



Civic Exhibition Centre, Guildhall Square, Portsmouth (0705 822251). **Lower Gallery:** 12-16 Nov **Anjie Simeon-Art and Lyrica.** 19-30 Nov Portsmouth Studio Club. **Upper Gallery:** Until 16 Nov **Photographs** by **Wally Waygood.** 20-23 Nov Variety of work by Fine Art Students at Portsmouth Poly.

### Nuffield Theatre



Southampton University, Southampton (S.555028). 15 Nov-1 Dec. **Silk** Printing by Hazel Burrows

Bedwin Street, Salisbury (0722 21744). 3 - 25 Nov. **'Inaglio'.** Engraved designs, Six etchers and engravers. Peter Ford, Brian Hanscombe, Carmen Gracia, Frederic Pierre, Sally Maclaren, Robert Tilleard.

### Salisbury and South Wiltshire Museum

Watercolours by Ken Box — 30 Oct - 24 Nov. Temporary exhibition in the print room.

### Southampton Art Gallery

Civic Centre, Southampton. (S. 23855) **Wessex Artists Open Competition 1984.** Run every 2 years, this competition comprises of 400 entries from five Wessex counties. The panel of judges select 90 pictures, which will be shown in the exhibition. The judges this year were: Phillipa Beale — London College of Printing, Marilyn Carr — Southern Arts, John Millard — Curator Laine Art Gallery.

### Town House Gallery

59 Oxford Street, Southampton (S. 20498). Permanent exhibition of work by local artists — Felicity Harwood, Wendy Jelbert and Robert Allison. All work is for sale.

### The Winchester Gallery

Park Avenue, Winchester (W. 61891). **'Painters at Winchester'. until 24 Nov**

They like to splash the paint about the Winchester. Messy, squelchy, smelly oil paint. Perhaps this is what painting is all

about; getting stuck into the stuff. This is the second show of painters who teach or who have taught part-time in the painting department at Winchester School of Art, and the dominant air is of the large canvas thickly encrusted with kilos of oil paint. From Nico Ismay's dramatic expressionism which almost leaps from the wall to Tricia Gillman's flat decorations which seem so scraped and squeezed from the tube. Therese Oulton, the current Fellow in painting at the college may be slightly more subdued in imagery but no less extravagant in materials. Amongst the energy of these younger painters, the better of who appear to be women, the smaller contributions from the older men of British abstraction, Terry Frost and John Hoyland now seem almost drab with their flat acrylic colour arrangements. With seventeen painters represented by little more than one work each, this show seems as noisy and vibrant as a market place. Some artists would undoubtedly fare better on their own without all this hawking from the walls, although it is difficult to see much significance in Robert Welch's still-lives in 1984. Markily Hallam's figuration still stands however, providing an intimism of colour like a kind of classical Bonnard, which in the end keeps drawing you back, away from the grandiose gesture to a statement of quietness. In the 1980s the role of the part-time visiting lecturer has all but vanished from British art schools when it should really be an essential aspect of the vitality of art education. The students at Winchester are lucky, as are the few artists who are still permitted to earn some sort of living from part-time teaching. They should keep the air fresh with ideas and, although a lively exhibition in its own right, this is hopefully a sampler for an exciting degree show in June. **(Nick Rands).**

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