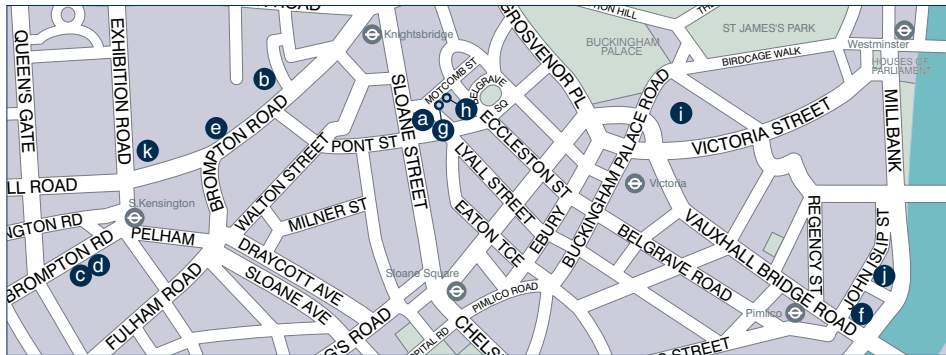


MAP 22 LONDON KNIGHTSBRIDGE & BELGRAVIA



a ARTHUR ACKERMANN / ACKERMANN MODERN

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c CADOGAN CONTEMPORARY

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SW7 3LD
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Contemporary work by emerging UK
artists in aid of international charity
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Maria Luisa Hernandez: London.
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www.cadogancontemporary.com
t 020 7581 5451 f 020 7589 3222

d CHRISTIE'S SOUTH KENSINGTON

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www.christies.com

e CRANE KALMAN

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Alan Lowndes, Sir Anthony Caro,
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ckg.ltd@virgin.net
www.cranekalman.com
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f LONG & RYLE

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SW1P 4PX
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Miller.** Sep 9-29.
At 20/21 British Art Fair, Royal
College of Art, Kensington Gore,
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g MATHAF GALLERY

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h OSBORNE STUDIO GALLERY

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Carli. Other resident artists
exhibiting include Antony Bream,
Sarah Maclean, Fraser Scarfe,
Jonathan Trowell, Jane Walter and
Claire Wiltshire.
gallery@osg.uk.com
www.osg.uk.com
t 020 7235 9667 f 020 7235 9668

i SW1 GALLERY

12 Cardinal Walk, Cardinal Place
(off Victoria Street) London SW1E 5JE
Contact the gallery for details.
Tue-Fri 12-6, Sat 12-4
gallery@sw1gallery.co.uk
www.sw1gallery.co.uk
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j TATE BRITAIN

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Until Sep 5.
Admn £10 (concs £8.50).
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k Eadweard Muybridge.

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www.tate.org.uk/britain
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ORIENTALIST PAINTINGS

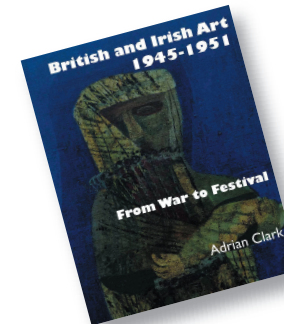


Frederick Arthur Bridgman, 'Jeune Orientale et sa Biche au Patio'
oil on canvas, 26 1/2 x 31 1/2 inches

24 MOTCOMB STREET LONDON SW1X 8JU

Tel: + 44 (0)20 7235 0010 www.mathafgallery.com

BOOKreview



British and Irish Art 1945-1951: From War to Festival

by Adrian Clark. 240pp, 48 b/w
ills, Paul Holberton Publishing,
hdbk £30.00

There have been plenty of
studies devoted to the patronage
of the arts and the nature of
critical tastes, but nearly all of
them seem reluctant to deal with
anything much later than the

mid-19th C. Social histories of
20th C. Art, certainly of British
Post-War Art, are, as a
consequence, remarkably thin
on the ground – James Hyman's
Battle for Realism (2001) and
Margaret Garlake's *Artists and
Patrons in Post-War Britain*
(2001) about the only books on
the subject of which I am aware.
Both are written by art historians
and thus reflect a particular
concern with the critical and
stylistic battles of the day, rather
than with any analysis of the
institutional, social, almost
anthropological aspects that
underlay the worlds they are
trying to describe – qualities
which 'make' this new volume by
Adrian Clark. A City man and
arts journalist by background
(*The British Art Journal*), he takes
a very cool, concentrated look at
a short but crucial moment in
British art history – the six years

between the end of World War II
and the Festival of Britain when
British art moved essentially
from a world of private to public
patronage and finally started
getting to grips with the dread
'Modern Art!' As even now, in an
altogether more commercially
oriented art scene, it was
dominated by a handful of
enormously powerful figures –
Sir Colin Anderson (patron and
committee-hound), Philip James
(Director of Art at the newly-
founded Arts Council), Kenneth
Clark (everywhere!) – among
them. Mostly public school and
Oxbridge (as the fascinating lists
at the back of the book make
clear), you feel as much pity for
the artists of the day trying to
make their way in such a world,
and still keep working, as you
do now. There has to be a
better way . . .

Nicholas Usherwood