



Radlett Art Society

Dear Member,

Hope you are all well and looking forward to Summer and the better weather. We extend a warm welcome to all our new members and trust you enjoy our lecture programme this year and join in the extra activities offered by the Society.

Our May lecture in the Reform Synagogue and on zoom was well attended. **“ Ten Favourite Works from the Musee D’Orsay Paris”**
Lecturer – Art Historian Linda Collins.



Our **Annual Art Exhibition** is on the **8th and 9th June** at **Radlett Village Institute** and we look forward to a variety of art works shown. Supporting the Exhibition the **Radlett Museum** which is adjacent, will open on both days, with extended hours including a fine display on the art history of Radlett. **Do come along.** A **preview evening** of the exhibition will be held on **7th June, 7 pm to- 8.30 pm** with drinks and nibbles.. Members and their guests are most welcome to join us together with the option of buying a piece of art,

Exhibition times of opening: Saturday 8th 10am –5pm Sunday 9th 10am –4pm

Anna or I would love to hear from any member who would be prepared to do a stint of stewarding on either of these days.

This year’s **4 day – 3 night tour** is to the **Isle of Wight, 29th July-2nd August.**

It will be an opportunity to meet and spend time with other Society members to appreciate the art and heritage of this venue. Our hotel in Ryde is by the sea. **The committee is most grateful to Angela Sobell for continuing to organize our day trips and currently has plans for more “days out” !**

The **Thursday workshop** continues to be popular.

On May 9th we had an afternoon **“pebble painting”** with a demonstration by one of our members Inga Armstrong. Decorated pebbles can be given away as a token of friendship or gratitude. It was fun. Cost for the workshop is £6. This term in the Institute will finish the end of June but will go **“en plein air”** in the environs of Radlett until 4th September when we return to the Institute for the autumn term,

My best wishes to you all

Chairman Gill Cooper

FUTURE LECTURES

Thursday – 20th June 7.30 for 8.0 pm live at the Radlett Reform Synagogue
118 Watling Street, Radlett WD7 7AA. Zoom transmission also available.

ANGELICA KAUFFMAN

THE ROYAL ACADEMY EXHIBITION 1 MARCH – 30 JUNE 2

LECTURER - CLARE FORD-WILLE

Angelica Kauffman RA, was a child prodigy who became one of the most celebrated artists of the 18th century. As one of the founder members of the Royal Academy and much admired by Sir Joshua Reynolds she is known for her portraits of important people of the day from queens to actors as well as a pioneering history painter. On the ceiling in the foyer of the Royal Academy are her lovely allegorical roundels newly restored. This lecture will be an opportunity to explore more the extraordinary and exciting career of this Swiss artist.



Self -portrait by Kauffman, 1770–75 Oil on canvas National Portrait Gallery , London

Thursday –11th July 7.30 for 8.0 pm live at the Radlett Reform Synagogue
118 Watling Street, Radlett WD7 7AA. Zoom transmission also available

ART AFTER WINDRUSH.

POST COLONIAL ARTISTS IN BRITAIN SINCE 1948

LECTURER – BARRY VENNING

This lecture looks at the contributions made by artists of African, Caribbean or Asian origin to British art since the SS Empire Windrush arrived in Tilbury from the West Indies in 1948. It considers among others, works by Sir Frank Bowling, Francis Newton Souza, Keith Piper, Chila Kumari Singh Burman , Singh Twins Yinka Shonibare, Lubaina Himid, Chris Ofili and Barbara Walker, all of whom have achieved international recognition and respect, their works collected by museums world-wide. They have also set much of the agenda for British art of the late twentieth and twenty-first centuries.



Yinka Shonibare's 'Nelson's Ship in a bottle' 4th plinth. Trafalgar Square).

TRIP TO SISSINGHURST – SUNDAY 22ND SEPTEMBER

National Trust Members should bring their NT cards for free entrance to Sissinghurst and then only need to pay for coach travel..
All details to follow in due course.

RADLETT ART SOCIETY SUMMER EXHIBITION 2024

at

Radlett Village Institute,
413 Watling Street, Radlett WD7 7JG

Please join us as exhibitors or guests.

Reminder of details: Submissions due: Friday 31st May
Handing in: Friday 7th June 1.15 -2.15

Opening times:

Friday 7th - 7.00 - 8.30pm

Private View for Exhibitors, Friends and Families.

Drinks and Nibbles. Free to Exhibitors , £5 Guests.

Saturday 8th - 10.00 am -5.00 pm Exhibition open to the public

Sunday 9th 10.00 am -4.00pm Exhibition open to the public

Sunday 9th - 4.00 - 4.30pm Collection of all unsold work

Any further details -

Please contact Anna Cross, 07538518704, Anna.cross@me.com

WORKSHOP/STUDY DAY Sunday 10th November 10am – 4pm

JAKE WINKLE (www.jakewinkle.co.uk)

An opportunity not be missed

Jake is a talented, inspiring and kindly teacher

His style is loose and colourful watercolour

BOOKING DETAILS AVAILABLE NEARER THE TIME

The Gleaming Spires of London

Walking Tour on Wednesday 26th June 11.00-1.00



Ian Swankie our guide returns to give the **RADLETT ART SOCIETY** a new interesting guided tour of the spectacular skyscrapers which are towering over the medieval buildings in the City of London.

Meeting is at Liverpool Street Station at 10.45 (ready for 11.00 start) outside McDonalds and the Kindertransport sculpture.

After the tour has finished around 1.00 you are free to go and enjoy lunch in the surrounding areas which are famous for a variety of street food.

If you are interested in coming on this walking tour with **Ian Swankie** – the first was popular and informative with plenty of stops on the way to rest your feet. Please contact Frances Ross on frances.ross2@btinternet.com asap.

Bookings are on a 1st come 1st served basis and there are only 23-24 spaces for RAS members at £17.00 each. Non members if space available will be £20 . Contact me to show your interest to get on the list and send your monies to Stephen Starr by direct bank transfer.

Account: Radlett Art Society Sort code: 60-17-14; Account Number :50902571.
Ref: Walking Tour, The Gleaming Spires of London , 26th June 11.00-1.00

PAST LECTURES

Bringing Paris to the Highlands and Islands Lecturer: Stella Grace Lyons 7/03/24

The title of 'The Scottish Colourists' refers to four painters active in Scotland in the later Nineteenth and early Twentieth Centuries. It refers to the four artists; Samuel Peploe, John Duncan Ferguson, Francis Cadell and George Leslie Hunter and it transpired from Stella Grace Lyons's lively talk that they never formed a cohesive school, group or artistic movement. Rather they had social connections and a broadly similar approach to their work. Each portrayed a generally optimistic and confident approach to their subjects, flooded with intense colour, and clearly inspired and influenced by well-known Parisian artists. Their work was regarded as bizarre, ugly and garish by a shocked early twentieth century public. Now it is much admired and sought-after.

The lynchpin of the group was the friendship between Peploe and Ferguson.

Ferguson, the most renowned of the four was born in 1874, largely self-taught, leaving college in the 1890s to go to Paris, acknowledged centre of the art world. There, he continued his training more informally and tended to paint spontaneously and outdoors. Peploe was born in 1871, he also took himself to Paris, and the two became inseparable friends. For inspiration both looked very much to Paris as a place of artistic freedom and to the examples of Manet, Monet and Cezanne.

Stella's lively presentation showed numerous side-by-side comparisons clearly demonstrating a strong adoption both of style and subject. Other clear influences came from Modigliani, Picasso and Braque. In their use of colour and bold, spontaneous brushwork the two Scots followed the Fauvistes ('wild animals') as they worked along the Normandy coast. Peploe experienced a White period, much influenced by Whistler. This he abandoned in 1910 when he began permanent residence in Paris, as had Ferguson three years earlier. Ferguson was now working on the female nude, with bold, daring and erotic work influenced by Matisse. He was interested in portraying the body in movement and made much use as a model of the dancer Margaret Morris. The coming of war in 1914 forced both back to the UK.

Francis Cadell, the youngest of the four was born in 1883. His work showed a love of intense colour in work where, like Manet, black was prominent. Interior paintings often showed his own work. Outdoors, he painted at speed. He was adversely affected by the collapse in the art market after the 1929 crash and died destitute in 1937. Peploe died in 1935 of a sudden illness. Ferguson by contrast lived to the age of 87.

Hunter (1877-1931) was the least well-known. Largely untrained he portrayed energetic figures. He captured a sense of beauty which contrasted with his own life. He went to work in San Francisco where the 1906 earthquake destroyed his studio and work, causing irreparable loss, and he returned to Scotland.

He died just as he began to experience success. He had met Cadell, Peploe and Ferguson, but remained on the periphery of their loose affiliation.

The four artists never regarded themselves as a group; it was the dealer Alex Reid who exhibited work of the four and entitled it 'The Scottish Colourists'. While they brought a breath of fresh air to British art, all were strongly influenced by French developments, and did not develop any original approach.

Edward Cross

Ten favourite works from the Musee D'Orsay by Linda Collins

This museum started life as the Gare D'Orsay railway station in 1896 to welcome travellers to the 1900 Universal Exhibition; but modernisation of the railways resulted in a relatively short life, followed by many transitions. In 1977 President Giscard d'Estaing gave the stamp of approval to transform this derelict building into a museum to house mainly French art of the period from 1848 to 1914.

Linda Collins' lecture leaned heavily on anecdotal material which was well received, but difficult to report back on.

Edward Degas. Au Cafe (1875/6) depicts the serious effects of absinthe rampant in French society at that time. The two models, friends of Degas, were affronted by their representation and the matter was to become very contentious.

Edward Degas. The Little Dancer. A sculpture which succeeds in portraying the extreme vulnerability of this 14 year old ballet dancer.

Ingres. The Colonisation of Africa. A generalization of European ideas of 'orientalism', idealized and fashionable at the time.

August Renoir. Bal de Moulin de la Galette features many of his personal friends in this large canvas, which illustrates the lively enjoyment of new found Parisian leisure in collective socializing and dancing nearby the Seine.

Seurat. The Circus Seurat painted in a pointillist style. The use of combined blue and red outlines produces a very interesting effect.

Toulouse Lautrec. La Goulue at the Moulin Rouge. The artist was renowned for his posters of night life and we see Goulue and Valentin whirling in a dance. His posters were extremely popular and frequently stripped off the bill boards.

Gustave Courbet. The Burial of Onans is a very sombre large work, and defies French artistic classical tradition of that period. Instead, it depicts the scene of a village funeral without pomp and ceremony.

Gauguin. The Yellow Christ. Considered one of the key works of symbolism, painted during harvest time in Brittany and displaying a fascination with history, folklore and rituals.

Lionetto Cappiello. Figurine - hand painted plaster of the actress Yvette Guilbert.

Cezanne. Mont St. Victoire Cezanne painted Mount St. Victoire approximately thirty times in different seasons and styles, some verging on cubism.

Van Gogh. Portrait of Dr Gachet. Van Gogh's doctor during his time in Auvergne sur Oise. They formed a deep relationship and Van Gogh painted himself into this portrait, sensing that the doctor was equally suffering from nervous troubles.

After Vincent and Theo's deaths, his sister-in-law succeeded in selling some of Van Gogh's prodigious output in Amsterdam.

It was a pity, that Linda Collins had booked the same lecture in St. Albans the day before our lecture, especially as she lives in Harpenden and knows the geography. It is outside the control of lecture secretaries but lecturers should avoid this mishap. **Anne Venediger**