



# Radlett Art Society

Dear Member

***On behalf of all our members in the Radlett Art Society we extend our deepest condolences to the Royal Family on the passing of her Majesty, Queen Elizabeth II***

Our Society has enjoyed an artistically eventful summer. We have had excellent lectures and demonstrations. For the artists among us, the Thursday workshop was followed by weekly outdoor sketching at all different venues except on one occasion, in perfect weather. Perhaps the highlight of the season was our annual **Exhibition at the Barn, Battlers Green** with thanks to **Paul Howarth** also acting as independent judge for the Chairman's Prize. The worthy winner was Stephen Starr's dramatic picture of his Golden Leopard and congratulations to him.



We are also most grateful to **Alan Sayers** who has established a prize in memory of **Myrna**. It is for notable work on behalf of our Society. This year it has been awarded to **Gary Harding**. Not only has Gary organised our extremely successful trips and holidays and until recently, has also been behind all our Zoom meetings. Then there are all those back room jobs he has carried out such as managing the website and the mailing list. He has been part of the backbone of this society and richly deserves this recognition.

We can look forward to an active autumn. The Thursday workshop started on 1st September and there will be an all day **Pastel Workshop** on **Sunday 2nd October**. Members' works will be exhibited in the Radlett Centre during October. As indicated below, there will be a further demonstration and two further lectures before the end of the year, marked, as usual, by our most enjoyable Christmas luncheon.

**Chairman**

**Adam Lewis**

## **ART DEMONSTRATION**

**Thursday 22nd September - 7.30 pm – 9.30pm via Zoom Meeting**

**This will be the welcome return of Peter Keegan. Peter describes himself as passionate about painting in oils and is a very popular art teacher, both live and online. Primarily a portrait artist he also teaches figures, landscape and still life.**

**FUTURE LECTURE : Thursday 13<sup>th</sup> October – 7.45 for 8pm – via Zoom Meeting**

### **A HIGHLAND THING 18<sup>TH</sup> TO 20<sup>TH</sup> CENTURY SCOTTISH ART**



For many years Scottish artists found it necessary to travel south to make their names and careers in art, but with the increasing importance of the cities of Edinburgh and Glasgow from the end of the 18th Century an independent Scottish art scene became possible. These developments will be traced through the work of individuals such as **Sir Henry Raeburn**, the first artist to find success whilst remaining in his native Scotland and **Sir David Wilkie**, important as one of the first to truly export Scottish art. This lecture looks at the parallels between Scottish and other European art, as well as periods of divergence, touching on art movements such as the Glasgow Boys and the Scottish Colourists.

*The Reverend Robert Walker Skating on Duddingston Loch 1790s Sir Henry Raeburn (1756-1823 National Gallery of Scotland*

**Lecturer: Rosalind Whyte** has a **Masters in Art History** from Goldsmiths College, University of London and a **Masters in Gender, Society and Culture** from Birkbeck College, University of London. She is a guide and lecturer at Tate Britain and Tate Modern, as well as guiding at the Royal Academy.

**FUTURE LECTURE : Thursday 10<sup>th</sup> November– 7.45 for 8pm – via Zoom Meeting**

### **PLEASURE, SIN and MEN with FISH HEADS.**

#### **THE FANTASTICAL WORKS of HIERONYMUS BOSCH.**



Was Bosch hallucinating from too much ergot-infected wheat when he created his works over 500 years ago? Monsters and morals, pleasure and sin, heaven and hell; the strange works of **Hieronymus Bosch** are considered an anomaly in the history of art. They are filled with grotesque images of fantastical creatures surrendering to lust, desire, fantasy and angst. His most famous work, the triptych **'The Garden of Earthly Delights'**, illustrates the danger of giving in to temptation. It includes a highly inventive hell scene that is still regularly censored today.

**Lecturer: Stella Grace Lyons** is a freelance Art History lecturer, speaker and writer accredited with The Arts Society. Stella gained her BA in the History of Art with a 1st Class in her dissertation from the University of Bristol (2007-2011), and her MA in History of Art from the University of Warwick. She has lectured across the UK, Ireland, Spain, Norway, Germany, Belgium, the Netherlands, Malaysia and will soon embark on a lecturing tour in Australasia.

## OCTOBER EXHIBITION at

### THE RADLETT CENTRE

The **Radlett Art Society Workshop** has been invited to exhibit again at the Radlett Centre during the month of October.

The **Exhibition** will be in the **Foyer of the theatre** and in the **Cafe – Teatro**. It will be hung from **Monday 3<sup>rd</sup> October** and removed on **Friday 28th**.

**The Centre is open from 10.00 - 4.00 on Monday - Saturday plus when there is an Event at the Theatre**

Please do come along and see what the society's artists have been up to this year. There will be a lively variety of works of art on show. **Anna Cross**

### PAST LECTURE:

Thursday 19<sup>th</sup> May **Linda Collins lectured on THE ROYAL COLLECTION**

Jubilee celebrations were already under way in May and it was an appropriate time for Linda Collins to talk to us about The Royal Collection of Art, one of the largest collections in the world with over a million items.

The Queen is its guardian. She does not actually buy for the Royal Collection but Royals do receive many gifts which can form part of the Collection. Some are quite bizarre, examples include a huge grasshopper wine bottle cooler by Lalanne and two living sloths. The wine cooler was a gift from President Pompidou of France to the Duke of Edinburgh in 1972 and is included in the Royal Collection. The sloths were given to the Queen by Brazil and as with other wild animal gifts were likely to have been housed in Regents Park.

Monarchs through the centuries have contributed to the collection and Linda went chronologically through many of her favourite items, each had a story attached and she drew our attention to interesting details which we might otherwise have missed.

An early item in the collection was a terracotta bust of a young boy, probably Henry VIII and attributed to Guido Mazzoni c1498. The charming smile with parted lips, together with the holes in the nostrils and ears allowed the escape of steam during the firing.

One of the most famous paintings in the Royal Collection is "Charles I with M. de St Antoine" painted by Van Dyke in 1633. Charles was physically rather insignificant, but Van Dyke made him an impressive regal figure. Van Dyke was careful with the details, from the King's flowing hair style to the white horse symbolising Triumph. Manage a spirited white horse: manage the kingdom?

During the Civil Wars and the time of Oliver Cromwell many paintings were sold to finance the battles, some were returned, some not. But the restoration of the Monarchy led to the restoration of the collection of Art.

## **THE ROYAL COLLECTION continued**

Italian art and artists were appreciated. For example, Charles II acquired 600 drawings by Leonardo da Vinci, the one of the left handed musician being written on is probably the most valuable. Later George III acquired significant numbers of the works of Canaletto. Included was a painting of the Grand Canal in Venice where the artist had used his artistic licence and repositioned buildings and changed the water levels.

This focus on Italian works was regarded as suspicious by some. Popish tendencies, leaning towards Catholicism?

Moving to Victorian times one might anticipate animals and Landseer. One of Queen Victoria's first commissions to Edwin Landseer was "Isaac van Amburgh and his Animals" 1839. Isaac was a lion tamer and Victoria was fascinated by his show. In Landseer's painting the lion is lying with the lamb and many other animals.

Finally something more modern, a 1985 purchase by The Royal Collection Trust, Andy Warhol's screen print of our Queen. And it was one of our members who spotted a detail, the name - Elisabeth should have been Elizabeth.

**Maureen Grossman**

### **WORKSHOP REPORT 2022**

**The workshop has been meeting in the Village Institute on Thursday afternoons now for a year and restarted on September 1st for the autumn until Christmas.**

**On September 22nd at 7.30pm via zoom we welcome oil painter, Peter Keegan back. This demonstration will be open to all Radlett Art Society Members.**

**On Sunday October 2nd we are having a study day with Ruby Lewis - a lovely, bubbly talented artist who paints in all mediums, but this time she will be working with pastels on portraiture and still life and giving us the benefit of her enthusiasm, knowledge, help and advice.**

**During the summer we have been around Radlett painting "en plein air" . We have visited 3 members gardens, the riverside in Bricket Wood, the lakes at London Conley, Letchmore Heath and the beautiful gardens of Reveley Lodge and the Walled Garden at Shenley.**

**The Workshop is a relaxed, friendly group of mixed painting and drawing abilities who get together on a Thursday afternoon from 1.00/1.30 until 3.30 , to paint and catchup! We charge £5 a head to cover the room hire .**

**If you belong to the Society you are welcome to come to the workshop - we will be pleased to see you**

**Best wishes**

**Gill Cooper**

## PAST LECTURE:

Thursday 14<sup>th</sup> July Frank Woodgate lectured on “BLONDES HAVE MORE FUN”

### THE ART OF DAVID HOCKNEY

I must start with a confession: I have never found Hockney's work particularly attractive, a view admittedly based on only a few well-known works, such as A Bigger Splash and Mr. and Mrs. Clark and Percy. They seemed to me flat, two-dimensional and devoid of passion or emotional content.

Frank Woodgate's talk on 14 July showed a much wider view of this famous British artist who, like Turner, became more innovative as he got older and, like Picasso, readily changed style and media.

Brought up in Bradford, he contrived to be relegated from the A stream at his Grammar School because Art was on the syllabus only for less academic boys. After Bradford College of Art he spent National Service working in the NHS as a Conscientious Objector (as his father had been), and then entered the Royal College of Art in 1959. He was influenced by Stanley Spencer, by Jean Dubuffet's efforts to democratise art, from 1961 by Francis Bacon and the development of Pop Art. But he never became a member of any identifiable 'Movement'. Recognition came soon; in 1961 in his early 20s, he was commissioned by the RCA to create his own version of The Rake's Progress in 16 Frames.

In the early 60s he went to live in Los Angeles, where his familiar sun-drenched Californian style emerged, in particular his fascination with the depiction of moving water. I was interested to learn that the titles of A Bigger Splash, A Splash, and A Little Splash relate to the size of the canvass, not to the volume of water displaced. A Bigger Splash also exemplifies his use of strong verticals and horizontals.

His basic technical skill as a draftsman can be seen in Still Life on a Glass Table, and Mr. and Mrs. Clarke and Percy, both from the early 70s, as well as his pencil drawing of W.H.Auden from 1968.

Open to diverse influences, he readily adopted numerous different styles and techniques. He combined abstraction and still life, frequently using reverse perspective, where the nearer dimensions of an object are shown smaller than the far. He also readily embraced new technology, creating drawings on an iPad as well as an iPhone app, which he could send to friends. He used multiple movie cameras e.g. in The Four Seasons, Woldgate Woods to create a vivid form of video Cubism.

Frank Woodgate concluded this absorbing talk with the caveat that Hockney's pictures should never be taken too seriously. I still don't like much of Hockney's work (I did like Bigger Trees), but I do feel much better informed about him!

**Edward Cross**