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SOCIETY

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Victoria and Albert Museum



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CREDITS: PLEASE SEE PAGES INDICATED



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GLOBE. CALL  
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Tate Modern © Iwan Baan



# WELCOME TO THE ARTS SOCIETY

OUR PRESIDENT **LOYD GROSSMAN** EXPLAINS HOW OUR NEW IDENTITY  
WILL BRING THE ARTS TO THE NEXT GENERATION

“THE ARTS SOCIETY  
HAS THE POTENTIAL  
TO BECOME A  
LEADING ARTS  
CHARITY”

**LOYD GROSSMAN, PRESIDENT**



The Arts Society founder Patricia Fay (left) with the first Vice Chairman, Lally Robinson

**I**t takes many small steps to make something great. The Arts Society is one of those great things. Started by one woman, Patricia Fay, little by little it became NADFAS – a national and then international network of local societies run by committed and passionate volunteers.

Patricia’s vision has brought joy and friendship to tens of thousands of people over the years, all of whom have been able to share their love of exploring the arts and heritage. With the 50th anniversary of NADFAS in 2018, it was time to take that vision one step further with a clearer statement about who we are.

As The Arts Society we can bring the arts to more people in more ways, making the most of the network we already have in place, but also engaging with a new generation. The new look and redesigned magazine reflects this change.

We already have a strong and valued presence in our local communities. But it was time to speak out and fly the flag internationally. The Arts Society has the potential to become a leading arts charity, extending our reach to the point where we can influence the dialogue about arts education. We want to make the invaluable contribution by our volunteers more widely recognised and we want as many people as possible to join us on our journey.



## **LOYD GROSSMAN**

is President of The Arts Society. He has a lifelong interest in the arts and heritage, and holds prominent positions in related national organisations, including The Heritage Alliance and Churches Conservation Trust.



# CONTRIBUTORS



..

## JESSICA HOLLAND

Jessica writes about culture, technology and social issues for the BBC, *The National*, *The Guardian* and many other publications. She explores the therapeutic value of art on page 34.

**Q. Which artwork do you find most inspiring?**

**A.** Richard Serra's curved ellipses. The way they operate on unconscious parts of your mind feels like a spiritual experience.

**Q. Which is your favourite UK cultural site?**

**A.** Kettle's Yard in Cambridge fills me with both energy and tranquility. I can't wait until it reopens later this year.



..

## BEN EAST

Ben is an award-winning freelance arts and culture journalist based in Manchester. On page 26 he examines the cultural legacy of Pink Floyd, ahead of an exhibition at the Victoria and Albert Museum.

**Q. What did you find most intriguing when researching your article?**

**A.** For *Atom Heart Mother*, Storm Thorgerson photographed the first cow he saw in a field.

**Q. Which is your favourite Pink Floyd album cover?**

**A.** *Animals* - a sleeve design which cancelled flights at Heathrow due to an untethered 40ft pig balloon!



..

## ANNIE DAVIES

Annie is a television producer, journalist and lecturer on television production. Annie has compiled our comprehensive nationwide exhibition listings on pages 12-18.

**Q. Which exhibition did you find most appealing?**

**A.** Art and technology don't always mix, so I'm intrigued by *I Want! I Want! Art and Technology* at BMAG.

**Q. Which is your favourite work of art?**

**A.** Maggi Hambling's *Frances Rose 2* (Jerwood Gallery). Its combination of vulnerability and stoicism never fails to move me.



### THE ARTS SOCIETY

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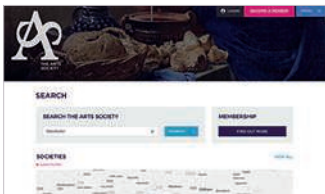
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### WHAT'S NEW ON [THEARTSSOCIETY.ORG](http://THEARTSSOCIETY.ORG)

As part of the change from NADFAS into The Arts Society there is a new-look website at a new address, [theartsociety.org](http://theartsociety.org). Each issue we'll take a look at some of the exclusive content, which will accompany regular updates from The Arts Society groups in the UK and overseas.



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Instagram



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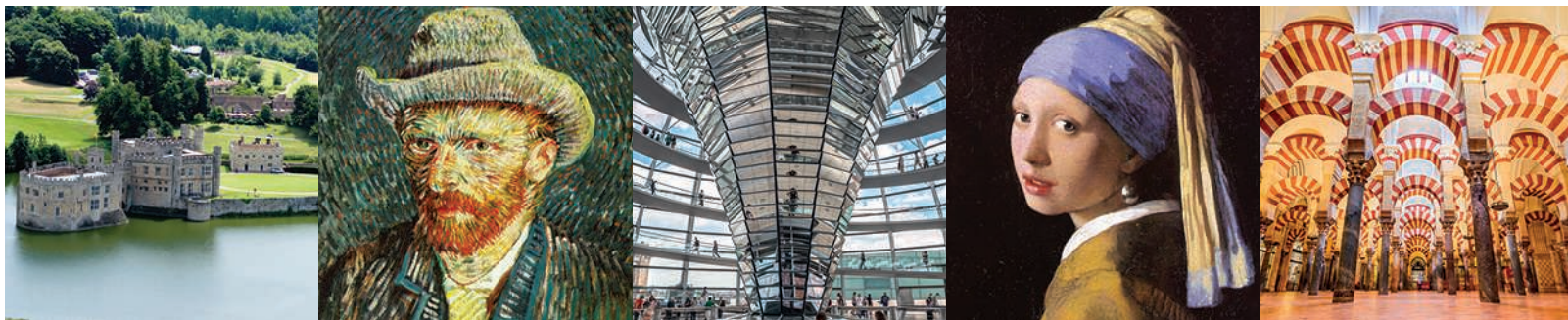


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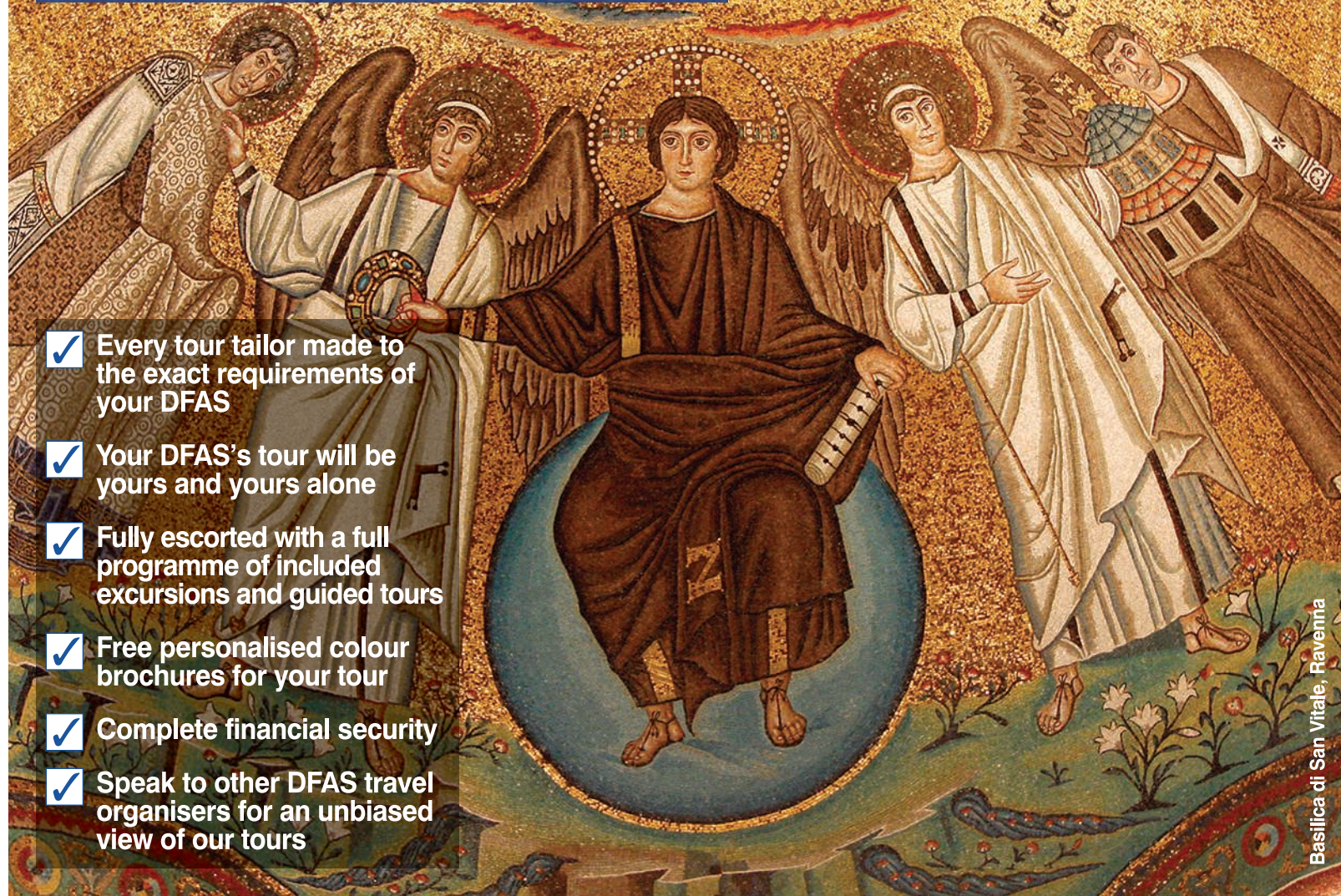
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# CELEBRATING JANE

JANE AUSTEN, ONE OF HAMPSHIRE'S MOST FAMOUS RESIDENTS, DIED 200 YEARS AGO. **LOUISE WEST**, CURATOR OF THE COUNTY'S COMMEMORATIVE EXHIBITIONS, SELECTS KEY PIECES



## LOUISE WEST

has a special interest in writers and their houses, and has worked as a curator at Jane Austen's House Museum

## 1/JANE AUSTEN'S PURSE

Metal, knitted thread and glass beads, c1800-1820

This purse is a dear little thing, but rather surprising because it is absolutely tiny, about 2cm long. We believe it was made by Jane Austen and it features very fine detailing that is typical of her needlework.



## 2/GAME OF CONSEQUENCES

Paper, card and cowrie shells, c1800-1820

Jane Austen often writes about playing cards - for instance there's a noisy game of lottery tickets in *Pride and Prejudice*. This game of consequences might have been a bit risqué. The cowrie shells would have been used as currency.







3

4

**3/JANE AUSTEN'S PELISSE COAT**

Silk, c1814

This pelisse came via Jane Austen's brother's family and is of silk with an oak leaf pattern, which indicated patriotism. Research on it suggests she would have been tall, around 5'6, and very petite, equivalent to a size six. There's a

reference to a pelisse in a letter from Jane to her sister Cassandra in August 1814 and it may have been this one. Her brother Henry had mentioned potentially calling on a family. "It may never come to anything," she wrote, "but I must provide for the possibility by troubling you to send up my silk pelisse."

**4/DRESS**

Silk trimmed with braid and glass bugle beads, c1815

This beautiful dress is very much of the style that we associate with Jane Austen. It is trimmed with yellow braid with an oak leaf motif, a symbol of patriotism. Jane had two brothers on active service so she would have been acutely aware of this.

**5/CHINESE CRICKET CAGE**

Ivory, late 1700s

Receiving prize money for capturing an enemy ship was a legitimate way to gain a fortune at that time, like Captain Wentworth in *Persuasion*. This cage would have held live crickets - it is the kind of exotic luxury item that was available for sailors to buy.



**The Mysterious Miss Austen** The Gallery, Winchester Discovery Centre, **13 May-24 Jul**

**The Navy at the Time of Jane Austen: Fighting, Flirting and Fortune** The Gallery, Gosport Discovery Centre, **15 Jul-20 Sep**

**Retail and Romance: Jane goes to the Ball** The Sainsbury Gallery, Willis Museum, Basingstoke, **29 Jul-7 Oct**  
[hampshireculturaltrust.org.uk](http://hampshireculturaltrust.org.uk)



5

*From great waves to grand sculpture, we shine a spotlight on five cultural events to whet your appetite this season*

## THIS SUMMER WE'RE...

# 1

### ... MESMERISED BY TONY CRAGG

See his monumental interpretations of the material world in *A Rare Category of Objects*.

**Yorkshire Sculpture Park, Wakefield**  
until 3 September

[yvsp.co.uk](http://yvsp.co.uk)





“BEAUTIFUL AND UGLY ARE ONLY RELATIVE TERMS”

TONY CRAGG

3

... DISCOVERING A JAPANESE MASTER

One of the world's most recognisable artworks, Hokusai's *Under the Wave, off Kanagawa* joins more exquisite works by the artist in *Hokusai: beyond the Great Wave*.

**British Museum, London**  
until 13 August  
[britishmuseum.org](http://britishmuseum.org)

4

... ROLLING OUT OUR PICNIC RUGS

Summer wouldn't be summer without Glyndebourne – this year Donizetti's *Don Pasquale* is among the choices.

**Glyndebourne Festival, East Sussex**  
20 May-26 August  
[glyndebourne.com](http://glyndebourne.com)

5

... SPOILT FOR CHOICE IN HULL

Explore the myriad events in the City of Culture – such as *Paper City*, colourful installations by various artists, made of locally-made paper.

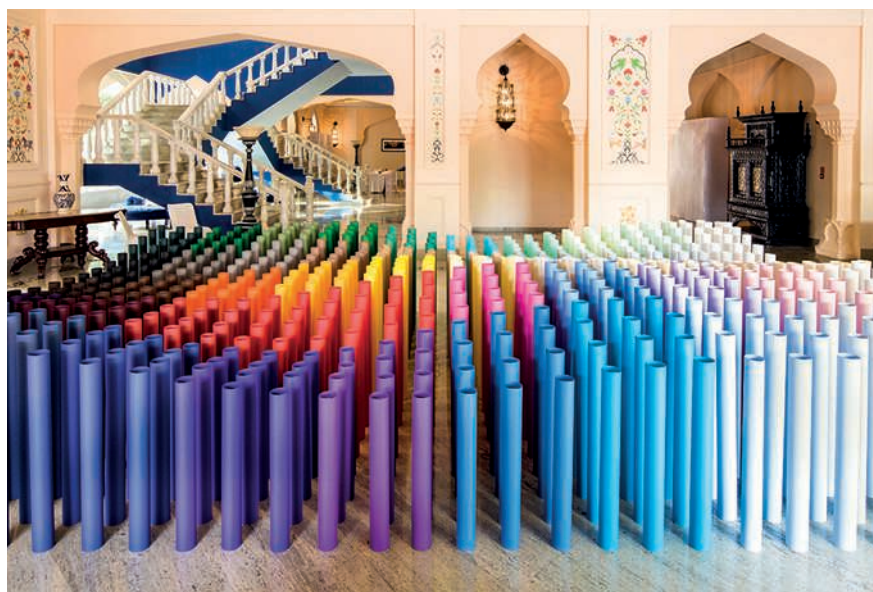
**Humber Street Gallery, Hull**  
30 June-9 July  
[hull2017.co.uk](http://hull2017.co.uk)

2

... BOOKING OUR WINTER THEATRE

Acclaimed director Christopher Luscombe turns his attentions to *Twelfth Night*, Shakespeare's great comedy – and a brilliantly bittersweet account of “the whirligig of time”.

**Royal Shakespeare Theatre, Stratford-upon-Avon**  
2 November-24 February  
[rsc.org.uk](http://rsc.org.uk)



IMAGES: 1 OUTSPAN (2008) BY TONY CRAGG, COURTESY THE ARTIST AND MUSEUM LEHMBRUCK, PHOTO MICHAEL RICHTER; 2 BRITISH MUSEUM; 4 CLIVE BARDA; 5 ANDRE J FANTHOM

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

## EXHIBITIONS



### LONDON

#### Bankside Gallery

**Fertile Ground: By Laurel Holloman**  
Exploring the world of flowers

4-16 July

[banksidegallery.com](http://banksidegallery.com)

020 7928 7521

#### Barbican, The Curve

**Into the Unknown**  
A journey through science fiction

Until 1 September

[barbican.org.uk](http://barbican.org.uk)

020 7638 8891

#### British Library

**Russian Revolution:  
Hope, Tragedy, Myths**  
Exploring the Russian Revolution

Until 29 August

[bl.uk](http://bl.uk)

0843 2081144

#### British Museum

**Hokusai: Beyond the Great Wave**  
Works from one of Japan's  
greatest artists

Until 13 August

[britishmuseum.org](http://britishmuseum.org)

020 7323 8299

#### Brunei Gallery, SOAS

**Architecture of Yemen**  
Photography by Trevor Marchand

12 July-23 September

[soas.ac.uk/gallery](http://soas.ac.uk/gallery)

020 7898 4046

#### Courtauld Gallery

**William Henry Hunt: Country People**  
Examining the rural figures who  
feature in Hunt's work during  
the 1920s and 1930s

Until 17 September

[courtauld.ac.uk](http://courtauld.ac.uk)

020 7848 2526

#### Design Museum

##### California

The first exhibition to focus on the  
global reach of Californian design

Until 15 October

[designmuseum.org](http://designmuseum.org)

020 7403 6933

#### Dulwich Picture Gallery

**John Singer Sargent:  
The Watercolours**

The first UK show for nearly a  
century devoted to Singer Sargent

Until 8 October

[dulwichpicturegallery.org.uk](http://dulwichpicturegallery.org.uk)

020 8693 5254

#### Estorick Collection

**Giacomo Balla: Designing the Future**  
A retrospective of the Italian Futurist

5 April-25 June

[estorickcollection.com](http://estorickcollection.com)

020 7704 9522

#### Fashion and Textile Museum

##### The World of Anna Sui

A look at the rock 'n' roll  
romanticism of designer Anna Sui

Until 1 October

[ftmlondon.org](http://ftmlondon.org)

020 7407 8664

#### Imperial War Museum

**Edmund Clark: War of Terror**  
The artist/photographer  
explores state control

Until 28 August

[iwm.org.uk](http://iwm.org.uk)

020 7416 5320/5321

#### Mall Galleries

**Society of Women Artists  
Summer Exhibition**

A diverse collection of artworks

4-9 July

[mallgalleries.org.uk](http://mallgalleries.org.uk)

020 7930 6844

#### National Gallery

##### Rubens and Rembrandt

A chance to compare the approach  
of the two 17th-century masters

Until 16 July

[nationalgallery.org.uk](http://nationalgallery.org.uk)

020 7747 2885

**National Portrait Gallery*****The Encounter: Drawings from Leonardo to Rembrandt***

Portrait drawings by Renaissance and Baroque masters

13 July–22 October

[npg.org.uk](http://npg.org.uk)

020 7306 0055

**The Photographers' Gallery****Gregory Crewdson:*****Cathedral of the Pines***

Evocative imagery set against the forests of rural Massachusetts

Until 8 October

[thephotographersgallery.org.uk](http://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](http://royalcollection.org.uk)

020 7766 7300

**Royal Academy of Arts*****Matisse in the Studio***

A look at the artist's collection of treasured objects

5 August–12 November

[royalacademy.org.uk](http://royalacademy.org.uk)

020 7300 8000

**Somerset House*****Perfume***

A multi-sensory exhibition featuring ten scents and their creators

Until 17 September

[somersethouse.org.uk](http://somersethouse.org.uk)

020 7845 4600

**Tate Britain*****Queer British Art 1861–1967***

Includes works by David Hockney, Duncan Grant and Dora Carrington

Until 1 October

[tate.org.uk](http://tate.org.uk)

020 7887 8888

- 1 Giacomo Balla, *Lines of force of an enamelled landscape*, 1917–18, on show at the Estorick Collection
- 2 Jacob van Ruisdael, *Distant view of Haarlem*, c1660 at the Hunterian

**Tate Modern*****Alberto Giacometti***

Over 250 works are gathered for this major retrospective

Until 10 September

[tate.org.uk](http://tate.org.uk)

020 7887 8888

**Victoria and Albert Museum*****Pink Floyd: Their Mortal Remains***

A multi-sensory adventure through the history and cultural influences of rock band Pink Floyd

Until 18 February 2018

[vam.ac.uk](http://vam.ac.uk)

020 7942 2000

**Whitechapel Gallery*****ISelf Collection: Self-portrait as the Billy Goat***

Physical, psychological and imaginary self-portraits by artists including Louise Bourgeois, Tracy Emin and Cindy Sherman

Until 20 August

[whitechapelgallery.org](http://whitechapelgallery.org)

020 7522 7888

**William Morris Gallery*****Be Magnificent***

The story of Walthamstow School of Art (1957–1967) and its influence

Until 10 September

[wmgallery.org.uk](http://wmgallery.org.uk)

020 8496 4390

**SCOTLAND AND NORTHERN IRELAND****Fruitmarket Gallery, Edinburgh*****Jac Leirner***

Art created from everyday materials

1 July–22 October

[fruitmarket.co.uk](http://fruitmarket.co.uk)

0131 225 2383

**Gallery of Modern Art, Glasgow*****Polygraphs***

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

Until 17 September

[glasgowlife.org.uk](http://glasgowlife.org.uk)

0141 287 3050



2

**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](http://hunterian.gla.ac.uk)

0141 330 5431

**Kelvingrove Art Gallery and Museum, Glasgow*****Frank Quitely: The Art of Comics***

The work of Frank Quitely, one of the biggest names in comic art

Until 1 October

[glasgowlife.org.uk](http://glasgowlife.org.uk)

0141 276 9599

**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 29 October 2018

[mountstuart.com](http://mountstuart.com)

01700 503877

**National Museum of Scotland, Edinburgh*****Bonnie Prince Charlie and the Jacobites***

This major exhibition tells a story of love, loss, exile and rebellion

Until 12 November

[nms.ac.uk](http://nms.ac.uk)

0300 123 6789

**Queen's Gallery, Palace of Holyroodhouse, Edinburgh*****Maria Merian's Butterflies***

The story of German artist and entomologist Maria Sibylla Merian

Until 23 July

[royalcollection.org.uk](http://royalcollection.org.uk)

0131 556 5100

**Royal Scottish Academy, Edinburgh**

**RSA Open Exhibition of Art**

Small and medium-sized collectible artworks from Scotland and beyond

22 July–1 October

[royal.scottishacademy.org](http://royal.scottishacademy.org)

0131 225 6671

**Scottish National Gallery, Edinburgh**  
**Beyond Caravaggio**

Works by Caravaggio and his followers, including Gentileschi and Ribera

Until 24 September

[nationalgalleries.org](http://nationalgalleries.org)

0131 624 6200

**Scottish National Gallery of Modern Art, Edinburgh**  
**True to Life**

British Realist Painting in the 1920s and 30s

1 July–29 October

[nationalgalleries.org](http://nationalgalleries.org)

0131 624 6200

**Scottish National Portrait Gallery, Edinburgh**  
**Looking Good: The Male Gaze**

from Van Dyck to Lucian Freud

An exploration of male image, from courtiers to celebrities

Until 1 October

[nationalgalleries.org](http://nationalgalleries.org)

0131 624 6200

**Ulster Museum, Belfast**  
**Light and Life**

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

Until 17 September

[nmni.com](http://nmni.com)

028 9044 0000

**THE NORTH OF ENGLAND**

**Baltic, Gateshead**

**Holly Hendry: Wrot**

Examining laughter and death through the use of materials like marble, doggie chews and spinning plaster teeth

Until 24 September

[balticmill.com](http://balticmill.com)

0191 478 1810



**Bluecoat, Liverpool**

**Abacus**

A group show exploring alternative histories of creative education

21 July–1 October

[thebluecoat.org.uk](http://thebluecoat.org.uk)

0151 702 5324

**The Bowes Museum, Barnard Castle**  
**The Clockwork Garden**

An installation where visitors solve puzzles, discover mechanical artworks and create their own

29 July–5 November

[thebowesmuseum.org.uk](http://thebowesmuseum.org.uk)

01833 690606

**Ferens Art Gallery, Hull**

**SKIN: Freud, Mueck and Tunick**

Three artists explore the nude, including Spencer Tunick's nude installation in Hull

Until 13 August

[hullcc.gov.uk](http://hullcc.gov.uk)

01482 300 300

**The Hepworth, Wakefield**

**Howard Hodgkin: Painting India**

An exhibition exploring the influence of India on the late Howard Hodgkin's work

1 July–8 October

[hepworthwakefield.org](http://hepworthwakefield.org)

01924 247360

3 Tsukioka Yoshitoshi, *Impatient fireman's wife*, 1888, at Lady Lever

**HOME, Manchester**

**La Movida**

An exhibition centred on the Spanish countercultural movement of the early 80s

Until 17 July

[homemcr.org](http://homemcr.org)

0161 200 1500

**← Lady Lever Art Gallery, Port Sunlight**

**Edo Pop: Japanese Prints**

A series of wood block prints illustrating the culture of 19th-century Japan

Until 24 September

[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

0151 478 4136

**Laing Art Gallery, Newcastle Upon Tyne**  
**Child's Play**

Paintings, drawings and decorative art with themes of the circus, seaside and fairground

17 June–13 August

[twmuseums.org.uk](http://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](http://manchestergalleries.org.uk)

0161 235 8888

**Millennium Gallery, Sheffield**  
**Everything Flows**

A group exhibition by Sheffield-based artists working in painting, sculpture, video, photography and sound

Until 3 September

[museums-sheffield.org.uk](http://museums-sheffield.org.uk)

0114 278 2600

**Tate Liverpool**

**Portraying a Nation:**

**Germany 1919–1933**

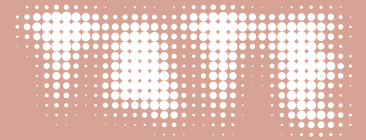
Intimate portraits of ordinary people during Germany's interwar years

Until 15 October

[tate.org.uk/liverpool](http://tate.org.uk/liverpool)

0151 702 7400

# MODIGLIANI



Armedeo Modigliani: The Little Peasant c. 1918. Tate Photo © Tate

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\*for groups of ten or more people booking in advance Monday – Friday

### Walker Art Gallery, Liverpool

#### *Alphonse Mucha: In Quest of Beauty*

A collection of around 100 works by one of the most prominent artists of the Art Nouveau movement

Until 29 October

[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

0151 478 4199

### Whitworth Art Gallery, Manchester

#### *Raqib Shaw*

A solo exhibition examining real and imagined spaces between East and West

Until 1 November

[whitworth.manchester.ac.uk](http://whitworth.manchester.ac.uk)

0161 275 7450

### York Art Gallery

#### *Albert Moore: Of Beauty and Aesthetics*

The first solo exhibition of the York-born artist since his death in 1893

Until 1 October

[yorkmuseumstrust.org.uk](http://yorkmuseumstrust.org.uk)

01904 687687

### Yorkshire Sculpture Park, Wakefield

#### *Tony Cragg: A Rare Category of Objects*

Sculptures, drawings and works from five decades

Until 3 September

[ysp.co.uk](http://ysp.co.uk)

01924 832631

## THE MIDLANDS

### The Barber Institute of Fine Arts, Birmingham

#### *Excavating Empire*

Gold, silver and bronze in Byzantium

Until 18 March 2018

[barber.org.uk](http://barber.org.uk)

0121 414 7333

### Birmingham Museum and Art Gallery

#### *I Want! I Want! Art and Technology*

Work by artists influenced by the rapid development of technology

Until 1 October

[bmag.org.uk](http://bmag.org.uk)

0121 303 2834

### Compton Verney, Warwickshire

#### *Seurat to Riley:*

#### *The Art of Perception*

How artists have played with the way we see things

8 July-1 October

[comptonverney.org.uk](http://comptonverney.org.uk)

01926 645500

### Derby Museum and Art Gallery

#### *Judge Dredd to Wonder Woman:*

#### *The Work of Liam Sharp*

An exhibition charting Liam Sharp's 30-year career in comics

Until 3 September

[derbymuseums.org](http://derbymuseums.org)

01332 641901

### Ikon Gallery, Birmingham

#### *Sidney Nolan*

The Australian artist's portraits done in spray paint

10 June-3 September

[ikon-gallery.org](http://ikon-gallery.org)

0121 248 0708

### New Walk Museum and Art Gallery, Leicester

#### *Splendours of the Subcontinent:*

#### *A Prince's Tour of India 1875-76*

Indian treasures that tell the story of the grand tour made by King Edward VII when he was Prince of Wales

8 July-29 October

[leicester.gov.uk](http://leicester.gov.uk)

0116 225 4900

### Nottingham Contemporary

#### *Wu Tsang*

The first UK exhibition for the Berlin-based artist whose work straddles installation, performance, sculpture and video

Until 28 August

[nottinghamcontemporary.org](http://nottinghamcontemporary.org)

0115 948 9750

### Wolverhampton Art Gallery

#### *Remember Me: Charlotte Hodges*

Hodges fuses art and craft with her intricate papercuts and ceramics

2 June-3 September

[wolverhamptonart.org.uk](http://wolverhamptonart.org.uk)

01902 552055



4 Gillian Ayres, *Lure*, 1963, is in Cardiff

## WALES AND THE WEST OF ENGLAND

### Dorset County Museum, Dorchester

#### *Under the Surface: Paintings and carvings by David West*

Until 6 January 2018

[dorsetcountymuseum.org](http://dorsetcountymuseum.org)

01305 262735

### The Fashion Museum, Bath

#### *A History of Fashion in 100 Objects*

Until 1 January 2019

[museumofcostume.co.uk](http://museumofcostume.co.uk)

01225 477789

### M Shed, Bristol

#### *Somalis in Bristol: Where Are We From and Who Are We Now?*

The experiences of the Bristol Somali community

Until 29 October

[bristolmuseums.org.uk](http://bristolmuseums.org.uk)

0117 352 6600

### ↑ National Museum, Cardiff

#### *Gillian Ayres*

Colourful work by one of Britain's most renowned abstract artists

Until 3 September

[museumwales.ac.uk](http://museumwales.ac.uk)

029 2039 7951

### Royal Albert Memorial Museum & Art Gallery, Exeter

#### *Into the Wild Abyss*

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[rammuseum.org.uk](http://rammuseum.org.uk)

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Rêverie (detail), 1898, Alphonse Mucha © Mucha Trust 2017

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**Salisbury Cathedral**  
*Dispersing the Night*  
 Work by Ana Maria Pacheco  
 .....  
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 🌐 [salisburycathedral.org.uk](http://salisburycathedral.org.uk)  
 ☎ 01722 555120

**Tate St Ives**  
*That Continuous Thing*  
 Nearly 100 years of studio pottery  
 .....  
 Until 3 September  
 🌐 [tate.org.uk](http://tate.org.uk)  
 ☎ 01736 796226

**THE SOUTH AND EAST OF ENGLAND**

**Ashmolean Museum, Oxford**  
*Raphael: The Drawings*  
 Works spanning Raphael's career  
 .....  
 Until 3 September  
 🌐 [ashmolean.org](http://ashmolean.org)  
 ☎ 01865 278002

**Brighton Museum and Art Gallery**  
*Constable and Brighton*  
 Constable's visit to Brighton 1824–8  
 .....  
 Until 8 October  
 🌐 [brightonmuseums.org.uk](http://brightonmuseums.org.uk)  
 ☎ 03000 290900

**De La Warr Pavilion, Bexhill**  
*Simon Patterson Safari: An Exhibition as Expedition*  
 Encounter Patterson's work as well as objects from local museums  
 .....  
 Until 3 September  
 🌐 [dlwp.com](http://dlwp.com)  
 ☎ 01424 229111

**Fitzwilliam Museum, Cambridge**  
*Sea to Shore: Paintings by Alfred Wallis and Christopher Wood*  
 Paintings by the two artists who met in St Ives in 1928  
 .....  
 Until 27 August  
 🌐 [fitzmuseum.cam.ac.uk](http://fitzmuseum.cam.ac.uk)  
 ☎ 01223 332900

**Hall Place and Gardens, Bexley**  
*Adrian Berg: A Time and a Place*  
 Exuberant landscapes  
 .....  
 Until 3 September  
 🌐 [hallplace.org.uk](http://hallplace.org.uk)  
 ☎ 01322 526574

**Haywards Heath Methodist and United Reformed Churches**  
*Walking on Water*  
 Work from over 30 major artists, including Maggi Hambling, Elizabeth Frink and Graham Sutherland  
 .....  
 22 June–16 July  
 🌐 [walkingonwaterart.org.uk](http://walkingonwaterart.org.uk)  
 ☎ 01444 412927

**Jerwood Gallery, Hastings**  
*Quentin Blake: The Only Way to Travel*  
 Charting topical themes such as the refugee crisis and mental health  
 .....  
 Until 15 October  
 🌐 [jerwoodgallery.org](http://jerwoodgallery.org)  
 ☎ 01424 728377

**The Lightbox, Woking**  
*Is There Still Life in Still Life?*  
 Celebrating the still life with work by Nash, Ruskin and Nicholson  
 .....  
 15 July–1 October  
 🌐 [thelightbox.org.uk](http://thelightbox.org.uk)  
 ☎ 01483 737800

↓ **Museum of Archaeology and Anthropology, Cambridge**  
*Another India*  
 Art and artefacts from indigenous communities in India  
 .....  
 Until 22 April, 2018  
 🌐 [maa.cam.ac.uk](http://maa.cam.ac.uk)  
 ☎ 01223 333516



5 Bhupendra Baghel, *Colonial Encounter*, 2016 at the Museum of Archaeology and Anthropology

**Pallant House Gallery, Chichester**  
*John Minton: A Centenary*  
 The work of John Minton  
 .....  
 1 July–1 October  
 🌐 [pallant.org.uk](http://pallant.org.uk)  
 ☎ 01243 774557

**Russell-Cotes Art Gallery and Museum, Bournemouth**  
*Facets: 30 Glass Bowls*  
 Glass bowls created by sculptor Rebecca Newnham  
 .....  
 Until 1 September  
 🌐 [russellcotes.com](http://russellcotes.com)  
 ☎ 01202 451858

**Sainsbury Centre for Visual Arts, Norwich**  
*Paul Nash*  
 From the artist's early drawings to his iconic wartime paintings  
 .....  
 Until 20 August  
 🌐 [scva.ac.uk](http://scva.ac.uk)  
 ☎ 01603 593199

**Southampton City Art Gallery**  
*Capture the Castle: British Artists and the Castle from Turner to Le Brun*  
 The first ever large-scale art exhibition on British castles  
 .....  
 Until 2 September  
 🌐 [southampton.gov.uk](http://southampton.gov.uk)  
 ☎ 023 8083 3007

**Towner, Eastbourne**  
*Ravilious and Co: The Pattern of Friendship*  
 Examines Ravilious' relationship with fellow artists  
 .....  
 Until 17 September  
 🌐 [townereastbourne.org.uk](http://townereastbourne.org.uk)  
 ☎ 01323 434670

**Turner Contemporary, Margate**  
*Every Day Is A New Day*  
 Exhibition where works by artists like Phyllida Barlow and JMW Turner share space with work by teachers and pupils from schools in Kent, Medway and Kenya  
 .....  
 Until 24 September  
 🌐 [turnercontemporary.org](http://turnercontemporary.org)  
 ☎ 01843 233000



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### ANCIENT THAILAND

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- Visiting Bangkok, Ayuthaya, Sukhothai, Chiang Rai and the ancient Lanna capital of Chiang Mai, combined with a 3-night cruise on the River Kwai
- Centara Hua Hin extension available



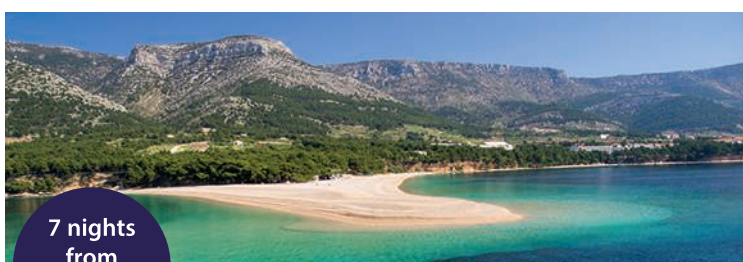
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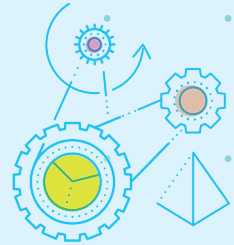
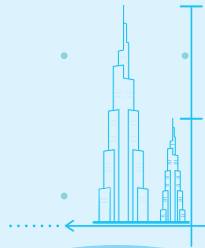
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**FRANK LLOYD WRIGHT** (1867-1959) WAS DEVOTED TO THE IDEA OF 'AMERICAN ARCHITECTURE' - ONE THAT REFLECTED WIDE SPACES AND REJECTED EUROPEAN INFLUENCES. THIS BLUEPRINT CELEBRATES HIS LEGACY, 150 YEARS SINCE HIS BIRTH

**1 MILE**

The height of one of his unrealised designs. Dubai's Burj Khalifa is strikingly similar (but half as high)

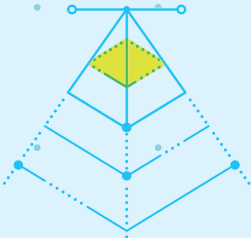


**700**

Number of sketches he made of the Guggenheim Museum (pictured) during the design phase

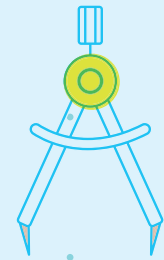
**10**

Number of his buildings nominated for UNESCO's World Heritage list in 2015 (but not accepted yet)



IN NUMBERS

# FRANK LLOYD WRIGHT

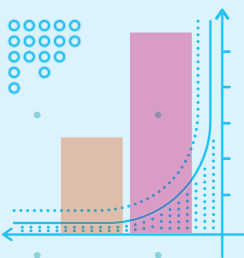


**21**

Number of artists who petitioned against the Guggenheim because of the curved walls

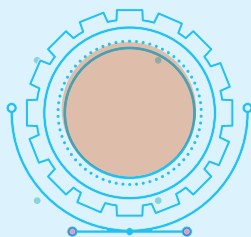
**1,114**

Buildings designed, 532 were made. Over 400 still stand today



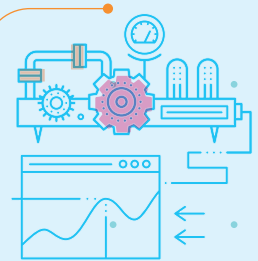
**1991**

The year Fallingwater in Pennsylvania was voted 'best all-time work of American architecture'



**4.5 MILLION**

Number of people who have visited Fallingwater since 1964



**\$30,000**

Original budget for Fallingwater. Final cost: **\$155,000**

# ARTS NEWS

COMPILED BY SIMON TAIT



## SCOTLAND SECURES FUTURE OF RENAISSANCE JEWEL

The Fettercairn Jewel (pictured left), an emblem of the Scottish Renaissance made in about 1570, has been bought at auction by National Museums Scotland for £236,750 – more than four times the expected price. The two-inch long locket came from the Forbes family collection and its ancestral home at Fettercairn House in Aberdeenshire. It was probably a court gift and may have been made by the same jeweller as the Darnley Jewel of the same period, now in the Royal Collection.

On one side is a large almandine garnet, believed to protect the wearer from plague, and on the other, engraved in gold with *basse taille* enamelling, is Mercury with his winged helmet, a white dog at his feet and a vase containing a striking floral arrangement. An urban scene is in the background, with birds and insects flying over the buildings.



## NATION SAVES WELLINGTON'S PORTRAIT

Sir Thomas Lawrence's unfinished eighth portrait of the Duke of Wellington has been saved for the nation following a public appeal by the National Portrait Gallery that realised £570,000 towards the £1.3m price. Lawrence died in 1830 before the work was completed.



## BECOME AN ART DETECTIVE

Hornby Castle has been identified in a work by James Peel at Warrington Art Gallery thanks to Art UK's online Art Detective forum. Part of [artuk.org](http://artuk.org), it is led by experts, but anyone can join in and help solve art puzzles, both great and small. Art UK grew from the Public Catalogue Foundation and is now a significant resource.



## COIN HOARD TO PLAY STARRING ROLE IN BUCKS COUNTY MUSEUM

One of the largest coin hoards ever found – over 5,200 Anglo-Saxon silver pennies – will stay in Buckinghamshire where it was found, thanks to a £1.35m appeal.

The hoard was discovered in a field in 2014; the coins had been wrapped in lead, which had preserved them perfectly. The earliest date from Aethelred II (978–1016), the later coins from the end of the reign of Canute (d.1035), but curiously there are none from several decades in between. It is possible they were part of an official cache or the property of a wealthy family.

The hoard was purchased with substantial grants from the National Heritage Memorial Fund, the Art Fund and Headley Trust, as well as public donations. It will help to regenerate Bucks County Museum.



## MOSUL MONUMENT FOR TRAFALGAR SQUARE

The next sculpture to appear on Trafalgar Square's Fourth Plinth is to be a recreation by Michael Rakowitz of Lamassu, the winged bull that stood at the gate to Nineveh - on the outskirts of what is now Mosul - from about 700BCE. It was placed as a protective deity for the city, but was destroyed by Islamic State in 2015. Entitled *The Invisible Enemy Should Not Exist*, the piece will be erected in 2018, in succession to David Shrigley's *Really Good*.



## HISTORIANS COME FACE TO FACE WITH ROBERT THE BRUCE

The features of Scottish king Robert the Bruce (1274-1329) have been reproduced after his skull was sent to a forensic sculptor at Western University in Ontario. Now on display at Stirling Smith Art Gallery and Museum, it disproves the myth that the king suffered from leprosy as there were no signs.

"In those days, the worst thing you could say to someone was 'you leper'," said Prof Andrew Nelson, a bio-archaeologist. "With just that word, you could besmirch a person and his legacy".



## ARTS PEOPLE



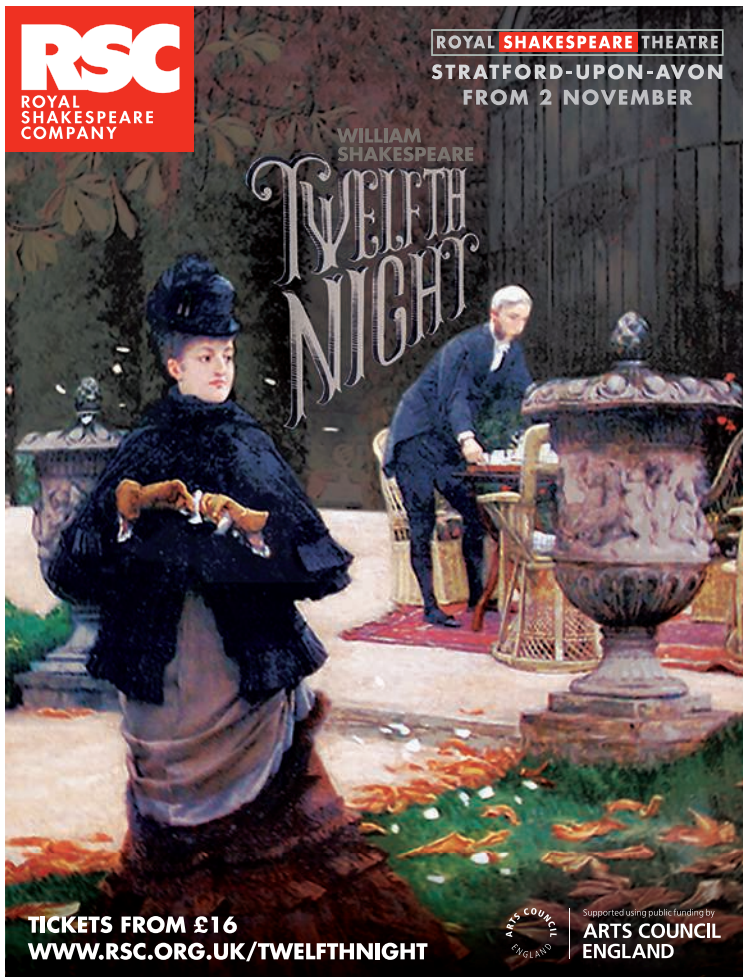
**ELAINE BEDELL**

Formerly ITV's director of entertainment, Elaine Bedell is the new chief executive of London's Southbank Centre, succeeding Alan Bishop who has retired. She is the centre's first female CEO in its 66 years. A former controller of entertainment for BBC Television, she is also a trustee of the Victoria and Albert Museum.



**CAROL BELL**

Carol Bell, director of culture for the Newcastle-Gateshead Initiative, has been appointed executive director of next year's Great Exhibition of the North, a three-month celebration of arts, culture, design and innovation in the north of England. It will run across Newcastle-Gateshead from June until September 2018.



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# LUCY MCGRATH

PAPER MARBLER AND BOOKBINDER  
COCKPIT ARTS, LONDON

## What's your background?

**Lucy McGrath:** I was really into drawing so I ended up at the University of Brighton doing Illustration. They have an old bindery and letterpress studio where I discovered bookbinding and decided that I love making things, rather than just drawing.

## Why did you choose this career?

Marbling really caught my imagination after a visit to Turkey, where it is known as 'ebru'. I did a workshop there and when I returned to England I wanted to carry on, but sadly the last big marbling studio closed in 2012. I decided I couldn't let it die and really wanted to keep it going and to bring my perspective to it.

## What does marbling involve?

First you prepare a bath of gloopy thickened water. You can then sprinkle or drop the paint colours on top, one by one. Adding surfactants or using tools like rakes, combs or even hair gives you different effects. Once you're happy with the pattern, you put a piece of prepared paper gently onto the surface.

## How have you brought marbling up to date?

Traditional marbling was very much about primary colours. I think it has to innovate and keep being relevant. I use acrylic paints rather than gouache or watercolour, and vivid colours, such as neons and metallics.

## What or who inspires you?

Garip Ay – he did a Youtube clip where he created a Van Gogh painting using Turkish marbling. Howard Hodgkin – his colours are incredible. And also nature, like geological formations, oil on water or the corona around the moon. All get me thinking: "How can I get that effect in marbling?"

## What do you find most challenging about your work?

Time management. As a sole trader you wish you could clone yourself. I'd love to spend all my time marbling, but I also have to make the books themselves, plus do the admin, marketing and postage.

## What do you wish you'd known when you started out?

That I'm not my customer! You have to ask yourself who is actually buying the products. For instance, men love my marbled journals and had I known that earlier I would have made more items that appeal to that audience.

## You received a grant from The Arts Society. How has it helped?

It's great to be at Cockpit Arts, I have a one-to-one advisor there and having the access to a creative community is very helpful. I have quit my day job and I would never have been able to do that without the support of The Arts Society. 🌟

[marmorpaperie.co.uk](http://marmorpaperie.co.uk)



## FACT

You can marble anything that is porous – including leather, ceramics, fabric, ribbon and wood

1



- 1 Lucy McGrath in her marbling studio
- 2 A bound book from her range, featuring her signature use of striking colours





IMAGES: COURTESY OF LUCY MCGRATH



1 Pink Floyd in 1967

# Beyond the wall

*Pink Floyd are well known as musical pioneers, but their impact on the visual arts was no less influential. Ahead of a dedicated exhibition at the Victoria and Albert Museum, **Ben East** uncovers the stories behind their creative experiments*

**F**or a band who put the mind-altering mayhem of psychedelic music on the map, the entrance to Pink Floyd's first international retrospective seems surprisingly literal. But the Victoria and Albert Museum's eagerly awaited exhibition celebrating one of the most influential and successful groups of our times defiantly begins in the Bedford van that Syd Barrett, Nick Mason, Roger Waters and Richard Wright took on their very first tour in the 1960s. Those early days of Pink Floyd might sound rather prosaic. But just a decade later they released a multimillion-selling concept album, *Animals*. On its sleeve is the image of a pig that literally – and iconically – flew over Battersea Power Station.

*Pink Floyd: Their Mortal Remains* attempts to make sense of how Pink Floyd went from a fixture of London's nascent underground psychedelic scene in 1967 to, with *The Dark Side Of The Moon* (1973) and *The Wall* (1979), recording some of the best-selling albums of all time. ▶



..



- 2 Poster for *Piper at the Gates of Dawn*, unknown artist (1967)  
 3 Pink Floyd album covers 1967-1994

The show - and it is a show - is as much an exploration of how their attitude to design and performance was as important and groundbreaking as their music. It is an immersive, sensory and theatrical exploration of the Pink Floyd universe.

Senior curator Victoria Broackes said when the exhibition was announced: “Pink Floyd occupied a distinctive experimental space, consistently pushed artistic boundaries and produced some of the most iconic imagery in popular culture.”

The band’s interest in marrying sound and image wasn’t something they gradually grew into. Come out

of the Bedford van, and exhibition visitors will be immediately immersed in the UFO Club, where Pink Floyd regularly played 50 years ago to a backdrop of Peter Wynne-Willson’s experimental light shows. The lighting designer went on to be internationally recognised.

Their 1967 gig at Queen Elizabeth Hall in London – the 50th anniversary of which coincides almost to the day with the opening of this exhibition – was famous for being the first-ever surround sound concert, where a quadrophonic speaker system blasted footsteps, birdsong and laughter across the auditorium. Meanwhile, members of the band chucked potatoes at a gong, set off a bubble machine and watched amused as a crew member dressed as an admiral lobbed daffodils into the crowd.

True, it still sounds ridiculous, but there’s a distinct lineage from this experimental show to what is expected from contemporary bands – for instance, during Coldplay’s arena tour, cannons blasted confetti at an audience wearing individual LED bracelets that pulsed light in time to the music. As Syd Barrett said in 1967: “In the future, bands are going to have to offer more than a pop show. They are going to have to offer a well presented theatre show.”

Barrett wasn’t unused to hyperbole. But he was right. Curator Broackes noted that “as well as amazing their audience, their performance that day significantly raised expectations of live rock shows. It was a major turning

“BANDS ARE GOING TO HAVE TO OFFER MORE THAN A POP SHOW”

SYD BARRETT

point for the band and a major turning point for rock music in general.” As was the sleeve for Pink Floyd’s second album, 1968’s *A Saucerful Of Secrets*. In 2017, it almost seems clichéd in its psychedelic tropes; the wild colours, the spacey, ethereal shapes. An appreciative magazine review called the cover an attempt to mirror three “altered states of consciousness” – religion, drugs, and Pink Floyd music. But the cliché came from everyone else copying it. Unlike the debut album, *The Piper at the Gates of Dawn* (1967), there were no headshots of the band – nor even the name of the record. Instead, the first ever album design from their friends Storm Thorgerson and Aubrey Powell had a distinct sense of intrigue.

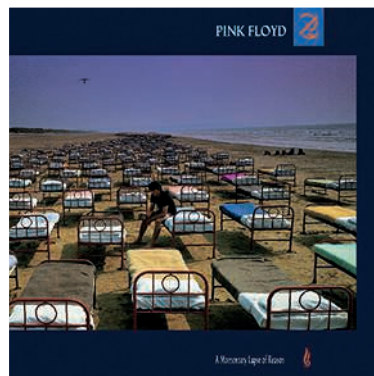
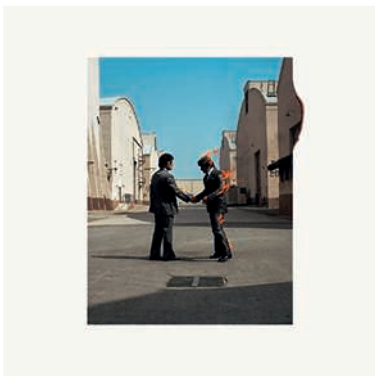
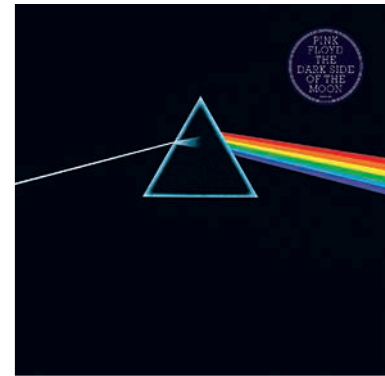
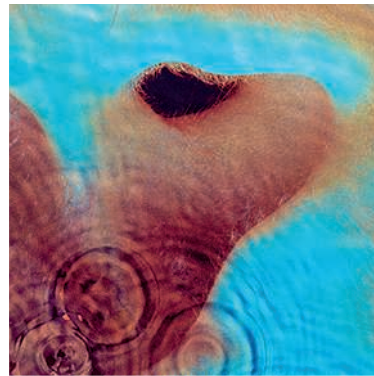
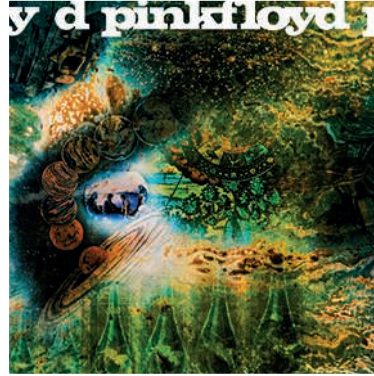
Thorgerson and Powell’s design company, Hipgnosis, would go on to impart a similarly enigmatic visual identity ▶



2

••

LEFT TO RIGHT: THE PIPER AT THE GATES OF DAWN; A SAUCERFUL OF SECRETS; UMMAGUMMA; ATOM HEART MOTHER; MEDDLE; THE DARK SIDE OF THE MOON; WISH YOU WERE HERE; ANIMALS; THE WALL; THE FINAL CUT; A MOMENTARY LAPSE OF REASON; THE DIVISION BELL



- 4 Original Rank Aldis Tutor (I) projector by Rupert Truman
- 5 Sketch for the V&A exhibition by Ray Winkler

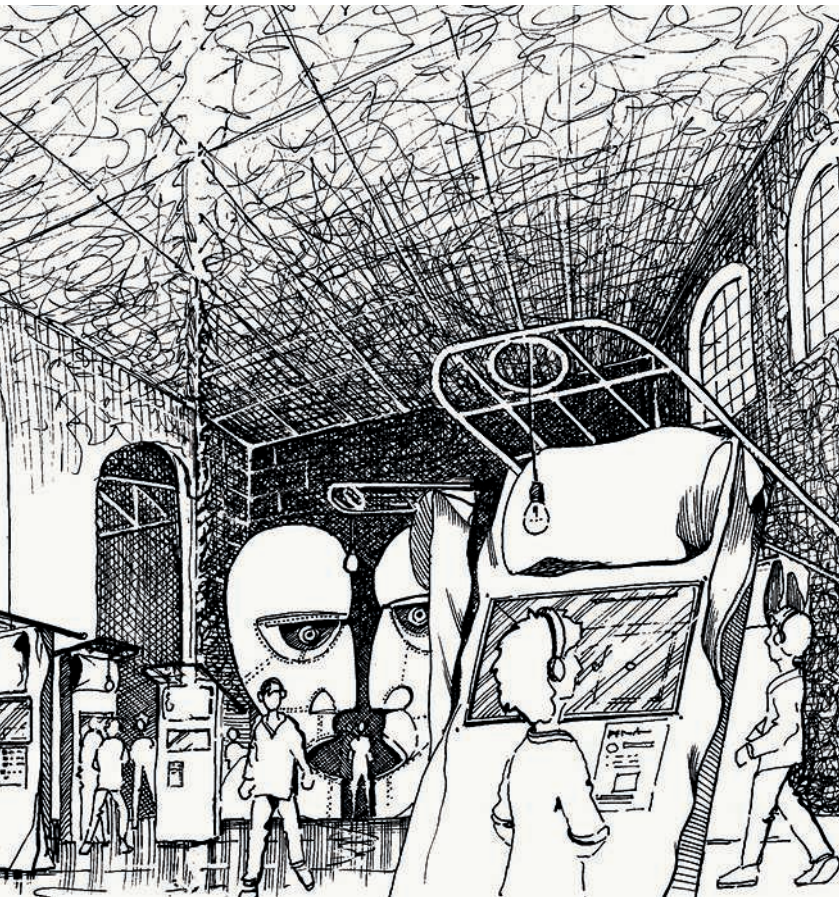
to Led Zeppelin, Genesis, 10cc, AC/DC, Black Sabbath and Wings. But no sleeve of theirs had quite the impact of that of the prism dispersing light into colour for Pink Floyd's *The Dark Side of the Moon* (1973). Mention that record today and it's likely that the album cover flashes into the mind as readily as the singles *Money* and *Us And Them* - and yet there is no text on it whatsoever.

The design spooked record label EMI, but because Thorgeron and Powell were employed by the band, they were free to unleash their creative genius. As band member Dave Gilmour (who replaced Barrett in 1968) put it, Hipgnosis would come up with their own "atmospheric link" to the music.

The record was undeniably fantastic. *The Dark Side Of The Moon* would never have sold 45 million copies worldwide simply on the basis of a nicely designed sleeve. But the stark cover undeniably lent a sense of mystique to



4



5

the whole undertaking, which fed into the sense that this was exciting and important music.

When Storm Thorgeron died in 2013, Gilmour said "the artworks that he created for Pink Floyd from 1968 to the present day have been an inseparable part of our work." It was telling that British rock band Muse, when they wanted a cover to represent a concept album, got in touch with Thorgeron. The results on the sleeve of 2003's *Absolution*, unsurprisingly, are excellent.

"PINK FLOYD  
CONSISTENTLY  
PUSHED ARTISTIC  
BOUNDARIES"

VICTORIA BROACKES, SENIOR CURATOR

Excitingly, Aubrey Powell has helped to curate the exhibition, lending not just a sense of authority to the proceedings, but fidelity to the look and feel of Pink Floyd, too. It will be fascinating to see how he celebrates *The Wall*, Pink Floyd's 1979 concept album and subsequent tour - not least because the record sleeve was designed by illustrator Gerald Scarfe after Roger Waters had fallen out with Thorgeron. Once again there was no text on the original sleeve: literally just a white brick wall. Scarfe's handwritten lettering was later added as a sticker or wrap. ▶



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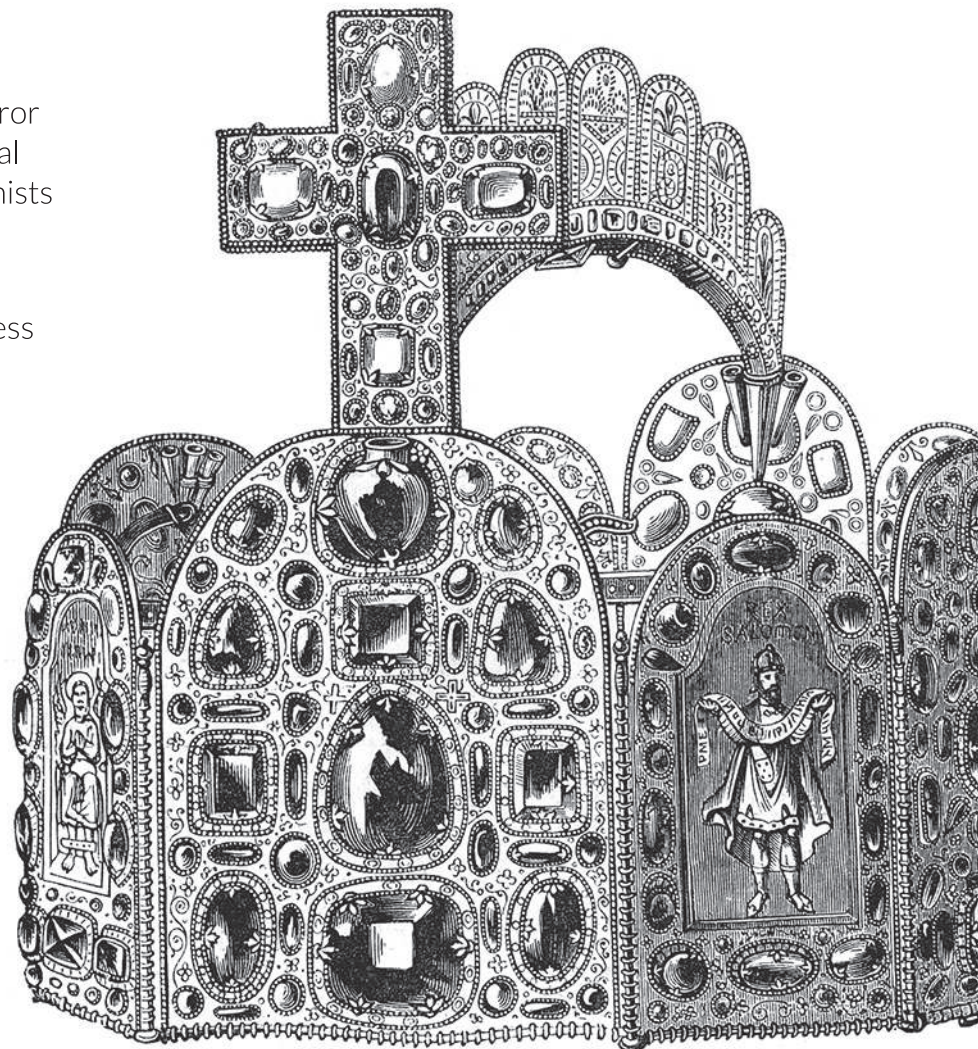
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Image: Diadem of Charlemagne, engraving c. 1880.



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- 6 Hipgnosis poster for *The Massed Gadgets of Auximines*, 1969
- 7 *The Teacher* by Roger Waters, 1978

 The Pink Floyd exhibition: *Their Mortal Remains*  
 Until 1 October 2017  
 Victoria and Albert Museum,  
 Cromwell Road,  
 London, SW7 2RL  
 Daily, 10am–5.30pm,  
 £22/£18  
 vam.ac.uk



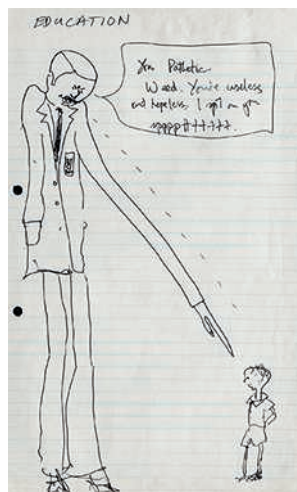
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When the band toured the record, Scarfe’s animations were projected onto a wall constructed as the show progressed. Meanwhile, huge puppets intended as 3D representations of his characters moved around the auditorium.

It remains one of the most iconic and boldly ambitious moments in pop history – and it was the vision of architect Mark Fisher, whose company Stufish would go on to design most of the grandstanding rock spectacles of our times, from U2 to Madonna to The Rolling Stones. Interestingly, the whole exhibition space is being designed by Stufish themselves, who promise to bring the same kind of innovation to the V&A as they did to the Pink Floyd albums and live shows.

And yet, for all that *Their Mortal Remains* is a celebration of the way music dovetailed with image and performance, the question of what an archetypal Pink Floyd design looks like will probably remain unanswered – little connects a blank wall with a cow in a field (the cover to *Atom Heart Mother*) or a pig above a power station (*Animals*).

Perhaps their lasting legacy is less about a coherent design ethic and more a wildly ambitious desire to push the envelope, to be unafraid of innovation. It’s a neat coincidence that just a few weeks before the Pink Floyd show opens, a new record is released by Gorillaz – Damon Albarn’s ‘band’ that exists entirely as a series of illustrations, whose albums have concepts and augmented reality apps, and whose performances have included holograms. Pink Floyd, surely, would be proud. 🍌



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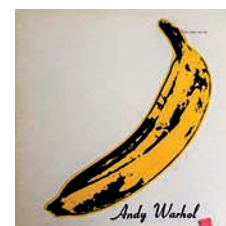


↓  
**SUMMER OF LOVE**

Influential album artwork from 1967, the year of Pink Floyd’s debut



↓  
**Love/Forever Changes**  
 A psychedelic fusion by Bob Dylan, who illustrated the covers of many sci-fi novels.



↓  
**The Velvet Underground & Nico**  
 The banana skin on the first version of this cover could be peeled back – revealing a nude fruit.



↓  
**The Beatles/Sgt Pepper's Lonely Hearts Club Band**  
 Not a collage, but a studio shot of cutouts, objects and the band in costume.



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1 Vincent van Gogh, *Green Wheat Fields, Auvers*, 1890

# Sanctuary for the spirit

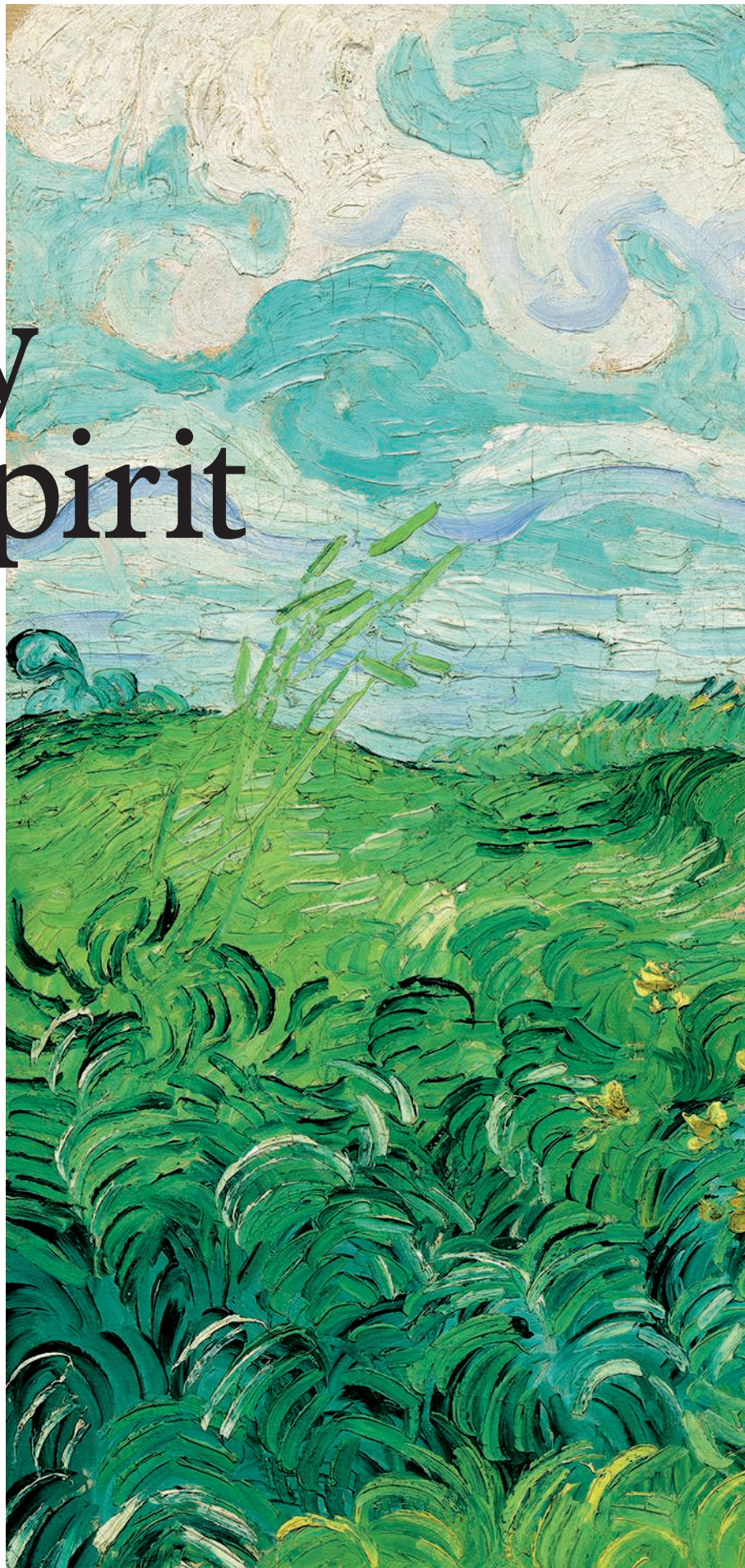
*Art can both maintain emotional wellbeing and provide an outlet during times of mental turmoil. Jessica Holland explores*

**A**rt is the greatest asset to mental health that I have,” the artist Grayson Perry said in a speech in 2015. He described his creative practice as “obsession, voyage of discovery and therapy, all rolled into one.”

The event the artist was talking at was the formal launch of the Bethlem Museum of the Mind, of which he is patron, in March 2015. The museum is in the grounds of the famous Bethlem Royal Hospital, once known by its nickname “Bedlam”. Originally founded just outside the Wall of London in 1247, it now sprawls across 270 green acres in Beckenham, Kent.

An art gallery was established at the hospital in 1997 to showcase the work of artists who had received care there, and the Museum of the Mind now shares the same Art Deco building. It contains archival materials from across the hospital’s more than 750-year history, as well as hosting exhibitions by artists who have experienced difficulties with their mental health.

“Our overarching mission,” says museum director Suzie Walker-Millar, “is to destigmatise mental health issues and raise questions concerning perceptions about what’s normal and abnormal. We’re interested in ▶







## A MINDFUL APPROACH

**Tom Cox,  
Artscape Project Manager at  
Oxford Health NHS Foundation Trust,  
discusses the value of creativity**

Artscape began 13 years ago as pilot project to see what impact the creative arts would have on the mental health of patients in Oxford and it has just grown since then.

We now run art groups in mental health wards across Oxfordshire and Buckinghamshire and in the community.

We do art in its broadest sense – dance, filmmaking, drama, music making, lots of visual arts, photography and ceramics.

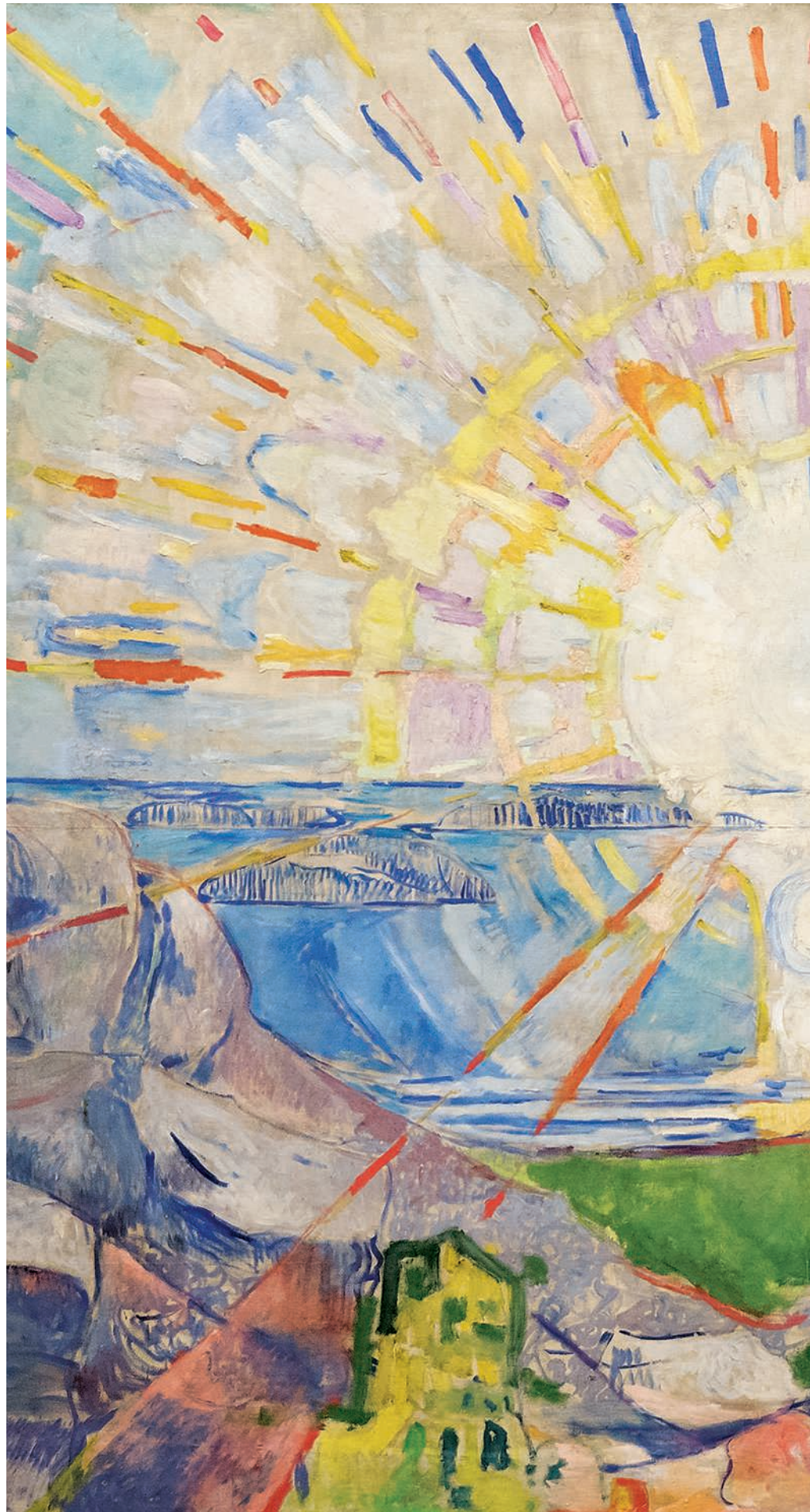
Artscape really aligns with the Trust's decision on how we treat people with mental health difficulties, offering a tailored approach to an individual's need, and aiding recovery into whatever they feel their life should be.

You'll often find that people have never done art before in their life or they've been told that they were bad at it at school. Artscape gives them an opportunity to try it out and often they find that that is really useful. Creativity and art can be a mindful exercise and help with a person's wellbeing.

At first it can act as a distraction and give people other things to think about, but as you get further into it there are all sorts of other rewards.

It can help with confidence building, decision making and many of the things that help build a healthy mind.

2 Edvard Munch,  
detail from *Solen*  
(*the Sun*), 1909.  
Mural at Oslo  
University, Norway



IMAGES: 1 BRIDGEMAN ART LIBRARY; 2 WIKIMEDIA COMMONS



breaking down the idea that there is a separation.”

As Perry made clear in his speech, there is an intimate connection between artistic creativity and psychological wellbeing, which has been probed and discussed throughout human history. Although it has proved difficult for researchers to provide clear quantitative evidence for the way that the arts provide a sanctuary for the spirit, studies have found positive links between creative activities and psychological resilience.

This, researchers say, is because of the way that creativity stimulates both the logical and emotional parts of our brain, and helps us practice confronting challenges head-on.

“ART IS THE  
GREATEST ASSET  
TO MENTAL HEALTH  
THAT I HAVE”

GRAYSON PERRY

George J Harding is an artist who paints distorted self-portraits, as though his face is blurred by water, and multimedia works that play with concepts like fragmentation, surface and depth. His work has been exhibited and collected by the Bethlem Museum of the Mind. In 2015, he wrote for the medical journal *The Lancet* about the links between his art and his own experiences of mental illness. He explained that he suffered from episodes of psychosis throughout his twenties and art played an important role during this time and is “something I have been able to rely on.” Like Grayson Perry, he describes his creative practice as “my therapy” and “the way that I can overcome my difficulties”.

This healing power can play a role in the stresses that every person must deal with as they navigate life, but it can also have particularly important applications in the treatment of various conditions, such as post-traumatic stress disorder, dementia and acute mental distress.

Artscape, part of Oxford Health NHS Foundation Trust, was set up to help the users of mental health services to develop an artistic practice. Recently, Oxford DFAS, a local branch of The Arts Society, helped to fund a project where professional mosaic artist Becky Paton created a collaborative artwork with inpatients at the Highfield Unit Oxford, a specialist facility for young people with acute mental health needs. ▶



# ART UK

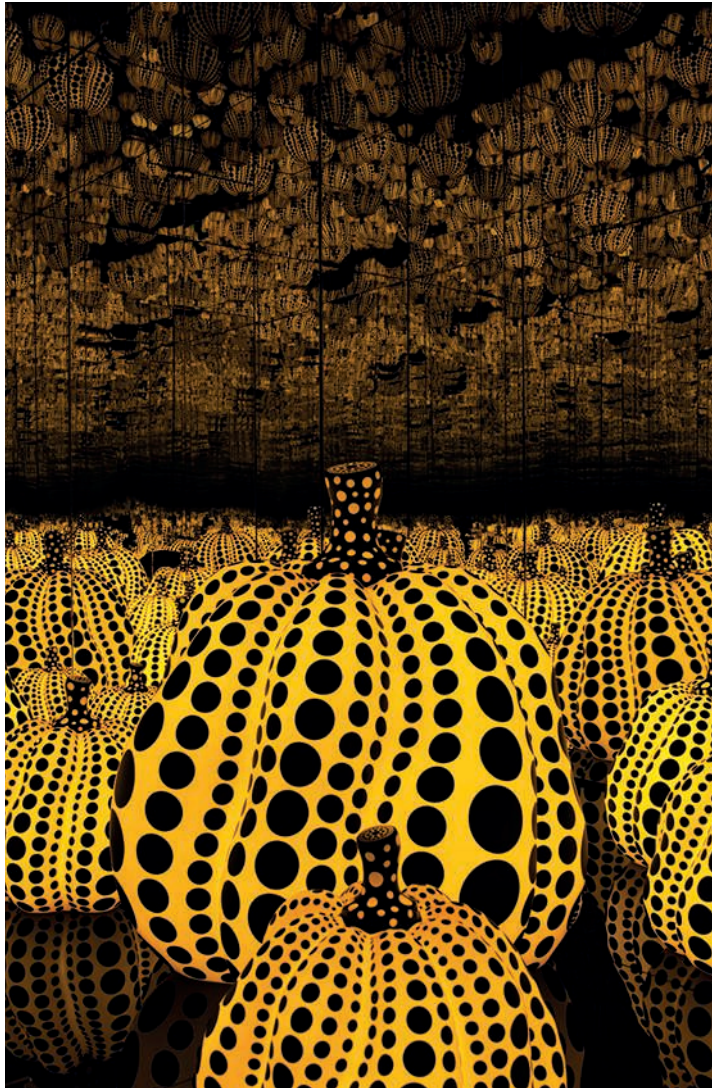
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*Elizabeth I (1533–1603)*  
British School  
The Richmond Collection

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[artuk.org](http://artuk.org)



3

3 Yayoi Kusama,  
*All the eternal  
love I have for the  
pumpkins*, 2016.  
Installation using  
wood, mirror,  
plastic, black  
glass and LEDs

itself can actually unlock creativity. The original understanding of the concept of 'inspiration' involved the notion of 'poetic madness', with the inspired person being transported beyond their own mind in order to receive wisdom from the gods.

This type of thinking can veer dangerously close to glamourising mental illness, and of course, psychological problems can be a blight on any artist's career. The Bethlem Museum of the Mind is currently home to a solo exhibition by the artist Stanley Lench, a brilliant painter whose bright, bold works appear to draw on tribal imagery, stained glass windows and the Pop Art tradition. His art was acquired by New York's Museum of Metropolitan Art during his lifetime, but he never attained the success of contemporaries like Sir Peter Blake. This fact is reflected in the exhibition's title, *Scaling the Citadel*, with its suggestion of the art world as a closed-off fortress.

Despite these difficulties, many contemporary artists today affirm the idea that irregular psychological states have strengthened their work. In his *The Lancet* article, George Harding writes that "my experiences of mental health have changed my art for the better" as they have given him "new insight into what it is to be alive and human". He continues: "I find the different ways the mind can perceive the world fascinating. It gives me a glimpse of what reality truly is."

Yayoi Kusama, named as one of *Time* magazine's 100 most influential people in 2016, provides an example of the ways in which adverse mental health can impose limitations, while also being channelled into valuable work. The Japanese artist has been living voluntarily at a mental health facility since 1977 and has been plagued

Artscape is one of many initiatives across the UK that use art to aid psychological wellbeing. An organisation called Combat Stress has used art therapy as a way of 'unfreezing' the traumatic memories that can become trapped in the nervous system of people who have experienced armed combat, while Arts 4 Dementia, which has been supported by The Arts Society, helps those suffering from conditions such as Alzheimer's Disease restore cognitive functioning, self-esteem and a sense of purpose.

The therapeutic role of the arts may play some part in attracting people with experience of mental illness to artistic vocations. Many studies over the years have suggested that individuals with certain mood disorders, such as bipolar disorder, are overrepresented in creative careers, and famous examples of creative geniuses who suffered from mental health problems, including Beethoven, Munch and Van Gogh, are often cited by those who believe in a correlation between fraught psychological health and artistic achievement.

There has also been a persistent belief, stretching back through the Romantic poets all the way to Ancient Greek philosophy, that the experience of mental illness

"CREATIVITY CAN  
BE A MINDFUL  
EXERCISE AND  
HELP WELLBEING"

TOM COX, ARTSCAPE

throughout her life with hallucinations that take the form of dots scattered throughout her field of vision.

To soothe the anxiety this caused, she began turning these images into artworks, using mirrors and installations to create the illusion of bright spots stretching into infinity. Six of these 'Infinity Mirror Rooms' are currently on a tour of the US and Canada, ▶



## BRIGHT STAR

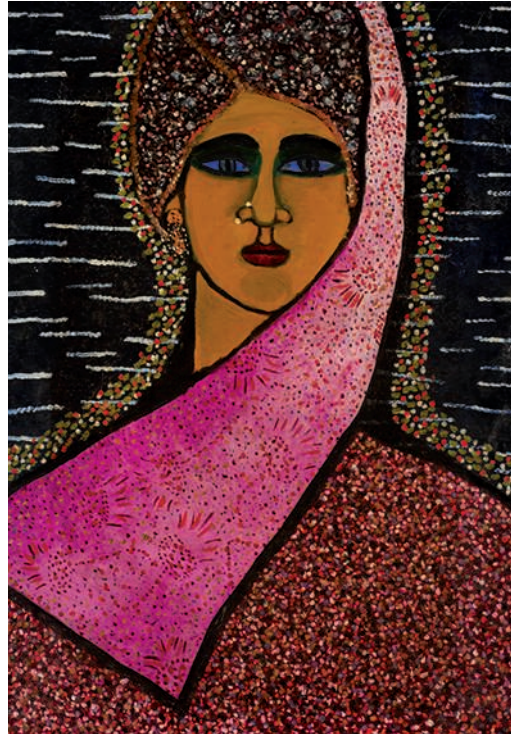
Van Gogh's starry nights and preference for yellow hues have helped to make him one of history's best-known artists.

But it is possible that both of these were indirectly caused by illness.

As well as both manic and depressive episodes, Van Gogh suffered from seizures, possibly epilepsy, which was commonly treated with digitalis. He also consumed large amounts of absinthe.

Interestingly, a side effect of both is a yellowing of the visual field, which may account for his particular interest in the colour.

In addition, Van Gogh may have had lead poisoning (he often nibbled paint chips and one of his physicians, Dr Peyton, reported that he had even drunk paint during a suicide attempt). Lead poisoning can produce blurred vision, especially at night – an effect similar to that around the stars in many of his works.



4

- 4 Stanley Lench (1934–2000), *Indian Woman*, oil on board  
5 Stanley Lench, *Widow with bird*, oil on board

“WE WANT  
TO OPEN UP  
DEBATE.  
WE WANT TO  
EXPLORE”

SUZIE WALKER-MILLAR,  
BETHLEM MUSEUM  
OF THE MIND

including Los Angeles' The Broad from October until next January. “If it were not for art,” she is often quoted as saying, “I would have killed myself a long time ago.”

Visual art can communicate experiences, such as the feelings evoked by Kusama's hallucinations, which can't be neatly and logically expressed with words. As Grayson Perry said at the Bethlem Museum's launch, when you contemplate an artwork, you are in the privileged position of “looking at someone's unconscious speaking to your unconscious.” He will be working with the museum in September on a project regarding the 'art of recovery'.

We may never be able to fully explain processes such as these in objective, scientific terms, but in helping to remove stigmas and taboos surrounding mental illness, institutions like the Bethlem Museum of the Mind allow the interplay of creativity and psychological experiences to be explored in imaginative and illuminating ways.

“We use our collections to bring mental health issues to the attention of the wider public,” Suzie Walker-Millar says. “We want to open up debate. We want to explore. We want to talk about how we can be healthy individuals functioning in an extremely complex world.”

It is clear that art can play an important role in enabling this type of wellbeing for both practising artists and art lovers, no matter what types of psychological challenges they face. ✨



**Scaling the Citadel: The Art of Stanley Lench**  
Until 30 September,

Bethlem Museum of the Mind, Bethlem Royal Hospital, Beckenham, BR3 3BX

Wed-Fri, some Saturdays, 10am–5pm, free  
[museumofthemind.org.uk](http://museumofthemind.org.uk)



5



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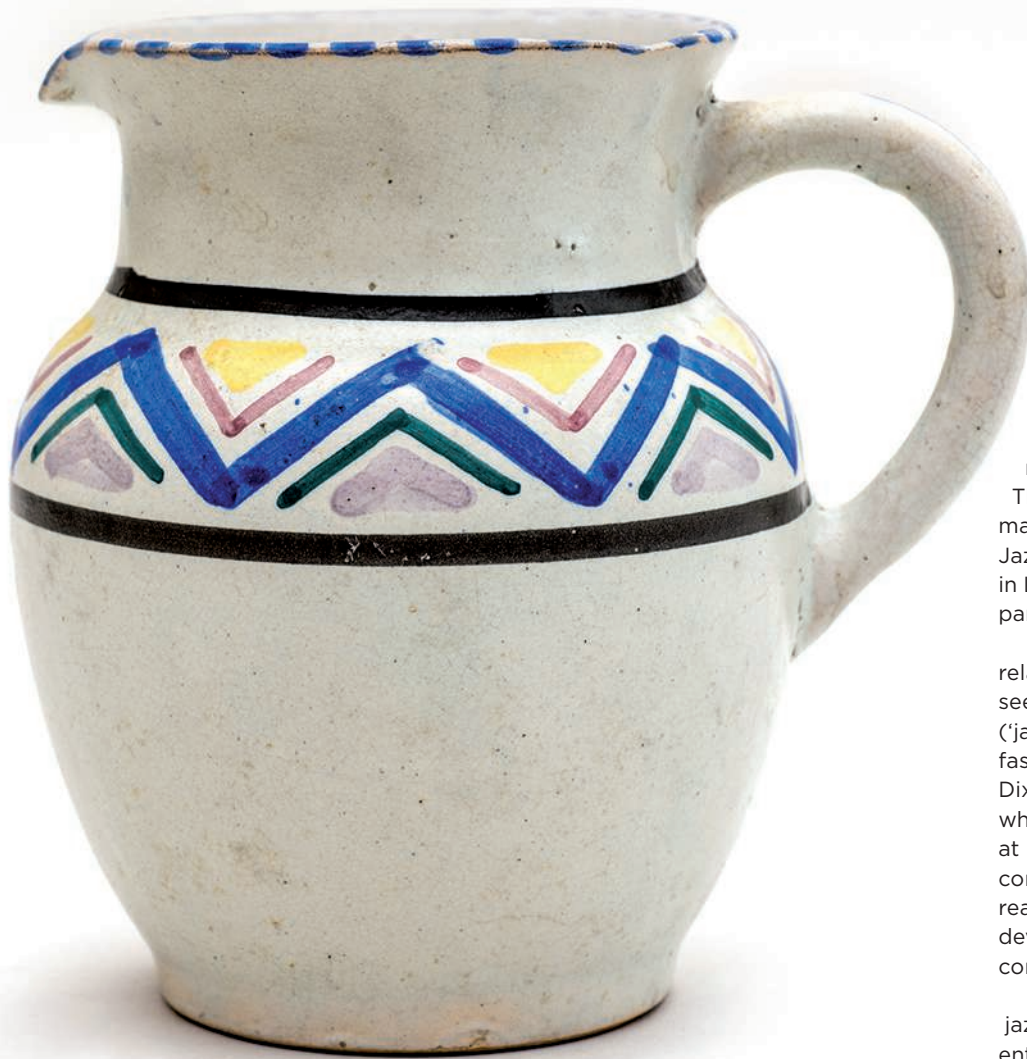
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The Jazz Age, a term mainly derived from a collection of short stories by F Scott Fitzgerald, is commonly evoked to describe the social and cultural climate of the interwar years. But all too often, jazz becomes a mere soundtrack to the enticing stories of the 'Bright Young Things', and its influence on artistic practice and impact on society in Britain more broadly is underexplored.

These aspects will be addressed in a major new exhibition on 'the Age of Jazz' to be staged at Two Temple Place in London next spring, developed and in partnership with The Arts Society.

Although the term 'jazz' was already relatively familiar in Britain, more often seen as a verb ('to jazz') or adjective ('jazzy') describing the latest trends and fashions, it was the arrival of the Original Dixieland Jazz Band from America in 1919 which defined the style musically. Initially at least, jazz was often considered to be comedic, anarchic and noisy, provoking reactions ranging from abhorrence to devotion when it entered the consciousness of the British public.

After this initial flurry of reaction, jazz was absorbed within the entertainment structures of the British cultural establishment. While its use as an accompaniment to decadent and debauched activity was the reality for

## NIGHT CLUBS TO MILK JUGS



JAZZ WAS MORE THAN JUST A MUSICAL BACKDROP TO THE INTERWAR YEARS. **CATHERINE TACKLEY**, A LEADING AUTHORITY ON JAZZ, AND CURATOR OF A NEW EXHIBITION, EXPLORES ITS CULTURAL REACH



1



- 1 Milk jugs from Honiton Pottery and Poole Pottery, early 1930s
- 2 Wallpaper maquette by Henri Stephany for Desfossé & Karth, c19206
- 3 'Paramount' fabric design by Sanderson
- 4 The Savoy Orpheans, c1925. Their jazz music was broadcast on the BBC

some, for example in (literally and metaphorically) underground clubs, a wider public encountered jazz as an element in ever-reliable 'dance music' broadcasts by the BBC's own Dance Orchestra or from 'approved' London venues such as the Savoy Hotel.

For people across the UK, jazz music would be most readily encountered as music for dancing, albeit alongside established partner dances such as the waltz. Similarly, it has been argued that the jazz-moderne style, as seen in notable buildings such as Battersea Power Station, provided a compromise between the emergence of streamlined high modernism and the more florid styles of design that had come before.

Although suppressed to an extent within the mainstream, jazz provided a shot in the arm for social dance and dance music in Britain. New venues made this pastime more accessible for the working classes, and radio broadcasts brought performances by the best dance bands into living rooms up and down the country.

Dancing was the obsession of the age and is represented in many artworks of the period, but the colour and rhythm of jazz exerted a much wider cultural influence. Works such as William Walton's *Façade* (with poems by Edith Sitwell) and Constant Lambert's *The Rio Grande* ballet demonstrated an injection of instrumental colour and rhythmic vitality from popular music into art music composition.

Similar aesthetic properties can be readily observed in vivid designs for Carlton Ware and textiles from Foxton and Sanderson, which extended the jazz influence into a domestic setting. Stylish cocktail cabinets were installed to enable the latest creations to be mixed at home, and coffee could be served in china decorated in 'jazz' designs.



2



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The proliferation of British dance music did not satisfy either emergent jazz musicians or enthusiasts for long.

There was growing recognition that the 'symphonising' of popular music (following the model of the American bandleader Paul Whiteman) might represent a compromise too far, and that the African American roots of the music, represented in Britain through visits by Louis Armstrong and Duke Ellington in particular, had been neglected. For some, these led to pilgrimages across the Atlantic to experience American jazz for themselves – musician and critic Spike Hughes provides vivid accounts of nights in New York's Cotton Club, just as Edward Burra was inspired to document his experiences of Harlem.

Most British jazz fans fed their passion through record collecting, building their knowledge through avid reading of the latest jazz criticism in periodicals such as *Melody Maker*. Jazz provided the opportunity for a more cosmopolitan outlook, inflected as it was by the wider roots of the black British population and newly arrived immigrants from the wider Empire, in particular the Caribbean. ✪

Do you have jazz-inspired British art or objects from the 1920s and 30s? The Arts Society is also interested in personal photographs of bands or dancing from this period. Please email: [jazzage@theartsociety.org](mailto:jazzage@theartsociety.org)



4

IMAGES: FLICKR.COM; PAUL WILLIAMS/JAMES GARDINER COLLECTION

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25 meals

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## Sakaiminato and the Bullet Train to Tokyo

Western Japan's fishing industry Sakaiminato offers you the opportunity to visit Adachi Museum. No trip would be complete without an excursion to Matsue, known as "the water city". Tauck will then take you aboard the bullet train to Tokyo where you will stay in either Mandarin Oriental, a tower of contemporary luxury, Shangri La Hotel or Palace Hotel, Tokyo. Plunge into an eclectic day exploring the Meiji Shrine and enjoy a guided tour of the Edo-Tokyo Museum.

# Wing men

Springwatch presenter Chris Packham has linked with renowned sculptor Geoffrey Dashwood for an exhibition about the birds of the New Forest. **Susanna Clarke** finds out why



1

Chris Packham, presenter of *Springwatch*, is best known for bringing the wonders of the natural world onto the small screen – but in fact art is just as important to him.

“As a child it was always one or the other. I think that having seen David Hemmings [who played a photographer living a life of excess in 1960s London] in *Blow-Up*, both of my parents determined that I definitely wouldn’t be going to art school, so they pushed me towards the sciences. If I had another life I’d probably go in the other direction,” he says.

“I’ve seen so many people realise ideas that I’ve had and I spend all my time, when I have any, attending exhibitions and painting and drawing and doing photography, so it’s something I’ve always had a very keen and active interest in.”

In his lifetime he’s seen a trend develop whereby people travel to nature reserves to see nature, in the same way they might



2





3

think of art being only found in galleries. “They’ve given up on an expectation of wildlife being everywhere else in their life. But it should be in every part of our environment. I think the more people we can get to engage with the wildlife that is on their doorstep or the art that is on their doorstep, the greater appreciation of both they will have.”

Regional galleries have an important role to play because they help bring artworks of international renown into local communities. In July, bird sculptor Geoffrey Dashwood will have a solo show at St Barbe Museum & Art Gallery, Lymington, focusing on the birds of the New Forest. It’s an area that, thanks to its warm climate and proximity to continental

“BIRDS EXPRESS  
THEIR FEELINGS  
THROUGH THEIR  
BODY SHAPE”

CHRIS PACKHAM

Europe, is home to a wide variety of species, including Dartford warblers, firecrests, honey buzzards and goshawks. Packham selected which pieces would be put on show.

“It’s the perfect way to use art and a knowledge of natural history to draw people



4



**Birds of the New Forest by Geoffrey Dashwood and Chris Packham**

15 Jul-9 Sep

St Barbe Museum, Lymington,  
Hampshire, SO41 9BH

Mon-Sat, 10am-5pm, £6/£5

[stbarbe-museum.org.uk](http://stbarbe-museum.org.uk)

into a better understanding of the New Forest as an environment, its importance, and our need to conserve the birds that live there, so I was very keen to become involved,” he says.

As a local resident, these subjects are particularly close to his heart. In common with the rest of the UK, the wildlife is under pressure; sadly not all the birds in the exhibition can still be found there. “I like the poignancy of that, it points out how the place has changed. And things do change, not always negatively. We’ve gained some, and those are included too.”

Dashwood and Packham have been friends since the late 1980s, when Packham first discovered the sculptor’s work. Packham wrote the essays that sit alongside the ▶



5

5 Geoffrey Dashwood,  
*Great-crested Grebe*, one of his  
monumental works

#### WHERE TO SEE NATURE AND ART THIS SUMMER



Maria Merian, *Frangipane plant with Red Cracker butterfly*

**Maria Merian's Butterflies** at The Queen's Gallery, Holyroodhouse will reveal the story behind an exquisite series of scientific prints created by a German artist and entomologist Maria Sibylla Merian. Dating from the end of the 17th century, they revealed the wonders of Suriname to a European audience.

**Until 23 July**  
[royalcollection.org.uk](http://royalcollection.org.uk)

**Lichens, Landscapes and Literature** at Nature in Art, Twigworth, Gloucestershire, explores contemporary textile artist Liz Brooke Ward's abstract and highly tactile interpretation of the natural world.

**20 June-16 July**  
[natureinart.org.uk](http://natureinart.org.uk)

Wolverhampton Art Gallery will be hosting **Wildlife Photographer of the Year**. Among the 100 award-winning images are shots of dramatic animal behaviour and breathtaking landscapes.

**22 July-1 October**  
[wolverhamptonart.org.uk](http://wolverhamptonart.org.uk)

images in the accompanying book, touching on various topics including art, history and conservation.

*Birds of the New Forest* is Dashwood's third solo show at St Barbe, providing local balance to a global exhibition schedule that has stretched over 30 years. A self-taught artist, Dashwood first started sculpting in his 30s with commissions for ceramic companies. He soon focused on his own work, increased his sculptures to life size and started to eliminate detail. Over the years, he has refined this process in order to arrive at pure forms, the very essence of each species. He also creates monumental works, their towering dimensions helping to change our perceptions of birds we may otherwise take for granted.

Dashwood's sculptures are created in bronze, a material he likes for its strength, versatility and acceptance of patination. The striking colours and subtle patterns so typical of Dashwood's work were developed by him through experimentation at a time when there was only one option: the traditional brown.

Before each piece is cast, it is moulded in plaster, then carved and painstakingly sanded, filled and sanded again. "The easy bit for me is having the idea and realising it,"

says Dashwood. "But those very fine, tactile, smooth surfaces – I've never found a shortcut to them and that is challenging, as much as it is tedious and time-consuming."

The subject's pose is taken from observation rather than photographs, but is based on a donated dead specimen (often fatalities caused by cats, cars or windows). However, Dashwood explains that he "doesn't slavishly copy nature, so although I measure, I decide what to change and when and where and why".

While Dashwood's work is widely lauded, for Packham the appreciation has another level because of his background as a zoologist. "What I can see in Geoffrey's work may be hidden from some of the art experts because I can see the subtle nuances of the bird's behaviour," explains Packham.

"Birds express their personality and their feelings through their body shape. Geoffrey captures all of this. I can see whether his owl is happy or sad or pensive or predatory, whether it's about to take off, whether it has just landed. And all these emotions and behaviours are in forms that have been reduced to almost the symbolic – and that, for me, is the mark of genius." #





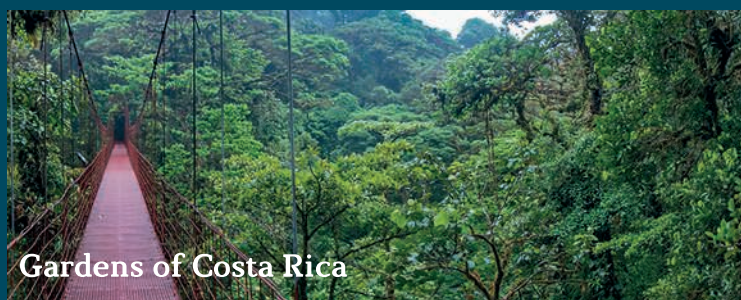
## Garden & Special Interest Tours from Brightwater Holidays



### Glasgow's Artistic Heritage

Designed for TourNADFAS members — follow the works of Alexander 'Greek' Thomson and Charles Rennie Mackintosh through the streets of Scotland's largest city and beyond, from the High Gothic Mount Stuart to the Art Nouveau flourishes of the Glasgow School of Art.

**Departure: 15 October 2017**  
3 nights from £495  
Single Room Supp £96



### Gardens of Costa Rica

The term 'biodiversity' might well have been coined with Costa Rica in mind, such is the range and number of different species that flourish within its pristine tropical forests. Add spectacular scenery to the mix, and you have all the makings of a life-affirming getaway.

**Departures: 6 February 2018**  
11 nights from £3,495  
Single Room Supp £770



### Palaces & Gardens of India

From the familiar sight of the palatial Taj Mahal to the lesser-known Rock Gardens of Chandigarh; from the relics of colonial opulence in Shimla to the geometric magnificent of the Amber Fort, this is a rich and varied exploration of India's cultural jewels.

**Departure: 3 April 2018**  
13 nights from £3,145  
Single Room Supp £780



### Japanese Gardens & the Art of Bonsai

While the focus of our tour is famously small in stature, it's certainly not small on substance. We visit a series of passionate bonsai sellers and creators; lush and landscaped gardens, including Kyoto Botanical Gardens; and even a whole museum dedicated to the art of bonsai.

**Departure: 4 April 2018**  
10 nights from £4,995  
Single Room Supp £900



### Arts & Gardens of the Eastern Seaboard

Designed for TourNADFAS members — walk New York City's Museum Mile, see the birthplace of a nation in Philadelphia and learn its story so far in Washington, DC's Smithsonian art museum. For an unparalleled overview of the American artistic experience, look no further.

**Departure: 9 October 2018**  
10 nights from £6,495  
Single Room Supp £1,200

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“THE CERAMICS  
STUDIO IS  
INVARIABLY  
A PLACE  
OF DEBATE”

SARA MATSON, CO-CURATOR



# Breaking the mould

*From the craft of Bernard Leach to the art of Peter Voulkos and beyond, a new exhibition at Tate St Ives considers the development of ceramics over the last century*



Enduring forms are full of quiet assurance. Overstatement is worse than understatement.” These were the words of Bernard Leach, the ceramicist who, with the help of his friend and fellow potter Shoji Hamada, fused European and Asian techniques to create a modernist aesthetic that opened a new dialogue about pottery as an abstract form between painting and sculpture.

An exhibition exploring Leach and his legacy is currently on show at the newly redeveloped Tate St Ives. *That Continuous Thing: Artists & The Ceramics Studio 1920–Today* examines the different roles of the ceramics studio, from a place of international exchange to one of instruction, sociability and even performance. It also looks at the definition of ceramics itself.

“I think the space between the approach of a studio potter or fine artist is territory that is currently very relevant, particularly as elements of fine art and craft approaches are being appropriated by either practitioner,” says co-curator Sara Matson. “Debates over form and function go on within this, but are less interesting than more contemporary concerns of both potter and artist, as they explore what meaning clay can carry today as a medium, and its liberation as a second-class material.”

The exhibition starts in the two decades after Leach came to St Ives in 1920, presenting a selection of drawings, pots and pieces from Leach and Hamada alongside work by contemporaries and students.

The Cornish seaside town was known as an art colony before WW1, attracting people because of the quality of its light, cheap rents and inspiring scenery, but its reputation was on the wane. In 1919, Frances Horne and her wealthy husband David had bought a large house in the town. Frances was interested in developing creative opportunities for local people, founding the St Ives Guild of Handicrafts.

At the time, Leach was living in Japan, but heard about the Guild via a friend of his father. “The funding from Frances Horne and The Guild of Handicrafts was key to his moving to St Ives in 1920,” explains Matson.

“Leach became embedded in the artist community and was a member of the St Ives Society of Artists. He saw himself very much as an artist potter. Leach was close to other key patrons – the Elmhursts at Dartington Hall, Devon. He moved to Dartington Hall in 1932 for a period, to set up a pottery and teach, as well as write *A Potter’s Book*,

supported by these generous benefactors.”

After WW2, Leach’s growing international recognition included tours of Scandinavia, Japan and the USA. Peter Voulkos, one of the artists in residence at the Archie Bray Foundation for the Ceramic Arts in Montana, met Leach in 1952. Two years later, Voulkos created the new LA County Art Institute and sparked the ‘clay revolution’ explored in the second part of the exhibition. “He established a new ceramics department and graduate programme that attracted young artists including John Mason, Ken Price and Paul Soldner. These artists were all encouraged to think fluidly about the material and not be confined to the wheel or the vessel.”

This leads the show to its natural conclusion: the unique properties of ceramics and how artists have overcome them through experimentation, highlighting artists who have pushed the medium from their position as potters. These include Reginald Wells, Denise Wren and Gillian Lowndes, as well as Aaron Angell and Jesse Wine who are reclaiming the right to engage with clay as a sculptural material.

Matson says: “The ceramics studio is invariably a place of debate, an open rather than closed environment, where ideas can be shared, passed on and evolved either in the moment and/or across time: ‘the continuous thing’ that Voulkos mentions.”



**That Continuous Thing**, Tate St Ives  
Until 3 September 2017 [tate.org.uk](http://tate.org.uk)

- 1 Aaron Angell, *Flower, Bread Knife*, 2015
- 2 Jesse Wine, *I think you ought to know, I’m going through a creative stage some people find easy to connect to*, 2016



2



## NEW WAVE

With its setting overlooking the beach, Tate St Ives has always been an inspiring space for showing art – the redevelopment has built on that by improving visitor and education facilities, and enlarging the gallery space.

The existing building reopened on 31 March for the summer season; the area that was previously the courtyard has become a flexible two-storey space for workshops and events.

Meanwhile, work continues on the huge extension that has burrowed into the hill to create up to four levels, topped by a roof garden.

The new galleries provide space to show the best from both the Tate collection and elsewhere. The extension will open in the autumn.



## LEAVE YOUR MARK

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THE ARTS SOCIETY

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- 1 Queen Victoria's bedroom at Woburn Abbey, Bedfordshire
- 2 The Cone House, part of the Repton landscape commissioned by the sixth Duke of Bedford at Woburn Abbey

IMAGES: © THE WOBURN ABBEY COLLECTION

# PAPER TRAIL

COVENT GARDEN MARKET, PORTRAITS AND A MECHANICAL TARANTULA - THE LIFE OF THE SIXTH DUKE OF BEDFORD IS REVEALED THROUGH HIS BILLS



1



2

It was Edward VI who gave the Russell family not only Woburn Abbey in Bedfordshire, but also London's Covent Garden market. The Abbey is a former monastery, which over generations was transformed into the majestic country seat of the Dukes of Bedford and is still a family home today.

One of the most colourful characters was the sixth Duke, John Russell (1766–1839). His projects included the refurbishment of the Abbey and development of the gardens (for which Humphrey Repton was commissioned) and the rebuilding of Covent Garden.

For the past year, volunteers from The Arts Society Woburn have been working under the supervision of the Bedford Estates archive team to electronically list thousands of bills and invoices. They cover the 29 years from 1806, when the Duke was created a privy counsellor and took office as Lord Lieutenant of Ireland in the Ministry of all the Talents.

As well as household expenses, every bill has survived for each trip to and from Ireland for the Duke and his entourage – where they stopped either to change

“WE ALL FIND IT STIMULATING, IT'S A PRIVILEGE TO BE INVOLVED”

**ANNE CHAMPION, THE ARTS SOCIETY WOBURN**

horses or for the night; invoices for accommodation, food and wine; and the ferry from Holyhead to Ireland.

So far the volunteers have processed over 13,000 documents. The project will continue with the later Dukes, however they were less prolific spenders, so their bill collections will be smaller. “We all find it stimulating and rewarding work, and a privilege to be involved,” says Anne Champion, the volunteers' organiser. “The bills give a fascinating insight into the lives of the aristocracy at that time – our finds have included a receipt for £45 for two Gainsborough portraits and a bill for a mechanical tarantula.”



# HISTORY IN THE ROUND

A BARREL-AND-FINGER ORGAN WAS AMONG THE MANY INTRIGUING ITEMS FOUND BY VOLUNTEERS WORKING IN ST MARTIN'S CHURCH, LILLINGTON

Until the mid-18th century, music in churches would have been created by a small band of musicians, accompanied by a choir. But over the next 100 years, this way of life altered thanks to the rising popularity of harmoniums, organs and barrel organs (which could play a selection of pre-chosen melodies without the need for someone with musical aptitude).

This is exactly the scenario faced by the characters of Thomas Hardy's *Under the Greenwood Tree*, published in 1872. One character, Michael Mail, laments: "People don't care much about us now! I've been thinking we must be almost the last left in the county of the old string players? Barrel-organs, and the things

"YOU HAVE  
GIVEN A GREAT  
GIFT – A LIVING  
HISTORY"

CHURCHWARDENS, ST MARTIN'S

next door to 'em that you blow wi' your foot, have come in terribly of late years."

Situated in Hardy's county of Dorset is Saint Martin's church, Lillington. It has a barrel-and-finger organ (a barrel organ with a keyboard) dating from 1850, donated in 1996 to replace the ageing harmonium. The organ was just one of the features recorded by a group of

volunteers from Sherborne DFAS when creating a Church Record – a detailed analysis of the church and its contents.

Also of interest was the Bishop's transcript of 1592-1594, which records the baptism of Sir Walter Raleigh's son. It was held in Lillington because Queen Elizabeth was angry with Sir Walter Raleigh for secretly marrying her one-time Maid of Honour, Elizabeth

1 A barrel-and-finger organ can play pre-chosen melodies

Throckmorton, without her permission. Churchwardens Mark Ashley Millar and Ann Williams wrote to the Church Recorders, saying: "You have given a great gift, something money cannot buy – a living history." ✪



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## EYE ON EUROPE

AN OVERVIEW OF OVERSEAS TALKS  
FROM THE ARTS SOCIETY

The Arts Society has branches across not only Europe, but also New Zealand – and all are delighted to welcome guests who are interested in attending one of their talks (a fee may apply; see individual websites for details).

Blevins Franks will once again be supporting events in Spain and Malta. “We’re very excited to be involved,” commented Jason Porter from Blevins Franks. “With so many varied topics there is always something new to discover.”

### SPAIN

**Marina Alta DFAS, Javea, Spain**

[mafes.org.uk](http://mafes.org.uk)

**Thursday 5 October 2017**

***Paintbrushes at Dawn***

Presented by Barry Venning

Artists often fall out with one another – and this talk examines why, and what it has meant for art

**Benahavis DFAS, Benahavis, Spain**

[benahavisdfas.com](http://benahavisdfas.com)

**Tuesday 3 October 2017**

***Hidden Canvases – Street Art and the City***

Presented by Doug Gillen

Street art is all around us, but how much do you know about it? Explore its history and importance

### MALTA

**Malta DFAS, St Julian’s, Malta**

[maltadfas.nadfas.net](http://maltadfas.nadfas.net)

**Thursday 8 June 2017**

***Women and Freemasonry – Beauty and Art***

Presented by Yasha Beresiner

What makes Freemasonry such an inspiration?



Visit [theartsociety.org](http://theartsociety.org) for details of upcoming talks provided by our network of local societies

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# THE ARTS IN DEPTH

COURSES ARE OPEN TO ALL. PLEASE EMAIL THE STUDY DAY CONTACT TO BOOK YOUR PLACE. SEE THE WEBSITES SHOWN FOR MORE INFORMATION AND FURTHER COURSES



## LONDON

### ART NOUVEAU IN THE BALTICS

Although the emergence of Art Nouveau is closely associated with Brussels and Paris, the desire to forge a New Art of the 20th century evolved into a pan-European phenomenon. Prof Anne Anderson will examine the Baltic countries' emergence as leading players of Art Nouveau, drawing on the ethos of the English Arts and Crafts movement. The three sessions in the study day will cover 'Jugendstil - National Romanticism in Sweden and Norway'; Helsinki; and 'Paris in the North: Copenhagen and Riga'.

**11 September 2017, 10.30am-3.30pm**  
**Art Workers' Guild, 6 Queen Square,**  
**Bloomsbury, WC1N 3AT**  
**£36 (including coffee)**

**Contact:** Susan Branfield, 17 Claytons Meadow, Bourne End, SL8 5DQ  
**email:** [susanbranfield@waitrose.com](mailto:susanbranfield@waitrose.com)  
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 Greater London Area  
 🌐 [gla.nadfas.net](http://gla.nadfas.net)

### EARLY MEDIEVAL ENTRANCES AND EXITS: BAPTISM, COMMEMORATION AND THE ART OF THE MIDDLE AGES

Ritual and liturgical furnishings associated with baptism and the exquisite fonts in some English parish churches will be the subject of the first lecture. Then the day will move on to lavish projects - alabaster and gilded effigies, elaborate chantry chapels, commemorative portraits - in which the wealthy and royal invested so much in order to leave behind fitting and

unforgettable monuments. Dr Cathy Oakes will take us on a visual journey.

**28 September 2017, 10.30am-3.30pm**  
**Art Workers' Guild, 6 Queen Square,**  
**Bloomsbury, WC1N 3AT**  
**£37 (including coffee)**  
**Contact:** Rosemary Baldwin,  
 24 Speer Road, Thames Ditton,  
 Surrey, KT7 OPW  
**email:** [rosemary@baldwins24.co.uk](mailto:rosemary@baldwins24.co.uk)  
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### AN IMAGE OF CHRIST FROM BIRTH TO ASCENSION

The Gospels do not describe Christ's appearance, but various ideas gave rise to the image of Christ, particularly deriving from that on St Veronica's veil, known as the Vera Icon. Clare Ford-Wille will explore the many varied representations of Christ from the 12th to the 19th centuries.

**29 September 2017, 10.30am-3.30pm**  
**Art Workers' Guild, 6 Queen Square,**  
**Bloomsbury, WC1N 3AT**  
**£36 (including coffee)**  
**Contact:** Judith Leon, 163 Lichfield Court, Sheen Rd, Richmond, TW9 1AZ  
**email:** [studycourses.gla@gmail.com](mailto:studycourses.gla@gmail.com)  
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 Greater London Area  
 🌐 [gla.nadfas.net](http://gla.nadfas.net)

### ← ST PANCRAS AND FRIENDS: A JOURNEY THROUGH LONDON'S STATIONS

Today we glory in the history of London's stations - from the austere classical King's Cross to the soaring Gothic splendour of St Pancras. There are 15 London terminals plus over 250 tube stations, each with a unique story. In the afternoon Andrew Davies will guide a walk to King's Cross and St Pancras, including the once redundant, but now transformed 'railway lands'.

**3 October 2017, 10.30am-3.30pm**  
**Art Workers' Guild, 6 Queen Square,**  
**WC1N 3AT, followed by a walk**  
**£34 (including coffee & biscuits)**  
**Contact:** Rosemary Baldwin,  
 24 Speer Road, Thames Ditton,  
 Surrey, KT7 OPW  
**email:** [rosemary@baldwins24.co.uk](mailto:rosemary@baldwins24.co.uk)  
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### ART AND REVOLUTION: THE LIFE AND DEATH OF THE RUSSIAN AVANT-GARDE

Before the Bolsheviks brought down the Tsarist regime in 1917, Russian artists staged their own daring revolution. Dr Rosamund Bartlett shows how they became leaders of the European avant-garde for the first time and changed the very language of art. Some, like Stravinsky, Goncharova and Roerich, chose to remain in emigration, hoping one day to return to Russia. Others, like Kandinsky, Chagall and Malevich, played a leading role in early Soviet culture, amid utopian hopes for a bright future. But all their dreams were to be tragically extinguished under the Stalinist regime.

6 October 2017, 10.30am–3.30pm

Art Workers' Guild,

6 Queen Square, WC1N 3AT

£34 (including coffee & biscuits)

Contact: Tricia Savours,

89 Moss Lane, Pinner, HA5 3AT

email: [psavours@gmail.com](mailto:psavours@gmail.com)

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### THE MAYA: ART AND ARCHITECTURE OF CENTRAL AMERICA

Maya civilisation reached its peak between AD 250–900, falling to the Spanish in the C16th. Across Mexico, Belize, Guatemala and Honduras, dozens of great cities flourished, many still buried in dense rainforest. Achievements in art and architecture were matched by advances in mathematics, astronomy, calendrics and hieroglyphics. Intricately carved stone panels, murals and ceramic figures show religious rituals and evoke the splendour of courtly life. Chloe Sayer is our guide.

12 October 2017, 10.30am–3.30pm

Art Workers' Guild,

6 Queen Square, WC1N 3AT

£34 (including coffee & biscuits)

Contact: Judith Bone,

150 Avenue Road, London W3 8QG

email: [jpbstudyday@gmail.com](mailto:jpbstudyday@gmail.com)

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**Above:** Michelangelo Merisi da Caravaggio, *Boy bitten by a Lizard*, c1594-5



### SCOTLAND AND NORTHERN IRELAND

#### ↑ BEYOND CARAVAGGIO

A lecture on 'The extraordinary life and times of Caravaggio' by art historian, author, journalist and broadcaster Andrew Graham-Dixon is followed by a private view of the exhibition *Beyond Caravaggio* with chief curator Aidan Weston-Lewis. This is the first exhibition of works by Caravaggio and his followers ever to be held in Scotland.

1 September 2017, 5pm–8pm

Royal College of Physicians,

EH2 1JQ and then Royal Scottish

Academy, EH2 2EL

£22 for members, £25 for guests

Contact: Jennifer Harding-Edgar,

email: [ace@scotland-ni-nadfas.co.uk](mailto:ace@scotland-ni-nadfas.co.uk)

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#### THE JAPANESE GARDEN AT COWDEN CASTLE

Amanda Herries will lecture on Japanese Gardens in the West, followed by a visit to an example reputed to be the finest, at Cowden Castle. The seven-acre garden is being restored by Sara Stewart, great-niece of the creator Ella Christie (the first Western woman to visit Samarkand and Khiva in Uzbekistan), and Professor Masao Fukuhara.

6 October 2017, 11am–5.30pm

Captain's Room, Dollar Academy,

Dollar FK14 7DU and then Japanese Garden, Cowden Castle, FK14 7PJ

£35 (inc. coffee & biscuits,

soup and sandwich lunch,

and tea in the Japanese Pavilion)

Contact: Jennifer Harding-Edgar,

email: [ace@scotland-ni-nadfas.co.uk](mailto:ace@scotland-ni-nadfas.co.uk)

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#### BONNIE PRINCE CHARLIE AND THE JACOBITES

*Bonnie Prince Charlie and the Jacobites* is the new exhibition at the National Museum of Scotland. Principal curator David Forsyth will talk about the background to the Jacobite campaign, while textile and artefacts conservators Danielle Connolly and Diana de Bellaigue will discuss the painstaking conservation work undertaken on the internationally important items in the exhibition.

31 October 2017, 11.30am–12.45pm

Auditorium, National Museum of

Scotland, Edinburgh, EH1 1JF

£10 (there is a discounted charge

of £8 for entry to the exhibition when

quoting 'The Arts Society Scotland

and Northern Ireland Area')

Contact: Jennifer Harding-Edgar,

email: [ace@scotland-ni-nadfas.co.uk](mailto:ace@scotland-ni-nadfas.co.uk)

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[scotland-ni-nadfas.org.uk](http://scotland-ni-nadfas.org.uk)

### WALES AND THE WEST OF ENGLAND

#### HISTORY OF ART: A GUIDE TO UNWRAPPING AND DECODING ART THROUGHOUT THE AGES

• *Five study days with a linking theme*  
Explore a variety of artistic genres with the emphasis on explaining the hidden meanings and codes in work, including stained glass, the colonial art of South America and the work of Charles Rennie Mackintosh. Led by Geri Parlby and Jeni Fraser.

5, 12, and 19 September,

3 and 10 October 2017

All Saints Church Hall, Okehampton

£130 for all five days (inc. coffee)

Contact: Tim Newcombe,

tel: 01837 52901 or use website form.

Organised by The Arts Society

South West Area

[nadfasswarea.org.uk](http://nadfasswarea.org.uk)



### FROM THE SUBLIME TO THE REAL: THE ART OF NORTH AMERICA

Frank Woodgate follows the progress of American art from the time of the early American settlers at the end of the 18th century through the 19th and into modern art in the USA in the 20th.

22 November 2017, 10am–3.30pm  
Best Western Hotel, Tiverton EX16 4DB  
£36 (inc coffee & two-course lunch)

Contact: Sheila Hughes

tel: 01395 516373

email: [sheilaswstudydays@gmail.com](mailto:sheilaswstudydays@gmail.com)

Organised by The Arts Society  
South West Area

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### THE SOUTH AND EAST OF ENGLAND

### WEST MEETS EAST: HOW LUXURY GOODS FROM THE ORIENT CHANGED THE TASTES OF EUROPE

• Three study days with a linking theme

**Day 1, 26 September 2017:**

*The Silk Road and the sea: Europe's gateways to the treasures of the East*

The story of how mercantile exchanges started with the spice trade well before Marco Polo's visit to China, followed by established routes for a wide range of luxuries travelling west through the Middle East and Levant,

with the merchants of Venice playing a key role in the developing market throughout Europe.

← **Day 2, 18 October 2017:**

*Precious cargoes from the East*

The great East India Trading companies of the Dutch, Portuguese and British brought wonderful luxury goods to the Royal Courts of Europe and beyond, notably porcelain and silk from China, lacquer and rather different porcelain from Japan, and a range of desirable textiles from India. All of these strongly influenced fashion and design throughout Western culture.

**Day 3, 21 November 2017: Orientalism and the European Imagination**

Three separate lectures looking in detail first at 17th- and 18th-century Chinoiserie, then the late Victorian Aesthetic movement and Japonism, ending with a focus on couture, jewellery and fashion from the early 1900s to the 1960s.

The Hub, High Wycombe HP11 1NJ

£30 for each day

(inc. refreshments & sandwich lunch)

Contact: Lisa Green, 26 Brands Hill

Avenue, High Wycombe HP13 5QA

email: [lisachilternhills@gmail.com](mailto:lisachilternhills@gmail.com)

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🌐 [chilternhills.nadfas.net](http://chilternhills.nadfas.net)

### RADIANCE AND BEAUTY: A STUDY IN STAINED GLASS

27 September 2017, 10am–3pm

Little Baddow Memorial Hall,

Little Baddow CM3 4TA

With Roger Rosewell

£30 (inc. lunch and drinks)

Contact: Amanda Kerr,

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### THE ARTS SOCIETY TOURS

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# A BRIEF VICTORY

LYING A FEW MILES FROM THE TAJ MAHAL IS A GHOST CITY NEARLY 500 YEARS OLD, THE SURPRISINGLY SHORT-LIVED CAPITAL OF A GREAT MUGHAL EMPEROR

Viewing the Taj Mahal at sunrise is one of the most magical experiences on any tour of India, yet few travel a few miles further on to explore one of the most intriguing legacies of the Mughal dynasty – a city that was built as the empire’s most splendid capital, but then spectacularly abandoned.

This extraordinary ghost city is Fatehpur Sikri, built in the 16th century. It is notable for being the first Mughal city built from scratch – designed on a mathematical grid across a series of terraces, complete with efficient drainage and water supply. Within the four-mile-long fortified wall were all the necessary components of any great metropolis: palaces, administrative buildings, housing, military structures, mausoleums and mosques, all uniformly designed in red sandstone and often elaborately carved.

It is the fusion of Hindu and Islamic detailing that makes Mughal architecture particularly distinctive, coupled with an ambitious building scheme conducted over 300 years that has left examples scattered across the region. The first member of the dynasty was Babur (1526–1530) from modern-day Uzbekistan, a Muslim descendant of both Genghis Khan and Tamerlane who wrested control of first Delhi, then Rajputana. His great-grandson Shah Jahan (1627–1658) is probably best known in the West on account of the Taj Mahal, the lavish marble homage to his wife.

However, arguably the greatest Mughal emperor was Akbar, Babur’s grandson, who reigned from 1556–1605. A charismatic leader, he consolidated and secured the empire through both military and political strategies, not only

expanding the lands under his control, but also maintaining a religious tolerance. He is even reputed to have commissioned illustrated Persian versions of Sanskrit classics for members of his court.

Initially, Akbar was based in Agra, a city that had become the capital of the empire because of its strategic location both on a major river and trade route. However, despite being only 26 years old, Akbar was worried because he had no male heir. This situation compelled him to visit the Sufi mystic Shaikh Salim Chisti for help, allegedly even travelling barefoot to the small cave within a rocky ridge where he lived, 23 miles south-west of Agra.

A few years later in 1569, Akbar’s first son was born. In thanks to Shaikh Chisti, Akbar decided to build a new capital in the same location, which became known as Fatehpur Sikri: ‘City of Victory’.

Charming as this story is, there was no doubt a strategic reason as well – Akbar was hoping to expand his empire into neighbouring Gujarat, which had some desirable coastal cities that would open up lucrative trading possibilities.

Work started on the city in 1571 and the first building completed was the Grand Mosque (Jama Masjid), which later became the final resting place of Shaikh Chisti; his sculpted marble tomb was completed around 1581. It is among the structures in the city that have remained almost eerily well preserved.

The 54-metre-high Lofty Gate (Buland Darwaza) is another literally unmissable sight. Begun in 1575 to celebrate the victory of Gujarat three years earlier, it is considered by UNESCO as one of the most perfect architectural achievements in India and is still one of the world’s largest gateways.

There are also fascinating glimpses of Akbar’s life: his royal chamber, the Diwan-i-Khas, decorated with precious stones; the five-storey Panch Mahal, home for royal ladies and his mistresses that affords views of the plains beyond; and a tower spiked with stone tusks (shown right), said to commemorate his favourite elephant. There was also an emphasis on





traditional crafts, with workshops for literature and visual arts.

Akbar made the city his home for 15 years, then left it for ever in favour of Lahore before settling for good back in Agra. Some say his departure from Fatehpur Sikri was because of an inadequate water supply, others believe it may have been a strategic move during a war in Kabul that he had become involved with. Equally, it is possible that Akbar just had too much money and was unable to make up his mind: for instance in 1565, he had ordered that Agra's ruined fort (a huge palace complex containing thousands of buildings) be lavishly renovated, a task that took 4,000 daily workers eight years to complete - by which time of course he had turned his attention elsewhere.

Whatever the reason, since 1585 Fatehpur Sikri has remained almost completely unoccupied, except for a brief period after the coronation of Muhammed Shah in 1719. This means visitors have a unique chance to experience the lavish and undiluted vision of a Mughal emperor - and to step back in time nearly 450 years. 🌐



## THE ARTS SOCIETY TOURS

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► *Ravilious & Co: The Pattern of Friendship* by Andy Friend is published by Thames & Hudson (RRP £24.95). Readers can buy it for £18.95 inc. UK mainland p&p (overseas available on request). Call Littlehampton Book Services on 01903 828503, quoting 'TH287'. Valid until 30 September 2017, subject to availability.

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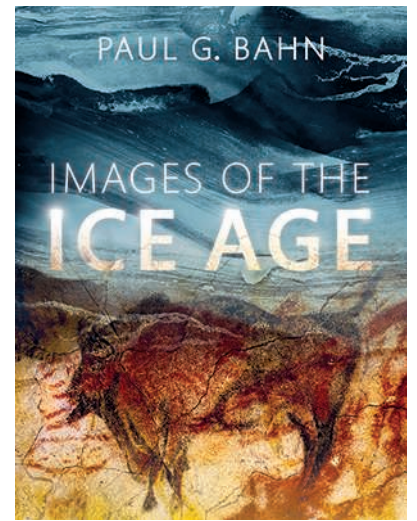
► Readers can buy *Fabergé: A Life Of Its Own* on DVD for £7.99 (RRP £10.99) or BluRay for £9.99 (RRP £12.99). Order on [amazon.co.uk](http://amazon.co.uk) using the discount code 'L3J9-39QG63-ARWAQB'.



## DESIGNING THE V&A

The Victoria and Albert Museum is the most elaborately designed and decorated museum in Britain, featuring work by painters such as Frederic Leighton, GF Watts and Edward Burne-Jones, as well as specialists in decoration such as Owen Jones and Morris and Company. This book is the first to consider the V&A as a work of art in itself, presenting drawings, watercolours and historic photographs relating to the museum's 19th-century exteriors and interiors.

► *Designing the V&A: The Museum as a Work of Art (1857-1909)* by Julius Bryant is published by Lund Humphries, £35. To order a copy at 20% discount (£28 + free UK postage), visit [lund Humphries.com](http://lund Humphries.com) and use the discount code 'TheArtsSociety20' at checkout. Offer valid until 31 August 2017.



## IMAGES OF THE ICE AGE

Paul Bahn, a lecturer of The Arts Society, has won the Archaeological Book of the Year award for *Images of the Ice Age*.

"Of all the books I've written, this is by far my favourite as it deals with the subject dearest to my archaeological heart – the many different kinds of imagery produced by our Ice Age ancestors. This new third edition needed a huge amount of updating in order to take account of many exciting developments, not least my discovery of Britain's first Ice Age cave art."

► *Images of the Ice Age* is published by Oxford University Press. Readers can buy it for £21 (RRP £30). Simply shop at [oup.com/academic](http://oup.com/academic), using the discount code 'AAFLYG6'.





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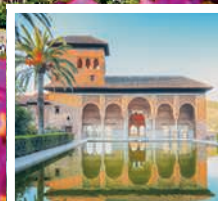
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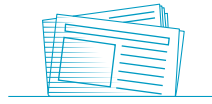
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# THE ARTS SOCIETY NEWS

LATEST UPDATES FROM THE ARTS SOCIETY

## NEW ERA MARKED BY CLAPHAM COMMON

A historical moment for The Arts Society was marked in March when The Arts Society Clapham Common became the first local branch to carry the new name and branding.

National Chairman June Robinson presided over the inaugural proceedings at the Clapham Picturehouse, welcoming Gena Gilbert as the Chairman. There was a good turnout, including the Mayor and Lady Mayoress of Wandsworth.

Promotional banners showing the new logo were accompanied by badges for members and programme flyers.

Anthony Penrose was selected as the lecturer. His talk 'The boy who bit Picasso' provided a very entertaining and multi-faceted exploration of life with his parents Roland Penrose and Lee Miller, and included intimate familial photos of himself and Picasso.

[theartssociety.org/claphamcommon](http://theartssociety.org/claphamcommon)

## VOLUNTEERING CHAMPIONS HONOURED AT AGM

The outstanding contributions by The Arts Society volunteers nationwide were highlighted at the national AGM in Birmingham on 17 May. The winners of the Marsh Awards for Volunteering with The Arts Society are either individuals or groups, chosen because of their dedication and achievements in a variety of different disciplines.

For Church Recording, the winner was Shelagh Townsend-Rose, Church Recording area representative for the Scotland & Northern Ireland Area; Pamela Parker, group leader of the Cirencester DFAS Church Recorders, was highly commended.

In Children's Trails, Liz Dancy, a member of the national team, was the winner. Judith Al-Seffar from the Parks & Gardens team won the Heritage

Volunteering award, with Stirling DFAS taking the group award for the category. Richard Bradley, the Young Arts representative for Moor Park DFAS, won the Young Arts award.

New this year was a category to recognise the work of volunteers in local society committees - Sandwich Evening DFAS was the winner because its team revitalised the society thanks to their innovative approach.

## YOUNG BIRMINGHAM ARTISTS MAKE THEIR MARK

Budding artists from Birmingham have been highlighted with a competition arranged by The Arts Society West Midlands Area to celebrate the fact it is hosting the national AGM. *Make your Mark* was launched in October 2015, and ten local societies actively encouraged their nearby upper schools and colleges. In total, 38 pieces of work from 13 schools and colleges were submitted.

A reception was held on 15 May at the Royal Birmingham Society of Artists (RBSA) Gallery to honour the 14 shortlisted works and winners, as chosen by judges Robert Neil, RBSA president, honorary curator of the RBSA Paul Hipkiss and glass artist Charlotte Hughes-Martin. *Make your Mark* continues until 27 May at the RBSA Gallery, 4 Brook Street, Birmingham. [westmidlands.nadfas.net](http://westmidlands.nadfas.net)

## A TASTE OF THE ARTS SOCIETY - IN MALAYSIA

The Arts Society's first presence in Asia is providing a good taste of what we offer by combining talks with local highlights. It is hoped that this will build enough interest to create The Arts Society Penang in George Town on Penang Island, Malaysia - a UNESCO World Heritage site that boasts a rich multicultural heritage. Thanks to the efforts of the committee,

- 1 (Left to right) The Arts Society Clapham Common Chairman Gena Gilbert with National Chairman June Robinson and membership director James Wilkins at the society's inauguration
- 2 *Le Ponant*, the three-masted yacht that will take travellers to Cuba with Tauck
- 3 Sandwich Evening DFAS members
- 4 Liz Dancy from the Children's Trails team
- 5 Richard Bradley from Moor Park DFAS
- 6 Judith Al-Seffar from Parks & Gardens
- 7 Stirling DFAS Heritage Volunteers
- 8 Paul Moody, Sandie Lenton and Lars Tharp in George Town, Penang

taster events have been popular. The Arts Society lecturer Lars Tharp's talk on Hogarth and an 'Art, Spices and Poison Garden' tour even attracted people from Kuala Lumpur, 180 miles away.

Most recently, there have been two talks on consecutive nights by The Arts Society lecturer Sandy Burnett, supported by financial services companies Infinity Solutions and Tilney. [penangdfas.nadfas.net](http://penangdfas.nadfas.net)

## TRAVEL AFFILIATE NEWS: TAUCK

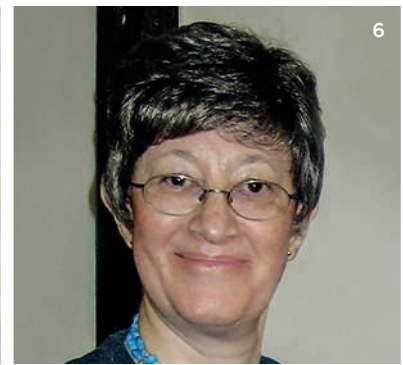
Tauck will be doubling its small ship cruising capacity next year and introducing a new Cuban tour.

By linking with French-owned cruise line Ponant, Tauck can offer a cruise to Iceland aboard a luxury mega-yacht, creating a seven-night holiday that combines picturesque fishing villages with the delights of Reykjavik.

A three-masted yacht, *Le Ponant*, will be used for a ten-day journey to Cuba exploring the coastal gems between Havana and Santiago de Cuba. The tour includes visits to some of Ernest Hemingway's former haunts, and dining experiences with Cuban families.

"We're destination explorers at Tauck and some destinations are best explored by both land and sea," said Jennifer Tombaugh, President of Tauck. [tauck.co.uk](http://tauck.co.uk)





CLAPHAM IMAGE: GENA GILBERT/TAUCK/SHUTTERSTOCK



# SOCIETIES NEWS

VOLUNTEERING PROJECTS FROM THE ARTS SOCIETY



**M**any thanks to all those who have contributed to surveys about the magazine over the last year; I hope you're enjoying this issue of *The Arts Society Review*.

The revitalised design responds to your requests and ideas - we all agree it should retain its high quality and be as informative and entertaining as our lectures. With its expanded arts content, the *Review* will also have a wider external appeal. As our main publication, it reflects our new identity, enables us to showcase what we are passionate about and is an extension of our educational programmes.

With limited space in the *Review*, we've traditionally been restricted to publishing only a few of the countless innovations and volunteering projects that Societies tell us about. In future, there'll be dedicated space on [theartsociety.org](http://theartsociety.org) (no password required) so you can share the latest from your corner of The Arts Society. The benefits are no space restrictions or copy deadlines - telling your story as it happens, along with your images.

We welcome your feedback - your comments will influence developments in 2018: [review@theartsociety.org](mailto:review@theartsociety.org)

With your agreement, we'd like to post some of your news on social media too. Now our name explains who we are, we want to tell the world what we do.

With all good wishes  
**June Robinson**  
 National Chairman



1

## DOVER & DEAL

Dover & Deal DFAS has sponsored two visits by primary schoolchildren to The Turner Contemporary in Margate, with more being planned.

A talk by a gallery facilitator, a tour round the exhibition *Entangled: Threads and Making* and then the fun of a workshop provided the children with a wonderful opportunity to see and experience the many colourful and varied exhibits. All the children wanted to return to the gallery to see more.

1 Pupils at the Turner Contemporary in front of *Margate Knot* by Anna Ray

## ISLE OF MAN

A small group of Heritage Volunteers from Isle of Man DFAS has been invited by the Trustees to help at Milntown, a historic house and estate on the Isle of Man which for many generations was owned by the Christian family. One of the family members, Fletcher Christian, became renowned for his part in the infamous Mutiny on the *Bounty*.

The house was bequeathed to the Manx nation by the previous owners and is now being restored. The work undertaken by the volunteers is varied, but includes cataloguing and cleaning books and objects.

2 A volunteer painstakingly cleans a chandelier

## HORSLEY

Horsley DFAS has paid £200 towards an art project at a local lower school that benefitted all 330 children.



2



Each class is named after a bird, and all the children were asked to design a 'bird of fancy' based on their class bird, which could be used to decorate the exterior of the classroom. The top three designs were incorporated into a final design for each class. The birds were made weatherproof with yacht varnish.

**WILTSHIRE**

Secondary school students in Wiltshire continue to benefit from a Ceramic Enrichment Programme offered by artist Sarah Purvey thanks to the financial support of Kington Langley DFAS, the Wessex Area of The Arts Society and Malmesbury DFAS.

This programme is a five-week course which aims to build students' confidence in and knowledge of clay, by working alongside more experienced artists. It also supports their Year 13 studies and portfolios for Higher Education interviews.

The 2016 programme began last June and the resulting work was put on display at a public exhibition at The Pound Arts Centre in Corsham.



3

**WALTON-ON-THE-HILL**

In January, members of Walton-on-the-Hill DFAS, together with staff and children of Walton-on-the-Hill Primary School, assembled to welcome a colourful mural to the village streetscape. It was created by all 210 pupils and details, among other things, the local mere pond, houses, birds and the school uniforms.

"It was great to see the pride on the children's faces during the proceedings," said vice-chairman David Tinkler. The Society donated £850 towards the project.

3 Pupils point out key features of the mural

for all our children," said the headteacher.

4 The school's values on hot air balloons against a village backdrop

**CIRENCESTER**

A 15th-century statue of Christ as Salvator Mundi, a war memorial by Eric Gill, three stained glass windows by Baguley of Newcastle upon Tyne and a very fine alabaster reredos of 1888 were among the gems researched at St Peter's, Ampney St Peter, Gloucestershire, by the church recording team of Cirencester DFAS. Annalisa, the youngest member of the congregation, received the completed Church Record on behalf of the church, assisted by the Rev John Swanton. The Record was presented by Patricia Frearson, the church recorders' group leader.

5 Little Annalisa and the Record



4

**NORTHAMPTON**

Hackleton Primary School sits in a tiny Northamptonshire village, with a large window looking out on to the village. The new headteacher wanted to recreate the essence of this on a mural, with hot air balloons depicting the school's core values.

The project was funded by Northamptonshire DFAS and all 209 pupils were actively involved. Local artist Mark Pacan encouraged them to express their interpretations within a hot air balloon outline, then chose the most suitable designs.

"On behalf of the school, we cannot thank Northamptonshire DFAS enough for this amazing opportunity



5

**MALTA**

The Notarial Archives Resource Council (NARC) in Malta is a non-profit voluntary organisation that helps preserve the archives for future generations. The archives are currently undergoing an ERDF-funded programme in order to stop the deterioration of approximately 2km of material, including a collection that dates to the medieval period. However more funding is needed. With the help of its members, Malta ▶



6

DFAS has made a €500 donation towards the conservation of two manuscripts (dated to 1821 and 1839) that are particularly precious because of the way they are bound, using block-printed paper.

### ROYAL LEAMINGTON SPA

The church of St Leonard in Charlecote is the latest to have a detailed study of its contents, thanks to the work of the church recorders from Royal Leamington Spa DFAS. During recording, a small, dull brown book was found – it turned out to be a 1633 Bible which is to be rebound and stored in a custom-made box, paid for by the society.

6 Presenting the Record

### CIRENCESTER & CORINIUM

Five schools in Cirencester have made a quilted wall hanging that celebrates the 900th anniversary of the founding of St Mary's Abbey, Cirencester.

In the 12th century, the Abbot Alexander Nequam wrote an illustrated chronicle detailing the use of herbs grown in the abbey grounds. Each school was given two arched panels on which to feature two different herbs; completed panels were combined into a wall hanging in the shape of an arched window. The wall hanging was funded by Cirencester DFAS and Corinium DFAS as one of their joint Young Arts projects for 2017.

### MENDIP

When Elmhurst Junior School in Street, Somerset, had to fell a tree in the grounds, the co-headteacher Mike Lawrence had the idea to make the stump into a sculpture, to be appreciated for generations to come. Mendip DFAS was keen to get involved and helped not only with funding, but also development of the idea.

The children created some 250 sketches as part of their scheduled art classes – common themes were incorporated into the final design by the Tree Pirates, including books, sports items, pencil and sharpener,



7

and wise owl. David Cooke, the Young Arts representative of Mendip DFAS said he was excited by “the commitment of the school to art as an important input into the children’s education”.

7 The finished tree stump sculpture



8

### EALING

Ealing DFAS in London has supported an innovative one-week project with the residents of Green Man Lane (GML) housing estate to bring construction hoardings to life. This project, initiated by Mandie Wilde at OPEN Ealing, involved professional artists working with young GML residents. The Chair of A2Dominion Housing Group, the association regenerating GML estate, brought visitors from the British Commonwealth Development Corporation to view the work. They were keen to see how mixed tenure housing, community projects and cultural initiatives could be used in building developments. All were impressed with the project.

8 Decorating a hoarding

**NEWICK & DISTRICT**

Recording the contents of St Peter’s Church in Chailey, East Sussex, has been completed by volunteers from Newick & District DFAS – the church now has an accurate overview of the building (dating from 1265) and its historic contents. Valerie Thwaites, leader of the volunteers, received a letter from the rector thanking “all those who provided such a beautiful account of the church and everything in it. It was a mammoth task to undertake and the end result is fabulous”.

**SIDMOUTH**

Sidmouth DFAS has been delighted by the response to an exhibition of children’s artwork it organised, which was inspired by *The Long Picture* in Sidmouth Museum, and depicts the esplanade in 1814.

After a year of planning, *The Long Picture Reimagined* exhibition was held in March. Two local schools were involved; between them, scenes were produced on 16 canvases showing people, places and events in Sidmouth, such as the Great Storm of 1824 and the Sidmouth Folk Festival. Sidmouth Amateur Dramatic Society created narratives and sound effects that were added to the presentation that accompanied the exhibition.

**RUNNYMEDE**

The small Victorian chapel in Windsor Great Park is a Royal Peculiar. It belongs to HM The Queen and she allows the community of the park to worship there. When in 2014 the new Domestic Chaplain said that it would



10



9

be interesting to know more about the Chapel, Runnymede DFAS church recording team became involved. It was the first project that the team had been involved with and its success is in no small part due to Barbara Naylor, West Surrey’s church recording organiser, who worked with them during the three-year project. Gill Whitney, President of Runnymede DFAS, presents the Church Record to HM The Queen

**SOUTH DEVON**

What have the Rajas of Sarawak in common with a small 15th-century church on Dartmoor? The answers lie within St Leonard’s Church in the village of Sheepstor – the location of the eighth Children’s Trail created by South Devon DFAS.

In March, a group of children walked for 50 minutes across the moor to take part in the launch of the Trail, which is designed to bring the wonders of the church to a wider audience. There are several references to the Brooke family, who for three generations from 1841 held the post of Rajah of Sarawak. The first Rajah, James Brooke, retired to the parish in 1863 and began the long association with the church. Three Rajahs are buried in the churchyard.

10 Children completing the Trail

**BENAHAVIS**

Benahavis DFAS has been delighted with the response to its annual exhibition of work by local artists. This year there were 400 visitors. Among the helpers was Tom Kmiecek, who joined the society two years ago aged just 16 after deciding to accompany his mother. He commented about the society’s lectures: “I studied art for a few years at school and it’s nice to sometimes see a more detailed view of the artists and their works.”

**TAYSIDE**

A Church Record of Fowles Wester Parish Kirk, Perthshire, was presented to the Rev David Denniston by the church recording team of Tayside DFAS at the Harvest Festival last autumn. escribed as a “harvest of knowledge”, it provides full details of the church and its contents. \*



Please send all your stories to [review@theartsociety.org](mailto:review@theartsociety.org) Images should be sent as .jpg or .tiff files at 1MB or more.

**COPY DEADLINES**

- AUTUMN 2017: 26 June 2017
- WINTER 2017: 4 September 2017
- SPRING 2018: 2 January 2018
- SUMMER 2018: 19 March 2018

# CROSSWORD NO.91

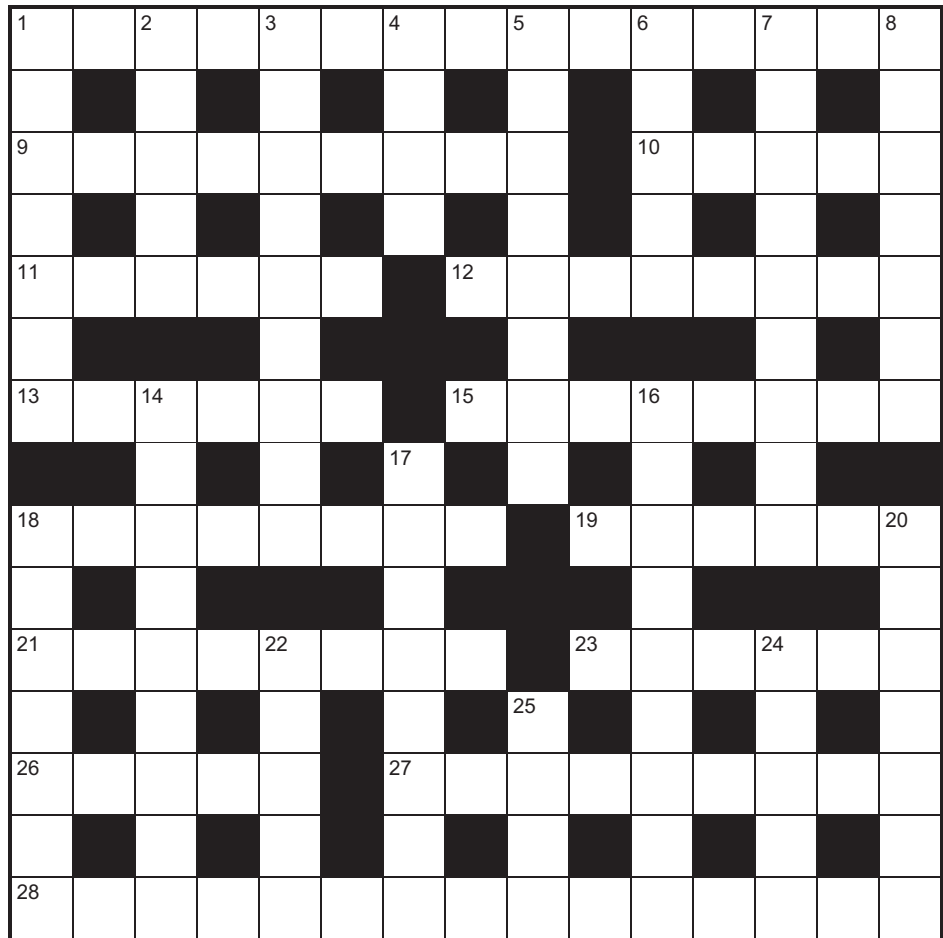
A CELEBRATION OF A PIONEERING ROCK BAND, FEATURED ON PAGE 26

## ACROSS

- 1 Beheld violinist breaking record (3,8,4)  
 9 Choose stick with orange end for conductor (9)  
 10 It could be David in satin pants (5)  
 11 Blood vessel and nerve removed from pictures on public display (6)  
 12 Monthly illumination is complete low point (4,4)  
 13 Weak alien's sucker (6)  
 15 Tiny tree cultivated for the duration of *Time* (8)  
 18 Joy on opening of remixed *Mother*, among others (8)  
 19 It can be regularly discovered in bad verbiage (6)  
 21 Sharing qualities with popular park (2,6)  
 23 Amorously cavorting after removing, say, damaged decorative coating (6)  
 26 Belgium's worn-out former Prime Minister (5)  
 27 Number 500 introduced to *Star-Spangled Banner*? (2,3,4)  
 28 Message that might be found behind photo album? (4,3,4,4)

## DOWN

- 1 Model featuring in preposterous rock opera (3,4)  
 2 Leave former husband to rot (5)  
 3 Call in Model T reject (9)  
 4 One with on-screen presence (4)  
 5 Where to find ham? That's a bit harsh (8)  
 6 Astronauts left in bridge area (5)  
 7 Sum up *American Pie* remix to miserable English (9)  
 8 Potential for former Catholic to appear in New York (7)  
 14 Musical composition about moon focusing on dark side (9)



16 David Gilmour initially left cheese outside North-East London borough (9)

17 Hawaiian venue for meeting of Eurovision winner and Ms Blackman with *The Final Cut* (8)

18 Damaged brain that hurts wide range of demographics (7)

20 Barratt's first drink found on motorway east of Birmingham (7)

22 Number I hid amongst setter's assets (5)

24 Love chapter on natural pigment (5)

25 Opening sequence of Floyd's *Animals* - known ELP rip-off (4)



## SOLUTION TO

### CROSSWORD NO.90

Congratulations to the winner of the competition in the spring issue:

**Eleanor Hogan from Stirling DFAS.**

This issue's crossword was compiled by Crucifer. The first correct entry we receive by 26 June, 2017 and pull from the postbag will receive a literary prize.

Please send your entries with your name, address and phone number to:  
**Crossword 91, NADFAS House,  
 8 Guilford Street, London WC1N 1DA.**



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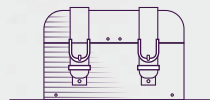
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 8 GUILFORD STREET, LONDON WC1N 1DA. REF SUMMER/2017**



# FROM RUSSIA WITH LOVE

THE STORY OF TWO YORKSHIRE BABIES  
AND THEIR GIFTS FROM A CZARINA

**A**n intriguing link between the Yorkshire spa town of Harrogate and the Russian royal family has been highlighted thanks to a new acquisition by Harrogate Museums.

In 1894, Princess Alix of Hesse visited Harrogate to treat her sciatica, staying in Cathcart House, run by the Allen family, then one of Harrogate's leading boarding houses. In a surprising move, she asked to be the godmother of the owners' newly-born twins and proposed that the babies be named after herself and her future husband, Russia's Czar Nicholas II.

The following year, the Czarina sent Alix and Nicholas Allen each an exquisite cutlery set (comprising fork, spoon, knife, napkin ring and salt cellar) made by enameller Ivan Saltikov for the Grachev Brothers, who were silversmiths to the Czar. The set given to Alix was part of Harrogate Museums' purchase, as was a scrapbook containing an assortment of related letters and news clippings.

The Czarina continued to send gifts to the twins until her tragic death in 1918, while a miniature painting of Cathcart House was among the personally significant locations chosen to sit within an Easter egg by Carl Fabergé, presented to her by her husband in 1896.



Fork from the cutlery set, now on display at the Royal Pump Room Museum, Harrogate.

[harrogate.gov.uk](http://harrogate.gov.uk)

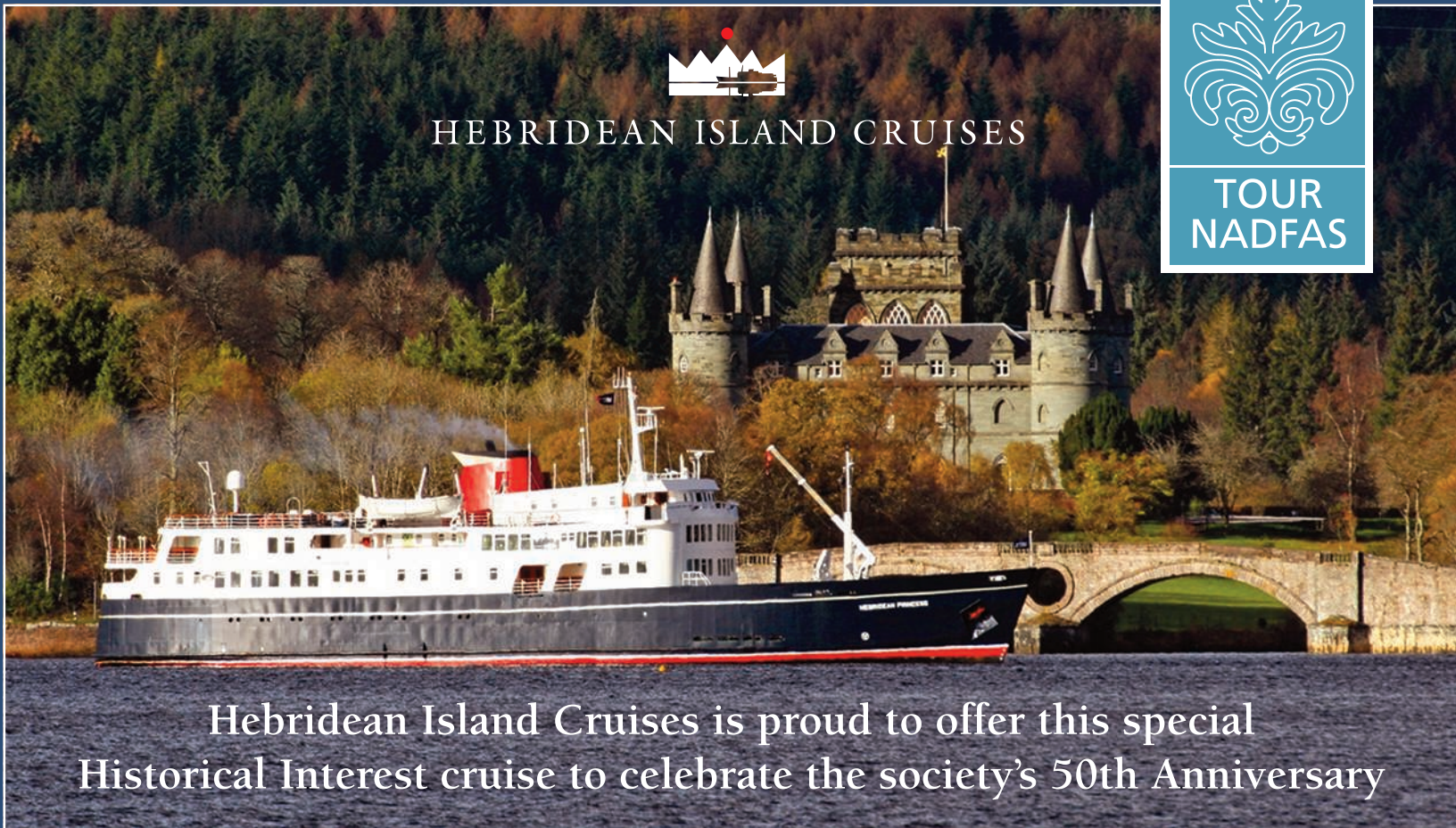




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Crarae - Inveraray Castle

**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**

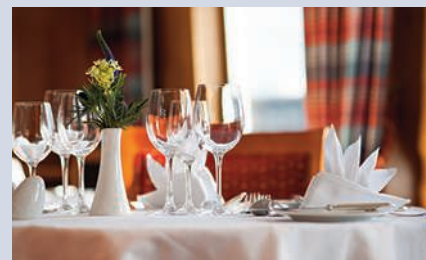
Troon - Full day at Dumfries House with Lunch

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Largs - Ardgowan House

**Tuesday, 6th November**

Disembarkation - Greenock



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# Exclusive tours for members of Decorative & Fine Arts Societies

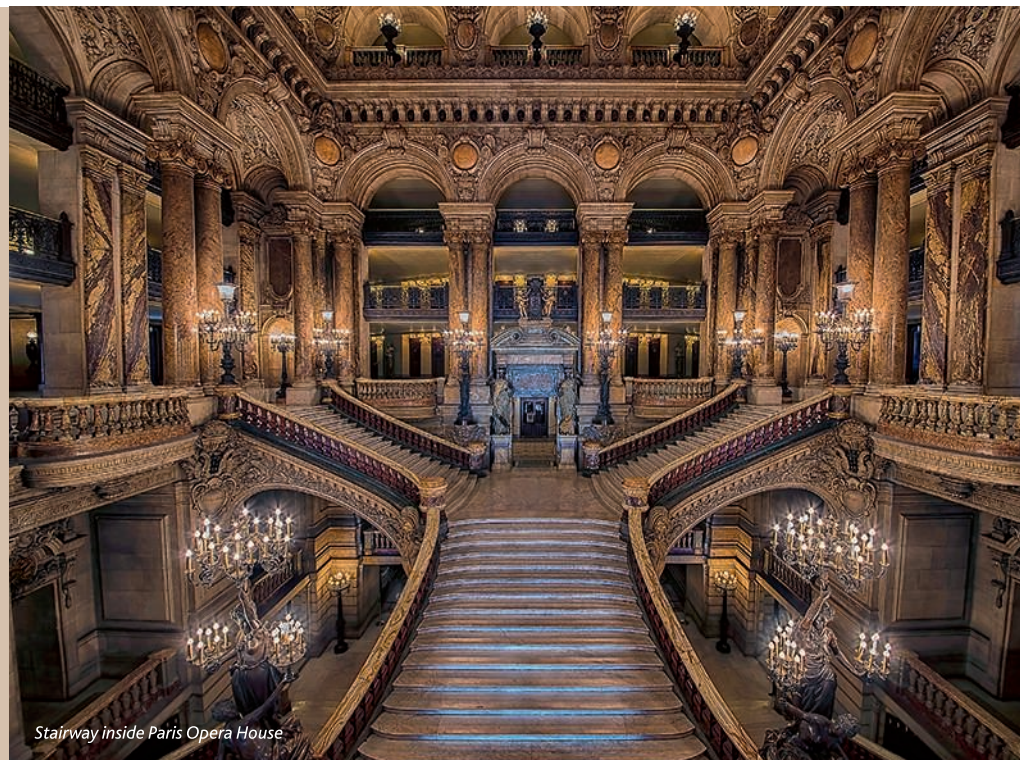
## Burne-Jones & the Pre-Raphaelites: Arts & Crafts in the Heart of England

SEPTEMBER 25–28, 2017; £775

Discover the distinctive Arts & Crafts legacy of artist Edward Burne-Jones when you join NADFAS accredited lecturer and Victorian expert, Suzanne Fagence Cooper, on this exploration of the rich painting collections and decorative art and design found in the heart of England. Visits include Hidcote Manor Garden, Birmingham Museum's Print Room, Wightwick Manor, the Barber Institute and Bourneville Model Village.



Detail of Burne-Jones's Ascension Window, St. Philip's Cathedral, Birmingham



Stairway inside Paris Opera House

## Unknown Paris

NOVEMBER 10–14, 2017; £1299

Join art historian Patrick Bade on this tour of Paris's hidden decorative and fine art wonders, seldom discovered by the casual visitor. Highlights of the itinerary include the elaborate old Paris Opera – the Palais Garnier – and the atmospheric Art Nouveau interiors of Maxim's restaurant. We will also enjoy some of the smaller museums in the city including the fascinating Boulogne Billancourt, dedicated to the 1930s, the Musée des Années Trentes and Musée Paul-Belmondo.

For a detailed itinerary or to book one of the last remaining places please call Gillian Harvey 01223 841055 or email [gill@aceculturaltours.co.uk](mailto:gill@aceculturaltours.co.uk)

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