

Watercolours exhibition

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Objektyp: **Article**

Zeitschrift: **The Swiss observer : the journal of the Federation of Swiss Societies in the UK**

Band (Jahr): - **(1952)**

Heft 1179

PDF erstellt am: **26.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-688880>

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this burlesque genre of fun lies her greatest forte. Certainly the audience rocked with laughter as this lazy dame who could not make up her mind whether she could be bothered going out with her admirer unfolded the abysmal depth of her platitudinous mind. In "The hairdresser" Miss Attenhofer excelled again in similar vein and in "Dried Eggs" she gave us an unpayable conversation scene over the banister between another less lazy but more tongue-tied Bernese Hausfrau and her "Welsch" neighbour downstairs who could not abide dried eggs. The "New Loreley" was perhaps somewhat laboured, but the "Sailor Song" by Lenz and the final house-wife's song about her endless labours were most telling. "The Scarecrow" is a macabre philosophical exercise with much dramatic effect, which, however, seemed to suffer in translation. The crowning glory of the evening as of other performances we have seen of Miss Attenhofer's was the telephone conversation of the secretary of "European Union" with all the celebrities on the political firmament of our poor old Continent. The audacity of some of her sallies might have caused embarrassment but for the delightful naivety of the fun.

It was a great evening altogether, marred only by a slight sense of grievance, detectable here and there, because the Programme was a little too ambitious as far as English is concerned and therefore disappointed those somewhat who had hoped for a more Swiss entertainment in our native languages. We cannot help feeling that Miss Attenhofer might have succeeded even better in capturing all our hearts and those of our English friends present, if she had in fact retained a larger part of her programme and her patter in between the numbers in her original languages and habitats. For her real greatness, surely, is rooted in the very multilingual colloquialism of her art, inspired and sustained by the Swiss background of four languages and a multitude of dialects.

After the performance there was a private reception at the "Glendower Hotel". The catering could not have been better, but unfortunately, it could only start an hour late and the patience of the guests was sorely tried by the fact that Miss Attenhofer arrived even later, as she had to get ready after a most exhausting evening. Grateful mention should not be omitted of the competent accompaniment on the piano by Mr. Günther Bunz. The great success of the evening, which was attended by our Minister, Monsieur Henry

de Torrenté, and a large party from the Legation, was no doubt the best form of thanks the indefatigable organisers of Elsie Attenhofer's visit could have wished for.

WATERCOLOURS EXHIBITION.

By RICHARD WEISBROD,
at the Leger Galleries, 13, Old Bond Street, W.1.
(Open from April 29th to May 17th, 1952.)
Daily 10—6, Saturdays 10—1.

We wish to direct the attention of our readers to the forthcoming exhibition of recent watercolours by our compatriot Richard Weisbrod. This fine artist is no stranger to the Swiss Colony having exhibited some of his paintings in March, 1950, at the Leger Galleries. We understand, that he also exhibited last year in Zurich. We heartily invite our readers to visit this interesting exhibition, they will not be disappointed.

Richard Weisbrod was born on April 16th, 1906, at Affoltern-am-Albis near Zurich, and came to live in Blackburn in 1932. He is a member of the Manchester Group, the Manchester Society of Modern Painters, the Manchester Graphic Club and the Blackburn Artists' Society. He shows regularly in the provinces and in London and is represented in the Blackburn and Salford permanent collections as well as in private collections.

In this exhibition is a wide range of subjects — sordid Lancashire back-Streets, sparkling studies of Parisian boulevards, and a variety of Swiss scenes.

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