

Art Gallery

nature intact. Nature is shown as indifferent, though Thomson is by no means indifferent to nature. He shows the wilderness in many moods, and the immediacy of the moment comes strongly across, accentuated by bold brush strokes and varied textures. Sketches often provide a far readier contact between artist and spectator than do some more meticulous, polished compositions; they are a form of artistic shorthand, but no less comprehensible for that. The use of verticals — trees ringing lakes, or wood scenes — emphasises the privacy of Thomson's wilderness, as in "Blue Lake", or "Snow in the Woods", which brings to mind A. E. Houseman's lines on how "... the pillared forest Would murmur and be mine." Verticals and horizontals — the stillness and indifference of nature, agitated strokes, its turbulence and movement.

Along by the shubbery, prints by Mrs. Thelma Wise, a South African who has studied under William Hayter in Paris. At first sight, her work seems of a piece with that of several artists who work in the same medium, especially if they too have studied with Hayter. Yet these prints do have an individual character; Mrs. Wise's concern with the fight for social justice in South Africa may well account for the contorted, tense character of some of her work—particularly "Sea Forms", "The Pond", and "Slum." Only a small selection of her work is on show, but enough to show her a competent artist and print-maker, whose work can be very attractive.

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Tom Thompson was one of the famous Group of Seven, and this series of oil sketches illustrates its main concern with the Canadian landscape. Thompson is not dealing with landscape as a background or frame for human activity, but as an entity in itself. People have no place in the wilderness; their activity and relation to the broad-scaled landscape is shown as unimportant. The few sketches which have human implications — "Lumber Camp, Night", or "View over a Lake" — show human activity as completely integrated into the landscape, leaving the integrity of
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The third offering in this "ad hoc" but successful exhibition is some Eskimo art; not the usual stone cuts or carvings, but fabrics and Christmas cards from the Cape Dorset Co-operative. The fabrics are attractive with their simple, naturalistic designs, but with large motifs, and printed on coarse material, one wonders for what they could be used besides drapes in a largeish room. Good to look at, but useful? I am hardly domesticated enough to give a qualified judgement. The Christmas cards on the other hand are eminently useful and well designed. It is strange that so few orders have been placed; it will be hard to find such good-looking, simple, secular cards on Water Street in December.

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