

IT TAKES ALL SORTS TO MAKE AN ART SHOW

IT takes all sorts, they say, to make a world and the same applies to an art show. There is something to suit every taste among the variety of subjects and styles in Alton Art Society's 1982 exhibition at the Assembly Rooms.

Splashes of colour contrast with muted tones, quiet landscapes are complemented by busy street scenes, traditional portraits are side by side with studies in which the artist has taken a bold approach.

Within that huge range, there is work that demonstrates the specialist skills of one artist and the adaptability of others.

Visitors will find it difficult to decide where their votes should go for the new "Exhibit of the Year" award because there is so much good art on display.

Certain to be among their favourites are the readily identified local landmarks that have been captured on canvas.

Selborne will always be the haunt of many artists and Dorton Cottage is well treated by both Gordon Trimming and Gwen Lambourn, while Joan Bickerdike applies her bold approach to Farnham Parish Church and Farnham Water Meadows.

Another popular landscape artist is Jean Greaves, whose view of Chalky Hill, Medstead, offers the choice of patchwork fields and richly-detailed roadside verge.

Her "Winter 1982" is a simple but effective snow-scene while she offers a larger than life, but nevertheless appealing painting in "Poppy."

A particularly eye-catching trio comprises W. V. Warburton's colourful "African Lady," Jackie Osgood's "Flowers for Mummy," a bold combination of green and blue, and Barbara Van der Noot's sombre portrait, "Brown Study."

But the prize for the most arresting image in the show must surely go to Mary Towsey's "Concerto" which shouts for attention. It may not be everyone's cup of tea, but it is impossible to ignore such an impressive and imaginative work.

Among Gordon Trimming's offerings this year, it is well worth looking into the misty depths of "Bluebell Woods, Newton Valence" before moving to "Seascape," a complete contrast in which those same skills have successfully harnessed the roaring power of waves thundering on rock.

King's Pond, Alton, has provided inspiration for Jenifer Lines and Eric Street while Toni Goff's contributions include an almost monochrome view of the Round House on the Selborne Road.

Ann Sayers' "Still Waters" and Jenifer Lines' "August Shade" exploit the mystery of woodland shade and shape while Joan Shortis captures shafts of sunlight through a green canopy in "River Scene."

A siding on the Watercress Line has yielded a vague but pleasing image by M. Sixsmith while Joan Blacker has exploited shadowy corners and shafts of lantern light on steps and rafters in "Old Sheep-shearing Barn."

Dappled shadows add interest in Barbara Van der Noot's "Nelson's Harbour, Antigua" while "Boats Offshore" by

Judith Shady relies on stark silhouettes for effect.

Faith Harris offers a dreamy image with "Cornfield" while another captivating exhibit among the watercolours is "Becalmed" by N. E. Morley.

Joan Wingate's animal studies are bound to impress but those who prefer to see wildlife depicted in natural surroundings may prefer E. L. Trimming's "Old Brock."

Viola Peacock's botanical water colours are as delightful as ever while the few ceramics on show include "Papillon" and "Ancient Warrior" by Kathleen Beadle.

Tana Riviere has produced an almost abstract quality in "Wendy's Flowers" while another painting that stands on its own merits is Guy Vaesen's "Houses on Folegandres."

By the same artist, "Batu Ferranghi Beach, Penang" makes use of a simple arrangement to accentuate the visual impact of boldly-striped sails.

Evelyn R. Mathias's wispy colour-wash sketches, "Spring" and "Autumn" make a delightful pair while Dorothy Dean's "Seated Dancer" is a graceful study enhanced by the pastel treatment.

There are less exhibits than usual in the sculpture and pottery section of this year's show and they are rather upstaged by the children's efforts, which include a colourful collage by St. Lawrence School and some quite outstanding pieces of individual work.