



'On Construction Site I'; Oil on board, 70x51 cm **Grygoriy Shyshko**, From 'Colour of Ore' published by Danusha Fine Arts.

The switch to collage occurred when Cooper chanced upon an illustrated autobiography of Surrealist artist **Julian Trevelyan**. Fascinated and enthused by the distinctive style of Trevelyan's collages - mainly industrial scenes in the Potteries - he was eager to try the technique. Collage then became William Cooper's new medium.

Following success and recognition in this field, he went on to create a series of different collage themes. Famous London landmarks are captured in a fresh and imaginative way with Trafalgar Square's traffic accentuated by the newspaper text road surface. In the industrial series, smoking chimneys, groups of paper people and old working mines evoke a powerful Lowry-like atmosphere to the pictures. The Welsh valleys and images of workers strikes and football matches, portray a mix of melodrama and nostalgia that fits the subject matter so well. William Cooper's book is a delightful compilation of arresting collages, invaluable for anyone interested in this burgeoning language of art.

Carolyn Stubbs

'Why Collage' Paperback Author- William Cooper Publisher: Sansom & Company 2005 ISBN 190453 308 64 pages

The Colour of Ore

Many visitors to the New Gallery at the RWA in May 2005 were fascinated by and enjoyed an exhibition by the Ukrainian artist **Grygoriy Shyshko**. The gallery that organised the exhibition, Danusha Fine Arts, have now published a book, *Colour of Ore*, which is lavishly illustrated with the works by the artist, many of which were on show at the RWA. An inspiring touch is that the end papers of the publication are decorated with comments from the visitors book from the RWA show.

Grygoriy Shyshko grew up in a turbulent period in the history of the Ukraine. His life span (1923 - 1994) covered times that included the famine of the 1930s to the advent of the computer. During the Second world war he was captured by the Germans. He was one of the few to be repatriated and he seized the opportunity of a post service course at the Odessa School of Art where he was given a classical art training. He completed the course in 1953, the year that **Stalin** died.

Within, or possibly partly because of,

the constraints and demands of Soviet Realism and with the influence of Impressionism and Post Impressionism he produced work characterised by vivid and fresh colours with sometimes sublime colour harmony, fluid and vigorous brush work and strong composition that sometimes verged on the pure abstract. Many of the paintings are of industry: mines, factories, and vast construction sites. These were no doubt demanded by the authorities, however he brought to these subjects as well as others more conventional - to western European eyes - a beauty and a lyricism.

One very small caveat. A few of the 65+ full colour illustrations are slightly bluer than I remember them as paintings (colour values are notoriously difficult to calibrate). Don't let that put you off a valuable record of a remarkable artist whose work was exhibited at the RWA in 2005.

Roland Harmer

'Colour of Ore' £20.00 23x31 cm (9x12 ins) portrait 80 pages publisher Danusha Fine Arts, 30 Warrington Crescent, London W9 1EL www.danusha-fine-arts.co.uk Available from the RWA and Foyles - www.foyles.co.uk

'Asparagus and Other Friends'

The well chosen word 'friends' gives the key to appreciation of this work; Trevor Haddrell is much endeared to his subject and this renders the work itself endearing.

In opening the book one is immediately charmed by his beautifully rendered 'entire harvest of asparagus' ironically one bunch, and his remark "after seven years of effort. . . I felt I had to record the precious spears in an engraving before we ate them". This personal touch, in which he refers to the patient loving care taken by his gardening partner, immediately captures our interest.

Trevor Haddrell is working in a long established tradition: that is the delicate but incisive black and white graphic quality of wood engraving to explore the visual qualities of natural forms and express their growth, harmony and rhythm as creative

Asparagus

and other friends

Sixty relief engravings of flowers, fruit and vegetables

TREVOR HADDRELL

