



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 9

NEW ENGLISH ART CLUB SCHOOL OF DRAWING SCHOLARSHIPS

Congratulations to former NEAC Drawing School scholarship winners **Julie Jackson** and **Alex Fowler** on their election to the New English Art Club in December 2004! Julie was the first NEAC School of Drawing scholar winner in 1996; Alex won the scholarship in 2001. Both have continued their association with the School of Drawing, attending courses whenever possible and challenging tutors with searching questions. Alex and Julie together organised and tutored a senior school drawing workshop in conjunction with the Kew Bridge Steam Museum. Alex was also responsible for setting up a sponsored 'Draw', raising money for charity.

Julie Jackson is a graduate of Brighton College of Art. Since leaving college she has maintained her practice as a fine artist under the supportive and watchful eyes of our President **Tom Coates** and her mother **Mary Jackson**. Julie is an extremely talented draughtsman. In my Wednesday evening drawing class in the RA life room I remember watching her extract her rolled up paper from its tube, then wrestle with it and pin it into submission on the board, before making bold, strong charcoal drawings of the model, against a backdrop of the plaster cast of Wellington's horse 'Copenhagen'. Her son Flynn, born not long ago, has appeared in some of her award winning drawings.

Alex Fowler won the School of Drawing Scholarship four years later, in 2001. He studied at the Heatherley School of Art before taking up the scholarship. I am impressed by the careful consideration of structure in his drawing, building the image with precise measurement of space and scale. The evidence of searching is very much an aspect of his work. A memorable drawing was one made from the flayed corpse on a cross high up on the walls of the Royal Academy Life Room, Alex choosing to draw this *écorché* figure rather than the wonderful Brazilian models frequently booked for our life classes.

From the point of view of the School of Drawing it is very rewarding to see two former Scholars elected to the New English Art Club, and beginning to establish their careers as artists.

My role as Drawing School Curator is to make available to our students the wide and varied experience of Members, who can encourage and prod and nudge where necessary - as one former scholar put it, a "good cop bad cop" approach. Thanks are due to all the institutions who work with us and to the tutors from the NEAC membership, especially to **Karn Holly** who provides invaluable advice to scholars and to **Jason Bowyer** who set up the scholarship scheme. All the other tutors, with their wealth of experience, help to make the School of Drawing a centre of excellence for learning about the fine arts.

NEAC School of Drawing tutors: **Francis Bowyer, Jason Bowyer, Jane Corsellis, David Gluck, David Parfitt, Jacqueline Rizvi, Charles Williams, Duncan Wood.**

If you would like to have a current programme of courses and scholarships, or would like to become a Patron of the School of Drawing, please apply to the Curator, New English Art Club School of Drawing, PO. Box 8670. Chelsea. SW3 4ZP. www.newenglishartclub.co.uk

STUART DENYER

Curator, New English Art Club School of Drawing
May 2005

THE NEW ENGLISH BY THE THAMES 26 May – 19 June

**THE BIENNIAL EXHIBITION WILL TAKE PLACE AT
THE BANKSIDE GALLERIES (adjacent to the Tate Modern), 48 HOPTON STREET
LONDON SE1 9JH**

**PRIVATE VIEW 25 MAY 6 – 8pm
www.newenglishartclub.co.uk**

NEWS AND EVENTS

- ◆ The New English Art Club's exhibition *The New English by the Thames*, at the Bankside Gallery, will be opened by our President **Tom Coates** at 6.30 pm on Wednesday 25 May 2005.
- ◆ The New English Art Club is very grateful to **Sir Ronald** and **Lady McIntosh** for their support of this exhibition.
- ◆ **William Bowyer**, Past President of the New English, is the Featured Artist in the exhibition. There will be a discussion, *Painting the Thames*, led by **Tom Coates** with **William Bowyer**, **Peter Brown** and **David Parfitt**, at 1pm on Wednesday 8 June at the Bankside Gallery.
- ◆ There will be a Champagne Reception for the **Friends of the New English Art Club** at the Bankside Gallery in the evening on Wednesday 8 June.
- ◆ The exhibition will include two works by **Cecil Jospé**, who sadly died in May 2004. Her obituary appeared in Newsletter 8.
- ◆ All works in the exhibition *The New English by the Thames* will be available for sale on the NEAC's web site www.newenglishartclub.co.uk from the day of the Private View (25 May). The web site was featured earlier this year in an article in *Country Life*, which led to the sale of £10,000 worth of pictures.
- ◆ Like **Turner** before him, Past President **Ken Howard** has been appointed Professor of Perspective at the Royal Academy Schools.
- ◆ The Hunting Group's 21st Anniversary Exhibition was held at the Royal College of Art earlier this year. **Peter Brown** won the Drawing Prize, and **Jason Bowyer** won the Regional Painting Prize. **Margaret Thomas**, who won the First Prize in 1982, was awarded a celebratory trophy for being the oldest surviving winner of the prize.
- ◆ The recent exhibition of the **New English Art Club** held at the Cross Gate Gallery in Lexington, Kentucky, was a great success. This exhibition will become a biennial event.
- ◆ **David Cobley** has painted a portrait of the comedian **Ken Dodd**, which has been bought by the National Portrait Gallery for their permanent collection.
- ◆ **Jane Bond** has painted a portrait of **Brenda Gourley**, Vice Chancellor of the Open University.
- ◆ **Michael Cooper**, **Alex Fowler**, **Julie Jackson**, **Michael Kirkbride** and **Melvyn Petterson** have been elected to the New English Art Club.
- ◆ The winner of the first Biannual Draw was **Friend no. 515**. She has won a watercolour by **Tom Coates**.
- ◆ **Andrew Macara** has recently made a DVD called *In the Artist's Studio*. It features working out of doors in the snow, and painting beach scenes from drawings in the studio. It is available from Broken Colour Productions, Tel 01332 743 130.
- ◆ In March 2005 **Tom Coates** and **Mary Jackson** took a group of artists on a painting holiday in Morocco. The resulting work can be seen in June in the exhibition *Images of Morocco* at the Mall Galleries (see Exhibition Diary for details).
- ◆ **Francis** and **Jason Bowyer** will run two 3-day painting and drawing courses in Walberswick/Southwold in July. For information please contact jasonbowyeruk@yahoo.co.uk or francis@bowyerfineart.co.uk. Booking forms are available from **Glynis Porter** (Painting Courses), 12 Gainsborough Road, London W4 1NJ (Tel 020 8747 0469).
- ◆ Does any Member or Friend know anything about **Constance Fenn**, who exhibited regularly with the New English Art Club until the mid 70s? **David Buckman**, of the Dictionary of Artists in Britain since 1945, would be grateful for any information. Please contact him at 2 Ufton Grove, London N1 4HG (Tel 020 7249 8373; d.buckman@ukonline.co.uk)
- ◆ **Jacksons Art Supplies**, at their shop at Arch 66, Putney Bridge, London SW6 (Tel 020 7384 3055) will give a 5% discount to Members and Friends of the New English Art club.

- ◆ **Ken Howard**'s studios in Venice and Mousehole continue to be available to rent. An old stone house in a village near Udine in N.E. Italy (Friuli) is also available. It sleeps four, and is within easy reach of Venice, Treviso and Trieste. For information on any of these please telephone Dora Howard on 020 7373 2912.
- ◆ **The Editors** recommend wonderful painting opportunities in the Scottish Borders – self catering holidays at the Roughley, a carefully restored Victorian shepherd's cottage poised above vast spectacular views and remote from modern life. (Tel 01655 830 783; www.aboutscotland.com/south/roughley.html)

**JASON BOWYER writes about his father, WILLIAM BOWYER, Featured Artist in
*The New English by the Thames at the Bankside Gallery.***

As children on Walberswick camping holidays in the early 1960s Francis and I would see William disappear early evening with portable easel, stretched paper and Maxwell House jar full of water. "I'm just going to knock off a watercolour." (I couldn't see the point, when we hadn't finished our game of cricket.)

He would arrive back at the tent in the gloom with a watery atmospheric painting that intrigued me and satisfied my taste of the time rather than that dark oily stuff in his studio room.

The group of gouache and watercolour in *The New English by the Thames* at the Bankside is representative of his works on paper, which have not been seen in his recent one man show. The group includes early works from 30s in Staffordshire through to the London cityscapes and riverscapes of the 50s and 60s. Truthful scrutiny and observation of everyday life give way to bravado paint and a desire to define the moment.

William has always referred to anything other than oil painting as drawings. No masking fluid or bogus techniques. Just observation, a sense of design – and fly by the seat of your pants!

NEW ENGLISH ART CLUB DRAWING SCHOOL

Fine Art Study Days

- ◆ Fitzwilliam Museum and Kettles Yard, Cambridge, with **Stuart Denyer** and **Karn Holly**: Tuesday 5 July.
- ◆ Kew Bridge Steam Museum, with **Jason Bowyer**: Wednesday 6 July.
- ◆ British Museum/Courtauld Institute, with **Stuart Denyer**, **Karn Holly** and **Charles Williams**: Thursday 24 November.

New NEAC Residential Summer Art School in Ireland, at Bunclody, Enniscorthy, Co. Wexford: Sunday 14 – Saturday 20 August, with **Stuart Denyer** and **Karn Holly**.

Putney School of Art, Painting and drawing from the figure, with **Stuart Denyer**, **Karn Holly** and **Charles Williams**: Wednesday 7 – Friday 9 September.

Drawing days at the British Museum and its environs, with **Karn Holly** and **Charles Williams**: 13 September – 29 November.

Royal Academy Schools, evening classes in life drawing, with **Stuart Denyer**: 18 April – 15 June; 5 October – 7 December. (For all information contact **ONLY** the NEAC Drawing School)

New English Drawing School Scholarship: The submission deadline for 2006 is Monday 24 October 2005.

For details of the above please contact the NEAC Drawing School, PO Box 8760, London SW3 4ZP

PLEASE NOTE

There is a new telephone number for the **Secretary of the Friends**. It is 07845 152 619, and there is also an email address: friendsoftheneac@clara.co.uk

NANCY CARLINE by her son FRANCIS CARLINE and her daughter HERMIONE HUNTER

Nancy Carline, née Higgins, born London 30 November 1909, died near Oxford 18 October 2004

What was it about our mother?... Was it something to do with her personal integrity; that she inspired complete trust; that what she said she really meant? This integrity seems to be the salient quality of her paintings, which were entirely true to the occasion of their composition. Not overly impressionist, nor expressionist, nor overly realist: her painting just brought out mysteries of light and form which you may not have perceived yourself. There was no pretension, no hidden agenda; 'quiet intensity' is the phrase of a great friend and reviewer. Most of her output comprised landscapes, usually with one or more figures or animals as a focus, and painted on the spot using a panel set up in her paintbox. Working pictures up afterwards indoors was sometimes problematical, so she tended, especially in her later years, to work on a small scale. Fortunately one of her best larger paintings, *Supper on the Terrace* (1946), has been acquired by the Tate.

Particular events in Nancy's life caused her to produce distinctive variations in style and subject. After her initial period at the Slade School (1929-32: the final years of Henry Tonks), she worked at Sadler's Wells Ballet on stage sets and costumes (overseen by Lilian Baylis, Ninette de Valois, and Vladimir Polunin). She produced a number of small works, in vivid watercolours or pastels, inspired by the scenes and costumes. This formative experience was to prove a lifelong source of inspiration. Likewise her sense of the dramatic and imaginary, which was always latent in her love of literature, often came to the surface in her painting. Notably she composed a Noah's Ark scene in twilight (1938). A visit to Delphi in 1960 inspired some mythological scenes, eg. *Apollo teaching Marsyas*. Just as important throughout her career was her deep admiration for Titian and Cézanne.

She was a frequent traveller to the Continent from 1934 to 1939, with friends she made at the Slade: Rosemary Allan, Allan Gwynne-Jones (then Professor of Painting, who was to marry Rosemary), Margaret Berry, Aelred Bartlett, Elizabeth Steven (who married Aelred), Anthony Baynes, and also Carel Weight. She resumed travelling in the early 1950s, now with her husband Richard and the two of us. For Nancy, these painting holidays were a particularly productive time. In an intervening period, 1947-51, the time of our respective births, Nancy spent much time with the Bartlett family at East Molesey, on the Thames opposite Hampton. She painted some luminous scenes there, particularly families bathing in the river.

Much has been said about the Carline artistic circle, into which Nancy moved after meeting Richard. She joined into it readily yet gradually, and became a partner in Richard's activities, notably with the Cambridge Examinations Board. They both marked the papers in art (he the 'imaginative composition', she the 'living person' papers from both Britain and the Commonwealth). This activity led to many more friendships. Her manner of gentle encouragement attracted people young and old to her; she enjoyed discovering their own particular interests. Literature, music and art were favourite topics of conversation.

Until Richard's death in 1980 she lived in the Carline family house in Hampstead, which had become a veritable museum, full of paintings and objets d'art collected by the family. Now in her 70s, she moved to Oxford, where her work gathered a new momentum. She could appear modest and self-effacing, but really she possessed an inner self-assurance. She attended life classes, and there was a new round of painting holidays with old friends to new destinations in England and Wales. Latterly (1989-97) she was a frequent visitor to Portland, Dorset, where she painted Chesil Beach, capturing its intense luminosity. In her final years, she turned to Goya and Seurat, who were the inspiration for a series of studies in chalk, pencil and ink, in particular Seurat's male figures in *La Baignade, Asnières*, seen in profile sitting on the bank.

Having been represented at a number of exhibitions of the Carlines and Spencers in the 1970s, she had a retrospective in 1985 at the Camden Arts Centre. Her work was again prominent at the exhibition 'The Carlines and their Circle' at the National Theatre in 1997. Over the years she exhibited regularly at the Royal Academy, and at the New English Art Club of which she became a life member.

INDEPENDENT TUITION BY NEAC MEMBERS

Jason Bowyer: Drawing and painting. For details please contact him at The Studio, 7 Kew Bridge Steam Museum, Green Dragon Lane, Brentford, Middlesex TW8 0EN, or email jasonbowyeruk@yahoo.co.uk.

Stuart Denyer: Drawing and painting. For details please contact him at 50 Lilford Road, London SE5 9HX. Telephone 079 5101 8078; email Stuartgdenyer@aol.com.

Karn Holly: Magnificent architectural locations in London. Drawing in small groups (maximum 4). For details please telephone 020 7376 8331 (evenings).

David Parfitt: Individual tuition in oil painting, watercolour and drawing. Please contact by telephone on 020 8995 9997 or by email at DavidParfitt@strand20.fsnet.co.uk.

CHARLES WILLIAMS talks to ANTHONY GREEN

Almost the first thing **Anthony Green** said to me when we met at the Royal Academy was that he felt deeply honoured by his election to the New English Art Club. His affinity should come as no surprise, though, as the roots of the New English Art Club are in nineteenth-century French painting, exactly what Anthony Green sees as his own antecedents.

Another New English Art Club quality lies in his belief in what Ken Howard called, in one of his last speeches as President, the functionality of painting. Anthony Green is not interested in 'Art for Art's sake'; what he calls his 'project' is to paint about 'adolescence, bicycles, carpets, dog, Eric, failure, Greens, hair, irritation, Joscelyne, kisses, Mary, nasturtiums, optimism, penises, quiet, roses, sexuality, tenderness, undies, vice, walls, X-shapes, Yvonne and much much more'. There is a clear link with the paintings of Stanley Spencer, another great New English Art Club painter. Like Anthony Green, Spencer wanted to paint the World brought into his own neighbourhood, and as in Anthony Green's work, there is a huge ambition, a populism, and a terrible sense of emotional revelation. We feel sometimes embarrassed by what we are being shown. There are New English Art Club members who prefer Spencer's landscapes, and feel the larger works are a bit tasteless, but it is important, I think, to remember that Spencer considered the landscapes potboilers, and would not have painted them had he the choice. Anthony Green never really mentioned taste in our conversation.

He did not talk much about Spencer either, and sees Van Gogh as a far bigger influence on his work. The straightforwardness, the sense of investigation and learning, and the passionate engagement with the subject-matter attract him, and it is easy to see why, when you meet Anthony Green, himself a man of great sincerity and excited interest in all things painting. He is a consistently inspiring conversationalist, contentious, provocative and extremely witty.

Anthony Green is a painter who constructs his paintings, both as compositions and literally; the shaped canvases are painstakingly made up with hardboard and battening. He works on detailed drawings, roughing out and refining ideas and working up to the finished painting, which can change in the painting process. He is comfortable with this and rejects 1950s, 60s and 70s Art dogma that would say his methods are outdated, 'You can't uninvent composition or perspective,' he says.

His paintings are always very personal, and you begin to learn the cast list as you look at them; Anthony Green himself, Mary Cozens Walker his wife, his mother, his father, his two daughters, his various English and French relatives. The work goes back in time; he paints his childhood, his parents' relationship his love life with startling, uncomfortable clarity but with an enormous tenderness too. This is not a world, as he puts it, with 'Ayatollahs chopping my children's feet off in Kentish Town High Road', but it is not a fuzzy, cosy world of twinkly highlights and smudged edges either. It is a level gaze, sometimes celebratory, particularly when it comes to love and sex, but also quite flat and matter of fact.

A member of the generation at the Slade that included Ben Levene, Patrick Proctor, Peter Freeth and Leonard McComb, Anthony Green first showed at the RA Summer Show in 1966, and was elected associate member in 1971, at 32. He has taught, but painting has sustained him through most of his career. His work has never been particularly fashionable; the avant-garde have always seen him as too populist and as Tim Hyman puts it in his 1986 catalogue essay*, 'among the general public...(he is) too sexually explicit for one constituency, too conservatively domestic for another.' There was a period in the eighties when figuration and painting were 'in', and along with Jeffrey Camp, Henry Kondracki, Mick Rooney, Jock McFadyen, Eileen Cooper and others, he enjoyed the limelight, but as he says, the YBA phenomenon soon put a stop to that. He regards himself, I think, as a lone voice.

Since his election he has consistently exhibited work with us, including, last year, a fascinating collection of the working drawing from which he makes his paintings, and this year's New English Art Club Open Exhibition will feature a huge painting by Anthony Green, celebrating the marriage of his daughter. Painted as an altarpiece, with a predella of details running along the bottom, something that can only remind us of Stanley Spencer's *Church of Myself*, the photograph of the work in progress looks astonishing. It is vital that the New English Art Club should be a milieu in which to exhibit work of ambition and seriousness of purpose, and personally, I feel honoured that Anthony Green is a member.

*Timothy Hyman, *Anthony Green*. Catalogue for a 1968 exhibition in Japan, sponsored by the British Council.

ARTISTS' WORKSHOPS WITH NEAC TUTORS

Cedar House Gallery Artists' Workshops 2005. For information please contact Val Harris at the Cedar House Gallery (Tel 01483 211 221; valharris@cedarhousegallery.co.uk)

Summerleaze Gallery Courses. Places are available on two courses: *Drawing into Painting* in October, and *The Life Model* in November. For information contact Tricia Scott Bolton (Tel 01747 830 790)
