

# ARTS' News

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Autumn 2000

Business Arts/Conservatory Gallery 6 Hills Avenue Cambridge CB1 7XA 01223 211311 [www.businessarts.co.uk](http://www.businessarts.co.uk)

*The Valley III, oil on canvas by Vee Wallace*



## YOUR INVITATION to an exhibition of paintings by **THE FOUNTAIN GROUP** is enclosed

5th October to 5th November

**Pam Clocksin**  
**Annie Gilmore**  
**Jill Jackson**  
**Catherine Loinsworth**  
**Anna Maitland**  
**Vee Wallace**  
**Jean Willett**  
**Elizabeth Wynn-Williams**

The Fountain Group was established in 1993 by seven friends who studied art together with the Open College of the Arts. They present a wide spectrum of visual perception in a variety of media, constantly changing as new artists join and bring in fresh ideas and vitality.

**Private View** 4th October 7 - 9 p.m.

There will be another opportunity to meet the artists on Saturday 28th October from 2 - 5 p.m.

Tel 01223 211311 for opening times

**NEW !!!**

## **WATERCOLOUR CLASSES** by **Judith Din** here in the Gallery

**Thursday mornings 11 - 1 p.m.**  
**28th September to 14th December**  
**(2nd November half term)**

Judith is an expert tutor of both 'A' level students (Long Road) or mature students (Huntingdon CC). She also exhibits her own work locally, including King's College, and in Dorset, and has participated in Open Studios.

If you wish join these classes, either to improve your watercolour skills or start from scratch, please telephone 01223 211311 to book your place. We can guarantee you

expert tuition.



*Still Life with Tulips, watercolour by Pam Clocksin*

## HERE AND NOW...

**LIGHT, TIME AND MATTER** by **Tim Armstrong, Pamela Helps, Edel Pinnock and Chris Wood**, summer exhibition at the Conservatory Gallery

This minimalist exhibition was not for the complacent as the viewer was obliged to expend energy in order to gain maximum enjoyment from the exhibits. Nothing was quite as it seemed. Simple mirrors from **Chris Wood** were in fact complex and needed to be viewed from many angles, such as *Red Line*: from one viewpoint the picture was split into two by a jagged red line, from another there was the addition of a blue/green area, whilst from a third it was a plain mirror. Similarly, *Lines of Light*, also by Chris Wood, changed from pure lines of colour to a suggestion of architecture, to agricultural furrows across a field. The actual colours also changed with the time of day and the amount and position of light entering the gallery. This really stunning piece was deceptively simply constructed of strips of dichro glass inserted into slits in a solid white block. **Edel Pinnock's** cranes, storks and dog in welded metal and steel were inspiring, and **Pamela Helps'** small Cambridge-inspired fused glass candle holders and table pieces were pounced upon as ideal gifts. But the *pièce de resistance* had to be the **Grandfather clock** made as a joint effort by **Tim Armstrong** and Edel Pinnock. Comprised of a welded steel frame by Edel enclosing hand-etched mirrors by Tim, this was a grand fusion of gold, glass and black, magnificent enough to grace the grandest of salons. A timeless piece (pardon the pun!) but seriously, an absolute bargain at £6,000! Some of Tim's designs for stained glass windows were also on show, including those used for Stamford Theatre.

## OUT AND ABOUT ...

**FIRING THE DESERT** by **Robin Stemp**

Time was when the Press view at the Royal Academy Summer Exhibition was seen as an excuse for a party. A glorious buffet lunch was laid out for us and we, the ungrateful hordes, like locusts, devoured everything in sight, drank the Buck's Fizz, and went home. The Academy had given us their best and we gave them back vitriol. Every year the diatribes rolled along the presses and every year the complaints were the same. 'Too boring, too safe, too predictable'. Then things changed and the Academy became trendy and we hated that even more. Art has always been contentious. One could argue that that is its function. Safe art is art which no one looks at, and so, perhaps we were right, in those far off days, when we kicked up about the Academy being safe. Perhaps art had settled into a prolonged period of slipped comfort. Now, of course, things have gone the other way - and we are all writing angrily about the lack of drawing skills - the lack of drawing, full stop, which is taught in art schools and the way in which video and electronics have taken over from easel painting and so on and so on ... But stop. Think. Isn't it healthy that, at the start of a new century, we should be having the equivalent of a good clear-out, a spring-clean, throwing out a lot of what has gone before to make way for whatever is about to come in the future? I

am not advocating a complete dismissal of all that we have learnt from the Old Masters, but simply an acceptance of what is happening. Instead of bemoaning the lack of drawing skills and the seeming lack of structure, we ought, perhaps, to see it as an inevitable fact of nature. In order for the new to have a chance to grow, the old has to be destroyed. In nature there is the inevitable firing of the desert, the sweeping flames which engulf whole forests, the washing away of entire coastlines. As a species with long memories we do not want to forget all that is past - and so we have museums to remind us - but perhaps it might be more healthy if we look towards the future of art with confidence.

In the end, after the new toys have lost their glamour, I believe that the ancient desire of all humans to inscribe their thoughts and ideas on a simple sheet of paper will create a renaissance in the visual arts. People will learn to draw with fresh eyes, not so much leaning on the past, as learning from it. We have to endure the firing of our own private deserts, when the block descends, death and illness descend and a seemingly endless supply of petty annoyances clog up our precious time. Art is always a reflection of society and society, like art, is spiritually resilient. Wait and see what happens. It will not be a carbon copy of the past, but whatever it is, it will be wonderful.

## MUSINGS ...



**SPOKEN LANDSCAPES**  
- AN ALPHABETICAL  
ANTHOLOGY OF  
LANDSCAPE POETRY  
selected and illustrated by  
**Mark Handley** and  
interwoven with our own  
art anthology

'E' is for  
**T.S. ELIOT (1888-1965)**

This portentous landscape of ice and fire in the muddy lanes of our own county, with its marvellous invention of 'midwinter spring' opens the last of the *Four Quartets*.



from **LITTLE GIDDING**

Midwinter spring is its own  
season  
Sempiternal though sodden  
towards sundown,  
Suspended in time, between  
pole and tropic.  
When the short day is  
brightest, with frost and fire,  
The brief sun flames the ice,  
on pond and ditches,  
In windless cold that is the  
heart's heat,

Reflecting in a watery mirror  
A glare that is blindness in the early afternoon.

And glow more intense than blaze of branch, or brazier,  
Stirs the dumb spirit: no wind, but pentecostal fire  
In the dark time of the year. Between melting and  
freezing

The soul's sap quivers. There is no earth smell  
Or smell of living thing. This is the spring time  
But not in time's covenant. Now the hedgerow  
Is blanched for an hour with transitory blossom  
Of snow, a bloom more sudden  
Than that of summer, neither budding nor fading,  
Not in the scheme of generation.  
Where is the summer, the unimaginable  
Zero summer?

### ... for 'EXPRESSIONISM'

The term 'Expressionism' was first used in 1911 by **Wilhelm Worringer** (1881-1965), author of *Form in Gothic* and *Abstraction and Empathy*, to define a style of painting which had developed as a contrast to 'Impressionism'. It describes a search for expressiveness and display of emotion achieved by the use of exaggerated and distorted lines and colours. It is probably epitomised by **Vincent van Gogh** (1853-1890) who compared himself to a caricaturist as he distorted the likeness of his sitters in order to express his own perceptions. Although caricature usually suggests humour and warmth, **Edvard Munch** (1863-1944) further explored Expressionism to convey an excitement, and ultimately fear, such as that portrayed in the famous *The Cry* (1895) where all the lines of the picture lead towards the focus of the terrified head. The face is distorted like a caricature, but the staring eyes and hollow cheeks suggest a death's head mask.

The public were initially outraged by Expressionism because of its movement away from beauty (any parallels with today's shock horror sensation exhibitions I wonder?) towards ugliness, and on to human suffering, violence, poverty and passion.

Expressionism cannot be taken in isolation as it was echoed by the Fauvist movement which began in 1905 with an exhibition by a group of painters headed by **Henri Matisse** (1869-1954) at the Salon d'Automne in Paris. These paintings had such strident and violent colours, rough textures and distorted perspectives, that they were labelled Les Fauves (Wild Beasts) by the art historian **Eli Faure**. They were hung in close proximity with **Henri le Douannier 'Roussaue'**'s disturbing jungle vision of *Hungry Lion* which emphasised their naivety. The other artists of the group were **André Derain** (1880-1954) and **Maurice Vlaminck** (1876-1958). Derain was famous for his jumbled views of London such as *The Pool of London* (1906) which contained violent and quite arbitrary colour, what he called 'deliberate disharmonies'. The vibrant composition of line and flat areas of colour of Matisse's *The Red Room* (1908-9) probably sums up the Fauve revolution. Matisse said 'What I am after, above all, is expression. The whole arrangement of my picture is expressive'. He also described his laborious method of painting. The apparent spontaneity is misleading as he used a long progressive process of small adjustments until he built up what he believed to be the right balance of relationships of colour to colour, shape to shape and colour to shape.

However, it was in Germany where Expressionism really flourished, probably led by **Emil Nolde** (1867-1956) whose work was deeply religious. He also was pre-occupied by death masks such as *Masks* of 1911.

The German Expressionists were influenced by the philosopher **Friedrich Wilhelm Nietzsche** (1844-1900) the literary works of **Franz Kafka** (1883-1924), and the prevailing European atmosphere of the time, of unease, guilt and foreboding. They sought *Durchgeistigung*, or the charging of everything with spiritual significance and nationalism.

German Expressionism evolved into the sub-groups of Die Brücke (The Bridge, formed in Dresden 1905 - 1913) and Blaue Reiter (1911 to 1916). Die Brücke was foreshadowed by the work of Munch who had moved to Berlin, and in that of **Paula Modersohn-Becker** (1876-1907) whose *Mother and Child* is very sensual and earthy. In the Brücke manifesto the leading painter, **Ernst Ludwig Kirchner**, (1880-1938) wrote 'He who renders his inner convictions as he knows he must, and does so with spontaneity and sincerity, is one of us'. The Brücke artists favoured woodblocks and lino-cuts slashed in the simplest and crudest way to achieve brutal and powerful effect. The two main members of the Blaue Reiter group were **Kandinsky** 1866 -1944 (who quite literally liked riders and the colour blue) and **Marc** 1880-1916 (who liked horses and also the colour blue) hence the choice of name or label for their movement. They were later joined by **Klee** (1879-1940). They took the crucial step of creating some of the first completely abstract works of art. Kandinsky was not actually the first artist to do so, but he was the first to do so by emphasising the imaginative, emotional and spiritual content of his paintings as opposed to the coldly theoretical and geometric. The movement ultimately led on to Hitler's 'Degenerate Art'.

The term 'Expressionism' moved beyond a label for paintings to embrace architecture, although Expressionist architecture is not easy to define. The AEG turbine factory (1909) by **Peter Behrens** in Berlin and the Centennial Hall (1911) at Wroclaw by **Max Berg** are said to be the best examples of expressionist architecture.

### ... and for JANE EVANS



*Bowl of Fruit, ink and colour on paper by Jane Evans*

A Cambridge graduate, Jane Evans learned Brush Painting from Chinese teachers in the Philippines. She returned to Cambridge in 1978 and continued to develop her painting, concentrating on freestyle techniques.

Jane aims to exploit the versatility of Chinese techniques and materials by using them in more adventurous ways, and occasionally combining them with gouache and acrylic. She draws on Eastern and Western ideas about light, space and perspective and has developed an art form which combines both aesthetic traditions.

Jane has held several successful exhibitions. She undertakes commissions and gives courses, lectures, workshops and demonstrations in Britain and abroad. She recently presented, by invitation, a paper on Chinese painting at Princeton at a symposium celebrating the University's 250th anniversary.

Jane has published four influential books about Chinese painting techniques. She has written articles for British and foreign art journals. She has appeared on radio and TV and as BBC Radio Cambridgeshire's art critic. Jane is currently Co-ordinator of Cambridge Open Studios.

*Ed: Her work is always available through Business Arts and the Conservatory Gallery.*



*Midnight at the Massif, ink and colour on paper by Jane Evans*

'F' is for

**JAMES ELROY FLECKER (1884-1915)**

This wistful poem from the short-lived author of *Hassan*, though set in a classical underworld and written by one infected by both *aestheticism* and tuberculosis, is as pared-down, simple, direct and effective as any modern poet might wish.



**TENEBRIS  
INTERLUCENTEM**

A linnet who had lost her way  
Sang on a blackened bough  
in Hell,

Till all the ghosts remembered well  
The trees, the wind, the golden day.

At last they knew that they had died  
When they heard music in that land,  
And some one there stole forth a hand  
To draw a brother to his side.

*Ed: The featured linocuts by Mark Handley and those depicting other literary figures can always be purchased through Business Arts and the Conservatory Gallery.*

... for **JOHN ANSTER FITZGERALD**

Known as 'Fairy Fitzgerald' (c. 1850s), J. A. Fitzgerald's reputation is growing as more of his fairy paintings are re-exhibited, as marked by the recent exhibition of Victorian Fairy paintings at The Royal Academy. Fitzgerald broke loose from the traditional literary sources of fairy painting such as *A Midsummer Nights Dream* and *The Tempest* depicted historically from **Reynolds** to **Blake**, but instead took his subjects from folk tales or from imagination. He revelled in sheer spectacle: although usually nocturnal, his paintings were always brilliantly lit, being inspired by gaslight or the new limelight which is believed to have been first used on the English stage in 1826. This new light could be used as a spotlight, and by the 1850s was in general use, particularly in pantomime. The ability to imitate bright sunlight in surrounding areas of comparative gloom is particularly noticeable in Fitzgerald's *The Stuff that Dreams are Made Of*. He exploited this new source of light denied to earlier painters, adding a resonance to his brilliant almost garish, palette. He contributed drawings to *The Illustrated London News* throughout the 1850s and 1860s, all based on scenes from pantomimes. The first great era of British pantomime, from 1840 to 1870, coincided exactly with the golden age of fairy painting. At best, these show a world of vivid yet harmonious colours, inhabited by beautiful fairies with translucent wings and flowing garments, wood sprites with glittering hair, goblins with fantastic heads, bathed in moonlight in forest glades framed by fragrant flowers entwined with writhing branches, any eroticism being discreetly veiled. But the fantastic shapes of some of the elves and goblins and the fact that if one observes a little more closely they are often tormenting mice or birds, reflect a familiarity with the earlier masters such as **Pieter Breugel the Elder** and **Hieronymus Bosch**. The paintings also reflect the Victorian preoccupation with opium, as depicted in his *The Pipe Dream*. Another 'Dream' series shows depraved goblins enticing the dreamer with drugs and the supernatural. This is a similar narrative to that told by *Claudio and Isabella* by **Holman Hunt** in Cambridge's Fitzwilliam Museum. Fitzgerald exhibited 126 pictures at the Royal Academy in his lifetime, and also painted portraits and nudes.

... and for **NOELLE FRANCIS**



*Darting Fish, oil on canvas by Noelle Francis*

**L**ocal artist Noelle Francis was born in Cairo, Egypt in 1952 and studied during the 1960s at Ravensbourne College of Art and Cardiff School of Art. In 1967 she was accepted for the Royal Academy Summer Exhibition. During the 1970s she worked with **Tim Hunkin** on animated films such as *All God's Creatures* and the National Westminster *Skyscraper* advertisement, and on book illustrations. Since then she has participated in numerous one-man and mixed exhibitions in Suffolk, Norfolk, London and Brunei. In 1997 she made her first visit to Queensland in Australia researching for her series of coral reef paintings. Four examples of these very large and colourful canvases can be seen in the foyer of **Amgen Ltd.** on the Cambridge Science Park as placed by Business Arts.

**MICROSOFT** are the latest company to enjoy paintings supplied by **Business Arts** for their international premises in Cambridge

### **H. P. THORNE - A Recollection by Mark Handley**

**W**hen I was a student, in 1961, I lodged for a year at 120 Huntingdon Road, Cambridge. My landlady was very kind to, and I think amused by, her four student lodgers: a postgraduate economist from New Zealand who had the comparatively grand ground floor front room, a law student in constant touch with the bookmakers, a thoughtful engineer and myself, a lost soul reading English literature. Her breakfasts were substantial and in the exam season, with entrails knotted with triptotic anxiety, I sometimes failed to do them justice.



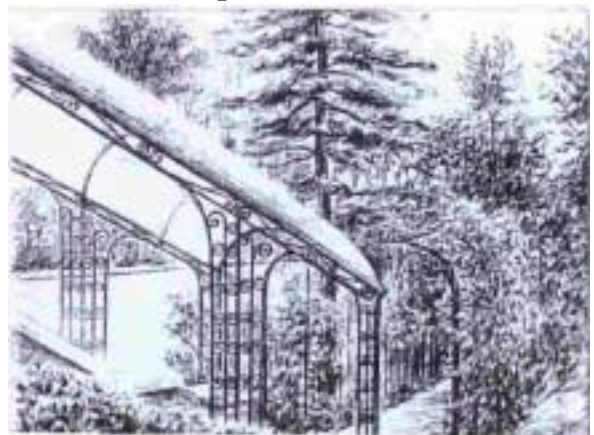
In the tall, dark, narrow terrace house also lived our landlady's father. He was a retired schoolmaster in his eighties, very deaf and not entirely unlike **Sir Ralph Richardson**, apparently bumbling but actually sharp. He used to puff like a steam train and hum, and I seem to recollect him saying that he went up to Jesus in 1899 and this statement not only filled me with wonder that he had arrived at the university seven years before **Rupert Brooke** but also conjured up a church window with Mr Thorne depicted in stained glass cheerfully ascending in mortar board and gown. He loved watching the cricket at Fenner's, and he loved drawing.

*The Cam at Coe Fen, pencil by H P Thorne*

He drew in pencil, usually I think out of doors, and no matter how daunting the masses of foliage flickering in the light and the constantly changing cloud formations and twinkling water, he set them down, and then he worked on the drawings in hard pencil with the help of a magnifying glass and a rubber indoors until he was satisfied with them. The results to my eye were neither academic nor naive nor sketchy but, at their best, full of a rare concentration, balance and delicacy, a perfect recreation of his pleasure in the scene before him, arrived at deliberately and doggedly. I was lucky enough to be able to buy a view he had drawn of Coe Fen which he exhibited with the Cambridge Drawing Society and also a drawing of the familiar but strange sloping iron porch over the front doorsteps at 120 Huntingdon Road, and I treasure these delicate pencillings of old age so redolent now of my earliest resident in Cambridge when I was still blissfully unaware that a pastoral golden age was ending.

*The Front Doorsteps at 120 Huntingdon Road, pencil by H P Thorne*

### **ART ON A PLATE ...** by **Katharine Macpherson DA**



**T**he wonderful array of soft fruit available in late summer makes this the perfect time for one of my favourite recipes. Lusciously sweet and juicy, Summer Pudding is a great way to make the most of a glut of ripe berries when the first flush of enthusiasm for eating them fresh from the garden or punnet has waned.

I've tasted many versions of this pudding over the years, in restaurants and brought home from supermarkets, but none have ever seemed as delicious as home-made. And when you cut into the juice-soaked bread, freeing the exuberant

jumble of glossy red, purple and black fruit, I'm sure you'll agree that it's a sight to gladden any 'art'!

## SUMMER PUDDING

150g sugar.

100ml water (more if you want to be very juicy)

900g mixed soft fruit. Equal quantities of raspberries, strawberries, blackcurrants and red plums work well, though use whatever combination you have. Blueberries are another good addition, as are cherries, redcurrants and blackberries.

Around 10 slices of white bread, crusts removed.

\* Heat the sugar and water gently in a saucepan, stirring till the sugar is dissolved. Add the blackcurrants and plums and cook gently with the lid on for 15 minutes or until tender.

\* Add the raspberries and strawberries and continue cooking for another few minutes, checking regularly as you don't want the fruit to disintegrate. When the fruit has softened and the juices run, remove from the heat and allow to cool.

\* Cut a circle of bread to fit the base of a 1-litre pudding basin, then cut the remaining bread into fingers and use it to line the sides, pressing them close together to leave no gaps.

\* Add the fruit to the basin, reserving any excess juice, and cover with a circle of bread cut to fit neatly. Top with a plate or saucer that fits just inside the rim of the basin, sit a heavy weight on it and chill overnight in the fridge.

\* To unmould, put the serving plate on top of the basin and, holding both tightly together, quickly turn them upside down. Lift the basin off carefully, spoon the reserved juice over any parts of bread which haven't turned red - and serve with cream and pride.

This pudding can be frozen successfully. After allowing it to cool completely, remove the plate and weight, seal the basin in a freezer bag and freeze. To serve, thaw overnight in the fridge.

*Ed: Katharine Macpherson is a writer and illustrator whose 'Eating Out' column appears in Business Weekly. A selection of her original restaurant illustrations can be viewed at The Conservatory Gallery and she is also available for commission.*



**Our mailing list contains 4,000 names - all interested in art. Small advertisements can be placed for £10. Opportunities also exist for sponsorship of each issue. To discuss either option, call Pamela Barrell on 01223 211311.**

## PAINTING TOURS TO RAJASTHAN, INDIA led by James Horton RBA

29th October to 13th November 2000  
and  
3rd to 18th February, 2001

Telephone 01223 313167 for details

Pamela Marshall Barrell

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**O**ver at Bacchanalia our wine correspondent **Paul Bowes** recommends *Casarito Moscato D'Asti '99* at £5.99 as the perfect accompaniment to the above recipe. Italian, it is deliciously light and grapey; medium sweet with a gentle sparkle. Fantastic on its own or with fruity puds and at only 5.5% he recommends keeping a second bottle handy!

## THE TRAVELLING PLAYHOUSE

### Drama Parties for 4-12 year olds

Give your kids a birthday party with a difference - let them star in their own show! Choose from an amazing range of themes to suit any budding actor!

We'll transform your party guests with costumes, make-up and face-paints - you just sit back and enjoy the performance - and capture it on video if you wish!

Telephone 01223 353487 for details

## AUTUMN PROGRAMME

### Intermedia Group - 9th - 25th November 2000

This dynamic group of artist-craftsmen is once again exhibiting at the Conservatory Gallery. This year the group boasts new members with new ideas. **Chris Nunn**, who makes fine wooden vessels, and **Zoe Rubens**, with her witty multi-textured metal sculptures, have joined the group. **Diana Ridsdill Smith** is making her grand quilts, **Josie Stuart-Smith** her earthy pots for indoors and the garden, and **Mirella Fray** her delicate and tactile embroidery. **Nick Gillespie** is presenting his imaginative silver jewellery, **Tom Morris** his finely-detailed drawings and prints; **Doreen Sanders** continues to experiment with weaving materials while producing large classic pieces, and **Jenny Sanders** is exploring water patterns through etching, painting and batik. In the dark pre-Christmas days, this will be a bright and inspiring exhibition - something for everyone.

**Cambridge Drawing Society**  
**30th November - 22nd December**

The Cambridge Drawing Society, founded in 1882, has

150 elected members producing an enormous variety of paintings, drawings, prints, and some sculpture. While they have their major exhibition in April in the Cambridge Guildhall they also have a smaller, less formal show later in the year, and this year is their first appearance at the Conservatory Gallery. Landscapes, townscapes, botanical paintings, portraits, abstracts, and the unclassifiable, all can be seen at this pre-Christmas show where this year's new members join those of long standing. Prices vary to suit all pockets, but buying or not, you can be guaranteed an interesting visit.

Coloured copies of this Newsletter (or back issues) can be obtained for £2.50 at Business Arts, 6 Hills Avenue, Cambridge CB1 7XA (£10 for year's subscription of 4 issues).

"It is art that *makes* life, makes interest, makes importance ... and I know of no substitute whatever for the force and beauty of its process". **Henry James** (1843-1916 in a letter to **H G Wells** on 10th July 1915.

**A big thank-you to all our contributors,  
readers, volunteer envelope-stuffers and  
notifiers of address changes**