



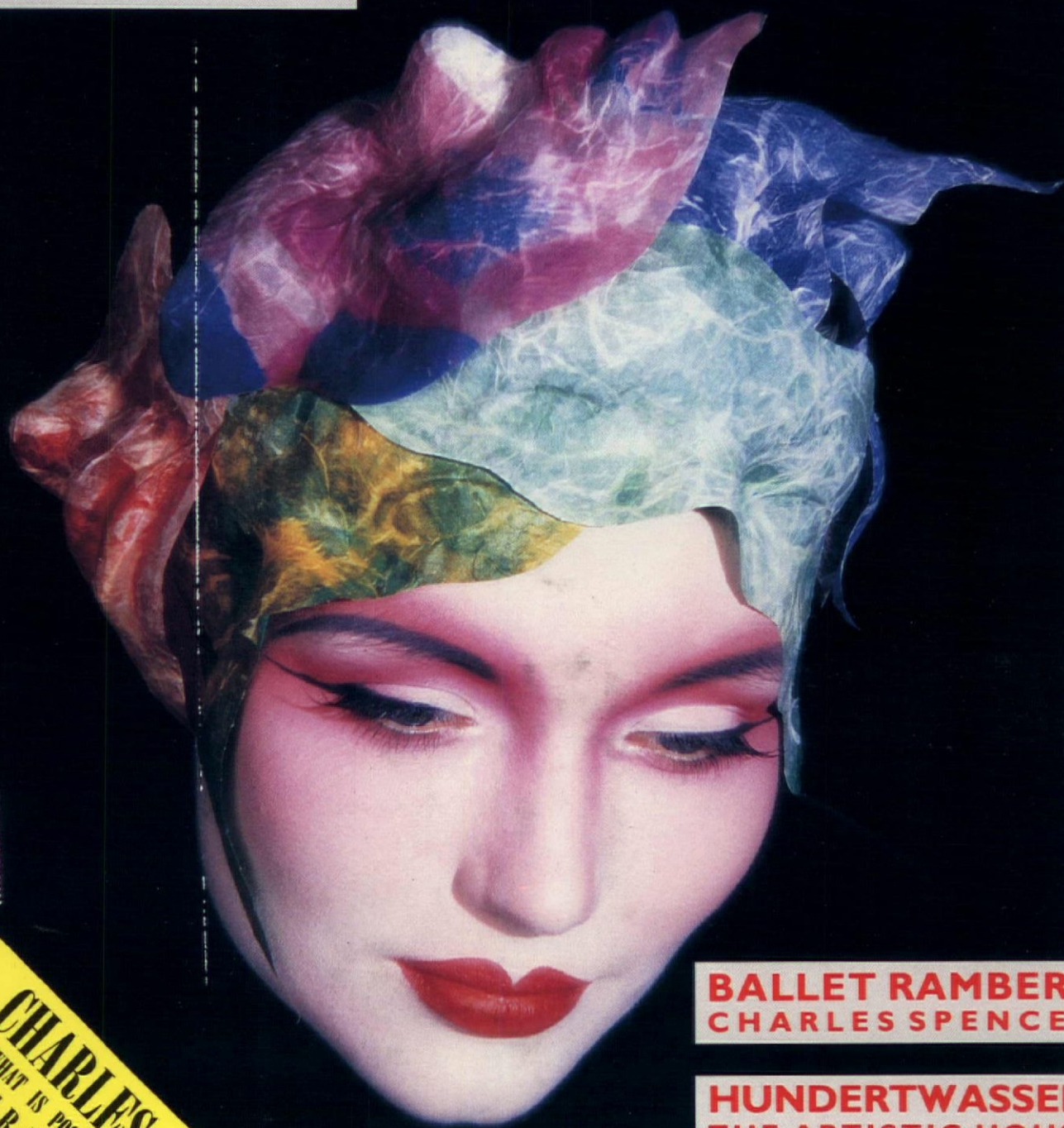
# Art & Design

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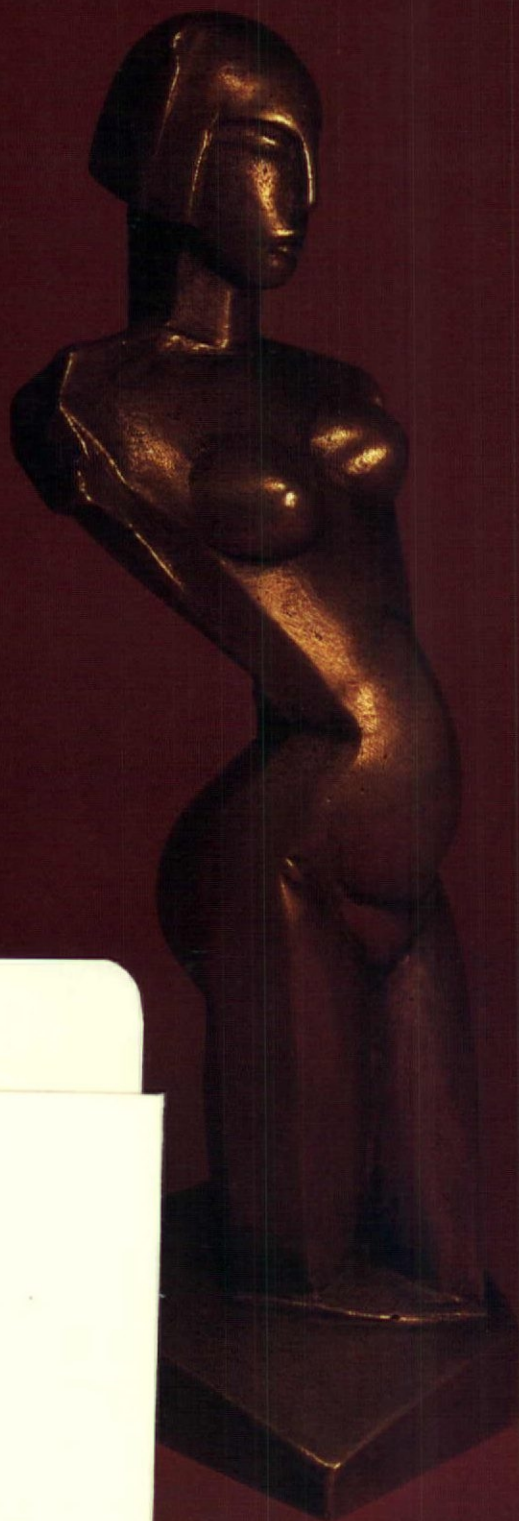
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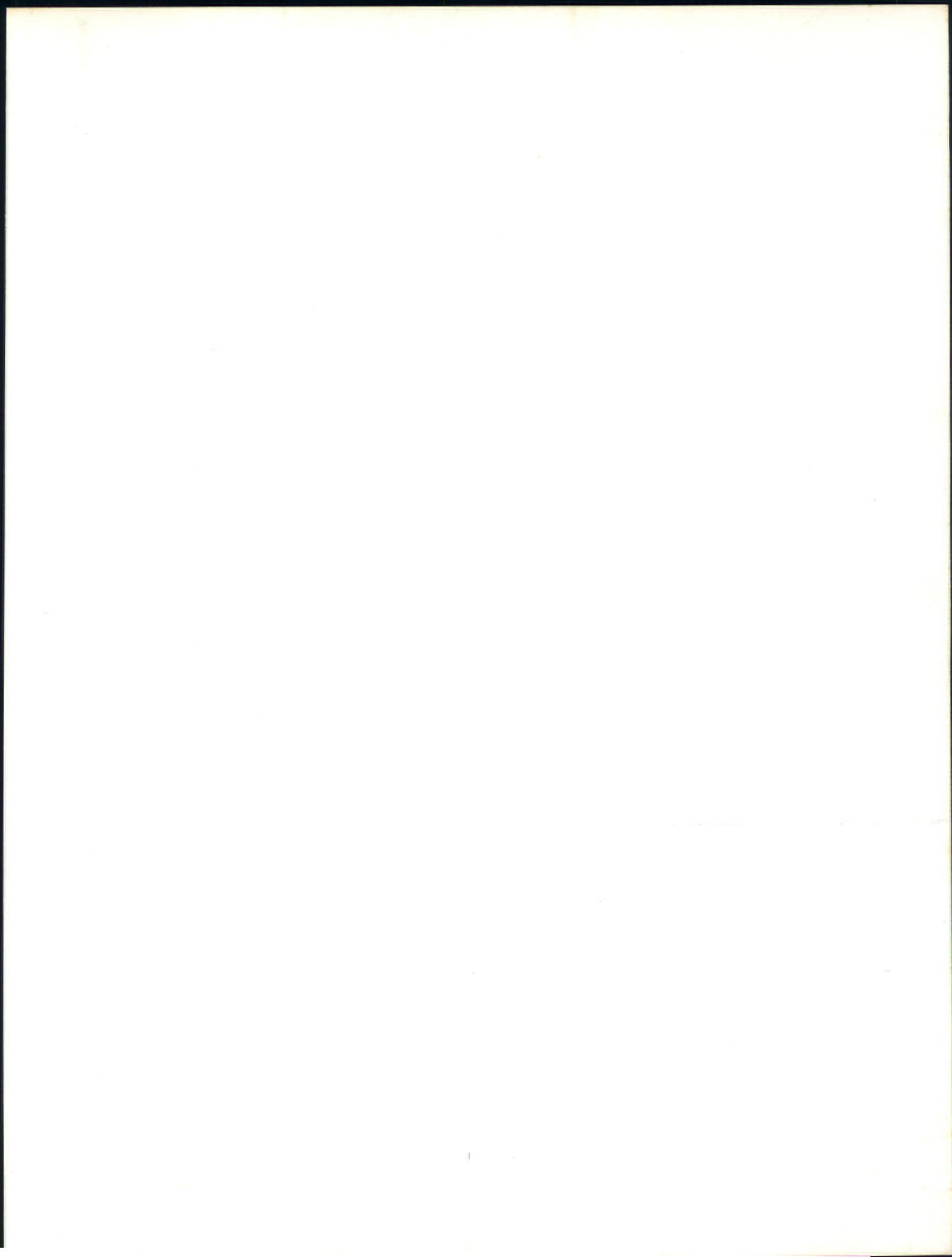
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# Art & Design

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**GRAHAM OVENDEN**

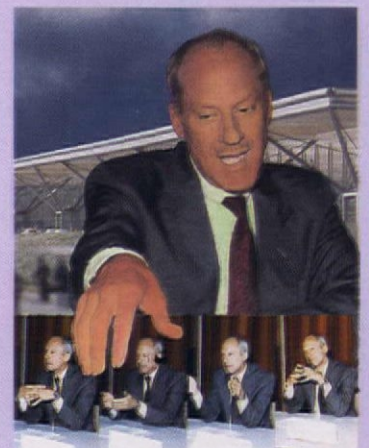
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## What is Post-Modernism?

Free inside this month is the second of three unabridged parts of the controversial critic Charles Jencks's seminal work on Post-Modernism. The book *What is Post-Modernism?* is published by Academy Editions in paperback at £5.95 and is available in bookshops next month (22.2 x 13.9 cm, 48 pages, over 30 illustrations in colour)

## Readership Survey T-Shirt Winners

The winners of the Prize-draw are Sue Rockall, Andrew Cabrelli, Eoghan Nolan. Each receives an original *Art & Design* T-Shirt



Back cover: Norman Foster revealing his plans for Stansted Airport. Specially coloured collage by Art & Design

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## BALTIC IMAGES

PHOTOGRAPHY IN LITHUANIA - ARCHITECTURE IN ESTONIA

UPDATE USSR

THE SOVIET UNION'S REPUTATION in photography goes back to the twenties, when there were great and simple messages to be told with a still-new medium. The recent sixtieth anniversary exhibition of the only Soviet photographic magazine *Sovetskoe Foto* - celebrated with a facsimile 1926 poster in their fine new permanent gallery on Moscow's Gogol Boulevard - was an interesting reminder of how much good work followed thereafter. In the thirties and the War years, it was still the Russian republic that dominated. Since the late forties, however, it is Lithuania which has become known as 'the photographic republic'. Though widely exhibited throughout Europe and the United States, little of their work has ever been invited for shows in Britain. This is an omission, for at its best it is characterised by a concern for the human situation and the moment of inner thought that is refreshingly unromanticised.

At the heart of today's activity in Lithuania, among both amateurs and free-lance professionals, lies an organisation which is itself unique in the Soviet Union. Self-supporting through commercial operations on behalf of its wide membership, the Photo-Art Society of Lithuania makes money enough to run seven galleries - one in each large town of the republic - each with a library and staff. In the

absence of a formal photographic school, it is the Society which organises nationwide teaching by its own leading photographers.

Such is enthusiasm that all their courses are oversubscribed, and much of the enthusiasm is itself a direct product of the Society's own exhibiting policy. At country markets and village greens, as well as in housing areas and town centres, they set up open air shows in their own specially designed outdoor display stands. In a world without commercial advertising the photographic image is not already overfamiliar in such environments, and the impact of their work is more powerful than it could ever be to the sated Western eye. Every year some thirty or forty shows of different sizes and types are created and circulated by the Society, ranging from these small events to major one-man shows with extensive catalogues. Ten thousand visitors are common: sixty thousand not unknown.

The tradition of photography in Lithuania was there after the War amongst older men like Levinas, who started press work in 1940 and went on to record many aspects of the post-War urbanisation process. That generation in turn looked back to the great twenties pioneer of mainly agricultural subjects, Buračas. In 1969 a group of younger enthusiasts got state backing for formation of the Society after a big exhibition of Lithuanian work

which they organised in Moscow brought acclaim and obvious prestige to their republic. Leader of that organising group was Sutkus, who remains the Society's energetic president today.

So rapid was the transformation from a totally agricultural society to the computer and micro-electronic industries predominating now, that the Society's first generation found most inspiration in returning to their own rural origins. Natural forms remain a strong topic in contemporary work, and some of the best colour photography is in this field, or in totally synthetic quasi-natural images produced by direct manipulation of negative material in the work of Kazėnas, who had a major touring show departing imminently for the States when I visited his studio in May. But in men like Macijauskas, or most conspicuously in the younger generation Požerskis, today's life is lived by its own intrinsic values, mature enough to shed nostalgic props.

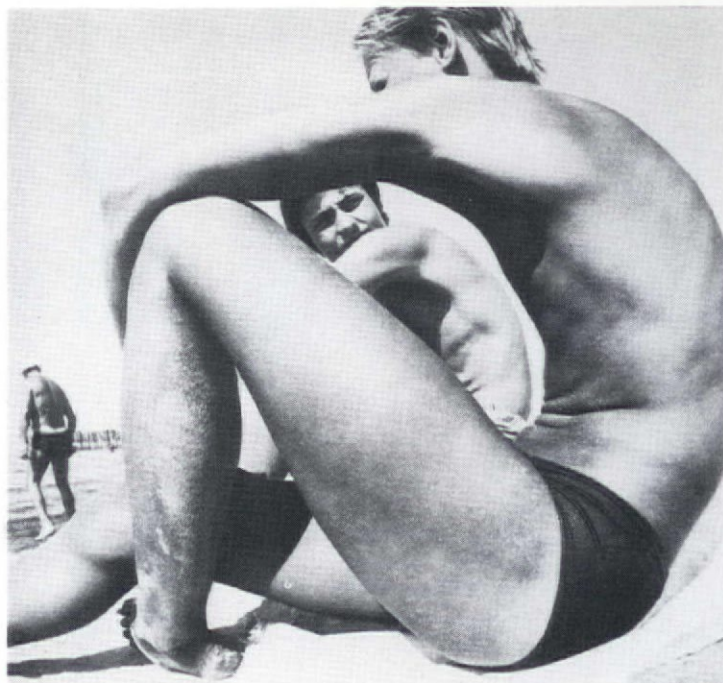
Housed in a galleried classical courtyard in the shadow of Vilnius' ancient university, the Society sells Lithuanian work across the whole USSR, and thereby sells photography, as an art and an activity, to an ever wider audience in its own republic. □

Antanas Sutkus, *A Young Pioneer*, from his 'People of Lithuania' series, 1967



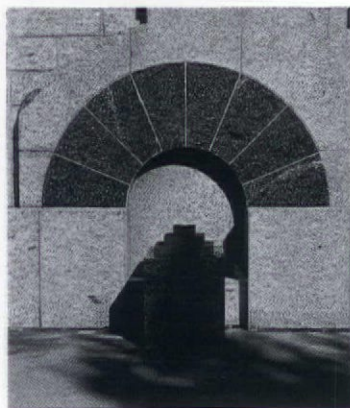
Rimantas Dichavičius, *A Girl at Neringa*. Dichavičius was the first to make the nude a generally acceptable and publishable subject in Soviet photography.





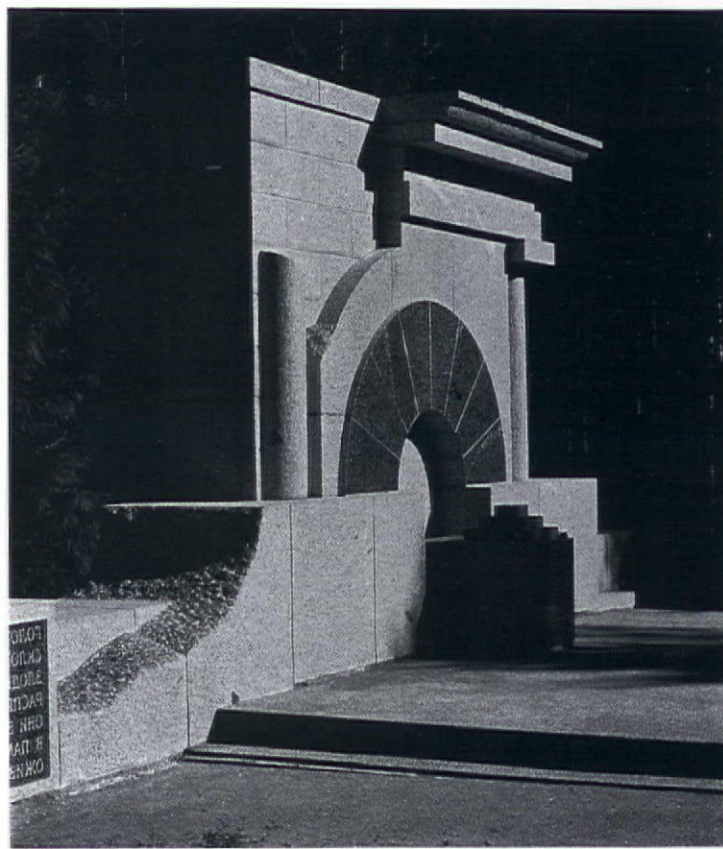
Left: Romualdas Požerskis, *Young Rider in the Motor-cross*. Above: Aleksandras Macijauskas, *By the Sea*.

## VILEN KIUNNAPU: MONUMENT TO THE WAR DEAD OF ESTONIA IN THE FOREST CEMETERY OF TALLIN



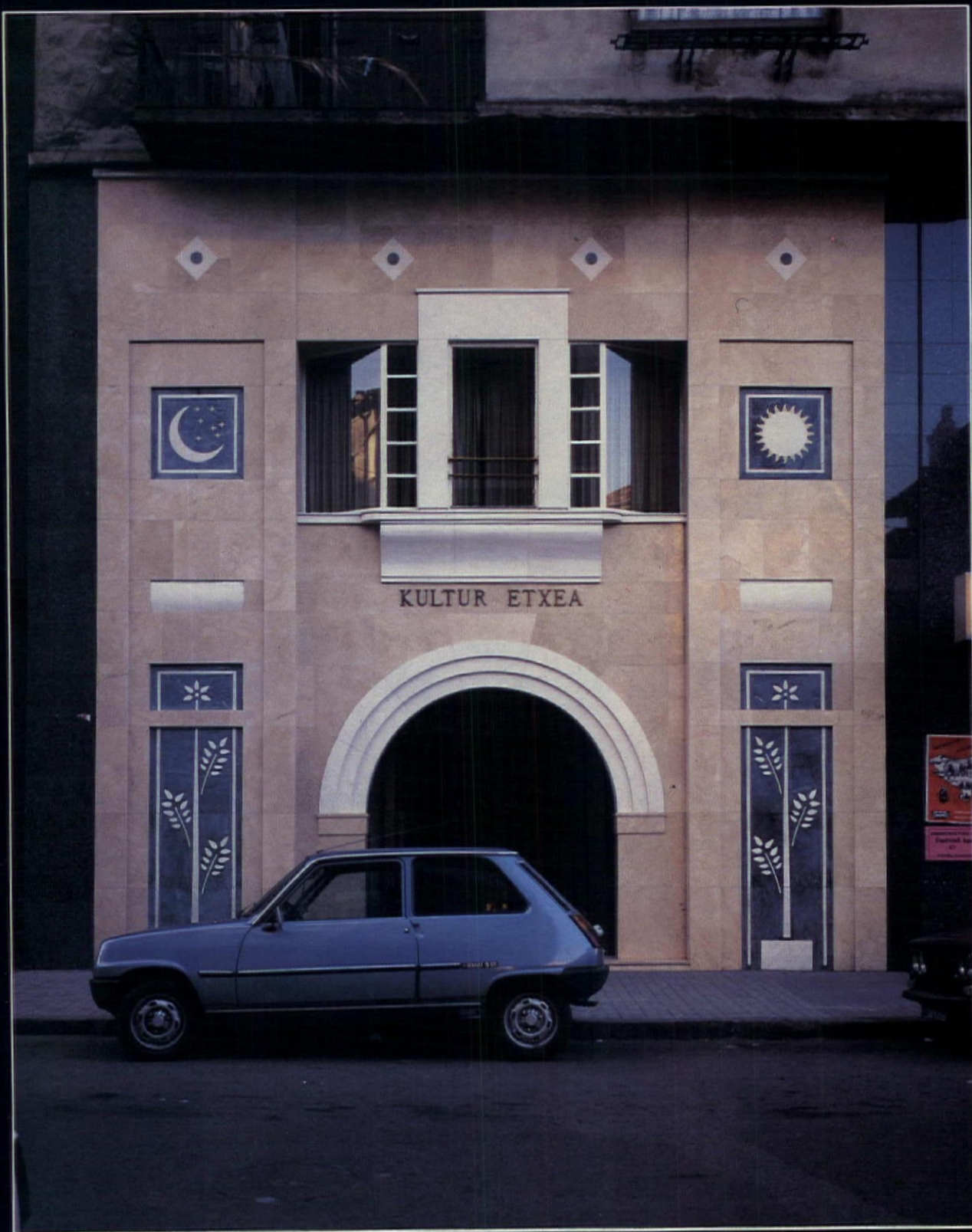
MY AIM IN THIS NEW monument was to achieve a genuine point of contact with the atmosphere of the existing cemetery around it. The underlying image is that of a vast bed on which the departed are 'resting'. The bed has a 'counterpane' – a severe lawn – and the 'bedhead' has its own symbolism. Fire and the stepped pyramid symbolise eternity. Trees growing directly out of the monument testify to the continuity of life. The fragmented granite warns of danger. The classicism of the whole ensemble is static and peaceful – spare and stern in the Northern manner. Emotions are held back, but we hear the inner music of the silence. In winter, snow settles on the cornices of the 'bed' and on the 'counterpane'. The surrounding pine trees stand white. Having penetrated their branches, the sun's cold rays fall on the ruined Doric column as if resting before a longer journey.

Vilen Kiunnapu



M I G U E L G A R A Y

OPINION



KULTUR ETXEA

## HE IS TOO GOOD HE MUST BE STOPPED!

Leon Krier



**I**N THE BASQUE COUNTRY MANY CASTILLIAN place names on bilingual traffic signs are sprayed over I suppose mostly in a Saturday night alcoholic fever. Although vernacular buildings and barns speak there as original and indigenous an accent as the Basque language, autonomist protest seems not to be aroused by the frequent intrusions of international style and vulgarity. ETA's spray cans would indeed have a hard time correcting the environmental blunders which even a concerted campaign of military style camouflage would have problems tackling.

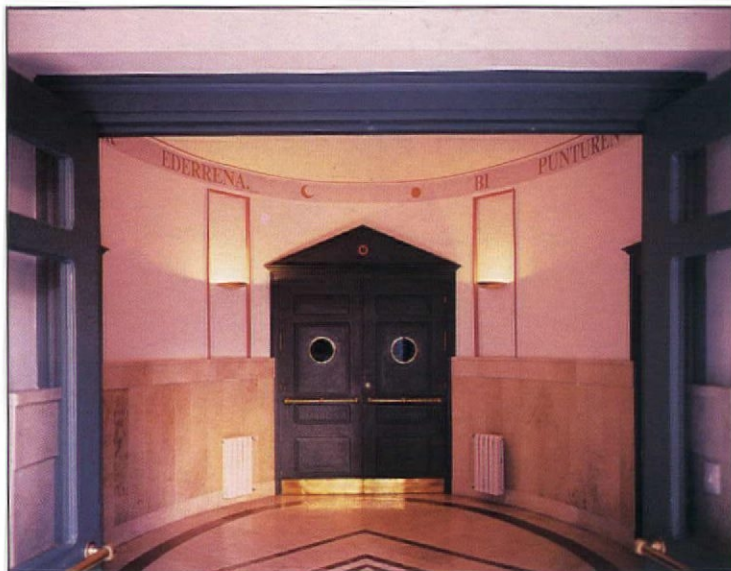
Architectural and artistic modernism which invaded the Iberian peninsula along with phalangist corruption survives well the collapse of the totalitarian regime. In Barcelona, Madrid and Bilbao the same professional offices (of the Boligas, Fernandez-Alba and Oiza brand) which flourished so under Franco continue to do so now, without change of either policy or taste. 8% of the architects continue to share amongst themselves 85% of the jobs, the same Tapies' Chillidas' and company continue to fill museums and squares. Those who were the Generalissimo's unofficial busibodies have now become a pompous new officialdom. The intellectual climate in most architecture and art schools is now even more intolerant than it was in the last years of the old regime. It is ironic that Franco's busy modernists should now slander and denounce any artist with traditionalist leanings as fascist and reactionary, however clean his political record, however pure his intentions, however great his academic and

professional reputation. Spain's best traditional architects Miguel Garay and Jose Ignacio Linazasoco, Alberto Ustarroz and Manuel Iniguez, Manuel Manzano-Monis and Rafael Manzano-Mastos have little or no work while those who under Franco built the worst modernist slums never seem, in the new democracy, to run out of commissions. Moreover the latter decide who gets what job, who teaches where, who should be banned and who should be promoted.

In the Basque country architectural modernism and bad taste have, like industrial pollution, principally spread along the Bilbo (Bilbao) -Donestia (San Sebastian) axis, but once you are a few miles away from the motorway up winding mountain roads you find valleys and towns of unspoiled (i.e. unmodernized) beauty and grandeur. That is the milieu where, far from the Mafia's hold, traditional architects are still getting however modest commissions, restoring townhalls, rearranging village squares etc . . . It is here where their work best fits and where it draws its inspiration.

Despite having practiced for 25 years in San Sebastian this small cultural centre is Miguel Garay's first official commission in his home town. The beauty, elegance and general quality of this large conversion, situated in the grimmest of industrial suburbs fills one paradoxically

with a kind of melancholy, an impotent anger when thinking about how this extraordinary talent has to waste his best years teaching and waiting on the sidelines, whilst important jobs and commissions go to the rogues and nobodies.



Miguel Garay's elegant cultural centre sparkles amongst grim/suburban shop fronts.

The oval entrance hall leads straight into the small theatre and up to the library.

C H A R L E S   S P E N C E R

# Ballet

DESIGN



Above: Marie Rambert taking class at The Mercury Theatre, 1950s. (Photo: Derek Allen). Opposite — above: *L'Après-Midi d'un Faune*, 1931, at the Ballet Club. Choreography, Vaslav Nijinsky; design, Leon Bakst. (Photo: Pollard Crowther); below: Richard Smith, *Wildlife*, 1984. (Photo: Catherine Ashmore)

THE ROOTS OF BRITISH BALLET CAN be traced to the rich soil deposited by Diaghilev and the Ballets Russes; none thrived so successfully as Madame Rambert and the company she founded, now celebrating its Jubilee. The 60th Birthday Season at the Sadler's Wells Theatre in June particularly highlighted one of the most significant Russian influences, the involvement of major contemporary artists in the visual component of dance; John Hoyland and Jack Smith made their theatrical debuts, whilst the recent repertoire inclu-

des settings by Bridget Riley, Richard Smith and the sculptor Nigel Hall.

Actually the Ballet Rambert, in that name, is only 51 years old, founded in 1935 as an extension of the Ballet Club, which for five years gave Sunday evening performances at the Mercury Theatre, Notting Hill. (The original intention was to call it Mercury Ballet). The year 1926, now being commemorated, is significant for Marie Rambert's ballet school's first professional essay, in Nigel Playfair's revue *Riverside Nights* at the Lyric Theatre, Hammersmith. Equally worth celebrating is the emergence of Britain's first important choreographer, the young Frederick Ashton, who devised *A Tragedy of Fashion*. The Russian connections, even this early, can be noted; Massine sent Ashton to Madame Rambert, after he had danced in Ida Rubinstein's company, and the designer, also making her debut, was Sophie Fedorovitch, who Madame Rambert had met through Diaghilev. In both cases it was the beginning of many exciting collaborations, as well as of two distinguished careers.

Born Cyvia Rambam (first changed to Miriam Ramberg, and then gallicised into Marie Rambert) in Warsaw in 1888, the young Polish Jewess was sent to study medicine in Paris. Under the spell of Isadora Duncan, however, she joined Emile Jacques-Dalcroze in Switzerland in 1910, eventually becoming assistant-teacher at his *gymnastique rythmique*. It was for Dalcroze that the brilliant Adolphe Appia would apply his abstract architectonic ideas to music and movement.

In 1913 Serge Diaghilev sought Dalcroze's advice on a daring new project, Stravinsky's anthropological *Rite of Spring*, to be choreographed by his protégé and lover Svatislav Nijinski. Help was certainly needed! The previous year Nijinski had made his creative debut with the notorious *L'Après-midi d'un Faune*. The true inspirer was undoubtedly Leon Bakst and his passionate interest in Greece, whilst Nijinski's sister, Bronislava, who would emerge as one of the great choreographers of the century (see *Les Noces* and *Les Biches* in the repertoire of the Royal Ballet), was undoubtedly a major contributor. In any case, they all seem to have been misled by vase

# a m b e r t

## a n d t h e B a l l e t s R u s s e s

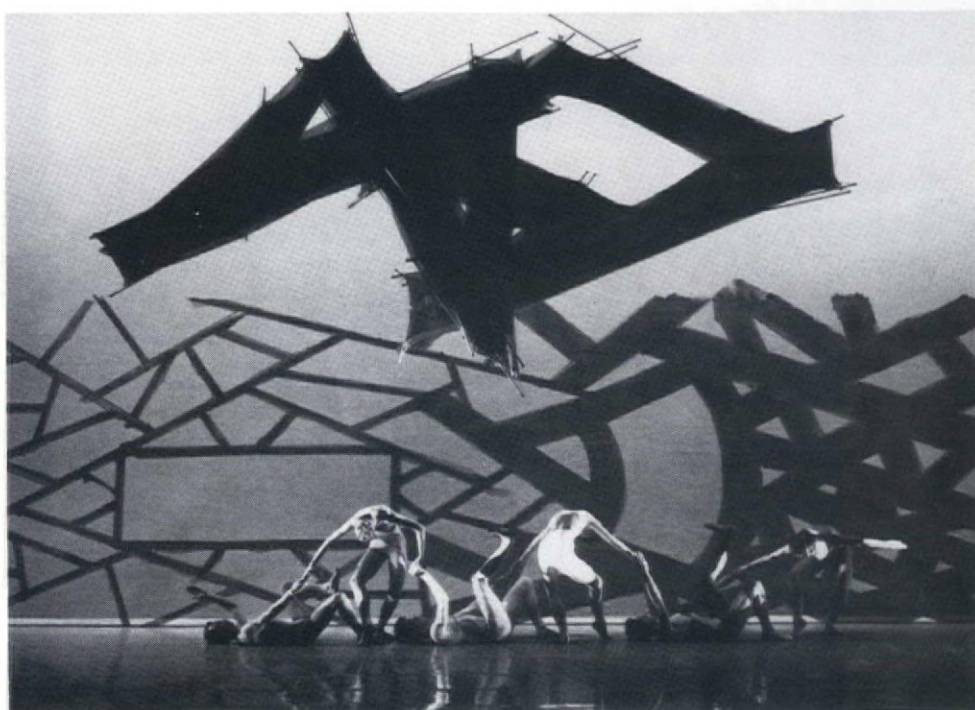
painting to assume that the Greeks danced in profile. The enormous fame of the work is based on Bakst's superb costumes, and the erotic climax of the Faune's amorous dance with a scarf left behind by one of the Maidens. Only Rodin's spirited defence averted the Company's expulsion from France.

Diaghilev thrived on scandal, as did his box office. He was equally concerned to consolidate Nijinski's new role. *The Rite of Spring* was the joint inspiration of Stravinsky and Nicolai Roerich, who made his name in Russia as the painter of prehistoric Slavic life. Diaghilev realised that classical dance was unsuited to the pagan theme and reverted to the enormous influence of Isadora Duncan in pre-revolutionary Russia, enhanced, curiously, by a visit of the Siamese Royal Dancers, whose barefoot grace impressed Mikhail Fokine, recorded by Bakst in a colourful oil study.

Diaghilev was unlikely to seek the help of Fokine, then being ousted in favour of Nijinski. He was referred to Dalcroze who in Switzerland recommended his new assistant Marie Rambert as adviser. The existing photographs of the 1913 performance confirm that once again it was a painter, Roerich, who determined the movement and gestures of the dance.

The young Polish teacher stayed with the Ballets Russes for only one year, long enough to participate in the fateful visit to Argentina, when to everyone's surprise Nijinski married a Hungarian ballet groupie; it was to result in his sacking, and eventually to mental unbalance. Marie (as with other pioneer figures in British ballet) had time to absorb the method and purpose of Diaghilev, his high standards, his genius for theatrical magic, in which the contributions of brilliant artist/designers were fundamental to the total experience.

Marie Rambert was to become one of the most potent roots in the remarkable growth of British ballet, but she was not alone. Two child dancers were recruited for the famous 1921 production of *The Sleeping Princess*, a partnership which succoured many British companies, eventually to flower in the creation of The London Festival Ballet. They were, of course, Dolin and Markova. Two years after their engagement a determined Irish girl, Edris





Stannus, joined the Ballets Russes 'to study production, to acquire a working knowledge of existing ballets' as she later explained, adding that Diaghilev 'made me aware of a new world, a world that held the secrets of that aesthetic knowledge I'd been looking for'. Her experience was shared by Marie Rambert. Ninette de Valois, as she is now known, founded her ballet school in 1925, contributing items to the Dublin Abbey Theatre and the Festival Theatre Cambridge. This led to her association with the legendary Lilian Baylis and the Vic-Wells Ballet in 1931, from which the Salder's Wells and Royal companies were to evolve.

The fact that both the Rambert and de Valois companies emerged in the 30s, together with other more ephemeral groups, is no coincidence. The important third force was the Camargo Society, in which the original balletomane, Arnold Haskell, writer and teacher, played a major role. Using dancers from the two existing companies, from 1930 on, Camargo commissioned local choreographers, and even more importantly, following the Diaghilev precedent, brought leading artists into the theatre – John Armstrong, Vanessa Bell, Gwen Raverat, Edward Burra.

'The year 1930' wrote Mary Clarke, 'was a watershed in the history of British ballet. Diaghilev had died in August of 1929, and Pavlova would die in January 1931. The Ballet Russe de Monte Carlo would not get to London until the summer of 1933. In those years British ballet had established itself and could hold its own against the glamorous seasons'.

The deaths of these two great pioneer figures released experienced British dancers for the new national companies, as well as Russian stars willing to perform with smaller groups. There were, too, outstanding Russian teachers now established in Britain, training the dancers of the future.

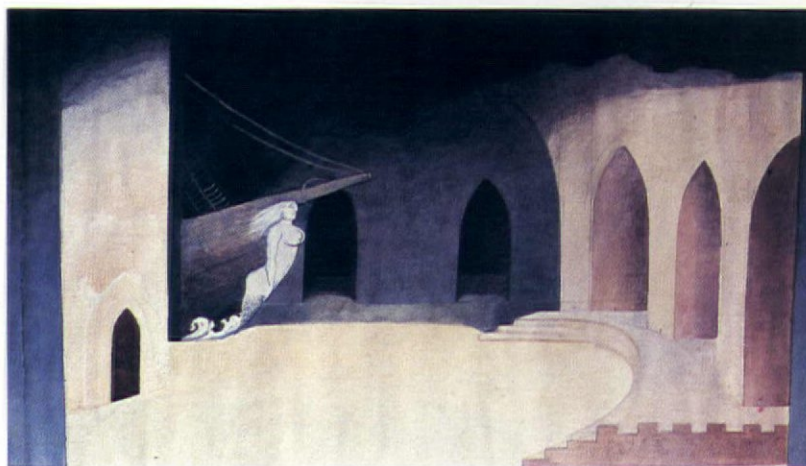
Whilst Pavlova must be credited with the courage and stamina of international touring, thereby creating a world-wide public for ballet, her taste and resources did not facilitate daring visual formulae. Her friend Leon Bakst continued to collaborate, and her designers included Korovin, Soudeikine, Bilbin, and later Georges Barbier and Erté. As early as 1914 she was using British artists, notably Albert Rutherston, painter brother of William Rothenstein.

At that time the only British designer of note was William Pitcher, mysteriously called Wilhelm, who provided charming costumes for Adeline Genée at the Empire Theatre Music-Hall. The arrival of the Ballets Russes for the Coronation Season of 1911 at Covent Garden was the beginning of a revolution. The programme included Benois' romantic images for *Les Sylphides* and *Le Pavillon d'Armide*, and a disturbing kaleidoscope of colour and sexuality in the Bakst masterpieces, *Carnaval*, *Schéhèrazade*, *Spectre de la Rose* etc. Ballet, and the





Opposite – above left: Leon Bakst, costume design for *The Sleeping Princess*, 1921. (Collection: N. D. Lobanov); centre: Leon Bakst, costume design for *Schéhérézade*, 1910 (Collection: N. D. Lobanov); below: Alexandre Benois, costume design for *Le Pavillon d'Armide*, 1907. (Collection N. D. Lobanov); right: Nadia Benois, set design for *Lady into Fox*, 1939. Above: Richard Smith, *Wildlife*, 1984; right: Edward Burra, costume design for *Clerk of Oxford*, *Canterbury Prologue*, 1951; far right: Edward Burra, set design for *Canterbury Prologue*, 1951.





Above: visit to Kew Gardens with Jaques-Dalcroze, Marie Rambert second from left, back row; right: Emile Jaques-Dalcroze; below: *Carnaval* at The Ballet Club. Choreography, Fokine; design, after Bakst.



British theatre in general, was never to be the same after that.

Newspapers raved: 'A more sumptuous and magnificent entertainment has never been presented at Covent Garden'; 'Judging from the behaviour of the audience at Covent Garden the Russian term for enthusiasts of the ballet, Balletomaniacs, will have to be incorporated into the language'.

Painters, in particular, were deeply affected. Charles Ricketts and his friend Charles Shannon made the enormous aesthetic leap from the Arts and Crafts Movement to Russian orientalism. George Sheringham and Lovat Fraser contributed their influence to the Playfair seasons at the Lyric Hammersmith. Paul Nash designed JM Barrie's curious one-act, *The Truth About Russian Dancers*, with Karsavina, at the London Coliseum in 1920.

Every aspect of British theatre was affected by the daring magic and brilliant productions of the Russian company; artists as diverse as Gladys Spencer Curling, Paul Shelving, Dulac, Maxwell Armfield, and younger designers, Rex Whistler, Oliver Messell, Cecil Beaton, all reveal the influence of Bakst.

Diaghilev is rightly credited with the achievement of enticing major artists into the theatre. Whilst it would be ludicrous to deny his genius, particularly in persuading collaborators of equal genius to bow to his knowledge and instinct in the theatre, in seeking appropriate visual settings he was following Russian precedent.

That achievement belongs to Sava Mamontov, the industrial millionaire, who at his art colony Abramstev, and his private opera company, both established before 1900, persuaded artist friends to design productions of operas by Glinka, Rimsky-Korsakov, Mussorgsky. They included the painters Polenov, Levitan, Serov, and notably Vrubel, probably the greatest Russian artist of all time. But for terminal illness in 1911, he would have been introduced to the West by Diaghilev. These pioneers were followed by the generations of Korovin, Golovin and Roerich, who worked with Pavlova and Diaghilev.

The appearance of the Mamontov Opera in St. Petersburg in 1898 inspired Diaghilev and his circle to use their talents in the theatre, resulting in the first designs by Benois and Bakst. Later, after presenting Russian art and music in Paris, Diaghilev astounded the French public in 1908 with a spectacular production of *Boris Godunov*, plus brilliant dancing in the Polish scene. This resulted in the invitation which marks the beginning of the Ballets Russes in 1909, presenting both opera and ballet. From then on a new kind of theatre came into being: superb dancing, thrilling music, and above all the Slavophil settings of Bakst, Benois, Roerich, Soudeikine, Gontcharova, Larionov. When the War and the Revolution cut Diaghilev off from his homeland he sought experiment and novelty in Europe – Balla and the

Futurists, Picasso and Cubism, the major figures of Matisse, Braque, Juan Gris, Derain, de Chirico, Utrillo and others.

Ever short of funds, Diaghilev's later artistic ideas were often affected by local patronage. When in the 20s Lord Rothermere became an 'angel', British themes were suggested. *Romeo and Juliet* was proposed for 1925; Diaghilev toyed with the idea of approaching Augustus John, and the young Christopher Wood actually produced maquettes. Even Cecil Beaton, anxious to break into the theatre, travelled to Venice in the hope of meeting the great impresario. In the end, with typical perversity, Diaghilev yielded to the new excitement of Surrealism, commissioning Max Ernst and Joan Miro to devise mysterious settings for the ballet presented as a rehearsal. At least there was a British score by Constant Lambert. The following year, using another local composer, Lord Berners, for *The Triumph of Neptune*, with a libretto by Sacherverell Sitwell, the problem of design was by-passed in the use of backcloths from Pollock's Toy Theatre. Also, in 1925, presenting *Zephyr et Flore* in London, with designs by Braque, Diaghilev was persuaded to commission masks from the 21 year old Oliver Messel.

Perhaps the most important influence on British ballet was Diaghilev's decision to present in London in 1921 the first full-length production outside Russia of the Petipa/Tchaikovsky masterpiece *The Sleeping Princess* (ie. Beauty). Leon Bakst, long out of favour, was recalled as probably the only living designer capable of mounting this mammoth spectacle, of five scenes and hundreds of costumes which, in the end, are updated by a century. Local assistants and costumiers had to be recruited, including Mrs Grace Lovat Fraser, plus local dancers, notably Dolin and Markova. (Diaghilev's requirement of foreign or Slavic names, such as the transformation of Hilda Munnings to Lydia Sokolova, was the source of comic comment. For the 1924 Charlot Review, Beatrice Lillie appeared as the prima ballerina Wanda Allover, heading a Corps de Ballet made up of Hangova, Riteover, Pullova and so on).

When she set up her school in London, Marie Rambert 'taught them what I remembered from Diaghilev's time; I remembered for instance all the variations from *The Sleeping Princess*'. As early as 1930 she presented the first British version of *Les Sylphides* with its creator Karsavina, plus the ballerina and Woizikovsky in *Le Carnaval; Spectre de la Rose* and *L'Après-midi d'un Faune*, with the Bakst costumes, soon following, plus, in 1931 *Swan Lake*, with another Diaghilev protégé, Markova. In addition to Sophie Federovitch who became a valued collaborator, another close Russian friend was the painter Nadia Benois, niece of Alexandre, mother of Peter Ustinov, whose long list of ballets includes the memorable *Lady into Fox*, 1939.



Above: Marie Rambert and dancers, 1930. L-r: Andrée Howard, Diana Gould, Frederick Ashton, Marie Rambert, Robert Stuart, William Chappell, Prudence Hyman, Pearl Argyle; left: Marie Rambert in the original production of *Le Sacre du Printemps* for the Ballets Russes, 1913. Choreography Vaslav Nijinsky; below: *Les Sylphides*, 1963. Choreography, Fokine; design, Alix Stone. (Photo: Anthony Crickmay)





## BALLET RAMBERT DIAMOND JUBILEE T-SHIRT WINNERS



The Ballet Rambert in association with Art & Design is proud to announce the winner and first two runners up in the open competition to design a t-shirt to celebrate the Ballet Rambert's Diamond Jubilee. The winning design by David O'Higgins (centre) is now on sale at Sadlers Wells. The two runners up are Mike Sharp (far left) and Craig Ross Downie (left). These and a selection of other entries were recently on exhibition at the Lyre Room, The Royal Festival Hall.

Although hampered by meagre resources, both in terms of space and money, Marie Rambert shared with de Valois and the Sadler's Wells, talented young choreographers—Ashton, Tudor, Andrée Howard—and the new designers, Hugh Stevenson, Leslie Hurry, Edward Burra. When, in the 60s, the company was reformed into a group of soloists, working with avant-garde choreographers, Van Dantzig, Tetley and others, design reflected the change of emphasis in the work of Koltai, Voytek, Nadine Baylis, Ter-Arutunian and Derek Jarman. Yet another sign of renewal is the adventurous new policy of seeking the contributions of leading British artists unassociated with the theatre.

It is a step not devoid of hazard. Diaghilev's great success with painters of L'Ecole de Paris was not without its failures; blowing up paintings by Utrillo or Baubant as unsuitable stage pictures, for instance. More recently the Royal Ballet has come under severe criticism in a seemingly un-thought-out and uncontrolled invitation to well-known painters. In some cases the work proved unuseable and in others either out of touch with the theme and purpose of the work, or totally unsuited to it.

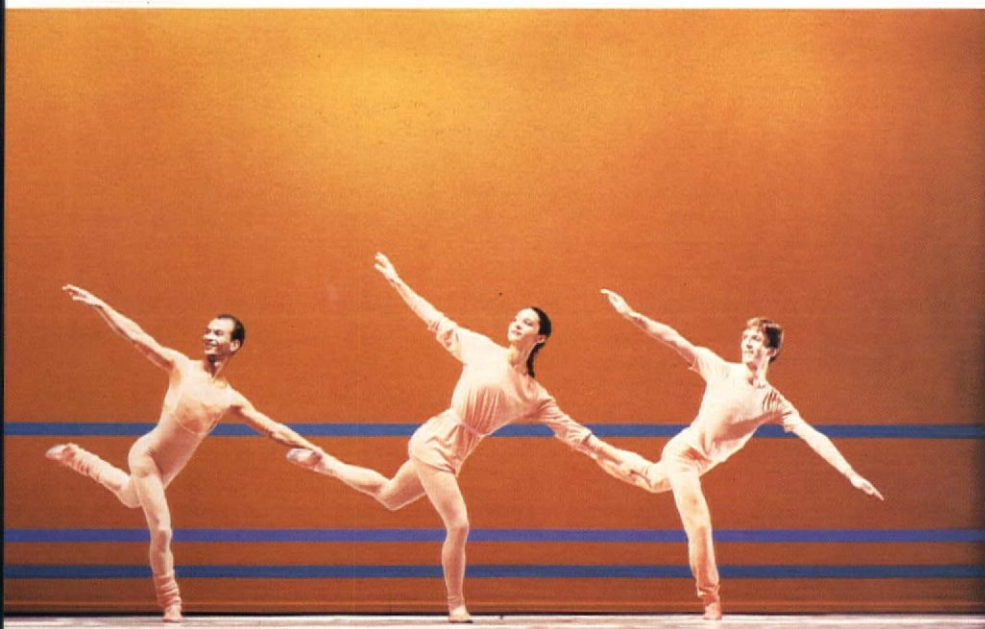
The relationship between choreographer and designer is vital and precarious. With a new play or musical-setting, the designer is usually called in once the work is completed. In ballet his collaborations is usually sought from the beginning; just as choreographers have to literally use the bodies of their dancers in the creative act. Thus sympathy and understanding between the two elements are of prime importance. We have seen that at the Ballets Russes, powerful and educated designers such as Bakst and Roerich could virtually determine movement and dance. Certainly Picasso's influence on *Parade* was fundamental; it would simply have been something quite different with another designer.

Thus most choreographers work with a restricted number of designers, artists they have learned to trust, and who they know will help them realise their ends. Kenneth Macmillan is an excellent example; turning to Nicholas Georgiadis for spectacle or historic narrative; to Yolanda Sonnabend for symbol and mystery; to Ian Spurling for wit and fantasy; to the late Barry Kay for inventive three-dimensional abstractions. There are many examples of this necessary and exciting partnership, none, perhaps, more productive than Martha Graham's with the sculptor Noguchi, to which might be compared Rauchenberg's contribution to the work of Merce Cunningham.

It is to be hoped that within the exciting future of the Ballet Rambert such partnerships will flourish.

Above left: Howard Hodgkin, *Night Music*, 1981; left: Bridget Riley, *Colour Moves*, 1983.

All photographs courtesy of the Ballet Rambert except costume designs on page 10 for *The Sleeping Princess* and *Schéhérézade* by Leon Bakst, and *Le Pavillon d'Armide* by Alexandre Benois, courtesy Nikita D. Lobanov.





# LIGHTS, CAMERA, ACTION!

LOUIS GOLDMAN DESCRIBES HIMSELF as 'a misfit. Of all the assembled technicians... the only one who does not contribute directly to what finally appears on the screen... And yet remaining on the fringe of general pandemonium but working closely with directors, cast and crews provides a unique vantage point, one from which I could observe the world of movies intimately, yet realistically'. Goldman's freedom as a stills photographer on nearly seventy Hollywood pictures has enabled him to capture the life and moments of the making of film on and off the set. He is fascinated with the personalities and process of making films.

His pictures capture the intensity of a rehearsal, the boredom of waiting between takes, a director's telling stance, the apparently bizarre moments when costumes are repaired and the entourage of make-up artists and wardrobe assistants intrude into the


fantasy world of the film set. Goldman's photographs are self-sustaining images of the world behind the illusion of the final film. 'Moviemaking is like telling a story, using only one word a day, totally out of sequence. Directors can only hope that in the end it will come out right.' Goldman evokes this world of days, people, and locations that are out of sequence.

Goldman sees movies as a director's medium. He has worked with many of the most famous Hollywood and European directors such as Carol Reed, Joseph Losey, Fellini, Tony Richardson, Steven Spielberg, Otto Preminger and Sidney Lumet. His photographs show many of them at work, providing a visual counterpart to his anecdotal text. He sees the idiosyncratic and problematic as well as the romantic aspects of filming. However his sensibility is imbued with a celebratory and charmed attitude to a world that obviously intrigues and fascinates him. But he does not fail to notice less glamorous behaviour. 'A cynical remark sums up how crises are dealt with: "Search for the guilty, punish the innocent, promote the incompetent."'

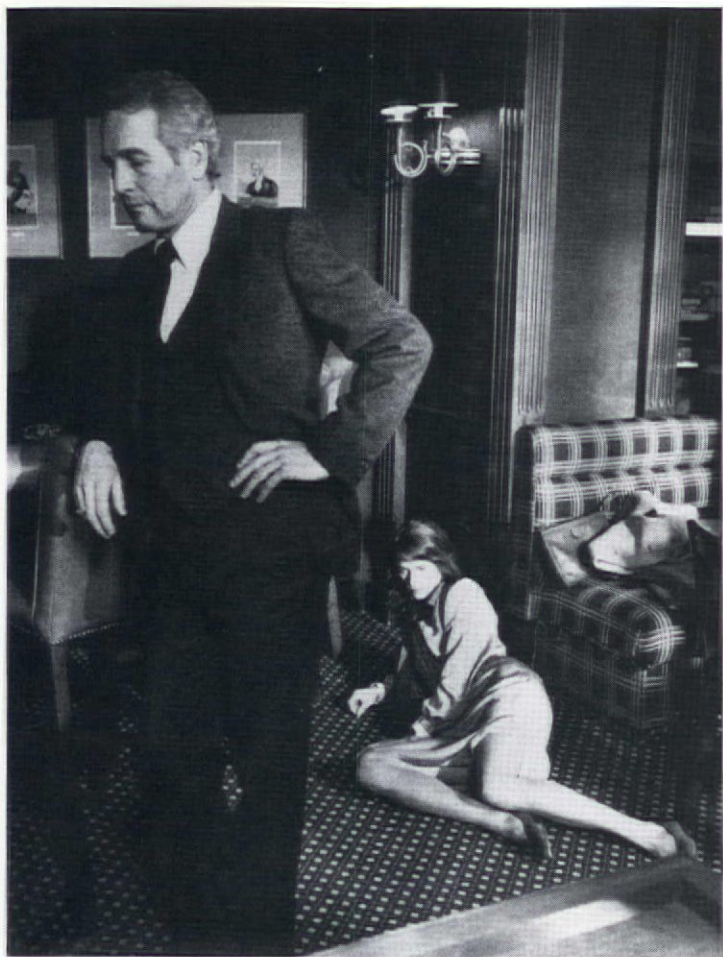
Goldman does not see directorial style as uniform. Fellini's method is entirely different from an American style production. 'Fellini does not organise his ideas in precisely catalogued form... He relies on imagination and inspiration when he creates his screen images.' Sidney Lumet is seen as the opposite. 'Lumet spends weeks in rehearsal before the cameras roll... the actors are steeped in their characterizations, the staging of the scenes has been worked out in great detail...'

Goldman shows telling moments between takes. A picture taken after a shot in *The Verdict* shows Paul Newman and Charlotte Rampling deep in contemplation as they hold their positions. His portraits capture the expressive magnetism of an actor's face and the intense intimacy of a close-up of a characteristic persona. Peter Sellers' idiosyncratic and comic persona is caught in a moment of startled vulnerability. Warren Beatty appears laying down the law to Robert Rossen on the set of *Lilith*, John Huston shows Richard Harris how to convey Cain's agony in *The Bible*, Anthony Quinn is made up on the set of *Requiem for a Heavyweight*, Woody Allen jumps into bed in *What's New Pussycat* and Dustin Hoffman makes faces at Robert Redford during a rehearsal for *All the President's Men*.

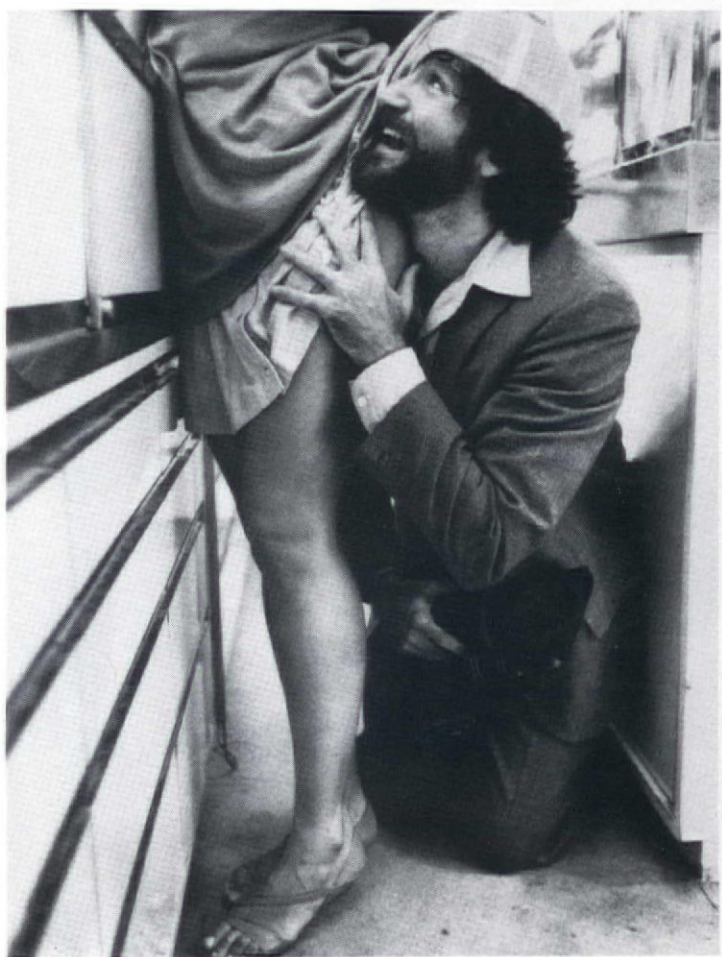
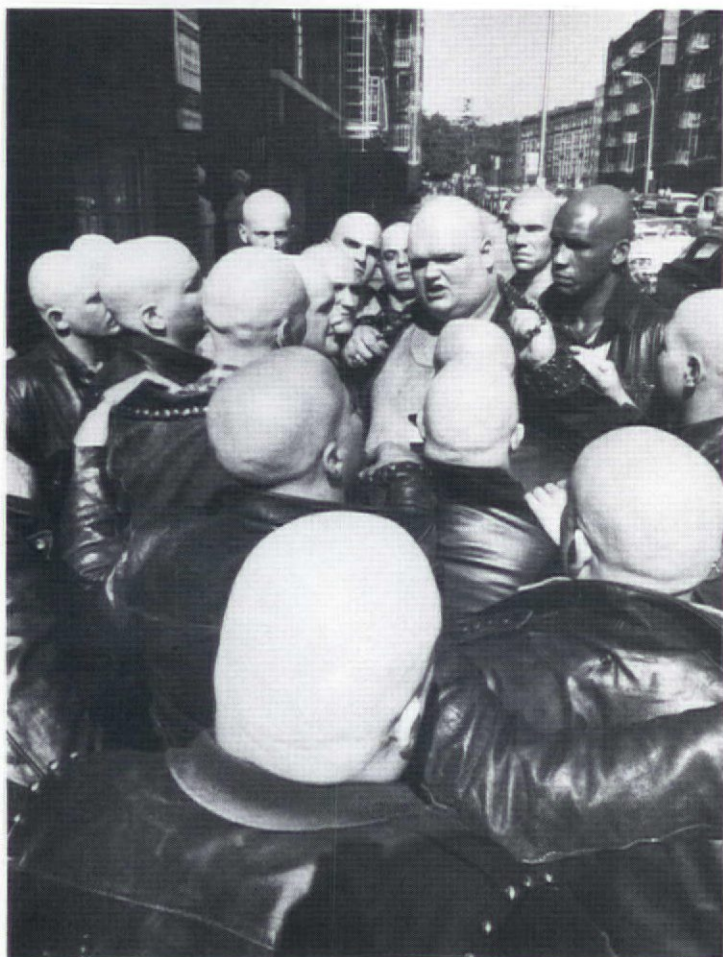
Goldman's photographs form an amusing, unusual and intelligent collection of insights into the world of film and are the subject of *Lights, Camera, Action!*, a celebration of the world 'that awes me to this day'. NG



Above left: *Jaws* (1975). Lantern from location; left: *Modesty Blaise* (1966). Operator and camera, an 'optical' illusion. Opposite - above left: *The Verdict* (1982). In this scene Paul Newman has just slapped Charlotte Rampling to the ground. They remained in position, deep in thought whilst waiting for another take; above right: *The Chairman* (1969). Gregory Peck caught in a demonstration by the Red Guards during China's Cultural Revolution, which was shot on the back lot at Shepperton Studios, England; Left: *The Wanderers* (1979). Each of the 'baldies' was paid \$500 to shave his head for the duration of the shoot; right: *Moscow on the Hudson* (1984) Robin Williams hides from KGB officials 'behind' a Bloomingdale's salesgirl



PHOTOGRAPHY





Yves Tanguy, *In an indeterminate place: On slanting ground*, 1941. Oil on canvas 17 x 28 1/2 in / 43 x 71.4 cm (Peggy Guggenheim Collection Venice)



Paul Delvaux, *Echo*, 1943. Oil on canvas 42 1/2 x 51 1/2 in / 105.4 x 129.5 cm (Collection: Marshall Frankel)

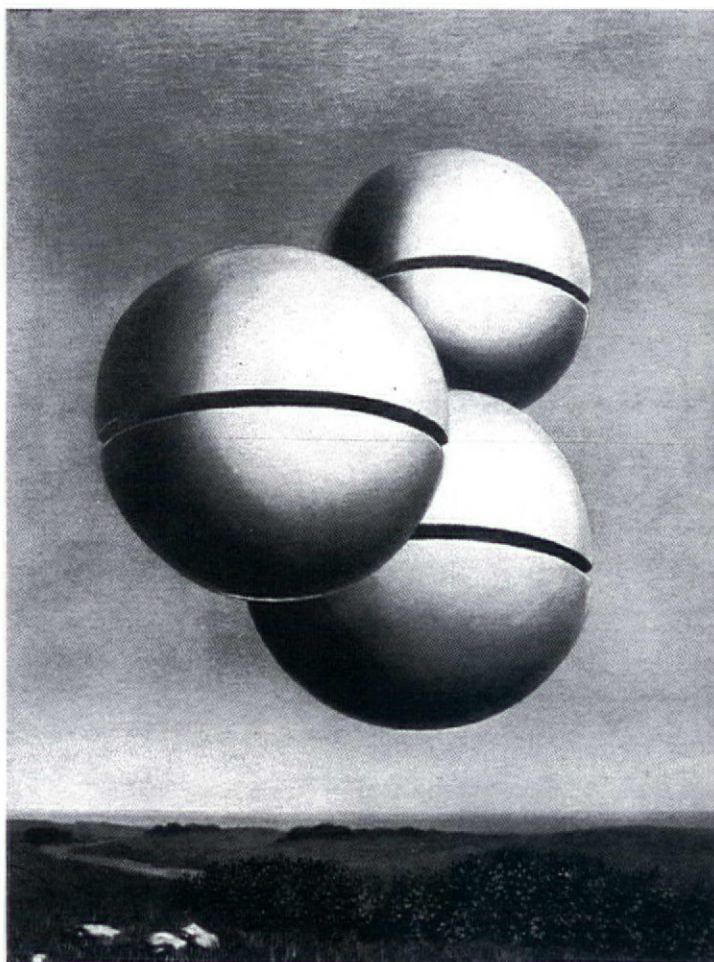
# Modern Art Exposed

ART

The image of an artist's work is often established by the most frequently reproduced works and those available to the public in major museum collections. It is both surprising and informative to see the range of works from collections that are important but do not receive the international publicity they often deserve. Here *Art & Design* features works from two recent books on extensive American collections of 20th century art, the Peggy Guggenheim Collection, Venice and Chicago collections of Dada and Surrealist works.

'My conception of painting includes the intention of giving the painting an explicable meaning ...' 'Given that my painting does not correspond – in the sense of the possible – to explicable meanings, it is not necessary to try and make it mean something. It is a question of visible poetry'. Magritte's description of his use of visual iconography summarises what is both a personal aesthetic and a characteristic Surrealist trend. The advocacy of non-rational modes of representation such as symbolism, imagery, and the creation of fantastic and dream landscapes characterised the work of Dali, Max Ernst, Marcel Duchamp, Yves Tanguy, de Chirico, Man Ray and Paul Delvaux. 'In my paintings I show objects situated where we never come across them.' The use of recognisable objects and figures in an unusual or unexpected setting is fundamental to Magritte's work. The unusual or unexpected combination of images has 'the power to surprise and enchant. I call that power poetry'.

Surrealist works form a major part of collections that are the subject of two recent extensive books. The *Peggy Guggenheim Collection, Venice* includes two important characteristic works by Magritte, *Voice of Space*, 1931 and *Empire of light*, 1953-4. The collection has a representative range of works by major Surrealist artists that includes de Chirico's *Nostalgia of the Poet*, 1914, a variety of paintings and collages by Max Ernst including *The Forest* 1927-8 and *Attirement of the Bride* 1940, as well as works by Dali, Miro, Man Ray, Delvaux and Tanguy. Peggy



René Magritte, *Voice of Space*, 1931. Oil on canvas, 28 $\frac{5}{8}$  x 21 $\frac{3}{4}$  in/72.7 x 54.2cm. (Peggy Guggenheim Collection, Venice).

Guggenheim's art patronage started in the 30s with the opening of her gallery in Cork Street where she exhibited an extensive range of work by Modern European artists that included Kandinsky, Cocteau, Brancusi, Henry Moore and Picasso. Her connections with artists such as Duchamp and her marriage to

Max Ernst in the 40s placed her in a unique position for the acquisition of contemporary works.

The establishment of her gallery-museum, Art of this Century, with its thematically conceived Surrealist Gallery provided a source of inspiration for contemporary American artists. Guggenheim was responsible for ex-

hibiting the work of Mark Rothko, Robert Motherwell and Jackson Pollock whose work is represented in the collection which is currently housed in a palazzo on the Grand Canal, Venice. The range of the collection can be seen in the thorough and handsomely produced catalogue. Each artist's work is accompanied by an entry discussing its provenance placing it within the context of the artist's overall work.

*In the Mind's Eye: Dada and Surrealism* includes a catalogue of a recent American exhibition of Dada and Surrealism in Chicago Collections and is prefaced by a series of interpretative essays. The book is valuable both as a study of the influence of Surrealism on American art and for its reproductions from private collections.

There are many unusual paintings here such as Delvaux's *Echo*. Delvaux managed to combine the lyricism of Cocteau with the mysterious classical landscapes of de Chirico. Delvaux's paintings capture a poetic mood which suggests the bizarre, the inexplicable and the mysterious by means of unusual imagery. Published by Abbeville Press, the book is a well-presented collection of Surrealist work that is seldom seen in public.

RS

*In the Mind's Eye: Dada and Surrealism* edited by Terry Ann R. Neff, Museum of Contemporary Art, Chicago/Abbeville, New York, 240 pages, col and b&w ills. Cloth £29.95.

*Peggy Guggenheim Collection, Venice* by Angelica Zander Rudenstine, Abrams, New York/The Solomon R. Guggenheim Foundation, New York, 843 pages, col and b&w ills. Cloth £62.00

# Art Focus



## Jacqueline Morreau at Art Space Gallery

Imagine a gallery where the space is intimate, the atmosphere friendly and relaxed without the pretensions of some of the West End galleries yet with the same seriousness and professionalism that goes into hanging an exhibition to show it off to its best advantage. Imagine Aladdin's Cave where more goodies ripple on behind every corner and you will have caught the blend of delight and surprise that this new gallery (once sweetshop) inspires. It seems entirely fitting that the third exhibition currently on show at Art Space Gallery knows its own strength and is sure to make an impact. **Psyche and Eros**, by Jacqueline Morreau, looks at the nature of Eros, in relationship to the life of women. Through myth and poetry Morreau reflects her historical sense of women previously caught up in a world codified by men. There is nothing bland or half-hearted in these images, Morreau conveys a sense of energy and urgency through her broad gestural handling of paint contained within compact, interlocking figures. Self-assured with medium as well as subject, Morreau's sophistication rests upon a dual foundation: in the way she explores an idea using a feminist vocabulary (without, fortunately, adopting a didactic tone) yet generates her reconstructed myths with humour and resonance, with the magic of depiction itself. Don't be put off by the gallery's address, it's just north of the City and close to Camden Passage; both exhibition and gallery deserve to be seen.

MP



### GALLERIES AND MUSEUMS IN LONDON

**ARCHITECTURAL ASSOCIATION**  
34-36 Bedford Square, WC1 Tel: 636 0974  
Student Projects Main View.  
4-31 Jul

**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 artefacts.  
Until 20 Jul

**Quilts** Quilts and Hangings by Betty Randles  
Until 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.  
Until 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 Roodcroft, Peter Randall-Page, Keir Smith and Glynn Williams.  
Until 28 Jul

**Silk Painting by Hazel Burrows**  
Until 6 Jul

**Let Truth be the Prejudice** Photographs by W. Eugene Smith.  
From 28 Aug

**BRITISH CRAFTS CENTRE** 43 Earlham Street, WC2 Tel: 836 6993  
Figurative Exhibition  
Until 12 Jul

**THE BRITISH LIBRARY** Great Russell Street, WC1 Tel: 636 1544

**The City in Maps: urban mapping to 1900**  
Until 31 Dec

**St Augustine of Hippo (354-430)**  
11 Jul-5 Oct

For further details of films and talks, telephone the above number

**BRITISH MUSEUM** Great Russell Street, WC1 Tel: 636 1555

**Florentine Drawings of the 16th Century**  
Until 17 Aug

**Contemporary Japanese Crafts**  
Until 17 Aug

**Money: From Cowrie Shells to Credit Cards**  
Until 26 Oct

**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.  
Until 4 Aug

**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.  
Until 31 Aug

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

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

**Spin-Offs** Shows the most recent developments from textile manufacturers and designers for the clothing industry.  
Until 26 Aug

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

**Medieval Manor**  
Frank Salisbury  
Until 6 Jul

**HAYWARD GALLERY**, South Bank, SE1 Tel: 928 3144

**Dreams of a Summer Night** Scandinavian paintings at the turn of the century.  
10 Jul-5 Oct

**L'Amour Fou: Surrealism and Photography**  
10 Jul-5 Oct

**HEINZ GALLERY**, 21 Portman Square, London W1H 9HF, Tel: 580 5533

**London: Images from the Modern City**  
Until 26 Jul

**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.  
From 27 Mar

**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

**Lee Friedlander: Retrospective**, American pioneer photographer.  
9 Jul-10 Aug

**Colin Self's Colin Selfs, No Lost Years**, A one time companion of Hockney and Blake. Self withdrew from the art world, the glamour of Pop and the constraints of modernism at the end of the 60s. For 15 years there has been silence. These years have seen the growth of an extraordinary body of work with no parallel in recent British art.  
16 Jul-31 Aug

**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

**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

**BARBICAN CONCOURSE GALLERY**, Fresh Art.



Storey, *The Ageing Youth* 1985

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

**John Piper: Prints** Screenprints and etchings.  
Until 9 Jul

**G K Chesterton 1874-1936: Writer and Artist**  
Until 2 Aug

**Ernst Dryden**  
25 Aug-4 Oct

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

**The Animal in Photography 1843-1985**  
Until 6 Sep

**Masterpieces of Photographic Art Tillman & Vollmer**  
Elizabeth Williams, Sequences  
Until 25 Jul

**Oded Shimshon, Darley Abbey Park**  
Until 30 Aug

**Humphrey Spender**, Black and white work by this Picture Post photographer, best known for his Mass Observation images during the 40s and 50s.  
26 Aug-3 Oct

**Photography as Performance: Message through Object and Picture**  
5 Sep-18 Oct

**From Time to Time. Installation by John Harper**  
5 Sep-11 Oct

**Karen Riedener**  
5 Sep-11 Oct

**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

**Summer Exhibition**  
Until 24 Aug

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

**London: Images from the Modern City**  
An exhibition compiled by James Dunnett.  
Until 26 Jul

**SERPENTINE GALLERY**, Kensington Gardens, W2 Tel: 402 6075

**Adrian Berg: Paintings**  
Until 20 Jul

**Eye Music - the graphic art of new musical notation**  
25 Jul-31 Aug

**TATE GALLERY**, Millbank, SW1 Tel: 821 1313

**Terry Winters**  
Until 20 Jul

**Barry Flanagan: Prints and Sculpture**  
Until 31 Aug

**Oskar 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 the June issue for more information).  
Until 10 Aug

**Jasper Johns: Savarin' Monotypes** Exhibits variations on a theme that is among the most famous of Johns' images - paintbrushes in a Savarin coffee tin. In 1982 Johns took a batch of rejected proofs of a lithograph and printed over them from painted perspex sheets, creating a series of monotypes ringed changes of form and expression on the image that has come to be known as his self-portrait: the 'Savarin' image stands for Johns himself and his endeavour as a painter.  
Until 31 Aug

The **Third Turner Prize** will be awarded on 25 November by the Patrons of New Art to the person who, in the opinion of the New Art Jury has made the greatest contribution to art in Britain in the previous twelve months. The first Turner Prize was awarded in 1984 to the painter Malcolm Morley, and the second in 1985 to the painter Howard Hodgkin.

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

**British International Print Biennale: A Selection for London**  
16 Jul-21 Sep

**Blitz: Designer Collection of Levis Jackets**  
10 Jul-28 Sep

**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 31 Aug

**American Potters Today**  
Until 31 Aug

**Masterpieces of Photography 1839-1986** Shows the evolution of Photography drawing from the full riches of the permanent collection.  
18 Jun-30 Nov

## Paul Sandby and J F Lewis

Until 10 Aug

**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.

Until 12 Oct

## WHITECHAPEL ART GALLERY

Whitechapel High Street, E1 Tel: 377 0107

**Victor Wiling.** Retrospective

**Jeffrey Dennis.** Recent Paintings

Both until 20 July

## SELECTED PRIVATE GALLERIES IN LONDON

## ACAFA, CENTRAL SPACE GALLERY

23-29 Faroe Road, W14. Tel: 603 3039

**Restless Spirits.** Paintings by Sandor Szennassy.

Until 12 July

## 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 Gericault, The Arts in France 1630-1830**

Until 25 July

## ALWIN GALLERY

9/10 Grafton Street, London W1X 4DA Tel: 01 499 0314

**The 21st Birthday Exhibition** This features work by artists who have been associated with the gallery during the past 21 years and specialises in contemporary sculpture.

Until Autumn

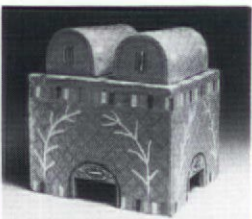
## ANGELA FLOWERS GALLERY

11 Tottenham Mews, W1 Tel: 637 3089

**Artist of the Day.**

Until 11 July

## CRE CERAMICS.



Jane Waller.

## ANNELY JUDA FINE ART/JUDA ROWAN GALLERY

11 Tottenham Mews, W1 Tel: 637 5517

**Friedrich Vordemberge-Gildewart**

Drawings 1920-1960

Until 5 July

**Hidden Landscape** John Golding, Edwina Leapman, Bridget Riley, John Hubbard, Ken Draper, John Hoyland

Until 5 July

**Kliun, Lissitzky, Malevich, Popova, Rodchenko etc**

Until 6 Sep

**Large Works by Gallery Artists:-** Anthony Green, Alan Green, John Golding, Nigel Hall, Bridget Riley, etc

Until 6 Sep

## ANTHONY D'OFFAY GALLERY

23 Derang Street, W1 Tel: 499 4100

**Rock of Ages Cleft 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 July

## ART SPACE GALLERY

84 St. Peter's Street, London N1. Tel: 359 7002

**Psyche & Eros, Work in Progress.** Work by Jacqueline Morreau.

Until 17 Jul

## ASB GALLERY

28 Bruton Street, W1 Tel: 491 1333

**Summer Exhibition** Through August

## BLOND FINE ART

3rd Floor, 4 New Burlington Street, W1. Tel: 437 1230

**Mixed Exhibition.**

Until 5 Jul

## BROMPTON GALLERY

Brompton Arcade, SW3 Tel: 581 1078

**Jaume Plensa.** Sculpture and Drawings.

Until 5 Jul

## CHRISTOPHER HULL GALLERY

17 Motcomb Street, London SW1. Tel: 235 0500

**Tara Sabharwal and Eileen Bell.**

2-26 Jul

## CHRISTOPHER WOOD GALLERY

15 Motcomb Street, SW1 Tel: 235 9141

**Harold Hitchcock.** Old and Recent Works 1965-1985.

1-12 Jul

## THE COLNAGHI GALLERY

14 Old Bond Street, W1 Tel: 491 7408

**Master Prints - Fifteenth to Nineteenth Century.**

1-19 Jul

## CRE CERAMICS

4 Holland Street, off Kensington Church Street, London W8 4LT

Tel: 938 1891

**Ceramic Treasure Chests.** Jane Waller and Robert Cooper.

1-21 Jul

## THE CRYPT

St Georges Church, Bloomsbury Way, London WC1

**Sculpture, Drawings and Prints** by Henry Burnett and Katy English.

Until 5 Jul

## CURWEN GALLERY

4 Windmill Street, W1 Tel: 636 1459

**Lino Mannocci Paintings**

Until 6 Jul

## EDWARD TOTAH GALLERY

1st Floor, 13 Old Burlington Street, W1 Tel: 734 0343

**Enrico Castellani, Lucio Fontana and Mario Nigro.**

Until 31 Jul

## FRANCIS KYLE GALLERY

9 Maddox Street, W1 Tel: 499 6870

**Harry More Gordon.** Paintings.

Until 17 Jul

## GIMPEL FILS

30 Davies Street, W1 Tel: 493 2488

**Across Four Decades Part I** Painting and Sculpture

Until 19 Jul

**Pablo Gargallo.** Sculpture.

Until 6 Sep

## 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

## 9H GALLERY

26-28 Cramer Street, London W1M 3HE Tel: 486-3555

**Luigi Snozzi, Urban Renewal, Montecarrasso, Switzerland**

11 Jul-1 Aug

## DAVID KER FINE ART

5 Bourne Street, London SW1 Tel: 730 8365

**Summer Exhibition.**

Until 25 Jul

## KNOEDLER GALLERY

22 Cork Street, London W1 Tel: 439 1096

**Stephen Buckley.**

Until 6 Jul

## 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

## LEINSTER FINE ART

3 Clifford Street, W1 Tel: 437 4534

**Georg Tappert and Richard Ziegler.** Two artists of the Novemberrgruppe. Works on Paper.

Until 15 Aug

## MARLBOROUGH FINE ART

6 Albemarle Street, W1 Tel: 629 5161

**Oscar Kokoschka.** Paintings and watercolours.

Until 5 Jul

## MICHAEL PARKIN FINE ART

11 Motcomb Street, SW1 Tel: 235 8144

**Slade Lades** A cross-section from Ethel Walker, Therese Lessore, Gwen John to Eileen Agar and Ethel Colquhoun

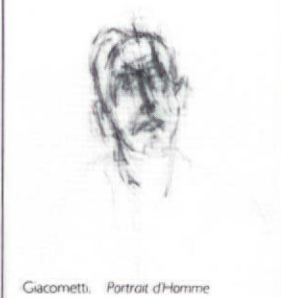
Until 5 Jul

## NICOLA JACOBS GALLERY

9 Cork Street, W1

**Heads.**

Until 30 Aug



Giacometti. Portrait d'Homme

## NEW ART CENTRE

41 Sloane Street, SW1 Tel: 235 5844

**British Sculpture from the 1950s to early 60s**

Until 5 July

## NICOLA JACOBS GALLERY

9 Cork Street, W1

**Heads.**

Until 30 Aug

## OSBORNE GALLERY

21 Grosvenor Street, London W1 Tel: 409 3599

**The Butterflies Tea-Party.** Paintings by Andrea Tana.

Until 30 Aug

## THE PICCADILLY GALLERY

16 Cork Street, W1 Tel: 629 2875

**Peter Unsworth** Recent Paintings.

Until 6 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.

Until 9 Jul

## REDFERN GALLERY

20 Cork Street, W1 Tel: 734 1732

**19th & 20th Century European Prints and Modern British Prints.**

Until 30 Jul

## 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

## TALENT STORE GALLERY

11 Eccleston Street, London SW1W 9LX. Tel: 730 8117

**Chiel Visser Dutch and French Landscapes**

Until 1 Aug

## THACKERY GALLERY

18 Thackery Street, W8 Tel: 937 5883

**Summer Exhibition of Paintings and Watercolours.** Part 1, featuring watercolours by Roy Abell

Until 4 Jul

## THUMB GALLERY

20 d'Arblay Street, W1 Tel: 434 2931

**Struggles.** Paintings by Rod Judkins. The show is dominated by pictures of wrestlers. I like the knots of limbs wrestlers get into; the way it is difficult to work out which arm or leg belongs to which wrestler. I have also done some drawings of people undressing. This activity appealed to me because it looks like the shedding of a skin, an unveiling, a revealing. And also because it is a moment when people look and feel vulnerable.

Until 18 Jul

## OUTSIDE LONDON

## ARNOLFINI

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

**The Forest.** An international survey of recent paintings, photographs and sculpture on the theme of the forest, and its symbolic significance, including works by Armando, Kiefer, McKeever, Penone and Tarasewicz.

Until 24 Aug

**The Forest of Dean Project.** Photography and Sculpture of the Forest of Dean

30 Aug-5 Oct

## ATHENAEUM GALLERY

Manchester City Art Galleries, Manchester Tel: 061 236 9422

**Jim Whiting's Avenue of Aspirations.** Paintings

Until 6 Jul

## BLUECOAT GALLERY

School Lane, Liverpool Tel: 051 709 5689

**Cartoons.**

Until 25 Jul

**Nigel Prince: 5 Sculptures.** A series of new outdoor works by this John Moores Scholar who graduated from Liverpool Polytechnic last year.

Until 26 Jul

## 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.

Until 13 Jul

## BLUECOAT GALLERY, Cartoons

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Until 13 Jul

**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

**Jane Langley - New Paintings, Sutton Taylor - Lustre Earthenware, James Ravilious - Landscape Photographs.**

11 Aug-10 Sep

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

**Dungeness.** A portrait of the strange, remote landscapes and people of the area.

Until 26 Jul

**The French Foreign Legion.** Work by John Robert Young.

2-30 Aug

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

**Caspar Neher: Brecht's Designer**

Until 15 Jul

**SCOTTISH NATIONAL GALLERY**

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

Until 13 Jul

**William Blake, Prints and Watercolours** and 21 line engravings illustrating The Book of Job.

Until 13 Jul

**SCOTTISH NATIONAL GALLERY OF MODERN ART**, Belford Road, Edinburgh Tel: 031 556 8921

**The Nature of Painting.** Work by Aleksander Zyw.

Until 20 Jul

**SHIPLEY ART GALLERY** Prince Consort Road, Gateshead, Newcastle. Tel: 091 477 1395

**Sowerby.** Gateshead Glass is Tyne & Wear Museums Service's major contribution to the Industry Year 1986 festival.

2 Aug-19 Oct

**SIDE PHOTOGRAPHIC GALLERY,**

9 Side, Newcastle upon Tyne. **Hard Times.** The Children's Society photographs. Mark Power.

Until 13 Jul

**SLEDGEMERE HOUSE** Off York Bridlington Road, Nr Driffield, Yorkshire. **Exhibition of Regimental Models Collected by George Palmer**

Until Oct

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

The latest products in earthenware, bone china, tableware and giftware.

Until 26 Oct

**THE TALBOT RICE ART CENTRE**, Old College, South Bridge, Edinburgh EH8 9YL Tel: 031 667 1011

**Painting in Scotland: The Golden Age 1707-1843.** Serves as a reminder of a nearly forgotten school with a central place in the history of European art. Displays more than 200 works many never seen before in public by the leading painters of the Scottish Enlightenment.

8-31 Aug

**WEALD AND DOWNLAND OPEN AIR MUSEUM**, Singleton, Nr. Chichester, Sussex Tel: 0243 63 348

**Building Conservation.** A Trade Fair.

22-25 Aug

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

**From Stones To Tupperware.** An Exhibition in two parts by Sam Alabaster Simon Klein, Stephen Morphy and Karl Newman.

Until 6 Jul

**Animal, Vegetable, Mineral.** Sculpture by Joanna Turner.

11 Jul-17 Aug

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

**Beyond Caring and Troubled Land.** Photographs by Paul Graham.

Until 19 Jul

## EUROPE

**AUSTRIA**  
**MUSEUM OF 20TH CENTURY.** Vienna

**Young Austrian Painters** 'Form' from Colour' paintings by Herbert Brandt, Gunter Damisch, Otto Zitko and Hubert Scheib

Until 13 Jul

**DENMARK**  
**SKALA ARCHITECTURAL GALLERY.** 1154 Copenhagen

**A Garden Artist.** C. Th. Soerensen, the Grand Old Man of garden art in Denmark.

Until 5 Jul

**Architectural Pictures.** By Ernst Lohse, Groenestein.

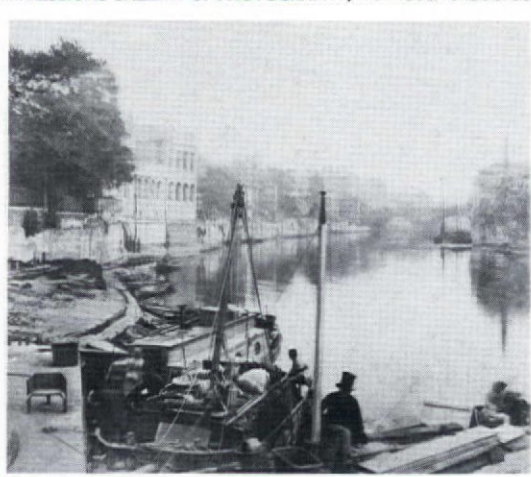
10 Jul-9 Aug

**FINLAND:**  
**MUSEUM OF FINNISH ARCHITECTURE.** Kasarmikatu 24, 00130 Helsinki 13

**Low-Rise Housing in Finland**

Until 31 Aug

**IMPRESSIONS GALLERY OF PHOTOGRAPHY, With Walls & Towers Girdled.**



Lendal Ferry, York October 1854

**FRANCE:**  
**CENTRE GEORGES POMPIDOU.** 75191 Paris Tel: 277 1233

**Old Buildings New Design** The re-use of old buildings requires a particular kind of imagination. This exhibition looks at how different architects of conversions have expressed themselves through the affirmation or change in spaces; by the treatment of material and colours; by the expression or masking of structure; and by the choice or design of lighting, furniture and graphics.

Until 8 Sep

**Qu'est-ce que la sculpture moderne?**

3 Jul-13 Oct

**ECOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS.** 17 quai Malaquais, Paris

**Roma Antiqua**

Until 13 Jul

**MUSÉE D'ART MODERNE.** 17 avenue du Président Wilson, Paris

**Les Nouveaux Réalistes** 150 works by 13 artists from the 'New Realists' group, including painting, sculpture and photography by Arman, César, Klein, Christo, Spoerri, Tinguely and Niki de Saint Phalle

**Masques et sculptures d'Afrique et d'Océanie dans les Collections du Musée**

**Jean-Loup Sieff**

All Until 7 Sep

**MUSÉE CARNAVALET.** 23 rue de Sévigné, Paris

**Théodore Brongniart**

Until 13 Jul

**MUSÉE DE L'HOMME.** Place du Trocadéro, Paris

**Côte femmes**

Until 30 Sep

**MUSÉE RODIN.** 77 rue de Varenne, Paris

**Rodin et ses photographes**

Until 7 Jul

**GERMANY:**  
**DEUTSCHES ARCHITEKTUR-MUSEUM.** Schaumainkai 43, 6000 Frankfurt 70

**Vision of the Modern: The Principle of Construction.** Organized by Heinrich Klotz, this exhibition was conceived as a reply to the Museum's earlier exhibition, 'Revision of the Modern'.

Until 17 Sep

**GESAMTHOCHSCHULE KASSEL.** Hessen University, Hall K18, Menzelstrasse 13, 3500 Kassel

**Groupwork** is the title of an international art exhibition to be held in 1987, for group, rather than individual, artworks. Further information about submissions is available from Professor Hiel Attar at the Gesamthochschule Kassel

**KUNSTMUSEUM.** Ehrenhof 5, Düsseldorf

**Gefühlschollen - Wohnen von Sinnen**

Until 13 Jul

**Le Peintre de Darius et son milieu - Vases grecs d'Italie méridionale**

Until 10 Aug

**VÖLKERKUNDEMUSEUM.** Pelikanstrasse 40, Zürich

**Das einfache Volk Purhépecha - Tarasken in Mexiko**

Until 31 Aug

## USA

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

**A Tribute to Bronislava Nijinska.**

Until 13 Jul

**Bon Voyage! Design for Travel.** 200 objects spanning the 14th to the 20th centuries are on view.

Until 13 Jul

**Treasures of Hungary**

Until 10 Aug

**GRAHAM FOUNDATION** for Advanced Studies in the Fine Arts, 4 W Burton Place, Chicago 111.60610

**The Drawings of Rita Wolf.** A collection of unique Post-Modern architectural dreamscapes. The publication of **Rita Wolf: Watercolours** by our parent company, Academy Editions, coincides with this exhibition. The book reproduces over thirty of the artist's paintings and drawings and contains discussions of her work by Maurice Culot and Demetri Pophynos.

Through Jul

**HARVARD UNIVERSITY ART MUSEUMS.** 32 Quincy Street, Cambridge, MA 021 138. Tel: 617 495 2397

**Bamboo, Tree and Rock in Chinese Painting.**

Until 26 Aug

**Ebru** Art of Marbling in the Islamic World.

Until 12 Jul

**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 3 Jul

**Jasper Johns: A Print Retrospective.**

Until 19 Aug

**Vienna 1900: Art, Architecture, and Design 1898-1918.** Features the rich visual art production around the turn of the century, notably the painters Klimt, Schiele, and Kokoschka, alongside architectural works and beautiful decorative objects.

3 Jul-27 Oct

**Rosalind Solomon: Ritual.** 35 black and white photographs taken between 1976 and 1985 of the rituals and communal rites taken during her travels in Latin America and India.

3 Jul-30 Sep

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

**Facets of Modernism.** Photographs

Until 2 Nov

**MUSEUM OF THE CITY OF NEW YORK** Fifth Avenue and 103rd Street, New York

**Beyond the Golden Door.** Settlement Houses in New York.

Until 9 Nov

**NATIONAL BUILDING MUSEUM.** Pension Building, Judiciary Square, NW, Washington

**The Pension Building: Its Design, Construction and Renovation**

Extended indefinitely

**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. Her paintings demonstrate an affinity to Surrealism in the use of fantastic imagery, perceptual illusion, humour and the contrast of ordinary objects, in a dream-like setting. She did,

however, depart from her contemporaries in the extensive use of scientific themes and images.

Until 18 Jul

**THE PACE GALLERY.** The Sketchbooks of Picasso.

Until 1 Aug

**PIERPONT MORGAN LIBRARY.** From Merchants to Emperors: British Views of India 1757-1930.

Until 31 Jul

**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 Watercolours of the 1920s.**

Until 20 Jul

**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

**WADSWORTH ATHENEUM.** 600 Main Street, Hartford, Connecticut. Tel: 06103 278 2670

**Pieces of Places.** (Lion) Architectural elements from monuments and buildings in Hartford. A tactile exhibition where blind and visually impaired visitors will be able to touch most of the objects.

Until 3 Aug

**WALKER ART CENTRE.** Vineland Place, Minneapolis 55403. Tel: 612 375 7600

**Tokyo: Form and Spirit.** Japanese design tradition from historical to the present.

Until 20 Jul

**New Acquisitions: Works of Paper.** Prints, drawings and graphic works by Jim Dine, David Hockney, Sol LeWitt and Robert Motherwell.

Until 31 Aug

**Viewpoints: Eric Bainbridge**

10 Aug-26 Oct

**The Architecture of Frank Gehry.**

21 Sep-16 Nov

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

**Red Grooms.** Installation being designed for the Lobby Gallery.

Until 31 Aug

**Shaker Design.** Comprehensive survey of Shaker objects. 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.

Until 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 year's presentation will be made on 3 July. Information: Awards Office, PO Box 87, London EC4 Tel: 353 5110

**ARCHITECTURAL BRICKWORK AWARD SCHEME** Open to projects completed between December 1983 and 31 December 1986 and may be any type of building. Practices of all sizes are eligible

Closing Date: 31 December

Information & Entry Forms: LW Thompson, The Brick Development Association, Winkfield, Windsor Tel: 0344 885651

**CMF STOVE DESIGN AWARD** Sponsored by the Coal Merchants Federation. Eligibility: Professionals and students. Closing Dates: Enrolment: 29 November—Completed Designs: 13 December. Information: The Award Organiser, The Old Barn, Mariners Cross, Cotleigh, Honiton, E Devon.

**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.

**FRANZ VOGT DESIGN PRIZE** Architects and designers are invited to enter an international competition for the design of a new system of office furniture sponsored by VOKO Franz Vogt. Information: VOKO Franz Vogt, Abt. VM, PO Box 6540, D-6300 Giessen, W. Germany. Closing Date: 31 October.

**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, Middlessex. 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, 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.

**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.

**3RD INTERNATIONAL COLOUR DESIGN PRIZE 1986/87** Award for the use of colour in the fields of architecture (facades and interiors) and industrial design as well as for contributions to design theory for the teaching sector. The value of the prize will total DM 40,000. Eligibility: All architects, colour designers, industrial designers and authorities involved in colour design or objects.

Closing Date: 1 December. Information: Farb-Design-International, Danneckerstrasse 52, (Architektenkammer), 7000 Stuttgart 1, West Germany.

## LECTURES/FILMS

**AA GRADUATE SCHOOL** Under the directorship of Roy Landau offers a selection of studies specialising in three areas: Energy, History and Theory and Housing, leading to a one-year AA Diploma, two-year Graduate Honours Diploma or MPhil and PhD advanced research degrees. Day release courses are also available. Prospective candidates must complete application forms, obtainable from the Co-ordinator, Graduate School, Architectural Association School of Architecture, 34-36 Bedford Square, London, WC1B 3ES. Tel: 636 0974.

**ALCAN LECTURES ON ARCHITECTURE**, Robson Square Media Centre, Vancouver, Canada.

**ICA, THE MALL**, London SW1. Tel: 930 0493. Telephone the above number for details of lectures.

**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 photosetting; Use of a photoseiter editing terminal.

**TATE GALLERY**, Milbank, London SW1. Tel: 821 1313. For further details telephone Recorded Information service: 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 Thurs, focusing on aspects of the Museum's collections.

**ART IN 15TH-CENTURY ITALY** A new series of programmes for the Open University on BBC2, every fortnight. Programmes include a look at Florence both Medieval and Renaissance, at Pienza, Ferrara and the Palazzo Venezia, Rome. For further information ring 0908 655574.

## INTERNATIONAL EVENTS

**SPIN-OFFS**, Explores new directions in British fashion textiles and knitting. At The Design Centre, 28 Haymarket, London SW1. Until 26 Aug.

**1986 WORLD EXPOSITION** Expo '86, PO Box 1986, Station A, Vancouver BC. Until 13 Oct.

**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. Until 13 Jul. Information: Studio '68, 68 Broadwalk Court, Palace Gardens Terrace, W8. Tel: 229 7387.

**5TH INTERNATIONAL SYMPOSIUM ON THE USE OF COMPUTERS FOR ENVIRONMENTAL ENGINEERING** Related to Buildings, The Guildhall, Bath. 6-9 Jul. Information: Anne Gibbins, Members Services Dept, CBSE, 222 Balham High Road, SW12. Tel: 675 5211.

**CITY WISE: COMPLEXITIES AND CONTRADICTIONS IN URBAN LIFE** RIBA Convention 1986, 66 Portland Place, London, W1. Tel: 580 5533. Speakers include Professor Robert Krier, Ken Livingstone, Clive Thornton, James Gowan, Rem Koolhaas and Alexei Sayle. 10-12 Jul.

**EDINBURGH FESTIVAL** The 40th Festival with numerous plays, music, dance, and the increasingly popular Fringe Festival. For details of what's on and how to book Tel: 031 226 4001.

**FIRST INTERNATIONAL CONFERENCE ON LIGHTWEIGHT STRUCTURES IN ARCHITECTURE**, Sydney, Australia. Three exhibitions will be shown on the works of Renzo Piano, Natural Structures (Frei Otto and Team) and Lightweight Structures in Australia (Lightweight Structures Research Unit). Poster/Video Display by Conference Delegates/Presenters (participation available to registered delegates/presenters only). 24-29 Aug.

**MANAGING BY DESIGN TRAINING CONFERENCE**, R.A.C. Club, Pall Mall, London W1. Tel: 993 3455. Sue Matthews. Created to bring management skills to designers, architects, design teachers and others in the visually creative industry. 10-12 Sep.

**HOUSING AND THE CITY**, Second annual Inter-American Forum for Architecture. Sponsored by the New Orleans Chapter AIA and Tulane University. Contact New Orleans Chapter AIA, 330 Exchange Alley, New Orleans, Louisiana 70130 (504) 525-8320. 11-14 Sep.

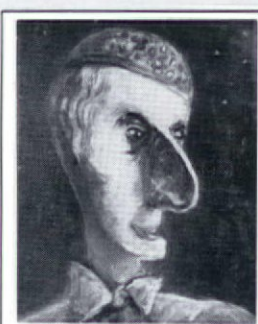
**ENERGY EFFICIENCY: THE KEY TO GOOD BUILDING** A joint professional approach at RIBA, 66 Portland Place, London, W1. Tel: 580 5533. 18-19 Sep.

**WORLD PLANNING AND HOUSING CONGRESS**, Adelaide, South Australia. 28 Sep-3 Oct. Information: Congress Secretariat, International Convention Management Services, PO Box 2609, Sydney, NSW 2001. Deadline for offers of papers with abstracts 30 Sep.

**INTERIEUR 86: 10TH BIENNIAL OF INTERIOR DESIGN CREATIVITY** Kortrijk, Belgium. 18-26 Oct. Includes the work of entrants to the Interieur 86 Competition (See competitions).

**ULI TO CO SPONSOR LONDON WORLD CONGRESS ON LAND POLICY** For the first time, the Urban Land Institute (ULI), a Washington, DC-based research and education organization focusing on land use planning and development, is cosponsoring the World Congress on Land Policy 1986, to be held in London, England. The theme for this year's meeting will be 'Successful Land Development: Practices, Policies and Strategies'. For Further Information: Shirley Payne (202) 289 3321. Maura Hughes (202) 289 3305. 6-11 Jul.

**ENERGY WORLD**, Milton Keynes, August 1986 will see the opening of Energy World—a



OXFORD GALLERY, J. Langley, Astralor.



SOWERBY, GATESHEAD GLASS, Walter Crane, Jack & Jill.

show village of low energy houses and the first exhibition in Milton Keynes Energy Park. Around fifty houses on this specially prepared and landscaped site will demonstrate to the public, and subsequently during a special 'Business Week' to a wide technical audience, a range of energy saving measures. The event is expected to attract over 100,000 visitors from around the world. Open to the public 23 Aug-21 Sept. Business Week 26 Sept-1 Oct.

**FESTIVAL OF ENGRAVED GLASS '86**, By The Guild of Glass Engravers, at the Church of St. Lawrence Jewry-Next-Guildhall, London. Exhibits the work of over 40 of the Guild's Fellows and Associate Fellows as part of the City of London Festival. 8-18 Jul.

**DESIGNERS' SATURDAY**, Under the Chairmanship of Fred Appleton of Scott Howard, Designers' Saturday 1986 aims to reconfirm the objectives behind the event to inform and entertain the design professions and to provide a forum for designers to view what is new and what is best from the eighteen participating companies. 1986 will see the launch of a new award sponsored by the SIAD which will invite entries under two categories: best commercial interior for the public sector and best student scheme for an interior for the public sector. The leading entries under these two categories will be on display in the showrooms during Designers' Saturday. 11 Oct.

**BENELUX ROOFING EXHIBITION DAK '86** At the RAI exhibitioncenter in Amsterdam, the Netherlands. The entire spectrum of the roofing trade is covered. Further Information: Expoconsult, P.O. Box 200 3600 AE Maarsse, The Netherlands. Tel: (0)3465 73777. From 28-31 Oct.

**BRITISH ARCHITECTURE** organised by Catherine Cooke in conjunction with Architectural Design, RIBA, Open University and the Britain-USSR Association. The exhibi-

tion opened in Moscow last month and will travel internationally.

## SALEROOMS

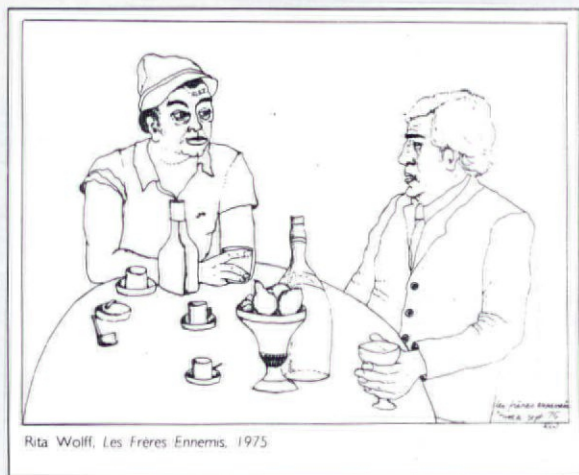
**BONHAMS** Montpelier Galleries, Montpelier Street, SW7. Tel: 584 9161. **Cowes Marine Sales**, Fifth annual Auction Sale of fine Marine Paintings, prints, models and works of art to follow Cowes Regatta Week. 14 Aug. 6 pm.

**CHRISTIE'S SOUTH KENSINGTON**, 85 Old Brompton Road, SW7. Tel: 581 7611. **Old and Modern Jewellery** 1 Jul. **Dolls** 4 Jul. **Furniture** 8 Jul. **English and Continental Pictures** 15 Jul. All Sales start at 2 pm unless otherwise stated. Telephone 581 7611 for information on other sales.

**PHILLIPS**, 7 Blenheim Street, New Bond Street, London W1Y 0AS. **Furniture, carpets and works of art.** 1 Jul. **Silver and Plate.** 4 Jul. **Oriental ceramics and works of art.** 16 Jul.

**Textiles, lace and linen** 24 Jul. **Art Nouveau, Decorative Arts and Studio Ceramics** 31 Jul. All Sales start at 11 am unless otherwise stated. For further information on other sales, Tel: 01 629 6602.

**SOTHEBY'S**, 34-35 New Bond Street, London W1. Tel: 493 8080. **Made for Music**, An Exhibition of Historical Musical Instruments to include Her Majesty Queen Elizabeth II's Trumpet and George IV's Cello. 11-22 Aug.



Rita Wolff, Les Frères Ennemis, 1975

# INSIDE STORY



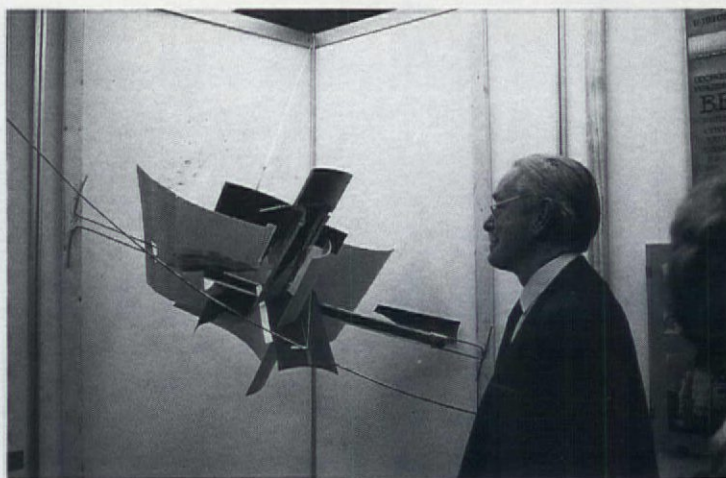
Down in Vilnius, Catherine Cooke talks photography with **Antanas Sutkus**, President of the Photo-Art Society of Lithuania (see pages 4-5). Between them is **Sergei Klokov** of the USSR Commission for UNESCO in Moscow, fresh from expediting the Customs clearance of her British Architecture show.



Godfrey Goodwin discusses the evening's programme with **Irina Kokkinaki**, co-editor with Strigalev of the long-awaited 'writings of **Konstantin Melnikov**' (see this month's *Architectural Design*). Since Melnikov is an architect, they will of course be writing on him for the *Dictionary*. Poor Tatlin, as an artist, will be at the mercy of westerners.



The painter **Viktor Elkonin** recounts how he first met Tatlin in 1928 as a second-year student at Vkhutein, in the Tuesday soirées of **Lev Bruni**. Laconic to the point of silence, Tatlin 'would sing Ukrainian folksongs with enormous expressiveness to the accompaniment of his superb home-made bandore — rolling his eyes to show only the whites like a blind peasant beggar at a fairground.' Alternately, he would recite Khlebnikov's transrational poetry. Right, Anatoli Strigalev laughs at the jokes. 'I am Tatlin' said Tatlin to one Vkhutemas bureaucrat 'while you without your desk are nothing but long-johns'. (Do they dare say that down in Kensington Gore?) Strigalev himself is wearing a reconstruction of Tatlin's Thermal Insulating Suit, and has just lectured on Tatlin the sailor, and Tatlin the man who wanted us all to get around town on flying bicycles.



As Director of the Royal Asiatic Society, **Godfrey Goodwin** muses on the oriental curves of a 1915 Tatlin corner relief, reconstructed by the students of the great man's old school, the Penza Art College.

## To Russia with Architecture

Undeterred by The Cloud, **Catherine Cooke** set off for Moscow in May with **Godfrey Goodwin**, director of 'everything outside Europe' on the epic 28-volume *Dictionary of Art* project. Having got *Groves Dictionary of Music* safely to its fifth edition, Macmillan's are boldly undertaking the same global operation for art and architecture. With the usual arrogance of their breed, the 20th century art-historians back in London have refused to commission any Soviet authors in their field. 'But we know these are the chaps with the new facts' says Goodwin, so with the help of Soviet UNESCO, VAAP and Dr **Mikhail Sokolov** of the Soviet Academy of Arts, all the other bits should sparkle with some very good new Soviet scholarship.

Under bright blue skies they commuted between VAAP, the House of Architects and the art-nouveau splendours of the Hotel National. ('Actually there hasn't been a cloud in the sky since

it went up' said the Moscovites — 'best spring in years'). Working to the last (a bad habit she attributes to **Peter Eisenman's** teaching in Cambridge long ago, and curses him for), Cooke spent a day in the Union of Architects studio putting final touches to the 52 panels of 'British architecture in the 80s', which she made in Russia for the RIBA.

To do the right thing, Cooke and Goodwin called on the British Cultural Attaché **Graham Coe**. Like most of his breed, he doesn't really understand people who actually do anything (except of course those who only do 'the right thing'). Goodwin explained about the 28 volumes, and Cooke tried to interest him in the 52 panels. Since neither of them was much into doing protocol when there was art or architecture at stake, they quickly left to help Soviet colleagues commemorate the hundredth anniversary of **Vladimir Tatlin**, down at the grand new building of the Union of Artists. All the world that mattered was there, and with constructivist toys and films and fancy dress it was much more fun than doing protocol.



'Definitely transrational' concludes the Moscovite as Tatlin's figure for Velemir Khlebnikov's Zangesi — another Penza reconstruction — screams 'Za-um! za-um!' at the Union of Artists' guests.

## British Exposure

Whatever else is waning on the Anglo-Soviet axis just now, architecture is definitely a growth zone. 'Two exhibition openings in three days — can it go on?' asked Professor **Iuri Sokolov**, Rector of the Moscow Architectural Institute, when he arrived hot-foot from the opening of the British Architecture show in Moscow on June 3, to launch a Soviet show at the PCL on June 5.



Opening of 'British Architecture in the 80s' at the Union of Architects headquarters, Moscow:

**Alexander Kudriavtsev**, centre, one of the Union's Vice-Presidents, with the energetic **Peter Lyner**, right, Deputy Cultural Attaché at our Moscow Embassy, and Professor **Jack Anderson**, left, who was half of the RIBA's VIP delegation. The other half was **John Lyall**, who took the photos. Incredulous ladies in the background have been studying details of **Charles Jencks'** symbolic house. Along the right hand wall, people are soberly wondering how **Michael Hopkins** and **Robert Adam** can coexist in the same professional institute.



**Iuri Gnedovski**, a senior member of the Union's Council, walks disbelievingly away from the panel on **Quinlan Terry**. 'Can it be true they still do that in England?' It looks just like the stuff his famous historian wife **Elena Borisova** researches from the last century.



'Look what they're up to now' exclaims **Edmund Goldzamt**, author of the standard Soviet work on William Morris, with **Ted Cullinan** behind him. **Colquhoun and Miller's** Whitechapel to his left. Such continuity: so good to know that one's hero is still au courant after 100 years. Very reassuring for a historian, that.



RIBA Secretary **Patrick Harrison** agrees it's all good fun, but if the writing in Catherine Cooke's show was as small as this, he's not going to pay such big bills for it.



Front and back view of Melnikov's son **Viktor Melnikov**, guiding John Lyall (who took the photo) around the famous little house.



**Jack Anderson** and **John Lyall** standing in front of where...



Three days later in PCL: The Soviet Cultural Attaché in London **Gennady Fedosov**, right, Professor **Iuri Sokolov** Rector of Moscow Architectural Institute, of PCL, and architect **Jean Turner** Secretary of the Society for Cultural Relations with the USSR, all unsure whether to laugh as **Allen Cunningham** recounts how the 'largest ever' model of Tatlin's Tower eventually fell apart in a storm at the PCL.



Peace is assured when they all sign Allen's historic relic: the PCL's poster from the days before the storm.

## Modern Visions

The citizens of Frankfurt – famous in banking circles – were recently appalled that a museum could achieve what **Stalin** never managed to do: to bring the Russians to the prestigious Schumannkai, for generations the exclusive territory of the Frankfurt bourgeoisie,

but since the war the home of a bevy of museums. The event marked by such offending symbols was none other than the 'Vision of the Modern: the Principles of Construction' exhibition, **Heinrich Klotz's** answer to his own earlier 'Revision of the Modern' show at the German Architecture Museum.



Homage to El Lissitzky by **Eisele & Fritz**.

'A triumph for the British' was how many of the guests described it, the British in this case being **Archigram**, who were given almost the entire first floor of the museum to exhibit their wares. An opportunity they grasped with a vengeance. Not only did the museum's own extensive collection have to go, but taking an instant dislike to the cool rationalist interior, **Peter**



Offending beams by **Archigram**. Ungers breathed a sigh of relief when he heard they were made of cardboard and not a permanent fixture.

**Cook** and his co-conspirators – **Dennis Crompton**, **Michael Webb** and **Ron Herron** – redesigned it. The news reached **Mathias Ungers**, who, fearing the worst, stayed well away.



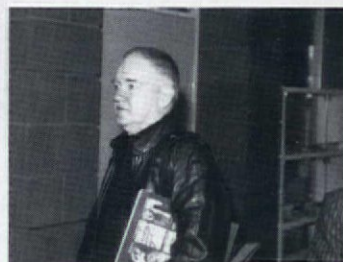
A historic occasion: **Max Mengerhausen** – of systems fame – and **Frei Otto**

The exhibition, which ranges from vision to reality, includes major sec-

tions on **Frei Otto**, **Buckminster Fuller** and **Konrad Wachsmann** and numerous other international figures including **Josef Kleihues**, a glorious model by the **Office of Metropolitan Architecture** for the Parc de la Villette in Paris, and Britain's **Norman Foster** and **Richard Rogers**. It has a number of surprises for everyone and there is also a strong historical section culminating in the pride of the exhibition: a lecture theatre full of Russian Constructivists.

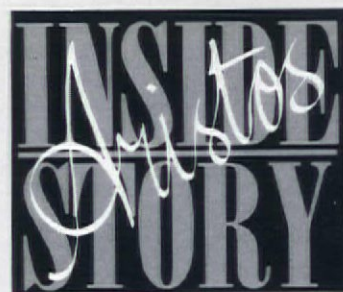


Ron Herron, Museum Director **Heinrich Klotz** and **Peter Cook**



**Dennis Crompton**, justifiably proud of himself, walks away.

N.B. Look out for an extensive report on the exhibition in *Architectural Design* 6/86



**Peter Palumbo** is not short of canine support at the presentation of his new scheme but he is still under fire from other quarters such as **SAVE** and numerous other conservationist groups who, unimpressed despite **Big Jim**, are opposing the demolition of those Victorian buildings.



YRM Partnership's **Grand Buildings**, Trafalgar Square, the Winner of the **Bovis/Architects' Journal** Grand Award for Architecture at the Royal Academy Summer Exhibition 1986

## Grand Plans

In a laudable attempt to strengthen their position as an Academy for all the arts, including the perennially underrated architecture, and having bagged the British Big Three, the Royal Academy conned Bovis and the *Architects' Journal* into sponsoring an architectural award from amongst the few

architects who bothered and/or succeeded in exhibiting at the summer exhibition.

The top award served a dual purpose – it is consistent with their generally modernist line and was mud in the eye for the conservationists in Trafalgar Square: it went to the highly praised but unsuccessful YRM entry for the Grand Buildings competition.

# INSIDE STORY

## Cleaning Up

The quality of printing is often blamed by writers for destroying their message. In last month's issue our well-intentioned printer, horrified by the intrusion of untidy rubbish spoiling the composition of our photograph, removed the offending dustbin, totally oblivious of its architectural significance.



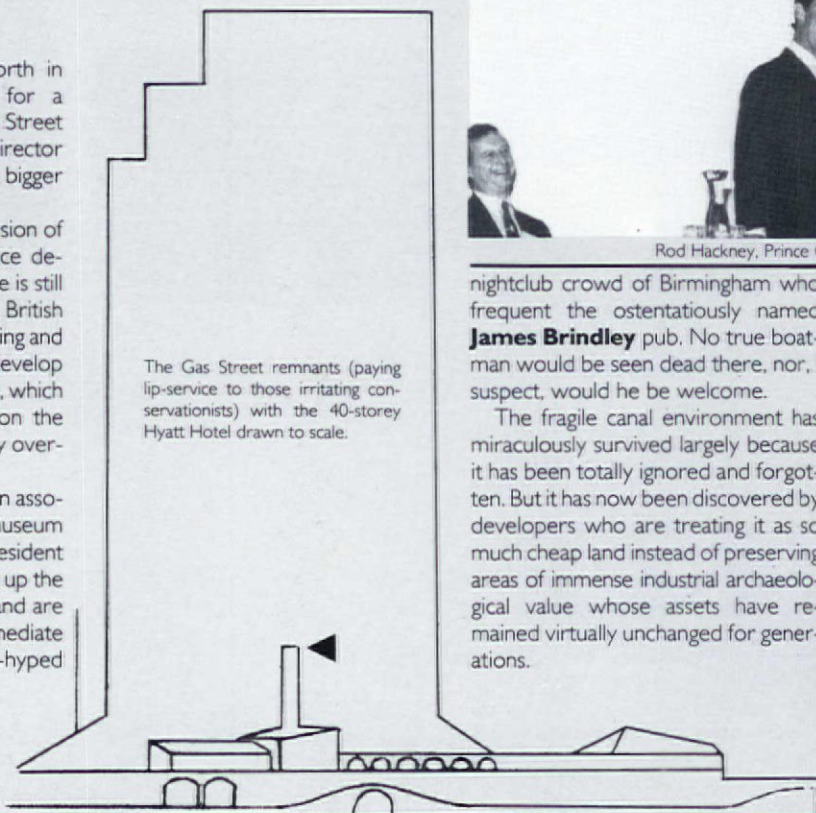
The uncensored version of the Forum des Halles and the Parisian dustbin that inspired it.

## More Troubled Waters

Meanwhile, a little further north in Birmingham, can we hope for a change of heart on the Gas Street Basin now that Sir Leslie is a Director of the Bank of England and has bigger fish to fry?

Here, despite the rude intrusion of a trendy pub and various office developments in the vicinity, there is still plenty to be saved. But the British Waterways Board has been aiding and abetting the local council to redevelop the area as a convention centre, which would not so much intrude on the picturesque canal gem as totally overpower it.

The Basin's own conservation association and its secretary, museum curator and long-time boat resident **Bill Brooks**, have all but given up the unequal battle with the titans and are concentrating on the more immediate problems of diverting the over-hyped



The Gas Street remnants (paying lip-service to those irritating conservationists) with the 40-storey Hyatt Hotel drawn to scale.

The Gas Street Basin circa 1890.



## Scheming Communities

At the Royal Institute of British Architects once again, **Prince Charles** was last week to be seen supporting the Limehouse Basin protestors by giving an award to their conservationist scheme — another shot in the arm for the group who have already been encouraged by the about-turn of **Sir Leslie Young**, Chairman of the British Waterways Board.

Prince Charles visited the basin on the occasion of the first community enterprise scheme awards, a scheme hotly promoted by **Charles Knevt**

of The Times with the RIBA, representing on this occasion the entire construction industry. Indeed, several of its members have adopted the now-trendy title 'community architect'. The whole thing was chaired by that controversial member **Rod Hackney**, back in favour with the Prince, his indiscretions forgiven, although not, I suspect, totally persona non grata with RIBA President **Larry Rolland** in view of his independent and unofficial bid for the UIA presidency.

Everyone's intentions were impeccably good but alas, with one or two exceptions, not much architectural content was to be seen.



Rod Hackney, Prince Charles and Larry Rolland

nightclub crowd of Birmingham who frequent the ostentatiously named **James Brindley** pub. No true boatman would be seen dead there, nor, I suspect, would he be welcome.

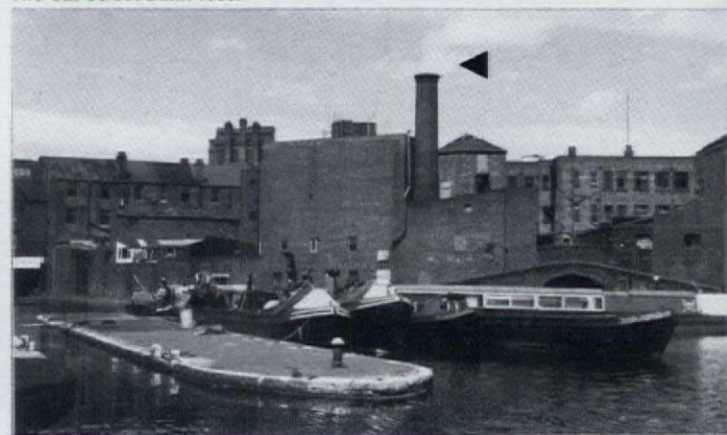
The fragile canal environment has miraculously survived largely because it has been totally ignored and forgotten. But it has now been discovered by developers who are treating it as so much cheap land instead of preserving areas of immense industrial archaeological value whose assets have remained virtually unchanged for generations.

In case you are wondering who is putting up £40 million for the convention hotel, it's none other than **Mr Jay A. Pritzker** (he of the prize) and his Hyatt empire.



Misleadingly romantic view of the new development released by Birmingham City Council.

The Gas Street Basin 1986.

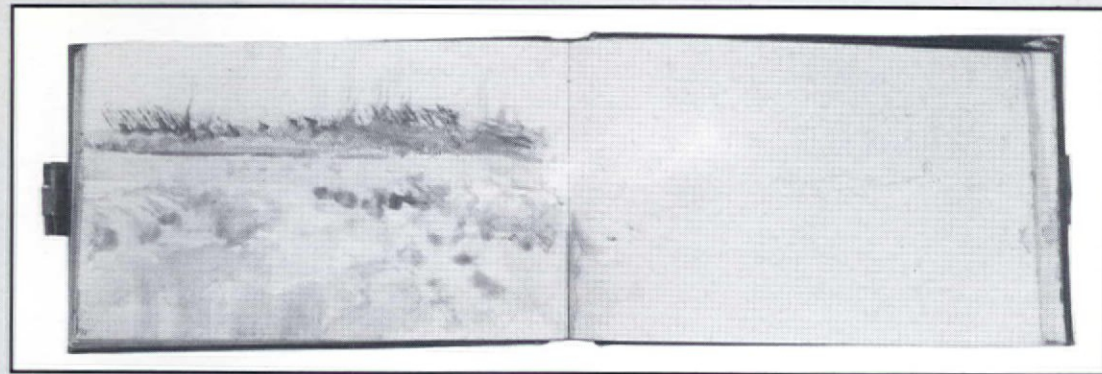


## Abstraction 1840s Style

The discovery of a watercolour by **JMW Turner** is a notable event as most of them are in public collections (hence the need for an entire museum to himself), but rarely does the opportunity occur to make a bulk purchase.

A sketchbook dated circa 1845 some time in the hands of his housekeeper and mistress **Mrs Sophia Caroline Booth**, has come up for sale at Sotheby's and contains seventy-two watercolours not to mention several pencil sketches. This series of immaculate abstract watercolours with decisive brushstrokes in brilliant colours were all done when the artist

was in his seventies. There is bound to be a battle in the auction room and the auctioneers expect high bidding. Not that the new Turner Gallery is likely to take part – they already have 300 of his sketchbooks. But international museums, who may lust after Turner, should note that there are only four others in private hands.



J.M.W. Turner, from *The Channel Sketchbook*, estimated at £100,000

## (F)lying Low

Despite his worries on how to summarize in a fifteen-minute talk five years of work in designing an airport, **Norman Foster** gave a virtuoso performance at the official presentation in the City of London of his scheme for Stansted Air Terminal and he enjoyed himself in the process.

Explaining his newest approach to design is no easy matter and calls for considerable use of hands (see back cover).

With the celebrations for one of the world's most talked-about tall buildings now in the bag, Norman has every right to want to lie low – very low indeed. His new design is a two-storey building, part sunken, which in line with his earlier, unjustly underpub-

lished design for Frankfurt stadium, hugs the ground and pretends to be one storey only.



Let the tourists come! **Norman Foster** and **Sir Norman Payne**, Chairman of the British Airports Authority, join hands in prayer.

To top it all, he has gone for a low-energy building with no ductwork to be seen anywhere – it's not that it's camouflaged, it just doesn't exist. 'Frankly I think it's ugly anyway', says the master. Revolutionary words indeed and enough to throw into despair the would-be high-tech derivative designers who have only recently taken to referring to ducts as architectural features.

The way to do it, according to Norman, is simple: allow in natural light, thus cutting down on the heat from artificial lighting.

The interiors, we are promised, will be done by or at least under the supervision of Norman himself – a wise decision in the light of the severe criticism of the interior designers who took over London's Terminal Four.



## Bats in the Belfry – No Longer

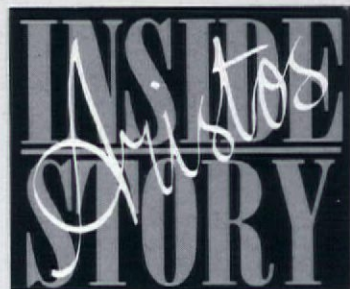
Innovations in the chemical treatment of wood are lengthening the life of buildings, but before you next treat your loft, are you aware that you may be shortening the life of bats? And you should certainly not do this in 1986, nominated National Bat Year

by the Flora and Fauna preservation Society of Great Britain.

Apparently bats have been under attack from the removal of woodlands (see *Inside Story* last month), with the disturbance and sealing of caves and tunnels, which makes them homeless, and from chemicals that not only destroy their roosts in lofts but decrease their food supply by killing off insects (a single pipistrelle

bat, 1½ inches long, may eat up to 3,500 insects in one night, if it can find them, that is.) You may think it bad luck if you find yourselves graced with a bat colony but before you (illegally) chase them off, remember that bats have existed for over 50 million years, humans for just 1½ million.

Bats, an exhibition at the Natural History Museum in London's Cromwell Road until 6th July. Admission free.

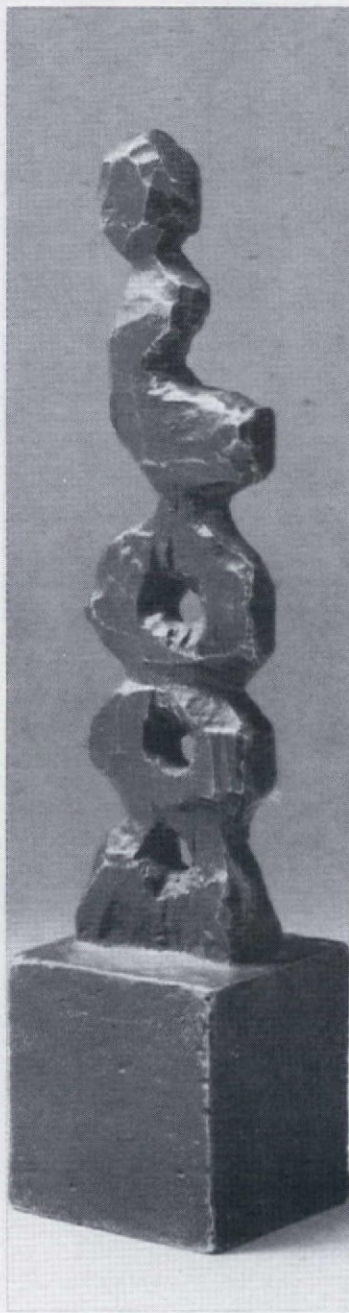


## Cut Down to Size

I think it was most enterprising of **Ralf Winkler** alias **A.R. Penck** to create a *Small Memorial for Great Britain* on the occasion of his recent exhibition at the Waddington.

A mere 7¼ inches high, it's much shorter than *Small Totem* and even a *Small King* tops it by nearly 2 inches.

Hardly value for height.



# INSIDE STORY

## The Price of Art

London's gallery mafia, who have been known to break out in spots when members of the public invade their inner sanctums, misleadingly referred to as galleries, rush to show off their wares to one and all once a year at the International Contemporary Art Fair in London Olympia, in an effort to awake dormant art consciousness in the notoriously philistine London public. They rub shoulders not only with foreign galleries – it's an international fair with entries from as far afield as Russia, Yugoslavia, Norway etc. – but in breach of the British hierarchical system even with their own colleagues who are as far as 500 yards away from Cork Street or even worse, with unfamiliar faces from the sticks.

This year, thanks to most unfortunate timing, they had to compete with that most prestigious selling show – the Royal Academy Summer exhibition, which was clocking up brisk sales as usual.

So it came about that for the first couple of days at Olympia hardly anybody turned up and that, as usual, the galleries were reduced to selling to each other. This gave our editors the opportunity to conduct an invaluable survey on the pricing of works of art by the major galleries in the only meaningful way, the price per sq inch of canvas. Here follows our sample:

## Prices per Sq. Inch

### DEMARCO

McCulloch, a Scottish painter £1.00/sq. inch.



Richard Demarco, Richard Demarco Gallery, in front of a painting by Ian Macculloch

### WADDINGTON

#### Peter Blake

Faces of Fairies – oil paintings £160 – £220/sq. inch.

N.B. The higher price is for the girls. Not surprisingly they fetch more than the boys. On the other hand, you have a choice of six – not a frequent occurrence for work by this artist, who is reputed to owe numerous paintings to Leslie.



Lesley Waddington, Waddington Galleries, beside a *Candlelit Dinner* by Patrick Caulfield

### Patrick Caulfield

*Candlelit Dinner* – a fine picture though not one at the top of the range works out just under £24.00/sq. inch

### Allen Jones

*Temptation* is a snip at £3.30/sq. inch but the **MAYOR GALLERY** has a screen at £2.45/sq. inch. I suppose you get discount for bulk.

### KNOEDLER

David Hockney – lithographs only – no paintings to be seen £4.50/sq. inch. Even the smell of oils would add several zeros to the unit price. But for an extra £1.40/sq. inch you could have another fine lithograph with the bonus of a brightly painted frame – I presume by the master himself.



David Hockney, *Hotel Acatlan: Second Day, 1985*

Howard Hodgkin – a painting of three people (although I could only distinguish two of them myself) works out at under £10,000 per person, visible or invisible, or £21/sq. inch.

### ANGELA FLOWERS

Offered the opportunity of buying a painting by two artists for the price of one **Boyd Evans** at anywhere between 30 and 40 pence/sq. inch, but I find it difficult to understand the unit price differential between for example *The Return* at the top of the market and *The Tree's Tale* – they both looked like fine paintings to me. Maybe Angela Flowers should look into this more carefully.

### ODETTE GILBERT

Offers several bargains by J.D. Edwards, which might well work out as a



Odette Gilbert, Odette Gilbert Gallery, with artist John Edwards

consolation prize for those who can't afford David Hockney. Edwards's *Out of Reach of the Cut*, for example, works out at just over £1.00/sq. inch for a real oil painting.

### MARLBOROUGH

Offer the choice of **R.B. Kitaj** at modest prices. *The Paris Bather* works out at £16.5/sq. inch which I would have thought not a bad rate for a top artist.

Firm Frank Auerbach at £56.8/sq. inch. places him in a decidedly higher bracket but don't despair, there were several of his drawings at a mere £1000 each.

### BERNARD JACOBSON

are quite lucky. They have a young artist who is bound to make it to the top if I am to believe my art critic informants. **Celia Paul**, although still influenced by Lucien Freud (sorry – none of his oils on offer at the moment) is highly underpriced at just over £1.00/sq. inch if the price my informants gleaned from an invoice made out to Saatchi is correct. Mind you, the subject *Grandmother and Child* is somewhat uncommercial.

### RETIGRAPHIC

Ana Maria Pacheco is exhibiting several of her head sculptures. I didn't dare ask the price of those but there was a small oil painting on paper (reputedly reserved by the British Museum) which offered 10 heads at £9.50 each of £3.35/sq. inch.



Ana Maria Pacheco beside one of her sculptures at Retigraphic

The Russians had several good bargains too. **GALERIE BASMAJIAN**, which specialized in bringing paintings from the USSR to the West, had an oil by A. Petrov at 39p/sq. cm or less than £2.50/sq. inch or two paintings for the price of one in an unusual collage of oils by **Ermenova** for just about £3.40/sq. inch.

### HAMILTONS

If, on the other hand, you are a photography connoisseur and are willing to pay real money for photographic prints, they don't come cheap either. A **Man Ray** self-portrait, for example, works out at £12.35/sq. inch – not bad going for an artist who when alive used to fetch all of FF25 for a photograph and generally had to throw in the graphics for free.

A *Fashion Study* by **Cecil Beaton** fetches just about half of this at £6.70/sq. inch.

### MERCURY

Had an **Ed Burra** watercolour *In'cubi and Succ'ubi* at £10.30/sq. inch but then he's not around to do any more.

### IL BRANDALE

A gallery with a one-track mind since it was exhibiting works by **L.T. d'Elia** only at £1.35/sq. inch and I must hand it to them, they were absolutely consistent and charged the same unit price/sq. inch for a variety of paintings of different sizes. D'Elia himself charmingly explained that the manufacturing costs for canvas and paints, but excluding labour, were over 10 pence/sq. inch. (No synthetic pigments for him).



Ms. E. von Schreiner and L.T. d'Elia, Il Brandale

### REDFERN

**William Scott**, *White and Blue* £3.38/sq. inch.

### LEINSTER FINE ART

**Barbara Rae**, *Acrylic and Collage* £1.27/sq. inch.



Jennifer Braasch, Leinster Fine art, beside work by Barbara Rae

**ANNELEY JUDA**

**Bridget Riley**, *Viva* 1985 £4,63/sq. inch and there was a choice of two or three others as well.



**Annelly Juda**, Annelly Juda Fine Art

**BROMPTON GALLERY**

definitely offers terrific value for money with an untitled work by the Venezuelan artist **Itamar** at 75p/sq. inch.



**Simon Salama-Caro**, Brompton Gallery

**PICCADILLY**

The Piccadilly's pricing under the eagle eye of **Godfrey Pilkington** must be assumed to be properly priced. Although I find it difficult to understand the large differential between two of his paintings: a small landscape by **Graham Ovenden** at £26.00/sq. inch whilst a half life-size *Eve* comes to a mere £11.50. I presume his landscapes are very much in demand.



**Godfrey Pilkington**, Piccadilly Gallery, beside *Eve* by **Graham Ovenden**

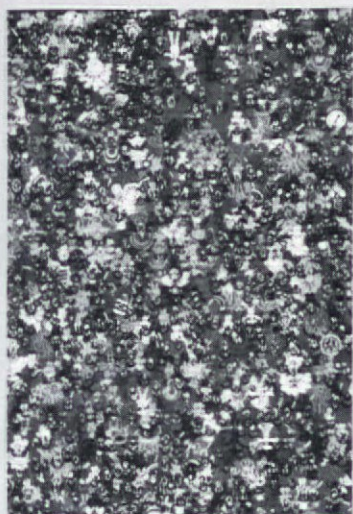
A small portrait of a dog by **Chrissie Wilson** is definitely a favourite at £5.50/sq. inch.



**Chrissie Wilson**

**GALLIERI**

Hexagonal picture there difficult to calculate price per sq. inch but I could work out price per person at less than 50p – a modest price by any standards.



Detail from work by **Kjell Ringli**, Studio Kjell Ringli



**Henny King** of the Royal College of Art gets a taste of true commercialism by visiting the Art & Design stand

**EDITIONS GRAPHIQUES**

**David Russell**, *Roman Divination*, Oil painting £1.40/sq. inch.

At the lower end of the market the **THUMB GALLERY** offer Fraser Taylor's *In Shadow and Light* at a mere 44p/sq. inch.



**Jill George**, Thumb Gallery

But if even the best prices don't tempt you, the best art bargain of the year must surely be **Howard Hodgkin's** fabrics with prices calculated by the square yard.

As for the stands, they more or less followed the fixed design of clinical white chip board. If there were a prize for the best designed stand, it would easily have gone to the Royal Academy of Arts who commissioned young architects who created floor, furniture and fittings to design their stand.

**Six At Sixty Plus One**

1927 or thereabouts was a vintage year to be long remembered in European architecture lore. It was **Marina Gregotti** who had the bright idea of organizing the top architecture party on this year's calendar on the theme 'Six at sixty' and only slightly bending the rules she got together **Carlo Aymonino**, **Colin Rowe**, **James Stirling**, **Mathias Ungers**, **Gino Valle**, and her husband **Vittorio Gregotti**, after a chat with **Manfredo Tafuri** who, in the end, didn't turn up as usual.

Over a hundred glitterati from the artistic world celebrated in the courtyard of her palazzo on the Canale Grande maintaining the Venetian atmosphere until three in the morning.

Meanwhile, another sexagenarian, **Christian Norberg-Schulz**, this time in Oslo, is not doing too badly either. His colleagues are giving a two-day symposium in his honour – a very good reason for one more international gathering.

**ARCHITECTURAL DESIGN AWARDS****CHAIRMAN**

Michael Graves

**JURORS**

Alan Colquhoun,

Charles Jencks,

Leon Krier,

Andreas Papadakis,

Demetri Porphyrios

We have pleasure in announcing new international *Architectural Design Awards* and invite nominations and submissions.

The awards, which are open to architects and architecture students internationally, are for realized or unrealized projects.

The closing date for this year's entries is 15th October 1986 and the results will be announced shortly afterwards. The winners and other selected entries will be published in December and a travelling exhibition is planned for 1987.

The *Architectural Design Awards* are a natural development and extension of the prestigious British Project Awards that AD has been organizing since the sixties.

Nomination/submission forms are available from:  
The Awards Secretary  
Architectural Design  
42 Leinster Gardens  
London W2 3AN

# I N C O N T E X T

by Charles Knevitt, Architecture Correspondent for *The Times*

## 'A fox in the chicken run'

IN CONTEXT

**E**NVIRONMENTAL ISSUES HAVE suddenly and dramatically come to the forefront of the political agenda in Britain, partly due to the fall-out (radioactive and otherwise) of Chernobyl, partly due to the state of our physically decaying towns and cities, and partly also because of an awakening public consciousness that our surroundings touch our daily lives in a way that so many other factors do not. The Tories have been 'greening' up their image of late while the Labour Party, one suspects, might eventually catch up with everyone else as it has on so many other issues.

'Corridors of Power: An Environmental Perspective', was the theme of this summer's Herman Miller Lecture Series at the RIBA in London, intended to 'provide a forum for the expression of alternative points of view'. One of these alternatives was presented by Dr David Owen, leader of the Social Democratic Party and I happily found myself (at the eleventh hour) invited to chair the meeting and lead the discussion in a packed (400-plus) Jarvis Hall.

Now the SDP is the butt of many a rival politician's joke about it not having a programme on most issues; or rather one that is not easily perceived by other politicians and the public, the electorate. If that was the case before Dr Owen's

address on the environment, it is certainly not the case anymore. And if the ovation he received at the end of the evening is anything to go by, then the SDP-Liberal Alliance can expect massive support at the polling booths from architects, designers and students come the next General Election.

Dr Owen's central thesis was this: Britain's growing inability to tackle environmental decay, either urban or rural, is rooted deeply in our political structures. The forces which have shaped the unparalleled transformation of our built and natural environment have often been blind and frequently destructive. It is not only the fabric of the nation which is deteriorating, he suggested, but also our capability for effective national or local response.

The environment is particularly at risk from what Dr Owen calls 'the politics of edging - you erode principle little by little'. More often than not this is done as the result of vested interests securing their own way, in private party caucuses or cabinet committee rooms behind closed doors, rather than through openness and consensus. 'Cosy collusion' between politicians and businessmen was no way to run a democracy, just look at what happened with comprehensive redevelopment schemes of the sixties and seventies, or

how agricultural policy had ruined much of the countryside.

What did emerge was a vision that we need not continue with past bad habits and that a radical restructuring is called for. The federalisation and regionalisation of the country into strategic planning areas (the south-east, north-west, etc) could prove of enormous benefit in this, and policies which looked perhaps fifteen years ahead rather than the next General Election, which might be sixteen months hence. Endless public enquiries, whether for nuclear power stations or Mansion House Square, were essentially adversarial, and increasingly a battleground between developers (public as well as private) and environmental groups. Parliamentary Select Committees might be used more often for taking decisions, particularly on highly technical issues.

For those who believe that there are social concerns beyond market forces, there was a litany of ideas and just causes to be pursued; public/private sector partnerships conducted in an open manner; the skills of the unemployed put to work on social and environmental projects; giving local authorities the remit to generate their own funds so they would not be so dependent on the centralised public purse; the use of leverage finance to help make things happen; ethnic participation in economic benefits accruing from environmental and social improvements; the provision of social housing for rent and the need for control of estates; an increasing role for the voluntary sector; and an 'enabling' role for bureaucracies rather than a disabling one.

Now to many of us this seems sheer common-sense, whether or not we subscribe to the SDP-Liberal Alliance manifesto on other issues. Indeed there is already some measure of consensus, for three days after Dr Owen's speech another speaker on the very same rostrum was expressing broadly similar views though in less detail: The Prince of Wales when he presented *The Times*/RIBA Community Enterprise Awards. What influence the architectural profession has on environmental politics is another matter. The Group of Eight, the construction industry's lobby, has proved totally



ineffective in its dealings with Government, and an alternative group of like-minded individuals is currently planning to take on the task of representing the best interests of the industry.

How the parties shape up the environmental debate prior to the next General Election will be a fascinating spectacle, although more than just a spectator sport one hopes. There is a real opportunity to influence the way the parties are thinking in the months ahead. With the dove we

had in Kenneth Baker as Secretary of State for the Environment replaced by the hawk in the form of Nicholas Ridley (will he still be in place in autumn 1988, or later?), the Government's handling of key issues – the Channel Tunnel, the Green Belt, Sizewell B nuclear power station, etc – will be an indicator of what form that debate will take.

Dr Owen told his audience that Ridley's appointment was like 'putting a fox in charge of the chicken run'. We will have

to wait and see. Client power is also becoming an increasingly potent issue, as Colin Amery noted in his *Financial Times* column last month. Given the platform to make an impromptu speech after receiving the top Community Enterprise Award, Patrick Doherty, leader of Derry's Inner City Trust, had this to say: 'We'll rehabilitate the buildings. You'd better rehabilitate your profession'. He received the loudest and longest ovation of the day.

## Drawn Thesis of Classicism

Architecture's prominence in recent Royal Academy Summer Exhibitions is to be welcomed, and the number and variety of selected projects is fully justified by the seriousness of the subject and its growing public attention. But there is also an opportunity for a display of wit, as well as artistry, which this year the classical revivalist Robert Adam has displayed in his 'Fantasy for the Academy'.

His drawing, 'Tower of the Orders' depicts an imaginary street leading to a classical tower. All the buildings have been designed for the work and include different examples of the uses of brick 'in a contemporary classical manner'.

The street contains a crowd of people representing classical architects through the ages – a symbol of its continuity from antiquity to the present day. Those that can be identified are Quinlan Terry and Raymond Erith (right foreground), Sir Edwin Lutyens lighting a pipe (centre), John Belcher and Sir Aston Webb conversing behind Lutyens, and behind them C.R. Cockerell and Sir John Soane.

Then, of course, there is Adam himself, discussing the terracotta fern leaf designs which appear on all the buildings with the eroamic artist, David Birch, and a hart's tongue fern is shown growing in the immediate right foreground.

To complete the picture is the allegorical figure of Truth – suitably naked – to remind us that the ancient ideal of all classical architects, from Vitruvius onwards, is that the orders are 'derived from the true things of nature'. Vitruvius' inscription appears in the roundel (top left).

The print is being sold in a limited edition of 100. Applications to Adam at Winchester Design Partnership, 9 Upper High Street, Winchester, Hants SO23 8UT.



Left: Dr David Owen at the Herman Miller Lecture Series, RIBA, London; right: Robert Adam, *Tower of the Orders*

# Doubly Gifted: The Author as Visual Artist

Kathleen G Hjerter

Abrams, New York, 1986

160 pages, col and b&w ills. Cloth £21.50



*Doubly Gifted* illustrates the work of writers who were also professional or amateur artists and shows that creative talent is not necessarily limited to one field alone. In the case of William Blake, Dante Gabriel Rossetti, and Jean Cocteau their achievements in either field are just as accomplished. Edward Lear, however, was an accomplished Victorian artist who until recently was remembered more for his idiosyncratic verse. Evelyn Waugh is one of Britain's finest 20th-century prose stylists who initially studied to become a professional illuminist. In many cases the drawings and paintings of major writers provide an interesting insight into their visual imaginations.

The book is introduced by John Updike, one of America's finest poetic novelists, who compares writing with painting and drawing. 'Writing and drawing ... have in common the fact that they are relatively parasitic upon the world that is in place.' This is true of realist art and literature. Both rely upon a recognizable social and material world as the context for creative expression. Narrative and allegorical art allows for thematic and psychological interpretation and in that respect has a close link with literature and it is in the use of the image or symbol that the poetic qualities of art and literature meet.

It is in his experience as a cartoonist that Updike sees similarities. 'A novel like a cartoon arranges stylized versions of people within a certain space; the graphic artist learns to organise and emphasize, and this knowledge serves the writer.'

Updike's foreword complements Kathleen Hjerter's introduction and the selection of pictures and drawings which are accompanied by an apposite literary quotation. The book serves two functions: it provides an intriguing variety of opinions on the nature of the relationship of art to literature and gives a fascinating insight into the visual world of writers more often respected for their writing than painting and drawing.

RS

## ART

### Toulouse-Lautrec and his Contemporaries: Posters from the Belle Epoque from the Wagner Collection

E. Feinblatt and B. Davis

Los Angeles County Museum of Art/Abrams, USA 1985

261 pages, b&w and col ills. Cloth £25.00

The poster is a part of today's society, being both commercially viable and a public art. From the Boy Scouts Jamboree to Broadway productions we have seen this art form tried to its full potential. In its heyday such artists as Daumier, Manet and Grandville produced lithographs which were found to be ideal for commercial advertising. The Wagner collection covers the broad span of the early poster art, from its beginnings with Jules Chéret and the great Toulouse-Lautrec to the delicate lithographs of Ibels and the early examples of pin-ups by Grun. Special attention is of course paid to the work of Toulouse-Lautrec. As P.D. Cate put it, 'If it was possible to name one work as the start of the color revolution, that distinction would undoubtedly go to Henri de Toulouse-Lautrec's 1891 lithographic poster *La Goulue au Moulin Rouge*.' This publication has two highly informative essays covering the history, production and social function of poster art. 104 Posters from the collection are reproduced in glorious colour making this book a worthwhile collectors' item.

JF

### Sets, Series & Ensembles in African Art

George Nelson Preston

Center for African Art/Abrams, New York 1985

96 pages, b&w and col ills. Cloth £14.95



Animal mask, Sierra Leone, Sherbro (?)

### Longman Dictionary of Art

Judy Martin

Longman, Essex 1986

225 pages, Cloth £9.95

Judy Martin has put together a very simple dictionary of terms used within the art field. It is mainly directed towards those who intend to specialize in art, even in a small way. Catalogued alphabetically from abozzo to zoomorphic it outlines the basic facts and gives appropriate cross-references. The information covers techniques, processes, equipment and materials in a concise and accessible way with some more recent terms in form and style being included. The dictionary is designed in a

smooth, clear way making it especially useful to those who are studying art either full or part time.

JF

### V&A Introductions to the Decorative Arts

HMSO/V&A, Norwich 1986

B&w and col ills. Cloth £5.95 each

A series of books brought together from the Victoria and Albert Museum collections, each written by V&A Curators and well illustrated. They are not aimed at the professional art collector or lover but anyone who enjoys decorative style. Just published are the last five titles in this series:

*Islamic Arms*, Anthony North, *Sentimental Jewellery*, Shirley Bury, *English Silver*, Eric Turner, *Ironwork*, Marian Campbell, *English Stained Glass*, Michael Archer.

### East Anglia: Watercolours by John Tookey

Paul Jennings

Gordon Fraser, London 1986

60 pages, b&w and col ills. Cloth £9.95



East Anglia

Watercolours by John Tookey Words by Paul Jennings

East Anglia, the home of long winding roads, with church steeples popping up along the horizon over sun-kissed wheat fields, beside tree-lined flowing streams. Forgotten are the modern monuments of architecture such as Willis Faber and Dumas and The Sainsbury's Centre. Ipswich itself holds a modern theatre, a newly-built fire station and is soon to have a shopping centre. Not the picture we normally relate to the serene east coast countryside. John Tookey depicts the perfect English village, concentrating on the more rural aspects of East Anglia in his watercolours and drawings. To complement them Paul Jennings has written a short narrative on each piece.

JF

### A Pocket Guide to Sketching

Ray Evans

126 pages, b&w and col ills. £4.95

**Pack up and Paint Series:**

**With Watercolours; With Oils; Pack up and Sketch**

Tom Robb

64 pages each, b&w and col ills. £4.95

All Published by Collins, London 1986

A selection of books aimed at artists, at any level, which will enable them to set up their equipment whenever they feel inspired. With the aid of these guides artists are encouraged through various media to explore the art of outdoor painting and sketching. All four publications are designed in an effective way for any outdoor excursion and for artists of any standard.

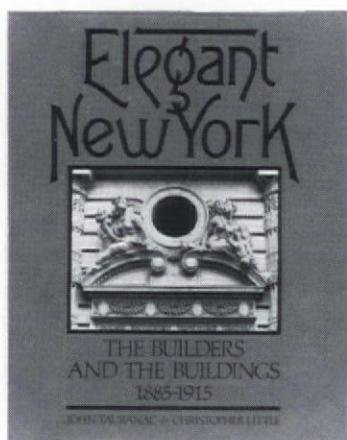
# ARCHITECTURE

## Fé e Cultura para o ano 2000

Edições Communio, Portugal 1985  
184 pages, b&w ills. Paper NP

## Individuality by C. F. Voysey 1915

Element Books, Dorset 1986  
142 pages, b&w ills. Paper NP  
As the title foretells, Voysey in this rare monograph hopes to encourage his 'fellow-men to believe and feel the creative spirit within each and everyone'. *Individuality* has been re-published after many years, enthusiasts of the period will be especially interested. Small additions having been made, from his portrait by Harold Speed to ten characteristic Voysey designs.



## Elegant New York: The Builders and the Buildings 1885-1915

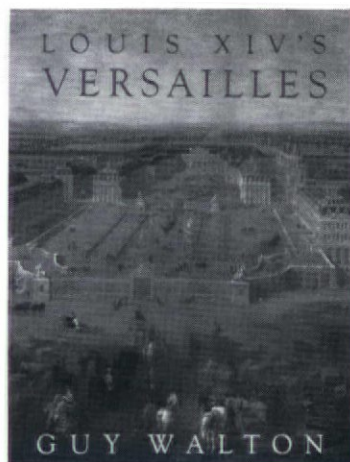
J. Tauranac & C. Little  
Abbeville Press, New York, 1985  
286 pages, b&w ills. Cloth £39.95  
Familiar images of New York include vistas of towering Modernist corporate skyscrapers and litter-strewn ghetto streets. Author John Tauranac and photographer Christopher Little have assiduously sought out buildings from the period running from the 1880s to the start of the First World War. The book sees the architecture of this period within the context of a social and cultural attitude. The period saw the ascendancy of an American industrial and commercial aristocracy. Consequently the major buildings of the period formed 'the first great wave of residential, cultural, corporate and municipal palaces.' The buildings established the architectural heart of the future city. Many buildings reflect British and European gothic styles. The photographs record remaining exteriors and interiors with style and accuracy. The immediate distinct characteristic that many of the buildings have in common is their sense of scale and the extravagant spirit that inspired their construction. The chapters of the book are arranged according to neighbourhood and the buildings featured include Carnegie Hall, The Plaza Hotel, The University Club, Charles Scribner and Sons, Grand Central Terminal and the Flatiron Building. HC

# CULTURAL HISTORY

## Louis XIV's Versailles

Guy Walton  
Viking, London 1986  
256 pages, b&w ills. Cloth £16.95

'In everything he loved magnificently lavish abundance', said Saint-Simon of Louis XIV. Guy Walton begins his history by discussing the dominant role of Louis XIV in deciding and commissioning architects, artists, sculptors and gardeners for Versailles. With the aid of Jean Baptiste Colbert and Jules Hardouin Mansart he developed the Kings Building Office as a means of commissioning work. Walton claims that the form and nature of Versailles was influenced by Louis' 'belief in the effectiveness of logic, reason and debate'. 'It needs to be stressed that Versailles was a very formal, public place; only secondarily did it take on the characteristics of a private residence'. Walton traces the major influences on the taste and imagination of Louis such as the chateau of Vaux le Vicomte which acted as a model for Versailles. Walton covers the development of Versailles from its beginnings as a castle in 1624 to the building of Enveloppe palace, the Grand Trianon and the royal chapel. Walton's is a sober account of one of Europe's most sumptuous and elegant buildings. HC



## The Art of Mesoamerica; from Olmec to Aztec

Mary Ellen Miller  
Thames and Hudson, London 1986  
240 pages, b&w and col ills. Paper £4.50  
Intended as a general introduction to the art and architecture of Mesoamerica, Miller goes on to say she has not attempted to write a complete archaeological study, but more a guide for students and travellers. This is not to say that in this extensive study of the area the discoveries of explorers and archaeologists have not been recognised; Miller has chosen a careful selection of the finest pieces and sites. The plans include the elevations for temples and pyramids, photographs of interior paintings and ceramic sculptures and sketches of emblems and monuments, bringing together the artistic achievements

of the high Precolumbian civilizations - Olmec, Maya, Teotihuacan, Toltec and Aztec. Their customs highlight their work from their belief that the gods represented natural forces to the rites of kingship. JF

## Provence and the Côte d'Azur The Loire Valley

Phaidon Cultural Guides, 1986  
Both 260 pages, col ills. Cloth £7.95  
Two new additions to the Phaidon Cultural Guide Series, covering the art and architectural achievements of these regions. In both publications places are listed alphabetically and link to a map.

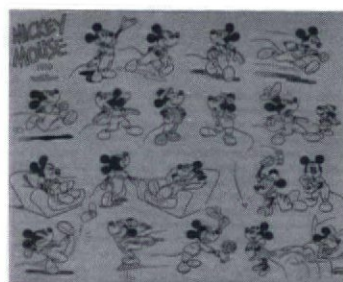
## London's Underground Stations: A Social and Architectural History

Laurence Meneer  
Baton Transport, London 1985  
143 pages, b&w ills. Cloth £8.95  
The core of London evolves around the underground stations. 123 years ago saw the opening of the world's first underground system and since then it has been one of the major forms of public transport in the capital. Its facade and internal structure holds a key to the architectural styles and railway technology in the last one and a quarter centuries. Meneer brings all this together in what amounts to a comparative as opposed to a critical history of the London Underground. JF

# DESIGN

## Mickey Mouse: Best Comics

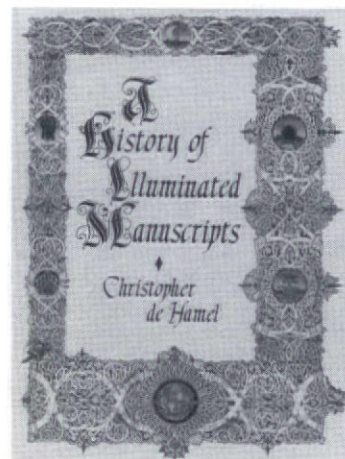
Abbeville Press, New York 1986  
204 pages, b&w and col ills. Cloth £17.95  
Just over 56 years ago Mickey Mouse made his debut as a comic strip star. Eleven complete stories are reproduced here with an introduction by Floyd Gottfredson, his script writer for forty-five years, on the work of Walt Disney and his protégé, MM, the master of eternal youth.



## A History of Illuminated Manuscripts

Christopher de Hamel  
Phaidon, Oxford 1986  
256 pages, b&w and col ills. Cloth £25  
Christopher de Hamel provides the first general introduction to the history of the making and 'publishing' of books from late Antiquity to the Renaissance. As the story that includes medieval manuscripts (which literally means 'written by hand') unfolds, we witness a gradual shift from purely religious to a wide range of secular interests. The extensive illustrations show

the development of style in script, illumination and book design. This is a scholarly text which answers who wrote books, how, and why. Interestingly, this last has much to do with women (especially nuns) who played an important role in promoting vernacular writing since girls were not customarily taught latin as thoroughly as boys. MP



## Giftwraps by Artists: Designs by Raoul Dufy

Abrams, New York, 1986  
16 col ills. Paper £9.95 -  
Arelene Raven introduces another artist in this series of wrapping paper collections, representing individual styles from the Wiener Werkstätte artists to designs by William Morris.

## Ideas and Techniques for Fabric Design

Lynda Flower  
Longman Series, New York 1986  
246 pages, b&w ills. Paper £9.95  
The art of fabric design calls upon the sensitivity and imagination of style combined with technical know-how. The elements which make design more rewarding are revealed by Flower as an aid to realising the full potential of this medium. It acts as an introduction from basic knowledge to professional skills.

# PHOTOGRAPHY

## Photography and the Old West

Karen and William R. Current  
Abradale Press/Abrams, New York 1986  
272 pages, b&w ills. Cloth £12.00



High Bridge at the 'loop' above Georgetown, Colorado Central Railway

# RECORD REVIEWS

MUSIC



**DIAMANDA GALAS** — *The Divine Punishment* (Mute) It is quite possible that Diamanda Galas is a new name on your dance card. Before you go in, there's a couple of things that you should know about Diamanda's work. First, you don't dance to it. It is designed specifically to scare the pants off the faint-hearted. It is composed of a multitude of flavours of shrieks and screams, and most of it is performed as you hear it, there is really very little electronic jiggery-pokery involved. There was a record released about five years ago on the small but perfectly formed Y label, called *Litanies of Satan* which provided the most unambiguous of introductions to Diamanda and where she's coming from (haired, if that is the word, as the scariest record ever, it is sadly no longer available). *The Divine Punishment* pursues the classical

themes of that work down the same lurid passages, and rather better recorded this time around. One for those who are prepared to be impressed.

**NICK CAVE AND THE BAD SEEDS** — *Kicking against the Pricks* (Mute) The prospect of Australia's finest contemporary warbler putting together a sort of Pinups collection of warmly remembered cover versions was one which filled this writer with excitement. The result is as revealing about Cave and his musical perspective as it is technically excellent. From blues with John Lee Hooker through to Tin Pan Alley with Gene Pitney and soft psychedelia with The Springfields (on *The Carnival is Over*). Old Nick grins through the shafts of light and shade which stripe the sound. Very striking, very spooky.

**BOOK OF LOVE** — *Book of Love MCMXXXVI* (Sire)

Wispily and exquisite electronic pop has been around long enough now for us not to shout it from the rooftops every time a decent example comes along, but this debut record by New York beautiful people Book of Love really is quite special, a real pearl of a record which the very smartest of yuppie parties just won't be the same without. The tracks which stand out particularly are *Modigliani* (Lost in Your Eyes) — what did I say about these people being exquisite? — and *White Lies*. The songs built strong and very simple, without a lot of unnecessary discomix and what have you cluttering up the place. Sweet and sensible.

**BLUE AEROPLANES** — *Tolerance* (Fire) An obscure Bristol band, seven in number, who have put out their second album here. The fact that unless you are a close personal friend or relative of the band, you have never heard of their debut, *Bop Art*, is more of a reflection on the inconsistencies of media coverage for independent bands than a reflection on the quality of their music, but let bygones be bygones.

*Tolerance* contains many of the new wave of British independent bands' stock trademarks, although perhaps they would disapprove of my pointing it out — an inflexion of *The Fall* here, a bass line owing a little to Johnny Marr there — but the overall impression is rather more individual, particularly in the percussion department. The album contains their smart single from last month, *Lower and Confidante*.

**THE SMITHS** — *The Queen is Dead* (Rough Trade)

The Smiths, as everyone ought to know by now, are famous for Mr Morrissey's penetrating quippery and Johnny Marr's drastic reinterpretation of decades-old guitar technique. Both of these are in such plentiful supply on their third studio album that it seems almost shameful to wonder aloud whether they are not lapsing into wicked self-parody, but then they are just about the most innovative group presently recording (for this month at least) and they do, I suppose have more to live up to than most others. And their spark of innovation is clearly still alive, as demonstrated here by the wonderful *Vicar in a Tutu*.

## WHO IS THE POP STAR'S NATURAL ADVERSARY? An Art & Design

KEEP ON GETTING THESE questions about being a pop star. I had an interview with Ritz this morning and they kept asking me questions as if I was Sting or somebody. I dunno, I think it's probably himself. Being so delicate and in two minds about everything — pop stars are their own worst enemies, because they want everything.

They want that swinging existence, they want to lead the most decadent existence and yet they want to go on tour with Red Wedge. They want to do both things at the same time, the limousines and a contract with Rough Trade. But who cares about pop stars anymore? That's the problem really, we want to make people care about them.

LESS?

more! In the effort to sell more records

we should have an effort to revive the pop star.

Stephen Duffy displays an exquisite sense of what is right for pop, which unsettles those critics who clamour for pop naturalism — whatever that might involve. Springsteen? Phil Collins? Paul Young? Do me a favour.

Prime pop has generally come from sham-bolic inspiration or exuberant artifice — and sometimes both (cf. The Beach Boys, The Archies, Dion and the Belmonts, the Jesus and Mary Chain).

Duffy's pop — springing sprightly and fully formed into the end of '82 with *Kiss Me* — one of the very finest and most unfairly neglected of New Pop confections — was a bit too knowing, a bit too clearly downwind of fifteen years of addiction to the philosophy of pop, for the naturalist pundits to take lying down.

(The NME — I dunno, they must be waiting for me to die or something, waiting for the box set to come out. I mean, I'm a product of the NME. I bought it every week, believed every word in it. I suppose that's why they're not interested now, they think — "Sucker!")

*Kiss Me* was, and perhaps remains for some, the embodiment of dance music created for people who talked about dancing. Such music is certainly made, but *Kiss Me* is hardly an example of it.

His second hit was even more glorious than that, *Long on the Cake*, written and produced during a period spent working with the mighty Booker T Jones (of Booker T and the MG's, yes — you know of some other Booker?). *Long*, a magnificent swinging, unstoppable thing.

I am constrained by ancient music-journa-

and the very strange and totally uncalled-for 'Frankly Mr Shankly'. 'The Queen is Dead' comes very strongly recommended from this quarter.

## ERASURE – 'Wonderland' (Mute)

Vince Clarke has an impressive track record, to say the very least. He first made his presence felt as the original songwriter for Depeche Mode, before leaving to pursue other ideas, which turned into the electroblues belting of Yazoo, with Alison Moyet, and then turned the marginal and descendant Feargal Sharkey into a Big Chesse with a one-off single as The Assembly. Whatever you might think of the saccharine pop that is his stock in trade, you have to concede that he has the magic touch when it comes to hit records. Unlike George Michael, you can't claim that people only buy the records so they can think about the body hair. So we might reasonably expect to hear a few hits on this album here, the first with new unknown vocalist Andy Bell. And this is, indeed what we get. Thwacking great limps of psychotropic pop rhythms that will make your feet tap like bells ringing made Pavlov's dogs dribble. Makes you wonder ...

MI

## Interview with Stephen Duffy

istic by-laws to mention that Duffy was the original singer with Duran Duran. He got fed up with their 'artistic direction' and hopped it before they made their first record. It is a strange and possibly rather fatuous observation that DD might have been a more appetising pop phenomenon had he stuck it out.

He has a ready quip for any mention of these things, which is hardly surprising when you consider the amount of practise he must have had answering questions on the subject. Before we even got there, out it came –

'Now I'm in this position of being like the younger generation's Peter Gabriel, instead of being the ex-fifth Beatle. I've decided that I'm the new Peter Gabriel, the Wise Old Young Man of Pop'.

Comment after perfectly-formed comment reveals Duffy the inveterate music press

reader that he is. He has this in common with an increasing number of contemporary pop architects, whose expertise at the design of a pop phenomenon owes considerably more to the rigorous theorising of the late seventies music press than to the absurd stone-tablet arms racing of the techno-musical trade mags.

All of this would be of no consequence, of course, if it were not for the quality of his tunes. The second album, 'Because We Love You' is a substantial work of pop craftsmanship, very much in the mould of 'Rubber Soul' period Beatles.

It would be rash of me to pick out favourite tracks – they change from day to day, but 'I Love You' does stand out consistently, as does 'Unkiss that Kiss' – which he cheekily wrote as a reply record to his own first hit.

There is a strong element of visual mischief in Duffy's work. The cover of the record is strangely reminiscent of 1964, without evoking any strong sense of nostalgia. This is important, but there are serious and practical intentions behind this approach, which run rather deeper than the sleeve design:

'I wanted to make a record which when you look at the vinyl there's lots of even tracks on both sides, there's not this great slab of disco mix, no filler. I've got all these records at home that I'm never going to listen to all the way through. I wanted to make something which is actually worth living with'. Mission accomplished?

Marc Issue

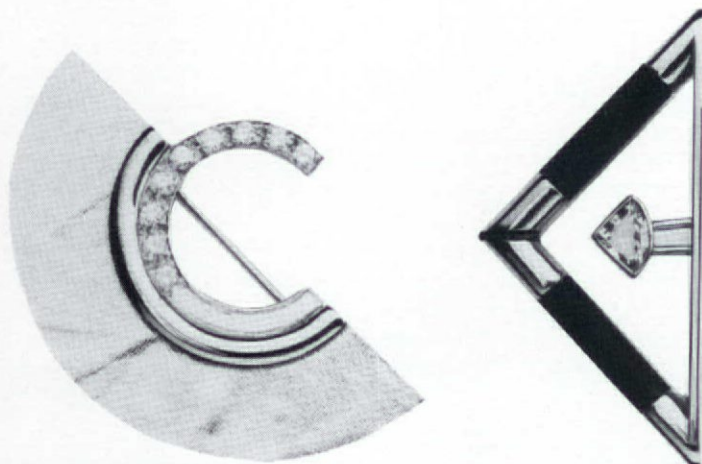
# DESIGN/NEW PRODUCTS



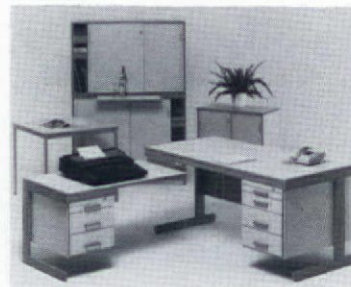
## The Platinum Award

It's not just Scottish artists that have deservedly received so much popularity and success this year – the four young designer jewellers who have won prizes in the Designers Section of the 1986 Platinum Award are also Scottish. This new section for professionals was specially created to expand the scope of the Award into the professional arena, with the aim of giving support to young people working as jewellery designers who had left college within the last five years. An encouraging response from across the country totalled 58 entries in the form of artwork designs for platinum jewellery. From these, ten finalists were chosen by a small selection committee to go ahead and make up their designs in materials provided and financed by Ayrton Metals Ltd (who co-sponsored the award with The Platinum Shop). The first brief was for a design exclusively in platinum to display the new one-tenth 'Noble', a British Isles platinum bullion coin minted for the Isle of Man Government, launched in October 1985 by Ayrton Metals. Shown above is Gerry Summer's striking pendant necklace in an unusual surround using a technique he has developed to give contrasting areas of pressed and polished platinum. The second brief gave a much broader scope for any type of jewellery for platinum and mixed materials. Patricia Dudgeon's dramatic triangular brooch shown below contrasts ebony and a triangular aquamarine with sections of highly polished platinum. Sharon De Meza's dynamic semicircular brooch features an unusual textured finish and fine brilliant-cut diamonds. All this goes to prove that contemporary jewellery creates its own bold statement and keeps abreast of innovative design.

MP



## Daro Furniture



Each office has different furniture requirements but every company would agree that it should be well-designed, durable and attractive. Daro's International Contract Range is that and more. Five different desk and table top sizes suit most work surface requirements. All tops and pedestals are fitted into an integral steel frame which have a long-lasting epoxy stove enamelled finish. Tables can be joined together, storage cupboard have sliding doors and cable management systems are available to improve and extend communication. Items are available in two colour combinations: coffee and cream, coffee and oak and now two-tone grey.

Contact: Daro (Office Furniture) Ltd, Daro International House, East Road, Templefields, Harlow, Essex CM20 2BJ. Tel: 0279 443561

## Craft North



This year the Guild of Lakeland Craftsmen grasped the nettle and changed its name to Craft North. Craft North is an organisation which shows the public an alternative choice. Apart from running its own shop – The Lakeland Guild Gallery – in Keswick, Cumbria, mounts exhibitions to present a wide range of quality craftwork to the general public. The Summer Exhibition which forms the main annual event, this year uses mazes and puzzles as its theme. Visitors are encouraged to express their preferences through the 'You Choose' draw. This year's prize is a 'Dragon in three parts' by Jane Smith, the Kerwich Ceramist, who was commissioned to make the prize as last year she won the Most Popular Exhibit with her table-top version of her Garden Dragon.

For further information: Rosemarie Russell, Craft North, 33 Entry Lane, Kendal, Cumbria, LA9 4NQ. Tel: 0539 27917

## Eclipse Lighting

The first venture from Young British Designers from Hoskins is Flux, the design partnership of ex-RCA graduates Paul Chamberlain and Peter Christian. Shown here is the Eclipse lighting range but Flux also includes tables, dressing stands and other furniture. Flux's design philosophy is refreshingly committed to the achievement of success and recognition in Britain. Flux's range of items from furniture to jewellery is characterized by simple lines and curves and varied use of paint and chrome. Hoskins promises to maintain its search for promising young design talent and extend the scope and range of products under the Young British Designers label.

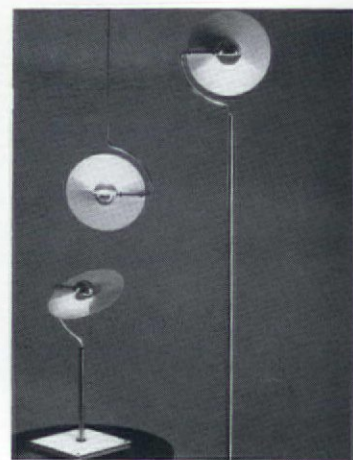
Contact: Hoskins Ltd, Upper Trinity Street, Birmingham B9 4EQ. Tel: 021 773 1144



## Tribal Textiles

The ancient Ikat method of weaving refined by the weavers of the Lesser Sunda Islands of Indonesia is used to great effect in a striking range of designs distributed by Peter and Margaret Smith. Cotton is used as the base material and is then submitted to a lengthy process using vegetable dyes and the bark of a tree. Free rein is given to the creative side of the Indonesians which can be seen in the breadth of their designs from strictly geometric to softer floral motifs. Both old and new Ikat textiles are now available from Peter and Margaret Smith.

Contact: Peter and Margaret Smith, Stand A24/25, Grays In The Mews, 1-7 Davies Mews, London W1.



# DESIGN/NEW PRODUCTS

## Skanplan Furniture



Skanplan, a new range of high quality, executive furniture, manufactured in Denmark, is being introduced to the UK by the Medway and Wagstaff Office Equipment Groups. The range comprises double and single pedestal desks, tables, bookcases and filing ancillaries. All pieces of furniture are manufactured to a high standard of Scandinavian design with real wood veneers in light oak, rosewood, teak or walnut and have solid lipped edges for long life and lasting value. To complement the furniture there are a versatile range of chairs in upholstered wool mix tweeds. Contact: Medway Office Equipment, Winchester, Wharf, Clink Street, London SE1. Tel: 403 1555.

## Unique Table Lamps



All the polychrome products are approached as artworks rather than as design formulae and seriously challenges the conventional format of lights and mirrors. Each piece is made in wood and painted with mostly acrylic paints with a polyurethane finish. Illumination, for the lamps, is conceived as an element within the entire composition, throwing one part forward, suppressing another in shadow. Each lamp has two distinct personalities, lit and unlit. In the case of the mirrors, play is made on the nature of the reflection by devices such as tilting one part of the object off the wall plane or introducing concealed colours that are only perceived in reflection.

Further information: The Old Mineral Works, Redenhall Road, Hareston, Norfolk IP20 9EN. 0379 853880

## Marley Windowline

When Ray Floyd decided to fit new windows in his High Wortning home, he wanted a stained glass owl to be the central feature of installation. Not just any owl but one that resembled an earlier wood carving that Ray had made. He gave Marley Windowline a drawing and shown above is the finished result with which the Floyds were very satisfied. Windowline are now running a special summer offer of up to 25% off uPVC replacement windows, and up to half price reductions on entrance doors, all backed by the Marley 10 year Guarantee.

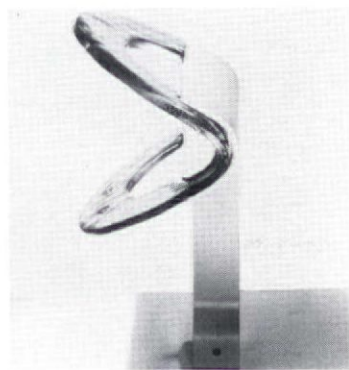
Contact: Marley Windowline, Unit 8, Euro-link Industrial Park, Sittingbourne, Kent, ME10 3RN. Tel: 0795 21516.



## Forma Lighting

Pioneering the recent revolution in lighting, Leucos of Italy have swiftly exploited their experience in the production and application of avant-garde stained glass, to provide the Aurora range of up-lights. Aurora combines top quality design with degrees of colour in blown glass lamp shades. iGuzzini, also imported and distributed in the UK by Forma, feature floor standing or wall mounted contemporary up-lights. Manufactured in aluminium, the lights come in a variety of finishes, including metallic grey, bronze and dark red. The aesthetic and practical advantages of these stylish lights is as flexible as one's own imagination.

Contact: Forma Lighting Ltd, unit 3, Mitcham Industrial Estate, Mitcham, Surrey CR4 2AP. Tel: 640 6811



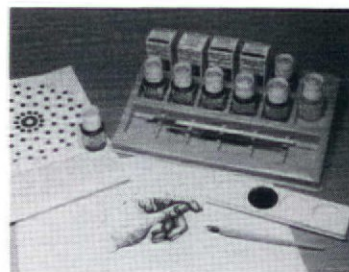
## Tempest Tables



Function and flexibility are the key elements to the folding and flip-top Tempest Table range distributed by Seid International. The folding mechanism is a powerful trestle bar, equipped with a rotational lock, which engages the inner wall of the leg, securing it in the open position assuring rigidity. The flip-top table has a spring-loaded support mechanism, which springs out automatically when the top is flipped open. The tables are available in a wide range of top sizes and finishes, bases are polished chrome or durable epoxy powder paint colours.

Contact: Seid International, 49 Church Street, Barnsley, S70 2AH. Tel: 0226 244000.

## Pelikan Ink



Pelikan launch their new range of Artists' Drawing Ink with a colour chart that makes mixing simple and accurate. By following the circular colour chart and by mixing 1:1 the same two colours each time, the same shade can be obtained. Shading variety is virtually endless from the 12 basic colours plus white, black and brown. The chart gives full instructions from mixing 1:1 to 40:1, and the ink has been developed for a wide variety of applications, techniques and surfaces. The ink is suitable for use in technical pens and airbrushes as well as conventional brushes and pens - highly appropriate for architects, designers and illustrators.

Contact: G.H. Smith & Partners (Sales) Ltd., 27 Berechurch Hall Rd, Colchester, Essex. Tel: 0206 48221

## Patternmatch

The Illustrated Glass Company have extended its operations to include their new and totally unique range of patterned matchboarding. Patternmatch comes in six designs and can be interspersed with plain panels to enhance walls, ceilings, doors, shutters and bar fronts. Add a hint of colour or just an ordinary stain or seal and patternmatch transforms the area and makes it something special. Great care has been taken in design selection to ensure location suitability with period, contemporary and classic styles thus giving the designer flexibility in coping with a range of interior-flavours.

Contact: The Illustrated Glass Company, unit 3, Thurston Granary, Bury St. Edmunds, Suffolk, IP31 3QN. Tel: 0359 32148.



## Furniture 1986

With designers and architects in mind Gibbons & Williamson have introduced an exciting new range of limited edition and one-off pieces of furniture in an interesting combination of materials and finishes. In addition to their long and upright cabinets they also make a stylish range of interior accessories, lamps, clocks, vases and dishes.

Shown here is a brass and copper frame table with a heavy verdigris oxidised surface. The top is made of copper-plated steel and the rings are of flame oxidised steel. The mirror comes in yew and grey stained bolivar. The two balls are made of oxidised copper and the inset rails at the top and bottom are of rough ground steel. Striking and bold, these pieces demand an uncluttered space where they can speak for themselves.

Contact: Gibbons & Williamson, 416 Northampton Street, London WC1. Tel 430 0660



IT IS NOT OFTEN THAT AN artist has the chance to construct his vision of a house. Recently the outspoken and polemical Austrian artist Hundertwasser realised the opportunity to build his reaction to the monotonous, uniform urban estates that characterise large unending stretches of our cities. The recent construction of the Hundertwasser House in Vienna is the embodiment of an artistic vision that is just as powerful in its condemnation of all that is spiritually repressive, ugly and conformist, as it is in its affirmation of all that is liberating, harmonious and creative. The recent publication of *Das Haus Hundertwasser* provides an opportunity to see the

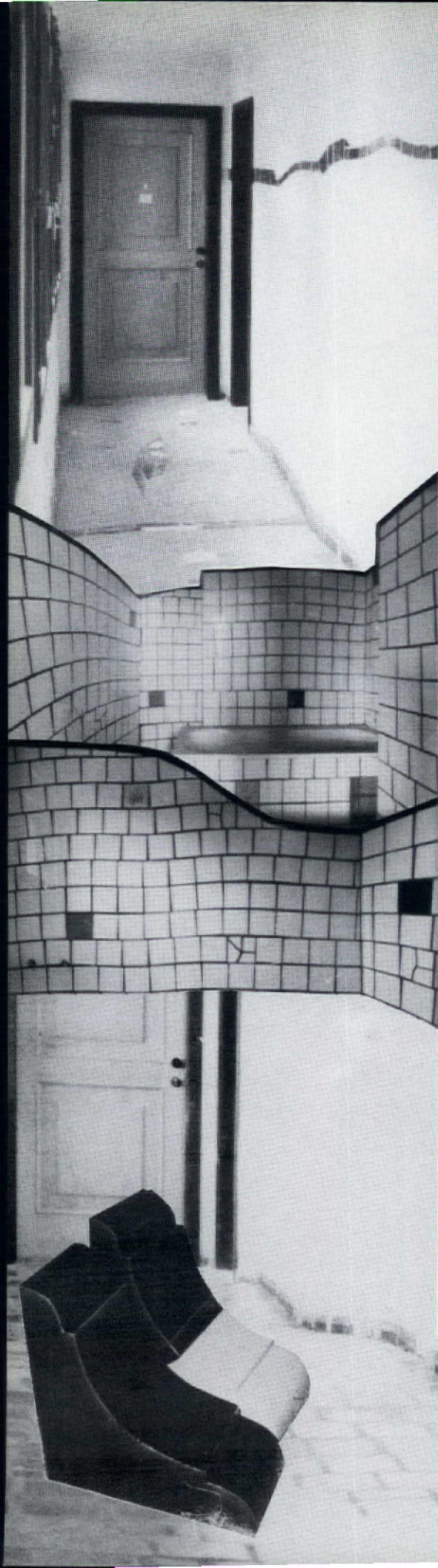


THE HOUSE THAT

HUNTER



# WASSER BUILT



development and realisation of an architectural project that is part of a unique vision. Contemporary architectural trends show the acceptance of ornament, colour and visual and spatial variety as necessary constituents for harmonious living. When it was routine for planners to indiscriminately impose bleak regimented estates and shopping precincts on towns and cities, Hundertwasser's vision of free, colourful and creative architecture, and his outspoken ideological statements, were treated as earnest and powerful, but impracticable. Hundertwasser is an artist and artistic statements can be entertained momentarily and avoided as easily as closing a book. Yet the fundamental importance of Hundertwasser's claims cannot be denied. They are commonly held sentiments that have given rise to an international reaction to Modernist planning and architecture. That is not to say that Hundertwasser is either an architect or a unique ideological thinker. His house and his statements are above all aspects of his artistic vision, and it is the nature of his vision that it seeks to transform every aspect of life in its process of creative expression.

The development of Hundertwasser's concerns can be seen in his painting. Hundertwasser's early painting from the 50s shows the influence of Gustav Klimt and Egon Schiele's mannered use of natural and biological forms and images. His painting developed into a highly individual form that appears to be similar to Klee and Kandinsky's use of abstract and naïf forms to suggest spiritual states. However, his painting is neither completely abstract nor symbolic. His sinuous forms and means of representing figures are essentially personal. Hundertwasser is a Modern artist in the tradition of the English Romantic poet and artist William Blake. Hundertwasser's self-styled prophetic stance and his ideological statements

that combine ecological, environmental, well as social, aesthetic and spiritual values, further link him with Romantic artists. For Hundertwasser there is a quality in nature that is reflected in its forms and colours that is both spiritual and aesthetic. This sensibility does not result in realistic celebrations of nature. Natural forms and the spirit of feeling they represent act as an inspiration for his own individual visions.

His ideological stance is not limited to art, as he does not see art as being separate from the process of life. For this reason many of his anti-rationalist statements refer to the condition of society and the environment. The 'divorce of people from natural surroundings, the standardization and bleak uniformity of housing, the rigid colourless conformity of environment, the subsequent reduction of feeling and spirit to a range of uninspired

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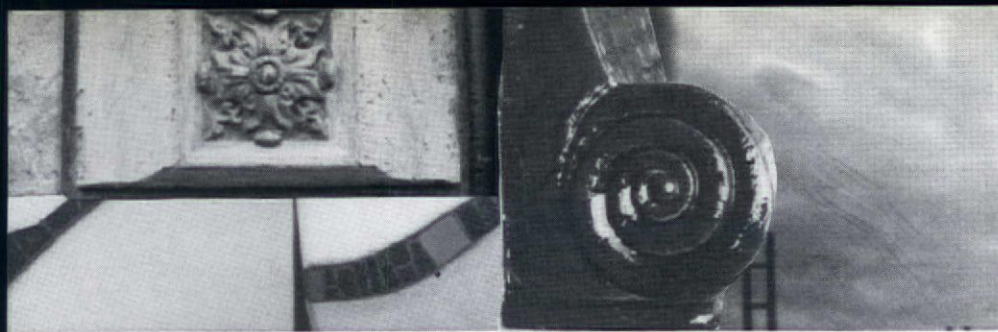
*'Man has three skins: his body outside, his clothing and his house. . .'*

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mechanical reactions, and the strict limitation of human creative potential are seen as necessary consequences of a restrictive rationalist society. 'Man has three skins: his body outside, his clothing and his house. . . If man cannot change his three skins in a never-ending organic revolution, especially his third skin, his outside walls, he will perish'.

The relation of architecture to spiritual and moral values is not a new concern for Hundertwasser, it is an integral part of his vision. Hundertwasser's statements and paintings show the development of his relation of the aesthetic to the spiritual and natural and his reaction against rationalism. 'I believe . . . that painting is a religious occupation, that the actual impulse comes from without . . .' The forms of his paintings are developed from biological





id natural shapes. 'My painting is, I ink, completely different because it is

**The straight line is the tool of the devil. He who makes use of it aids in the downfall of mankind. . .**

getative painting.' Consequently he acts against what he sees as aesthetic tionalism both in art and architecture. The straight line is the tool of the devil. He who makes use of it aids in the downfall of mankind . . . What will the decline be like? Every city block in New York has n to twenty psychiatrists. Clinics are erfilled with madmen who cannot be ired because the clinics are also built cording to Loos'. Hundertwasser's tack on the geometrical and austere chitecture of Adolf Loos was entitled *os von Loos* and intended as a reaction os Loos' polemical work *Ornament and ime* (1902), an attack on the use of nament in architecture. Hundertwas- r's statements may often seem far-fetch- l, but they are intended to be deliberate- provocative.

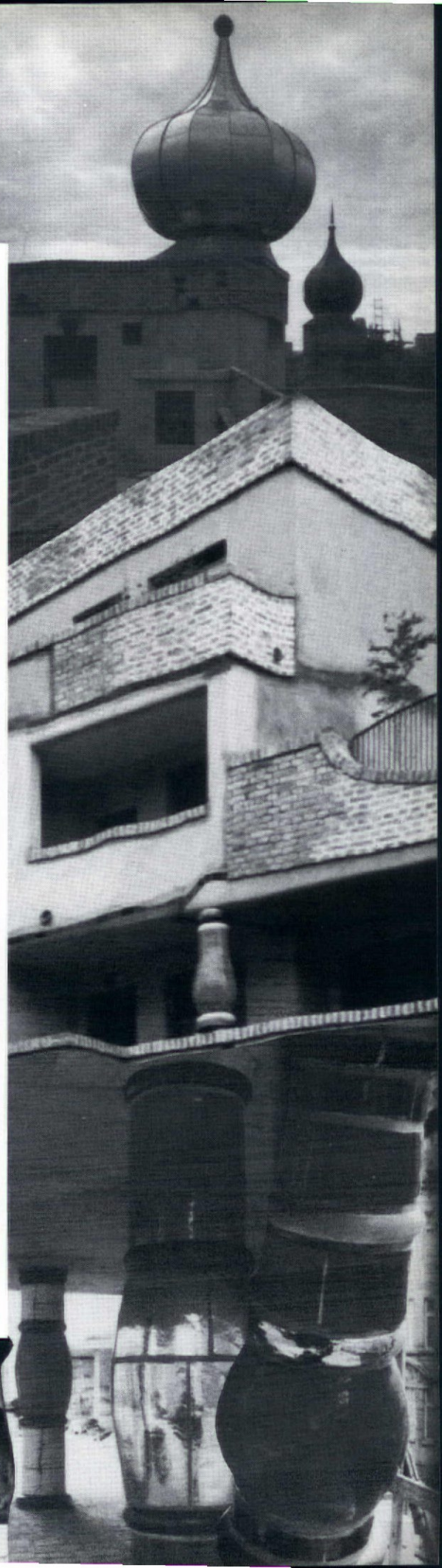
Hundertwasser's House is a direct de- velopment of the concerns of his theory nd art. It's form is asymmetrical and 'ganic, organic in the sense that its esthetic coherence is dictated by Hun- ertwasser's imagination. However the esign does relate to many primitive ver- icular styles. The recent *Das Haus Hun- ertwasser* includes an essay by Efthy- ios Warlamis called 'The Architecture f Hope' relating the house to North frican vernacular housing and sees his ork as part of an alternative movement f city architecture as well as relating it o the death of Modernism. It is possible o see the influence of Gaudí in Hundertwas- r's use of natural forms and more speci- ally in his use of coloured glass mosaic s a major means of decoration, yet essen-

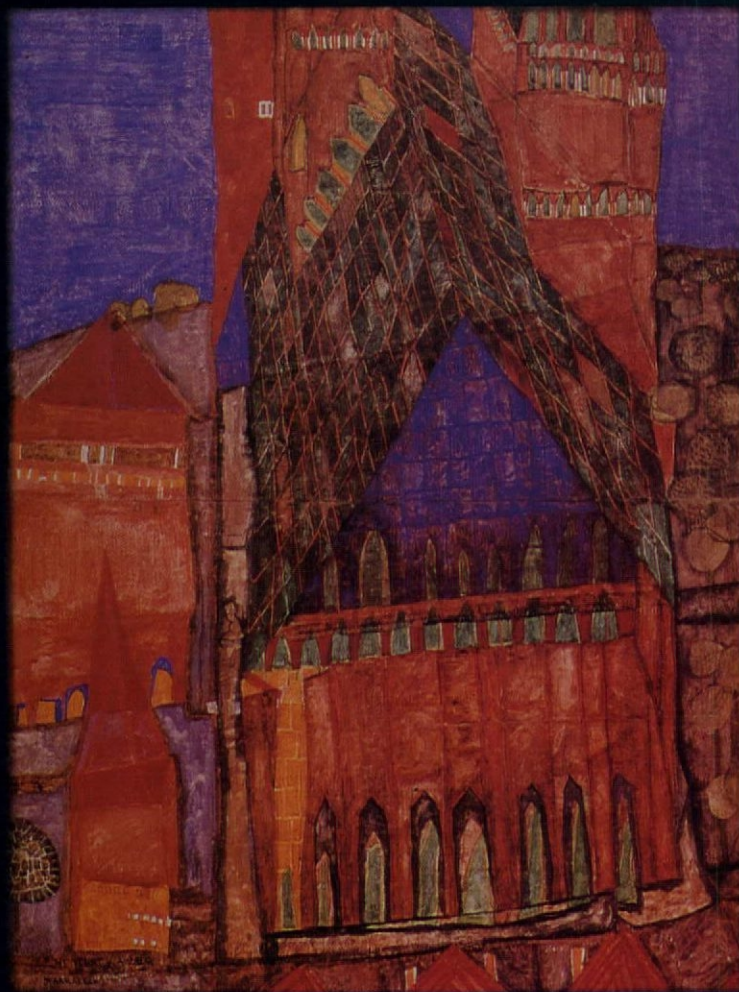
tially the design of the house is unique to Hundertwasser.

Hundertwasser cites the importance of the way in which areas with character have achieved their uniqueness due to the unplanned and organic nature of their development, as a conceptual influence. He suggests that the genius loci cannot be created by uniform and geometrical planning and has tried to give the form of his building a unique character. The function of architectural form and space echos contemporary Post-Modern architectural concerns. Decoration is a key element in Hundertwasser's design and form has a symbolic as well as structural function. The use of elements of traditional Vien- nese architecture is also important. 'To enable the spirits of the old house to pass into the new, part of the facade from the former building was rebuilt complete with keystones, ashlar, chamfers and all the trimmings.'

From the side, Hundertwasser's build- ing appears as an asymmetrical tenement, the facade of which is composed of irregu- lar and individually shaped and deco- rated sections. It is reminiscent of Gaudí's Casa Mila. The colours, textures and windows belonging to each flat's facade, are different. The overall facade has a coherent form, yet each part remains distinct. Hundertwasser has sought to avoid uniformity wherever possible. His design principle includes the introduction of 'non-regulated irregularities'. His de- sign allows for the toleration of 'spon- taneous vegetation' and the welcome attraction of streaks, smudges and spots. The graffiti and the marks of artists and builders are accepted as are visits by tramps.

Hundertwasser has used a ceramic band on the facade of the building as means of localising the individual home of a tenant. Windows play an important part in the design of the building. 'Some people maintain that houses consist of walls, I





Right: *House with Arcades and Yellow Tower*, St. Maurice/Seine, 1953. Water-colour, 49% x 36 in/124 x 90 cm; Left: *The Cathedral I*, Marrakesh, 1951. Water-colour on cement sacking on linen, 26% x 20 in/67 x 50 cm

maintain that houses are made out of windows.' Hundertwasser has used eight

***'A keystone is for a window what a tie or a beard is for a man.'***

types of window which differ in size, width and height and are placed at irregular intervals. The facade of his house is intentionally distinct from Modern housing estates. 'The outer walls of our modern houses are like prison walls, anonymous, emotionless, aggressive, heartless, cold and totally void, walls which rob one of one's freedom. . . In my house, great importance is attached to the individual tailoring and organisational structure of the outer walls of each individual flat.' Windows also have a symbolic function. 'A keystone is for a window what a tie or a beard is for a man. A visible keystone above a window also symbolises its crown and has thus an importance which reaches far beyond the realms of its original technical and statical purpose.' In 1980 Hundertwasser, learning of the action brought by Laurel Green Condominium against an American citizen who installed a bay window in her house, thus

contravening the local bylaws, began a campaign in Austria to encourage parliament to enforce 'the right to one's own window'.

The decoration consists of elaborate mosaics both on the facade of the building and the interior walls and the floor. A variety of differently shaped and coloured columns are included in the building's decoration, as well as copies of 'popular and well-known statues from the past', in marble-casting.

***'Architecture should exalt man to the heights, not humiliate, oppress and enslave him.'***

The skyline of the building is intended to be irregular. It is dominated by a tower topped by a golden onion dome. 'Architecture should exalt man to the heights, not humiliate, oppress and enslave him.'

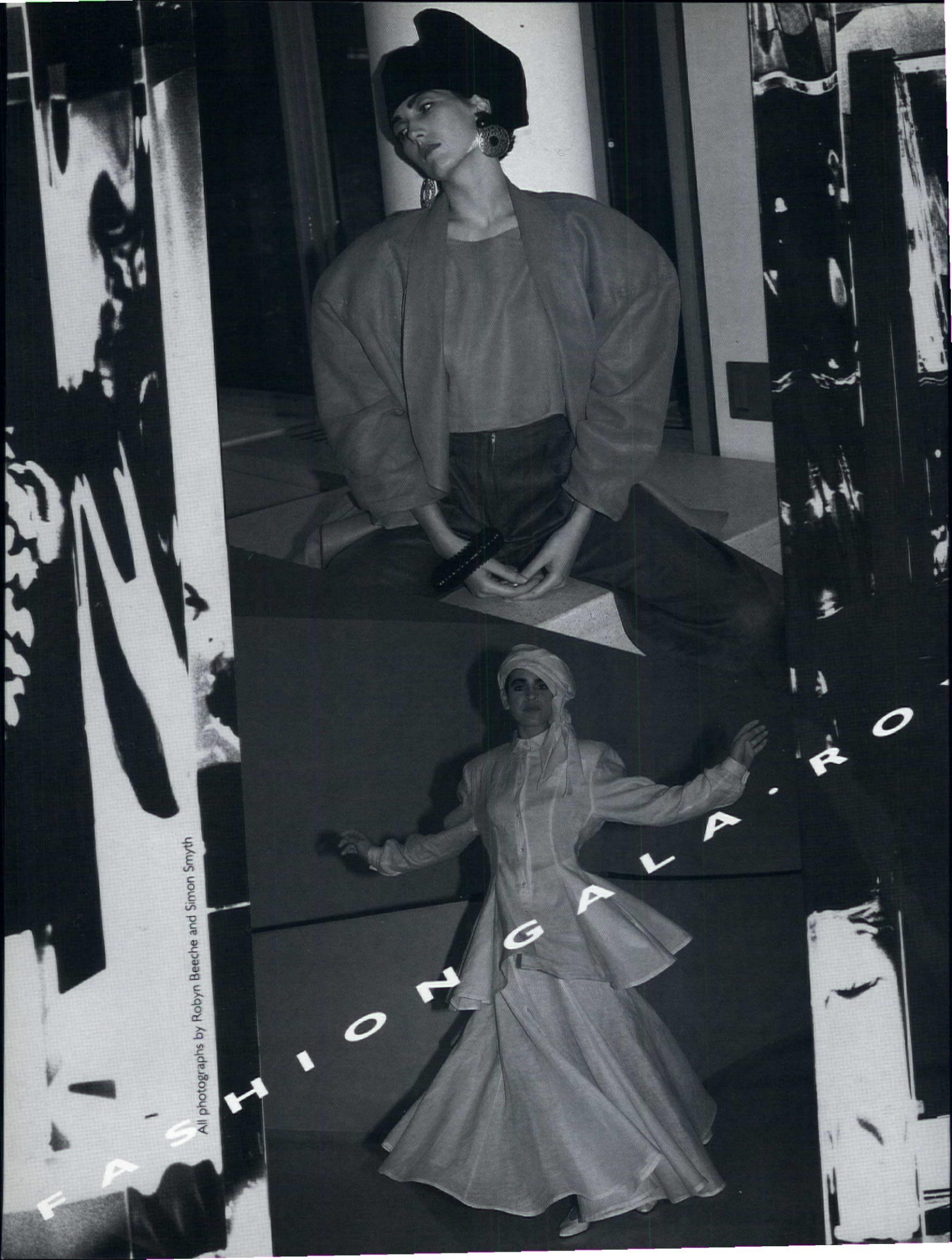
The presence of nature in the house is also important. 'If modern man is cut off from the natural feel and touch of the earth that he has known since time immemorial and made to walk on asphalted, concrete, FLAT areas conceived by the

hands of the designer in his modern designer's office his senses become blunted, with catastrophic consequences for his psyche. . . To remedy this Hundertwasser provides the house with uneven decorative floors. He has trees in the house which he sees as 'tenants, just as the human inhabitants'. The close proximity of man to nature is essential.

The full scope of the House's significance can be seen in *Das Haus Hundertwasser*. It is a detailed presentation of the conceptual development and construction of Hundertwasser's House, seen within the context of his painting and earlier architectural schemes. His House is a unique and provocative building. It is not the work of an architect, but of an artist who challenges conventional notions of living, environment and architecture. The fact that many of his concerns are reflected in current architectural thinking and practice is a measure of their importance. HC

*Das Haus Hundertwasser* published by Österreichischen Bundesverlag and Compress Verlag, Austria. 320 pages, col and b&w ill. Cloth £85





All photographs by Robyn Beeche and Simon Smyth

FASHION GALAXY RO



COLLEGE OF ART

Opposite-above: Elizabeth Conyngham Green, crimson linen coat, red linen top and grass green linen trousers; below: Michelle Doherty, white textured linen jacket with oyster linen skirt. Above: Christine Burn, maroon/green check cotton suit with lace and jersey cardigan; below: Steven Harris, black venetian wool coat over kingfisher shot taffeta dress.

## FASHION GALA. RO

Above: Jakki Willot, cream vellour coat with black leather appliqué, over black gaberdine skirt and emerald jacquard blouse; right: Brian Rennie, a bamboo beige Hurel jersey dress; Far right: Frankie Ng, white gaberdine dress.



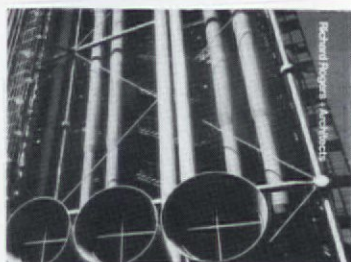
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FASHION

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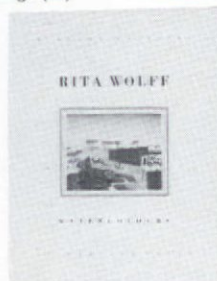
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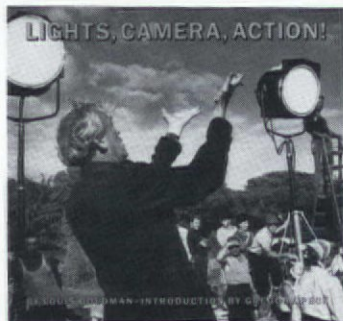


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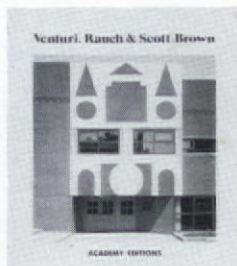


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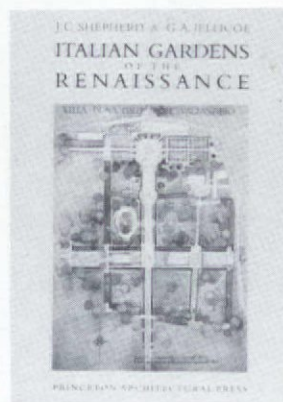
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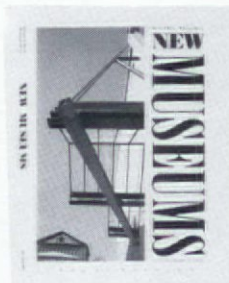
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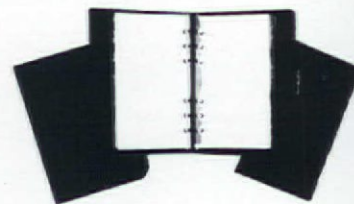
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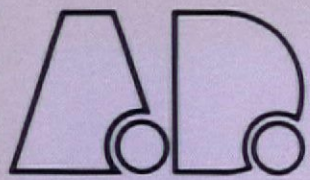
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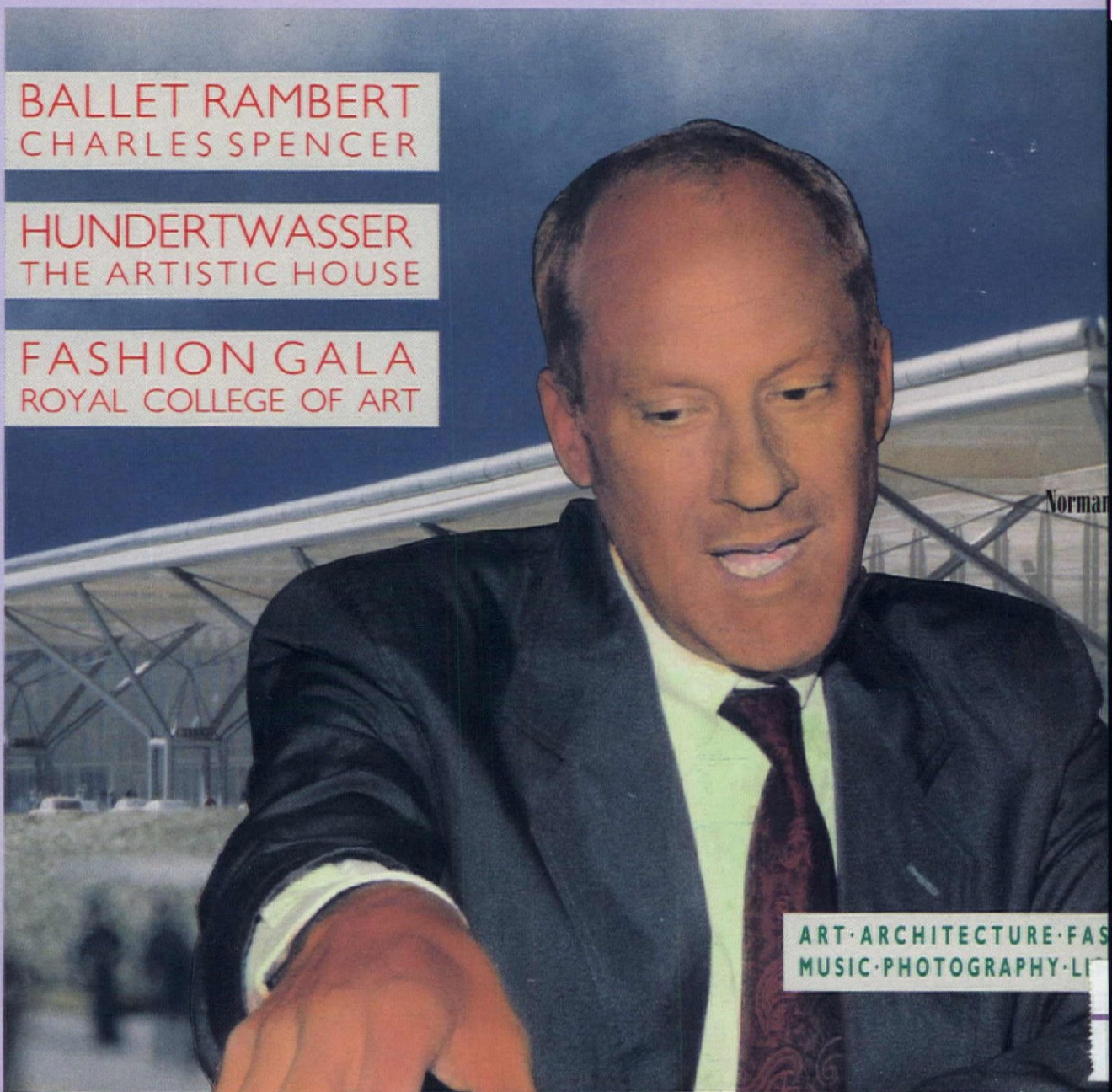
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