



Radlett Art Society

Dear Member

Christmas is coming and the lights are being switched on in the streets up and down the country, helping us all to get into the Christmas spirit and have organised our annual **Christmas Lunch at Porters Park Golf Club on Wednesday December 6th** once again – set in beautiful parkland for our Christmas Celebration.

In September many of our members had a most enjoyable four day trip to Cardiff. We will be organising a similar trip in September next year, the venue yet to be determined. There are plans afoot for further outings .

The Thursday afternoon workshop has attracted new members to the Society. We welcome them and hope they enjoy all the other lectures and activities we offer.

Many of you will see, several times a year, some of our members' art works exhibited in the lovely Harpenden Building Society window as you walk up and down the High Street.

In October we had a large exhibition of our work in the Radlett Centre foyer.

All of the above is put together by a hard working committee of 8 people!!

If anyone would like to be more involved with the Society please speak to me or anyone on the committee. You would be most welcome



I would like to wish you all - A Happy Christmas and a Peaceful New Year

Gill Cooper Chairman

Events for 2024 - further dates available in the Calendar and will also be on the website and in fliers nearer the dates.

Lectures:-

January 18th - Julia Musgrave :- Dali in the 20th Century

February 22nd Val Woodgate :- Four Seasons Art

March 7th - Stella Grace Lyons :- Scottish Colourists

April 11th - Linda Collins :- 10 Favourite Works from the Musee D'Orsay, Paris

May 16th - Frank Woodgate :- 'Birds' In Art

June 20th - Clare Ford-Wille :- Angelica Kauffmann

July 18th - Barry Venning :- Art After Windrush - Post-Colonial Artists in Britain since 1948

September 19th - Jo Walton :- Ben Nicholson

October 24th - Mark Warner :- Demonstration

November 21st - Ian Swankie :- Great Railways, Evoking the Spirit of Romance Adventure - Architecture and Art

Lectures April - September will be at Radlett Reform Synagogue and Zoom

Lectures from January, March, October and November on Zoom only

There are 4 trips in the process of being planned including a trip to The Garrick Club on Wednesday 31st January

There will be a Summer Holiday

RAS Summer Art Exhibition at Radlett Village Institute :- 7th - 9th June TBC

Radlett Centre Art Exhibition :- 4 weeks in October

Christmas Lunch :- 4th December TBC

FORTHCOMING LECTURES IN 2024

Thursday – January 18th – 7.45 for 8pm – via Zoom Meeting

DALI IN THE 20TH CENTURY

Lecturer: Julia Musgrave

Born: May 11, 1904
Figueres, Catalonia, Spain

Died: January 2, 1989
Figueres, Catalonia, Spain

*The secret of my influence
has always been that it
remained Secret –'*
Salvador Dalí



Like the Renaissance artists he admired, Salvador Dalí, painter was also writer, poet, engraver, sculptor, architect, theatre designer and jewellery designer, selecting materials to be used, focusing not just on colours or value of material, but also on their symbolic meanings.

Jewels such as 'El cor reial '(1953, The Royal Heart) have become iconic works and are considered to be as exceptional as his paintings. An omnivorous reader as interested in science as in art and also his work reflects the Renaissance artist he admired. This lecture explores the work of Dalí the designer and science enthusiast – a Renaissance artist in the 20th century.

Thursday February 22nd – 7.45 for 8pm – via Zoom Meeting

THE FOUR SEASONS Lecturer: Val Woodgate

For centuries the Four Seasons have acted as a reminder of the passage of time and the Ages of Man. Through the skill of the artist we can experience the torrid heat of Summer the cool Mists of Autumn, the beauty of a snow-bound Winter, The fresh brightness of Spring, and the spiritual and allegorical meaning often embedded in the subject



PAST LECTURES

'Op Art' The Visual Revolution - Definition, theory and practice Thursday September 7th Lecturer Frances Ross

Frances Ross gave an exceptionally wide-ranging talk on this interesting subject with very numerous examples; of this I can give only a brief account which may stimulate further investigation.

Op Art, short for 'Optical Art', is a style of visual art using an element of optical illusion. The viewer gets an impression (potentially disturbing and disorientating) of movement, hidden images, flashing and vibrating patterns, swelling and warping. Op Art distorts the viewer's perception of motion, depth and form by emphasising moving forms, lines and colour that are not always actually present.

It is easy to bring to mind numerous examples of Op Art from the world of advertising and fashion in the 1960s, not least Mary Quant posed sitting on the bonnet of a Mini garishly painted in geometrical stripes.

Victor Vasarely (b.1906) can be regarded as the Father (or Grandfather) of Op Art, although the adoption of distortion into graphic art had been a feature of it since the renaissance. Vasarely was influenced by M.C. Escher in use of mathematical principles, illusion and 'impossible' misuse of perspective.

Early work focused on pattern, repetition and optical illusion. Similar influences at the Bauhaus in Germany resulted in concentration on geometric shapes and patterns, often in primary colours, imparting a sense of movement. Between 1970 and 1996 he maintained a dedicated museum of over 500 works at a renaissance palace in Gordes. His followers included his son Jeanne-Pierre Yvaral and collaborators from the Groupe de Recherche d'Art Visuel, following his concept that the sole artist was outdated.

Yvaral coined the term 'Numerical Art' to describe work programmed according to numerical algorithms using computers to process and manipulate images, which were then hand-painted. Familiar examples include processed images of Marilyn Monroe, the Girl with the Pearl Earring, and the Mona Lisa.

The best-known UK Op artist is Bridget Riley (b.1931). Influenced by Seurat and Jackson Pollock, she developed a black and white style based on pointillist techniques using geometric forms that disorientate the viewer. She extended into colour in the late 1960s and drew inspiration for her colourways from visits to Egypt and India. She had numerous followers, but the next generation of Op artists will probably use only digital techniques.

Edward Cross

Berthe Morisot in Context

Thursday October 19th Lecturer: Claire Wille

Berthe Morisot was sidelined as a 'woman artist' but in 1879 was described by journalist Gustave Geoffroy as one of the 'Three Great Ladies' of Impressionism. The catalogue of Dulwich exhibition, *Berthe Morisot Shaping Impressionism*, enjoyed by many of our members at our visit on 20th August, asserted she should be seen as "standing shoulder to shoulder with her fellow founders of Impressionism:

The exhibition sought to analyse her leading position and distinctive contribution in the new Impressionist art of the later 19th century, and to explore her interest in 'things of the past', notably work of 18th century French painters, such as Watteau, Chardin and Fragonard, with comparative works by these artists, standing beside those by Morisot. Also admired by Morisot were paintings by British artists Gainsborough and Reynolds.

At the start of the 19th century pre-revolutionary 'ancient regime' art was out of favour; French Academy ideas and the neo-classical painter David (1748-1825) dominated; classical antique and Italian models were the only ones for artists to follow. Interest in other branches of painting emerged as a Spanish Gallery opened in the Louvre in 1838. Between 1842 and 1848 British artists' works, Gainsborough, Lawrence, Morland and Wilson arrived in Paris. Works of Flemish and Dutch 17th century artists, Rubens, van Dyck and Rembrandt came to the Louvre finally with paintings by Frans Hals and Vermeer in 1868-1870. There was a growing interest in 18th century French artists earlier despised because of links with the patrons and connoisseurs of the ancien regime.

Morisot was born in 1841 into an affluent bourgeois family. Her father was Prefect of the Department, her mother the great-niece of [Jean-Honoré Fragonard](#), the prolific Rococo of the [ancien régime](#).

The family moved to Paris in 1852. It was commonplace for daughters of bourgeois families to receive art education, so Berthe (with her sisters) was taught privately by Geoffroy-Alphonse Chocarne and [Joseph Guichard](#).

In 1857 Guichard introduced them to the [Louvre](#) Gallery where they learned by copying paintings. As a [copyist](#) at the Louvre, Morisot met and befriended other artists such as Manet and Monet.

In 1861 she was introduced to [Corot](#). Under his influence, she took up the [plein air](#) method of working. Painting outdoors, she used watercolours (being easy to carry) and also became interested in pastels.

Her first appearance in the [Salon de Paris](#) came in 1864 with the acceptance of two of her [landscape](#) paintings. She showed regularly in the Salon, to generally favourable reviews until 1873 the year before the first Impressionist exhibition. She exhibited with the Impressionists from 1874.

Berthe Morisot in Context

Thursday October 19th Lecturer: Claire Wille

Her mature career began in 1872. She found an audience for her work with [Durand-Ruel](#), the private dealer, who bought twenty two paintings. In 1877, she was described by the critic for *Le Temps* as the "one real Impressionist in this group."

Morisot painted what she experienced on a daily basis. She focused on domestic life and portraits in which she could use family and personal friends as models, including her daughter Julie and sister Edma.

Having met her longtime friend and colleague, [Édouard Manet](#) in 1868 she was introduced to his brother [Eugène](#) whom she married in 1874. On November 14, 1878, was born her only child, [Julie](#), who posed frequently for her mother and other Impressionist artists, including [Renoir](#) and her uncle Édouard. Morisot herself often posed for Manet and there are several portrait paintings of Morisot such as [Repose \(Portrait of Berthe Morisot\)](#) and [Berthe Morisot with a Bouquet](#). Morisot died on March 2, 1895, in Paris, of [pneumonia](#) contracted while attending to her daughter Julie's similar illness, thus making Julie an orphan at the age of 16. In her interesting talk Claire drew attention to Morisot's brushwork capturing the fall of the light, her use of strong diagonals to bring movement into the structure, and her use of colour as a compositional device. In terms of subject and style she drew direct comparisons between Morisot's works and those of the 18th. century, such as *The Blue Boy* by Sir Joshua Reynolds and Morisot's *Girl with a Doll*.

Edward Cross

TRIP TO THE GARRICK CLUB

Angela Sobell is organizing a visit to the Garrick Club.
More details will follow as soon as they are available.

It will take place on:

Wednesday 31st January 2024 departing Radlett at 9.00am and returning at approximately 4.00pm

This has to be a midweek visit because that is when the Club is open to visitors and has to be early as we have to be at the club by 10.15.

There will be time afterwards for lunch and leisure in and a round Covent Garden.

FOUR DAY VISIT

CASTLES, ART and HERITAGE of CARDIFF

September 18th-22nd 2023

15 members of the Art Society were taken by coach for a 4day visit to Cardiff. On route to our destination we visited Tredegar House, considered to be one of the finest examples of a 17th century Charles II mansion in Britain and set in a beautiful 90 acre park.

Our 3 night stay was in the centrally located 4* Radisson Blu Hotel in Cardiff.

On day 2 we enjoyed a morning guided coach tour with our very competent and knowledgeable Blue Badge guide, Stephen. We then visited the National Museum and Art Gallery of Wales where we were able to spend time in the many galleries including the fine collection of impressionist art.

In the afternoon we visited Llandaff Cathedral, dating back to 1107, the Cathedral stands on one of the oldest Christian sites in Britain and is home to Epstein's "Majestas" and Rossetti's 'Seed of David'.

On Wednesday, with Stephen, we departed for a guided tour of Cardiff Castle. Located in the centre of Cardiff it has a history spanning nearly 2,000yrs and introduced us to the lavish interiors created by William Burgess for the 3rd Marquess of Bute.

In the afternoon we continued to Castell Coch, meaning Red Castle in Welsh. This fairytale castle may have a medieval exterior but the interior is pure Victorian fantasy-again created by William Burgess.

On our final day in Cardiff we had a guided tour of the Senedd, the National Assembly Building located in Cardiff Bay.

We continued then to St Fagans National Museum of History. Set in 100 acres of parkland, with over 40 original buildings, the Museum shows how the people of Wales have lived, worked and spent their leisure time over the past 500years

After saying goodbye to Stephen we made our way back to Radlett

Gill Cooper
September 23rd 2023

TRIPS REPORT

Dulwich Picture Gallery - Berthe Morisot Exhibition, August 20 2023

29 members and visitors enjoyed a visit to the Dulwich Art Gallery on a glorious sunny day. The exhibition had been eagerly anticipated as this tied in with a lecture planned for October. It was the first major exhibition of this impressionist painter since 1950 and comprised of 30 of Morisot's masterpieces from international collections. She struggled to be accepted in what was then a predominately male preserve.

We were split into groups for viewing to avoid too many visitors entering together. The area is well served by restaurants and cafes a short distance from the Gallery in addition to a good cafe on site with seating both inside and outside in the grounds. There were also large parties celebrating special occasions which added to the general atmosphere.

Ashmolean Museum, Oxford, 8 August 2023

The 28 members and visitors attended an exhibition entitled Victorian Art, Fashion and Design The exhibition was designed to dispel our monochrome idea of Victorian Britain. This came about with new scientific breakthroughs, allowing the Victorians to become increasingly revolutionary in the use of colour, with new hues greeted with both excitement and suspicion. This explosion of colour was embraced by artist, designers, and many others in all walks of 19th-century life, the items displayed convinced us that this was certainly the case with vivid clothing and accessories and works Ruskin, Rossetti and Whistler.

The exhibition was not very large but managed to convey what it set out to achieve. Some of our group had lunch in various nearby eating places and some of us ate in the rooftop restaurant, which was very enjoyable as it was pleasant to eat out on the terrace.

society has managed to keep costs to a minimum so that as many members and visitors as possible, can enjoy what we offer in spite of price increases due to the cost of petrol.

Future Visit for 2024

Visits for 2024 are in the pipeline and may include Waddesdon Manor, the Henry Moore foundation, and Hatfield house.

There will be a trip to the Garrick club which will, by the necessity, not be on the usual Sunday as they only accept group tours during the week.