, between textures and information. Nice work if you can get it.

Marc Issue





ALBUMS

THE STYLE COUNCIL 'Home and Abroad' (Polydor)
Live, earnest and fairly innocuous.

SHOXSIE AND THE BANSHEES 'Tinderbox' (Polydor)
Their finest moment since the Dreamhouse album. Very highly recommended.

RICHARD JOBSON 'The Right Man' (Les Disques Du Crepuscule)
Includes a haunting invocation of '10.30 On A Summer Night' taken directly from the Marguerite Duras story.

SISTER SLEDGE 'The Greatest Hits' (WEA)
Shameless good-times music highlighted by the production and songwriting talents of Nile and Bernard Rodgers.

FALCO 'Falco' (A&M)
Mark Falco plays centre-forward for Spurs and is not a freemason.

TIME Various (EMI)
Epic drivell masterminded by the shy, retiring and immensely talented Dave Clark, whose name appears a mere 68 times on the album.

12" SINGLES

COLOURBOX 'The Official Colourbox World Cup Theme' (4AD)
COLOURBOX 'Baby I Love You So' (4AD)
Both highly recommended.

WIN 'Shampoo Tears' (London)
Having apparently forgotten their wonderful Fire Engines origins WIN join the BAD School of pop. 12" includes an office party version of 'The Slider.'

JOAN ARMATRADING 'Kind Words (and a real good heart)' (A&M)
Probably as good as any other of her records.

SUZI DE MARCHE 'Young Hearts' (EMI)
Probably not as good as the above, but this years pin-up all the same.

JOE JACKSON 'Right and Wrong' (A&M)
... and neither here nor there...

JIM DIAMOND 'Desire' (A&M)
Latest offering from the syrup-hearted navy.

KATE BUSH 'The Big Sky' (EMI)
The Meteorological mix.

10" SINGLES

REDSKINS 'It Can Be Done' (London)
For all their Soviet Chic the Redskins still manage to sound like a pack of rednecks at a barndance - altogether about as fashionable as another denim revival.

7" SINGLES

DEXTER WANSEL 'Captured' (10 Records)
From the album to be released this month.

LE MYSTERE DES VOIX BUGGARES 'Pritouritze Planinata' (4AD)
For lovers of eighteenth-century traditional ethnic Bulgarian music everywhere. From the album released this month by 4AD.

STEPHEN AND SANDII 'Something Special' (10 Records)
Not quite Nancy Sinatra and Lee Hazelwood and some may find it difficult to stomach Duffy whining 'I'll never be hip in the magazines' but forget all this in the glorious living technicolour sixties' production.

STEPHEN DUFFY 'Kiss Me Two Times' (10 Records) Double pack
Once was enough.

AURRA 'You And Me Tonight' (10 Records)
The title just about says it all - amouros couple awash in baby oil etc. etc. Like most nonsense of this sort it charted magnificently.

EUGENIE ARROWSMITH 'Promises' (10 Records)
Overcoming a difficult childhood with 32 chickens and no electricity Eugenie, daughter of Clive Arrowsmith, releases this self-penned little number, 'It's about the sadness of unrequited love' says Eugenie in her marvellously illuminating biography. Watch out for the video in which Eugenie portrays Ophelia after the painting by Sir John Everett Millais.

LONNIE HILL 'Could it be Love' (10 Records)
Who knows. In the meantime here's a vinyl kiss off the album.
Lucy Keeler



ART

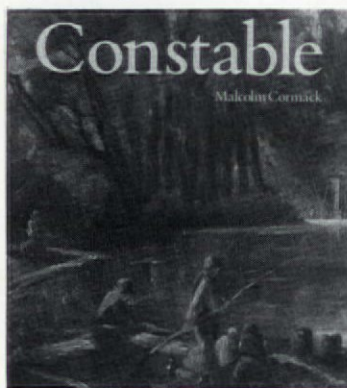
Constable

Malcolm Cormack

Phaidon Press, Oxford 1986

256 pages, b&w and col. ills. Cloth £35.00

To produce something new on the work of one of the great masters like Constable is a difficult task. However, new material has been brought to light over the years, not surprisingly as Constable made many preliminary sketches for his work. From both his paintings and his sketches you can see the love he had for the Suffolk countryside, the familiar surroundings he returned to again and again throughout his life. He gave them all a part of himself. Working with oils he developed a certain richness in texture with such realism that his landscapes became almost alive. His obsession with capturing scenes from every day life could almost be seen as the beginning of Impressionism. Monet and Pissarro after their visit to London reflected in their work some of Constable's innovations in landscape painting, although at this time it was still difficult to view many of his pieces. Malcolm Cormack outlines the great master as a fundamental member of the Romantic Movement with consideration to his approach to light, colour and the effects of weather on nature. *Constable* is an evaluation of his life and work through the latest research and way of thinking. JF


Nursing: The Finest Art, An Illustrated History

M. Patricia Donahue, Ph.D., R.N.
CV Mosby/Abrams, USA 1985

508 pages, b&w and col. ills. Cloth £35.00

Don't be put off by its perhaps bland and pragmatic title; this is both an informative and eloquent study of nursing's heritage which examines the roles and functions of the nurse depicted through a wide variety of art media. This lavishly illustrated book looks at nurses in their social, political and economic context. Dr Donahue's study ranges from the origin of nursing in ancient civilizations, through the Renaissance to the present day with the Nurses' Coalition for Action in Politics. 'Early and contemporary leaders in nursing consistently refer to nursing as an art as well as a science.' *Nursing* seems to stress the former in its broadest sense; essentially the book is a visual testament to care and caring. MP

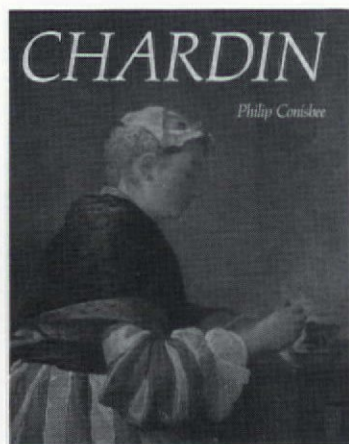
Chardin

Philip Conisbee

Phaidon, Oxford 1986

238 pages, b&w and col. ills. Cloth £37.50

Chardin continues to draw respect for his faithful contemplative vision of domestic life. His still life work introduced a faithful realistic use of domestic detail. The use of raw meat and dead game, amidst arrangements of common domestic objects suggests not the ugliness of ordinary life but its casual simplicity. Conisbee traces Chardin's artistic development discussing his academic training, the appeal of the natural world and separates his paintings into pictures of animals and fruit, Little Pieces of Common life, Modern Moral Subjects, and Women and Children. Forgotten immediately after his death and looked down on by some because he appealed equally 'to the ignorant and to the connoisseur' Chardin's work is respected above all for his ability to 'use colours...' and 'paint with feeling'. Conisbee's book brings together a range of Chardin's most important works with a coherent discussion of his aesthetic and contemporary criticism of his work. HC


Art in Argentina

Jorge Glusberg

Giancarlo Politi Editore, Italy 1986
142 pages, b&w ills. Paper NP

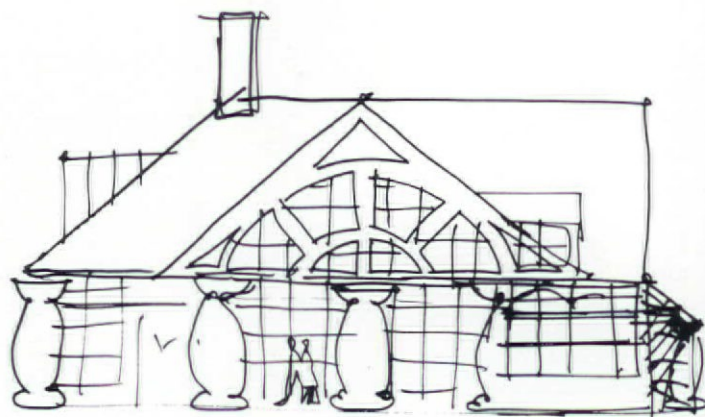
Jorge Glusberg claims that the similarities between the art of Latin American countries and Argentine art are indisputable. Even from the author's own words we are shown that the Argentines (like himself) are strong and confident. The publication is split up into seven parts starting with what Glusberg calls 'sociosymbolic of the artistic fact', theorizing on contemporary artistic manifestations. Previously only a small amount of in-depth studies on the 70s 'revolutionary' Argentine Art have been published. *Art in Argentina* brings together what could be still called a very young art with a strong representation of works reproduced here, from artists such as Lublin, Greco, Maler, Renart and Gómez. A large emphasis is put on the artist as having a social function in Argentina; to experiment in this field is to discover and to change, which always brings hope especially with youth on their side. JF

Postmodern Visions: Drawings, Paintings, and Models by Contemporary Architects

Edited by Heinrich Klotz

Abbeville Press, New York, 1985

357 pages, b&w and col. ills. Cloth £35.00



Robert Venturi, Flint House, 1981 - Facade Elevation

Architects' drawings, plans and models were once seen as specialised collectors items or merely in many cases to be cast aside as soon as plans were complete, thus eliminating the original design process which led to the finished product. Drawings by the great masters of the past have been accumulated and treated with respect, but somehow the unrealised drawings, paintings and models of the new era of architecture 'Post-Modernism' had almost been forgotten until recently. Heinrich Klotz, editor of this publication, has endeavoured to make it more popular to save the history of today. In his introduction, *The Revision of Modernism*, Klotz explains that Modernism had 'decreed that no building should have any added decoration... its exterior was to reflect nothing more than its construction and internal organization.' In contrast its revision, Post-Modernism 'applies numerous representational forms, communicative of content and message - architecture that permits the addition of pictorial and imagistic forms, decoration and ornament, symbols and signs.' This book is based on the exhibition at the Deutsches Architekturmuseum, Frankfurt which is also extensively covered in the *Revision of the Modern: Architectural Design* 55 3/4-1985.

In *Postmodern Visions: Drawings, Paintings, and Models by Contemporary Architects* Klotz brings together 'the doodles, sketches, exquisitely rendered drawings, watercolours, oils, and elaborate models that are the fantasies, jokes, dreams, and graphic manifestos of today's most influential architects.' Their individual designs are discussed and through them the structure and ideals of this movement can be seen. The last twenty years have seen a lot of important projects develop - loosely labelled Post-Modernism. Here, Klotz reviews the movement from its beginning through the initial concepts rather than solid structures. Statements such as 'Venturi and Rauch thus exploited the traditional repertoire of graphic representation to make their buildings speak, to let architecture express a meaning -' illustrate concisely the significance of each architect's work. With a team of leading scholars, Klotz evaluates the importance of these elementary designs in architecture from Raimund Abraham to the Chicago Seven. The book is a comprehensive catalogue of familiar, leading designers; Eisenman, Graves, the Krier brothers, Moore, SITE and Venturi to name but a handful. JF

20TH-CENTURY JEWELLERY

DESIGN



JEWELLERY CAN BE PURE ORNAMENT, tribal decoration, a token of sentiment, a symbol of affluence, a means of enhancing shape and beauty or even mirroring social violence. In contrast with jewellery from other eras 20th-century jewellery is distinguished by an eclectic range of styles, shapes and materials. The rapid changes in fashion, fine art and social structure have helped alter the design and function of modern jewellery.

Many modern designs employ decorative motifs derived from fine art of the era. Jewellery by artists such as Georges Braques and Dali employ decorative styles taken from their painting.

The function of jewellery has changed as

much as its design. Punk jewellery, for instance, can be seen as a statement on taste, 'a powerful reminder that we live in violent times'. The shape, function and materials of contemporary jewellery are more unusual than they have ever been. Barbara Cartledge provides a concise and well-illustrated guide to the wide range of 20th-century styles.

HC

Twentieth-Century Jewelry by Barbara Cartledge. Abrams, New York. 238 pages, col ill. Cloth £45.

Above: Annie Holdsworth. *Black-Slat and Perforated Thigh Pockets*, 1984. Mild steel, rubber, brass and plastic tubing; right: Ivy Ross, *Brooch*, 1982. Oxidized silver, formica, inlaid wood and titanium.



Googie

fifties coffee shop architecture

BY THE 1930S LIFE WAS IN THE FAST lane again. The status symbol of the times was to be mobile, making ownership and the availability of the car more widespread and with it the possibilities of commercialism. Along came the 'roadside sell'. In its very architecture it mirrored the mood and technological achievements of the era constituting a symbol of change with the smooth 'Streamline Moderne' forms representing speed and energy, a surge of power on the crest of the wave. The first drive-ins were mere experiments in commercialism, they strove to accommodate and serve as many cars as possible. It was easy to build these light-weight structures to save both time and money, using materials such as wood and stucco. With the growing popularity of mobility came a new way to capitalize on the monopoly of entertainment. Neon became the latest fad, it was clean and sharp and emphasised a kind of youthfulness while remaining a useful element in architecture, accentuating form. The drive-ins' need to promote themselves was easily overcome; designers took the basics and produced places which lured the public, potential customers, from the road to spend their money – it was all a matter of design.

Those too young to own a car or unable to afford to, hung-out at drugstore soda fountains and malt shops. Commercialism decided to take its cut. The best drive-in sites were harder to obtain and increasingly more expensive and so the 'Coffee Shop Modern' took over. Along with World War Two came the opportunity for better paid jobs for cooks and family run restaurants were in great demand. A new style was needed to keep up with the public's request for novelty and improvements in line with the progression of life. The Space Age was upon us and to compliment it came abstract forms representing rockets, jets, starbursts, and more down to earth familiar images of soap



bubbles, seashells and spider webs. The designers took new materials such as asbestos, cement, glass block, plastics and plywood and started the 50s craze for coffee shops. It was seen as modern architecture uninhibited, ignoring gravity, lining the streets ready to grab you.

The term *Googie* became widespread as a representative of this trend, taken from a series of coffee shops called *Googie* and designed by John Lautner. He was foremost in creating a clear concept, paying careful attention to the variety of materials and the space being used, offering customers counters and tables as a more pleasant environment. The *Biff* coffee houses showed another concept in design. They were basic glass boxes of tapered steel I beams using stainless steel to create a shimmering image of silver surfaces, which in turn presented a clean cut, unified appearance. Everything in *Biff's* was designed down to the smallest detail, it was all a part of its architecture and marketing. The kitchen and its cooks were in full view of the customer which gave the impression of a more relaxed atmosphere. The customer could see the preparation of the food and the clean, meticulous conditions. These contributions to design became effective throughout the coffee shop world.

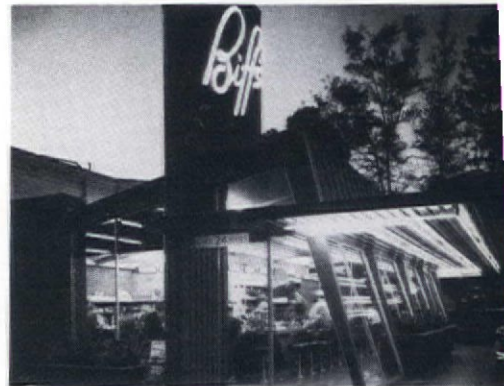
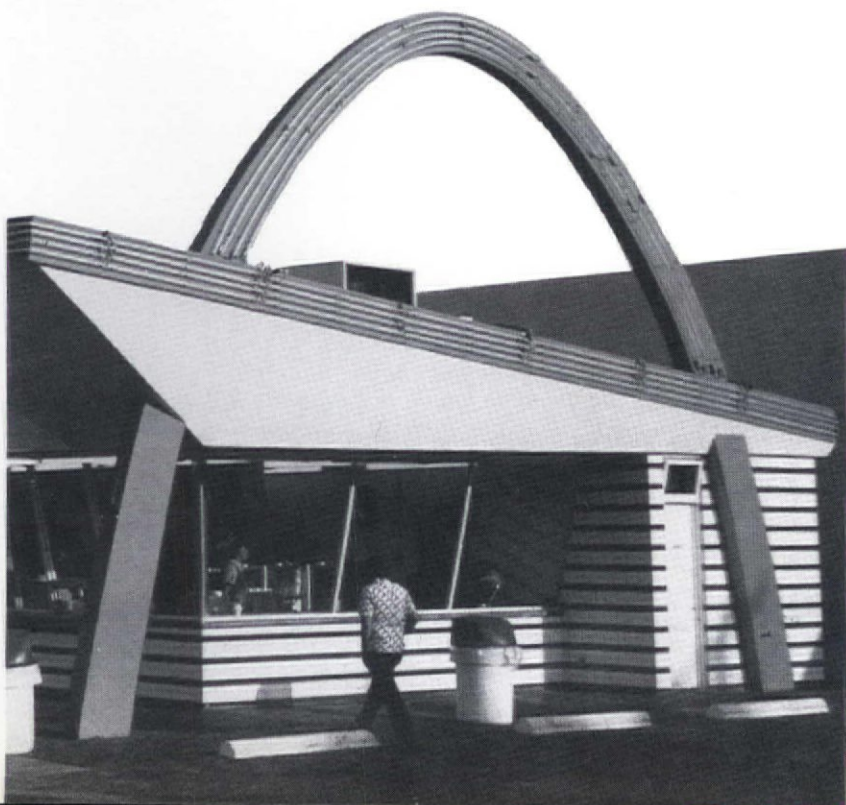
Design started with highly visible roofs which had a tendency to clash with the surroundings and dominating the sky line, but this was just another ploy on the coffee shops' side. Signs were designed as part of the architecture, they needed to be effective at a distance and suggest a recognisable chain of coffee shops. *Ships* used very simple forms – an arrow and circle with the logo – but in such a way that it symbolized a rocket. The

first *McDonald's* had two twenty-five foot high 3D metal parabols in yellow which were lit by neon at night. They were not intended as structures but just another gimmick. *McDonald's* introduced customized paper plates and cups, and with a conveyor belt system, a more efficient service all round. A pity their designer hamburgers are not as tasty. Mies Van der Rohe first used steel I beams as functionless items outside one of his buildings when the internal I beams had to be clad with fireproofing. It was popular to have a rough unfinished appearance, concrete was one such material that was very effective in this form. The new architecture was continually commercially orientated and tried various experiments, many disastrous. Along with the Modernists they designed rooms uninterrupted by the conventional necessities – doors, walls, windows, or corners. Instead came the broad unbroken walls of glass; interiors were more visible especially at night, so their designs became an adaptable advertisement. Gone was the monotony of over-cluttered space with the new continuous flow of room. The Modernists were never impressed with the coffee shop architecture although the style can be seen to fulfil its aims.

By the mid-60s new styles and trends were taking over. Today only a few of the original 50s coffee houses are left. Into the 80s we now find a new interest in this architecture that was once considered too commercial and flamboyant for serious consideration.

JF

Googie: Fifties Coffee Shop Architecture by Alan Hess. Chronicle Books, San Francisco. 144 pages. col and b&w ill. Paper.



Opposite – left: Martin Stern Jr., **Ship's Westwood**, 1958, 10877 Wiltshire Boulevard at Glendon, Los Angeles. Left: Stanley C. Meston, **McDonald's**, 1953, 10807 Lakewood Boulevard at Florence, Downey, the oldest remaining McDonald's drive-in in America. Right – above: Douglas Honnold, **Biff's prototype**, 1950, Hollywood, Panorama City, Santa Monica, West Los Angeles. Centre: **Biff's**, bottom: John Lautner, **Henry's**, 1957, Foothill Boulevard, Pomona. It combined a drive-in, coffee shop and restaurant under one roof.

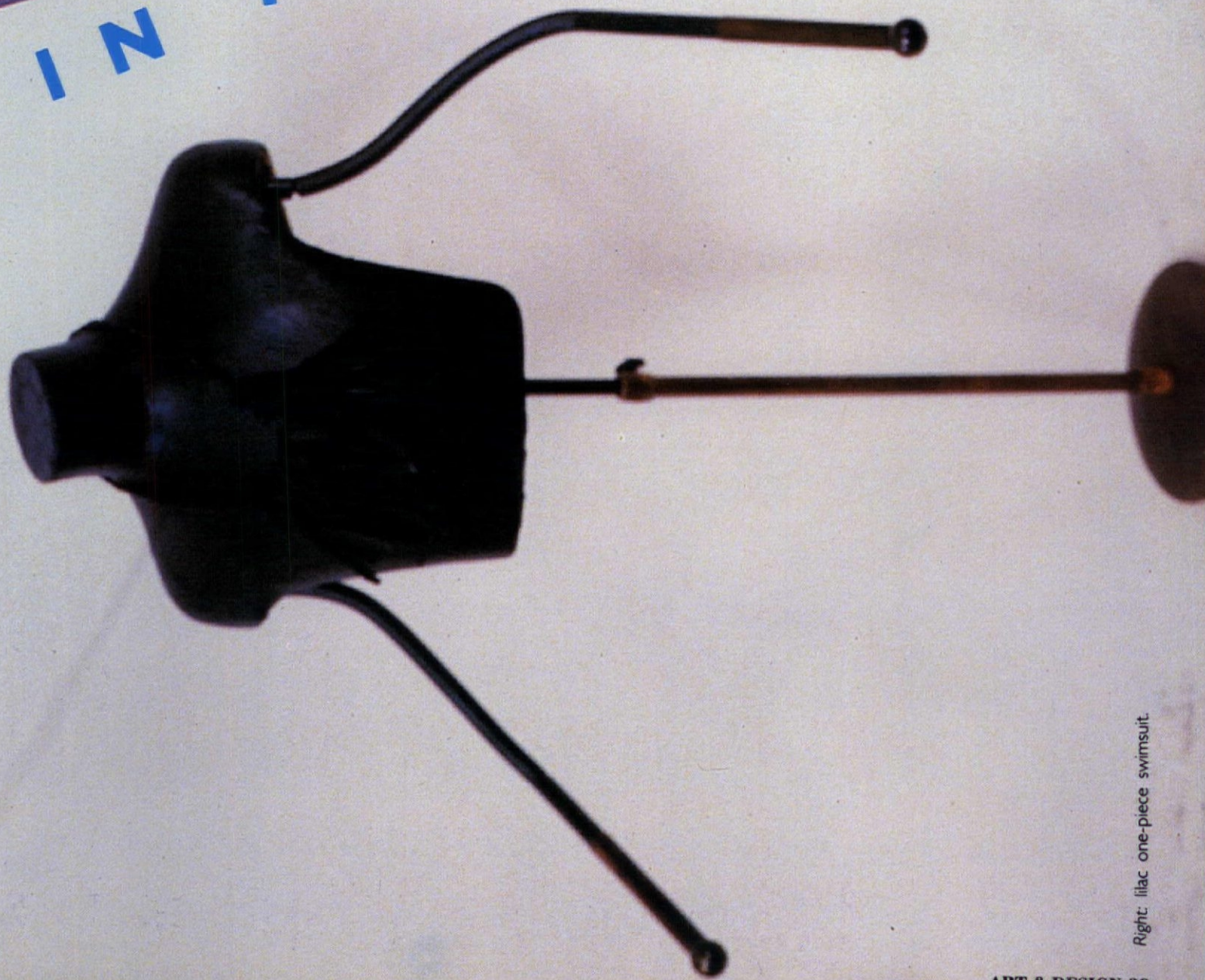
RUBBER

FORMERLY THE FASHION FOR FROG-men, freaks and wheels rubber is now the cloth for clothes designed by Incontrol. Incontrol are Andrew Parsons and Laura Hadley-Smith and they have developed a means of rubberising fabric using a material called 'cotex'. They claim they can 'coat' any existing article with the intention of giving it 'a whole new look and feel'. The look is taught, sheer and sensual.

Incontrol's aim is to take a fetish fashion and exploit its potential imaginatively. Following a tendency initiated by the youth and sub-cultural fashion of the late '70s when designers such as Vivienne Westwood and Malcolm McLaren used fetishistic clothes designs to give a visual embodiment to their pop statements about ugliness, rebellion and danger, Incontrol have taken a material and a look and made it their own. 'I wanted to prove that we could design rubber clothes for ordinary people' says Andrew Parsons.

They started by hiring a club in Earls Court where their own band played. Their clothes became so popular that they decided to concentrate on them, opening their gallery Incontrol in Barons Court. The team stress the individuality of their garments. They sell wholesale as well as one-off clothes. Their ranges are unique to shops they sell to which

IN FASHION



Right: lilac one-piece swimsuit.



Right: Cotex top and sheet rubber skirt; Above: Swimsuit and rubber barbed-wire. (The barbed-wire can be formed into a dress and/or top); Centre: Shirly wears: sheet rubber skirt with Mad Max overskirt. Her jacket is built from bits of rubber, leather and metal; Laura wears: black sheet rubber skirt with bandage breast-plate and rubber stilettos; Far right: Very low V-back Cotex dress.

Photographer: Neil John Setchfield. Models: Laura Hadley-Smith and Andrew Parsons (In-control); Shirly Gudgin; Neon Ian. Hair, make-up, accessories: Incontrol.



include Liberated Lady in the Kings Road, Enz in New York and Francois Dewaurine in Paris. Incontrol class their clothes as works of art; they run a gallery not a boutique. The Gallery will soon re-open with a futuristic interior consisting of metal floors and racks constructed from pieces of old metal. They intend to show work by other artists and their own includes sculptures and paintings as well as clothes.

They intend to have half a Mad Max car hanging over the new shop front. It is an appropriate emblem. It suggests the semi-military, partly tribal look of the urban warrior who lets his or her clothes do the talking. It is a sturdy yet stylish fashion for the streets.

Design gallery Incontrol, 15, Barons Court Rd, West Kensington, London W14. (01) 385 1805.



Decorative Arts

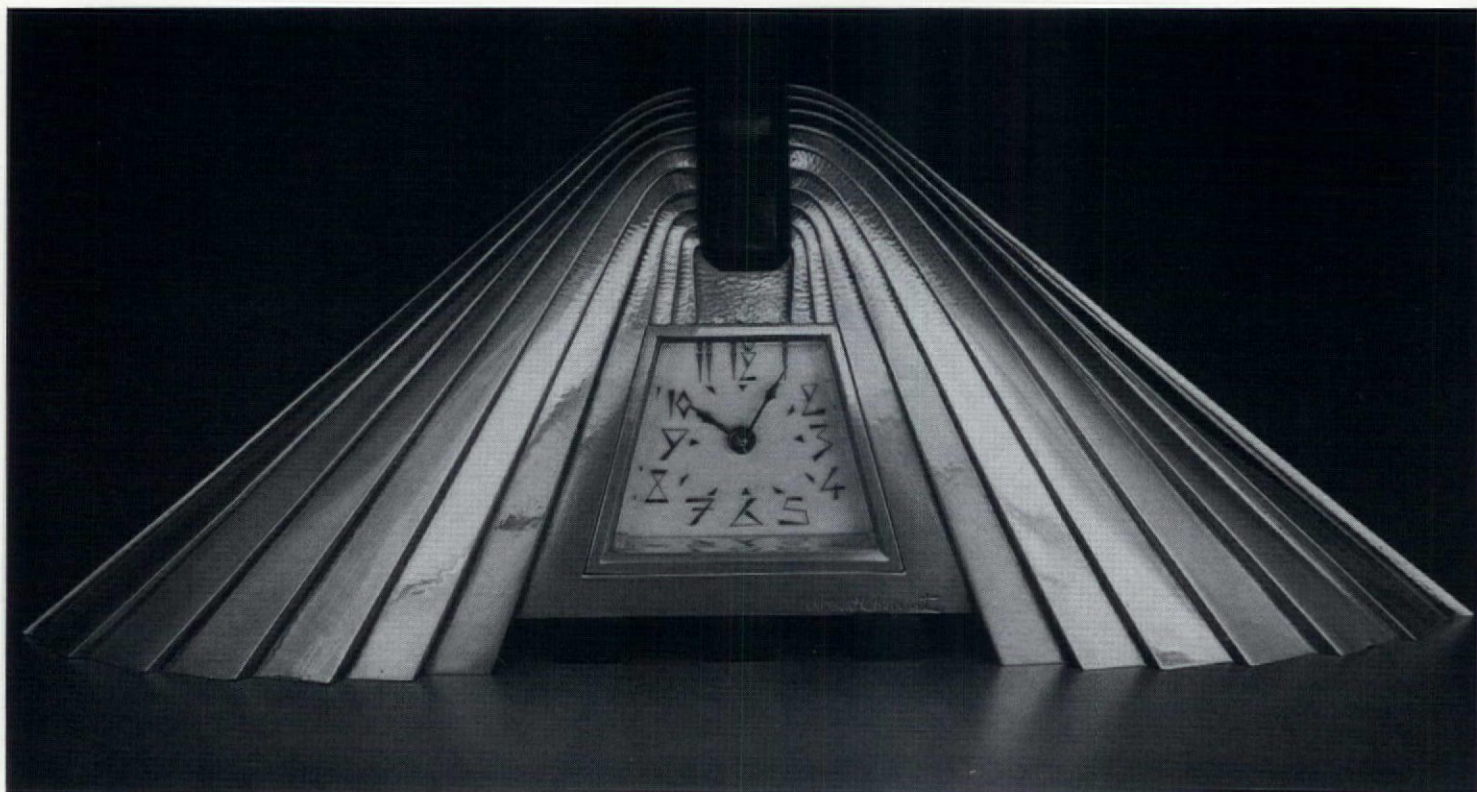
of the late 19th and early 20th Century

The Sydney and Frances Lewis Collection is a major representative collection of some of the finest pieces by the most prominent Art Nouveau and Art Deco designers. Here, *Art & Design* discusses the collection and features a range of essential pieces.

OBJETS D'ART



Opposite — left: Georges de Feure, Window, 1901-02. Stained and leaded glass; centre: Carlo Bugatti, Chair, 1902. Parchment over wood, copper, paint; above right: C.F. Voysey, Mantel Clock, 1896. Painted wood, brass. Above: Tiffany Glass and Decorating Co., Punch Bowl with Three Ladles, 1900. Favrite glass, gilded silver; right: Gustave Gurschner, Nautilus Lamp, 1899. Bronze, Nautilus shell.



Albert Cheuret, Clock, c 1930. Silvered bronze, onyx.

RECENT YEARS HAVE SEEN A REVIVAL of interest in the decorative styles of the end of the 19th and beginning of the 20th century. A popular revival and interest in Art Nouveau and Art Deco objects began in the 60s when motifs belonging to those styles acted as the inspiration for 60s pop culture design. More recently the Art Nouveau and Art Deco periods have exercised considerable influence on the work of contemporary architects who have been inspired by the wealth of imagery, motifs and decorative effects produced earlier in the century. Their reaction against the stylistic purity of Modernist architecture, which itself grew out of the geometrical designs and the sparse rectilinear harmonies of one strand of Art Nouveau design, has included a variety of interpretations of once again familiar Art Nouveau and Art Deco motifs.

The establishment of late 19th and early 20th century decorative arts as a source of current decorative inspiration and historical value is extended by the collection of Sydney and Frances Lewis which now belongs to the Virginia Museum of Fine Arts in America. With the completion of a new wing of the Museum the full extent of collection's major pieces are now on view to the general public. The entire collection consists of some six hundred objects including major items of furniture, glass, ceramics, jewellery and silverware by many of the most influential designers of the era. They include CF Voysey, Henry van de Velde, René Lalique, Jacques Gruber, Alphonse Mucha, Hector Guimard, Tiffany, Emile Gallé, Carlo Bugatti, Josef Hoff-

mann, Archibald Knox, Otto Wagner, Frank Lloyd Wright, Charles Rennie Mackintosh, Koloman Moser, Joseph Maria Olbrich, Gerrit Rietveld, Eileen Gray and Louis Cartier.

The collection provides a unique opportunity to see and assess some of the major works and features of Art Nouveau and Art Deco styles. The term Art Nouveau is said to have originated in France from Siegfried Bing, an entrepreneur who opened a shop selling Art Nouveau work in Paris 1895 called *Maison de l'Art Nouveau*. It reached its height as a decorative style during the last ten years of the 19th and first ten years of the 20th century. Although essentially a decorative style it coincided with and reflected several concurrent aesthetic trends and movements. Its use of natural motifs and imagery derived from plants, birds and animals can be seen to echo that of an Impressionist painter such as Monet. A concern with symbolic imagery suggests the late 19th century interest in spiritualism and its imagery which is reflected in the paintings of Odilon Redon in France and the early poetry of Yeats in Ireland. The concentration on rich sensual imagery derived from the female form and the use of opulent colours, captures the mysterious eroticism of late 19th century aestheticism.

According to Frederick R Brandt the Curator of Twentieth Century Art at the Virginia Museum of Arts the 'collection is predominantly French'. The collection has a wide range of pieces by many of the most significant French designers. A folding screen by Paul and France Ranson, members of a group of French painters called the Nabis that

included Bonnard and Vuillard, shows the influence of Japonisme. The importance of Japanese perspective and colour in the visual art of Bonnard was mirrored in French decorative arts of the period, both in the imagery and choice of materials such as lacquer. Jewellery created by Alphonse Mucha and Georges Fouquet shows the decorative elaboration of the sinuous hair of a central female image: the importance of the female image was central to Mucha's work and its suggestions of sensual opulence was a major inspiration for many characteristic Art Nouveau designs. A cabinet by Hector Guimard, the most influential French architect of the period shows his use of sweeping whiplash plant motifs to create an asymmetrical piece. A Dragonfly etagère by Emile Gallé, who trained as a botanist before becoming a major furniture and glass designer, uses more explicit plant and animal motifs. Plant stems are suggested by major structural elements and the flat surfaces act as decorative friezes of natural scenes.

A characteristic mood in *fin-de-siècle* art is often seen to be one of pessimism. An artist like Edvard Munch uses natural imagery to suggest the tragedy of life. A feeling of general social and psychological decline is reflected in some Austrian works. Although Austria experienced a political decline with the collapse of its empire at the beginning of the 20th century, aesthetically the *fin-de-siècle* is one of its most fruitful periods. Architect-designers such as Josef Hoffmann, Joseph Maria Olbrich and Otto Wagner were the major designers with distinct styles whose use of basic

geometric form in furniture design, for example, differentiates their work from that of many French designers. The Lewis Collection includes a range of furniture and silverware by these designers. Wagner's 1902-04 chair for the Austrian Postal Savings Bank uses a clean elementary design devoid of elaborate ornamentation. Josef Hoffmann's 1903-1906 beechwood chair uses a single strip of beechwood to form the back and rear legs of the chair. The decoration is minimal and consists of the repeated motif of nailheads. Eight wooden spheres are set at the intersection of the seat and legs. The effect is of creating an elegant harmonious form from basic geometrical shapes.

The importance of British design on the Art Nouveau Movement and specifically the work of Austrian designers is essential. The anti-industrial aesthetic philosophy of Ruskin and William Morris's designs and writings that linked craft, design and socialism with a form of spiritual and social enlightenment were an important inspiration for *fin-de-siècle* designers who sought to re-establish the individuality and thereby the aesthetic perfection of an imaginatively conceived and hand-crafted piece. The close link between design theory and utopian socialist thinking in the work of Morris and Ashbee is a distinctly English characteristic of the period. The contemporary equivalent in painting shows similar concerns to European decorative work. The pictures of Dante Gabriel Rossetti employed rich colours and emphasized the ornate sensual nature of flowing hair in his portraits of idealised beauty.

The Lewis Collection includes an 1890 Mantel Clock by the architect CF Voysey designed for his own house The Orchard at Chorley Wood. An idyllic stylised natural scene painted by Voysey covers the body of the clock. The clock includes characteristic floral and bird motifs as well as an apposite epigram. The clock is an individual design that shows the importance of the unique nature of a designer's work for the Arts and Crafts Movement and in turn for many European Art Nouveau designers.

The single British figure to have the most direct influence on Austrian design was Charles Rennie Mackintosh. The Lewis Collection includes a variety of pieces by the Scottish architect-designer. Mackintosh developed a highly individual style that combined traditional Celtic concern with intricate ornamentation and a modern eye for clear geometrical form. Mackintosh's stylised use of coloured floral imagery has a poetic as opposed to a purely decorative function that often suggests a tragic mood. Mackintosh's 1904 armchair designed for the music room at Houshill uses an abstracted floral motif in the form of mauve-coloured glass ovals set in a dark stained wooden frame. The Lewis Collection also contains a 1917 mantel clock designed by Mackintosh for Bassett-Lowke which consists of a cube placed on ten supports made from ebonized wood. Four painted panels by Mackintosh's wife Margaret Macdonald reveal a more elaborate pictorial use of pattern and imagery.

The American work in the Lewis Collection includes a variety of Tiffany glassware,

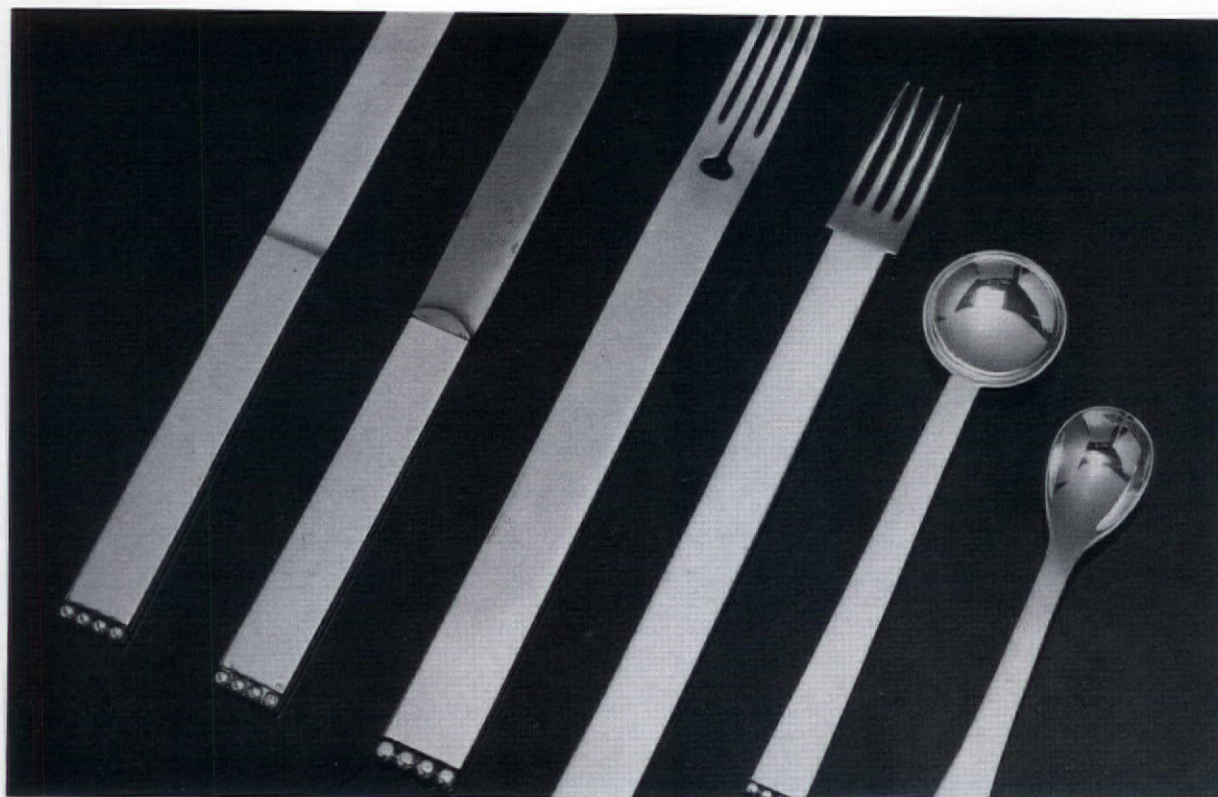
and furniture and stained glass designed by Frank Lloyd Wright. Lloyd Wright's 1903-05 Tree-of-Life Window uses a geometrical interpretation of plant forms which were to become an important inspiration for many of his architectural designs.

The range of Art Deco works in the collection includes pieces by Eileen Gray, Louis Cartier, Rose Adler, Pierre Chareau, Jean Fouquet, René Lalique and Albert Cheuret. The jewellery and furniture of this period show the more explicit use of geometric form and Egyptian motifs. Eileen Gray's 1923 floor lamp which uses an asymmetrical design echoes Cubist patterns in its decoration. The base of the lamp suggests an aerodynamic form which became a common Deco motif along with the use of abstract form and colour.

The Lewis Collection amounts to a strong representative collection of some best pieces by designers from a period of the decorative arts that is now receiving the critical and public attention it deserves.

HC

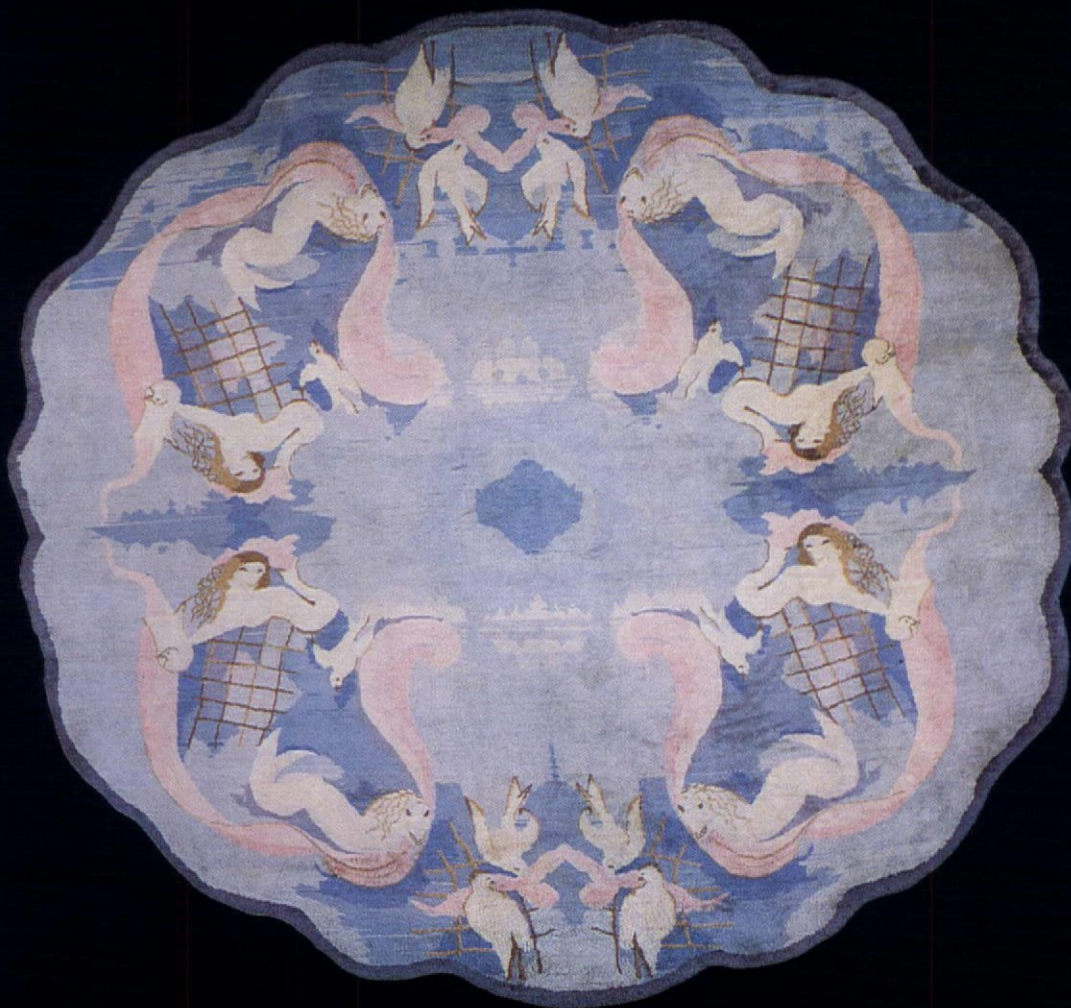
Late 19th and Early 20th Century Decorative Arts: the Sydney and Frances Lewis Collection in the Virginia Museum of Fine Arts by Frederick R Brandt with an introductory essay by Denys Sutton is the illustrated catalogue for the collection published by the Virginia Museum of Fine Arts, distributed by the University of Washington Press, London, 285 pages, 100 col ill.



Josef Hoffmann, Place Setting, 1904. Sterling silver.



Left: Eileen Gray, Floor Lamp, 1923. Lacquered wood, painted parchment; above: Louis Süe and André Mare, Cabinet, 1927. Ebony, mother-of-pearl, silver; centre: Eileen Gray, 'Canoe' sofa, c 1919-20. Lacquered wood, silver leaf.

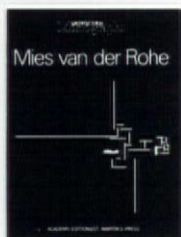


Above: Marie Laurencin, *Carpet*, 1934. Tufted wool;
right: Emile Just Bachelet, *Venus et l'Amour*, c. 1934.
Ivory, gilt bronze, marble.

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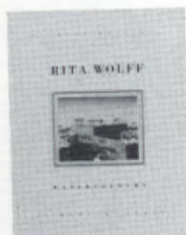
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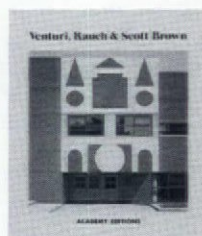
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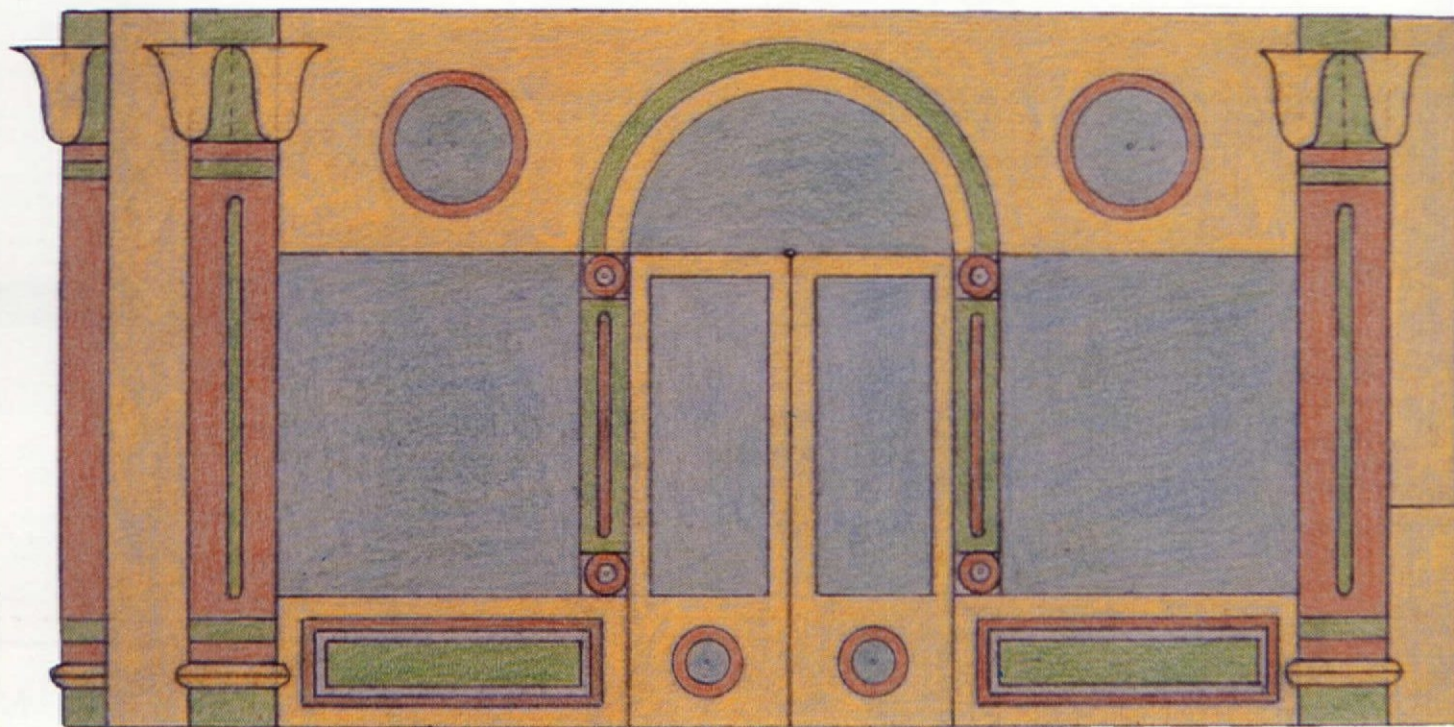
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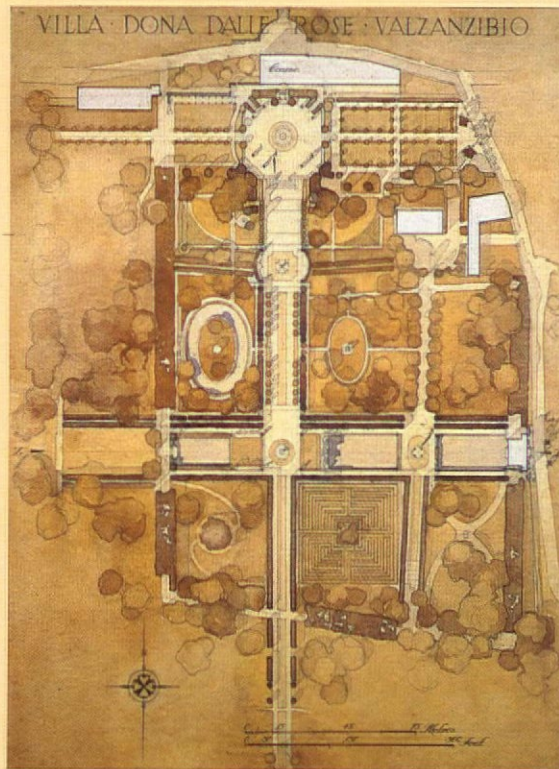
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BY J.C. SHEPHERD & G.A. JELlicoe

Shepherd and Jellicoe's masterly study, originally written in 1925, still stands today as *the* classic work on the subject. The history of the Italian garden reflects the rich pageant of Renaissance thought: the rapid rise, the sixteenth-century culmination, and the decline over 200 years. The book traces the evolution and development of Italian garden design from the early Renaissance work of Michelozzi, Rossellino and Bramante, its culmination in the Villas Madama, Este, Medici and Vignola's Villas Orti Farnesiana, Papa Giulio, Caprarola and Villa Lante, the work of Scamozzi, Borromini, Ammanati, Palladio, San Gallo, through the Baroque to the abandonment of Renaissance ideals in the eighteenth century. The

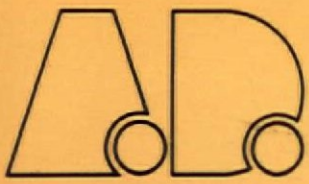
book also treats of the design of the Italian garden, its formal elaboration from the cloister garden through a series of connecting rooms to a layout suggestive of a miniature town with avenues, squares and vistas carefully arranged to produce dramatic effects. Altogether the gardens of twenty-six of the finest and most important Italian villas are featured, each with plan and principal elevation drawings and supported by photographic details of the villas as well as the gardens.

144 pages, 92 black and white plates and 38 line drawings

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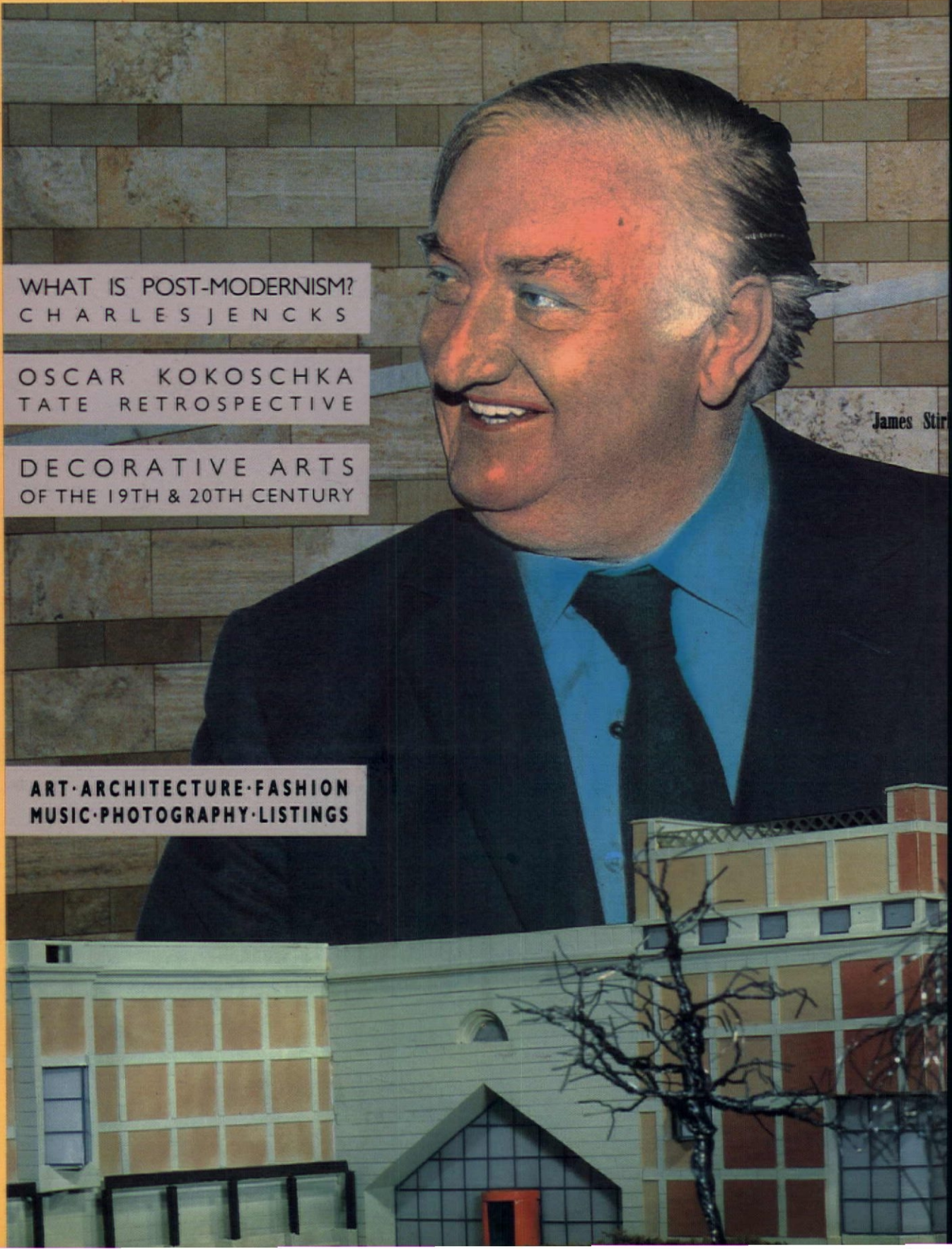
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