



Radlett Art Society

Dear Member

I am sure that we are all looking forward to our full artistic program after the difficulties of the past two years. Another excellent lecture at the synagogue was enjoyed by everyone who attended and many thanks to our Committee members who made it possible to view the lecture on-line.

We also have an exciting program of visits ahead of us. For many years now Gary Harding has organized these for us and we are most grateful to him for all the care he has taken in selecting and leading them. Gary has now decided to take a well earned rest.

So far, we have not found a replacement. It would be very sad to lose this important part of our program but I am afraid that the visits cannot continue after this year unless one or more of us are prepared to take over from Gary.

I am looking forward to seeing the work of our members at our Exhibition on 28th and 29th May at the Barn, Battlers Green. Thanks again to Paul Howarth for his generosity. There will be work to appeal to all tastes and I am sure that it will be a very enjoyable occasion.

Adam Lewis Chairman

STOP PRESS



Reminder: the **Summer Exhibition at The Barn, Battlers Green Farm, Radlett WD7 8PH**

(opposite the shopping village)

Private View: Friday 27th May 6.00 – 7.30

For all Exhibitors and their Guests and

Open to All – Saturday 28th May 10.00 – 5.00

& Sunday 29th May 10.00 – 4.00

**REMINDER - Lecture *THE ROYAL COLLECTION* Lecturer: LINDA COLLINS
Thursday 19th May 7.45 for 8pm Radlett Reform Synagogue also on Zoom**

We begin by looking at some of the more unusual gifts the Queen has received during her 70 year reign before moving on to the founding of the Royal Collection by Henry VIII. Some of our monarchs were better than others at caring and increasing the collection. The keeper of the paintings said of William IV that, 'he didn't know a real painting from a window shutter'. Others, like Charles I were true connoisseurs. We consider the differing taste of each monarch and we finish with a portrait of our present queen by a perhaps surprising artist - Andy Warhol.

Linda Collins.

FUTURE LECTURES

Thursday 30th June - 7.45 for 8.0 pm = at the RADLETT REFORM SYNAGOGUE, 118 Watling Street, Radlett WD7 7AA. Zoom transmission also available.

CHARDIN and the Lure of the ORDINARY

Lecturer BARRY VENNING is an art historian whose interests and teaching range from art of late medieval Europe to global contemporary art. He is an associate lecturer and an academic consultant for the Open University, teaching a module on global art history. His media work includes two BBC TV documentaries, radio appearances for BBC local radio and ABC Australia.

Jean Baptiste Siméon Chardin(1699-1779) is not a household name but his list of admirers reads like a who's who of modern art including Manet, Cezanne, Braque, Picasso, Matisse, even Mark Rothko. His work was admired for its absolute mastery of appearances, and for what was described by the historian Pierre Rosenberg as **'its grave, silent quality'**, often compared to Vermeer. He is considered a master of **still life** and noted for his **genre** paintings depicting domestic activities, children and kitchen maids. Carefully balanced composition, soft diffusion of light, and granular **impasto** characterize his work

Self Portrait at an Easel, 1771,

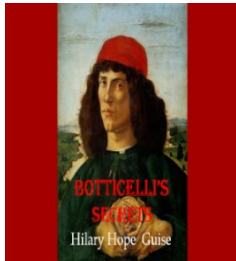
Pastel on gray-blue paper glued on a canvas support.. Louvre



Thursday 14th July - 7.45 for 8.0 pm = at the RADLETT REFORM SYNAGOGUE, 118 Watling Street, Radlett WD7 7AA. Zoom transmission also available.

BOTTICELLI'S SECRETS

Lecturer: HILARY HOPE GUISE has toured widely for many years as an Accredited speaker for The Arts Societies In the UK, Europe and Australasia. As a practising artist trained at Central St Martin's she runs her practice in the old London docklands and has exhibited in France, Berlin, London, Ireland, Cambridge etc. She combines a passionate love of the ancient Greek art and culture, with a life-long career in the visual arts.



SANDRO BOTTICELLI (1445-1510) was one of at least thirty master painters In the late fifteenth century. Patrons included the Medici princes and . Botticelli became part of the illustrious circle of Lorenzo the Magnificent's personal Academy, They were Neo Platonists and they commissioned La Primavera and The Birth of Venus, both of which are saturated with heretical Neo-Platonic ideas hidden in the mysterious magic garden of La Primavera and in the iconography of The Birth of Venus.

My thesis is that these world-famous Renaissance paintings were once intended to be conjoined – but were made separately to keep the true message secret and protect those involved from being burnt alive at the stake. I will also propose an identity for the figure of Venus herself based on clues in the paintings, and we will explore who Botticelli really was, and finally watch his sad decline under the influence of the fiery monk, Savonarola. This monk was burnt at the stake on the same spot where he burnt some of Botticelli's exquisite artworks in the 'Bonfire of the Vanities'.

Thursday 22nd September March – 7.30 pm – Demonstration via Zoom Meeting

We Welcome Peter Keegan for our Zoom Demonstration

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

PAST LECTURE

24TH February Abstract Impressionism - The Shock of the New

Simone Bloom commenced her talk with an examination of Willem de Kooning's *Woman on a Bicycle 1952/3* as demonstrating important aspects of Abstract Impressionism; the deconstruction of the human form and conventional feminine beauty, and the vivid use of colour to express not reality but emotion.

She then went back to identify some roots of Abstract Impressionism in abstract art from Analytical and Synthetic Cubism and among the Surrealists such as Miro with his Biomorphism, De Chirico's technique of human deconstruction and Matisse's Japanese-influenced flattened perspective and blocks of colour.

The influence of other areas of creativity were touched upon with paintings arguably constituting graphic Jazz music, and the philosophical influence of Existentialism, calling on each artist to create their own meaning.

The movement developed 'Action Painting' with prevalence of gesture, with feelings of agitation and unease, anger and sadness, as responses to the Second World War. The abstract became dominant in US art, shown by the work of Lee Krasner and her husband Jackson Pollock, patronised by Peggy Guggenheim. Both adopted the technique of linear composition dripping paint direct onto the surface of huge canvasses.

The paintings of Mark Rothko, patronised (as many were) by the Federal Arts Project, moved away from any representation towards Colour Field Painting, using layers of thin washes making large soft-edged blocks of layered colour, increasingly dark in hue and fewer in number, in large dimensions sometimes hung within a confined space and intended to envelop the viewer,. The purpose being to express the timeless tragedy of the human condition.

Simone Bloom showed and communicated a mastery of the techniques, the paintings, the artists themselves, and their historical and cultural context.

PAST LECTURE

28th April Eric Ravilious 1903-1942. The Lure of the Countryside. Jo Walton

Our lecturer describes Ravilious's work as quirky and sometimes satirical, focusing on vernacular art with a modernist sensibility.

He was brought up in Sussex, studied at the Royal Academy of Art, taught part-time at Eastbourne College of Art and became an official war artist in 1939 until his death in 1942 on active service over Iceland.

Prior to 1939 work was concentrated on the everyday - landscapes, street scenes, transport subjects. His technique was to use a very dry brush when painting watercolours, which he scratched on to the surface with crosshatched strokes, giving powerful emphasis to textures. The colour palette on the other hand could be said to be limited. (The crosshatching method was rather in the manner of woodcuts, which he also produced.)



'Trainscape', a watercolour illustrating the inside of a 3rd class railway carriage with a view of the South Downs through the window is frequently printed on greetings cards and calendars and is particularly well known. Familiar too are the numerous paintings of the Downs which capture the radiance and haze of grass, downland and the proximity of sea.

As well as commissions for London Transport posters, there were commissions from Wedgwood, one of which was to design a mug for Edward VII's coronation, but which had to be hastily redesigned for George VI's coronation! Other commissions include a mural for the refectory at Morley College. This was in collaboration with Edward Bowden, with whom he had a life long friendship - sometimes working on projects together. And illustrations in the old Shell guide books is another of his many undertakings

The Imperial War Museum and Eastbourne Towner gallery both have good collections of Ravilious's art.

ARTISTS CHALLENGE

Welcome to the Artist's Challenge again.

Does the summer encourage you to get out there and paint/sketch/photograph? We have an 'en plein air' summer sketch group running throughout July & August that you can join. I had never really done much outdoor work until last year. It's different but can be very rewarding and, in my case, freeing.

Here are some more challenges for you. NO stress, just ENJOY your art. You will notice, I am taking a summer break - so no challenge in August. Maybe a bumper crop in September?

If you are not artistically inclined, do look at the Artist's Challenge section of the website anyway. There is the opportunity to comment on the pictures if you would like to. There is something for everyone amongst the collection of paintings now available to look at.

I hope the titles help to inspire you, if only to shake your head at me and send something totally without reference to the title. Please do send your submissions to me to put up on our Radlett Art Society website.

Submit by 5.00pm May 15th - **Seeing is Believing**
Submit by 5.00pm June 12th - **Something Else**
Submit by 5.00pm July 17th - **Wish You Were Here**
Submit by 5.00 September 18th - **Back to School**

As ever, please send you submissions to me at anna.cross@me.com

Looking forward to opening my emails and seeing your wonderful work. ANNA

Workshop Update for Newsletter June 2022

The Radlett Art Society meets in the Radlett Institute, Watling Street on Thursday afternoon from 1.30 - 3.30pm, during the winter, spring and early summer months.

Cost per session is £5 and you do have to be a member of the Society to attend

During the July / August months we will paint "en plein air" in the environs of Radlett. There is no charge for these sessions.

We are a mixed ability friendly group, keen to share our expertise and knowledge, and paint in all mediums. There is no formal teaching but we are hoping to resume afternoon demonstrations and full day workshops with a visiting artist when covid allows. You need to bring along your own paper, pencils and / or paints

Some people bring along their own flask of tea and biscuits, since because of the covid epidemic it was decided not to offer refreshments as before

The Summer term commences on Thursday May 5th to the end of June 2022

If you fancy joining the workshop, please feel free to email me

Gill Cooper mrsngillcooper@icloud.com

VISITS



Charleston House is an idyllic farmhouse with a charming walled garden and pond in the east Sussex countryside. It was the home of the unconventional painters Vanessa Bell and Duncan Grant. They moved there in 1916 with Duncan's partner David Garnett and immediately started to paint every surface achieving a cacophony of colours and patterns creating a colourful home. They painted the doors, walls, furniture. Fabrics from the Omega workshop, a company

belonging to their friend and frequent visitor to the house, Roger Fry, were used to make curtains and upholster furniture. They made rugs for the floors and stained glass windows to decorate their house. They also had a kiln and made mugs, plates and many useful and decorative objects. One of the highlights is a set of 50 dinner plates depicting famous women made by Bell and Grant, the only exception being one with a portrait of Grant. Their house was a living art work which flowed into a garden speckled with more art works. Everything was enhanced by art.

They invited many of their friends to join them, including Clive Bell, Vanessa's husband who financed much of the refurbishment. The many frequent visitors included Vanessa's sister Virginia Woolf and her husband Laurence E M Forester, John Nash, Lytton Strachey, John Maynard Keynes and many others. This collection of artists, writers and thinkers are known as the Bloomsbury group. Vanessa lived there until her death in 1961 and when Duncan died in 1978 the house was finally bought and a charitable trust was set up in 1980 to preserve the house, garden and their contents. Before returning home we stopped in Brighton where we could stroll the pier, while watching cheeky seagulls looking for a free meal, wander the lanes for a little shopping or make a quick visit to the pavilion.

Karen Bluff

Future trips and holidays:

Bookings for the trip to Highclere on the 10th July and our holiday to Northumberland on the 18th September are now closed. However it is always possible that there may be a cancellation so if you would like to be put on a waiting list for either of these please let me know.

As I believe has been reported elsewhere I am standing down as the visits and holidays organiser for the Art Society this year. I would like to say it has been very interesting and enjoyable to organise these activities over the last seven years and I know that many of you have enjoyed coming on them.

I hope that someone will be found to continue these activities which, to my knowledge, have been ongoing annually since at least 1971, so now for more than 50 years! Maybe the organisation could be shared by 2 people?

Best wishes,

GARY HARDING