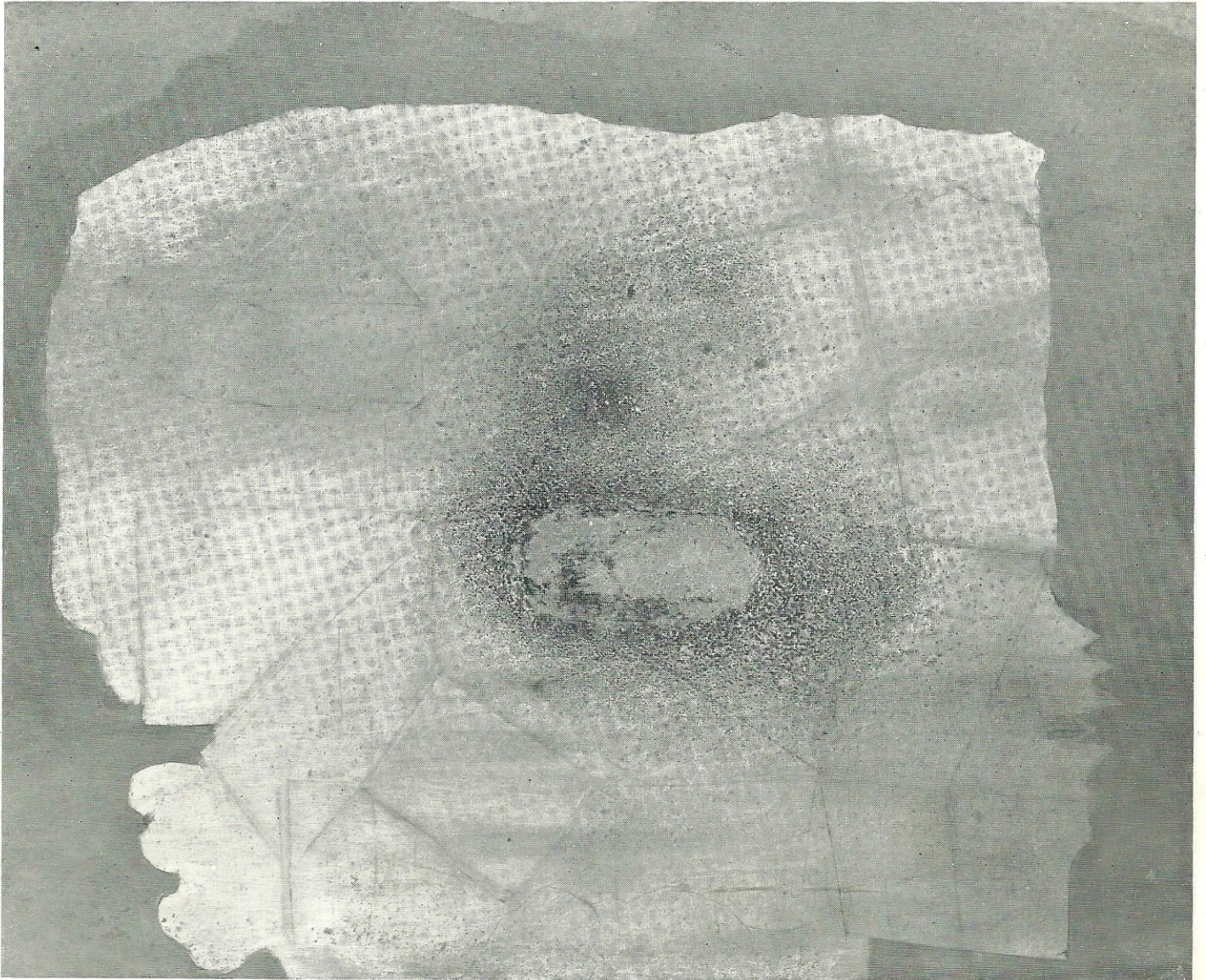


PRICED

Prunella Clough



20 Green Landscape 1968

26 March – 25 April 1968

Grosvenor Gallery

30 Davies Street London W1
telephone 01-629 0891
telegrams Sevenartz London

1919 Born in London. Lives and works in London. Teaches at Chelsea School of Art

Principal One Man Shows (London)

Leger Gallery 1947
Roland Browse and Delbanco 1949
Leicester Galleries 1953
Retrospective Exhibition Whitechapel Art Gallery 1960
Grosvenor Gallery 1964

Group Exhibitions

Pittsburgh International, Carnegie Institute, Pittsburgh U.S.A. 1950
Painters Progress, Whitechapel Art Gallery, London 1950
Exhibition of drawings, Redfern Gallery, London 1951
60 paintings for '51, organised by the Arts Council of Great Britain, 1951, London, and subsequent tour in provincial Galleries
First Anthology of British Painting 1925–50, organised by the Arts Council of Great Britain, 1951 London and Manchester
I Bienal at the Museu de Arte Moderna, Sao Paulo, 1951
'Figures in their Setting' organised by the Contemporary Art Society at the Tate Gallery, London 1953
Recent British Painting, organised by the Arts Council of Great Britain, 1954
British Painting and Sculpture 1954, Whitechapel Art Gallery, London
Vision and Reality, Wakefield City Art Gallery 1956
The Guggenheim Foundation International Award, R.W.S. Galleries, London 1960
'First Image' Grosvenor Gallery, London 1963
Various Group Shows England 1964–68
British Painting UCLA, U.S.A. 1968

**Works by Prunella Clough are in the following
Public Collections:**

The Arts Council of Great Britain; The British Council;
Clare College, Cambridge; Education Committee,
Derbyshire County Council; Walker Art Gallery,
Liverpool; City Art Gallery Manchester; Norfolk
Contemporary Art Society; Christ College, Oxford;
Pembroke College, Oxford; Victoria and Albert
Museum, London; Education Committee, West
Riding of Yorkshire; Toledo Museum of Art, Ohio,
U.S.A.; Graphische Sammlung, Albertina, Vienna;
Tate Gallery, London; Stuyversant Foundation,
Leicestershire Education Authority
Also in numerous private Collections in Great Britain,
Europe and the U.S.A.

Prunella Clough recent paintings

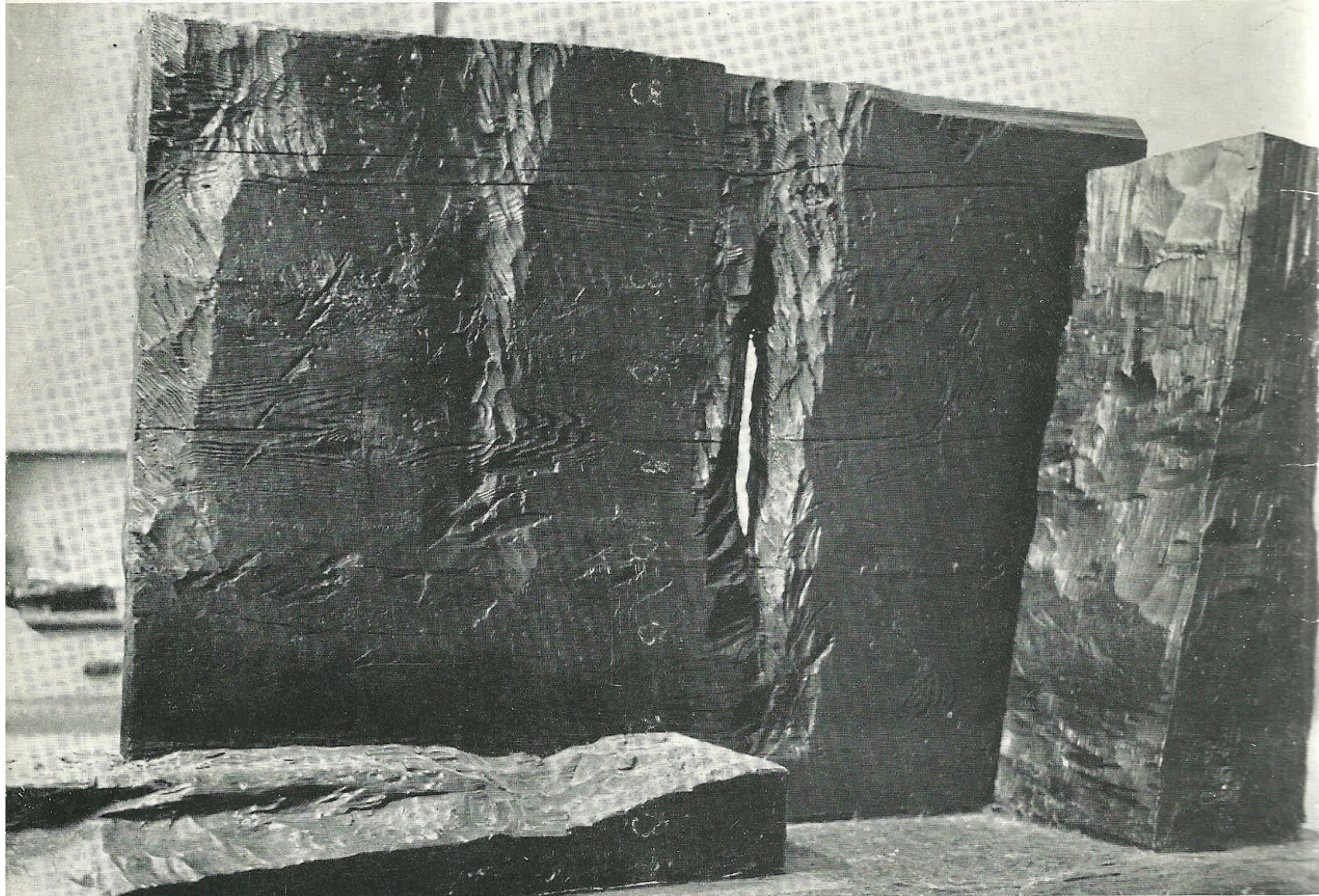
FC

All oil on canvas

160	1	Garden hedge detail	1965	30 × 25 ins	240	18	Untitled 3	1967	44 × 40 ins
125	2	Untitled	1965	24 × 26	275	19	Untitled	1967	39 × 44
200	3	Untitled	1965	28 × 33½	160	20	Green landscape	1967	25 × 30
120	4	Archaeological painting	1965	23½ × 28½	175	21	Bonfire	1967	32 × 32
80	5	Archaeological painting	1965	18 × 24	275	22	Untitled	1967	40 × 50
120	6	Untitled	1965	20 × 23	275	23	Untitled	1967	40 × 50
100	7	Machine scrap	1966	18 × 28	250	24	Untitled	1967	50 × 30
100	8	Detail	1966	20 × 16	150	25	Interior	1967	28½ × 29
175	9	Edge	1966	34 × 28	225	26	Untitled	1967	42 × 36
225	10	Local painting	1966	44½ × 32	225	27	Untitled	1967	40 × 36
275	11	Local painting	1966	34 × 52	150	28	Still-life	1967	31 × 26
275	12	Untitled	1966	38 × 50	90	29	Still-life	1967	16 × 20
175	13	Untitled	1966	30 × 32	90	30	Still-life	1967	18 × 16
175	14	Untitled	1966	28 × 30	275	31	Untitled	1967	40 × 44
120	15	Untitled	1967	21½ × 26½	175	32	Untitled	1967	26 × 33½
240	16	Untitled 1	1967	44 × 40	400	33	Untitled	1967	60 × 50
240	17	Untitled 2	1967	44 × 40	400	34	Untitled	1968	52 × 60
					225	35	Untitled	1968	38 × 40

Björn Erling Evensen

PRICED



20 The Wall and You 1967

26 March – 25 April 1968

Grosvenor Gallery

30 Davies Street London W1
telephone 01-629 0891
telegrams Sevenartz London

- 1924 Born in Stockholm
- 1947–55 Studied in Rome, Paris and London
- 1955 Returned to Sweden
- 1956 First commission from the Solna Credit Bank
Since then Evensen has executed a large number of public commissions throughout Sweden, as well as sculpture for private patrons, including New City Wall House, London. One of his most recent public works was a monumental sculpture for one of Stockholm's principal squares
- 1960–62 Exhibited at the Antwerp Sculpture Biennale
Evensen has exhibited in Sweden since 1956 and has held major one-man exhibitions in most of the principal museums in the country. He has also exhibited in Oslo, Rome and Antwerp
- 1965 Included in 'Fifty Years of Sculpture' at the Grosvenor Gallery, London
Evensen is represented in the Museum of Modern Art and the National Museum, both in Stockholm, as well as in other Swedish public institutions, and in private collections in Sweden, the United States, Great Britain, etc.

Evensen's sculpture has only been seen previously in London in mixed exhibitions at the Grosvenor Gallery. He is, however, one of those artists who needs to be seen and judged in a totality of conception and execution. A rugged expressionist, his work suggests moods or periods of emotional involvement with different, though related themes. True to his Scandinavian temperament – which relates him so clearly to Ibsen, Strindberg, Sibelius, Munch – Evensen is not concerned with romantic nature study or detached, elegant abstractions, nor can he be contained in the long Mediterranean tradition of sensuous harmony.

Evensen's forms are derived from human activity – from sex and suffering; or when less explicit is a symbolism evolved from troubled, even anguished contemplation. These result not only in single works but in thematic creativity.

Thus some years ago a series of bronzes, all entitled 'Two', sensual and erotic variations on the subject of love, was followed by a group of monumental Crucifixions. This dramatic change from physical to spiritual love, and what a Swedish critic describes as 'a blend of untrammelled force and a tenderness almost frail', suggests the Strindbergian duality of Evensen's art.

When the Grosvenor Gallery exhibited one of his Crucifixions in 1965, the critic of the *Sunday Telegraph* referred to 'massive and very Nordic religious sculpture which in spirit belongs to the starkness of the northern forests no less than does a Sibelius tone poem'; and a writer in *The Times* admired the 'rough and primitive style of execution, conveying intensity of feeling.'

Evensen's recent work reveals a new and more enigmatic theme than the previous ones, although still impregnated with the 'force' and 'tenderness', the 'massive' spirituality, and the 'intensity of feeling' which these critics noted. Both the sculpture and the subject, however, are more abstract. The titles almost invariably contain the word 'Wall', and the forms seem to relate to urban shapes, to the drama of the streets. Not 'drama' in a logical, literary sense, but which the artist has found and conveyed in the relationship of forms and shapes, human and inanimate.

Björn Erling Evenson recent sculpture

400	1	Ship-Wall <i>Wood and Plastic – Unique</i>	1966	80 × 30 × 15 ins	165	12	Wall <i>Bronze – Unique</i>	1967	9 × 9 × 5½ ins
75	2	Wounded Wall <i>Wood and Plastic – Unique</i>	1967	14 × 9 × 4	80	13	Gate I <i>Bronze – 3/3</i>	1966	10 × 3 × 4½
400	3	The Queen and her Ship <i>Wood – Unique</i>	1966	40 × 25 × 25	75	14	Gate II <i>Steel – Unique</i>	1967	11 × 7 × 5
165	4	Figure on Wall <i>Welded Steel – Unique</i>	1966	19½ × 14 × 6	150	15	Wall Drama <i>Welded Steel – Unique</i>	1968	13 × 13 × 5
250	5	The Queen and her Ship <i>Bronze – 1/3</i>	1967	15 × 10 × 12	150	16	Opus 112 <i>Bronze – 1/3</i>	1966	12 H
50	6	Happenings on a Small Wall <i>Wood and Plastic – Unique</i>	1967	8 × 6 × 4	65	17	Maquette for Wall Monument <i>Plastic – Unique</i>	1967	9½ × 10 × 5
50	7	<i>not here.</i> Drama Around Walls <i>Bronze – 1/3</i>	1967	11 × 18	350	18	Wall-Table <i>Plastic – Unique</i>	1967	51 × 17 × 24
250	8	Street Scene <i>Bronze – Unique</i>	1967	21 × 13	150	19	The Wall Around the Wall <i>Plastic – Unique</i>	1967	18½ × 5 × 8
120	9	Figure on Wall <i>Welded Steel – Unique</i>	1967	11 × 7 × 4½	750	20	The Wall and You <i>Wood – Unique</i>	1967	40 × 28 × 30
60	10	Wall <i>Bronze – Unique</i>		4½ × 3½ × 2½	350	21	Wall Drama <i>Welded Steel – Unique</i>	1967	40 × 18 × 12
300	11	Wall <i>Wood and Plastic – Unique</i>	1966	37 × 9 × 14	45	22	Opus 113 <i>Bronze – Unique</i>	1967	3¾ × 3½ × 1½