

APOLLO

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**Problems in
Early Chinese Ceramics**



sition manipulating the subject-matter of Pop mass media as if it were a nude by Matisse. The American dream of affluent fulfilment sublimated by fantasizing in terms of the libido and luxury items is parodied by Wesselman and at the same time elevated into a forceful visual language, bright as a

6 *The Great American Nude—92* by Tom Wesselman (b. 1931), 1967. Mixed media, acrylic and collage on board, 1.21 × 1.67 m. Recently exhibited at the Mayor Gallery

7 *The Great Divide, no. 7* by Anthony Davies (b. 1947), 1988. Coloured lithograph, 60.9 × 81.2 cm. Recently exhibited at the Thumb Gallery



8 *Poppies in Wheat* by Olivia Temple (b. 1947), 1988. Oil on canvas, 88.9 × 76.2 cm. Addison Ross Gallery, until 13 September

poster and flat as a Matisse with the unequivocal impact of tremendous formal toughness. These paintings are as implacably hard-hitting as anything that Lichtenstein ever produced.

In the same way that Lichtenstein started to use metal to translate his paintings into three dimensions, Wesselman in his most recent work (*Mayor Rowan Gallery*) has cut out metal into flat shapes which he then paints with startling intensity in the arresting colours of the advertising billboard. The trite and debased origins of the image have been transformed into flowing lines and shapes whose chromatic interplay is synthesized into a structure of considerable formal consequence, creating a secular icon of compelling power epitomizing the age of the 'hard sell'.

Anthony Davies (*Thumb Gallery*), moved by the destructive malaise of unemployment, deprivation, poverty and despair that he has seen in the Eighties, has expressed his concern in a series of lithographs called *The Great Divide*. He observes human character with a penetrating and uncensorious eye but with precise and exacting detail for individuality which he translates into satirical comments on social types (Fig. 7) expressive of the diversity and fragility of the human condition. The range encompasses touts, punks, babies, the truculent and the suppressed and bewildered in a warts-and-all bestiary of the dole queues of today.

Olivia Temple (*Addison Ross Gallery*) works directly from nature with an open-eyed and uncomplicated appreciation of its pictorial qualities. Painting this year in the Languedoc (Fig. 8) she reacted to the sight of an infinite sea of wheat rippling into the distance punctuated by poppies gently capturing their unpretentious charm with sensitivity to nuances of light and colour.