

# Sculpture Feature Of Exhibition

By ELIZABETH YOUNG

The second exhibition "Painters and Sculptors of Promise," sponsored by the Royal SA Society of Arts, which was opened by Mr. Dunstan, MP, in the Society's Gallery, Institute Building, last night, is a full and lively collection.

Fifty-seven exhibitors have been selected and the work ranges from straight representation to pure abstract. One of the most pleasing features is the large number of pieces and high standard of the sculpture.

There is some good solid portraiture from Patricia Colley, Evelyn Elhay and Margaret Sinclair, whose head of the late C. J. Coventry, Esq., has strong feeling for character.

"Nude," by Regina Germanis, has grace and flowing symmetry and her "Abstract" in talcum stone is smooth and satisfying in form, texture and color.

Among the many painters there is much greater disparity of achievement. Many seem to have no greater claim to promise than that they

can, in an elementary way, handle brush and paint.

There are some, however, who do offer promise, and this in highly divergent ways. Here in fact could be with time, concentration and development some of the new blood necessary to revitalise the sadly depleted stream of the society.

Among the more promising painters are Yvonne Rollan, whose arresting "Self-Portrait" has a flat, stylistic attenuation to be found also in her ceramic tiles; Flora Anderson, who searches sensitively for quiet harmonies and relationships in her figure painting; and Shirley Megson, who binds a fair competence in harsh mannerism.

The well integrated abstracts of John Dallwitz show a thoughtful talent and sombre color sense; Jillian Holden seeks earnestly and with pleasantly organised color for the rhythms of landscape. Barbara Fargher, painting thinly, creates patient solidity in her "Seated Figure"; Susan White paints an able landscape impression.

The exhibition will remain on view until November 7.

"Everyone's

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