

Handwritten notes at the top of the page: "H.L." and "L.L." with some illegible scribbles.

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of the forms tend to be repetitive and ambiguous because their anatomy is more imposed than observed. Indeed the real interest of these pictures is in their personal evocation of atmosphere; their geometry really seems to be a form of inhibition.

At the Leicester Galleries are some water-colours and etchings by Merlyn Evans and about 80 oil paintings and water-colours by J. D. Innes (1887-1914). The best of Innes's clear landscapes and mountains are still very enjoyable—even though their colour schemes are temporarily out of fashion. One of the tests of an artist's power of imagination is his ability to carry his vision right through to the smallest forms in each picture. Merlyn Evans in his scrolly Vorticist works is able to do this—(look at etching no. 33). Often, however, his textures and linear divisions are so obsessive that one can't see the wood for the trees, the figure for the segments.

Last week at the Indonesian Embassy there was a one-day show of the Indonesian painter, Affandi. His work is more exciting and moving than any new work I have seen for a long time, and must certainly be exhibited more publicly. At India House, Aldwych, there are some interesting paintings still on show. They include a number of competent paintings by Mr. A. D. Thomas, who is responsible for arranging the exhibition, but I was especially interested in the very telling graphic work of Mr. V. Nageshkar and the oil paintings of Mr. N. Mazumdar. The latter combine Parisian formalisations with a poignant sense of human mystery.

JOHN BERGER

Britten's *Second Canticle*, at the Victoria &



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