ourart

Issue 3 The magazine of the Nottingham Society of Artists

Autumn edition 2017

Ala Bashir

Doctor from Baghdad

Ala Bashir - the meaning of art

When Science and Art Collide

Nottingham from the East at the Castle

Seen in Bruges

Nottingham Society of Artists

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Cover image:
***Contemplation - Ali Bashir** oil on canvas. 145x114 cm*

Welcome

to the Autumn edition of OurArt magazine.

This is the third edition of our magazine. The layout is now established, the editorial team seasoned and laid back or should that be pickled and laid out?

Over the summer our Members Exhibitions have been extended from one week to two week shows. This is better for promoting and encouraging visitors to view. Now you can view and tell your friends what is on and there will be time for them to visit too.

We have just held a charity event for the Parkinsons Society and that too was for a period of two weeks.



Striking display at the '40 Shades of Green' exhibition in aid of Parkinson's UK

There were studio groups which kept going right through the summer possibly helped by the cooler conditions than usual not overheating the studio. Perhaps the only benefit of a wet summer. Let's hope the autumn is drier and promotes en plein air painting!

Be warned all the door codes have changed. All members have been circulated with the new numbers, so if someone says they do not know the number, they may well not be a member any longer!



Jim Brown 1946 – 2017

A Liverpudlian who would always give advice but only when asked.

Jim was a revered artist, a Character sketching in our studio several days of the week - Tuesday mornings, Wednesday or Thursday and sometimes Friday and Sunday. He was the master of composition in portraiture or still life. When he made marks often in pastel on a dark piece of inexpensive paper the moment he put in a highlight, the image would leap from the paper. No line was wasted, no one could do better - Turner, Sargent or even Michelangelo. He is much missed.

AG.

Having said that we do have approaching 190 members at present. We hope the new virtual gallery on the web site (see page 3), where you can show ten of your pictures for sale at any one time might encourage more to join just to get that amazing facility.

The gallery has just been repainted, the toilet and the kitchen upgraded. The toilet alterations give better wheelchair access and improve the layout of the gallery removing a dark corner. The kitchen has a new leak-free roof, better insulation and ventilation above a new suspended ceiling. A hand washing facility was added.

We are facing challenges with the Castle closing for extensive renovation and improvement possibly for two years. We may well have to hold more events which will attract visitors to our own door without that passing trade.

AG.



Eric Allsbrook - a family tribute

Eric was born on 25th July 1928 and was one of 8 children.

He lived in Littleover in Derbyshire.and was a Choir Boy in the local church of St Peter's.

He joined the army and served in the Sherwood Foresters for 2 years and, every year, he attended the reunions at Crich Stand, which is the Sherwood Foresters Regiment Memorial.

When he came out of the forces, he met his wife to be, Patricia and, just six months later they were married at St Chad's Church, Mill Hill in 1951. Shortly after, they were able to buy their own house in Merchant Avenue, Spondon.

Eric loved all things creative. As a member of the Nottingham Society of Artists he painted in water colours, oil and charcoal. He also loved woodwork and making things. He even made 2 violins.

He loved cycling and was always out and about on his bike. He played bowls, attended night classes and was very much involved in the Meadows Partnership Trust.

Eric leaves a wife, Patricia, children, Robert, Susan and Matthew and grandchildren, Jason, Luke, Lawrence and Sophie and great grandchildren, Oscar, Olivia and Lucas.

Eric died at the City Hospital on the 11th July.



Studio Chairs - Spot the Difference!

Your Chairman is often muttering and going on about the studio chairs.

This issue of the magazine has lots of chair illustrations and we have our own iconic antiques in the top floor studio.

We are not talking about the occupants who sit on them, but the chairs themselves...

There are two versions of steel frame chairs in the studio (and yes there are other office chair designs in the building). There are the brown/grey ones and the blue ones. Chairs are a very interesting and difficult design problem and what we have on the top floor is a good design and very much a - not so good design.



Spot the difference! Iconic Bauhaus design on the left.

Look at the good ones, they have brown/grey colour frames and pads. I think they date from the 1930's and are likely to be of French manufacture. The design stems from the Bauhaus principal designers Marcel Breuer and Mart Stan. There are similar designs in Brigette Durieux's cult furniture reference book 'Industrial Chic'

The design has thin tube welded frame that are internal soldered, so no flash and a clean joint with visible end caps to the tubes. Very subtle and very clever for so early a chair. The metal tube is not drawn exactly smooth there is a patina to the spray finish. All signs of an early manufacture – and quite a rare find today.

The seat back and squab rest against the tube clearly articulating their position and purpose relative to the frame. An elegance in design answer that separates structure from support.

Now look at the blue ones:- Smooth and fatter steel tube, heavier in construction. The paint is flat smooth and shiny. The seat back and pad wrap round the tube frame. When stacked the wear is on the fabric edges.

So my message is savour the good and PLEASE stack them separately. Stacking them together strains the frame of the icons as they are smaller and if correctly stored we will be able to sit on the icons for many more years!

Major upgrade

http://www.nottinghamartists.org.uk

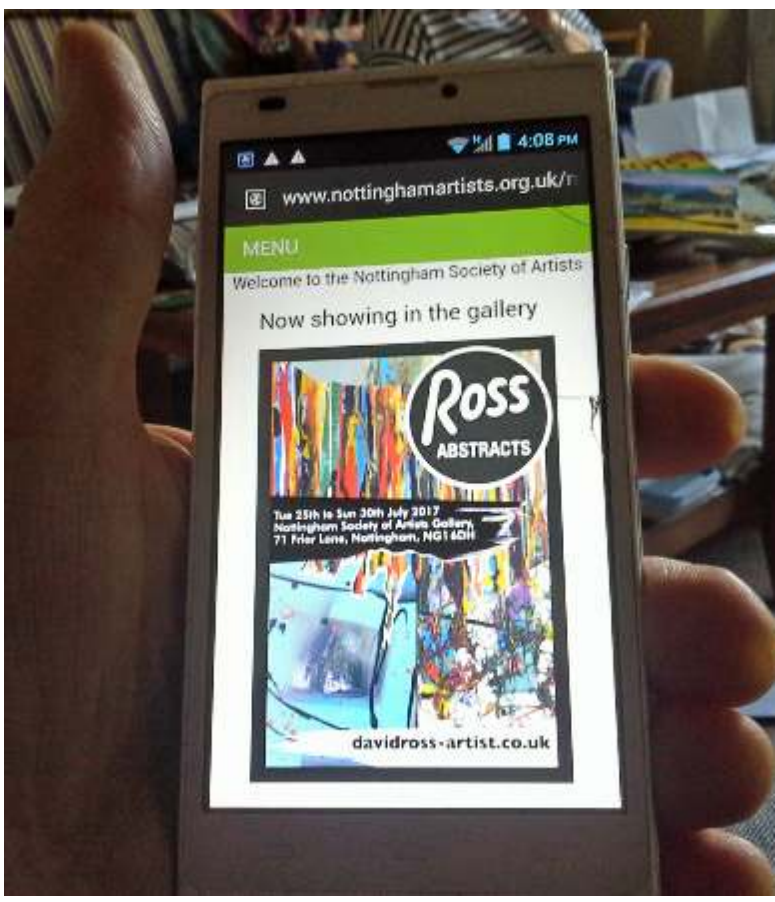


In April this year, a new updated website was released, with lots of new features and information for both the general public and members.

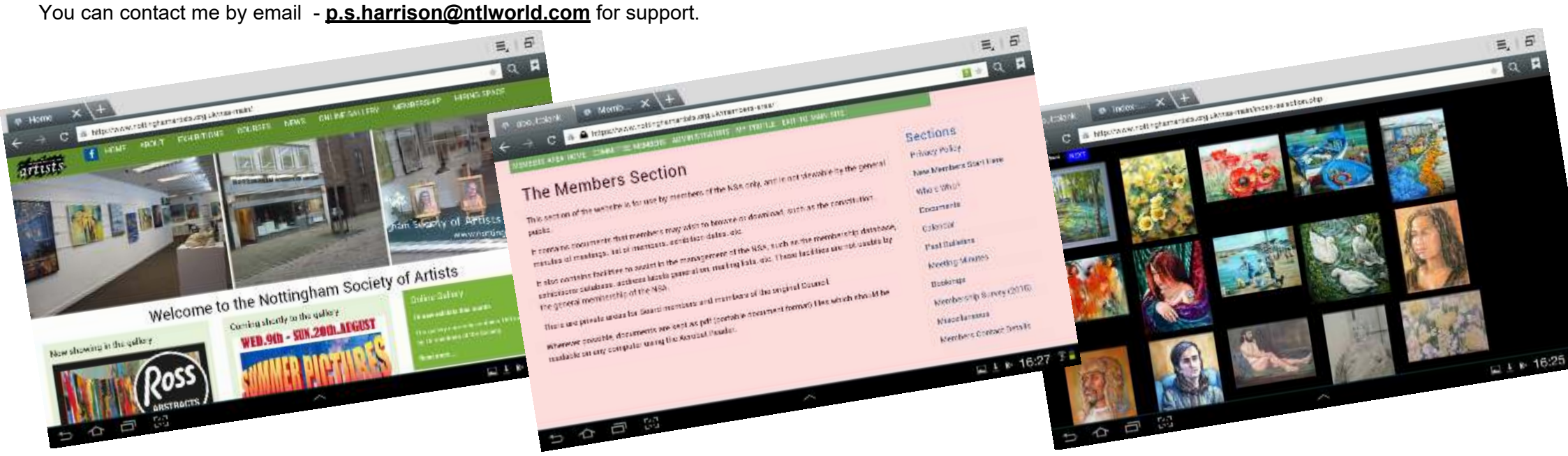
It is responsive in its design and is as easy to view on a small mobile phone screen as it is on a tablet or on a large desktop computer.

A major upgrade is the **Online Gallery**, which allows members to easily showcase their art work to the general public. Facilities have been incorporated to allow members to manage their own part of the gallery, uploading up to 10 images free of charge, and replacing them as often as they wish. Members of the public can contact artists through the online gallery (without the artists' email addresses being exposed). Our 700 followers on Facebook are regularly reminded about new additions to the online gallery.

The members' area of the website has additional information available, including a privacy policy, a guide for new (and existing!) members, members' contact details, and facilities to manage your own "profile" and gallery contents, as well as the usual who's who, documents, event calendar, bookings database, meetings minutes, etc. The area is protected - the username and the password are displayed on the studio notice board, and sent out to members with their membership details.



So – have a look if you haven't already, and start uploading your art work images to your part of the gallery. It's really quite easy to do. I am happy to assist members to get started and am usually available after the Thursday morning group at the Society. You can contact me by email - **p.s.harrison@ntlworld.com** for support.



Nottingham from the East

This is the first in what is hoped will be a series of articles intended to focus on individual art works within the collection of Nottingham Castle Museum. To begin we take a closer look at a picture which always attracts interest from locals and visitors alike and appears to be on permanent display in the long gallery:

Nottingham from the East" (c 1695) by Jan Siberechts (1627 – 1703) oil on canvas (58.4 x 120.7)



Reproduced with kind permission of *Nottingham City*

In the section of the gallery

devoted to pictures with local interest hangs a landscape painting of a subject which appears remote and distant yet somehow strangely familiar. The view presented invites the spectator on a journey, a journey which takes us into the past but also provides reassuring and recognisable reference points from the visible present. This is a landscape painting which invites the eye to wander and to look around but also to travel towards a distant and intangible horizon. We are led in geographical space across a great tract of the English heartland and in historical time back to a pre-industrial and largely pre- urban environment. This was the England that existed in the period following one revolution (constitutional) and prior to another (economic). We are looking at "Nottingham from the East" by Siberechts (1695)

This is a landscape painting which provides equal interest for the local antiquarian and the art historian. The picture serves as a documentary record of location and topography but is also of considerable pictorial interest regarding the means by which this content is expressed. The composition accords to a pronounced horizontal format, allowing for a sweeping, panoramic view of the subject. A great vista opens up before our eyes and from the high vantage point a broad swathe of countryside is set out before us which allows us to understand the fundamental lay-out of the landscape and also observe a fascinating wealth of detail and activity contained within.

A great vista opens up before our eyes . . .

Once we have oriented ourselves and assumed the position of the artist on high ground to the East we begin to recognise prominent local landmarks and features – St Mary's Church, the castle rock, Wollaton Hall, the River Leen, the Meadows, Wilford Church, Clifton Grove and the old Trent Bridge. However this is a painting that manages to combine the panoramic overview of an extensive landscape with the minutiae of that landscape. Closer inspection reveals a wealth of detail and incident . Labourers work in the fields bringing in the harvest, herds of animals are driven to market, pack horses traverse the leafy lanes and people stroll along riverside paths.

This is an image of England long gone . . .

This painting entered the Nottingham Castle collection in 1977 and is attributed to the Flemish landscape painter Jan Siberechts (1627 – 1703). Siberechts was born in Antwerp and joined the Guild of that city in 1648, arriving in England around 1672 where he made a reputation working for several aristocratic patrons. It is believed that he spent some time previously in Italy and if that is the case it would help to explain a picture such as this which, despite its provincial English subject, accords with the then fashionable Italianate notions of the scenic and picturesque. Siberechts was a generation younger than, for example, Claude Lorraine and may have been influenced by the classical vision of landscape prevailing in that period.

In Siberechts picture the eye is guided through the broad expanse of landscape towards the distant horizon by a number of pictorial devices. Linear perspective is created by ridges and furrows in a foreground field, by the route of a track crossing the middle distance and by the serpentine course of the meandering river. The sense of almost infinite space is further enhanced by aerial perspective as sunlit greenery gives way to a succession of distant blue hills and the roseate glow of light in the Western sky. The elevated view point of the artist and the vertical dimension is emphasised by the appearance of birds high in the sky and the entire vista is framed by the foliage of a tree in the left foreground and by towering cumulus cloud to the right.

This is an image of an England long gone, an England before the agrarian changes of the 18thC., before the industrial revolution which had such a profound impact on this region, before the development of mass communications and before the urban sprawl which is so familiar to us today. If we were now to climb the high ground to the east of the city (Colwick Woods?) and adopt the artist's viewpoint we would see before us a scene which has changed drastically but perhaps not quite totally beyond all recognition.

DWM

Seen in Bruges



From Van Eyck to Magritte, Memling to Brusselmans, Delvaux to Brangwyn - they're all in Bruges! An inspiring collection of work to distract the tourist from the endless chocolate shops!

Go to the Musee Groening and the Musee Memling or any of dozens of great galleries in the town and you will be rewarded with a visual treat more satisfying and longer lasting than a chocolate spanner or other somewhat disturbing chocolate shape!

On this page a small selection of pictures from a recent visit - the beer's good too!

RPC



Triptych of the Mystical Marriage of Saint Catherine, Hans Memling (1479) Musee Memling

Above
Jan van Eyck, Portrait of Margaret van Eyck, Groeningemuseum, Bruges, 1439

Below - Frank Brangwyn, The Afflicted Ones. Arentshuis, Bruges. 1923

Nude with Conch, Jean Brusselmans 1969. Groeningemuseum







Composition with two colours, yellow, grey and black, Amedee Cortier. 1960 -65. Groeningemuseum



The Assault, Rene Magritte 1932
Groeningemuseum

Ala Bashir – Doctor from Baghdad

Ala is both a doctor and a painter. Although now retired as a full-time doctor, his activities as a painter take him regularly to Europe and the Middle East. His output is prolific and impressive.

He has had solo exhibitions in Bonn, India, USA, France, Baghdad and Vienna. Here in the UK, his solo shows have been held in London, Nottingham and Leicester. Exhibitions at which his work has been shown alongside other artists are too numerous to mention, but include Qatar, Tripoli and Morocco. He has earned many awards, including the Gold Medal in the International Exhibition in Baghdad and the second prize at the International Poster Exhibition in Paris in 1983. He was commissioned to design two monuments in Baghdad. One was huge, at 21 metres high and carved from stone. The other was a bronze, 9 metres tall and stands close to the Amyria shelter.

Our conversation began with Ala being asked how it happened that he had these two careers.

I was born in Iraq in 1939. We lived in Baghdad and I was the only boy, with two sisters.

When we were young children and visited our grandmother, *we scrambled amongst, and over, ruins of what now are World Heritage Sites,* so wonderful sculptures and carvings were as familiar to us as pictures in a child's picture book. It was years later that I realised their true significance and recognised the part they played in my own work as a painter.

When I was in my late teens, I got a place at the Institute of Fine Art in Baghdad. I started on a three-year degree course.

My mother, though, wasn't happy with my choice. She wanted me to have a career that would give me freedom and opportunities, a more 'respectable' job. So, under pressure, I applied for, and gained, a place at the medical school at Baghdad University.

How did you juggle the two disciplines? Which was the more important to you at this time and what path did your life take after that?

I kept both courses going at the same time! After one year at the Fine Art Institute, I started my six-year medical training. So I graduated in Fine Art after two more years, then I did a further four to get my first medical degree.

Art was always my first love. Initially, I didn't like medicine at all. But I now recognise that it brought me close to our physical existence, which would inform almost all my paintings. A great deal was happening in my life, but throughout it all, I painted.

After graduating, I was called up to do National Service and did three years in the Iraqi Air Force.

In 1968 I came to England and got a post at the Frenchay Hospital to train as a plastic surgeon. I was appointed FRCS in 1971. I was offered a job in the USA.

However, my life reached a turning point when my mother became very ill. She was, by now, a widow and my being the only son meant that I had to go back home. I was there during the Iran-Iraq war, working with wounded soldiers. I was able to introduce new techniques to help save them. In 1982 I led a team which performed the first successful hand replantation in the Middle East.

It was all very interesting but the downside was that I wasn't allowed to leave the country. To have tried would have been interpreted as being against the regime and I'd probably have been imprisoned.

I was chosen to be one of Saddam Hussein's medical team (again, something which you didn't refuse!) and I worked for him and his household for fifteen years. It wasn't until 2003 that I was able to come back to the UK.

I have three sons, at this time all living here. One of them lived in Nottingham. My wife and I liked the city, so that's why we chose to live here.

What about your art? How would you describe the kind of pictures you paint now?

I used to paint nature; landscapes and portraits, things that I could see. I realised, very early on, that this wasn't what I wanted to express. I wanted to explore what was behind it all, people's thoughts, experiences, fate itself. So I suppose that you would call my work a mixture of impressionism and surrealism; yes, it's looking at the surface of things but showing emotions, reasons and the history behind the surface.

Someone once likened my work to that of Max Ernst. I was happy with that!

I understand that you still spend time out of the UK. How do you fit your painting into this schedule?

I am retained as a consultant plastic surgeon in Qatar and I go back whenever I'm needed. This is usually four or five times a year. But when I'm there, I'm not working full time, so I have time to paint. I have a very nice flat which has a studio attached.

I also have a studio here at home, so there are plenty of opportunities to work.

What are you currently working on?

I'm doing a series of paintings about D.H. Lawrence, which will form my next exhibition at the NSA.

His novels fascinate me. He was a local man of enormous talent with a most interesting background. What made him think like he did about relationships? What conditioned his views about women?

There's plenty of interesting material to work with and I hope that will come out in the paintings.

I think we'd all agree that Ala's story is a fascinating and interesting one.

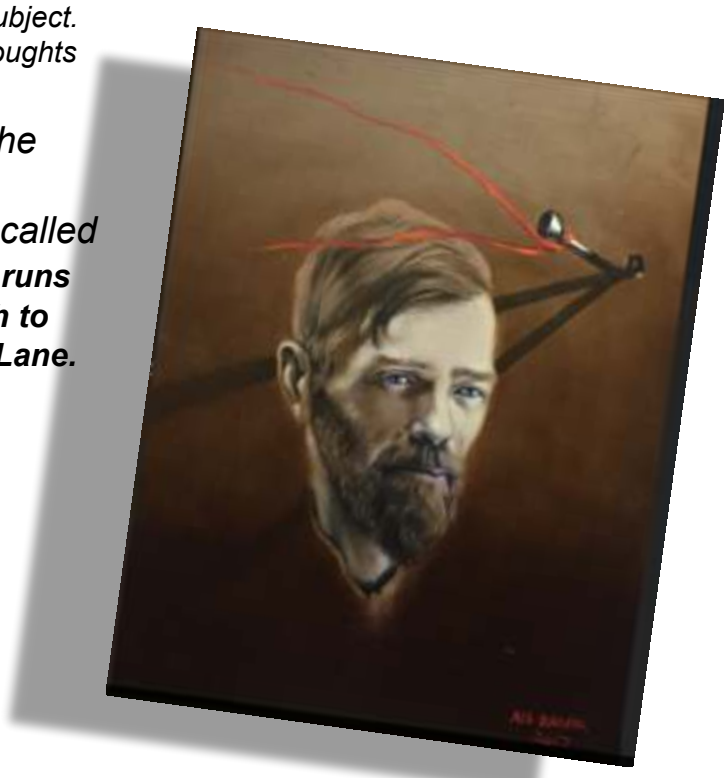
MC



Suppression
oil on canvas 119 x 99 cm.

As well as being immersed in his painting, he has deeply-held views about the function of art and its place in society and he enjoys discussing the subject. See overleaf for the Thoughts of Ala Bashir.

His exhibition, on the theme of DH Lawrence and called 'Woman and Man,' ***runs from September 26th to October 8th at Friar Lane.***



Obscured*.*
oil on canvas 120 x 120 cm.

Revival.
oil on canvas.
120 x 120 cm.



Ala Bashir's thoughts

on the meaning of art and putting the art marketplace in perspective based on a conversation with Alan Gardner.



Man is the only animal to make marks to explain existence.

Cave painting was art as an expression of freedom, art without idolatry. Drawings on the cave walls were an attempt to explain **hidden power,** the fear of the unexpected and death.

It was the advancement of culture when Sumarian, Egyptian or Babylonian civilisations used art to **express the mysterious** with a power called 'Gods'.

From then on it was for the **Church or the State** to promote it's power with a particular view through Art.

The great 18 century German philosopher Hegal, a monk, first wrote about the function of art as an expression of **power over others.**

Only in late 19th century and even early 20th century did there come an **artistic revolt** to strike free from the Church or State patronage. From then on meaning in art has become more and more chaotic.

This is the same period in which the rise of the **commercial gallery** has grown with private collectors supporting the artists.

Is it here the power of **advertising** manifested? Is meaningful expression steered and controlled by public opinion or by patronage by a few dealers or art critics?

Let us view **extremism;** the swastika – did you know this was an ancient Indian symbol prevalent for centuries on many temple walls as decoration? No one could paint it on a wall today without public condemnation and legal penalty.

In Sumarian painting the Zionist symbol was an abstract portrayal of man conjoined with woman. The Isis flag is promoting aggressive domination, and today the rainbow is used to denote a safe gated community. Is this not **Art used as propaganda?**

Our contemporary galleries are operated by a small specialist group. A connection with the past, with collected experience, with skill is abandoned.

It is as if the public is viewing the art from a point of **'the emperor has no clothes'.** There is deception as to what embraces a good artist. Perhaps there always was, but I believe art should exhibit **meaning**.

Now with the dealer and the billionaire collector supporting the artist we end with the worst manifestation of the process – the major auction.

This is the process of **turning art into a commodity** for making and flaunting money. The auction process is backward looking. It is an investment looking into the past because then it is finite, not an investment looking to support the future of art without a return.

It is worth noting this is not limited to the world of art inevitably it is human nature to follow trends, to explore the new by comfort of others. Plastic surgery of all things is subject to fashion and peer expectation – think body shape and botox!

From the 1960's until today attitudes have changed markedly. When I arrived in England in 1968 respect of others was so different. Professionalism has changed; no longer is a doctor, solicitor or architect trusted. All are double checked. The line up, queuing, waiting your turn, a characteristic of English behaviour is much reduced.

Diffidence is shunned over stridency. A system of communal support is unravelling.

The media is no longer seen as explaining fact but with suspicion of promoting half truths. This should all be expressed in our art but how?

You have 'Dined with Dawn' and now time for:-

Down right Ar-Tea, a Tea-view, art-ee-stick, or Bite into your Art, with Ag



Recently I have been invited to gallery previews and to judge work on exhibition as your representative. It is interesting to see in various galleries what they do to draw in the visitors. The café is always a focus point. How many times have you said 'meet you for tea and a cake?' and has that encouraged you for more visits to an art show?

You may have been to the Contemporary, you may have been to the New Art Exchange, you may have been to the Castle, but have you been to the

THINK GALLERY?

This is found by entering the Lace Market from left of the Council House and up the hill - which is Pelham Street. The Think gallery at Cobham Chambers, is a courtyard found on the left side through green pillars and archway with Cobham Chambers on it, go through a passage, across a courtyard to a door at the far end. It is just past the Rutland Arms Pub.

This gallery is well worth finding, with a good café for coffee and cake. The café part has individual booths to sit and chat in, very reasonable prices and then a well lit Victorian gallery to view the latest trends in painting and related art. Well known Nottingham artists exhibit there, some are from the NSofA.

. Looking back from the door across the courtyard is a little known view of Nottingham so near the market square but that evokes all the character of last century old Nottingham.

AG



Muriel Norman

We were sorry to hear that Muriel died last April. At ninety nine she was our oldest member in terms of both age and length of membership, having joined sixty four years ago. This article first appeared in the September issue of the Bulletin 2013. It seems appropriate to re-print it here.

Spotlight on Muriel Norman

No one has been a member of the NSA for longer than Muriel. It seems fitting, therefore, that we begin our Spotlight column with her.

This year marks the sixtieth anniversary of her membership, so her memories go back a long way.

Were there any artistic influences in your childhood?

Oh certainly! My father was a stonemason who gave evening art classes at the Jesse Boot School. At home, he and my older brother seemed always to be drawing and sketching. I joined in their activities from a very early age. My father also enjoyed writing (I often think that painting and writing go together) and this is something else I've liked to do over the years.

Can you tell us about your connection with the NSA?

Father was a member, so I was familiar with the Society. He encouraged his students to apply for membership, so it seemed a natural thing for me to do.

I joined as a student member in 1953 and later became an Associate. I was elected a Full Member in 1958 and went on to serve on the Council for many years. I was Vice-President during the time that Edward Seago was President.

In those days it was the practice to invite non-members to be President and it was very good for the Society if a well-know artist would accept. Edward Seago was a very nice man and he came up to visit two or three times and gave us talks.

We used to wine and dine them at The Flying Horse on these occasions; quite a responsibility! I think that it was after Seago that we decided to elect our own members to be President.





Did you have any art training?

I studied Life Drawing under Joseph Else and it was during this time that I met Arthur Spooner. His Antiques Room was next door and I had to pass through it to get to my class. It was nice to have my memories used when Dan Snow interviewed me for the TV programme 'Hidden Paintings' in 2011.

What happened after you left school and the Art College; were you able to use any of your training?

I had to find a job. The first place where I worked was a very good jeweller's shop in Clumber Street called May's. Very correct; we had to wear hats going in and out of the premises! Then I went to Lewitt's, an antiques business opposite the NSA on Friar Lane. I was there for two or three years. In 1942 I was called up to join the Land Army and served in the Forestry Division till the end of the war.

There really wasn't time to do any serious artwork. I always had a sketchbook with me, though, and I've lots of drawing of all the work that was going on. Some show the Italian and German prisoners working alongside the foresters. They bring back so many memories!

I swapped my paintbrushes for new tools that I had to use for the work I was doing; a hoppus, a scribe, girth tape, measuring-stick and length tape. What we had to do was count and measure the timber the foresters cut down. They were on piece work, so each man's wages depended our getting the figures right. It was an interesting time; a very active, outdoor life where I made friends who are still friends today.

After the war I came back home. By this time, my brother, Gordon, had set up his own workshop on Milton Street. It was called the Willbond Studio. It was there that I met and later married one of his apprentices, John Norman. We had a daughter, Jill. Sadly, John died when she was only seven so, again, I had to find work. It had to be work that didn't interfere with my bringing her up on my own. It was only when she was older that I applied to do a Teacher Training course at Clifton College, after which I spent ten years teaching in Burton Joyce. And there I was able to use my art training!

What were the things that you particularly enjoyed painting?

I'd always enjoyed drawing and illustration and I made quite a collection of books of cartoons, illustrating some of the activities of the Society. My father, whose name was Walter Willlbond, had started The Bond Group and they went all over the place to draw and paint. Very few people had cars in those days, so we went out on bikes or on the bus. I can look at the pictures of I did of the members sitting in the fields with cows looking closely, or showing them trying to paint whist sheltering from the rain and it all comes back to me!

I particularly liked painting children and animals, and still do. Watercolour, Conte crayon and pastels are my favourite media.



What about now; are you still painting?

Yes, when all the other jobs are finished! I've got my table here in my sunny room with this lovely view and this is where I like to work. I've got my eye on these pieces of lustre ware that I've collected over the years. I'm thinking that maybe I should start painting them for the Summer Exhibition……..

MC

When Science and Art Collide



The event gets underway at the Nottingham Contemporary Gallery

On a cold and dismal day at the end of January I received an email which, after reading, I almost deleted. It began

- Hello, I am a masters student from the University of Nottingham and one of the organizers of the Creative Reactions event. Our aim is to display the connection between art and science by asking artists to meet scientists and be inspired by this to create a piece of art. The event was a great success in Cambridge last year and we'd love to show what Nottingham has to offer as well! I came across your work through your website and really like it. It'd be amazing to have you contribute to this exhibition.

I had never heard of the Creative Reactions event but was intrigued by the idea of meeting with a scientist - after all, when I was a youngster, I had engineered my own space rocket programme, designing, testing and launching many 'space' vehicles with varying success. This experience would surely be handy when talking to a real scientist!

So, I didn't delete the email. Perhaps one of the better decisions I have made and one which has possibly changed my way of thinking and working.

I discovered from my first meeting with three of the organising students that Creative Reactions is part of **'A Pint of Science'**, an annual event that was started in London in 2012 by two research scientists, Dr Michael Motskin and Dr Praveen Paul at Imperial College London. They organised an event called 'Meet the Researchers'. It brought people affected by Parkinson's, Alzheimer's, motor neurone disease and multiple sclerosis into their labs to show them the kind of research they do. It was inspirational for both visitors and researchers. They thought if people want to come into labs to meet scientists, why not bring the scientists out to the people? And so Pint of Science was born. In May 2013 and they held the first Pint of Science festival in just three cities. It quickly took off and is now in over 150 cities around the world.

Events from the festival include Beautiful Mind, Atoms to Galaxies, Our Body, Planet Earth, Tech Me Out, Our Society and **Creative Reactions** - *art and science come together*

The events are held at local venues where the public are invited to listen to scientists discussing the latest thinking in their chosen field. As most of the venues are pubs then it's easy to see where the title 'A Pint of Science' comes from.

I managed to get a ticket for the Atoms to Galaxies evening held at Bunkers Hill near the Ice Stadium. I watched three presentations by three different Physics scientists which were all absolutely gripping (as was the beer) and for some strange reason I also won a tee shirt in the 'are you sitting on a lucky chair' competition!

Artists who had joined the scheme were paired with scientists and meetings arranged.

The resulting work from the collaborations was shown during May at the Contemporary Gallery, Nottingham in a week of talks and celebrations. Photographs from the event are shown below and on the right including work by Roger Crooks, Bob Sparham and Opus Studio member Rosemary Wels.

RPC

Students on the 3D stand



Roger with scientist Tony Padilla at the Contemporary Gallery event.



Viewing artwork at the Contemporary Event





Rosemary Wels
Galaxy Cluster Abell 2218, *artist's impression*
Paired with Meghan Gray. Professor at the School of Physics & Astronomy, University of Nottingham Faculty of Science.



Rosemary Wels *with her scientist Meghan Gray*

This is an artist's impression of a famous Hubble image of a cluster of galaxies about 2 billion light years away. Acting as a powerful gravitational lens, it magnifies and distorts all galaxies lying behind the cluster core into long arcs. The galaxies so affected are stretched along the clusters and some of them are multiple imaged.

In this artwork, one can see the most prominent arc, an orange/red arc at centre right. However artistic licence was used in showing larger blue lines, to emphasize the phenomenon. This work contains groups of individual lights which slowly emerge and fade alternately.

Bob Sparham was paired with scientist Tom Hartman
- Faculty of Medicine & Health Sciences, *University of Nottingham*

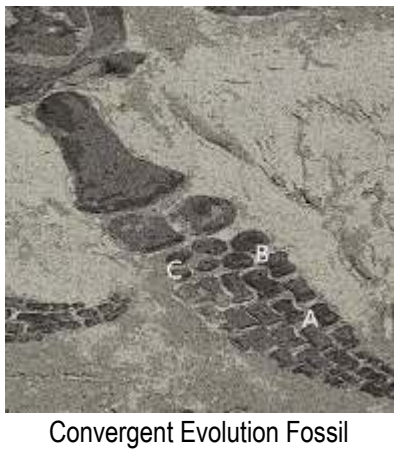
A Humerus B Radius C Ulna



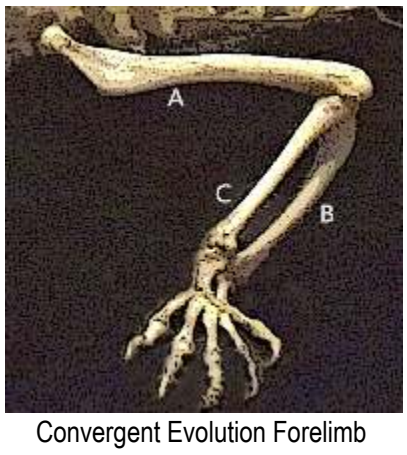
Convergent Evolution Forelimb of Dolphin



Convergent Evolution Fossil
Forelimb of Ichthyosaur



Convergent Evolution Fossil
Forelimb of Plesiosaurus



Convergent Evolution Forelimb
of Crocodile

Roger Crooks
Collision & Dances with Dimensions
Paired with Tony Padilla, Professor of Physics at the University of Nottingham Faculty of Science.

Collision is set against a background of Plato's Cave and is a story that begins and ends with Isaac Newton.

The idea behind the painting (through some strange warped space - time loop - black-hole event) is that Newton (who's 'Principia' formulated the laws of motion and universal gravitation which was key to advances made in the following centuries) ends up being able to read Polchinski's book on String Theory and gets an insight to the current thinking about particles, string theory and the search for dark energy.

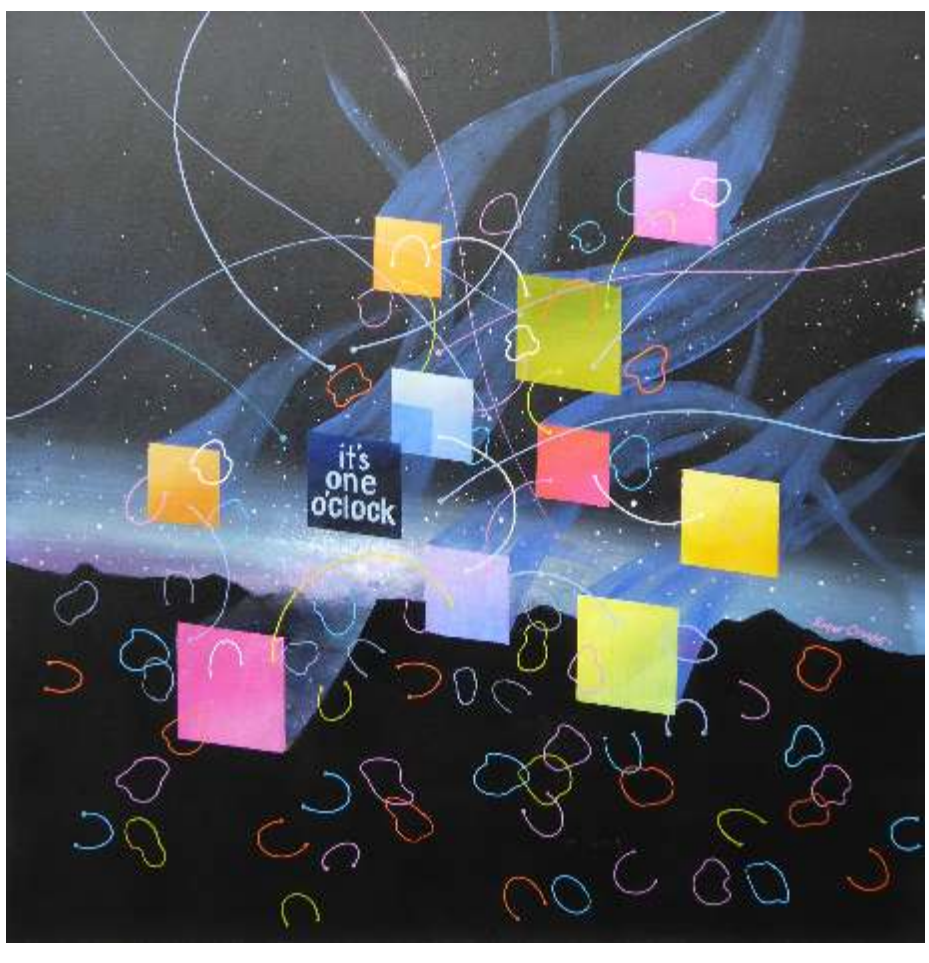
Equations chalked on the cave wall are key moments in Physics from Newton to Polchinski. The particle collision is a reference to current research at the Large Hadron Collider where scientists are searching for the unified theory of why and how the universe exists.

Dances with Dimensions brings into play the particles that are a feature of string theory and, as yet unseen, multiple dimensions that are part of our universe.- this painting set against a young universe (when it was only one o'clock). For fuller explanation visit Roger's website www.rogercrooks.co.uk or ask him!

Collision *- Acrylic 94cm x 94cm*



Dances with Dimensions *- Acrylic 94cm x 94cm*

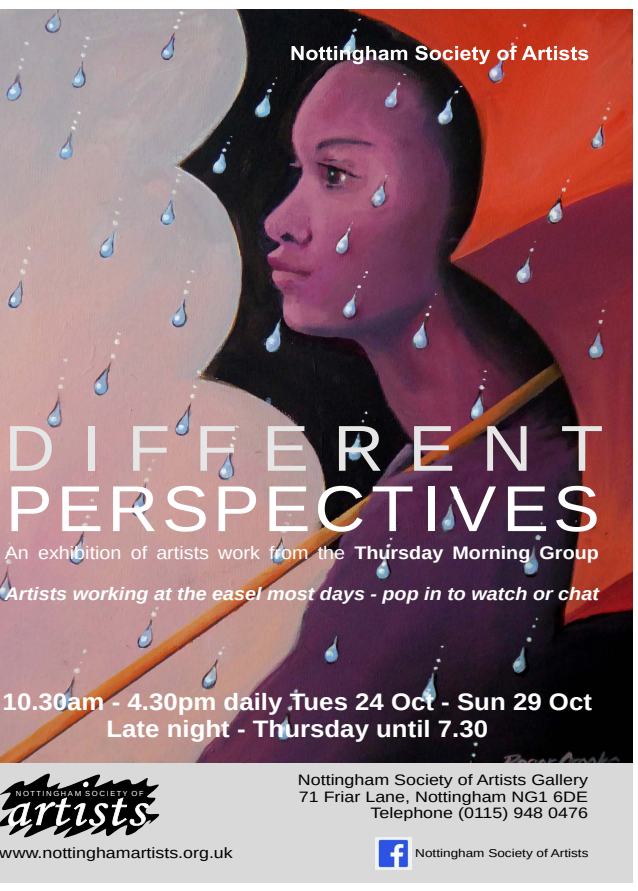


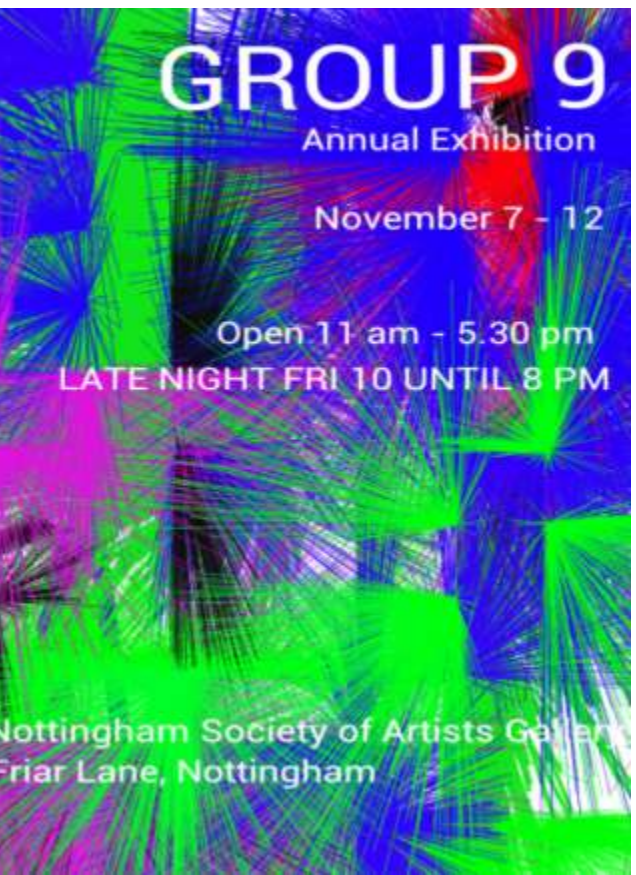
Coming up..



Ala Bashir - In Pursuit of Freedom

(Homage to D. H. Lawrence)
From **Wed 27 Sep**
until Sun 1 Oct
Private view
Friday 29th Sept, 4pm to 8pm.





Nicola Halford
From **Tue 10 Oct until Sun 15 Oct**

Autumn Exhibition
Society Exhibiting Members
From **Wed 18 Oct until Sun 22 Oct**
The annual Autumn Exhibition by all Exhibiting Members of the Society

Different Perspectives
Members of the Thursday Morning Group
From **Tue 24 Oct until Sun 29 Oct**
Private view Mon 23 Oct 5pm - 8pm
An exhibition showing the activities of the Society's Thursday Morning painting group.

Spotted Dog Group Autumn Exhibition
Members of the Spotted Dog Art Group
From **Tue 31 Oct until Sun 5 Nov**

Group 9 Annual Exhibition
Margaret Spencer, Eirian Bell, Elizabeth Smith, Lynne Pyburn, Rita Mitchell, Maureen Copley, Dawn Wilsher
From **Tue 7 Nov until Sun 12 Nov**

Lily Avenue and other stuff - Workshop Babu
From **Tue 14 Nov until Sun 19 Nov**
Opening hours 12 noon until 5.30pm

Pam Miller and Oksana Holbrook A Celebration of Markmaking & Texture
From **Tue 28 Nov until Sun 3 Dec**
Print maker and mixed media artist Pam Miller and textile designer Oksana Holbrook joint exhibition.

Small Pictures for Christmas
Members of the Nottingham Society of Artists
From **Tue 5 Dec until Sun 10 Dec**

Gallery Rental
Our gallery is open all year round, the studios are used daily and most evenings

The main gallery is available for exhibitions from £60 a day. Facilities include a kitchen and cloakroom. The lighting is excellent.

Education & Studio
Available for courses, exhibitions and meetings. £40 a session. Facilities include a kitchen and cloakroom. There is a screen and digital projector available.

Outreach gallery
Chapel Gallery
Ruddington Framework Knitters Museum
Good size gallery giving exhibition space to 3 artists for 3 monthly periods. Some NSofA stewarding required.

Join us
Membership is open to all over age 18. There are Sponsors and Supporters, Members and Fellows. All receive event invitations, this magazine and website access.

Members can have painting membership and exhibition membership.

Join online
www.nottinghamartists.org.uk/join
or by telephoning 0115 948 0476

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