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SOCIETY

THE RISE OF JAZZ

OUR EXCLUSIVE STORY





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detail from *Melody Maker*,
Xmas 1929, kindly loaned
by a member of The Arts
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by John Morton-Sale
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CONTEMPORARY ART SCENE



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THE RISE OF HULL

HULL'S TRANSFORMATION INTO A CULTURAL DESTINATION HAS BEEN CEMENTED BY THE TURNER PRIZE. **MARTIN GREEN**, DIRECTOR OF HULL 2017, EXAMINES WHAT IT WILL MEAN FOR THE REGION

In a year that contains so many highlights, the Ferens Art Gallery hosting the Turner Prize as part of Hull UK City of Culture 2017 has to be one of the biggest. It underlines the scale of our artistic ambition and our determination to see the city recognised as a significant destination for visual arts and a cultural powerhouse of the North.

“THERE IS AN
INCREASED
CONFIDENCE
IN THE CITY”

MARTIN GREEN,
DIRECTOR, HULL 2017

We have all been thrilled by the response that has followed the reopening of the Ferens, not least in terms of the visitor numbers, which have exceeded everyone's expectations. It coincides with an increased confidence in the city. This includes Arts Council England (ACE) boosting its funding for projects in Hull, including an additional National Portfolio Organisation being announced and a 414 per cent increase in successful applications for ACE grants, which will contribute to a longer term legacy for Hull.

The Ferens will be the fifth venue outside London to present the Turner Prize. In partnership with Tate, our dedicated team at Hull 2017 are working with our outstanding colleagues at the Ferens for one of the most important events in the art calendar. We have brilliant curators in George Vasey and Sacha Craddock, who are working closely with the shortlisted artists Hurvin Anderson, Andrea Büttner, Lubaina Himid and Rosalind Nashashibi to plan how their work will be displayed at the exhibition, which will be free

to visit. This is the first time that the Turner Prize will be integrated into the same spaces as a gallery's permanent collection, helping reframe the Ferens' rich history.

We are also excited that older artists are on the Turner Prize shortlist and by the depth of their work, which makes an overt commentary on society and some of the key issues of the day. This is a serious shortlist for serious times, balanced with the joy of it as stimulating and beautiful art.

As a key part of the final season in our City of Culture year, called *Tell the World*, we are delighted that the Turner Prize will attract national and even international attention for the city. We are also capitalising on the interest and enthusiasm of people living in Hull and the region. This includes activity as part of our learning programme, which is inspiring people of all ages, abilities and interests, including young people in every one of the 101 schools in the city. In this way, the Turner Prize has a key part to play in creating a legacy that will continue long after 2017.

Read more about the Turner Prize on page 48



MARTIN GREEN has masterminded some of Britain's most exciting cultural events, including the opening of The O2 in London; the London 2012 Olympic and Paralympic torch relays;

the London 2012 Olympic and Paralympic Opening and Closing Ceremonies; and the Opening Ceremony of the 2014 Tour de France Grand Départ in Leeds. Such success has earned him an international reputation. As Director of Hull UK City of Culture 2017, Green is overseeing 365 days of transformative culture as Hull hosts the nation's cultural quadrennial.

CONTRIBUTORS



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ALYN SHIPTON

Alyn is a BBC jazz broadcaster, author of *A New History of Jazz* and Research Fellow at the Royal Academy of Music. On page 30 he explores the continuing influence of jazz.

Q. Which jazz musicians do you find most inspiring?

A. After my first loves of Fats Waller and Buck Clayton, I remain in awe of Miles Davis for his constant reinvention in redefining what jazz means and is.

Q. What is your favourite UK cultural website?

A. The mix at royalacademy.org.uk is a matter of constant stimulation.



..

NICHOLAS TROMANS

Nicholas joined Watts Gallery – Artists' Village as curator in 2013 after a career in academia. He led the current exhibition, *GF Watts: England's Michelangelo* (see page 42).

Q. Which is your favourite Watts artwork?

A. It has to be *Hope* because of the many powerful experiences that others have had.

Q. Is there a modern artist who echoes Watts' values?

A. Maybe conceptual artist Jeremy Deller. He wants art to be immediately relevant and to be political in the best sense of engaging people with their choices.



..

MARK FISHER

Mark is based in Edinburgh and writes for *The Guardian* as its Scottish theatre critic. On page 40 he examines the rise of live screenings.

Q. What first attracted you to the theatre?

A. I'd always taken part in school plays and, having got into university to study English, I realised drama was more fun and switched subjects after my first year.

Q. Which production are you looking forward to?

A. Karine Polwart's *Wind Resistance* is a musical elegy to the landscape being given a welcome revival by Edinburgh's Royal Lyceum, 3–11 November.



THE ARTS SOCIETY

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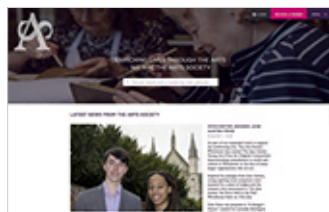
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WHAT'S NEW ON THEARTSSOCIETY.ORG

Find out more about the work of local branches of The Arts Society worldwide, including the winners of the new Jane Austen Young Arts Prize for Original Composition created by The Arts Society Winchester, and taster lectures for new societies in Pimlico, Mallorca and Menorca.



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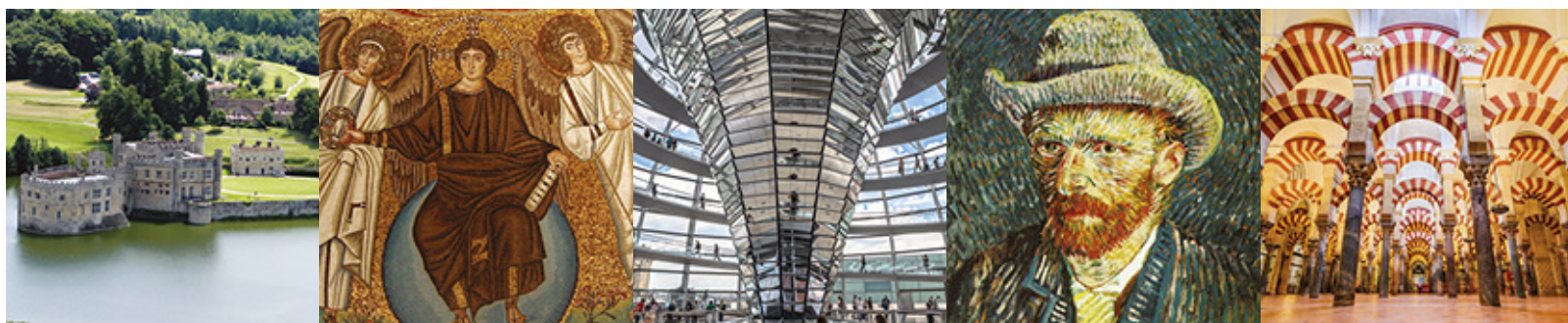


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MYTHS AND MONSTERS

INTREPID SAILORS HAVE OFTEN BROUGHT BACK STRANGE OBJECTS AND STORIES FROM THEIR TRAVELS. AS PART OF A NEW EXHIBITION IN HULL, COMEDIAN BILL BAILEY SELECTED HIS FAVOURITES. **JOCELYN ANDERSON-WOOD** PROVIDES AN OVERVIEW



JOCELYN

ANDERSON-WOOD

works as Collections Assistant at the Hull Maritime Museum and loves to discover Hull's maritime heritage. She has been heavily involved with this exhibition.

1/ THERMOMETER

Sperm whale tooth, early 1900s

The scale of this thermometer has been engraved onto the surface of the tooth, in a practical application of the normally purely decorative art of scrimshaw. Typically scrimshaw was made by whalers, but this unusual later piece may have been made by an artisan and sold as a curio.



Bill Bailey's Cabinet of Curiosities

Hull Maritime Museum,
Queen Victoria Square, Hull, HU1 3DX

Until 10 September 2017

hullcc.gov.uk

1

..

2/ WHALE'S EAR BONES (OSSICLES)

One painted to represent a face, 1900s

The ear bones of marine mammals have evolved over time to listen underwater. Unlike in humans, they are not attached to the skull. By the 1900s, whaling had become more efficient, and almost the whole body was utilised in some way. Painting ear bones to look like faces was common because the shape lends itself to the profile of the human head.



2



3

3/ PURSE OR BAG

Sea bird's foot and silk, c1800s

This is one of my favourites in the exhibition thanks the reactions it causes from visitors. Many can't believe it actually is made from a bird's foot! It is extremely delicate and would have taken incredible skill to make, including the fine green silk hem that has been added in order to create a drawstring. Seabirds, especially gulls, have a long association with sailors.

4/ HANDBILL FOR AN 'AMPHIBIOUS MONSTER'

Paper, early 1800s

Today creatures like walruses can be seen in most zoos or sea life centres, but in the early 1800s they were monstrous creatures that drew crowds from miles around whenever they were put on show. This handbill shows some of the wonder, horror and curiosity that would have surrounded relatively unknown creatures at the time.



4

From tapestry to the triple harp, this season is rich in cultural offerings nationwide – here are some of the best

THIS AUTUMN WE'RE...

1

...EXAMINING MARINE LIFE

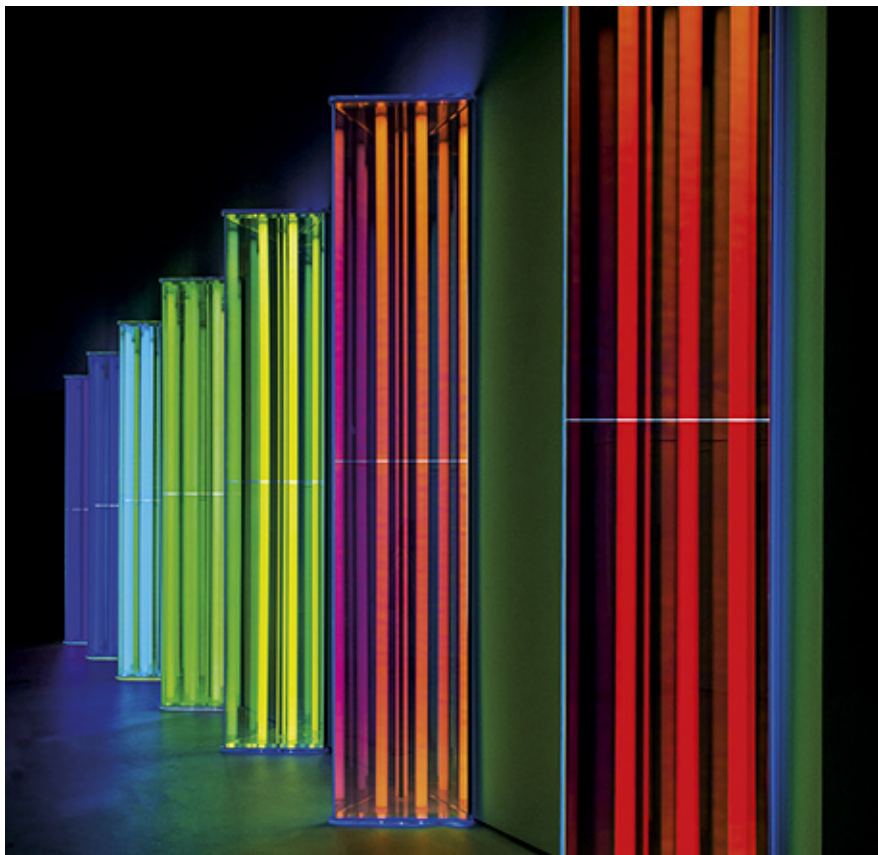
Steffen Dam's extraordinary blown-glass 'marine life jars' (below) are among the exhibits in *Sea Life: Glimpses of the Wonderful*, which explores how scientists and artists have represented oceanic organisms.

**Royal Albert Memorial Museum
and Art Gallery, Exeter**

Until 17 September

• rammuseum.org.uk





2

...SEEING THE WORLD DIFFERENTLY

Explore how artists have exploited optical illusions and colour theory in *Seurat to Riley: The Art of Perception*.

Compton Verney, Warwickshire

Until October 1

comptonverney.org.uk

3

...UNPICKING THE STORY OF TAPESTRY

Daughters of Penelope explores the role of women in the textile industry and textile arts, via work by female artists, past and present.

Dovecot Studios, Edinburgh

Until 20 January 2018

dovecotstudios.com

4

...ENCHANTED BY MUSIC OLD AND NEW

The Society of Strange and Ancient Instruments (below) joins the BBC National Orchestra of Wales and the St Petersburg Symphony Orchestra as part of the 17-day Swansea International Festival.

Swansea, various venues

29 September–15 October

swanseafestival.org



5

...BIDDING ON A MODERN MASTER

Over 100 works by post-war and Modern British artists such as Edward Bawden, Antony Gormley, Maggi Hambling, Sarah Lucas, John Nash and Keith Vaughan will be auctioned on 20 October to raise money for the creation of a national centre for Thomas Gainsborough in Suffolk.

**The Assembly Rooms,
Town Hall, Sudbury, Suffolk**

Online auction from 1 October

Main auction 20 October

thesaleroom.com

gainsborough.org

An overview of nationwide exhibitions taking place this autumn. Compiled by Annie Davies

EXHIBITIONS



LONDON

BARBICAN

Basquiat: Boom for Real

Work by Jean-Michel Basquiat
21 September–28 January 2018

barbican.org.uk
020 7638 8891

BRITISH MUSEUM

Scythians:

Warriors of Ancient Siberia
14 September–14 January 2018

britishmuseum.org
020 7323 8299

BRUNEI GALLERY

Buildings That Fill My Eye

The architectural heritage of Yemen
Until 23 September

soas.ac.uk/gallery
020 7898 4046

BURGH HOUSE, HAMPSTEAD

Behind Closed Doors

A rare look at the home of 18th-century portraitist George Romney
Until October 15

behindcloseddoors.co
020 7431 0144

COURTAULD GALLERY

Soutine's Portraits

Work by Parisian artist
Chaim Soutine
19 October–21 January 2018

courtauld.ac.uk
020 7848 2526

DESIGN MUSEUM

Breathing Colour: Hella Jongerius

Exploring the affect of light on colour
Until 24 September

designmuseum.org
020 7403 6933

DULWICH PICTURE GALLERY

Tove Jansson (1914–2001)

Works by the Moomins' creator
25 October–28 January 2018

dulwichpicturegallery.org.uk
020 8693 5254

ESTORICK COLLECTION

Franco Grignani

Works from a forerunner of Op Art,
creator of the 'Woolmark' logo
Until 10 September

estorickcollection.com
020 7704 9522

FASHION AND TEXTILE MUSEUM

Louise Dahl Wolfe:

A Style of Her Own

The first major UK retrospective
of one of the pioneers of modern
fashion photography
20 October–21 January 2018

ftmlondon.org
020 7407 8664

IMPERIAL WAR MUSEUM

Edmund Clark: War of Terror

The artist/photographer
explores the hidden experiences
of state control
Until 28 August

iwm.org.uk
020 7416 5320/5321

NATIONAL GALLERY

Reflections:

Van Eyck and the Pre-Raphaelites

The influence of Van Eyck's *Arnolfini*
Portrait on the Pre-Raphaelites' art
2 October–2 April 2018

nationalgallery.org.uk
020 7747 2885

NATIONAL PORTRAIT GALLERY

Cézanne Portraits

This major new exhibition brings
together over 50 of Cézanne's
portraits from around the world
for the first time
26 October–11 February 2018

npg.org.uk
020 7306 0055

THE PHOTOGRAPHERS' GALLERY**Gregory Crewdson:****Cathedral of the Pines**

Evocative imagery set against the forests of Massachusetts

Until 8 October

🌐 thephotographersgallery.org.uk

☎ 020 7087 9300

**QUEEN'S GALLERY,
BUCKINGHAM PALACE****Canaletto and the Art of Venice**

18th-century Venice through the eyes of artists

Until 12 November

🌐 royalcollection.org.uk

☎ 020 7766 7300

ROYAL ACADEMY OF ARTS**Jasper Johns:****Something Resembling Truth**

Six decades' of work by the American artist

23 September–10 December

🌐 royalacademy.org.uk

☎ 020 7300 8000

SOMERSET HOUSE**Perfume**

A multi-sensory exhibition featuring ten perfumes and their creators

Until 17 September

🌐 somersethouse.org.uk

☎ 020 7845 4600

TATE BRITAIN**Simeon Barclay:****The Hero Wears Clay Shoes**

Personal memories combine with popular imagery from advertisements, sport and music

Until 5 November

🌐 tate.org.uk

☎ 020 7887 8888

TATE MODERN**Alberto Giacometti**

Giacometti's trademark elongated figures join his other works

Until 10 September

🌐 tate.org.uk

☎ 020 7887 8888

VICTORIA AND ALBERT MUSEUM**Balenciaga: Shaping Fashion**

The work of influential 20th-century designer Cristobal Balenciaga

Until 18 February 2018

🌐 vam.ac.uk

☎ 020 7942 2000

WHITECHAPEL GALLERY**Thomas Ruff**

Photographs addressing themes like cosmology, suburbia and nudity

27 September–21 January 2018

🌐 whitechapelgallery.org

☎ 020 7522 7888

WILLIAM MORRIS GALLERY**May Morris**

The work of May Morris, a central figure in Arts and Crafts

7 October–28 January 2018

🌐 wmgallery.org.uk

☎ 020 8496 4390

**SCOTLAND AND
NORTHERN IRELAND****DOVECOT GALLERY, EDINBURGH****Daughters of Penelope**

Female weavers and artists who have contributed to Dovecot's past and present

Until 20 January 2018

🌐 dovecotstudios.com

☎ 0131 550 3660

**THE FRUITMARKET GALLERY,
EDINBURGH****Jac Leirner: Add It Up**

Art created from everyday materials

Until 22 October

🌐 fruitmarket.co.uk

☎ 0131 225 238

**GALLERY OF MODERN
ART, GLASGOW****Polygraphs**

A group exhibition exploring truth, fiction and evidence in a complicated world

Until 20 May 2018

🌐 glasgowlife.org.uk

☎ 0141 287 3050

- 1 Gregory Crewdson, *The Haircut* (2014) at The Photographer's Gallery
- 2 Carol Rhodes, *The Bay* (1994) on show at The Mac, Belfast

**HUNTERIAN ART GALLERY,
GLASGOW****Art of Power: Treasures from Mount Stuart (also at Mount Stuart)**

Rarely-seen masterpieces from the collection of the third Earl of Bute

Until 14 January 2018

🌐 hunterian.gla.ac.uk

☎ 0141 330 5431

THE MAC, BELFAST**Carol Rhodes: Survey**

Work influenced by diverse sources

Until 8 October

🌐 themaclive.com

☎ 028 9023 5053

MOUNT STUART, ISLE OF BUTE**Art of Power: Treasures from Mount Stuart (also at Hunterian)**

Rarely-seen masterpieces from the collection of the third Earl of Bute

Until 14 January 2018

🌐 mountstuart.com

☎ 01700 503877

**NATIONAL MUSEUM OF
SCOTLAND, EDINBURGH****Age of Oil**

Visual artist Sue Jane Taylor explores Scotland's offshore energy industry

Until 5 November

🌐 nms.ac.uk

☎ 0300 123 6789



QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE

Shadows of War

Roger Fenton's photographs of the Crimea, 1855

Until 26 November

🌐 royalcollection.org.uk

☎ 0131 556 5100

SCOTTISH NATIONAL GALLERY, EDINBURGH

Beyond Caravaggio

Works by Caravaggio and his followers

Until 24 September

🌐 nationalgalleries.org

☎ 0131 624 6200

SCOTTISH NATIONAL GALLERY OF MODERN ART, EDINBURGH

True to Life

British Realist painting in the 1920s and 1930s

Until 29 October

🌐 nationalgalleries.org

☎ 0131 624 6200

SCOTTISH NATIONAL PORTRAIT GALLERY, EDINBURGH

Douglas Gordon/Black Burns

A specially commissioned response to the marble statue of Robert Burns

Until 29 October

🌐 nationalgalleries.org

☎ 0131 624 6200

ULSTER MUSEUM, BELFAST

Light and Life

Italian and Dutch painting from the 1600s to the 1800s

Until 5 November

🌐 nmni.com

☎ 028 9044 0000

THE NORTH OF ENGLAND

BALTIC, GATESHEAD

Starless Midnight

International artists inspired by the legacies of Martin Luther King
20 October–21 January 2018

🌐 balticmill.com

☎ 0191 478 1810

THE BOWES MUSEUM, BARNARD CASTLE

The Clockwork Garden

Mechanical artworks

Until 5 November

🌐 thebowesmuseum.org.uk

☎ 01833 690606

FERENS ART GALLERY, HULL

Turner Prize 2017

The four shortlisted artists' work
26 September–8 January 2018

🌐 hullcc.gov.uk

☎ 01482 300 300

GRAVES GALLERY, SHEFFIELD

Going Public: Kirkland Collection

Minimalist and abstract artworks

2 September–2 December

🌐 museums-sheffield.org.uk

☎ 0114 278 2600

HENRY MOORE STUDIOS & GARDENS, PERRY GREEN

Becoming Henry Moore

Exploring Moore's formative years
Until 22 October

🌐 henry-moore.org

☎ 01279 843 333

MOORE INSTITUTE, LEEDS

Jiro Takamatsu

Over 70 works using everyday objects, shadows and perspective
Until 22 October

🌐 henry-moore.org

☎ 01279 843333

THE HEPWORTH, WAKEFIELD

Alina Szapocznikow

A retrospective of the Polish artist
20 October–4 February 2018

🌐 hepworthwakefield.org

☎ 01924 247360

HOME, MANCHESTER

The Return of Memory

The legacy of the Russian Revolution
21 October–7 January 2018

🌐 homemcr.org

☎ 0161 200 1500

3 Pablo Picasso, *Little Owl* (1969)
at York Art Gallery

LADY LEVER ART GALLERY, PORT SUNLIGHT

Edo Pop: Japanese Prints

Wood block prints illustrating the culture of 19th-century Japan

Until 24 September

🌐 liverpoolmuseums.org.uk

☎ 0151 478 4136

LAING ART GALLERY, NEWCASTLE UPON TYNE

Paul Nash

The life and work of the distinctive 20th-century artist

9 September–14 January 2018

🌐 twmuseums.org.uk

☎ 0191 232 7734

MANCHESTER ART GALLERY

The Edwardians

Glamour, rural nostalgia, evocative landscape and the city

Until 31 December

🌐 manchestergalleries.org.uk

☎ 0161 235 8888

MILLENNIUM GALLERY, SHEFFIELD

Master of All Trades

An exhibition of pieces shortlisted for the John Ruskin Prize 2017

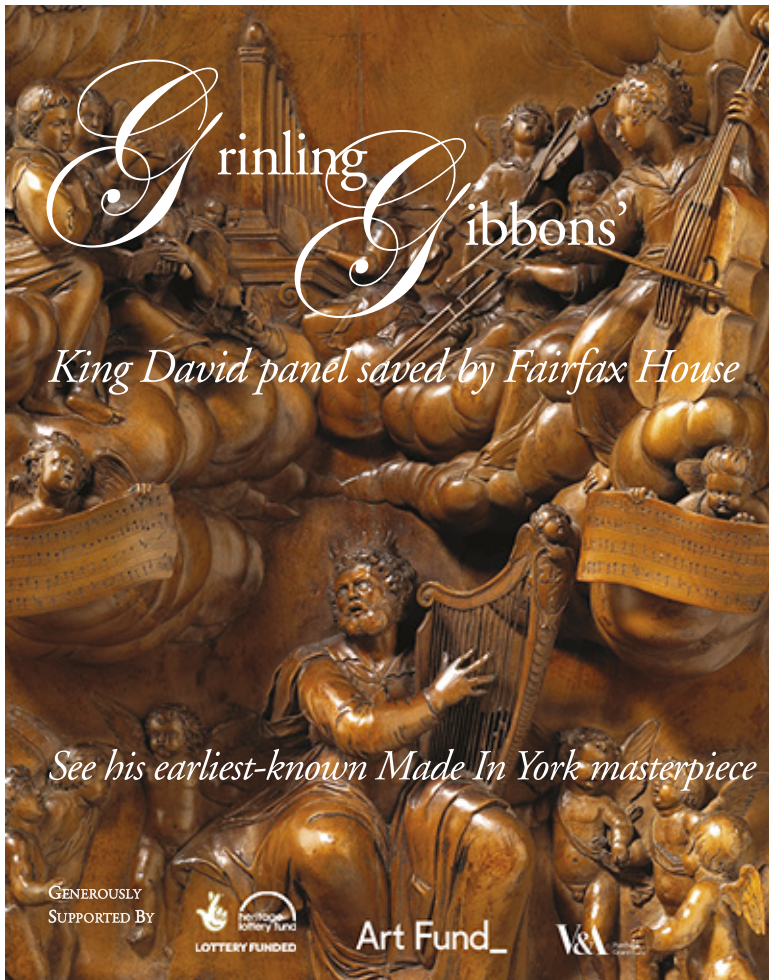
Until 8 October

🌐 museums-sheffield.org.uk

☎ 0114 278 2600



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Attributed to Nicholas Hilliard, Queen Elizabeth I, 16th century; Waddesdon (Rothschild Family). (Photo: © Hamilton Kerr Institute)

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www.waddesdon.org.uk



WADDESDON
Rothschild Collections

NEW WALK MUSEUM AND ART GALLERY, LEICESTER

Splendours of the Subcontinent: A Prince's Tour of India 1875-76

Indian art treasures from the Royal Collection

Until 29 October

🌐 leicester.gov.uk

☎ 0116 225 4900

RIPON CATHEDRAL

The Great North Art Show

Work by more than 56 emerging and established artists

2-24 September

🌐 greatnorthandshow.co.uk

☎ 01765 603534

TATE LIVERPOOL

Tracey Emin and William Blake

Demonstrating their shared concern with birth, death and spirituality

Until 3 September

🌐 tate.org.uk/liverpool

☎ 0151 702 7400

THE WALKER ART GALLERY, LIVERPOOL

Coming Out

Work from artists who have explored sexuality and gender

Until 5 November

🌐 liverpoolmuseums.org.uk

☎ 0151 478 4199

WHITWORTH ART GALLERY, MANCHESTER

South Asian Modernists 1953-63

The work of mid-century Pakistani and Indian artists

30 September-15 April 2018

🌐 whitworth.manchester.ac.uk

☎ 0161 275 7450

YORK ART GALLERY

Picasso: Ceramics from the Attenborough Collection

Highlights from the collection of Lord and Lady Attenborough

Until 5 November

🌐 yorkmuseumstrust.org.uk

☎ 01904 687687

4 Evelyn De Morgan, *The Prisoner* (1907-08) at Wightwick Manor, Wolverhampton

THE MIDLANDS

THE BARBER INSTITUTE OF FINE ARTS, BIRMINGHAM

Excavating Empire

Gold, silver and bronze in Byzantium

Until 18 March 2018

🌐 barber.org.uk

☎ 0121 414 7333

BIRMINGHAM MUSEUM AND ART GALLERY

I Want! I Want! Art and Technology

Artists influenced by technology

Until 1 October

🌐 bmag.org.uk

☎ 0121 303 2834

DERBY MUSEUM AND ART GALLERY

A Curious Turn

Automata from the last 40 years

15 September-19 November

🌐 derbymuseums.org

☎ 01332 641901

THE HIGGINS, BEDFORD

A Walk in the Woods

The role of trees and woodland in British landscape painting

30 September-10 March 2018

🌐 thehigginsbedford.org.uk

☎ 01234 718618



KELMARSH HALL, NORTHAMPTONSHIRE

MacDonald Gill: Charting His Age

Decorative maps and artwork

Until 31 October

🌐 kelmarsh.com

☎ 01604 686543

NOTTINGHAM CONTEMPORARY

States of America: Photography from the Civil Rights Movement to the Reagan Era

Work by American photographers

16 September-26 November

🌐 nottinghamcontemporary.org

☎ 0115 948 9750

THE MALHOUSE, WIGHTWICK MANOR, WOLVERHAMPTON

A Better, More Beautiful World

Ceramics and paintings by William and Evelyn De Morgan

Permanent display

🌐 nationaltrust.org.uk

☎ 01902 761400

WOLVERHAMPTON ART GALLERY

Wildlife Photographer of the Year

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Until 6 January 2018

🌐 dorsetcountymuseum.org

☎ 01305 262735

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A celebration of tapestry-weaving

Until October 1

🌐 holburne.org

☎ 01225 388569

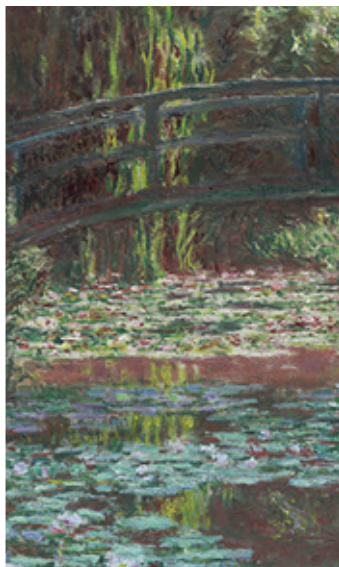
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Yasuko Fujino, *In the Garden* (detail)
Silk, metal thread, mohair, 250 x 410cm © Yasuko Fujino

NATIONAL MUSEUM CARDIFF**Bacon to Doig**

Works by Francis Bacon, Peter Doig and their contemporaries

Until 31 January 2018

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Science and art combine to deliver a glimpse of the undersea world

Until 17 September

🌐 rammuseum.org.uk

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14 October–10 January 2018

🌐 tate.org.uk

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THE SOUTH AND EAST OF ENGLAND**ASHMOLEAN MUSEUM, OXFORD****Aksum: A Late Antique Empire of Faith in Africa**

Examining the religion and ideology of the Aksumite empire

26 September–31 January 2018

🌐 ashmolean.org

☎ 01865 278002

BRIGHTON MUSEUM AND ART GALLERY**Constable and Brighton**

Exploring John Constable's time in Brighton between 1824 and 1828

Until 8 October

🌐 brightonmuseums.org.uk

☎ 03000 290900

DE LA WARR PAVILION, BEXHILL**Roy Voss: All the World's a Sunny Day**

Collages constructed from vintage postcards

Until 8 October

🌐 dlwp.com

☎ 01424 229111

DITCHLING MUSEUM OF ART AND CRAFT**Truth to Materials: Wood**

Exploring the emotional attachment we have to objects made of wood

7 September–31 December

🌐 ditchlingmuseumartcraft.org.uk

☎ 01273 844744

FIRSTSITE, COLCHESTER**Lubaina Himid: Warp And Weft**

A survey of works by the 2017 Turner Prize nominee Lubaina Himid

Until 1 October

🌐 firstsite.uk

☎ 01206 713700

THE FITZWILLIAM MUSEUM, CAMBRIDGE**Degas: A Passion for Perfection**

Marking 100 years since Degas's death

3 October–14 January 2018

🌐 fitzmuseum.cam.ac.uk

☎ 01223 332900

HOVE MUSEUM AND ART GALLERY**The Art of Puppetry:****Making Magic in the Museum**

Local puppet artists' stories, puppets, props and stage designs

Until 30 November

🌐 brightonmuseums.org.uk

☎ 03000 290900

MODERN ART OXFORD**Rose Finn-Kelcey:****Life, Belief and Beyond**

A retrospective of Rose Finn-Kelcey, whose work explored power, performance and politics

Until 15 October

🌐 modernartoxford.org.uk

☎ 01865 722733

NORWICH CASTLE MUSEUM AND ART GALLERY**Rembrandt: Lightening the Darkness**

A focus on Rembrandt's printmaking

21 October–7 January 2018

🌐 museums.norfolk.gov.uk

☎ 01603 493625

PALLANT HOUSE, CHICHESTER**Bomberg**

A major review of the career of David Bomberg (1890–1957)

21 October–4 February 2018

🌐 pallant.org.uk

☎ 01243 774557

PHOENIX BRIGHTON**Brighton Print Fair**

A new printmaking selling fair

15–24 September

🌐 brightonartfair.co.uk

☎ 01903 608757

SAINSBURY CENTRE FOR VISUAL ARTS, NORWICH**The Russia Season**

Art and life around the Revolution

14 October–11 February 2018

🌐 scva.ac.uk

☎ 01603 593199

SOUTHAMPTON CITY ART GALLERY**From Mile End to Mayfair**

The art of the East London Group

2 September–6 January 2018

🌐 southampton.gov.uk

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12 October–14 January 2018

🌐 turnercontemporary.org

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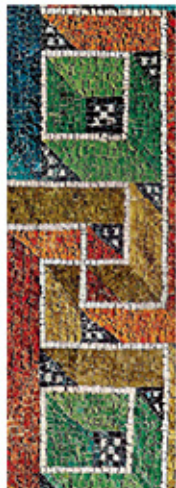
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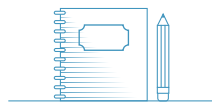
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Daily Mail

Photo: Richard Hubert Smith



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LONDON

Courses are organised by The Arts Society Greater London Area.

gla.nadfas.net

ARTISTS AND ARCHITECTS IN DEPTH: SIR STANLEY SPENCER 1891-1959

Tutor: Clare Ford-Wille

An individual artist of great complexity, the study day will attempt to uncover the life and work of Stanley Spencer.

1 November 2017, 10.30am-3.30pm

The Art Workers Guild, 6 Queen Square, London WC1N 3AT

£34 (with coffee and biscuits)

[Judith Leon](#), 163 Lichfield Court, Sheen Road, Richmond, TW9 1AZ

studycourses.gla@gmail.com

THE DIVINE SARAH

Tutor: Dr Margaret Knight

Sarah Bernhardt (shown right) was an actress, theatre director, talented sculptor, great self-publicist – and one of the most celebrated women of her time. When she died in 1923, her career had taken her from the stage to the early silent movies, earning her legions of admirers and the name ‘the Divine Sarah’.

10 November 2017, 10.30am-3.30pm

Society of Antiquaries, Burlington House, Piccadilly, W1J 0BE

£27.50 (no coffee or lunch)

[Jenny Mulholland](#), 16 Landford Close, Rickmansworth, WD3 1NG

jenny.mulholland@live.com



1

THE CHAPEL OF THE MAGI

Tutor: Dr Margaret Knight

Benozzo Gozzoli's Chapel of the Magi was ostensibly about the journey by the Magi to Bethlehem, but in fact the images have more to do with the Medici family and the 1438 Florentine Council of Reconciliation between the Catholic and Byzantine Churches.

1 December 2017, 10.30am-3.30pm

Society of Antiquaries, Burlington House, Piccadilly W1J 0BE

£27.50 (no coffee or lunch)

[Jenny Mulholland](#), as before

jenny.mulholland@live.com

20TH-CENTURY BRITISH GARDENS AND GARDENERS

Tutor: James Bolton

Investigating the development of British gardens over the 20th century, from Arts and Crafts onwards. There will be a related garden visit in 2018, date TBA.

6 December 2017, 10.30am-3.30pm

The Art Workers Guild, 6 Queen Square, London WC1N 3AT

£34 (with coffee and biscuits)

[Rosemary Baldwin](#), 24 Speer Road, Thames Ditton KT7 0PW

rosemary@baldwins24.co.uk



REFLECTIONS: VAN EYCK AND THE PRE-RAPHAELITES

Tutor: Clare Ford Wille

How Van Eyck's *Arnolfini Portrait* influenced the Pre-Raphaelites' glowing colours, meticulous technique and medieval subject-matter.

15 December 2017, 10.30am–3.30pm
Art Workers' Guild, 6 Queen Square,
Bloomsbury WC1N 3AT
£36 (with coffee)

👤 Judith Leon, as before

✉ studycourses.gla@gmail.com

BRITISH MUSEUM: SCYTHIAN GOLD

Tutor: Dr John Simpson, curator

Explore the ancient nomadic Scythians of Siberia. For centuries all trace of them was lost beneath the permafrost, but discovered tombs have revealed a wealth of treasures.

11 January 2018, 10.30am–4pm
British Museum, London WC1B 3DG
£35 (with coffee and exhibition ticket)

👤 Sue Mills, Homeclose, Raleigh

Drive, Claygate, Esher KT10 9DE

✉ suecolinmills@yahoo.co.uk

A HISTORY OF THEATRE DESIGN (Six study days with a linking theme)

Tutor: Dr Margaret Knight

This lecture series is dedicated to the theatre and the known and unknown creators of 'the world on the stage'.

12 January, 2 February, 9 March,
13 April, 11 May & 8 June 2018,
10.30am–3.30pm

Society of Antiquaries, Burlington
House, Piccadilly, W1J OBE

£130. Single days £27.50

👤 Jenny Mulholland, as before

✉ jenny.mulholland@live.com

ARTISTIC STYLES: LATE GOTHIC

Tutor: Clare Ford-Wille

Examine the term 'late gothic' in the light of styles and ideas which developed from the later 14th century.

19 January 2018, 10.30am–3.30pm
Art Workers' Guild, as before
£36 (with coffee)

👤 Judith Leon, as before

✉ studycourses.gla@gmail.com

SCOTLAND AND NORTHERN IRELAND

An incorrect contact email address was printed in the previous issue.

The correct address is

ace@scotland-ni-nadfas.org.uk.

Tickets are still available for 'Beyond Caravaggio' with Andrew Graham-Dixon on 1 September, 'The Japanese Garden at Cowden Castle' with Amanda Herries on 6 October 2017 and 'Bonnie Prince Charlie and the Jacobites' on 31 October 2017.

See website below for further details on other courses.

👤 Jennifer Harding-Edgar

✉ ace@scotland-ni-nadfas.org.uk

🌐 scotland-ni-nadfas.org.uk

Organised by The Arts Society
Scotland & Northern Ireland Area

THE MIDLANDS

'HEAD, HAND AND HEART': THE BIRMINGHAM GROUP OF ARTIST-CRAFTSMEN

Tutor: Professor Anne Anderson

The 'Birmingham Group' was an informal group of, now relatively unknown, artist-craftsmen, working in Birmingham in the late 19th/early 20th centuries. On this study day, Professor Anderson will examine their work and legacy, and how they were influenced by leading artists like Edward Burne-Jones and William Morris. The day concludes in the galleries and with a visit to St Philip's Cathedral.

17 October 2017, 10am–3.30pm

Birmingham Museum and
Art Gallery, Chamberlain Square,
Birmingham B3 3DH

£40 (with coffee and sandwich lunch)

👤 Margaret Locke, Church Farmhouse,
Astley SY4 4BP

✉ margaret@mlocke.co.uk

🌐 westmidlands.nadfas.net

Organised by The Arts Society
West Midlands Area

- 1 The life of Sarah Bernhardt is the subject of a study day held in London, 'The Divine Sarah'

WALES AND THE WEST OF ENGLAND

HISTORY OF ART COURSE 2017

(Five study days with a linking theme)

Tutor: Jeni Fraser

A look at colour, its uses and meanings in a variety of art styles, movements and media.

2, 9, 16, 23 & 30 November 2017,
10.30am–3.30pm

The County Arms, Truro TR1 3PY
£130 for five days

👤 Sue Grace

✉ sue.mingoose@tiscali.co.uk

☎ 01872 553192

🌐 nadfasswarea.org.uk

Organised by The Arts Society
South West Area

HISTORY OF ART COURSE 2018

(Five study days with a linking theme)

Tutors: Geri Parlby and Jeni Fraser

A voyage of discovery over five days to help you unwrap, understand and appreciate the art and artists who have made their mark on history.

£130 for five days

PLYMOUTH

8 & 22 January, 5 & 19 February
and 5 March 2018, time tbc

New Plymouth Library, 167-171
Armada Way, Plymouth

👤 Lorette Logie

☎ 01803 863433

EXETER

18 & 25 January, and 1, 15 & 22
February 2018, 10.30am–3.30pm

Darts Farm, Topsham EX3 0QH

👤 Carol Cathcart

✉ ridge.farm@btconnect.com

☎ 01404 841401

TAUNTON

22 February, and 1, 8, 15
& 22 March 2018, 10.30am–3.30pm

Museum of Somerset, Castle House,
Castle Green, Taunton

👤 David Yates

✉ yatesdavid135@gmail.com

☎ 01934 656735

Organised by The Arts Society
South West Area

THE SOUTH AND EAST OF ENGLAND

THE PHOENIX AT THE FALL OF EMPIRE: THREE EMPRESSES OF CHINA AND THE FATE OF THE IMPERIAL ART COLLECTION

Tutor: Anne Haworth

Focusing on three Empresses who lived in the Forbidden City from the 18th century to the end of the empire in 1911, it reaches back to a golden age of art patronage and expansion of the vast Imperial collection until the 20th century when the art collection was plundered by palace eunuchs.

27 September 2017, 10am–3.15pm
Harrietsham Village Hall ME17 1AP
£30 with buffet lunch

👤 Mai Monk

✉ mjmonk@blueyonder.co.uk

🌐 theartsocietykentarea.org.uk

Organised by The Arts Society Kent Area

THE MAKING OF AMERICA: FROM WAGON WHEELS TO NEW YORK (Five study days with a linking theme)

Tutors: Ian Beckett, Roger Mitchell, John Ericson, Peter Medhurst, Mary Alexander

A look at the way America has evolved. Among the subjects will be the American frontier and the civil war; the evolution of architecture; the Shakers; music, including Charles Ives, Copland and Sondheim; and finally New York as it is today.

25 October (IB) & 8 November 2017 (RM), 24 January (JE), 23 February (PM) and 28 March 2018 (MA), 10.15am–3pm approx.

Market Lavington Community Hall, Market Lavington, Devizes SN10 4DG
£28 per day (including tea/coffee and light lunch with glass of wine)

👤 Julie Price

✉ j_m_price@btinternet.com

☎ 01380 816510

🌐 nadfes-wessex-area.org

Organised by The Arts Society Wessex Area

2 'The Phoenix at the Fall of Empire' explores the Forbidden City in Beijing



2

POWER, PROPAGANDA AND PATRONAGE IN ART IN THE RENAISSANCE, REFORMATION AND COUNTER-REFORMATION (Two study days with a linking theme)

Tutors: Nick Nelson, Douglas Skeggs

Martin Luther's 95 theses led to religious upheaval in Europe. The two days will look at many of the works of the period.

26 October (NN) & 2 November 2017 (DS), 10am–3.30pm

The Big Classical Theatre, Cheltenham College, Cheltenham GL53 7LD
£38 per day (with coffee and lunch)

👤 Alexandra Davies

✉ alexcassie.davies@btinternet.com

☎ 01242 230294

🌐 nadfes-west-mercica-area.co.uk

Organised by The Arts Society West Mercica Area

THE KINGDOM IN THE SUN: CLASSICAL AND MEDIEVAL SICILY

Tutor: Jane Angelini

The history of the small island of Sicily, which has been invaded by Greeks, Romans, Arabs and Europeans.

3 November 2017, 10am–3pm

High Cross Church, Knoll Road, Camberley, GU15 3SY

£32 (with coffee and buffet lunch)

👤 Geraldine Corbitt

✉ gcorbitt@btinternet.com

☎ 01344 455679

🌐 nadfes-westsurreyarea.co.uk

Organised by The Arts Society West Surrey Area

TYRANTS AND MARTYRS OF IMPERIAL RUSSIA: THE ROMANOV DYNASTY FROM CATHERINE THE GREAT TO PETER II

Tutor: Douglas Skeggs

Catherine was a minor German princess who became Empress of Russia. We look at her turbulent reign and those of future generations.

10 November 2017, 10am–1pm

The Menuhin Hall, Stoke d'Abernon, Cobham, KT11 3QQ

£19 (with coffee/tea)

👤 Send an SAE to Ann Hollywood, Kames, 34 Park Road, Limpsfield, RH8 0AW

✉ annholly34@hotmail.co.uk

🌐 nadfaseastsurreyarea.org.uk

Organised by The Arts Society East Surrey Area

THE NEW BERLIN & DRESDEN TODAY

Tutor: Eveline Eaton

Spectacular new buildings and rich art collections are presented all over new and old Berlin. Dresden is known as the Florence of the North. We will also look at Meissen, Moritzburg and Pillnitz.

29 November 2017, 10am–2.30pm

Little Baddow Memorial Hall, CM3 4TA
£30 (with lunch and all drinks)

👤 Mandy Kerr

✉ mail.fairway28@gmail.com

🌐 essex.nadfes.net

Organised by The Arts Society Essex Area

ART IN THE ARTS

(Three study days with a linking theme)

Tutors: Sandy Burnett, Giles Ramsay, Elizabeth Merry

Examine the relationship between music, theatre, literature and the visual arts.

31 January (SB), 21 February (GR) & 30 March 2018 (EM), 10.30am–3.30pm

Headley Lecture Theatre, Ashmolean Museum, Beaumont Street, Oxford

£32 per day

👤 Hilary Reid Evans

☎ 01865 432440

✉ wyvernsd@gmail.com

🌐 nadfeswyvernarea.org.uk

Organised by The Arts Society Wyvern Area

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Plus (included) - Afternoon tea at the **Willow Tea Rooms**, Sauchiehall Street.
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For full itinerary, details and booking contact Amy Sumner on amysummer7@gmail.com
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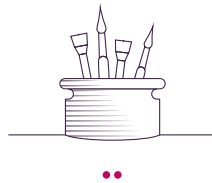


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RISHAN BENJAMIN

TRAINEE BALLET DANCER, CENTRAL SCHOOL OF BALLET, LONDON



1

What's your background?

Rishan Benjamin: I grew up in south London, and when I was eight, the Royal Ballet came to our school as part of its Chance to Dance programme. Before that, I did athletics, like running and football, but had never done any dancing. I was invited to join weekly classes. From there I ended up going into the Royal Ballet Associate programme.

What was it about ballet that you liked so much?

I found the shape and look of pointe shoes fascinating, which made me question what it would feel like on my feet while dancing *en pointe*.

Who do you most admire?

A friend of mine in my year, Natasha. Her choreography has been picked to go in the school show for the first time ever. You can just tell she loves what she does by the way she moves and by her ideas. She's excellent at contemporary dance and she inspires me to push myself.

What do you wish to do in the future?

I'd like to continue with ballet and contemporary dance, perhaps neoclassical contemporary ballet. Ideally I'd like to join a touring company because I'd love to go round the world and show audiences what dance is.

You've been sponsored by The Arts Society for two years. How has it helped?

Last year I lived at home and travelled to class on a daily basis, but this year I knew my day would be longer and I'd be finishing later so I decided to move into student accommodation nearer the school. The funding has really helped a lot, with food, equipment – and transport in particular.

Next year Rishan will join the school's Ballet Central Company performing in theatres across the UK.

centralschoolofballet.co.uk



FACT

Ballet shoes often need weekly replacement; each pair costs £35–£50



2

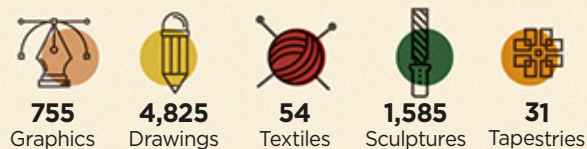
1-3 Rishan Benjamin training at the Central School of Ballet, London



IMAGES: JASON DUTCH

HENRY MOORE (1898-1986) WAS THE SEVENTH SON OF A YORKSHIRE COAL MINER. HE WENT TO ART SCHOOL THANKS TO A GRANT SCHEME FOR WW1 VETERANS AND BECAME ONE OF BRITAIN'S BEST-KNOWN MODERNIST ARTISTS. WITH HIS FOUNDATION NOW 40 YEARS OLD, WE EXPLORE HIS LEGACY

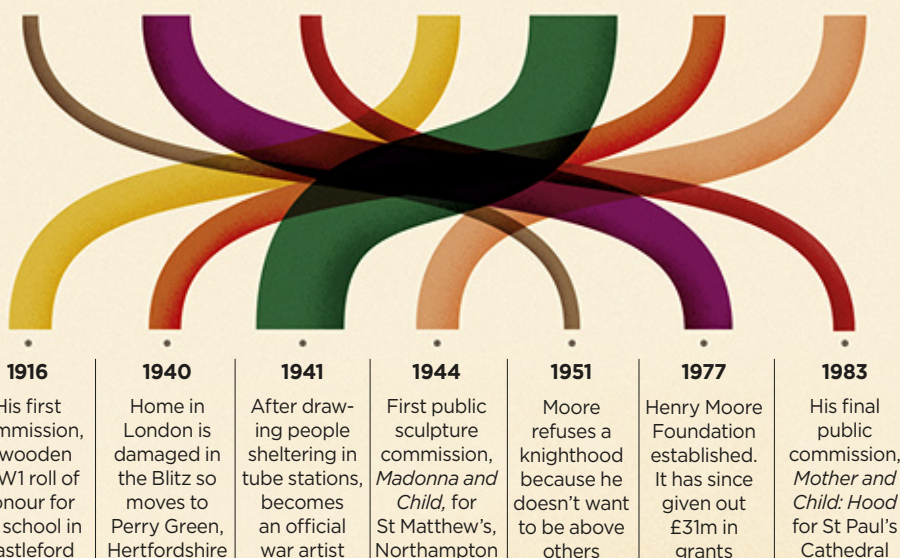
MOORE'S FOUNDATION OWNS:



MOORE'S PUBLIC SCULPTURES ARE FOUND WORLDWIDE, FOR EXAMPLE:

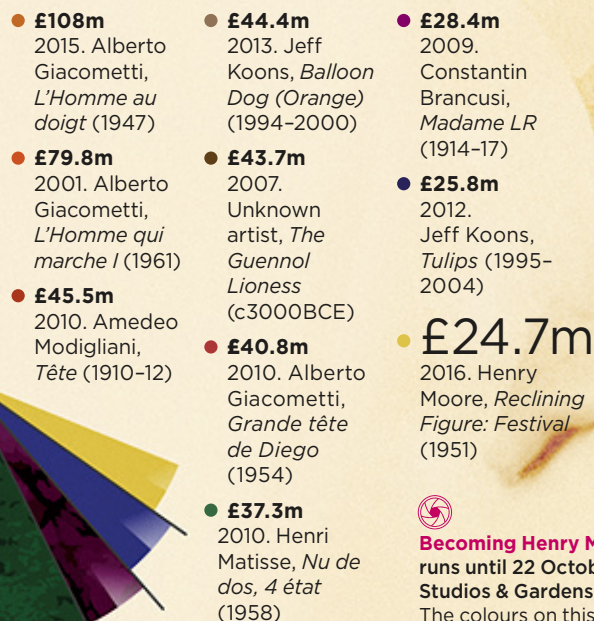
- 1 in Tenerife
- 1 in Romania
- 2 in Hong Kong
- 3 in Saudi Arabia
- 7 in Italy
- 9 in Australia
- 12 in Canada
- 13 in Japan

KEY DATES IN MOORE'S LIFE



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ARTS NEWS

COMPILED BY SIMON TAIT



FAIRFAX HOUSE SAVES MASTERPIECE BY GRINLING GIBBONS

An extraordinary piece of research by the director of Fairfax House in York, Hannah Phillip, has brought an early masterpiece by the pre-eminent English wood carver Grinling Gibbons into the museum's permanent collection.

Philip was researching Gibbons online for the current exhibition, *Made in York* (until 12 November) and saw a sale notice for his *King David* panel, one of Gibbons's earliest works (pictured right). She tried to trace it with a view to borrowing it for the exhibition, but discovered that it had just been sold. Not to be deterred she persuaded the buyer, a UK dealer, to forestall selling on until she had researched possible funding to buy it for Fairfax House. With the help of the Art Fund, the Heritage Lottery Fund and V&A Purchase Grant Fund and voluntary donations, the £300,000 purchase price was reached. It is currently in the exhibition.

Grinling Gibbons (1648-1720) was barely 20 when he settled in York to work for architect John Etty, working in limewood rather than the more traditional oak. The *King David* panel (measuring 37cm by 24cm) was made in high relief at this time. Inspired by Psalms 148 and 150, it may have been in the Fairfax family collection in the 17th and 18th centuries, but was in a private collection, out of the public gaze, through the 20th century. Not only has this precious work of art been saved for the nation, but it has also returned to city in which it was made.



MUSEUMS JOIN ARTS COUNCIL PORTFOLIO

Some 66 regional museum organisations (representing over 200 museums) have been included in the Arts Council's national portfolio for the first time. It gives them fixed funding for 2018-2022 and a total investment of £146.5m. Among the attractions are the

SS Great Britain, Woodburn Museum in Northumberland and Norwich Castle (as part of Norfolk Museums Service).

Left: Jug commemorating the death of Nelson, c1805. On view as part of the Nelson & Norfolk exhibition at Norwich Castle until January 7, 2018





WALES GETS WILSON PORTRAIT

A rare portrait by the Welsh landscape painter Richard Wilson has been acquired by the National Museum of Wales with help of the Art Fund. [Thought to depict Miss Mary Jenkins, it was painted in about 1750.

"This portrait not only strengthens the female presence in our 18th-century displays, but it also enables us to undertake interesting further research – the identity of the sitter is speculative and we'd love to be sure who she really is," said the museum's keeper of art, Andrew Renton.



EUROPEAN RECOGNITION FOR YORK GALLERY

York Art Gallery (above), which reopened in 2015 after an £8m transformation, has won a certificate of special commendation in the prestigious European Museum of the Year Award. It was one of only five of the 46 nominees from 24 countries to be commended, and was the only British museum to be shortlisted. York Art Gallery was also shortlisted for the Art Fund Museum of the Year 2017. Reyahn King, chief executive of York Museums Trust, said: "We are incredibly proud."



WORK STARTS ON MANCHESTER'S FACTORY VENUE

The construction of Manchester's £110m Factory, the flagship performance venue for the north towards which the government has pledged £78m, is now under way.

Artist Laurie Anderson (above) was tasked with the first hammer strike. Designed by the Dutch architect Rem Koolhaas and his OMA practice, the Factory will be run by Manchester International Festival and it is planned to open in 2020. Further funding is coming from Arts Council England and Manchester City Council.



KIWI MADE INTO NATIONAL MONUMENT TO MARK WW1 BATTLE

A giant kiwi carved into the chalk of Salisbury Plain has been declared a national monument. The listing was made on the advice of Historic England and marks 100 years since the Battle of Messines, just one of the battles in 1917 in which New Zealand troops were involved.

The kiwi (shown as it was in 1919) is 130m tall and was made by New Zealand soldiers waiting to be transported home in 1918, in memory of their fallen colleagues. It was maintained by volunteers until its recent restoration.

ARTS PEOPLE



NADIA FALL

One of Britain's most influential young directors, Nadia Fall, is to become the director of the Theatre Royal Stratford East, famous as the place where Joan Littlewood established her Theatre Workshop in 1953. Fall is associate director of the National Theatre and has much directing experience. She succeeds Kerry Michael at the end of the year.

...



HILARY CARTY

Hilary Carty, who ran the Arts Council England's cultural leadership programme from 2006 to 2011, succeeds Sue Hoyle as director of the Clore leadership programme in September. "She is exactly the right person to take forward the next phase of the Clore programme's development," said Dame Vivien Duffield, founder and trustee of the programme.



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H. CLARK

The beat of time

JAZZ HAS BECOME INGRAINED INTO OUR CULTURAL LANDSCAPE OVER THE PAST CENTURY. AHEAD OF A NEW EXHIBITION SPONSORED BY THE ARTS SOCIETY, **ALYN SHIPTON** EXPLORES HOW JAZZ CHANGED THE WAY WE DANCED, LISTENED AND LIVED

Last April, at the free stage tent of the Cheltenham Jazz Festival, a crowd of young families was stretched out on the grass, enthusiastically clapping along with a set by Kansas Smitty's House Band. The idea that music from the Louis Armstrong and Duke Ellington generation of musicians would be eagerly embraced by listeners of all ages almost 100 years after the sounds of jazz first began to be heard on this side of the Atlantic might have struck those pioneers as extraordinary. And they would have been equally surprised by the singer Mica Paris, mainly known for her soul singing, a few hundred metres away in the main jazz tent, paying homage to Ella Fitzgerald with a young multicultural band drawn from many segments of today's British society, working alongside one another in a way that would have been unthinkable at the dawn of the 1920s.

Jazz has become engrained in the country's cultural landscape, and although it has perhaps only been truly popular — in the sense of being the dominant form of popular music — two or three times in that century, its place is secure. Its moments of popularity, looking back from the present, came most recently in the 'trad' jazz boom of the 1950s and 1960s, before that in the big band swing of the WW2 era, and — most significantly for the forthcoming exhibition at Two Temple Place, presented by The Arts Society and Bulldog Trust — during the 'jazz age' of the 1920s and 1930s.

Back then, flapper dresses, bobbed haircuts, double-breasted pinstripe suits and fedoras might have been the outward trappings of jazz couture, but what the curator of this event, Prof Catherine Tackley (Head of Music at the University of Liverpool) is aiming to do is more profound. She wants us to get under ►

Left: H Clark, *Jazzing in England* from *Pan*, 27 March 1920, page 19

SUPPORT YOUNG TALENT

Pre-ordering the exhibition catalogue online will help support the talent of young arts. The cost is £7.50, but for pre-ordered copies, 60% of the retail price will go into education and learning activities around the exhibition, including workshops,

talks and live events. The catalogue has been written by Professor Catherine Tackley, selected by The Arts Society and the Bulldog Trust as the curator.

To pre-order the catalogue, visit theartsociety.org/age-of-jazz

The catalogue will be ready from 19 January and can either be

collected from Two Temple Place or delivered by mail. Please note that the

catalogue is still under development and may look different to that illustrated below.



- 1 Sketch of London club interior, 1926
- 2 Promo card for Ken 'Snakehips' Johnson, 1938

the skin of Britain's inter-war period and explore the jazz age in terms of what we heard, who was playing it, how and where we danced, where we drank, what we drank from (coffee sets, jugs, and other tableware), what we read, what we wore and what we saw, in terms of the visual depiction of jazz.

Jazz was fortunate in that it arrived just as the predominant means of distributing music to a mass audience was changing profoundly. In the 21-year span of the exhibition, music went from its traditional 18th- and 19th-century mode of communication to modern

mass media in one giant leap. During and just after WW1, sheet music was the main channel by which new songs and tunes reached the public. Irving Berlin and other successful songwriters of the 1910s had become used to printed music sales in the hundreds of thousands, and most homes in all social classes had access to a piano, even if they did not own one directly.

So the exhibition will rightly focus on the final hurrah of the mass sales of printed music, with elaborately illustrated covers, chord symbols for banjo and ukulele players and beautiful music engraving that was the acme of the typesetter's art. And it will show how pianolas, those automatic pianos that reproduced performances by means of punched paper rolls and compressed air first brought virtuoso playing to the drawing room. The average British drawing room was considerably less opulent than the surroundings of Two Temple Place where the exhibition will be held, but it is nonetheless significant to experience the music of this era in the environment of William Waldorf Astor's mansion.

IT BECAME POSSIBLE TO LISTEN TO JAZZ MUSICIANS AT HOME

Close by the sheet music and pianola in the exhibition will be the agents of change, the gramophone and the wireless. With the advent of the 78rpm record, a whole band or the voice of a virtuoso singer could be brought to the drawing room. Within a decade of 1918, sheet music sales had collapsed on both sides of the Atlantic, and record sales began to boom, with the African ▶



1



IMAGES: 1 MARY EVANS PICTURE LIBRARY; 2 © MAX JONES ARCHIVE, MAXJONESARCHIVE@AOL.COM;
COVER IMAGE COURTESY OF CHRIS BETTLES GALLERY, LONDON (SEE PAGE 3)



3

JAZZY DESIGNS AND IMAGERY PERMEATED MANY AREAS OF THE VISUAL ARTS

CELEBRATING 50 YEARS

The Arts Society is looking forward to 2018, which marks a significant milestone – our golden jubilee. To celebrate, we are holding an exciting exhibition on the age of jazz, set to attract more than 50,000 visitors. It reflects

a new focus for our organisation – connecting with new audiences and covering a wider range of subjects across the arts – and will even include objects lent by our members.

During 2018, we will celebrate our

work over the last 50 years as NADFAS, while also looking ahead to our next chapter as The Arts Society.

We look forward to welcoming visitors to the exhibition and introducing more people to our work.



4

American singer Bessie Smith and the avuncular white bandleader Paul Whiteman both being among those first to reach the million-selling mark worldwide. And with the BBC's radio relays from the Savoy in London, it also became possible to listen at home to some of this country's finest jazz musicians at the very moment they were playing.

Of course there was controversy at the BBC about what should be broadcast, when it should be heard, and which elements of public taste should be catered for, but then as now, if the arguments seemed equally weighted on both sides, the BBC — aiming at Reithian impartiality — reckoned it had got things about right.

So if this shows us something of the changes in how jazz reached its public up to 1939, what can we learn of the musicians and instruments that actually made the music? The exhibition will offer us the chance to get close and personal with the artefacts on which jazz was performed. British brass and woodwind manufacturers swiftly caught on to making ideal instruments for jazz performance, rivaling their French and American counterparts, just as British drum makers constructed kits — or trap sets as they were known then — that laid the foundation for such long-lived and popular brands as Premier drums, whose Leicester factory opened in 1922. And as well as the instruments themselves, there'll be the chance to see some of the stars of the music, in photographs, paintings, cartoons and sketches.

The 'jazz age' was an era when the running in making the music was still being made by Americans, both black and white, and until our own Musicians' Union made it increasingly difficult for US visitors to perform here in the '30s, many of the great pioneers worked in Britain. So we'll see how British ►

3 Illustration by Joyce Mercer in *Britannia*, 18 January 1929 showing jazz music competing with other domestic noise

4 A jazz-influenced abstract design from the period

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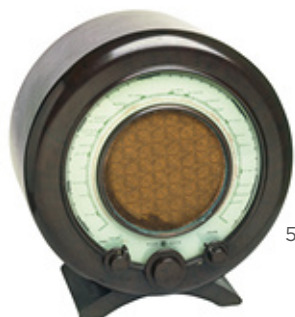


photographers and artists depicted such American giants of the music as Duke Ellington, Fats Waller, Coleman Hawkins, Benny Carter, Adelaide Hall, Elizabeth Welch and other black artists. And we'll equally have the opportunity to see images of such white players as Paul Whiteman (whose musicians made the headlines by arriving at the Royal Albert Hall by bicycle for a concert during the 1926 General Strike), Ted Lewis, and multi-instrumentalist Adrian

SEE THE AGENTS OF CHANGE: THE GRAMOPHONE AND WIRELESS

Rollini. Yet this does not mean that Britain did not create its own jazz heroes and heroines, from bandleaders familiar from the BBC such as Jack Hylton and Henry Hall to black players such as Ken "Snakehips" Johnson or Rudolph Dunbar.

The photos and paintings will give us a sense of how people dressed and danced to jazz, dance being the social entertainment related to the music that continued right through the period of the exhibition. We can also see ▶



5

Amid headlines about the capital's once-legendary live music venues closing their doors, Kansas Smitty's bar continues with a vibrant programme.

While the Kansas Smitty's House Band (above) are preminent upholders of the ragtime canon, a hefty portion of their original compositions reinvent the proto-jazz form in a novel way. In recent months, the band has focused on the eccentric compositions of early jazz composer, Jelly Roll Morton, while continuing

to record and perform their own modern 'rags'.

Kansas Smitty's bar shares the band's 'all-in' philosophy. Over the course of a month, a heavy measure of jazz sits alongside nights of flamenco, classical, electronic, folk, funk and blues. This umbrella of influences is one of the main reasons that the Kansas Smitty's House Band and the Kansas Smitty's name have become synonymous with urbane, informed and forward-thinking jazz music. kansassmittys.com



A NEW GENERATION



- 5 Ecko radio from the 1930s
- 6 Picnic with gramophone. Photograph by Ralph Ponsonby Watts, c1930

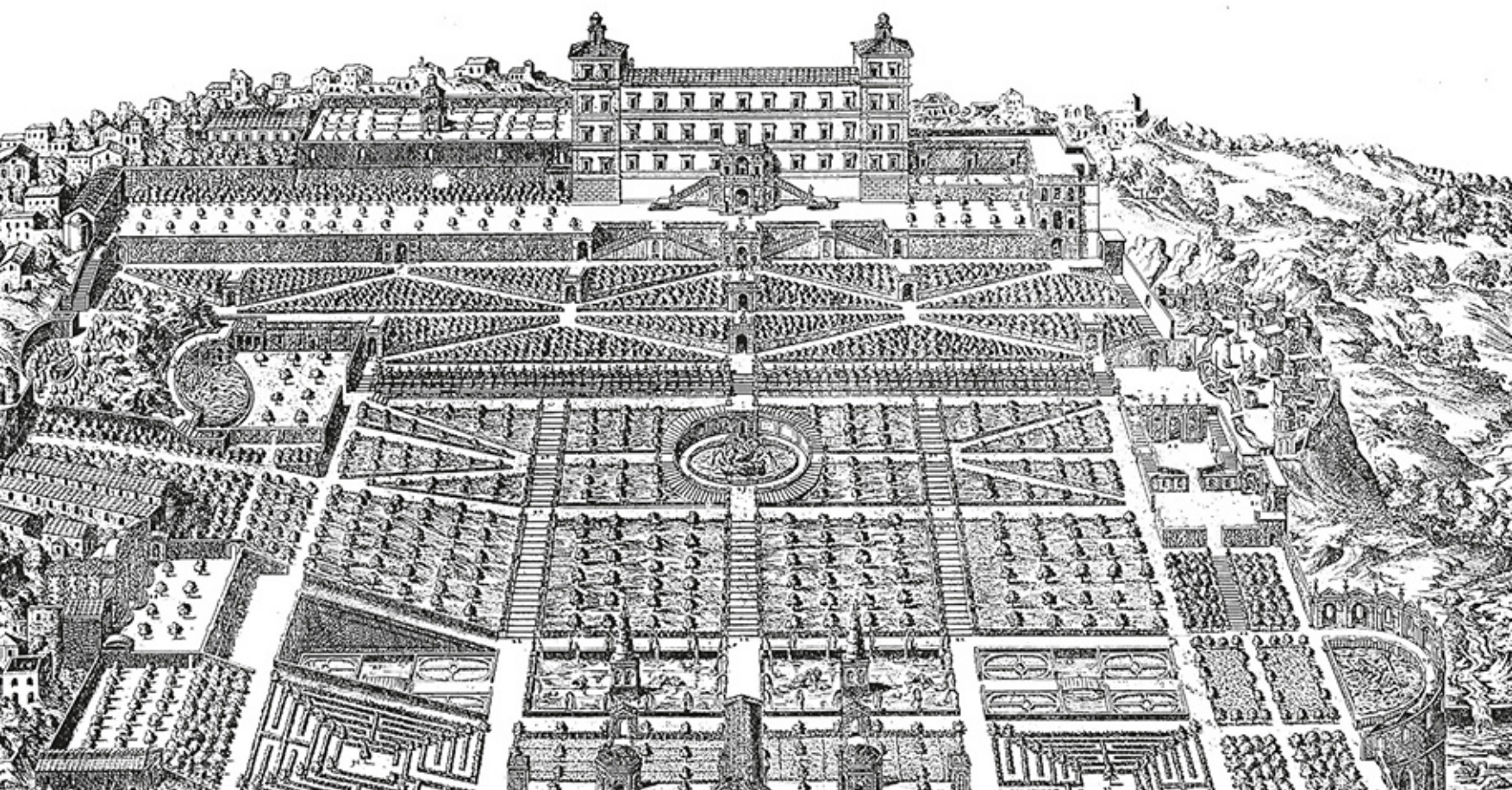
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Image: Villa d'Este, engraving c. 1750.

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how jazzy designs and imagery permeated many other areas of the visual and tactile arts. From wallpaper to curtains and from teapots to drinks cabinets (and their contents), this wild syncopated music touched every area of art and design.

What is so special about this exhibition is the chance to see these objects in the broader context of a music whose pros and cons grabbed the national imagination and even infiltrated literature. So on the one hand there was Evelyn Waugh's Gilbert Pinfold who "abhorred plastics, Picasso, sunbathing and jazz", or novelist Aldous Huxley who described jazz as "a brimming bowl of hogwash" – and on the other hand Stella Gibbons' character Mrs Beetle in *Cold Comfort Farm* who enthusiastically trained her four grandchildren into "one of them jazz bands" so that they could earn the then-princely sum of six pounds a night! ❀



**The Bulldog Trust and The Arts Society present:
*The Age of Jazz***

Two Temple Place, London, WC2R 3BD
27 January– 22 April 2018

Admission: free **Facilities:** café

Information for groups: Groups of 10+ please book in advance because space is limited; tours of building also available (see box, right)

🌐 twotempleplace.org



TWO TEMPLE PLACE

The Bulldog Trust is delighted to partner with The Arts Society for the *Age of Jazz*; the seventh annual exhibition to be held at Two Temple Place. Admission is free and booking is not required, unless visiting as a group of 10 or more.

Headquarters of the Bulldog Trust, Two Temple Place (pictured above) is a mansion dedicated to the promotion of culture and philanthropy.

The history of the house is intriguing. One of London's architectural gems, it was built for William Waldorf Astor by one of the foremost neo-Gothic architects of the late 19th-century, John Loughborough Pearson – and no expense was spared on its interior.

Group tours of Two Temple Place are offered on weekdays (except Tuesdays), at 11am and 2pm. Tours last approximately 45 minutes; the recommended donation to the Bulldog Trust for each tour is £200.

There is a maximum of 25 people per group and groups larger than 25 can be split into

two consecutive tours.

Guided tours of the exhibition itself are not available but there are no restrictions on how long your group will be able to stay in the building – it is generally advised to allow at least one hour for exploring the exhibition and the building, before or after your tour.

Groups can also visit the exhibition without a tour of the building, and there is no charge for this, however group viewings must still be booked in advance otherwise it may not be possible to accommodate them on the day.

While groups are encouraged to enjoy the café during their visit, it is not possible to reserve seating in advance and it might not be possible for all group members to sit together.

If you would like to book a group visit, or find out more, please contact Alex Edwards: 020 7836 3715

🌐 alexandra@bulldogtrust.org

7 Cover of sheet music, c1925

8 Upper gallery at Two Temple Place, where the exhibition will be held

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1

GLOBAL BROADCAST

LIVE SCREENINGS ARE BRINGING POWERFUL PERFORMANCES FROM TOP THEATRES TO CINEMAS WORLDWIDE – BUT WHAT ARE THE CHALLENGES?

MARK FISHER FINDS OUT

1 Billie Piper in Simon Stone's production of Federico García Lorca's *Yerma*. It will be screened live from the New Vic on 31 August.

2-3 Harold Pinter's *No Man's Land* was screened live from Wyndham's Theatre in 2016

Imagine you're a singer taking to the stage of London's Royal Opera House. To perform at such a prestigious address is a big deal. Now imagine how much more of a big deal it would be if as well as the 2,200 spectators looking on from the auditorium, you had audiences in their hundreds of thousands watching from around the world.

Until the last decade or so, such an idea would have been preposterous. Now, thanks

to the technological advances of live screening, it's happening on a monthly basis. "It makes a difference to the artists to know they will be performing literally on a world stage," says Alex Beard, chief executive of the Royal Opera House.

Since 2008, live broadcasts have become a standard feature of his company's programme, with six operas and six ballets broadcast to more than 470 venues across the UK every year. "We're pretty much the only organisation in the UK that can get artists of the calibre of Jonas Kaufmann, world-leading tenor; Anna Netrebko, world-leading soprano, and Natalia Osipova, wonderful ballerina, on our stages because of the busyness of their schedule," says Beard. "We feel we have an obligation to share that experience with as many people as possible."

There's a similar philosophy at NT Live, the National Theatre's broadcasting arm, which now accounts for a quarter of the organisation's audience. Having launched in 2009, it routinely goes out to more than 650 venues in the UK and over 2,000 worldwide. Broadcasting around 14 shows a year, it has reached a total audience in excess of 5.5 million people – 600,000 saw Benedict Cumberbatch in *Hamlet* alone.

Producer Emma Keith aims to reflect the full breadth of the theatre's output – and, indeed, that of neighbouring theatres such as the Young Vic and the Old Vic – which means choosing not only the sure-fire hits, but also the less well known. "We want Shakespeare and the classics, but we want to ensure we've got new work as well," she says. "It's about showcasing the best of the theatre that's out there."

Like every innovation, live screenings were initially a cause for concern. Would the broadcasts steal audiences? If people could see Cumberbatch playing *Hamlet* in their nearest multiplex, would they be put off seeing a less starry production by the local rep? Would arts centres take the easy way out by scheduling a broadcast instead of a flesh-and-blood performance?

Happily, those fears have proved unfounded. Research undertaken last year indicated that cinema screenings, DVD recordings and online broadcasts have not reduced the appetite for live performance.



IMAGES COURTESY OF NT LIVE. BENEDICT CUMBERBATCH:
JOHAN PERSSON

In fact, the reverse may be true. “It’s bringing in an audience that’s lapsed or that otherwise might not attend,” says Keith. “We then find those people stay and will come and see other things.”

Those who are already frequent attenders tend to go to cinema broadcasts in addition to live events, not as an alternative. “No-one regards it as being a substitute for being in the same theatre, sharing the same molecules as someone sings their hearts out,” says Beard. “But the experience people have in the cinema is one of being transported and engaged.” Keith agrees: “The audience should have as good an experience, albeit a different experience.”

It used to be that performances would be recorded for archive purposes by a single camera placed at the back of the auditorium. The resultant videos would be flat and lifeless, squashing a show’s theatrical spirit. Had they been shown in a cinema, they’d have put audiences off for good. Now, producers have figured out how to make a trade-off between the art of cinema and the art of live performance, creating a hybrid that does justice to both.

“We’ve learnt a lot about how to balance, on the one hand, capturing the patterns and the movement and, on the other hand, doing what cinema is good at and lasering in on the intense, up-close emotion,” says Beard, who is delighted also by the educational opportunities that screenings make possible.

At NT Live, a dedicated camera director develops a filming script, does two camera rehearsals and invites the whole creative team to a test screening. Before the broadcast, lighting must be tweaked, costumes re-assessed and actors fitted with radio mics. All the preparation is in order to keep the event genuinely live, something that is central to the concept.

“THE ARTISTS WILL BE PERFORMING LITERALLY ON A WORLD STAGE”

ALEX BEARD, CHIEF EXECUTIVE,
ROYAL OPERA HOUSE

“Anything could happen,” says Keith. “Actors might miss a cue, a camera might not be working properly and you have to be able to respond in the moment without it affecting the audience – just like a stage manager in the theatre would.

“This isn’t a record for posterity; this is a capture of that performance on that evening and it’s important for us to share that frisson and electricity.”



LIGHTS, CAMERA, ACTION

Traditional favourites predominate among the best-selling live showings

THEATRE

Hamlet starring Benedict Cumberbatch (above) is the most popular NT Live screening to date, seen by more than 690,000 people worldwide. An amazing 87% of UK cinemas showed it live when it aired from the Barbican in October 2015.

BALLET

The Royal Ballet’s *The Nutcracker* listed among the top ten films of the week when it was broadcast on 8 December 2016.

OPERA

The Royal Opera’s *Otello*, starring Jonas Kaufmann, had its live screening on 28 June. It is one of the biggest hits of 2017 so far, with many screenings sold out – one venue even dedicated more than one screen.



2



3



GF Watts, *Hope*, 1886

Hidden in plain sight

THIS PAINTING WAS ADOPTED BY THE AFRICAN-AMERICAN CIVIL RIGHTS MOVEMENT AND INFLUENCED BARACK OBAMA'S ENTRY INTO POLITICS. FEW REMEMBER THE ARTIST - YET HE WAS A VICTORIAN SUPERSTAR. **NICHOLAS TROMANS** PUTS GF WATTS BACK IN THE SPOTLIGHT





1

Who was the most famous living British painter around 1900? The answer is probably George Frederic Watts (1817–1904), the bicentenary of whose birth falls this year. Watts managed to impress the intelligentsia of his day, as well as succeeding in reaching, with his allegories of human progress, the non-gallery-going public – that demographic element which those who run museums today spend so much time worrying about.

When we speak of ‘his day’, however, that needs a little more precision. As a young man, Watts exhibited alongside Turner in London; towards the end of his life he was an influence upon the young Picasso. The artist’s career, given that he was already hard at work as a teenager, spanned some seven decades. But Watts’ name only became a household word from the 1880s onwards. In that decade there were a series of high-profile exhibitions – in Manchester, London and New York (the latter attracted over one million visitors) – which confirmed Watts in his position as a National Treasure. Watts, it seemed to the late Victorians, was an

artist who had set himself the most demanding of tasks – to carve out a truly meaningful role for high art in the modern world.

Watts began by aspiring to emulate Michelangelo and the great artists of the Renaissance in undertaking vast murals and frescoes. Later he had turned inwards under the influence of the Aesthetic Movement of the 1860s. Turning his back too upon the market, upon fashion, upon Impressionism, Watts was authenticity personified. Nothing mattered except the lifelong search for the resonant image – the picture that would express the epic struggle of humanity to raise itself up from superstition, selfishness and ignorance. Placed against the self-satisfied and prettified products of most of the London art scene of this period, Watts really did seem to belong to another time and place, to be a great Old Master somehow transplanted to the smogs and entertainments of modern London.

As Watts evolved from outsider artist to saint of the art world at the end of the 19th century, his subject matter narrowed down to the key interests which had obsessed him since the 1840s. These were prophetic pictures warning of the sins to which people were still heirs in industrial and semi-democratic Britain. *Mammon*, for example (which some unkind spirits have suggested bears a resemblance to the current American president), is a personification of financial greed and the appalling damage to human life in which it results. The image, like so many of Watts’ major later statements, had a real impact beyond the galleries of the metropolis: it was adopted as a kind of coat of arms by William Morris’s Hammersmith Socialist Society.

Watts also continued, as he had always done, to paint portraits both of his friends and famous contemporaries (the two categories often overlapped), and devoted years to creating an extended sequence of male portraits for the National Portrait Gallery. Perhaps most originally, from an art-historical point of view, was Watts’ cosmic imagery, in which he sought to express a sense of the human spirit’s striving for betterment as an aspect of the unfolding of the universe. In this category fall works such as the familiar *Hope*, with its allegory of human blindness and resilience; and *Physical Energy*, the epic sculptural group of a horse and rider, which, with its craggy, lunar surface, was intended to represent mankind as itself a cosmic body.

By the time of his death in 1904, it is probably fair to say that Watts suffered from being too well supported. The National Portrait Gallery, the new Tate Gallery and the Victoria and Albert Museum showed his work, and there were shelves of journalism vaunting his greatness. There was also his widow, the artist’s second wife Mary Watts, a distinguished designer in her own right, who maintained the role of keeper of the flame into the 1930s by which time, of course, anything Victorian had been decisively mothballed. The ambitious wall paintings created by Watts in the 1850s were now hard to get sight of, and the very basis of Watts’ approach to making art had been undermined.

Modernism required art to be about itself, not reaching out to effect an immediate impact upon society, and it also rather preferred the middling sorts to keep their noses out of the arts. Connoisseurs and proletarians were fine, but Philistine England was not welcome. That I think is the key to understanding the precipitous fall from grace of Watts' reputation. There were simply too many Middle Brows among Watts' many fans, who perhaps saw in him reassuring continuity with the culture of the past, and for whom he played a rather overblown role as a maestro of his art – the Richard Claydeman of the Victorian art world, perhaps.

But that's far from the whole story. To start with, there were some very serious art-critics, such as Roger Fry, who continued to insist, to a sceptical 20th-century readership, that Watts was a profound artist. His paintings could be seen in high-profile places

such as the Palace of Westminster, St Paul's Cathedral and the White House in Washington. And Watts' art itself continued its extraordinary life beyond the now largely uninterested art scene. To take one dramatic example – *Hope* became attached, somehow, to the African-American civil rights movement. Martin Luther King preached a sermon on the picture, and years later another similar sermon helped turn Barack Obama from law to politics.

Meanwhile, in the Surrey Hills not far from Guildford, Mary Watts had gradually developed the home she had shared with Watts into an entire estate devoted to the principles of bringing art and craft into the lives of everyone – aesthete, stockbroker or cowherd. Together they had designed a house, Limmerslease, completed in 1891. Mary then built the extraordinary Watts Chapel with local villagers and established the Compton Potters' ›

“HE SET HIMSELF THE
MOST DEMANDING OF
TASKS – TO CARVE OUT
A TRULY MEANINGFUL
ROLE FOR HIGH ART”

NICOLAS TROMANS, CURATOR,
WATTS GALLERY - ARTISTS' VILLAGE

IMAGES: HOPE (PRIVATE COLLECTION); 1 © NATIONAL TRUST IMAGES/JOHN HAMMOND; 2 WATTS GALLERY - ARTISTS' VILLAGE; 3 ART GALLERY OF ONTARIO



2



3

- 1 GF Watts, *Jane 'Jeanie' Elizabeth Hughes, Mrs Nassau Senior*, 1857–58. She was Britain's first female civil servant
- 2 Watts Gallery, with *Physical Energy* shown in the foreground
- 3 GF Watts, *The Sower of the Systems*, 1902

- 5 GF Watts, *The Rider on the White Horse* (c1874–83)
- 6 David E Scherman, *Lee Miller, Vogue Studio, London, 1944*

Arts Guild. Finally they built a hostel for the pottery workers that doubled as a gallery for Watts' own work. Over the last decade, the Watts Gallery Trust has been working to restore the buildings, which are now open to the public as Watts Gallery – Artists' Village. Here we have been celebrating the 200th anniversary of the birth of Watts with a sequence of exhibitions and events.

Until November, visitors can explore all aspects of Watts' prodigious output – his sculpture, murals, drawings and paintings. Our exhibition *GF Watts: England's Michelangelo*, includes loans from the major national museums as well as from private collections. But as always, there is also much else to do. There is an extensive programme of activities and our famed tea shop.

GF Watts was more than an artist: he was a visionary, a prophet, a social reformer and a charismatic sage who loved the company of the glamorous and the talented. It is fitting that his legacy, at Watts Gallery – Artists' Village, is equally much more than a picture gallery. ✨



5



6

SOCIETY AND THE ARTIST

GF Watts realised art could be an effective medium to expose social issues. The wartime photography of Lee Miller (above) is similarly powerful.

Before WW2, Miller was a model, fashion photographer and surrealist working in Paris, London and New York and mixing with artists such as Edward Steichen, Man Ray and Roland Penrose (whom she later married).

With the advent of WW2, her focus turned to journalism. In 1942, she was accredited to the US Army; her images helped to bring the plight of women in war to the attention of British and American audiences. Miller, alongside *Time Life's* David E Scherman,

covered harrowing scenes such as the aftermath of D-Day, the siege of St Malo and the liberation of Dachau and Buchenwald.

It was a truly surreal set of events that led to her bathing in Hitler's bathtub on the day of his suicide, the mud of Dachau still on her boots, but there can have been no better person to visually represent the silent horror.

Miller's wartime experiences were traumatic and she hid the images away; they were found after her death in 1977. They can still be seen at the home she shared with Penrose, Farley Farm House in East Sussex (open Apr–Oct). leemiller.co.uk



GF Watts: England's Michelangelo

Until 26 November

Watts Gallery – Artists' Village, Compton GU3 1DQ

Tue–Sun, 10am–5pm, £9.50 (Tue £4.75)

wattsgallery.org

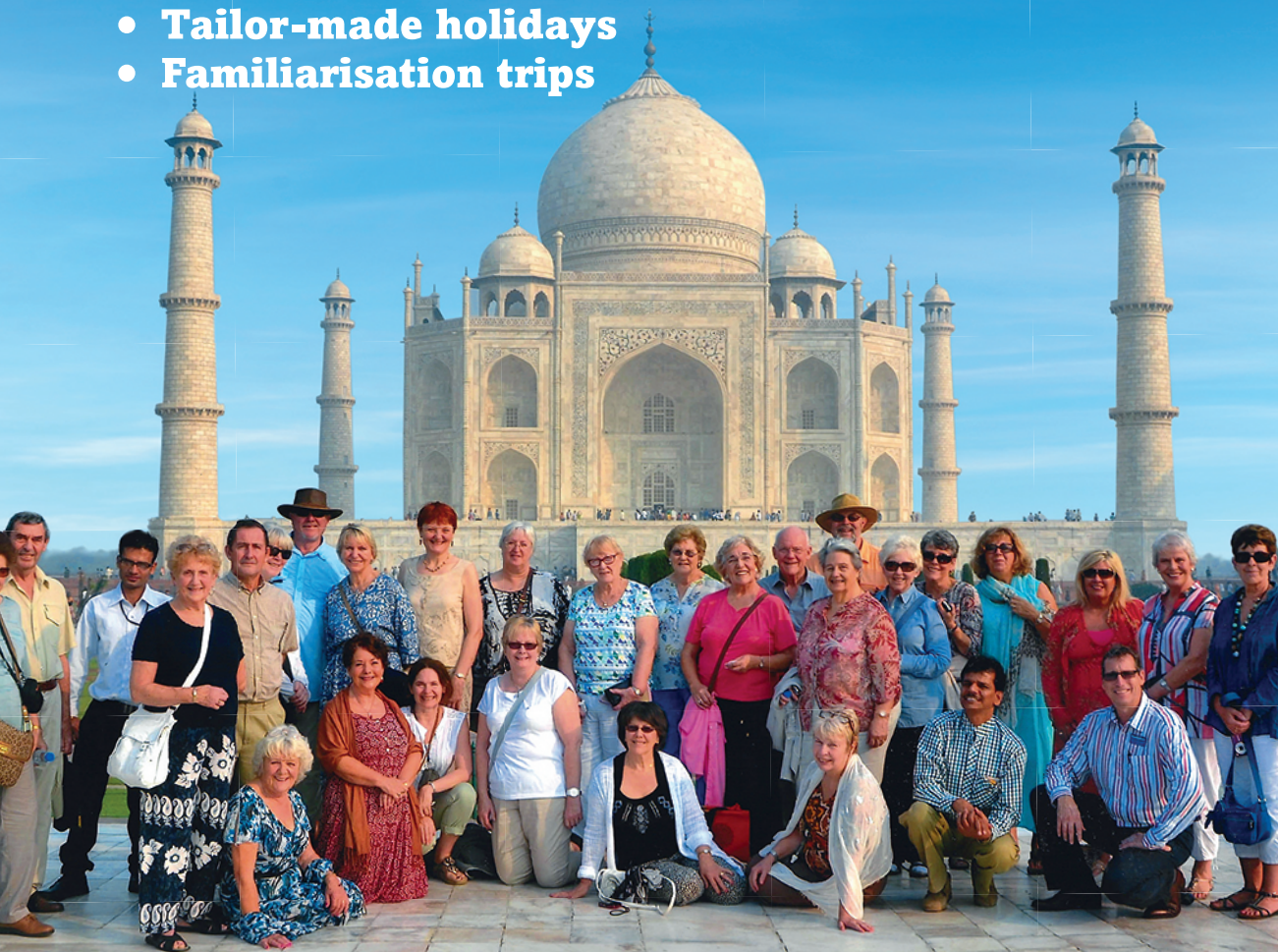
The Arts Society has supported the Curatorial Fellow position at Watts Gallery – Artists' Village.



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EYE ON THE PRIZE

HULL WILL TAKE CENTRE STAGE THIS AUTUMN WHEN THE FERENS ART GALLERY HOSTS THE TURNER PRIZE. BUT WHILE IT IS GUARANTEED TO HIT THE HEADLINES, DOES IT ACTUALLY MAKE A DIFFERENCE? WE FIND OUT MORE ABOUT CONTEMPORARY ART'S BIGGEST EVENT

1 Hurvin Anderson,
*Is it OK to be
black?*, 2016
Oil on canvas

2 Lubaina Himid,
*Naming the
Money*, 2004
Installation view
of *Navigation
Charts*, Spike
Island, Bristol 2017

This September, the Turner Prize award and the prestigious follow-up exhibition will be staged in Hull, not – as for decades previously as a standalone show – but instead within the permanent collection of the Ferens Art Gallery. While bringing one of the world's most prestigious art events to the north east affirms Hull's success as 2017 UK City of Culture, the change also reflects the evolving face of the Turner Prize.

The prize was founded in 1984 by a group called The Patrons of New Art,

designed to encourage wider public interest in contemporary British art. Naming the award after 19th-century painter JMW Turner nodded to the power of debate to change opinion – many Victorian commentators expressed just the sort of “But is it art?” scorn about Turner that continues to greet Turner Prize nominees today.

The shortlist is created by a jury of four experts from across the industry, who this year included Dan Fox, writer and co-editor of *Frieze* magazine, and art critic Martin Herbert. Their role is to

observe artists over the course of a year and choose those that have the biggest personal impact. "Sometimes an artist's nomination will be unanimous, other times only one person will nominate them, but it doesn't matter – it's about having all those voices," explains Linsey Young, curator of Contemporary British Art at Tate. Young was present at the jury's discussion last year (though Tate's role is solely as the mediator).

The nominated art often generates precisely the mix of celebration and disparagement the Turner Prize aims to promote. The 1995 triumph of visceral Britart shock trooper Damien Hirst is a classic example. An artist who sharply split opinions, Hirst himself noted in his acceptance speech: "It's amazing what you can do with an E in A-level Art, a twisted imagination and a chainsaw". Hirst has gone on to be considered the world's richest living practising artist.

The 1993 Turner Prize even generated controversy beyond the award itself. The K Foundation (founded by former members of the band KLF) offered an award of double the Turner Prize amount for the "worst British art" of the year – chosen from the Turner Prize list. As part of their award, they also burned £1m in banknotes on a remote Scottish island in a complicated protest against art world values. Coincidentally, Rachel Whiteread won both awards. But for art lovers, the most shocking event was when just weeks later London's Tower Hamlets council decided to demolish her artwork *House*, a life-size cast of the interior of a Victorian terraced home. The man in charge of the demolition famously said: "It's not art, it's a lump of concrete."

The work of this year's quartet of nominees is surprising for its focus on social commentary, such as identity and belonging (Hurvin Anderson and Lubaina Himid), human occupation (Rosalind Nashashibi) or religion and ethics (Andrea Büttner).

Young doesn't think this is a coincidence. "I think perhaps this year the political content of the work reflects the landscape that is constantly in flux around us in the UK. Last year the artists were nominated just before the Brexit vote; the artists this year have had

12 months to think about what that means for them."

It is also interesting that two nominees are above the previous upper age limit of 50. Young comments: "We don't want the Turner to be a lifetime achievement award, that isn't the point of it. It is about making a really exceptional body of work, but we want to recognise that that can happen at any time."

Levels of public debate around the prize have dropped in recent years, but it remains the most famous date in the contemporary art calendar. "There will always be people who say art is rubbish and shouldn't be in school curriculums and all those things, but I think the majority of people feel the need and see the importance for young people to be involved with creative endeavour and I think the Turner Prize keeps that in the public eye," says Young.

She is in no doubt that this exposure (and the televised awards ceremony) has an impact. "It's not so much about the prize, it's about the artist. If they're making brilliant, compelling work, it will be inspirational."



Turner Prize 2017

Ferens Art Gallery, 26 Sep–7 Jan 2018

hull2017.co.uk

The awards ceremony will be broadcast by the BBC on 5 December

STILL TO COME IN HULL

LARKIN:

NEW EYES EACH YEAR

Brynmor Jones Library,
University of Hull

Until 1 October

Featuring previously unseen material, this exhibition connects Philip Larkin's life in Hull with his writing and poetry.

BRITISH ROAD SIGNS

Humber Street Gallery

2–29 October

Contemporary artists such as Sir Peter Blake, Sir Kenneth Grange and Neville Brody reinterpret familiar road signs, to celebrate the 50th anniversary of Kinneir and Calvert's famous designs.

OUR HISTORIES REVEALED:

AFRICANS IN HULL

& EAST YORKSHIRE

Hull History Centre

26 September–21 October

Pictures, artwork and music will help examine how people of African descent contributed to the region, from 1750 to 2007.

hull2017.co.uk





LEAVE YOUR MARK

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1 A wooden statue of King Offa

MURDER MOST FOUL

A STORY LINKING TWO SAXON KINGS WITH A COUNTRY CHURCH IS OUTLINED
IN A CHILDREN'S TRAIL CREATED BY VOLUNTEERS FROM THE ARTS SOCIETY HEREFORD

Nestled in the Herefordshire countryside lies the parish church of St Mary the Virgin, Marden – a tranquil spot today, but 1,000 years ago the site of a brutal murder.

That story takes place in 794, when young King Ethelbert of East Anglia came to Marden to visit King Offa of Mercia, whose daughter he planned to wed. But while he was there Ethelbert was beheaded – perhaps because the marriage would have prevented Offa's dream of becoming ruler of all England.

It is said that King Offa began to feel so guilty about the murder that he asked Pope Adrian how he could be forgiven. The Pope told Offa to have a church built around the sacred place where Ethelbert had been killed – St Mary the Virgin replaced an earlier building. Pope Adrian also told King Offa to have a stone church built in Hereford (the cathedral) and to move Ethelbert's body there. These intriguing aspects of the history of St Mary the Virgin form part of a new Children's Trail, designed for eight-

to 12-year-olds, to help them learn about local heritage.

The trail was created by Chris Hemming and Jan Tucker from The Arts Society Hereford. They commented: "It was such fun finding out about the important part this little church has played in the history of our county."

ETHELBERT'S
WELL CAN
STILL BE
SEEN IN THE
VESTRY OF
THE CHURCH



IMAGE: FLICKR.COM/LES HAINES

1

There are many legends too. One claims that a spring bubbled up from the place where Ethelbert's body lay, which became an important pilgrimage site. These days the spring (now a well) has been capped, but St Ethelbert's Well can still be seen in the vestry of the church.

Another legend says that while King Ethelbert's remains were being moved to Hereford, his head fell off the cart. A blind man is said to have stumbled upon the head, whereupon his sight was miraculously restored.

Ethelbert was canonised and his head enshrined in Westminster Abbey. However a stone head of St Ethelbert – and that of Pope Adrian – sit either side of the main church entrance and offer a reminder of that turbulent time.

- 1 Aston Hall in Birmingham
- 2 Some of the volunteers with a section of the bedhangings

A STITCH IN TIME

VOLUNTEERS FROM THE ARTS SOCIETY ARDEN HAVE LEARNT NEW SKILLS WHILE ASSISTING CONSERVATORS RESTORING JACOBEOAN BEDHANGINGS

Visiting Aston Hall in Birmingham is to step back nearly 400 years. Completed shortly before the Civil War, it was visited not only by King Charles I in 1642 as he sought to raise troops, but also by a Parliamentary force a year later (the staircase even has a hole made by a cannonball).

It was Sir Thomas Holte, High Sheriff of Warwickshire, who commissioned Aston Hall. Knighted in 1603 by James I, Holte later bought himself a baronetcy and felt he needed an appropriate home. Now operated by Birmingham Museums

“I’D LIKE TO
EXTEND MY
THANKS
TO THE
VOLUNTEERS”

JANE THOMPSON WEBB,
BIRMINGHAM MUSEUMS
TRUST

Trust, in recent years Aston Hall has been restored to its former Jacobean splendour.

During a major redevelopment in 2012, the Trust’s conservation department discovered that a set of 17th-century crewel work bedhangings on display (the right period for Aston, but not original to it or the bed) had been incorrectly pieced together. The redevelopment provided a good opportunity to clean and repair the hangings – comprising pelmet, bed cover and parts of two curtains – and restore them to something closer to their original arrangement. Volunteers from The Arts Society Arden who had previously undertaken other conservation work for

the Trust were invited to be part of the project, which began in December 2013. They were more than happy to be involved and have benefited by learning new skills, including appropriate stitching, fabric manipulation and conservation cleaning. They are proud to have contributed to the conservation of an important part of the country’s heritage.

Jane Thompson Webb, Conservation Team Leader at Birmingham Museums Trust, said: “There is no doubt that if we had not had a volunteer team, this project could not have been undertaken. It needed a body of people to work on the hangings in a dedicated manner.

It has been wonderful to be able to extend the life of an object and make it more engaging for the public. I’m hopeful that the hangings may be in place for next season so visitors can enjoy the volunteers’ hard work. I’d like to extend my thanks to the volunteers, their time and commitment is greatly valued.”



Aston Hall

Adult entry is usually £8, but on 10 Sept there is free entry (part of Heritage Open Days; booking required).

birminghammuseums.org.uk/aston





EYE ON EUROPE

AN OVERVIEW OF OVERSEAS TALKS
FROM THE ARTS SOCIETY

If you're thinking of holidaying in Europe, you'll be very welcome as a guest at any lectures organised by branches of The Arts Society in Europe or further afield.

Financial management company Blevins Franks will be attending several of them. "While there appears to be uncertainty surrounding Britain and Europe at the moment, both sides of the negotiating table have said resolving the position on EU nationals living in the UK, and UK nationals living in Europe, is their priority," commented Jason Porter from Blevins Franks. "We will have teams attending a number of lectures given by societies in Spain and Malta over the coming months, and we are happy to offer advice on tax, savings and investments."

SPAIN

COSTA DEL SOL DFAS, FUENGIROLA

Monday 12 February 2018

***The extraordinary life of Misia Sert:
Celebrated Parisian Socialite 1872-1950***

Presented by Julian Halsby

This is the fascinating story of a talented and beautiful woman who was friend of Coco Chanel, muse and patron of the arts and who has been described as 'The Queen of Paris'.

costadelsoldfas.com

THE ARTS SOCIETY NERJA

Tuesday 13 March 2018

Pop Art on both sides of the Atlantic

Presented by Ray Warburton OBE

Pop art arose simultaneously in the UK and USA.

This lecture will use a collection of Pop art paintings to explain the differences between British and American Pop art, and why some British artists tried to distance themselves.

Nerjanadfas.org

Visit theartsociety.org for details of upcoming talks provided by our network of local societies

Retired to Europe and concerned what Brexit might mean for you?

Brexit will change the relationship the UK has with the EU, and it is important UK expatriates living in Europe understand their position. Blevins Franks has 22 offices across Spain, France, Portugal, Cyprus, Monaco, Malta and the UK, and are ideally placed to advise their clients as to what that impact might be.

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THE ARTS SOCIETY NEWS

LATEST UPDATES FROM THE ARTS SOCIETY

TREASURER VACANCY

We are now welcoming applications for a new treasurer for The Arts Society. Our current treasurer, Shaun Pitt, retires in 2018, having completed six years. In that time he has been instrumental in updating the Articles of the Association and the review that resulted in the rebranding earlier this year, while also creating robust strategic frameworks for managing the finances of the charity. Shaun has also worked closely with local societies and Areas and presented on financial matters at the AGM each year and at Area meetings.

This is an exciting time to be joining the trustee board because The Arts Society is moving forward to maximise both reach and impact in the UK and abroad. The role is non-managerial and does not involve the preparation of accounts. The focus is on maintaining an overview of policy, risk, finance systems, budget delivery and financial reporting.

Recruitment of the right individual is key to the operation of the trustee board and the audit committee. Ideally the candidate will have a good appreciation of the charity, its aims and structures. It is desirable for the individual to hold a recognised qualification; strong financial knowledge and high-level commercial or financial experience will be expected.

If you feel that you have the relevant knowledge, skills and experience and would like to find out more, please contact Tim Nicholls, company secretary, for a full role description and further details including a timetable.

This is a co-opted role and the appointment is made at the discretion of the trustees.

NEW BRANDING UNVEILED AT AGM

The new branding for The Arts Society took centre stage at this year's AGM in Birmingham on 17 May, with the new website theartssociety.org going live on the same day.

We were delighted to recognise the work of The Arts Society volunteers through the Marsh Awards – including Macclesfield DFAS, which was judged as Highly Commended in the Society Committee Award.

► *Make Your Mark*, an arts exhibition organised to celebrate The Arts Society West Midlands' role in the AGM, was also a success. The 14 finalists gathered at a reception on 15 May and the winner was announced as Amy Mitchell Meades, formerly a pupil at Solihull School, for her work *Loss of Self*, consisting of paintings depicting a journey through Alzheimer's disease inspired by her grandfather's experience of vascular dementia.

THE ARTS SOCIETY AT GUILDFORD BOOK FESTIVAL

Two lecturers for The Arts Society, Christopher de Hamel and Annie Gray, will be talking at an event as part of this year's Guildford Book Festival.

Christopher de Hamel's book *Meetings with Remarkable Manuscripts* has won both the Duff Cooper prize for non-fiction and the Wolfson prize for history, while Annie Gray, food historian and BBC Radio 4 presenter, has just published *The Greedy Queen: Eating with Victoria*, which takes an original look at Victorian food. The talks will be on Friday 13 October and the day is organised by The Arts Society Guildford.

🌐 guildfordbookfestival.co.uk

- 1 The Art Society is hoping to open a local society in Pimlico, home of Tate Britain
- 2 Finalists from *Make Your Mark*
- 3 National Chairman June Robinson (right) with Sara Tusting from The Arts Society Great Ouse Valley
- 4 David and Carolyn Griffiths from Macclesfield DFAS receiving a Marsh Award on behalf of their committee at the AGM from Charles Micklewright (centre)

NEW SOCIETY FOR BEDFORDSHIRE

The Arts Society Great Ouse Valley opened its doors for the first time in April at the Sharnbrook Hotel in Bedfordshire. National Chairman June Robinson emphasised the friendship that membership of a society fosters.

🌐 theartssociety.org/societies/great-ouse-valley-dfas

A TASTE OF THE ARTS SOCIETY

The Arts Society is hoping to open four new societies – Tisbury (Wiltshire), Pimlico, Mallorca and Menorca.

A taster lecture in London's Pimlico in June created a lot of interest, and on 13 October there will be a free taster event at the Nadder Centre in Tisbury, featuring Mark Hill from the BBC *Antiques Roadshow*. For more information on either society, email membership@theartssociety.org.

Meanwhile, The Arts Society is exploring the possibility of local societies in the Balearics. There will be a taster lecture at Mood Beach, Calvia, Mallorca on 17 October and at Binifadet Winery, Sant Lluís, Menorca on 19 October. Drinks and tapas will be served at both. The events are supported by Blevins Franks, reserve a place by emailing Johanna Ellis: mallorca@blevinsfranks.com





IMAGES: SHUTTERSTOCK; SIMON HADLEY; RIK GADSBY



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THE ARTS SOCIETY TOURS

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THE REMARKABLE HISTORY OF DIOCLETIAN'S PALACE IN SPLIT P60



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THE ARTS SOCIETY TOURS

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The tour includes 19 meals, a visit to the deserted city of Fatehpur Sikri, a tiger safari in Rathambore and a train journey through the Indian countryside.

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5/MALTA

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PALACE OF THE PEOPLE

DIOCLETIAN'S PALACE IN SPLIT, CROATIA, WAS EXCLUSIVELY BUILT FOR A ROMAN EMPEROR, BUT BECAME THE HEART OF A CITY. **RUDOLF ABRAHAM** EXPLAINS WHY – AND REVEALS ITS SURPRISING LEGACY

The Roman Palace of Diocletian in Split is an extraordinary place. Built on Croatia's central Adriatic coast over the course of a decade from CE295, it is simultaneously a Roman ruin and the vibrant, beating heart of Croatia's second city.

It was created as a suitably grand residence for the Emperor Diocletian after his retirement. Diocletian reigned from CE284 to 305, and it was through his extensive administrative reforms that the unwieldy sprawl of the Roman Empire was divided into two spheres, and tetrarchy introduced. Born in Salona (the capital of the Roman province of Dalmatia, in what is now a suburb of Split), Diocletian abdicated due to poor health and retired to his palace where he lived until his death in 313.

The palace complex built to a more or less rectangular plan, stretches back from the waterfront. Originally the whole south wall lay on the sea – the area now dividing the palace from the waterfront, these days filled with inviting-looking cafés, is all reclaimed land. Fortress-like in appearance, the palace is surrounded on all sides by high walls, around 2m thick, which originally included 16 towers (only three corner towers remain). It was inscribed on the UNESCO World Heritage List in 1979.

Two main arteries divide the complex: the *decumanus*, running roughly east-west, and the *cardo*, which runs south from what was originally the main entrance to the palace, the Porta Aurea (Zlatna vrata), a street now called Dioklecijanov. The *decumanus* separated the imperial quarters to its south from the military garrison and servants' quarters, to its north.

The Porta Aurea once opened onto the road to Salona, but is now backed by a small park, and towered over by the colossal, wizard-like figure of Grgur Ninski, one of the best-known works by the great Croatian sculptor Ivan Meštrović (friend of Rodin, political activist and the first artist ever to be granted a solo show at the Metropolitan Museum of Art in New York). Local tradition dictates that you should rub



THE ARTS SOCIETY TOURS



the statue's shiny big toe for good luck.

When the Avars sacked and destroyed Salona in the mid-seventh century, its surviving population took refuge in the palace ruins – and never left. Instead the palace's newfound inhabitants built homes within its shell, making use of the plentiful building materials at hand, in the form of stone from various plundered palace buildings.

As a result, the palace effectively became the fabric of the modern city itself – a living ruin, continually inhabited for over 1,700 years. A walk through the palace's labyrinthine cobbled streets and tiny alleys reveals traces of the city's rich multilayered past, alongside chic cafés and boutiques, with laundry fluttering overhead.

Those visiting the palace today usually enter from the south – the ferry terminal, railway and bus stations are all on that side. From the waterfront area, an entrance ducks down beneath the palace into the *Podrum* – an extensive and extremely impressive system of vaulted underground chambers, originally filled with rubble and waste from the palace above, but now excavated and restored.

Emerging from the *Podrum* into the palace interior brings you into the *peristyle* – an open courtyard surrounded by colonnades, at the centre of what was once the imperial quarters. Immediately

to the east of this stands an octagonal building, which Diocletian had built as his own mausoleum. Given this emperor's record for persecuting early Christians, he would no doubt have been somewhat unimpressed to learn that his final resting place would in the seventh century become a cathedral (which in an ironic twist is dedicated to St Domnius, who was martyred by Diocletian).

These days the cathedral is a favourite wedding spot with an exquisite interior – small, hushed and surrounded by Romanesque carving – and on Saturdays you can often see newly-weds posing for photos outside its doors.

Hidden down an alley on the opposite side of the peristyle is the baptistery, converted from a Temple of Jupiter. Here you'll find an 11th-century baptismal font with pre-Romanesque carvings, and an Egyptian granite sphinx that once guarded Diocletian's mausoleum.

Just as the Delmatae, the Illyrian tribe conquered by the Romans in this area and Salona's original inhabitants, left their legacy (the region of Dalmatia is named after them), so too has this palace. In 1757, the Scottish architect Robert Adam visited Split, and his drawings of the palace informed what was to become the Adam Style – and thus neo-classical architecture on both sides of the Atlantic.



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In the 150 years since that dramatic start, the Hall has born witness to many more dramas – and perhaps even a few ghosts.

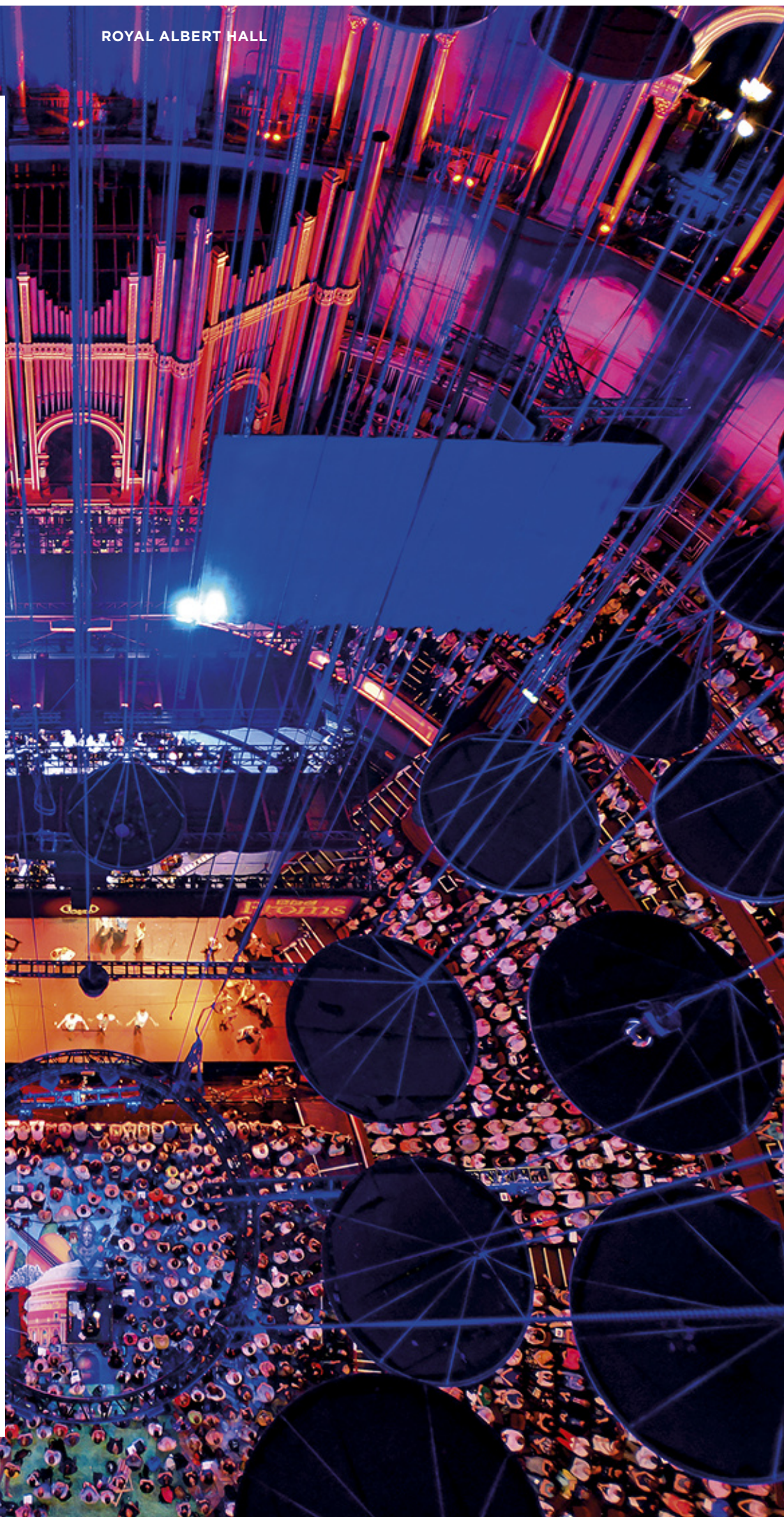
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cadoganhall.com

BARRY WORDSWORTH CONDUCTS THE BEST OF BRITISH

1 November 2017, 7.30pm

Distinguished conductor, Barry Wordsworth leads a sparkling programme of English gems, including Vaughan Williams' serene

The Lark Ascending and Elgar's quintessentially English 'Enigma' Variations.

CLASSICAL MASTERPIECES

28 November 2017, 7.30pm

An exquisite programme, featuring Grieg's ever-popular Piano Concerto, performed by outstanding pianist Alexandra Dariescu, and Tchaikovsky's dramatic *Francesca da Rimini*, among others.

MYTHS AND FAIRYTALES

27 February 2018, 7.30pm

Principal Associate Conductor Alexander Shelley presents a spellbinding concert brimming with mythical imagery and incredible drama. Featuring Tchaikovsky's glorious Violin Concerto and Khachaturian's *Spartacus* Suite, among others.

MADELEINE SHAW PERFORMS WAGNER

4 March 2018, 3.00pm

This ethereal concert explores nostalgic sound-worlds, including Wagner's delightful *Wesendonck Lieder* (sung by exceptional mezzo-soprano Madeleine Shaw) and excerpts from Grieg's lyrical *Peer Gynt*.

ESTHER YOO PERFORMS SIBELIUS

2 May 2018, 7.30pm

The RPO is delighted to welcome its first ever Artist-in-Residence, the brilliant young violinist Esther Yoo (pictured), to perform Sibelius' dramatic Violin Concerto. Also featuring Brahms' monumental First Symphony, and more.



NORTHAMPTON

The Royal & Derngate is the RPO's Principal Residency outside London. There are six concerts every season, from film music to orchestral classics.

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FRANCESCA DEGO PERFORMS BRUCH

26 November 2017, 7.30pm

Francesca Dego will give a mesmerising performance of Bruch's Violin Concerto. Beethoven's *Coriolan* Overture opens the concert with Brahms' Symphony No.4 providing a majestic and memorable finale.

MICHAEL PETROV PERFORMS TCHAIKOVSKY

18 February 2018, 3.00pm

This concert, full of elegance and charm, features Mendelssohn's ever-adored 'Italian' Symphony, and a guest appearance from the young, dynamic cellist Michael Petrov.



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► RRP is £22.50, but readers can buy *A Century of Prints in Britain* for £19.99, with free postage in the UK by using the code 'tasr2017'. Offer expires 30 September. shop.southbankcentre.co.uk



NORTHERN ANTIQUES FAIR

The Northern Antiques Fair brings together fine furniture, fine art, jewellery and more. It is at Harrogate Convention Centre, Harrogate HG1 2SY from 19-22 October 2017.

► Tickets are normally £7.50 each plus catalogue, but readers can enjoy two-for-one entry by mentioning *The Arts Society Review* at the fair reception.

THE 20/21 BRITISH ART FAIR

The 20/21 British Art Fair is moving to the Mall Galleries after 25 years at the Royal College of Art. Taking place between 13-17 September, some 34 of the UK's leading art dealers will be showing a fantastic variety of British Modern and post-war art including work by Freud, Hepworth, Hockney, Lowry, Moore, Nash, Piper, Riley, Spencer and Sutherland.

► Admission is £10 (£6 concessions), but members of The Arts Society can gain admission for £5 for up to two people by showing their The Arts Society membership card on entry. britishartfair.co.uk

IMAGE: HR JACK SHAW & CO AT NORTHERN ANTIQUES FAIR; SILVER AND GLASS DESSERT STAND



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to 15 November (koestlertrust.org.uk). The Malvern Hills branch has also been involved with the Koestler Trust. It grant funded six awards for an exhibition of artwork by people from prisons, secure hospitals and on community sentences, which attracted about 20,000 visitors.

In southern Spain, local societies in Nerja and Costa del Sol collaborated with the Jorge Rando Museum and CEAR refugee centre in Málaga on a series of painting workshops and visits for 16 young people. The aim was to establish art as a useful tool for expression and personal development and included the creation of a mural on the wall of the refugee centre with the words: "The world can be the colour you imagine – a better world".

There are at least 195,000 known young carers in the UK (aged between eight and 25 years old), who are relied upon to help a family member with a long-term illness or disability. This year, The Arts Society West Wales is reaching out to those in Pembrokeshire. The children who will be participating have expressed an interest in animation art; the project will focus on the creation of animated stories.

The local society in Wyllye Valley is supporting a multi-sensory, ten-day exhibition in collaboration with Larkrise School, the Roche Court Educational Trust and Mencap. By using the help of contemporary

THE ARTS FOR ALL



by June Robinson,
National Chairman

We members know that our Societies are so much more than opportunities to hear excellent speakers on all subjects across the arts, together with related visits and tours. However, it often surprises me how limited outside knowledge can be of all our volunteering involvement.

For example, The Arts Society Cambridge donated £1,000 to the Koestler Trust, a supporter of art in prisons. Its annual exhibition showcases the talents of offenders, secure patients and detainees; this year's competition, themed 'Inside', is curated by Sir Antony Gormley. The free exhibition at the Royal Festival Hall in London is open to the public from 21 September



- 1 Painting exhibited at a Koestler Trust exhibition, which won an award funded by Malvern Hills DFAS
- 2 Mural being created at a refugee centre in Málaga

“WE THANK AND TAKE PRIDE IN ALL OUR VOLUNTEERS”

JUNE ROBINSON, NATIONAL CHAIRMAN

artists, *The World Around Us* will provide a high quality arts offer to young people and vulnerable adults, some with profound or multiple disabilities.

In New Zealand, 'Artsplash' is a week-long festival enabling 8,000 children from Wellington and the Wairarapa area to celebrate the arts. Local societies continue to assist participation in the festival by young people from less advantaged schools.

For several years, Edinburgh DFAS has supported students at the Edinburgh College of Art through their bursary scheme. While of great benefit to the recipients during their studies, it stops when they graduate. This year, with sponsorship from charitable trusts, they supported a graduate internship in arts administration. Ruth Bingham-Hamilton, their first intern said: "it has been a valuable way for me to connect more deeply with the cultural fabric of Edinburgh and make contacts across the city."

Grants awarded at a national level through the Patricia Fay Memorial Fund include a bursary for shoemaker Frances Pinnock to study with cordwainers Carréducker, and for pattern cutter Fiona Campbell to buy equipment. Awarded in partnership with the Heritage Crafts Association, they highlight traditional living crafts. HRH the Prince of Wales, as President of the Heritage Crafts Association, said: "Crafts are such a vital part of our British heritage and I have always been passionately concerned to promote the best aspects of our country's traditions - and, equally importantly, to enable these highly specialised skills to be transferred from one generation to the next."

Meanwhile, Children's Trails continue to be made by our societies to guide young people around local places of worship, encouraging them to engage with local architecture and cultural heritage. Members give their time to research and create these trails.

We thank and take pride in all volunteers involved with the many imaginative ways of delivering our charitable objectives for the next generation - promoting engagement with the arts and our cultural heritage for all.



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SOCIETIES NEWS

VOLUNTEERING PROJECTS FROM THE ARTS SOCIETY



UPPER THAMES

Upper Thames DFAS gave a £500 grant to help finance the creation of a stained glass panel to commemorate the Girl Guiding Movement. A group of 12 girls of the Senior Section Unit at St Philip the Deacon Church near Swindon were taught by local artist Ann Jelley. They designed the panel and assisted Ann in the various stages involved. They also made their own mementos from the glass off-cuts. The project took a year to complete, with workshops both during their regular weekly meetings and a special weekend in a local school.

1 The finished window celebrates Girl Guiding

SALISBURY (FORMERLY NEW SARUM)

A group of 48 children aged 7-9 from Salisbury have come closer to sculpture thanks to The Arts Society Salisbury. It paid for the transport of pupils and staff from Wilton and Barford Primary School to Roche Sculpture Park. They were accompanied by Dr Graham Heeley, Chairman of the society.

The children were divided into three groups, each of which was led by a member of the Park's educational staff. They discussed each piece of art, including the sculptor and the physical process of creating it. The children had a very enjoyable day and gained a lot from the experience.

2 Children at Roche Sculpture Park

WEST CORNWALL

Heritage Volunteering starts young in Cornwall, where Evie James, aged ten, is already helping conserve valuable books.

For the last two years, during her school holidays, she has accompanied her grandmother Sandie James at the historic Morrab Library in Penzance, which houses 55,000 books. Sandie is a member of The Arts Society West Cornwall, which responded to an appeal five years ago for help in conserving the library collection. "Evie is passionate about mending the books and never misses a chance to help out. She

spent four hours there in one day," explained Sandie. "She started by dusting, then repairing the pages and is now replacing the old inner spines. She is very good because she has small hands and is very precise."

BODMIN

Fowey Festival of Arts and Literature, with a grant of £500 from The Arts Society Bodmin, organised an art competition for local school children. Some 204 paintings were received, mostly from schools within a radius of about 20 miles of Fowey, although there were individual entries from as far away as the USA. As well as the money, which paid for the prizes and some display material, The Arts Society Bodmin also provided two of the three judges.

SAFFRON WALDEN

Some 88 children throughout the primary age range from two schools took part in silk painting sessions devised by young local artist, Georgina Howling, and funded by The Arts Society Saffron Walden. Each child was able to produce their own silk square. When finished, the squares were mounted and displayed as a mural. One pupil commented: "We all had a lovely time working with Georgie creating our own unique masterpieces. I loved how we could add our own touches to our silk paintings." In the larger of the two schools, sufficient materials were left for all children in the school to experience painting on silk.

3 Children with their silk panels

HILLINGDON

The Arts Society Hillingdon sponsored a project at Pield Heath House school for pupils with special needs. Local artist Christine Smith worked with eight students to create a mosaic depicting the school motto and logo for display on an exterior wall.

The project provided the students with the opportunity to work as a team, to use different skills and materials, and to produce a work of art, which all other pupils and visitors can see on a daily basis.

Examples of projects by societies in:

- 1 Upper Thames
- 2 New Sarum
- 3 Saffron Walden
- 4 Stafford



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SHREWSBURY

Shrewsbury DFAS was delighted by the standard of entries for a new arts bursary it has created to commemorate HM The Queen's 90th birthday. The winner of the £2,000 award was 18-year-old Callum Bles, a metal sculptor and former pupil of Shrewsbury College. Callum had taken a year out to study welding and gained work experience at Gofannon Forge in mid-Wales. In 2018 he will take up a place at Hertfordshire University to study Model Design.

STAFFORD

Volunteers from Stafford DFAS were proud to present a thorough and detailed record of Our Lady of the Assumption church in Swynnerton, Staffordshire, to Friar Paul Chavasse and Lord Stafford, owner of the Swynnerton Park estate. A special kneeler was also presented to Lady Stafford. Since there have been few Church Records made of Catholic churches, the task represented quite a challenge to the truly dedicated team.

4 Our Lady of the Assumption, Swynnerton

STRATFORD-UPON-AVON

Wine, oil and vinegar were some of the surprising answers to the question of "what is in the font?" at the trial run of a Children's Trail created by volunteers from The Arts Society Stratford-Upon-Avon at Holy Trinity Church in the town. William Shakespeare is buried there, so some questions were about his life and his grave, while other questions asked about family coats of arms, stained glass windows and the 13th-century Sanctuary Knecker. One child commented: "It was a real challenge, but fun at the same time."

CHILTERN

Chiltern DFAS launched a Children's Trail at the beautiful 12th-century church of St Giles in Chalfont St Giles in May. The aim of the trails is to encourage children and families to explore important community buildings, learn about them and have fun. The trail launch formed part of the church's Rejoice celebrations, which featured a variety of events, including a painting competition for children from the village school organised by further volunteers from Chiltern DFAS. The children's paintings were on display in the church.



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CANTAB AND GRANTA

Two Cambridge societies, Granta and Cantab, have helped inspire young artists to delve into the molecular machinery of life. A news report about a sixth-form art exhibition organised by the societies attracted the attention of scientists from the Protein Data Bank in Europe (PDBe). PDBe maintains a free archive of 3D biological molecular structures – important for drug development and health research. The scientists asked volunteers from The Arts Society for help with outreach and liaison. As a result, students from four local schools created artworks inspired by molecules in the archive.

5 Student VyWien Lai with Dr Christos Savva, who determined the molecular structure she depicted

WORCESTER

When The Arts Society Worcester learned that their local Swan Theatre had appointed local poet Ben Parker as Poet in Residence for a year, it seemed a wonderful opportunity to involve young people. The society commissioned him to write a performance poem (taking *Under Milk Wood* as a model) for the Senior Youth Theatre Group. In spite of never having tackled anything similar, the group was wonderfully enthusiastic and gave several stunning public performances. They were also entered for the annual regional One Act Drama Festival, even making it to the next round of the competition in Birmingham.

ST ALBANS (FORMERLY HERTSMERE)

Pupils from Heathlands special school in St Albans have seen their film screened at a star-studded Leicester Square event, with help from the St Albans society. With its £500 donation, the school purchased a camera for a filmmaking project, where pupils learnt about all aspects of filmmaking. The film was then shortlisted for the Best Live Action (12 and under) category in the National Young Filmmakers Awards. Headteacher Deborah Jones-Stevens, said: "It was wonderful to see how deaf children could achieve positive outcomes on equal ground with others".

COLCHESTER

At Colchester Castle Museum, staff have found that dressing in role – an Iron Age king, a Roman soldier or a Norman lady – is a very successful means of engaging visitors. This year help was needed to repair and expand the costume collection. Volunteers with dressmaking skills from The Arts Society Colchester worked with and trained staff. An in-house grant provided funds for material. It ran concurrently with talks by conservators on clothing production and conservation. Everyone involved found it enjoyable and rewarding. Sam Gray from Colchester Museums organised the project: "I could not have asked for a more positive experience."

6 Costumes made by volunteers

GLAVEN VALLEY

The Arts Society Glaven Valley has sponsored a year-long photography project with a local Scout group in conjunction with the education officer of the National Trust at Sheringham Park. The project started in February 2016, when the children were shown how to take a good picture. This was followed by seasonal visits to the park and a trip to the International Garden Photographers exhibition. Nine photographs were chosen by the National Trust for its exhibition room, and each child was presented with a special book. They also gained their scouting photographers badge and have expressed a wish to do junior volunteering.

7 Some of the Scout group

Examples of projects by societies:

5 Cantab and Granta

6 Colchester

7 Glaven Valley

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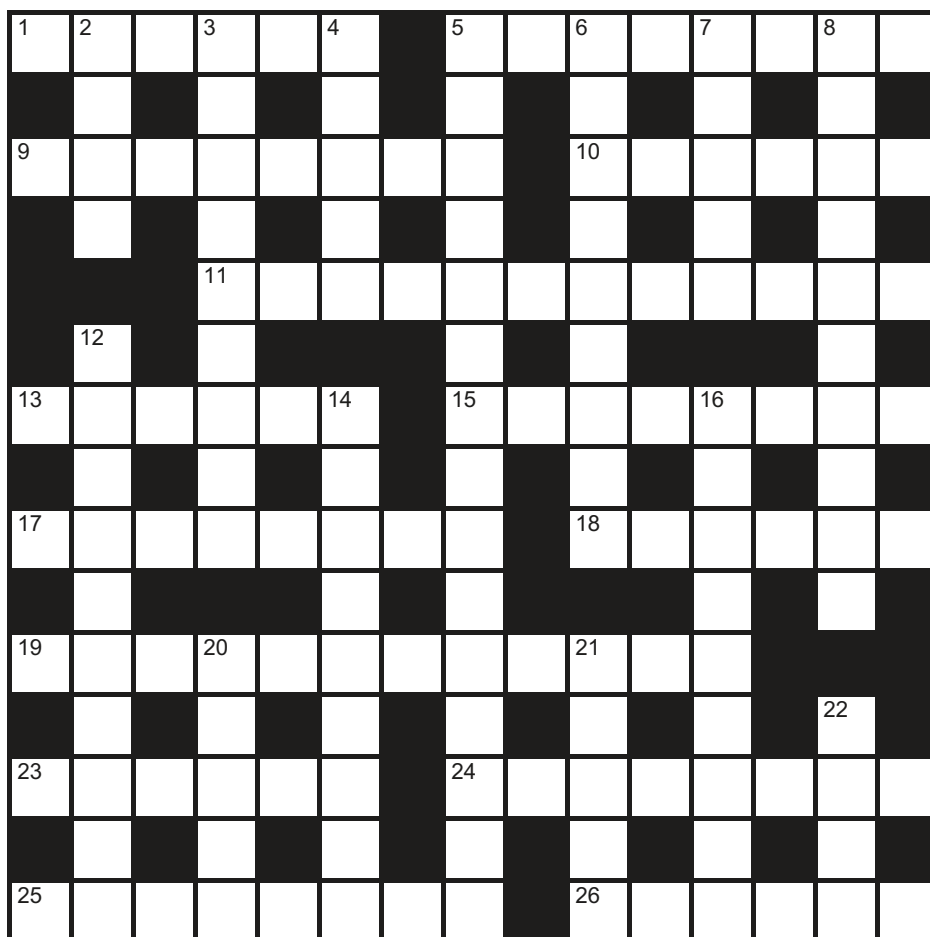
GET INTO THE GROOVE OF THE AGE OF JAZZ, AS FEATURED ON PAGE 30

ACROSS

- 1 Second best to cry out loud (6)
- 5 Showing dislike towards states
I have seen briefly (8)
- 9 Carry around old computer valve (8)
- 10 Organise course at university (4,2)
- 11 Staccato ring on decent mobile (12)
- 13 Central heating facility, reportedly,
in Lancashire? (6)
- 15 One seducing great number
with flowing hair and love (8)
- 17 Mechanics reversing old Ford
put on large amount (8)
- 18 ie. A Spice Girl in New York... (6)
- 19 ...unearths true spoils - during
this? (8,4)
- 23 Shellfish caught and made,
perhaps, into starters (6)
- 24 One breaking different records has
EU backing closing passage (8)
- 25 Jazz article about new
instrument (8)
- 26 Small bird flipping box that
contains silver (6)

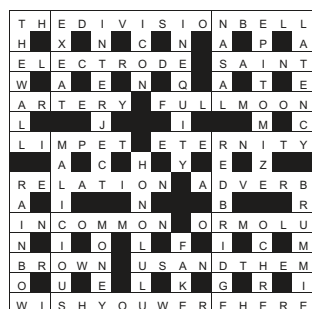
DOWN

- 2 Chaps around the
saxophone, originally? (4)
- 3 Appropriate old exercises
to finish books (9)
- 4 Space up on small heaths (5)
- 5 Act men arranged without
understanding work of
John Coltrane (15)
- 6 One of 2 shouting head off
over outdated fashion (9)
- 7 Of sound mind, seen endlessly
cutting lettuce up? (5)



- 8 Valued live variety show? (10)
- 12 Work out in tropical heat stops
being dramatic (10)
- 14 See copper getting into dancing
following English speech (9)
- 16 One of 2 sailors in a firm (9)

- 20 Men holding up weapon
as protection in America (5)
- 21 Join forces with peace organisation's
Italian base (5)
- 22 6, for example, expected
to abduct king (4)



SOLUTION TO CROSSWORD NO.91

Congratulations to the winner of the competition in the summer issue: Rosemary Houlston from The Arts Society Cheam

This issue's crossword was compiled by Lohengrin. The first correct entry we receive by 30 September 2017 and pull from the postbag will receive a literary prize.

Please send your entries with your name, address and phone number to:
**Crossword 92, NADFAS House,
8 Guilford Street, London WC1N 1DA.**

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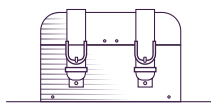
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TAKING FLIGHT

THE HEPWORTH WAKEFIELD HAS BEEN NAMED AS THE ART FUND'S MUSEUM OF THE YEAR. WE EXPLORE THE STORY BEHIND ONE OF ITS MOST STRIKING EXHIBITS

The Hepworth Wakefield was designed by Sir David Chipperfield to celebrate the work of Dame Barbara Hepworth in her birthplace of Wakefield in Yorkshire. It opened in 2011 and this year has won the Art Fund Museum of the Year, and with it £100,000 – the largest museum prize in the world.

One of its most popular exhibits is a full-scale, 5.8m-high prototype for Hepworth's *Winged Figure*, a commission from John Lewis for its flagship store on Oxford Street in London. The design was chosen to echo John Lewis's associations with resurgence and aspiration. Unveiled in 1963, *Winged Figure* is still on the building where it is seen by an estimated 200 million people every year.

Hepworth always created full-scale prototypes for her major commissions, though the one for *Winged Figure* is the largest to survive. It is made of aluminium sheet with a polyester resin added for surface texture, and aluminium rods (steel rods were used for the final version). Hepworth wanted the sculpture to evoke the sense of freedom one feels being airborne or in water.

The Hepworth Wakefield holds an impressive selection of Modern British art by names such as Henry Moore, Duncan Grant, Ben Nicholson and Lucy Rie, and sculpture is particularly important at the gallery. Last year it introduced the first biennial Hepworth Prize for Sculpture, whose winner, Helen Marten, went on to win the 2016 Turner Prize.



Barbara Hepworth, *Prototype for Winged Figure*, 1961-3

hepworthwakefield.org



IMAGE: COURTESY OF THE HEPWORTH WAKEFIELD





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Wednesday 31st October

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Cruise Loch Fyne.
Crarae - Inveraray Castle.

Friday 2nd November

Strachur - Ardkinglas House.
Strachur - Strachur House.

Saturday 3rd November

Cruise the Kyles of Bute.
Rothesay, Bute - Mount Stuart House.

Sunday 4th November

Troon - Full day at Dumfries House with lunch.

Monday 5th November

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Largs - Ardgowan House.

Tuesday, 6th November

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Caroline Knight, FSA

Caroline is an Accredited Lecturer of The Arts Society and architectural historian, with an MA from the Courtauld Institute of Art. She specialises in British architecture of the 16th to 18th centuries, and is an independent lecturer. She has researched the history of Kensington Palace for the curators of the State Apartments, has contributed to several books, and has published many academic articles.

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