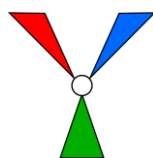


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bncdoc.id	CN4
bncdoc.year	1992
bncdoc.title	The Artist: a magazine giving instruction in all branches of art.
bncdoc.info	The Artist. Sample containing about 22546 words from a periodical (domain: arts)
Text availability	Worldwide rights cleared
Publication date	1985-1993
Text type	Written books and periodicals
David Lee's classification	W_pop_lore

<p><90/c></p>  <p>Key:</p> <p><u>Footprint</u></p> <p><u>ConEn1</u></p> <p><u>Footprint</u></p> <p><u>ConEn2</u></p> <p><u>Footprint</u></p> <p><u>ConEn3</u></p>	<p>among others Chillida, Derain, Miro, Max Ernst and Terry Frost. The Peter Scott Gallery will be re-opening in January with <u>works</u> by Paula Rego, the National Gallery's first associate <u>artist</u> in 1990, whose <u>paintings</u> inspired by the Renaissance collections now decorate its restaurant in the Sainsbury Wing, and Nicola Hicks, whose vigorous unsentimental <u>depictions of animals</u> are justly renowned. BELOW LEFT The Peter Scott Gallery, Lancaster University and BELOW RIGHT Nicola Hicks Fire and Brimstone, whose <u>drawings and sculpture</u> will be on show in one of the openingexhibitions in the new gallery, from January 18 to February 12 A discerning age A group of <u>works</u> by contemporaries, often friends collected by an enthusiastic and discerning individual is always appealing and ken Powell takes a deserved place in a long line of such patrons. His particular predilections when he started were for the <u>young artists</u> of his won age who were beginning to reject the immediate traditions of their predecessors and experiment with new formulas of expression and technique in the 1940s and 1950s. Most of them have since become respected and stalwart pillars of <u>British art</u> with distinguished entries in the relevant <u>art history books</u>. His collection, appropriately entitled 'new Beginnings' and on show in Edinburgh includes the innovative <u>works</u> of among others Victor Pasmore, Adrian heath, Kenneth and Mary martin, the <u>painters</u> associated with St. Ives like Patrick heron and Robert Hilton, as well as <u>sculptors</u> such as Eduardo Paolozzi, William Turnbull and Reg Butler, giving an encapsulated view of this interesting period in <u>British art</u>. Scottish national Gallery of <u>Modern Art</u> Drawing masters The lucky denizens of East Anglia are being given a rare opportunity to see a magnificent selection of <u>16th century drawings</u> loaned form the British Museum's great collection, which is only occasionally exhibited to the general public. These precious and fragile <u>masterpieces</u> in 'Florentine Drawing in the Age of Michelangelo', which include <u>works</u> by the master himself as well as Leonardo, Raphael, Pontormo, Bronzino and other top names of the Italian Renaissance, will be shown in the Sainsbury Centre's environmentally controlled exhibition space, its lighting system specially designed to display such sensitive material. Sainsbury Centre for Visual Arts heart in stone An early 20th century guru, a great English <u>artist-craftsman</u>, <u>typographic designer</u>, <u>engraver</u>, <u>sculptor</u> and deeply influential presence in the <u>cultural life</u> of his time, Eric Gill (1882-1940) was regarded, until Fiona MacCarthy's revealing and controversial biography (1989), as almost a candidate for sainthood. It was as an innovative <u>designer of letter forms</u> (Gill sans, Perpetua) scribe and <u>letter cutter in stone</u> that his genius lay, nurtured in the traditions of the <u>Arts</u> and <u>Crafts</u> Movement.</p> <p><u>Art of a purpose</u></p> <p>, <u>not for its own sake</u>, was his rubric. <u>Sculpture</u>, being <u>Fine Art</u>, he did not tackle till he was 27 and well established and then seemingly by way of therapeutic</p>
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	<p>sublimation during a period of enforced sexual abstinence whilst his wife was pregnant. Pygmalion-like he turned to the penetration of stone with hammer and chisel ... 'So my first erotic drawing was not on the back of an envelope' he wrote, 'but a week or so's work on a decent piece of stone ... Lord how exciting! and not merely touching and seeing but actually making her. I was responsible for her very existence and her every form came straight out of my heart.' Not for him the method of modelling in clay and translating the result into other materials by mechanical means. He liked to cut directly into the stone, relishing its firm crisp quality. Surprisingly, for a progenitor of such masterpieces as the Stations of the Cross in Westminster, Gill has never been given a retrospective of his sculpture, a void which the Barbican Art Gallery is filling with a collection of over 50 works in stone and related drawings, engravings, and contemporary photographs which reveal the paradoxical creativity of this artist, sensually spiritual and ascetically erotic. The Barbican Art Gallery, until February 7. Constructing landscape The experience of landscape in its physical, visual and spiritual dimensions was the obsessive passion of Cornish artist Peter Lanyon, who was killed in a gliding accident in 1964 at the age of 46. Making constructions from mundane materials: wood, string, glass, wire, plastic and such-like to define and encompass his concepts of space, energy, weight and transparency was for Lanyon a lifelong exercise which both grew out of and was channelled back into his paintings, thus extending the parameters of his vision and adding a further element to his work. A South Bank Centre touring exhibition at the Camden Arts Centre, 'Air, Land and Sea' examines the affiliations between Lanyon's constructions and paintings, and where possible re-unites the related artefacts, thus illuminating his working methods and presenting new perspectives. The Camden Arts Centre ABOVE peter Lanyon Longshore 1962, oil on canvas, 70×48ins; (183×122cm). On show at the Scottish national Gallery of Modern Art, Edinburgh Printmaking from afar What have printmakers been up to in what was recently called the USSR? To find out, visit the Bristol City Museum and Art Gallery where in an exhibition: 'A Time of Transition: Contemporary printmaking from Russia and the Ukraine', Bristol artist Peter Ford has gathered together some of the finest work of the practitioners of that region. The works, as one would</p>
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