

Popular Press.

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## THIS IS TOMORROW

IMMEDIATE RELEASE

At the Whitechapel Art Gallery, 9 August - 9 September 1956.

Spontaneously and democratically organised, THIS IS TOMORROW, is an exhibition to prove a point. Leading British artists and architects of the younger generation have pooled their talents to prove that the ability of painters sculptors architects and designers to work harmoniously together did not die out with the cathedral builders or the Georgian interior decorators - as older critics and Royal Academicians maintain - but is flourishing still.

Banded together in groups of three or more, they have taken over areas of the Whitechapel Gallery's empty floor space, on which to create whatever structures they please. No aesthetic programme was imposed (none could have been agreed) no particular style was expected of the groups. They got together on a basis of old acquaintance, or to put over a new idea, to exploit a new approach to the visual arts. Every group has seen its potentialities differently, has used its opportunities according to its own lights.

As a result, THIS IS TOMORROW gives a startling foretaste of the diversity and enormous range of the Art of the Future. It ranges from orthodox abstract art, with its classical regularity and rational order, through room-size sculptures to walk through, to crazy-house structures plastered with pin-up images from the popular press. Behind this variety of appearances lies a whole gamut of aesthetic theories, from formal studies refined by two thousand years of enquiry and research, to spit-new approaches based on Communication Theory and the strange mathematics of Topology. And again and again, the visitor will find the emphasis and the pride of achievement thrown back on himself, that the Art of The Future is for him to choose, for him to participate in, the doors of the Ivory Tower are open wide.

THIS IS TOMORROW will also preview the Artists of the Future, for the collaborators who have pooled their resources are mostly in their early thirties, rising talents on the threshold of their creative maturity, with international reputations just in the making, or about to be made. And they come from all over the Home Counties and the Commonwealth: Sculptors come from Glasgow, Edinburgh, Northampton, Sheffield; architects from the Midlands and the length of the East Coast, and so on. No single exhibition since the Festival has given so wide a survey of British creative power in the arts, made so wide a sampling of creeds and methods, nor offered the visitor so full a range of aesthetic experience.

from: Lawrence Alloway,  
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VISUAL MATERIAL  
Photographs and Drawings  
of many of the exhibits  
will be available after  
2 July.