

## **'Order' by Pierre Rouve of an exhibition at the New Vision Centre**

... He is endeavouring to arrange a marriage between Seurat and the Woman with the Guitar. The Cubist exploration of volumes is brought into contact with a distant relation of the Pointillist dissection of light. Yet it seems that these flocks of colour-flakes are led into the precinct of the canvas not by a science-obsessed shepherd, but by the artist's emotional response to the spell of pigment. And this response, compressed and contracted to a few tones, may not be everybody's cup of colour. Nor is the hand of the artist vibrating enough to affect sensitivities deprived of the steadying support of the daily sight of the Durham Cathedral. There are no visionary blizzards in Stephenson's 'Developments and Abstractions'. And yet there is in them something which no historical reference to Cubism or Pointillism can explain: a halo of unobtrusive mystery which transcends the rational permutations of volume and transforms the disrupted pattern into a self-contained sign. Textural surprises and strange graphic incisions combine to conjure this other dimension of form, enriched with the magic power which is the most active antidote to the icy excesses of logical deduction that threaten now and then to kill the freshness of Stephenson's work. The dangerous germ may

be there – but so is also the cure...  
Stephenson, the analyst... has not forgotten  
that in the beginning was the 'Logos'. And the  
'Logos' does not mean only the word – it  
means also the miracle of order and  
articulation.

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