



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 10

THIS IS THE TENTH New English Art Club Friends' Newsletter, and the last to be produced by the present editors. After five years it is time for a change. There have been some gradual developments since we took it on. The first two numbers, in 2001, were comfortably spacious – there was even room for a drawing on the front page. Since then the available space has steadily filled up, so that recently it has been quite a challenge to fit everything in.

When we started we decided to list Members' exhibitions in diary form, hoping that this would be useful to Friends who wished to know where and when New English work was on show. Quite straightforward, we thought – just ring up each of the Members twice a year and ask where he or she was planning to exhibit during the following six months. Then we found that sometimes they weren't quite sure of the dates, or the gallery's name...or the address, or what sort of show it was, or whether there was a title, or a private view. So it seemed a good idea to ring up all the galleries too, just to make sure that everyone agreed about the details. This cross-checking turned out to be essential – and has thrown up many an entertaining confusion. And as a result we have gradually built up quite a large database with details of all the galleries, at home and abroad, where NEAC Members regularly show.

The first Exhibitions Diary listed a mere 24 exhibitions. By Newsletter 9 (May 2005) the number of entries had risen to 67, many of them group shows in which more than one Member was involved. As soon as each Newsletter has been posted to the Friends it is sent on electronically to e-Limelight Ltd who are responsible for the New English Art Club web site. The information in the Exhibitions Diary is then extrapolated by e-Limelight to update the exhibition details in each artist's section of the web site.

All the Newsletters are available on the web site. Together, they form an archive of New English activities since the foundation of the Friends of the NEAC five years ago. There are accounts of the setting-up of the web site and the on-line shop, of exhibitions, receptions and lectures, and of special events such as the auction at Sotheby's. And there are records of portraits painted and prizes won, book reviews, obituaries, memories of past Members, and interviews with many present Members recounting their working methods and their travels.

This could not have been achieved without the constant aid and support of **Bitta Stockton** and **Caro Burmaster**, Secretary to the Friends. The New English Art Club is immeasurably grateful to them for all that they have done for the Club over the past five years, and especially for the Friends of the NEAC since the organisation was set up in 2001. They are now handing over to **Charles Williams**, who is also taking on the job of editing the Friends' Newsletter. Charles has been a frequent contributor – interviews with **Richard Sorrell** (Newsletter 6, September 2003) and **Anthony Green** (Newsletter 9, May 2005); **Arthur Neal** wrote about his paintings in Newsletter 2 (August 2001). We wish him well, and look forward to the luxury of reading the next Newsletter, without having to preaf-rod it first!

David Parfitt
Sara Paton

November 2005

NEWS AND EVENTS

- ◆ The **New English Art Club Annual Exhibition** will take place on 1 – 19 December at the Mall Galleries, The Mall, London SW1. The Private View will be on 1 December, 11 am – 8 pm. **Tom Coates** will open the exhibition at 12.30 pm on that day, and the prize giving will be held at 6.30 in the evening. The exhibition will close at 1 pm on Monday 19 December.
- ◆ This year all works in the exhibition can be viewed and purchased on line at www.newenglishartclub.co.uk/shop.
- ◆ There will be an exhibition of sketchbook drawings by students and tutors of the **NEAC School of Drawing** on display during the exhibition.
- ◆ The New English Art Club would like to thank **Lloyds TSB Private Banking** and the **Crossgate Gallery**, of Lexington, Kentucky, USA, for their generous sponsorship of this year's exhibition.
- ◆ The **NEAC Annual Dinner** will take place on Tuesday 29 November at the Mall Galleries, 6.30 pm for 7.30 pm.
- ◆ The Guest Speaker at this year's Annual Dinner will be the children's author **Nicholas Allan**. He studied Fine Art at the Slade and his highly original picture books for children have won many awards. He is also a cartoonist, a film maker and a magician.
- ◆ On the evening of the Annual Dinner there will be an opportunity to buy works before the official opening of the Exhibition. This year, instead of an auction, the New English Art Club will hold a raffle in which the prize will be a picture donated by **Fred Cuming**. Raffle tickets are £10 each.
- ◆ The winner of the second Biannual Draw was **Friend no. 454** who will receive a watercolour by **Tom Coates**.
- ◆ **John Singer Sargent** (1856 – 1925) will be the Featured Artist in this year's Exhibition. **Elaine Kilmurray**, Director of Research of the John Singer Sargent *Catalogue Raisonné* Project, will give the 2005 **NEAC David Wolfers Lecture** on his work. This will take place at the Mall Galleries (Tel 020 7930 6844) on 15 December at 7 pm (tickets at the door, open at 6.30 pm). The NEAC would like to thank **Richard Ormond** for his help in organising the exhibition. Richard Ormond is Sargent's great nephew; he and Elaine Kilmurray are the authors of *John Singer Sargent: the Complete Paintings*, published in three volumes by the Yale University Press, in 1998, 2002 and 2003 (ISBNs 0300072457, 0300090676 and 0300098065), and of *Sargent*, published in 1998 by Tate Publishing (ISBN 1854372459). The NEAC is also very grateful to the staff of the **Imperial War Museum** for their help and for their generosity in lending pictures for the exhibition.
- ◆ **Anthony Green, Richard Sorrell** and **Charles Williams** will have a discussion, *Figurative Painting in the New English Art Club*, at midday on 7 December at the Mall Galleries. (Care will be taken to make sure that what they say is audible.)
- ◆ At midday on Thursday 15 December there will be a **NEAC Drawing School** talk and a tour of the Annual Exhibition.
- ◆ **Charles Williams** and **David Parfitt** will conduct a walking tour of the Annual Exhibition, on Saturday 17 December starting at 4 pm, for anyone who wishes to join them.
- ◆ **Fred Dubery** was Professor of Perspective at the Royal Academy Schools from 1984 until 2004. He became Professor Emeritus on his retirement last year. **Ken Howard** succeeded him (see Newsletter 9). Fred Dubery has published two greatly admired books on perspective drawing, in collaboration with his friend the sculptor **John Willats**. At the time of going to press nine second-hand copies of *Drawing Systems* (Studio Vista 1972; p/b ISBN 6289701392, h/b ISBN 028970106) were listed as available from Amazon. They varied in price from £2.95 for a much-used and battered UK library copy to £30 for hardback from the USA. There were three second-hand copies of *Perspective and other Drawing Systems* (Herbert Press 1983; p/b ISBN 906969255, h/b ISBN 906969247) available from the USA, at £8.95, £66.03 and £68.02.
- ◆ **Anthony Green's** exhibition at the Ulster Museum (see Exhibitions Diary) tells the story of his mother, **Marie-Madeleine Dupont**, through paintings, prints and sculpture. She is shown as child, bridesmaid, wife, sister, mother and widow. The centrepiece of the exhibition is the painting owned by the Ulster Museum, *Mr and Mrs Joscelyne: the Second Marriage*. Many of the objects shown in the painting still belong to Anthony Green and are on display. There are also early drawings for the painting and a watercolour of the same scene done some fifteen years later.

- ◆ There is a **new email address** for the Friends of the New English Art Club. It is friendsoftheneac@hotmail.co.uk. Since David Corsellis is the account holder, his name will appear on outgoing emails.
- ◆ **Charles Hardaker** has won the De Laszlo Medal, awarded by the Royal Society of British Artists. His work will be featured in the Society's Annual Exhibition in May 2006.
- ◆ Some years ago **Jane Bond** drew the daughters of **Lord Temple-Morris**. She is now painting his portrait for the family collection.
- ◆ **David Cobley** is painting the actress **Stephanie Cole** in her role as Mrs Malaprop, in the recent production of Sheridan's *The Rivals* at the Theatre Royal, Bath.
- ◆ **Benjamin Sullivan** is painting a portrait of **Lord Butler of Brockwell** and **Lady Butler**, commissioned by University College, Oxford.
- ◆ **Ken Howard** will have a solo exhibition at Richard Green, New Bond Street, in March (see Exhibitions Diary). He will be at the gallery all day on 23 March.
- ◆ **Charles Williams** will have an Open Studio starting on 25 November (see Exhibitions Diary). His work will be included in a Silent Auction held by Hertford Road Studios (part of the Barbican Arts Trust). Bidding starts by telephone (020 7241 1675) at midday on 24 November and will continue by telephone and on site throughout that weekend. The artworks for auction can be viewed at www.artworksproject.com. The minimum bid is £80.
- ◆ In May 2006 the **New English Art Club** will have an exhibition at Martin's Gallery, Imperial House, Montpellier Parade, Cheltenham GL50 1UA (see Exhibitions Diary).
- ◆ In 2006 (dates to be confirmed) both **Peter Kuhfeld** and **Neale Worley** will have solo exhibitions at Petley Fine Art, 9 Cork Street, London W1S 3LL (Tel 020 7494 2021; www.petleyfineart.com)
- ◆ **Ken Howard** has been co-opted onto the Council of the Royal Academy for 2006. He will be a member of the Selection and Hanging Committee for the Summer Exhibition.
- ◆ **Charles Williams** is to represent the New English Art Club on the Board of Governors of the Federation of British Artists. He is taking over from **Richard Sorrell** who has done an excellent job for the last six years.
- ◆ **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.

NEW ENGLISH ART CLUB SCHOOL OF DRAWING

There are now life drawing classes at the Royal Academy Schools on Wednesday evenings and all day on Saturdays. In January there will be a 3-day drawing course at Putney School of Art. For the October Newsletter with all details of Drawing School courses please write to the **NEAC School of Drawing**, PO Box 8760, London SW3 4ZP.

Cedar House Gallery: 12 workshops run by NEAC tutors, from January. Please telephone Val Harris, 01483 211 221.

Summerlease Gallery Courses: for information please contact Tricia Scott-Bolton by telephone, 01747 830 790.

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 07951 018 078, 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 him by telephone on 020 8995 9997 or by email DavidParfitt@strand20.fsnet.co.uk.

Charles Williams: Individual tuition in drawing and painting (any medium). Please telephone him on 07730 489 052.

A PERSONAL VIEW by JASON BOWYER

Degas, Sickert, Toulouse Lautrec: London and Paris 1870 – 1910. Tate Britain 5 October 2005 – 15 January 2006

“I looked at this show with trepidation. I felt the London-based artists would be a pale imitation of their Paris counterparts. I was proved right.

The first room shows beautifully woven Tissots, layers of glazed paint, detail and finery. The first glimpse of Degas at the ballet - delicate chiaroscuro, paint applied thinly, thickly, rag, brush, all glow and dazzle at the ballet rehearsal. This is a new method of explaining movement with suggestive drawing as its catalyst. Degas’ design and paint pull your eye from bottom left to a crescendo of colour and paint in the top right hand corner. Clausen and Sidney Starr look pedestrian by comparison; there is a Victorian stoicism that makes them draw without movement, cutout figures, not the integral design of Degas. Giuseppe de Nittis has two paintings of movement and atmosphere that give a real sense of London life, particularly *Westminster Bridge II* with its murky horses and carriages against the Palace of Westminster.

The main premise of this show is set up in the first room – Degas’ influence on English painting, notably Sickert and the rest of the London artists, Wilson Steer, Sargent, Starr and Fred Brown. Monet, and particularly his use of thick pale paint directly handled, is also apparent. The two paintings of the Old Bedford music hall in Room 2 are my favourite Sickerts, ghoulish men watching from the balcony, reminiscent of Goya in the way the faces are painted. Sickert’s ability to paint the same tone but different colour becomes apparent in this room and, as one of my students said of Sickert, “I can see Richard Diebenkorn in his painting.” This juxtaposition of colour is an early triumph for Sickert’s intellect. Wilson Steer is represented in this room, but they are poor, dull drawing room efforts, the enjoyment and fun of his Walberswick Sandlings painting forgotten.

In Room 2 there is one of the two major masterpieces by Degas in this exhibition, the *Robert le Diable*. In the last room you will find *Interior (the Rape)*. Both cross that divide from first statement in impressionist skills into layered masterpieces of time, space and concept. *L’Absinthe* is of course the most famous painting in the exhibition, but that does not make it a masterpiece for me.

That Degas is the star of this show is clear. As Sickert said, “Any fool can paint, but drawing is the thing, drawing is the test.” But where did this understanding of drawing and movement come from? I remembered standing in front of *Las Meninas* by Velasquez at the Prado. It was not a painting but a motion picture, paint with focus and movement of brush, a great piece of impressionism allied to solid form. I think he also experienced that moment. Degas’ drawing had to be informed by Daumier. This great draughtsman created suggestion, and left out to give life. Ingres was Degas’ idol, he would not have a word spoken against him. Ingres in his portraits created solid form and character and drew with a rapier touch. Japanese prints were informing composition with their cropping methods, and the scientific method of photography was the new one-eyed monster.

In Room 3 Toulouse-Lautrec’s exuberant, enchanting line oscillates to create the life of cafés and bars while the English Warrener and Conder are desperately trying to absorb this French flair. Unfortunately only half-finished Brown Windsor soup paintings are produced in comparison. This show, incredibly well-researched and curated by Anna Gruetzner Robins and Richard Thomson, starts to spread its net far too wide for me at this point. The social anthropology begins to get in the way of the main meal. I realize we need to engage the public but I want good ingredients and I don’t like my great painting mucked about with. As I leave Room 4 I’m slightly disorientated, just a little wobbly. I probably should have taken headphones and drunk sensibly from the curator’s cup. Looking at *L’Absinthe*, that brilliant dollop of floating murky green is having its effect.

Room 5 brings me to an abrupt halt. I have a look at Whistler and realize I will never be able to stay a member of a gentlemen’s club. He’s quite brilliant in every way, but don’t pass me the port, I’m going to have an absinthe instead. Rooms 6 and 7 get us back on track with the main meal. Sickert’s dark undertow of sexual secrets dominates these rooms, and *La Maigre Adeline* is a startling image for the time. I start to take sober note of Sickert. His self portrait is done from observation, don’t tell me he said he only painted from drawings, look at the absorption and observation, and the paint marks slightly different from his other pictures. Artists say one thing and very often do another, they have a contrary nature. It must make being an art historian or curator an exquisite pleasure - one moment a painting spotter, next a detective, and finally a scriptwriter. In Rooms 6 and 7 we are also introduced to the influence of Vuillard and Bonnard. They are a close toned delight, and quite rightly compared to Sickert. I love Vuillard’s drawing of *A Nude in the Studio*, delicate and charming.

The last room has two astonishing paintings, both about men and women relationship that are having a serious moment of disjunction. Degas’ is a true masterpiece. The woman’s delicate porcelain flesh with the dark presence of the man – it’s a painting about modern times and past and present and is frighteningly powerful. Sickert’s *Ennui* seems slightly more subdued, false teeth in the glass, a last evening smoke after coming back from the pub, the woman just seemingly hacked off and angry. In 1889 Sickert tried to have Degas elected to the New English Art Club membership and committee, but he failed. That was taking Anglo-French relations too far – bring me another bowl of Brown Windsor soup!”

PATRICK CULLEN and TOM FAIRS

In January **Patrick Cullen** and **Tom Fairs** will have a joint exhibition at the New Grafton Gallery in Barnes (see Exhibitions Diary). Cullen has had a series of one-man exhibitions with the Thackeray Gallery but for Fairs, despite having been represented in numerous mixed shows over several decades, this is something of a new venture. It will be our first chance to see a relatively large group of his remarkable paintings in one exhibition. Both artists are primarily landscape painters and both cite Bonnard as a foremost influence. They should complement each other well, the more detailed explorations of space in Cullen's paintings contrasting with the flatter, more abstract designs that characterise Fairs' work. Cullen's subject matter is drawn largely from the landscape of Tuscany although the forthcoming show will also include some scenes of Venice. Fairs' paintings are inspired by Hampstead Heath and other North London parks, and the countryside of Oxfordshire and Buckinghamshire. Their working methods are different. Cullen, 25 years the younger, travels widely for his subjects, frequently walking many miles before settling to paint a particular view, and often finishing the painting on the spot in front of the motif. Fairs, who now walks with two sticks, finds his subject matter closer to home and, like Bonnard, never paints directly in front of his subject. His paintings evolve from sketches done in the landscape and brought back to the studio. Both artists are colourists of great subtlety using it to catch a light, mood and atmosphere in their own distinctive ways.

Patrick Cullen tells the story of how this show came about:

"I first became aware of Tom Fairs in the 1980s, showing with him at the Thackeray Gallery and often at the RA Summer Exhibition, where more than once we have been hung side by side. I always felt a great affinity with his work as well as an admiration for it. It seemed to me that, though there were obvious differences between us, we were fundamentally pursuing a similar view as to what painting was about. This was confirmed many years later when I got to meet Tom properly. I had finally met another painter whose passion for the art of Pierre Bonnard was equal to my own. Strangely enough, although I had been aware of Tom Fairs' work from around 1980 onwards, I knew nothing about the man, meeting him for the first time very briefly at the Ken Howard and Friends' exhibition at Phillips in 1998. It was not until 2002 that I discovered quite by chance that a very old friend of mine knew Tom and his partner, the writer Elizabeth Russell Taylor. My friend introduced us and I found that we lived quite near each other. We became good friends and within a year the idea for a joint show was born.

To my mind, Tom Fairs' art covers ground that few other painters are able to do so well. This ground lies at the heart of a triangle whose three apexes represent the three principles of landscape painting: (1) Abstraction and design (2) Truth to nature (3) Imagination and expression. I will leave it to others to judge how well my own work fits in here, but Tom has all three bases well covered. His paintings are wonderful formal pieces of design, possessing perfect coherence in terms of colour, tone and shape. They are built on a deep understanding of nature and all grow from intensely observed drawings made in the landscape. But they are never mere replicas of the natural world. Each has undergone many transmutations in its progress from sketch to finished painting. The alchemy involved in this process reveals the world to us through new eyes in a way that reminds one of what great painting has always done, and still has the power to do if we take the time to look."

Go along and see for yourselves!

PAINT IN KERALA with TOM COATES

24 February – 8 March 2006

Join **Tom Coates** and **Mary Jackson** painting in Kerala, in the charming city of Cochin with its busy harbour, colourful spice market, dilapidated buildings in Jew Town and the ruins of 16th century Fort Kochi, followed by 5 days on the backwaters. Spend a day cruising on the languid backwaters lined with lush tropical vegetation – coconut groves, cashew, papaya and mango plantations and rice fields. Work in the bustling town of Alleppey with its many canals lined with old warehouses, where coir and jute weaving, and cashew nut processing thrive, or from our lodge which is located on the quiet shaded lagoon. In Cochin our luxury hotel overlooks the harbour and Chinese fishing nets.

The price is £2,895 per person in a twin room. Single occupancy of a double room throughout is £450 extra (or £125 extra for Alleppey only). The price is fully inclusive except for lunches. Everything is taken care of for you by a UK travel director and an Indian guide. For more information and to reserve your place call 020 7225 2988 or email art@spencerscott.co.uk.

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EXHIBITIONS DIARY 2005 – 2006

23 October – 10 December

June Berry, David Cobley, Ken Howard, Dawn Sidoli, *153rd Autumn Exhibition*: Royal West of England Academy, Queen's Road, Clifton, Bristol BS8 1PX (Tel 0117 973 5129; www.rwa.org.uk)

23 October – 15 December (by appointment)

Fred Cuming, Fred Dubery, Charles Hardaker, David Parfitt, Richard Pikesley, Richard Sorrell, *Autumn Exhibition*: Geedon Gallery, Jaggers, South Green, Fingringhoe, Colchester CO5 7DN (Tel 01206 728 587)

27 October – 19 November

Francis Bowyer (solo): Upper Gallery, Curwen & New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel 020 7323 4700; www.newacademygallery.com)

27 October - 19 November

Andrew Macara (solo): Curwen & New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel 020 7323 4700; www.newacademygallery.com)

31 October – 19 November

Arthur Neal (solo): Cadogan Contemporary, 108 Draycott Avenue, London SW3 3AE (Tel 020 7581 5451; www.artcad.co.uk)

1 November – 24 December (midday)

Michael Cooper: Ingo Fincke Gallery, 24 Battersea Rise, London SW11 1EE (Tel 020 7228 7966)

2 – 13 November

Anthony Green, Ken Howard, William Selby, *Royal Institute of Oil Painters 118th Annual Exhibition*: The Mall Galleries, The Mall, London SW1Y 5BD (Tel 020 7930 6844; www.mallgalleries.org.uk)

4 – 27 November

Francis Bowyer, Richard Sorrell, **The Artist and Radio 4: Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH** (Tel 020 7928 7521; www.banksidegallery.com)

6 – 29 November

Fred Cuming, Mary Jackson: Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel 01962 735 286)

7 – 19 November

Jacqueline Williams (solo), *Recent Work*: Brian Sinfield Gallery, 150 High Street, Burford, Oxfordshire OX18 4QU (Tel.01993 824 464; www.briansinfield.com)

10 November – 31 December

Diana Armfield, Peter Brown, David Carpanini, Jane Corsellis, *40th Anniversary Christmas Exhibition*: Albany Gallery, 74b Albany Road, Cardiff CF24 3RS (Tel 02920 487 158; Email albanycastle@btinternet.com)

10 – 12 November

Diana Armfield, Tom Coates, Bernard Dunstan, Ken Howard, Mary Jackson, Susan Ryder, *An Autumn Exhibition*: Moreton Hall, Weston Rhyn, Oswestry, Shropshire SY11 3EW (Tel 01691 773 671; www.moretonhall.org)

10 – 30 November

Richard Sorrell (solo): The Russell Gallery, 12 Lower Richmond Road, London SW15 1JP (Tel 020 8780 5228)

11 – 26 November

Tom Coates, *Recent Work*: Cross Gate Gallery, 509 Main Street, Lexington, Kentucky 40508 (Tel 859-233-3856; Fax 859-253-2396;

www.crossgategallery.com)

12 – 24 November

Bob Brown, Peter Brown, Tom Coates, David Cobley, Fred Dubery, Mary Jackson, Richard Pikesley, Richard Sorrell, Joanne Brogden, *Autumn Exhibition of Paintings, Drawings, Bronze and Silver Sculpture*: Woodhay Picture Gallery, The Holt, Woolton Hill, Newbury, Berkshire RG20 9XL (Tel 01635 253 680; Email mail@woodhaygallery.co.uk). Opening times: Saturday 12 November 6 – 8.30 pm; Sunday 13 November 11 – 4 pm; Monday 14 November – Thursday 24 November, daily including weekends 2 – 6pm.

12 November – 29 January

Peter Brown (solo), *A Year in Bath*: Victoria Art Gallery, Bridge Street, Bath BA2 4AT (Tel 01225 477 232; www.victoriagal.org.uk)

15 – 29 November

Anthony Morris (solo): Burlington Fine Art, 4 Burlington Arcade, London W1J 0PD (Tel 020 7629 4880; www.burlingtonfineart.co.uk)

15 November – 3 December

Anne Shrager (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)

17 - 27 November

June Berry, Charles Hardaker, James Rushton, *The Discerning Eye*: The Mall Galleries, The Mall, London SW1Y 5BD (Tel 020 7930 6844; www.mallgalleries.org.uk)

18 November – 29 December

Margaret Thomas: The Cork Brick Gallery, 6 Earsham Street, Bungay, Suffolk NR35 1AG (Tel. 01986 894 873)

- 19 November – 24 December
Davis Carpanini, Maurice Sheppard, *Winter Group Exhibition*: Attic Gallery, 14 Cambrian Place, Swansea SA1 1RG (Tel 01792 653387; www.atticgallery.co.uk)
- 21 November – 7 January
Anthony Morris, *Christmas Exhibition*: St. David's Hall, The Hayes, Cardiff CF1 2SH (Tel 029 2087 8500; www.stdavidshallcardiff.co.uk)
- 25 – 27 November
Charles Williams, *Open Studio*: The Barbican Arts Group, 12/14 Hertford Road, London N1 5HS. Private View 25 November, 6 – 9pm; opening hours 26 and 27 November 12 – 6pm (Tel 07730 489 052)
- 22 November – 3 December
Martin Yeoman (solo), *No Photography Allowed*: Petley Fine Art, 9 Cork Street, London W1S 3LL (Tel 020 7494 2021; www.petleyfineart.com)
- 30 November – 16 December
Charles Williams: Henshel Wood Gallery, 2 Henshel Wood Terrace, Newcastle upon Tyne, NE2 3AU (Tel 019 1281 8284)
- 30 November – 22 December
Richard Pikesley, *Christmas Exhibition*: Oakham Galleries Ltd., 27 Bury Street, St James's, London SW1Y 6AL (Tel 020 7839 8800)
- 1 December – 23 January
Jason Bowyer, Mary Jackson, Richard Pikesley, Jacqueline Rizvi, Jacqueline Williams, *Christmas Exhibition*: Russell Gallery, 12 Lower Richmond Road, London SW15 1JP (Tel 020 8780 5228)
- 2 – 19 December
New English Art Club, *Annual Exhibition*: The Mall Galleries, The Mall, London SW1Y 5BD (Tel 020 7930 6844; www.mallgalleries.org.uk)
- 2 – 24 December
Diana Armfield, Francis Bowyer, Fred Cuming, Charlotte Halliday, Anthony Morris, Salliann Putnam, Richard Sorrell, Jonathan Trowell, Jennifer Wheatley: Burlington Fine Art, 4 Burlington Arcade, London W1J 0PD (Tel 020 7629 4880; www.burlingtonfineart.co.uk). 10% of each sale will be donated to the Royal Academy Schools.
- 4 December – 14 January
Bob Brown, Richard Sorrell, Leslie Worth, Julie Jackson, *Christmas Exhibition*: Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel 01962 735 286)
- 6 – 23 December
Charles Williams, *Out of the Jungle*: John Martin of London, 38 Albemarle Street, London W1S 4JG (Tel 020 7499 1314; www.jmlondon.com)
- 6 – 24 December
Fred Cuming, Karn Holly, Ken Howard, Peter Kuhfeld, *Christmas Show*: New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)
- 6 – 30 December
Jonathan Trowell, *Christmas Exhibition*: W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA; (Tel 020 7629 4119; www.artnet.com/whpatterson.html)
- 9 December – 4 February
June Berry, Charlotte Halliday, Ann Le Bas, Paul Newland, Richard Sorrell, **The Miniature Picture Show: Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel 020 7928 7521; www.banksidegallery.com)**
- 3 – 14 January
Mary Jackson, Paul Newland, *New Year Show*: New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)
- 7 – 22 January
Diana Armfield, June Berry, Bernard Dunstan, Dawn Sidoli, Alfred Stockham, *The Drawing Room*: Royal West of England Academy, Queen's Road, Clifton, Bristol BS8 1PX (Tel 0117 973 5129; www.rwa.org.uk)
- 13 January – 26 March
Anthony Green (solo), *The Artist's Mother*: Ulster Museum, Botanic Gardens, Belfast BT9 5AB (Tel 028 9038 3000; www.ulstermuseum.org.uk)
- 17 January – 4 February
Patrick Cullen and Tom Fairs: New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)
- 20 January – 14 February
Jane Corsellis, Dennis Gilbert, David Parfitt, Melvyn Petterson, *Small Painting Group*: Piers Feetham Gallery, 475 Fulham Road, London SW6 1HL (Tel 020 7381 5958; www.piersfeethamgallery.com)
- 24 January – 24 February
Jonathan Trowell, *Venice in Peril*: W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA; (Tel 020 7629 4119; www.artnet.com/whpatterson.html)
- February
June Berry, David Gluck, Charlotte Halliday, Paul Newland, Richard Sorrell, **Royal Watercolour Society Annual Spring Exhibition: Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel 020 7928 7521; www.banksidegallery.com)**
- 20 February – 24 March

Anthony Green: Chigwell School, Chigwell, Essex IG7 6QF (Tel 020 8501 5730). Preview 6.30 pm Thursday 23 February, followed by an illustrated talk by Anthony Green on his work. Tickets for the talk are £5; apply by telephone or email rslwa@chigwell-school.org

16 March – 8 April

Peter Brown and Jane Corsellis: Albany Gallery, 74b Albany Road, Cardiff CF24 3RS (Tel 02920 487 158; Email albanygallery@btinternet.com)

21 March – 8 April

Ruth Stage (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)

23 March – 8 April

Ken Howard (solo): Richard Green, 147 New Bond Street, London W1S 2TS (Tel 020 7493 3939; www.richard-green.com)

28 March – 28 April

Bob Brown (solo): Oakham Galleries Ltd., 27 Bury Street, St James's, London SW1Y 6AL (Tel 020 7839 8800)

2 April – 2 May

Richard Pikesley (solo): Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel 01962 735 286)

8 – 23 April

Richard Pikesley, Spring Exhibition: Geedon Gallery, Jagers, South Green, Fingringhoe, Colchester CO5 7DN (Tel 01206 728 587)

27 April – 20 May

Jason Bowyer (solo): Russell Gallery, 12 Lower Richmond Road, London SW15 1JP (Tel 020 8780 5228)

5 – 27 May

Roy Freer (solo): Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel 01483 211 221; www.cedarhousegallery.co.uk)

9 May – 18 June

Francis Bowyer, Peter Brown, Jane Corsellis, Peter Kuhfeld, Anthony Morris, David Parfitt, Daphne Todd, Michael Whittlesea, Artists' Kew: Royal Botanic Gardens, Kew, Richmond, Surrey TW9 3AB (Tel 020 8332 5655; www.rbgekew.org.uk)

11 May – 3 June

Diana Armfield and Pamela Kay, Floribunda: Albany Gallery, 74b Albany Road, Cardiff CF24 3RS (Tel 02920 487 158; Email albanygallery@btinternet.com)

27 May – 10 June

William Selby (solo): John Davies Gallery, Church Street, Stow-on-the-Wold, Glos. GL54 1BB (Tel 01451 831 698; www.the-john-davies-gallery.co.uk)

20 May – 18 June

The New English Art Club: Martin's Gallery, Imperial House, Montpellier Parade, Cheltenham GL50 1UA (Tel 01242 526 044; www.martinsgallery.co.uk). Opening times Wednesday – Sunday 11 am – 6 pm, or by appointment. Private View Friday 19 May

BOOKS

- ◆ Ian Collins, *Making Waves: Artists in Southwold*. Black Dog Books, 2005. ISBN 095492861X (£30) can be ordered by NEAC Members and Friends for £27 including delivery. Send cheques made out to Black Dog Books at 104 Trinity Street, Norwich, Norwich, NR2 2BJ.

IAN COLLINS sent us this account of his new book:

“Southwold,” wrote Nikolaus Pevsner, “is one of the happiest and most picturesque seaside towns in England.” Over the centuries it has inspired countless pictures – many scores of them by members of the New English Art Club. A new book, *Making Waves: Artists in Southwold*, paints a portrait of the Suffolk port-resort through the eyes and lives of 250 painters, sculptors and print-makers. Complete with 280 illustrations, it is now available in a special offer to NEAC Members and Friends. From Turner to Damien Hirst – via Charles Rennie Mackintosh, Walter Sickert, Stanley Spencer and Lucian Freud – the tiny town has drawn some of the biggest names in British art.

Suffolk's first resort was also declared Britain's official first disaster zone, after a 1659 fire. Thirteen years later fireships wrought havoc at the Battle of Sole Bay, as recorded by Willem van de Velde the Elder, the world's first official war artist to join a fleet in armed action. But Southwold's stellar year was 1884 when the town and the adjoining village of Walberswick attracted a brilliantly diverse creative band including revolutionary photographer P.H. Emerson, Irish impressionist Walter Osborne and radical young artists grouped around Philip Wilson Steer. Fresh from France, Steer went on to pioneer English impressionism on the Suffolk coast in scintillating images inspired over successive summers. He and other NEAC stalwarts also founded a Southwold chapter of the club which has continued to flourish thanks to the likes of the Bowyer family, Fred Dubery and the late Lionel Bulmer and Margaret Green.

- ◆ **Laura Newton (editor):** *Painting at the Edge: British Coastal Art Colonies 1880-1930*. Sansom & Co. 2005. ISBN h/b 1904537294 (£35); p/b 190453726X (£24.95).

This book, with an excellent introduction by Kenneth McConkey, brings together essays by six contributors on the art colonies that became established around the British coast from the 1870s onwards. Starting with the artists' search for grand

scenery and a plentiful supply of rugged fisher folk as models, these colonies grew up in different ways in Cornwall, on the east coast of England and in Scotland. It is interesting to read this comparison of their development.

The quality of the chapters varies, the best being those on Cornwall – Newlyn, Lamorna and St Ives - and Richard Scott's contribution on Walberswick. The emphasis throughout is on the early period, before the Great War. The book is pleasant to look at and has some good illustration, but it is marred by the defects of the captions. No dimensions are given for the pictures, and in too many cases the dates, and even the medium of the painting, have been omitted.

This Newsletter was edited, for the last time, by David Parfitt and Sara Paton

DATA PROTECTION ACT: Please inform us if you object to having your name and address passed on to Members for their mailing lists. Otherwise we will assume that it is acceptable. Contact Charles Williams, Secretary to the Friends of the NEAC, 21 Warneford Street, Hackney, London E9 7NG (Tel 07845 152 619; email friendsoftheneac@hotmail.co.uk).

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www.newenglishartclub.co.uk