ourart

The magazine of the Nottingham Society of Artists

Issue 6

April 2019



Nottingham Society of Artists

Contents..

2 Welcome
4 Messages on the Wall
5 Pint of Science 2019
6/7 Our Enid
8/9 Bauhaus 100
10 Mark Beaven and Bikes
11 Re-visiting The Very Joy of Art
12 Exhibitions



Welcome to issue 6 of OurArt magazine.

OurArt is a positive in our world of uncertainty. Changes bringing a new entrance mean our basement becoming a new and thriving art workspace. Out of a sewage draining calamity rises opportunity! (see pictures).

There is a growing range of tutored activity in the f rst f oor Education Studio and also some Saturdays in the top f oor painting studio.

Our spectacular cover is in celebration of the most successful event in our year LIGHT NIGHT. This time over 550 visitors were counted through the door, many of them family groups bringing small children who loved our drawing table, drew, signed and pinned up their pictures of little green alien men as the city wide space theme of the event encouraged.

Severn Trent may have dug a real hole in the road but we dug a proper virtual hole with a meteorite glowing just outside the gallery door. To promote our ef orts we had brave space girl (Fleur) in an inspiring costume and with a mini space craft for our three resident artists to get drawing. This we say more than matched the City Council ef orts of a giant space man puppet dangling from a crane, space walking above the Council House Square fountains.

I must thank all of you who helped with the event – manning the desk, taking money for picture sales and cards, demonstrating artists, all who entered their pictures in the exhibition, our space girl and not least those who have stewarded on and through the extended exhibition !

The great news is that it also encouraged more members to join us.

I hope you f nd the magazine informative not just about our Society but about art in our City and raising an awareness of National artistic activity.

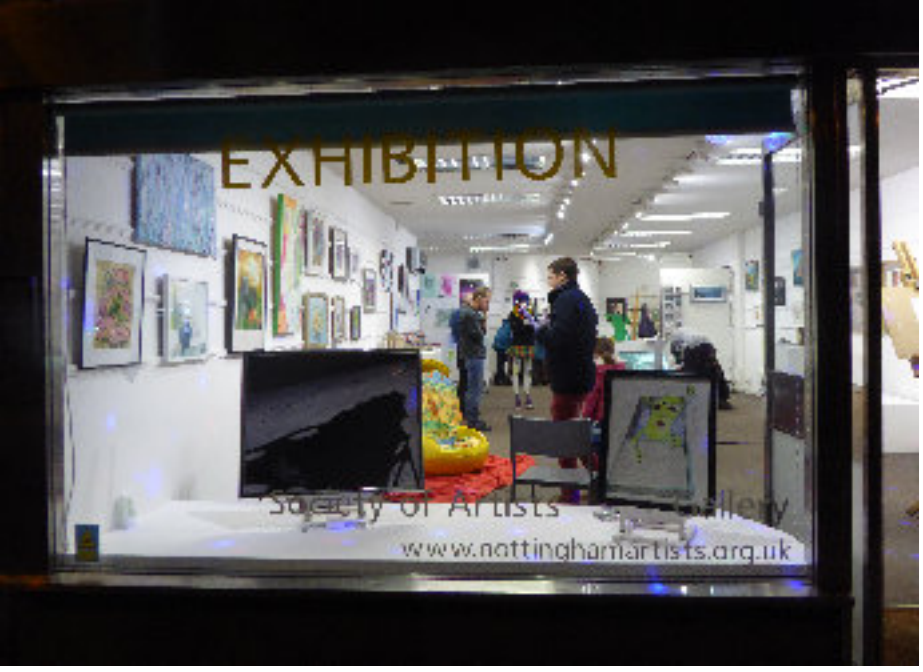
I hope I have helped lay the groundwork for others to continue this magazine as this is my last Editorial. Thank you for reading me!

Alan Gardner





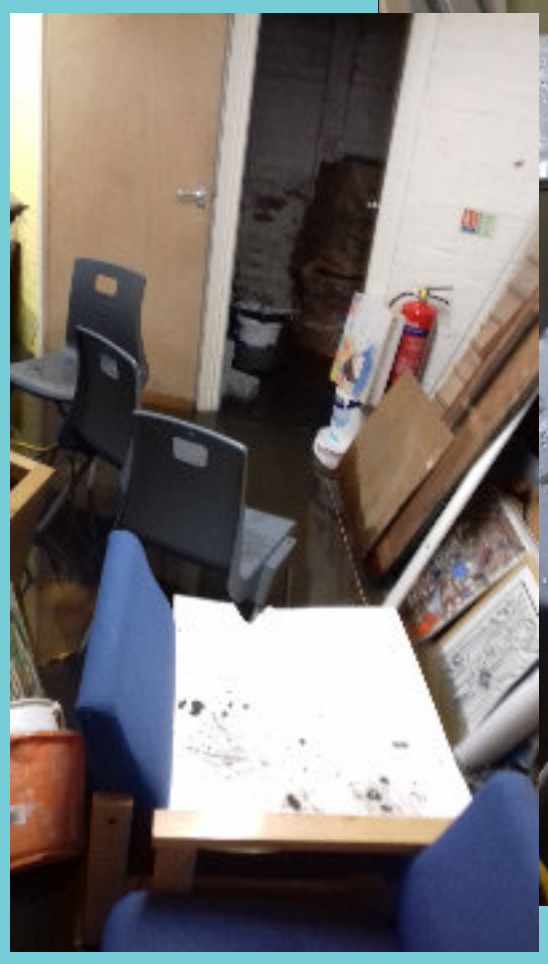
The Basement Flood













Messages on the wall

Part one of three articles by Gordon Dryden questioning....

The Message of Art

Why on earth do we draw and paint? It's not as though we eat or drink art works, so it seems that Art is not an absolute necessity. We may do it for money but that presumes that someone else wants the work.



Why do we value depictions of the real world or pictorial patterns? The easy answer is to say it satisf es our wants and even our needs but that just moves the question along to why we want or need these works. Any answer must be based on assumptions about our psychological and social motivation, an area that of ers plenty of opportunity for speculation.

The Willendorf Venus is estimated to date from around 30,000BC so image making in sculpture has a long history. Evidence of two-dimensional image making is more recent, possibly because it is less permanent than solid objects. Some years ago, while on holiday in France, I visited the cave at Rouf gnac. Thirteen thousand years ago the opening area was inhabited by humans but there is no evidence of any cave art in this easily accessible and light area. Deep in the cave system, however, is a collection of 250 images of mammoths, rhinos, elk and cattle scraped into the chalk rock face and f lled in by what seems to be ash bound by animal fat. Why go over f ve kilometres into a cave system to scrape these images, which are each several feet high, illuminated only by the most rudimentary of tallow lamps? We can speculate about magical beliefs but can never know except that such extraordinary ef ort must be driven by a compulsion that made the ef ort worthwhile in communities that faced enough problems simply surviving.

Why go over f ve kilometres into a cave system to scrape these images, which are each several feet high, illuminated only by the most rudimentary of tallow lamps?

We have a slightly clearer idea of the role of Art in later periods. Some ten thousand years later, sculptors in the Eastern Mediterranean and North Africa, in the early Sumerian and Egyptian cultures, were the anonymous servants of elaborate state systems of power and religion where their work endorsed the power of both civil and religious leaders and was clearly linked to a longing for immortality of both reputation and the spirit. The message was twofold, addressing the populace but also the gods. This dual purpose continued as a feature of classical Greek and Roman Art. Classical temples were dedicated to specif c gods but also, in Rome, buildings and sculptures were dedicated to individual rulers. In Western Europe, Art has continued to be sponsored by church and state. The church and civil authorities benef ted from mutual recognition, using their symbols of power to control the population through elaborate interrelated power structures of clergy and aristocracy. Fear of mortality and a need to appease deities seems to have been a common thread which continued into the renaissance. with the eagerness of monarchs in Europe to act as benefactors to churches and to decorate them lavishly.

This trend was accompanied by the celebration of individuals, their portraits appearing on coins and, during the late mediaeval period and the renaissance, painted portraits becoming a form of propaganda.

The focus of portraiture in sixteenth century England, for example, was not the accuracy of individual features but the accuracy of the dress which, in accordance with sumptuary laws, indicated the precise social status of the sitter. Elizabeth, in her extravagant gowns and jewels was the queen, and you presumed to look as magnif cent as her at your peril. Throughout these times, Art was clearly sending a message, a practice that continues today although the focus is now rather more fragmented.



More from Gordon in OurArt 7



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

Pint of Science 2019

Two NSofA members are involved with 'The Pint of Science Creative Reactions' event this year. Paired with scientists from the University of Nottingham, they are tasked with producing a work of art related to the research being carried out by the scientists. It is an exciting project which Audrey Adams and Roger Crooks are both enjoying although their respective scientists are researching completely dif erent f elds. Full report next issue of OurArt.

The resulting work will be displayed at 31K in Hockley from 10th May along with other artists work from around Nottingham.

Pint of Science is 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 af ected 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 f rst Pint of Science festival in just three cities.

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

Pint of Science events are taking place across the world during May in 24 countries and 40 cities in the UK - follow the link below for more information and tickets for the Nottingham events

https://pintofscience.co.uk/events/nottingham



Also hire our first floor Education Studio

The Education Studio is available for hire for workshops, exhibitions, demonstrations and meetings from **£40 per session**.
It measures 9.6 x 6.8 metres and offers seating for up to 70 people with adjoining kitchen and cloakroom facilities.
There is a screen for showing presentations.



For further details contact

bookings@nottinghamartists.org.uk

NOTTINGHAM SOCIETY OF artists



Our Enid

There can't be many members who don't know Enid. If they haven't actually met her, she will have been their f rst of cial contact with the Society when they applied for membership. She is a fellow of the NSofA and has been a member for over twenty-f ve years. She took over as Membership Secretary in 2000 when Margaret Spencer became ill.

Can you tell us a bit about your early years; was there any particular artistic background in your family?

Def nitely, although as a child I didn't realise it at the time. My father was a hand engraver and had a business on the third f oor of a building in Bridlesmith Gate. He was a very gifted man; I suppose I must have noticed and absorbed his skills unknowingly. I do remember that he taught me perspective; other than that it was just 'Dad doing his job'.



What sorts of things did he do?

He was always in demand by the local jewellers for trophies, commemorative pieces and the like. There were special things too. He engraved silver tankards for everyone who'd been involved in the topping out ceremony when the QMC was f nished. He did the FA Cup and even the Eurovision Song Contest on one occasion. (These last two were brought up under escort from London and Dad had to engrave them while the heavies stood watching.)

Did you get involved with the business yourself?

Again, def nitely! After school I joined him at the shop for what was meant to be a few weeks. I f nished up staying there for the rest of my working life. He had bought an engraving machine. I learned to use it and that was it, really. I stayed on as his assistant

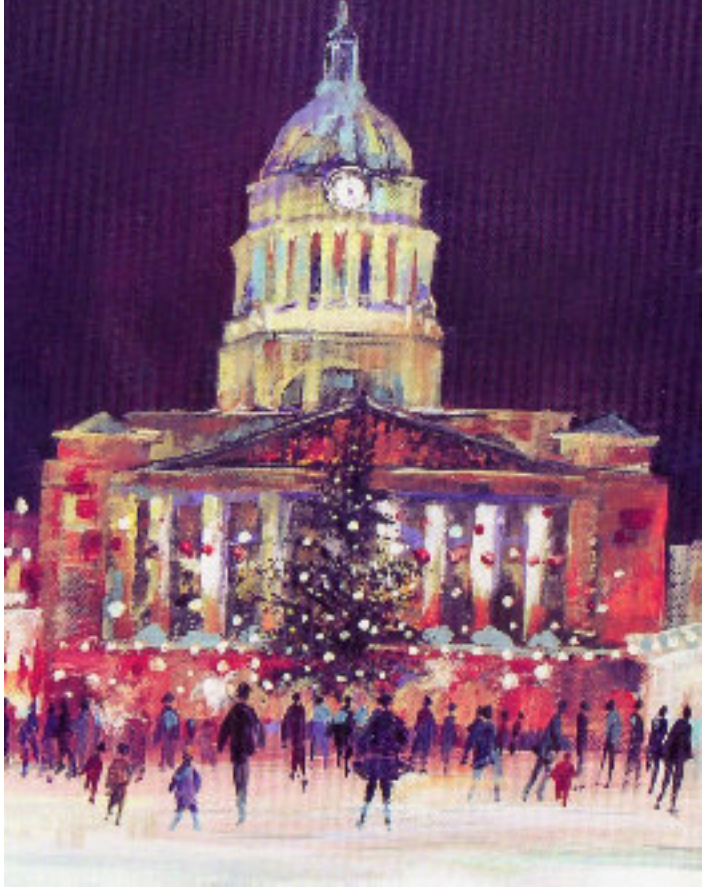
I actually hated the world of commerce, though, and always, at the back of my mind, was a yen to do something else.

So what about painting?

I hadn't done any! When I retired I told Ken, my husband, that I really wanted to have a go. He very kindly bought me a painting holiday in Austria, so of I went. I'd no idea what I might need, so I took everything, easel, paper, brushes and all the rest of it. But I had the most wonderful time. The course was run by a Fellow of the NSofA, called Frank Hardy. Many of the older members will remember him. He was an excellent teacher and a very kind man.

Red Sky at Night





Skating in the Market Square

The funny thing was, there was a prize given for the person who'd shown the most improvement during the course and I won it. The prize was to exhibit a picture in a London gallery. So I went from being a complete beginner to showing in the South Audley Street Gallery!

Some of us remember your competing in the BBC TV programme, 'Watercolour Challenge'. Can you tell us about that?

It was actually a nightmare!. Mim had persuaded me to have a go and I got through to the actual f lmed competition. We had to go to a f eld near Lincoln on a very misty day. I was late because of delays caused by a traf c accident, so I was pretty stressed by the time I got there. Our subject was the distant view of the cathedral.

What you don't see on the f nal version of the f lm, of course, is the number of times you're asked to pause while shots are taken from dif erent angles, or a particular close-up is wanted. This plays havoc when you're trying to do a watercolour. It was an interesting experience, but exhausting; probably not to be repeated!

It had a nice ending, though. The pictures were sent to the Mall Gallery and mine sold for £200.

Tractor by Fence

Is there anything else you had a yen to pursue, or still have, for that matter?

I was theatre-mad in my young days; and absolutely loved being on-stage. The Co-operative Arts Theatre played a big part in my life during my twenties and I was in many productions there. (I've actually got a diploma from the London College of Music and Drama with the right to use the letters ALCM after my name.)

Looking back, I really wish I'd carried on with it; maybe I just wasn't dedicated or forceful enough to commit the time and ef ort to it then. I would still love to be on-stage or at the front of house, but I feel, perhaps, that I may be a bit long in the tooth to begin again.

Enid's commitment to the NSofA has been, and remains, astonishing.

She has been a member of the Board; NSofA Secretary; Membership Secretary and is only now standing down from her role as co-organiser of the Art in the Afternoon group.

We remain in awe of her energy and thank her for everything.



In Nottingham Castle Grounds



Canada Geese at Kinoulton





In Nottingham Castle Grounds

bauhaus 100

…. rectilinear architecture.....the white cube …. the glass curtain wall …. prefabrication …. social housing and communal areas …. modular storage and display units …. f tted kitchens …. tubular metal furniture …. curved plywood chairs …. abstract textile wall hangings …. the anglepoise table lamp …. the adjustable ceiling light …. related storage containers …. the creative use of found objects and materials …. photo montage …. the photogram …. simplif ed sans serif typeface …. purity of form and colour in abstract painting …. the art and design foundation course ….





Bauhaus designed furniture

The list on the left is a random, diverse and partial selection of ideas, principles, designs and products which owe their origin and their development to the philosophy and the work of the most signif cant and inf uential art school of the 20th century. So much that is familiar to us in the present day visual environment, in architecture, in interior design, in product design, in graphic design, in f ne art and in creative education can be traced back to a tragically short lived but remarkably progressive and prophetic institution whose legacy continues to inspire and to inform our spaces and surroundings. In view of its doctrine of respect for the integrity of materials and its emphasis on the central tenet of “form following function” the Bauhaus came to exemplify modernism. The typical geometry, severity, economy and ref nement of the designs, structures and artefacts became representative of a new century and a new utopian vision.

The Bauhaus was founded in 1919 under the direction of the architect Walter Gropius in Weimar a German city with a celebrated intellectual and cultural history dating back to the renaissance and the enlightenment. Weimar was also the birthplace of the post war German republican constitution and the new art school can be seen as part of an optimistic and hopeful sense of renewal following the disasters of 1914 – 1918. The school emerged from an amalgamation of the former Academy of Fine Art and The School of Arts and Crafts which had been founded in 1903 by the avant garde Belgian architect Henri van de Velde. From its inception the Bauhaus set out to revolutionise art and design education. All students followed a multi disciplinary basic design course before entering a specialised workshop where instruction and advice on essential form and craft skills would be provided. The teaching staf of the Bauhaus included some of the most eminent and inf uential f gures of early modernism. Klee, Kandinsky, Feininger, Moholy-Nagy, Breuer and Albers amongst others. Academic f guration was abandoned, earlier art nouveau and expressionist tendencies declined and a rigorous uncompromising modernity emerged. Bauhaus practice ranged across the entire f eld of art and design and the central focus was on the attempt to reconcile the aspirations of artists/designers with the demands of modern industrial production.

In 1925 the Bauhaus moved from the conservative and traditional surroundings of Weimar to Dessau, a city with a reputation for industrial design and manufacture. Here the staf and students occupied the iconic, Gropius designed building and the Bauhaus entered its classic creative period. During the next few years its inf uence inspired a remarkable movement in architecture and design which spread throughout Germany, central Europe and beyond. However, despite its success and prestige the Bauhaus could not remain immune from political developments in the outside world as the school became subject to external opposition, pressure and interference. Teachers and students were threatened and intimidated by members of the local Nazi Party and eventually in 1932 the decision was taken to leave the Dessau building and move to premises in Berlin. This phase proved short lived and the following year the school was forcibly closed by the Nazi regime bringing to an end a period of fourteen innovative, creative and productive years.

The closure of the Berlin school in 1933 was not however the end of the story. Many ex members of the Bauhaus teaching staf and many ex students left Germany and went into exile in France, Holland, Britain and later The United States. Through the work of these individuals Bauhaus ideas were disseminated eventually to distant parts of the world and this distinct philosophy and vision was communicated to new generations of artists, architects and designers. The historic inf uence and global reach of this Bauhaus diaspora is the essential subject of a fascinating and engaging exhibition at the Djanogly Gallery Lake Side Arts University of Nottingham. The show entitled “Homage to the Bauhaus”examines various features of Bauhaus design and demonstrates how these principles served to inf uence and inform various subsequent movements across dif erent continents.

The work on display, mainly two dimensional and with a particular emphasis on photography includes pieces by original Bauhaus artists such as Albers and Moholy-Nagy together with contributions from a number of prominent artists related to a variety of 20th Century movements whose work displays the evident imprint of Bauhaus ideas. The exhibition assembled from a signif cant private collection demonstrates the continuing inf uence of Bauhaus teaching throughout the last century and also illustrates the international context of this inf uence showing for example its impact on art in Latin America. The continuing relevance of Bauhaus is also revealed by means of a display of work by present day graphic design students at Nottingham Trent University who have been engaged in a project exploring their various responses to Bauhaus typography.

In order to summarise the philosophy, practice and achievements of the Bauhaus it is inevitably necessary to constantly refer to the notion of breaking down barriers for the purpose of creativity. Unnecessary and arbitrary divisions were seen as counter productive, for example the distinction between the applied and f ne arts, between art and industry, between art and society and ultimately between art and life. For these fractured times in which we now live perhaps the essential and enduring message of the Bauhaus is the value of unity and cooperation in human endeavour. The story of the Bauhaus through its brief fourteen years of formal existence represents an inspiring example but the circumstances of its demise in 1933 is also a warning from history.

DWM

“Homage to the Bauhaus” continues at the Djanogly Gallery until June 2nd.

A Bauhaus building in the White City in Tel Aviv, Israel.



Mark Beaven and Bikes

The Paintings:

I am inspired to paint and draw sports images because I love the energy and excitement of this subject matter. I want to try and re-create the sense of drama and movement of the moment. At the highest level, sports stars express a majestic combination of physical strength and skill, mental focus and emotional determination, and it is these characteristics which interest me. Of course each individual has their own back-story, sometimes fortunate but sometimes tragic. I have also tried to express some of this in each picture. However what I wish to convey most is the beauty of their physical selves in action and the veracity of their human endeavour to be the best they can be.

The cycling caricatures

A more frivolous side of me likes to poke fun at our human comedy and how as individuals, we also like to identify with dif erent styles and tribes. My (ongoing) series of caricatures depicts some of the many dif erent types of cyclist which are, happily, f ourishing! In the club scene there is the snake-hipped roadie and the over-stretched lycra-clad M.A.M.I.L. (middle-aged-man-in-lycra), of which I am one! On the urban streets, there is the bearded hipster on his “f xie” and English rose on her retro steel Pashley with wicker basket. And so it goes on…!

I hope you enjoy spotting some of the dif erent tribes out on the road!

All the caricatures are hand-drawn using a digital pen on a tablet, and computer software. Prints are available for sale as archival quality 30x40cm Giclée prints.

All work is available for sale.
Please visit www.markbeaven.co.uk to view for more pictures and for sales enquiries

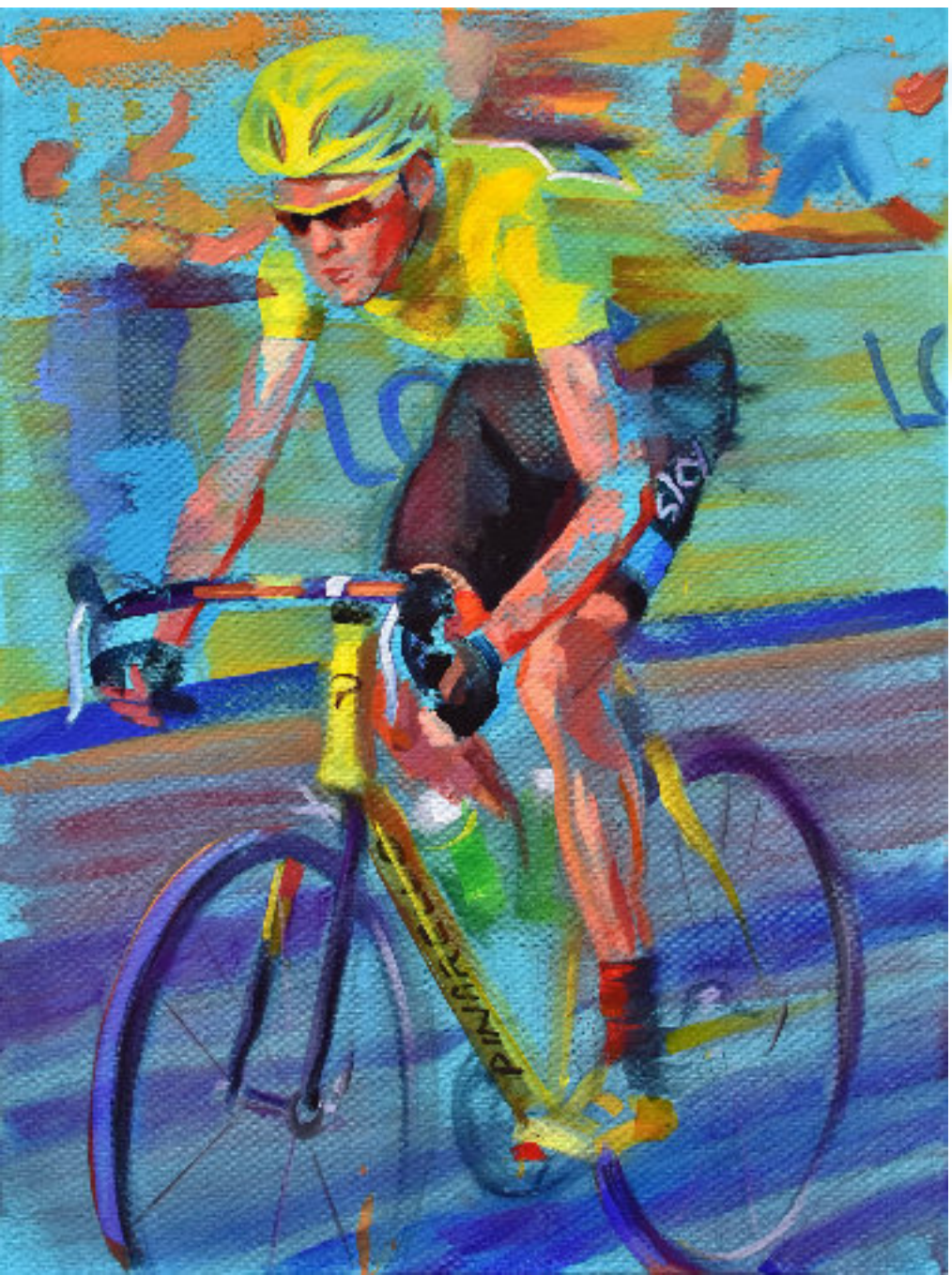


Eddy Merckx, acrylic on canvas 60x80cm



“Cycle tourist”, iPad drawing, 30x40cm

Froomey, acrylic on canvas 60x80cm



”Gravel grinder” iPad drawing, 30x40cm



Re-visiting the ‘Very Joy of Art’

The Very Joy of Art is a history of the NSofA. It tells our story from 1880 to the centenary in 1980. It was written by a (now late) member, Marjorie Macmillan.

In 2010 Nigel Corlett, aided by a small team of helpers, added another six chapters. These tell what happened in the next thirty years, bringing it up to 2010, the 130th anniversary.

Audrey Johnson (President 1986-1988) recalls that some of the problems concerning wear, tear and use of the building are memorable if only for their bizarre nature.

One concerned the f re precautions at that time. The only means of escaping from the studio, should the staircase be blocked, was via a f exible ladder, which was rolled up on the f oor under the studio window and secured by chains. In the event of a f re, members had to hurl the ladder out of the window and climb onto it. The ladder was short and only reached the f rst-f oor windows. The escapees had to climb down the ladder as far as they could, then get back inside through the f rst-f oor window (was it open or what?) and then proceed down the lower part of the stairs. If this too was blocked, then they had to go into the kitchen, break the window (axe supplied), get onto the roof of the ground-f oor kitchen, climb onto it (!) and f nally go out through the street door.

More acrobatics were needed when a team of stalwarts had to go up and to inspect the glass roof of the studio, which had a habit of leaking at one end. Their only way up was to climb a ladder and go out of a trap door. Evidently this was a regular occurrence.

Less life-threatening but equally unpleasant was the role of public lavatory attendant which Audrey undertook in the days when the street door was set back a little and boasted a small porch, The advantage of the porch was that it provided welcome shelter for members as they fumbled for their keys in the rain, (this was well before the days of key-pad entry). The disadvantage was that it provided late-night revellers with an emergency loo.

Each morning when she was President, Audrey would rush in and ensure that the building was in a sanitary condition. So on one occasion, when the revellers had smashed the glass door panel with an empty bottle and whilst the door was being repaired, she took the opportunity of having it brought level with the rest of the frontage. Happily, that solved the problem, but Audrey should be thanked for her role as janitor, which had never been included in the job spec for the Presidency.



Cheers Matt!

"It has been a brilliant 6 months at the NSofA, I have met some amazing people, and achieved many of the goals set out at the start of initial internship. The bookings calendar is f lled with exhibitions for the remainder of 2019, with only a few empty spaces here and there. I have managed to arrange a handful of workshops with individual facilitators, however not as many as I would've hoped, this is a key area to focus on in the continuation of the internship programme. I have a few irons left in the f re before leaving that could have signif cant ef ects on the future state of workshops, f ngers crossed!

I would like to personally thank Alan Gardner, Dawn Wilsher, Audrey Adams, Phil Harrison, and Sallyanne Johnson who have all personally sat down with me to help with my role at various points of my internship. A massive thank you to everyone else I've spoken to and who has helped me along the way. I hope to still come to some classes here and there, so you haven't gotten rid of me quite yet!"

Thanks,

Matt



Exhibitions

MAY
NSofA Spring Exhibition
1 May - 12 May

That's a Wrap!
Chloe Allen
16 May - 18 May

A New View - NTU Photography Degree Show
22 May - 5 June

JUNE
Peter Wigmore
7 Jun - 8 Jun

NsofA Studio Groups
19 Jun - 30 Jun

JULY
Schools Exhibition
3 July - 14 July

Charity Exhibition
17 July - 28 July

David Ross
30 July - 11 Aug

AUGUST
Spotted Dog Art Group
13 Aug - 18 Aug

As 5 See
21 Aug - 28 Aug

SEPTEMBER
NSofA Autumn Exhibition
4 Sep - 15 Sep

Pots & Pictures II
Sarah Burton, Elaine Thompson, Phil Harrison
17 Sep - 22 Sep

Mike Siebert
*2*4 Sep - 30 Sep

OCTOBER
Ruf ord Art Society
2 Oct - 6 Oct

Inspired by Trees
15 Oct - 20 Oct

UoN Architecture
15 Oct - 20 Oct

In8 Art Group
29 Oct - 3 Nov

NOVEMBER
Dif erent Perspectives
Thursday Morning Group
5 Nov – 17 Nov

Nottm Vision Collective
18 Nov - 21 Nov

John Tomlinson, Digital Fine Art
22 Nov - 28 Nov

DECEMBER
NSofA Small Pictures
4 Dec - 15 Dec

John Pooler
16 Dec - 22 Dec



Advertisement

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.

Join us

Membership is open to all aged 18 and over. 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

Contributions please to
publications@nottinghamartists.org.uk

If you require additional information or would like a copy of a specif c feature please contact the marketing department through the website www.nottinghamartists.org.uk

Charity Registration Number: 1143205. Company registration 7512852

© *Nottingham Society of Artists*

ADVERTISEMENTS

We are currently looking for advertisers or sponsors to help us cover the costs of printing this magazine. Contact the Society via our website
www.nottinghamartists.org.uk
or email publications@nottinghamartists.org.uk

ourart6

Published by:
The Nottingham Society of Artists, 71-73 Friar Lane, Nottingham NG1 6DH
Telephone: 44(0) 115 948 0476

Production Team & Contributors:
Roger Crooks, Alan Gardner, Maureen Copley, David W. Martin, Gordon Dryden,

Printed by:
Temple Printers, 3 Loach Court, Nottingham, NG8 1NG
Printed on: *90grms Tauro*