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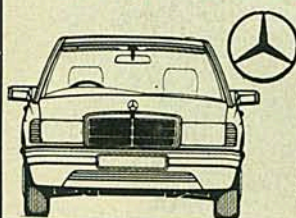
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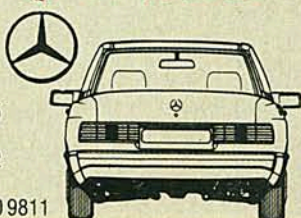
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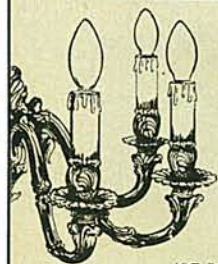
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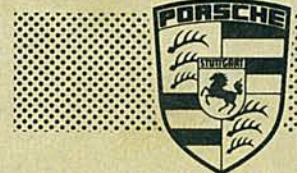


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GALLERIES

by ANNE CRANE

BIZARRE BUILDINGS

L'Escargot, that bastion of Soho gastronomy, turns art gallery this month when it plays host to an exhibition of watercolours of Southern India by Doug Patterson entitled *Bizarre Buildings*. These are large works, some of them triptychs, measuring nine foot in length, depicting palaces, temples, architecture of the British Raj and modes of transport in the sub-continent.

L'Escargot, Greek Street, W1, 1-28 September.

FABULOUS FAKES

Costume jewellery has come of age. No longer the watered-down derivations that are forever to be classed as department store second-best, it is a field that designers take very seriously. It has also become a subject for serious study with jewellery historian Vivienne Becker's new book, *Fabulous Fakes*, a survey of fantasy and fashion jewellery from the 20th century to the present day.

The book will be launched on 8 September at 20th century jewellery specialists, Cobra and Bellamy, who are using the occasion to stage an exhibition of 450 of their most stylish examples of costume jewellery dating from the 1920s-1970s, together with a selection of loan exhibits for the period covered in Vivienne's book. Organisers Tania Hunter and Veronica Manussis have concentrated on examples of strong design which characterise their period; almost all of them made and signed by the leading manufacturers of their era. Prices are pleasingly unprecious: they start from £30-£60 and go up to £800-£900 for the more extravagant sets of jewels.

Cobra and Bellamy, 149 Sloane Street, SW1, 730 2823, 9 September-8 October.

OLIVIA TEMPLE

As more and more of our native flora disappear from field and hedgerow under the almighty arm of modern farming methods, the sight of a bank of



wildflowers becomes an increasing rarity. It is one which Somerset artist Olivia Temple loves to capture in her oils and pastels and it forms a central thread through her latest exhibition at the Addison-Ross Gallery. Of the 40-odd works on show, for example, as many as one third will be pastels of the greenhouses in Oundle where Dr Miriam Rosthchild, a seasoned campaigner in the cause of floral conservation, breeds wildflowers whose seeds can then be renaturalised in our roadside verges. Wild poppies are another of the artist's passions. The handful of views in this exhibition show them in French locations, in Languedoc and Vaucluse, dotted in a field of wheat or contrasting with the wizened black and fresh green of vines and their leaves. British and French landscapes make up the bulk of the remaining subjects, a corner of a French country building or a pastel of a blue shuttered balcony rubs shoulders with small "tile sized" oil paintings which offer the viewer a glimpse of British Countryside in a spring-time bluebell wood, a field of rape or a hanging basket.

Addison-Ross Gallery, 40 Eaton Terrace, SW1, 730 1536, 13-24 September.

ANDREW HEWKIN

Andrew Hewkin has been travelling to far-flung corners of the world and recording his impressions each winter for

over 20 years. Since 1980 the results have been displayed at Hamilton's Gallery for the world to see and buy (if they are quick enough, three quarters of Hewkin's paintings tend to sell out on the opening night).

This year's theme is Egypt and the Nile and the artist has attempted in his oils and watercolours to portray every aspect of the country's colourful lifestyle with views of the street bazaars and camel markets and watercolours of Nile's ever-changing riverscape. There is also a group of oils in which Hewkin has "reinterpreted" Egyptian life by painting pieces from the Cairo Museum, not in their showcases but relocated in their original surroundings and by reconstructing scenes of temple sculpture at Luxor.

Hamiltons Gallery, 13 Carlos Place, W1, 499 9493, 12 September-12 October.

ANDREW WALKER

Camberwell's artistic community is no doubt already well aware of Giray, the new gallery opened early this year in a former dance school and named after its owner, Jezzar Giray. Their fourth exhibition marks a return to the gallery scene for Andrew Walker. This young artist was hailed by critics as one of the new rising Scottish stars in 1984 when his work was shown in the Arts Council's touring exhibition — The British Art Show — where

his paintings were described as "decorative arcadian landscapes". Shows at the Fruitmarket Gallery in Edinburgh and at Blond Fine Art followed but he has since spent the last two years closeted away in a farmhouse on the Scottish borders working on the 20 or so oil paintings which will be making their first appearance at Giray. The subjects are centred around his domestic life.

Giray, 23 Camberwell Church Street, SE5, 708 0169, 14 September-22 October.

THORBURN'S SCOTLAND

Scottish-born Archibald Thorburn (1860-1935) is one of the world's best known bird painters and his studies of highland gamebirds fetch prices concurrent with the size of such a reputation. It is appropriate that Malcolm Innes' exhibition of the artist's work should start in their Edinburgh Gallery but it moves down to Walton Street at the middle of the month. Around 80 watercolours and a selection of the artist's signed prints will be on view.

Malcolm Innes Gallery, 172 Walton Street, SW3, 584 0575, 15-27 September.

BRITISH ART FAIR

Modern British painting has been the art maker's success story of the past decade and it must have been only a matter of time before someone decided to devote a special fair to this field. It arrives this month at the Cumberland Hotel in the form of The 20th Century British Art Fair, a five-day event at which upwards of 50 dealers will be offering a selection of British paintings, drawings, prints and sculpture ranging in date from the turn of the century to the present day. Expect to find works by the well-known masters of the Modern British School, names like Augustus John, Laura Knight, Sir John Lavery and Ben Nicolson.

The Production Box Exhibition Centre, Cumberland Hotel, Marble Arch, W1, 262 1234, 30 September-4 October.