



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 5

THE AUCTION AT SOTHEBY'S last September was a resounding success, largely due to the support we received from you, our very good Friends, and also to the Members of the New English Art Club who generously gave their work to be auctioned. The evening had a real buzz about it and the Club will always be grateful to Henry Wyndham, not only for very graciously allowing us to use the rooms for three days but also for agreeing to conduct the auction himself. We could not have had a more distinguished auctioneer. The evening raised over £70,000 and once expenses were deducted (publicity, catalogue and private view) we realized a profit of more than £50,000.

The aim of the auction was to raise funds for our ambition to publish a major book on the New English, the first in its history of 117 years. Kenneth McConkey, the eminent writer and art historian, had already undertaken to write it. Now that we have raised the necessary finances to fund the publication the project is under way and the book will be produced by R.A. Publications in the year 2005, if not before. It is to be a handsome hardback volume and will cover the history of the Club from 1886 to the present day. It will include not only the work of our early Members such as Richard Walter Sickert, William Orpen, Augustus John and Stanley Spencer but also that of our distinguished current Members. Sotheby's have already offered to host the book launch, and we all look forward to the publication date.

The auction was the highlight of 2002, a year in which the Friends of the New English were very much involved. The Annual Dinner was again oversubscribed and a splendid evening was enjoyed by all of those who managed to get tickets. The Annual Exhibition was once more a great success; despite the adverse financial climate our sales of £149,000 missed our all time record by only £500. Once again the support and generosity of the Friends was crucial. Many of you who joined for a period of three years have rejoined and we thank you for your continued support.

Looking to 2003 we hope that you will again enjoy a varied programme, and that we will have the pleasure of your company at many of the events listed in this Newsletter.

Ken Howard
March 2003

THE NEW ENGLISH BY THE THAMES 29 MAY – 19 JUNE

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

PRIVATE VIEW 29 MAY 6 – 8pm

NEWS AND EVENTS

- **The Friends** are invited as guests of the New English Art Club to a **Champagne Reception** on 4 June at 7pm, for the exhibition *The New English by the Thames* at the Bankside Galleries. Formal invitations will be sent out nearer the time.
- **Bernard Dunstan** will be the Featured Artist in this year's *New English by the Thames* exhibition at the Bankside Galleries (see Exhibitions Diary and page 5). He will give a talk about his work on 12 June at midday.
- There will be a **New English Art Club Exhibition** at W.H.Patterson Fine Art in June (see Exhibitions Diary).
- There will be a **New English Art Club Exhibition** at Island Fine Art, Bembridge, Isle of Wight in August (see Exhibitions Diary).
- **William Bowyer** will have an **Open Studio** for Friends of the New English Art Club at 8 Gainsborough Road, London W4 1NJ, on 27 April (see Exhibitions Diary). Drinks will be served.
- **Fred Cuming** is Senior Hanger for this year's Royal Academy Summer Exhibition.
- **Richard Sorrell** will be the Featured Artist at this year's Royal Society of British Artists Annual Exhibition in May (see Exhibitions Diary).
- **David Carpanini** is retiring as President of the Royal Society of Painter-Printmakers after eight years in office. He will finish his presidency at the AGM after the Society's annual exhibition.
- At the Annual General Meeting of the New English Art Club on 11 November 2002 two new Members were elected. They are **Anthony Green** and **Paul Newland**.
- **Neale Worley** won the Minto prize; the New English Art Club Travelling Scholarship, sponsored by Manya Igel, was awarded to **Ann Schrager**, and the Horan prize was won by **Tom Coates**. See www.newenglishartclub.co.uk for a full list of prizes and prizewinners.
- **Anthony Morris** will be exhibiting a posthumous portrait of **Professor Abdus Salem**, Nobel Laureate for Physics, at the Royal Society of Portrait Painters (see Exhibitions Diary).
- **Jennifer McRae** has been commissioned by the National Portrait Gallery to paint **Michael Frayn**.
- **The New English Art Club Exhibitors 1886-2001**: The Annual Exhibition saw the launch of this four volume dictionary of all the artists who have exhibited at New English Art Club exhibitions and a record of all their works of art. For further details please contact the publisher, Hilmarton Manor Press, Calne, Wiltshire SN11 8SB (Tel. 01249 760 208; email mailorder@hilmartonpress.co.uk).
- **Mary Jackson** will again be Visiting Artist for the Garsington Opera Season, mid-June to mid-July, at Garsington Manor, Oxfordshire.
- **Charlotte Ardizzone** is a founding member of **Breakland Artists**, a newly formed association of professional artists. For information please contact her on 01362 698 031.
- **Ken** and **Dora Howard**'s studio in Venice continues to be available to rent, and their studio in Mousehole, Cornwall will also be available to rent from time to time. For more information please telephone 020 7373 2912.
- **The View: An Exhibition about Richmond Hill**. Fifty distinguished artists will take part in an exhibition to mark this year's centenary of parliamentary legislation to protect the riverside setting of Richmond Hill. The exhibition will be held at Waterstones, Piccadilly, 29 April - 4 May, and will then transfer to Richmond Council's Orleans House Gallery, 10 May - 13 July (see Exhibitions Diary). The Forward to the exhibition's illustrated hardback catalogue will be written by Sir Roy Strong and the Introduction by John Cloake. NEAC Members taking part are **Francis Bowyer, William Bowyer, Peter Brown, Tom Coates, Jane Corsellis, Peter Kuhfeld, Anthony Morris, David Parfitt, Richard Pikesley, Susan Ryder, Ruth Stage, Daphne Todd, John Ward** and **Michael Whittlesea**. The charitable share of the proceeds from the exhibition will go to the implementation of projects within the Thames Landscape Strategy's Arcadia Programme and Richmond Council's Conservation Area plans. For further information please contact the Curator, Asgill House, Richmond, Surrey TW9 1PQ

BOOK REVIEW

Julian Halsby (editor), *A Private View: David Wolfers and the New Grafton Gallery*. Lund Humphries 2002, £25, pp.112. ISBN 0 85331 872 7.

DAVID WOLFERS believed that post-war British figurative painting was amongst the best in Europe, and he ran the New Grafton Gallery from 1968 until his death in December 2001 in steadfast support of it. "I might drop dead," he said, "but I'll never retire." More than twenty years ago his daughter Claudia (who started as Saturday gallery assistant at the precocious age of six) asked him to make a written record of his memoirs. He was always too busy to turn it into a book, so he asked Julian Halsby to help him compile a history of the New Grafton. The result is the story in David Wolfers' own words of how he came to launch and sustain the gallery.

His principles are clearly stated. He felt that a successful gallery should have a recognisable and consistent personality, reflected in the choice of work. Independence was essential; once the gallery was launched he never had outside financial backing which might have cramped his personal taste. The New Grafton, in his view, was an art gallery, not an art dealership. He enjoyed encouraging young artists, understanding that they needed time to develop; once chosen by him they stayed. And he knew everybody. The story here of his friendships with the many artists he knew throughout his long career is a treasury of lively anecdote and perceptive comment.

David Wolfers was a good friend to the New English Art Club; many Members showed with him regularly and several of them write about him here – Ken Howard, Tom Coates, Fred Cuming, Richard Pikesley. He is sadly missed, but this book, with its many fine reproductions of New Grafton paintings, is a splendid record of his life and work.

Sara Paton, March 2003

NEW ENGLISH ART CLUB DRAWING SCHOOL

- **Fine Arts Study Days** with **Stuart Denyer** and **David Parfitt**. *Looking at Constable*. Morning, studying small oil sketches, drawings and watercolours in the Victoria & Albert Museum; afternoon, painting in Hyde Park. Tuesday 29 April, Victoria & Albert Museum, Exhibition Road entrance, 10 am.
- **Royal Academy Schools**: Evening classes in life drawing, 5.30-7.30pm. New term starts in October. For information please contact ONLY the NEAC Drawing School.
- **Putney School of Art**: September 2003 courses. Please contact the NEAC Drawing School.
- **Canford School/NEAC summer course 2003**: 7 – 11 July. Enquiries to Dylan Lloyd, Canford School, Wimbourne, Dorset BH21 3AD (Tel.01202 882 411)
- **NEAC Drawing School Scholarship 2003/4**: Applications by 30 September 2003, initially by CV and letter of intent; portfolios may then be requested.

For all details please contact **Karn Holly**, NEAC Drawing School, PO Box 8760, London SW3 4ZP.

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- **Spring Masterclass workshops at the Mall Galleries** with NEAC tutors. For information please telephone 020 7930 6844.
 - **Artists' workshops at the Cedar House Gallery**: Eight workshops with NEAC tutors will be held at the Cedar House Gallery, May - October. Places are limited to ten students per class. For information please contact Val Harris, Cedar House Gallery (Tel.01483 211 221).
 - **Summerleaze Gallery courses**: Designed and taught by NEAC Members, March - October. For information please contact Tricia Scott Bolton (Tel.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.

Stuart Denyer: Drawing on location in London. Tel. 079 5101 9078; stuartdenyer@aol.com

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

David Parfitt: Individual tuition. Tel.020 8995 9997; DavidParfitt@strand20.fsnet.co.uk

Richard Sorrell: Courses in painting, drawing and clay modelling, at The White House, Chapel Lane, Mickleton, Gloucestershire GL55 6SD; www.richardsorrell.co.uk. Please telephone 01386 438 860.

Ruth Stage: Individual tuition in egg tempera painting. For details please telephone 07951 729 593.

Charles Williams: Individual tuition, Molash, Kent. For details please telephone 01227 751 583.

Francis and Jason Bowyer: Painting and drawing at Walberswick, 8 – 13 July 2003. For further information please contact Francis Bowyer (Tel.020 8747 0469; email francis@bowyerfineart.co.uk).

PETER BROWN: an interview with David Parfitt

DP *Where did you study?*

PB Bath Foundation course in 1986, BA at Manchester in 1990. On Foundation Course it was very much cityscapes and street scenes. For my degree I got involved in painting coloured squares, a kind of open field American abstract expressionism. You feel you ought to learn about modern painting. Now I've decided you've just got to do what you want to do, what your heart says, and not what your head says.

DP *Yes, that's very important – it's taken me thirty years to realise that. How did you move from the colour fields to what you do now? Was it an American painter that you liked?*

PB Yeah, Richard Diebenkorn. The Ocean Park series. He was deep into figurative painting, not an abstract painter.

DP *You left Manchester and then what happened?*

PB I gave up on art. Stopped painting. I worked for Mattessons Walls, counting sausages – one year of that and they offered to put me on a training course. I suddenly thought, "This is decision time, Pete". I went into fitting aerials and satellite dishes. I was self-employed at the time but work ran out. I turned to painting just to earn a few quid. We moved to Bath and I started making charcoal drawings of the city. I drew because it's what I loved doing and eventually I started making a living selling drawings on the streets. For two or three years I didn't touch oil paint or colour; the drawing was a good foundation perhaps but it's messed me up a bit. I thought it would give me a good grounding in tone. Piranesi - the darks, the lights; you want to use that whole range. Later I used the whole range of tone with oil paint and also used very acidic colour. When I see those paintings now I think they are too bright, too harsh. At the time I thought they looked real. What I feel is that using charcoal caused me to exaggerate, to overstate tonal differences. It's not necessarily a bad thing, but it's something I'm trying to sort out now. I am trying to bring the tones closer together.

DP *Do you have many colours on your palette?*

PB About thirty colours (my favourite paint is flake white). It's too many, and I want to cut down. I use a lot because I don't want to mess around mixing colours when I'm out there in the freezing cold. But it's becoming a hindrance.

DP *When you were doing your colour field paintings how did you think of colour?*

PB In a completely different way, not tonally at all, though those paintings still inform my work. I was very interested in the use of white, though. How you could get a very clear idea of a colour, a rainy day, a clear light, a winter light, just by using two colours and seeing how they affected a piece of white canvas. It's a kind of pointillism I guess – just seeing what happens when you put colours next to each other.

DP *I can see that looking at the sky in your Maida Vale painting (Peter had arrived with it, unfinished) You've got three colours in the sky – a grey, a warmer lemony yellow and pale cobalt. But the three colours add up to a cool gold sky, the sun's going down, you know it's cold out there. It's interesting, the emotional impact, but it tells you about the weather as well. It makes a clear connection between your colour field paintings and painting out of doors.*

PB This is the type of tone I'm keen on. Forget the belisha beacon, the bulk of the colours in the painting are greys mixed from ultramarine and raw umber. That's probably the way I want to go. My tones are getting closer. I'm wary of it; but it seems a natural thing to do.

DP *You've still got a pretty big range in there (the Maida Vale painting) you've got near whites, strong darks - that lamp-post for instance.*

PB There's enough, isn't there? But that lamp-post would have been darker in the past, it would have gone seriously black.

DP *What do you do about the weather? Do you have paintings for all seasons?*

PB Ideally. It's great to get there and know what I'm doing to do. I spend my life wondering if there's a better painting round the corner. What's the weather doing? Is it going to be sunny? The best thing is being in the right place at the right time. The worst thing, and I hate it, is getting there and looking round for a view. If the light's right you just want to say, hell, I'll paint that corner.

DP *Do you have standard canvas sizes?*

PB I have about eight different sizes in the car all ready to go. The only sketching I'd do would be to get me pointing the right way. The only other way I compose is by ripping the canvas off and re-stretching it, pushing it up or down. I love wet pavements – and I think I naturally look down. So I miss off the tops of buildings, and I used to hate the sky. But that last show at Patterson's was very architectural and the atmosphere of the whole scene, the sky, the weather, would only manifest itself across the face of the buildings - how the light falls, what the wet does to the ground.

DP *You're not very bothered with weather conditions above the buildings?*

PB I used not to be, because the sky moves around all the time; it's never the same. But now I'm looking more at the whole scene, the weather, what's happening right across the view. Also, I can rely more on memory now and I can trust myself to carry the painting through.

DP *You hang on through thick and thin?*

PB Well I do and I don't. Things crop up when you're painting out of doors. A van parks in front of you, a shadow appears from nowhere. Suddenly, that's what I've got to do. It can make a painting.. You can wander around looking for something really exciting - or you can make a painting out of what's there.

DP *When you wander you get desperate.....*

PB Yes, you do get desperate, and feel you might never be happy.

Peter Brown, Oxford and Cambridge Revisited, opens at W.H.Patterson on 12 March (see Exhibitions Diary)

PATRICK CULLEN: PAINTING IN RAJASTHAN

This time last year I was very fortunate to be invited by the painter Tim Scott Bolton and his wife Tricia, who regularly run painting holidays to India, to join one of their trips to Rajasthan. Having previously only painted in Europe and Israel and never having traveled to India I knew I would be in for a few surprises. I am primarily a landscape painter with a preference for the steeply terraced hillsides of Tuscany, so I was uncertain how I would cope with an arid dusty terrain. Furthermore I am accustomed to painting out of a camper van with the freedom this gives me to explore wherever I want and to adjust my itinerary depending on what I find. In India I would be subject to a well organized schedule and if I wanted to go out into the hills would need to hire a rickshaw and have the driver wait around never knowing if I would be ten minutes or six hours. All these initial worries were quickly dispelled once we had reached our first staging post. The little town of Bundi on a steep hillside, dominated by its fairy-tale crumbling palace, provided such a fantastic confection of visual riches that to have strode off into those scrubby brown hills would have been truly perverse. My subject matter was on my doorstep. My eye for decorative pattern and the colours of Bonnard, who had drawn me away from painting the English countryside to more Mediterranean climes, was agog at the profusion of the elements now confronting me. Besides, how could I come to India, a land swarming with people and, especially in Rajasthan, dressed in colours to die for, and not paint the streets? If this were not enough the buildings themselves are remarkable. Nothing had prepared me for the ice-blue of the houses and walls of these Rajasthani towns: a blue that sometimes seems more violet, sometimes more cobalt and a deep throbbing ultramarine in shadow. The electric pinks and oranges, purples and golds, scarlets and turquoises of sari and turban against this ubiquitous blue is breathtaking. My biggest task became one of how to adjust to this much richer palette and to harness such a plethora of colour within any one painting. Some of the results I am currently showing in a solo show at the Thackeray Gallery, alongside landscapes of Tuscany. (Some were also featured in last November's NEAC annual exhibition.) Please come and look.

PATRICK CULLEN, March 2003

Patrick Cullen, *Paintings of Tuscany and Rajasthan*, Thackeray Gallery, 5 - 21 March (see Exhibitions Diary).

For enquiries about painting trips to India please telephone Tricia Scott Bolton 01747 830 480.

BERNARD DUNSTAN AT BANKSIDE

BERNARD DUNSTAN will be the Featured Artist in the exhibition *The New English by the Thames* at the Bankside Galleries in June. He talked to **David Parfitt** about the work he will show there.

Bernard Dunstan plans to show a selection of pictures that will represent the full range of his work. "Not that the range is all that wide, but I do do rather different things. For example, there is a big figure composition, about four or five feet square, quite unlike anything I normally show in exhibitions. It's too big for me ever to take anywhere. I carry my pictures on the tube, otherwise I leave them at home." There will be four smaller pictures, a pastel or two, and a lithograph, and perhaps a head. "I used to paint portraits a lot, in fact I made a living by them at one time. I haven't got any of them because they were all commissions, and the only ones I do now are little heads of friends for my own amusement. I'm doing one at the moment of our next door neighbour. I'm going to put one of them in – I've got one or two things I'd like to say about painting heads."

He trained first at the Byam Shaw and then at the Slade. At the Byam Shaw the attitude was that drawing was the only thing really worth doing. "Painting came a good second. The teaching at the Slade was not so intensive – students were very much left to get on by themselves. Alan Gwynne-Jones was the best tutor. He was the most useful. Jolly good painter. And I was very influenced by Peter Greenham who was a great friend of mine. When I went to the Byam Shaw he was an advanced student. He taught me more than any art school ever could. He was a marvellous painter and a marvellous influence – one soaked up a kind of attitude."

Bernard Dunstan says he couldn't draw in those days. "I had an inferiority complex, but I picked up a bit later on. I did a good drawing this morning – though I've done some rather bad ones recently!" He draws before painting if

the composition is a complicated one. “But I’m always keen to get on with the painting. My drawings for paintings tend to be very scribbly affairs.” His palette has not changed much over the years. He uses flake white. “I don’t use titanium white at all – I think it’s cold and disagreeable. The yellows – cadmium and yellow ochre; three reds - scarlet lake (or cadmium red; they are very similar), permanent rose, burnt sienna. Then the browns – raw umber, burnt umber. I was brought up on raw umber as a lay-in and I’ve never shaken it off; I still think I use too much of it. Two blues – cerulean and ultramarine, and green – viridian – and ivory black. Occasionally I get a passion for something expensive like cobalt violet. I gave it up – too expensive!”

During the exhibition he will give a talk about his work (see **News and Events**), describing how the pictures were done, how they started and how they developed. “It will be short and simple, concentrating on the pictures on show.” We all look forward to it very much.

EXHIBITIONS DIARY 2003

18 February – 31 May

Barry Atherton (solo): *Drawing – the Process: Academic Life Drawings*, Loughborough University, Loughborough, Leicestershire LE11 3TU (Tel.01509 263 171)

5 – 21 March

Patrick Cullen (solo): *Paintings of Tuscany and Rajasthan*, Thackeray Gallery, 18 Thackeray Street, London W8 5ET (Tel. 020 7937 5883; www.thackeraygallery.com)

6 – 29 March

Andrew Macara (solo): *Paintings from Derbyshire, South Africa, India, Spain, France and the Greek Islands*, New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel.020 7323 4700; email: galleries@curwengallery.com)

8 – 29 March

Charlotte Ardizzone: Broughton House Gallery, 98 King Street, Cambridge CB1 1LN.(Tel. 01223 314 960)

8 – 29 March

Charlotte Ardizzone, Francis Bowyer, Fred Dubery, Tom Espley, Michael Fairclough, Roy Freer, Charles Hardaker, Salliann Putman, Richard Sorrell, Jonathan Trowell, Michael Whittlesea, Leslie Worth: *Spring Exhibition*, Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel. 01483 211 221)

8 March – 30 April

Roy Freer, Leslie Worth: *Easter Exhibition*, The Hunter Gallery, 9 Hall Street, Long Melford, Sudbury, Suffolk CO10 9JF (Tel.01787 466 117; email camillarodwell@thehuntergallery.com; www.thehuntergallery.com)

9 March – 2 April

Diana Armfield, William Bowyer, Fred Cuming, Bernard Dunstan, Anthony Green: *Richard Eurich: a Centenary Celebration with other Royal Academicians*, Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel. 01962 735 286)

10 March – 3 April

Diana Armfield, Arthur Neil, Salliann Putman, Mick Rooney, William Selby, Richard Sorrell, Charles Williams: *Artists for 2003*, The Sheen Gallery, 245 Upper Richmond Road West, London SW14 8QS (Tel. 020 8392 1662; www.thesheengallery.com)

12 – 26 March

Peter Brown (solo): *Oxford and Cambridge Revisited*, W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA (Tel. 020 7629 4119; www.artnet.com/whpatterson.html; email patterson@nacamar.co.uk)

18 – 23 March

Ann Shrager, Dawn Sidoli: *The Affordable Art Fair*, Battersea Park, London SW8. For further information please contact the Rowley Gallery (Tel.020 7229 5561)

20 March – 21 April

June Berry, Francis Bowyer, Charlotte Halliday, Leslie Worth and other NEAC Members: *Royal Watercolour Society Spring Exhibition*, Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel. 020 7928 7521; www.banksidegallery.com)

21 March – 3 May

Jenny Wheatley: *Easter Exhibition*, Lemon Street Gallery, 13 Lemon Street, Truro, Cornwall TR1 2LS (Tel.01872 275 5757; www.lemonstreetgallery.co.uk)

23 March – 5 April

Paul Newland, Salliann Putman, Jacqueline Rizvi, Maurice Sheppard, Jenny Wheatley: *Spring Exhibition*, The Whittington Gallery, 26 Hart Street, Henley on Thames, Oxfordshire RG9 2AG (Tel.01491 410 789)

26 March – 8 April

Jacqueline Williams: *Partners' Choice*, The Clifton Gallery, 18 Princess Victoria Street, Clifton, Bristol BS8 4BP (Tel.01179 706 650)

29 March – 12 April

Bob Brown (solo): *Paintings of Val d'Isère*, Brian Sinfield Gallery, 150 High Street, Burford, Oxfordshire OX18 4QU (Tel.01993 824 464; www.briansinfield.com)

30 March – 20 April

June Berry, Francis Bowyer, Salliann Putman, Richard Sorrell, Jenny Wheatley, Leslie Worth: *Selected Members of the Royal Watercolour Society*, Century Gallery, The Shop on the Green, Datchet, Berkshire SL3 9JH (Tel. 01753 581 284; www.centurygallery.zicom.net). Private View Sunday 30 March 11.30 am – 5pm.

1 April – 14 May

Barry Atherton (solo): *Drawing – the Process: Academic Life Drawings*, Birmingham City Art Gallery, Chamberlain Square, Birmingham B3 3DH (Tel.0121 303 3442)

3 – 6 April

Diana Armfield, Jane Corsellis, Fred Cuming, Bernard Dunstan, Bo Hilton, Peter Kuhfeld, Susan Ryder, Ann Shrager, Benjamin Sullivan, Neale Worley: Manya Igel Fine Arts at *Claridge's Antiques and Fine Art Fair*, Claridge's, 53 Brook Street, London W1A 2JQ (Tel. 020 7229 1669; www.art-connection.com/manya_igel)).

5 – 24 April

William Selby (solo): Adam Gallery, 13 John Street, Bath BA1 2JL (Tel/.01225 480 406; www.adamgallery.com)

- 6 April – 6 May
Pamela Kay (solo): Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel. 01962 735 286)
- 12 – 28 April
Fred Cuming, Fred Dubery, Richard Pikesley in *Six Painters and Six Sculptors*, Geedon Gallery, Jagers, South Green, Fingringhoe, Colchester CO5 7DN (Tel. 01206 728 587). Daily 11am – 6pm.
- 24 – 27 April
Salliann Putman, Ann Shrager, Dawn Sidoli: The Rowley Gallery at *The Eighth Annual Chelsea Arts Fair*, Old Town Hall, Chelsea, London SW3. For further information please contact the Rowley Gallery (Tel.020 7229 5561)
- 24 – 27 April
Diana Armfield, Jason Bowyer, Bernard Dunstan, Ken Howard, Ann Shrager, Margaret Thomas: Manya Igel Fine Arts at *The Eighth Annual Chelsea Arts Fair*, Old Town Hall, Chelsea, London SW3 (Tel.020 7229 1669/8429; www.art-connection.com/manya_igel)
- 27 April
William Bowyer: *Open Studio for Friends of the NEAC*, 8 Gainsborough Road, London W4 1NJ, 11am – 5pm (Tel.020 8994 0346; mobile 07763 310 251)
- 29 April – 4 May
NEAC Members including **Francis Bowyer, William Bowyer, Peter Brown, Tom Coates, Jane Corsellis, Peter Kuhfeld, Anthony Morris, David Parfitt, Richard Pikesley, Susan Ryder, Ruth Stage, Daphne Todd, John Ward, Michael Whittlesea**: *The View: an Exhibition about Richmond Hill*, Waterstones, 203-206 Piccadilly, London W1V 9LE. Tuesday, Thursday & Sunday noon-6pm; Wednesday 2.30-6pm; Friday & Saturday noon-7pm.
- 1 – 16 May
David Carpanini, Ann LeBas and other NEAC Members: *Royal Society of Painter-Printmakers Annual Exhibition*, Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel. 020 7928 7521; www.banksidegallery.com)
- 1 – 22 May
Ken Howard: *Royal Academicians' Exhibition*, CCA Galleries, 18 Albemarle Street, London W1S 4HR (Tel.020 7409 7722; www.ccagalleries.com)
- 2 – 18 May
Jane Bond, Anthony Morris, Susan Ryder, Daphne Todd, Martin Yeoman and other NEAC Members: *Royal Society of Portrait Painters Annual Exhibition*, the Mall Galleries, The Mall, London SW1Y 5BD (Tel. 020 7930 6844; www.mallgalleries.org.uk)
- 3 May – 21 June
Pamela Kay, John Ward: *Garden Delights – the Cutting Hedge of Art*, Falmouth Art Gallery, Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT (Tel.01326 313 863; www.falmouthartgallery.com)
- 3 May – 3 July
Michael Whittlesea: *Spring Exhibition*, The Hunter Gallery, 9 Hall Street, Long Melford, Sudbury, Suffolk CO10 9JF (Tel.01787 466 117; email camillarodwell@thehuntergallery.com; www.thehuntergallery.com). The sculpture garden will open to coincide with this exhibition.
- 3 – 15 May
Bob Brown, Peter Brown, Tom Coates, Fred Dubery, Mary Jackson, Andrew Macara, Richard Pikesley, Susan Ryder, Richard Sorrell, Michael Whittlesea, Jacqueline Williams, Leslie Worth: *Spring Exhibition*, Woodhay Picture Gallery, The Holt, Woolton Hill, Newbury, Berkshire RG20 9XL (Tel. 01635 253 680; email rosemary@woodhaygallery.co.uk)
- 8 – 11 May
Salliann Putman, Ann Shrager, Dawn Sidoli: *The Affordable Art Fair*, Temple Meads Station, Bristol. For further information please contact the Rowley Gallery (Tel.020 7229 5561)
- 9 – 18 May
Dawn Sidoli: *North Somerset Arts Week*, 75 Woodhill Road, Portishead, Bristol B520 7JD (Tel.01275 818 298). Daily 10am – 6pm.
- 10 May – 13 July
NEAC Members including **Francis Bowyer, William Bowyer, Peter Brown, Tom Coates, Jane Corsellis, Peter Kuhfeld, Anthony Morris, David Parfitt, Richard Pikesley, Susan Ryder, Ruth Stage, Daphne Todd, John Ward, Michael Whittlesea**: *The View: an Exhibition about Richmond Hill*, Orleans House Gallery, Riverside, Twickenham, London TW1 3DJ (Tel.020 8892 0221). Tuesday - Saturday 1-5.30pm; Sunday 2-5.30pm.
- 11 May – 4 June
Francis Bowyer, Salliann Putman: The Sheen Gallery, 245 Upper Richmond Road West, London SW14 8QS (Tel. 020 8392 1662; www.thesheengallery.com)
- 12 May – 7 June
Michael Fairclough, Jennifer McCrae: *Thirtieth Anniversary Exhibition*, Bohun Gallery, 15 Reading Road, Henley-on-Thames, RG9 1AB (Tel.01491 576 228; www.bohungallery.co.uk)
- 17 May – 30 June
Barry Atherton (solo): *Drawings, Studies and Academies*. Kelvin Grove Art Gallery and Museum, Glasgow. Private View Friday 16 May, NEAC Members and guests welcome. (Tel.0141 427 2713; email b.atherton@gsa.ac.uk)
- 19 May – 7 June
Jennifer McRae (solo): Beaux Arts, 12/13 York Street, Bath BA1 1NG (Tel. 01225 464 850)

21 May – 1 June

Richard Sorrell (Featured Artist): *Royal Society of British Artists Annual Exhibition*, The Mall Galleries, The Mall, London SW1Y 5BD (Tel. 020 7930 6844; www.mallgalleries.org.uk)

29 May – 19 June

The New English by the Thames: Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH. (Tel. 020 7928 7521; www.banksidegallery.com). Private View 29 May, 6–8 pm.

5 – 28 June

David Carpanini: *Black and White*, New Ashgate Gallery, Wagon Yard, Farnham, Surrey GU9 7PS (Tel. 01252 713 208; www.newashgategallery.com)

7 – 21 June

Jacqueline Rizvi: *Still Lives and Interiors*, Piers Feetham Gallery at the Aldeburgh Festival, Hill Lodge, Church Walk, Aldeburgh, Suffolk (Tel.01728 452 209)

7 – 28 June

Jason Bowyer, Bob Brown, Peter Brown, Diana Calvert, Tom Coates, Fred Dubery, Roy Freer, Mary Jackson, Anthony Morris, Arthur Neal, Richard Pikesley, Richard Sorrell, Michael Whittlesea: *Summer Exhibition*, Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel. 01483 211 221)

10 – 27 June

The New English Art Club at W.H.Patterson: W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA (Tel. 020 7629 4119; www.artnet.com/whpatterson.html; email patterson@nacamar.co.uk)

11 – 27 June

David Parfitt: *Chelsea Festival Exhibition*, Gallery on the Green, 33-35 Markham Street, Chelsea Green, London SW3 3NR. Private View 10 June 6-8.30pm. (Tel.020 7352 3551). Michael Portillo will open the exhibition at 7pm.

14 – 28 June

Pamela Kay, Richard Pikesley, Michael Whittlesea: *Summer Exhibition*, Richard Hagen Galleries, Yew Tree House, Broadway, Worcestershire WR12 7DT (Tel. 01386 853 624/858 561; www.richardhagen.com; email fineart@richardhagen.com)

19 June – 12 July

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

24 June – 26 July

June Berry: *17th Annual Summer Exhibition*, Honor Oak Gallery, 52 Honor Oak Park, London SE23 1DY (Tel.020 8291 6094)

2 – 26 July

Michael Fairclough: *The Seascape Exhibition*, New Ashgate Gallery, Wagon Yard, Farnham, Surrey GU9 7PS (Tel. 01252 713 208; www.newashgategallery.com)

2 – 28 July

Jack Millar (solo): Duncan Campbell Fine Art, 15 Thackeray Street, London W8 5ET (Tel.020 7937 8665). Private View Tuesday 1 July, 5.30 – 8.30pm.

14 July – 2 August

Richard Sorrell, Michael Whittlesea: Mill Studio at the Yvonne Arnaud Theatre, Mill Brook, Guildford GU1 3UX (Tel.01483 440 000; www.yat@yvonne-arnaud.co.uk)

17 – 20 July

Francis Bowyer, Richard Sorrell, Jenny Wheatley: *Art in Action*, Waterperry House, Nr. Wheatley OX33 1JZ. Contact Art in Action, 96 Sedlescombe Road, London SW6 1RB (Tel. 020 7381 3192; www.artinaction.org.uk)

10 August – 2 September

Pamela Kay, Paul Newland, Jacqueline Rizvi, Maurice Sheppard: *From Drawing to Painting*, Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel. 01962 735 286)

23 August – 27 September

New English Art Club: Island Fine Arts Ltd., 53 High Street, Bembridge, Isle of Wight PO35 5SE (Tel.01983 875 133; www.islandfinearts.com)

10 – 27 September

William Bowyer (solo): Messum's Fine Art, 8 Cork Street, London W1X 1PB (Tel. 020 7437 5545; www.messums.com)

13 September – 11 October

June Berry, Richard Sorrell: Alpha House Gallery, South Street, Sherborne, Dorset DT9 3LU (Tel.01935 814 944)

18 September – 11 October

Tom Coates (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel. 020 8748 8850; www.newgraftongallery.com; email art@newgraftongallery.com)

This Newsletter was edited 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 Caroline Burmaster, Secretary to the Friends of the NEAC, Osborn House, 7 South Bolton Gardens, London SW5 0DH.

The New English Art Club is registered Charity Number 295780.