

On with the shows

Although the 20/21 British Art Fair has gone (but may regenerate), there is still much to delight in London and beyond in the coming weeks

ONLY last September, I described the 20/21 British Art Fair as having the reputation of being one of the happiest of the year. Now, after 28 years, along with its younger sister the 20/21 International Art Fair, which was scheduled for May (rather than February as previously), it has been cancelled. This is because the Royal College of Art, which had housed them for some years, has decided to hold no more commercial events of this type and it has not been possible for the organisers, Gay Hutson and Bunny Wynn, to find suitable alter-native premises.

As a long-standing friend and admirer, I am sad to see them go, but as I report next week, the baton will be taken up. In particular, they have done a great deal to foster the Modern British market and their straight-talking market analysis, issued before each fair, was greatly appreciated by Arts journalists. The contemporary end of Modern British—at any rate, in its more mainstream aspects—dominates the exhibition catalogues of the next month or so as well as notices that have arrived on my desk and screen.

Continuing until next Tuesday at the Clarendon Gallery in Dover Street W1 is a show of the ever-sunny paintings of Lucy Pratt. For the most part, they are Italian scenes, including much evidence of her family's love of



Fig 1: *La Plate-Bande près de la Maison*, one of Jean-Marie Toulgouat's works inspired by Giverny

Italian restaurants, with a few from Cornwall.

The Fine Art Society's print show in Bond Street to March 10 runs in tandem with 'A History of Thunder'—continuing to March 24—with paintings by many of the best British artists of the two World Wars. They include John Copley, Ethel Gabain, Charles Ginner, Eric Kennington, Paul Nash (Fig 3), C. R. W. Nevinson, William Orpen, Eric Ravilious, Eric Robertson, Walter Sickert, Percy Smith, John Souter and Graham Sutherland, and they are accompanied by an installation by

Fig 2: *Pebble* from Michael Petry's *Joshua D's Wall*

the multi-talented contemporary, Michael Petry. His *Joshua D's Wall* is a slow-motion, rather than trumpet-blast take on the fall of Jericho, as the wall is made of Murano glass 'pebbles' (Fig 2) that will be removed as they are sold.

Just closed at the Fosse Gallery, Stow on the Wold, Gloucestershire, is another unusual take on war, extraordinary and powerful mixed media works by Charlie Calder-Potts, who has been with British troops in Afghanistan and Iraq. She is an artist to watch. Peace returns to the gallery with Seren Bell's 'The Rural Heritage of Wales', including many of her popular sheep, from Sunday to March 26.

Further wildlife and sporting subjects including both paintings and sculpture, will be at

the Jerram Gallery, Sherborne, Dorset, from Saturday to March 23 (Fig 5).

To March 12, the Brian Sinfield Gallery in Burford, Oxfordshire, offers 'Elements', abstract paintings by Chris Sims. Brian Sinfield notes that abstract art has its language, which must be understood, but also 'can simply appeal to the senses, often possessing that "wow" factor, irrespective of whether you understand it or not'. The Gallery will also be showing at the Affordable Art Fair in the Battersea Marquee from March 9 to 13.

Panter & Hall, which will also be at Battersea, is now grandly ensconced in Pall Mall, where it is showing Paul Maze until March 11 and Sarah Jane Bellwood's 'beautiful and intimate' water-

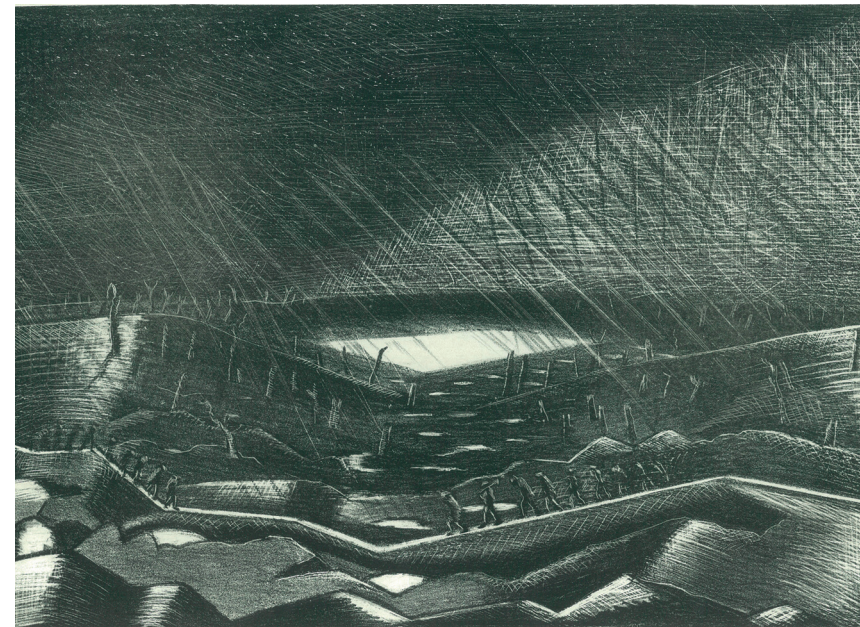
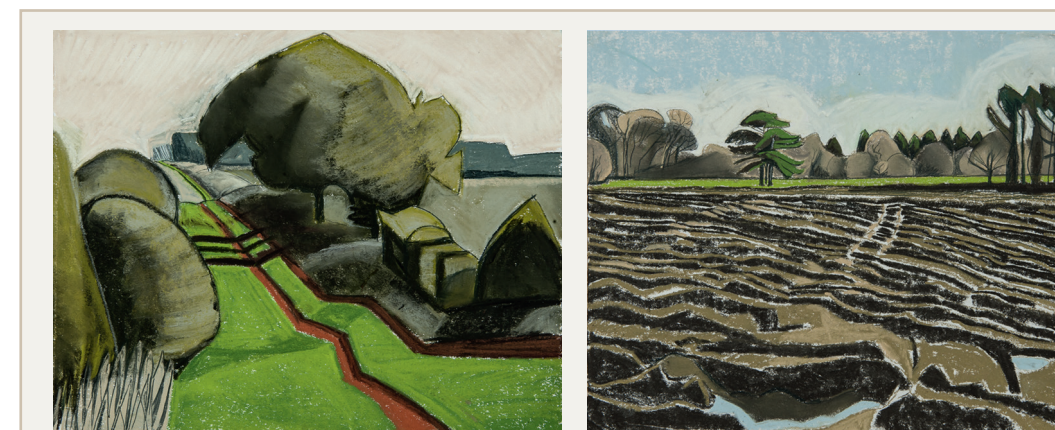


Fig 3 above: Paul Nash's stark *Rain: Lake Zillebeke* (1918).

Fig 4 below: Sophie MacCarthy's charming ceramic *Fish Dish*



Pick of the week

As a fellow walker, I was intrigued to meet Tor Falcon recently. Like Miss Tempest, she lives in Norfolk (but is a native rather than an incomer) and she is fascinated by the 46-mile-long Peddar's Way, which runs north-north-east from near Thetford to the coast at Holme-next-the-Sea. Some parts are undoubtedly a Roman road, but it could well be much older, especially as it would have continued into what is now sea, having passed the site of Seahenge. Tor's strongly drawn and admirably coloured pastels recording her walks will be with Abbott & Holder in Museum Street, WC1, from March 17 to 26. The gallery is also showing intriguing drawings by George Romney, inspired by Shakespeare, Milton and Howard. I shall return to these another week.



Fig 5: Paul Harvey's *Kestrel* will be at the Jerram Gallery

colours to March 18. She juxtaposes old cutlery, wild flowers and insects to great effect, her bees winning the approbation of no less an apiarist than the Professor of Biology at Sussex University. The Geedon Gallery, Jaggers, Fingringhoe, Colchester, Essex, has a mixed exhibition of mostly East Anglian artists from March 19 to April 3 and by appointment to May 15. With the paintings are sculptures, works in

wood and glass, taxidermy and doorknobs, as well as ceramics by Sophie MacCarthy (Fig 4).

There is abstraction, rather than abstract art at Waterhouse & Dodd, now in Albemarle Street, W1, and at Browse & Darby, hanging on in Cork Street, W1. To the former's catalogue of recent works by Martyn Brewster, to March 24, I owe this distinction: 'Abstract art is concerned with the production of an image which relates only to itself. The image is not representational in any way. Abstraction, conversely, is the process of describing a scene without recourse to mimicry or illusion.' This certainly applies to both Mr Brewster and to Anthony Whishaw at Browse & Darby to March 31.

From March 12 to 26, Moncrieff Bray, Woodruffs Farm, Egdean, West Sussex, has 'Still Life, Presence, Memory', with paintings by Sarah Bowman, Emma McClure, Jackie Philip and Sveta Rumak.

Messum's, Cork Street, presents 40 works by Jean-Marie Toulgouat (1927–2006), Monet's step-great-grandson, depicting Giverny's gardens following their restoration, from March 16 to April 1 (Fig 1).

COUNTRY LIFE readers may think that they need no introduction to the work of Annie Tempest. Tottering-by-Gently has long won her a place as a Young National Treasure, but should they visit Harrogate between March 19 and 26, they will discover a very different side to her work. Since 2006, she has been sculpting (COUNTRY LIFE, April 18, 2012) and, at the Walker Galleries' contemporary space, 12 Montpellier Parade, she will be showing un-caricatured figural bronze sculptures of acrobats and dancers. They are cast for her by Wayne McKinney, with steel stands and mounts forged by James Spedding, both Norfolk neighbours of hers.

The exhibition is shared with John Mackie, whose paintings and pastels capture all the light and warmth of the Midi and Italy.

Next week The ivory problem