



Radlett Art Society

<http://www.radlett-art-society.co.uk>

Dear Member,

After an enjoyable warm summer, we come towards the end of our Art Society's 50th year. Our Exhibition was very successful, our excellent lectures, full of interest, were attended well; sadly our planned visit to the Museum of London was cancelled due to insufficient members. We look forward to visiting Waddesdon Manor to see magical Christmas effects on Sunday 27th November.



Important notice: Our annual subscription will be raised to £26.00 for each member, £10 for students under 25, from 1st January 2017. We need to cover rising costs of our lectures and hiring of the Radlett Centre Hall. I hope everyone will understand the need for this, with increasing costs for everything.

Christmas Supper: Applications for this happy event, on Wednesday 7th December, are enclosed. We have a musical entertainment during the evening to delight you, and a delicious menu. I hope you will join us.

Advance notice for your diaries: Please note that our AGM will be on Wednesday 15th March 2017, when you can meet new volunteer members for our Committee, ready to take the place of those resigning after many years of serving. We hope to see you then.

The Committee and I wish you all a very happy Christmas, good health and a good, successful New Year.

Carmen

STANDING ORDER MANDATE 2017

Members who have already opted to pay their annual subscription by Standing Order, will need to fill in the enclosed form with the revised Annual Subscription @ £26 per member and forward to their bank before 1st January 2017. Please inform the Membership Secretary in order to receive the 2017 membership new card

FUTURE LECTURE at the Radlett Centre

Thursday 23rd February 7.30 for 8 pm **Édouard Manet and His Milieu**

Lecturer: Barry Venning BA MA

He was one of the first 19th-century artists to paint modern life, a pivotal figure in the transition from Realism to Impressionism.

The Luncheon on the Grass caused great controversy, serving as a rallying point for young painters to create Impressionism.



Today this is considered a watershed painting that marks the genesis of modern art.

Admission Members Free. Non-Members £8.00 Coffee is available.

PAST LECTURES Thursday 15th September

Glasgow Boys and Scottish Colourists 1880-1930: modern painting comes to Scotland by Dr. Ann Anderson

Dr. Anderson treated us to a lively and wide-ranging explanation of the history and context of the output of the Glasgow Boys and Girls and the later Scottish Colourists. As a revolt against the classical training of the Royal Scottish Academy in Edinburgh, they looked to the contemporary styles practised in Europe and were strongly influenced by Impressionism, Post-Impressionism, Fauvism and also by Japanese prints and photography. They were revolutionary in their use of colour, brush stroke techniques and attitude to social realism. Their summers were spent painting en plein air and their winters in their studios. We were shown a variety of pictures, following different styles, but exhibiting certain characteristics which would appeal to British taste. After the lecture, there was a lively session of questions and answers and discussion, which showed how deeply the audience was engaged during a very informative and enjoyable evening.

Muriel Beaver

Thursday 13th October 2016 Grayson Perry by Frank Woodgate.

Grayson Perry trained at Braintree Further Education College, and graduated in Fine Art at Portsmouth Polytechnic. He has exhibited at very many galleries and solo exhibitions since 2004. He makes pots, hand stitched quilts and outrageous dress designs, creating a cosmopolitan folk art. His many Grecian-like urns are finely crafted their surfaces richly textured from designs marked in clay, followed by intricately complicated glazing and photo-transfer techniques. He uses pots to convey a narrative for a bizarre, bitter story. They are merely carriers of a message, incorporating art history and the art world, consumer culture, scenes of kinky sex, allusions to violence, as well as images of himself and family, and his transvestite life. His transvestite alter ego, he calls her Claire, stems from his tragic childhood – a brutal step-father. He says one of the reasons he dresses up as a woman is his low self esteem, to go with the image of women being second class, it is like pottery seen as “second-class art too”! Frank’s slides showed beautifully crafted urns with friezes of car crashes, cell phones, super models, dark and literary scenes, disasters in the world such as Chernobyl, Eastern European tragedies, child neglect and abuse, and his autobiography. This good lecture revealed that his challenging themes show a passionate desire to comment on flaws in Society. We understand how Perry, from a rebel artist in his youth, became a respected member of the Art Establishment.

Carmen Beal

PAST VISIT

Visit to Liverpool and Manchester 18th to 20th September 2016

29 of us boarded a coach at 8:30 on Sunday 18th September to start our visit to Liverpool and Manchester.

With a slight change to the original itinerary we went straight to Liverpool to visit Tate Liverpool on the last day of a double exhibition of Francis Bacon and Maria Lassnig. The Bacon exhibition was subtitled 'Invisible Rooms' and focused on his pictures which had a room, sometimes more obvious than others, of nearly 30 of his works including the famous "**Three Studies for Figures at the Base of a Crucifixion**", one of his 'Pope' painting and a less well known portrait of Lucian Freud. It was great to get close to the paintings and see his brushwork. The companion exhibition of Maria Lassnig showed many of her paintings and drawing as well as some films and videos she created. One of her last paintings on display was a dramatic self portrait she did when in her 90's - maybe there is hope for some of us yet! Those who were less interested in the Bacon exhibition went to see some of the other works on display at the Tate, including Tracy Emin's infamous 'Bed', and paintings and prints by William Blake, including **Nebuchadnezzar**, while others enjoyed the delights of central Liverpool.

Day two started with a visit to the Port Sunlight museum at the centre of Port Sunlight Village followed by a guided coach tour around the village. It was founded by 'Soap King' William Hesketh Lever, of Lever Brothers (now Unilever) in 1888 to house his factory workers. The houses were built to a high specification and still look very good today. The morning ended with a visit to the Lady Lever Art Gallery which included a number of interesting paintings such as **Bubbles** by John Everett Millais used in adverts by Lever products. After lunch our next visit was to the Lowry Gallery at Salford Quays where there was a wide range of his works apart from his 'pictures of matchstick men' many in a very different style to his more famous works including a harrowing self portrait. Our guide here was also very informative giving us much of the background to this 'part time artist' (he worked as a rent collector for most of his working life)

Day three saw us visit the two cathedrals in Liverpool. We started at the 'modern', completed in 1967, Metropolitan (Roman Catholic) with a guided tour of its magnificent circular sanctuary surrounded by beautiful stained glass windows, a brilliant 'lantern' and a number of side chapels each of a different design. We also went down to see the earlier Lutyens crypt which had been built in the 1920's and 30's as a prelude to an even larger cathedral which was not completed as a result of the start of the second world war. The morning ended with a visit to the Anglican Cathedral. Though a more 'traditional' design this was started in the early 20th century and only completed in 1978. The Lady Chapel was of particular note with ornately carved lettering running round the walls, with the verse from St. John's Gospel (ch 3:16) and a beautiful 15th Century statue of the Virgin Mary by Giovanni Della Robbia. With a few hours of 'free' time (some people went to the Walker Art Gallery) we returned to our coach for the return journey to Radlett after a very busy, some might say exhausting, short break!

Gary Harding

FUTURE VISIT

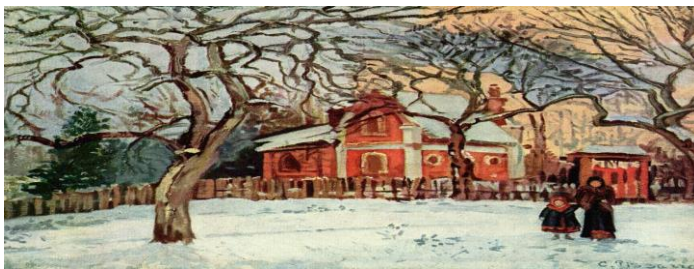
On 26th March 2017 we plan to visit

Canterbury Cathedral and the nearby Beaney House of Art & Knowledge

Canterbury Cathedral is one of the oldest and most famous Christian structures in England and it forms part of a World Heritage Site. There are many fine stained glass windows and monuments to look at and a variety of architectural styles, some dating back almost a 1,000 years. At the eastern end of the cathedral is a massive stained glass window that shows stories from the Bible. Beneath it is the patriarchal chair (cathedra), made of Purbeck marble, on which since the 12th Century all archbishops have been enthroned.

A short walk from the Cathedral is The **Beaney House of Art & Knowledge**. The building takes its name from its benefactor, Dr James George Beaney, a Canterbury-born man of modest background who upon his death in 1891, left money in his will to the city of Canterbury to build an 'Institute for Working Men'. A cultural hub in East Kent it provides a range of services under one roof, uniting art, heritage, books, ideas, information and collections. There are a number of galleries including unique collection of objects brought back from travels across Asia, Africa, India and South America, a "Cabinet of Curiosities", a collection of interesting and varied objects from the late 18th century onwards, which includes oddities such as a two-headed shark, four-legged duckling and a Narwahl tusk, an exceptional collection of paintings and objects from Anthony Van Dyke to David Hockney and The Garden Room dedicated to the work of prominent Canterbury-born artist Thomas Sidney Cooper (1803 – 1902).

Further details of cost and times of departure will be included in the next Newsletter February to May 2017.



Painters' Thursday Workshop

Members continue to meet to enjoy an afternoon of painting with like minded friends. We have had an interesting demonstration of a pastel Landscape. The Workshop closes on 8th December for Christmas and the holiday. Please keep up your drawing and painting until we meet again on 16th February 2017.

