



Mauger Modern Art
Bath

Newsletter April 2008

Review/preview from the President

What an action-packed year we seem to be having! As I write this the highly successful Deutsche Bank Exhibition (Part 2) has just ended and the show at the new Mauger Modern Art in Bath opened yesterday. We have Mark Dickens with his excellent contacts to thank for giving the Group these welcome opportunities and for his hard work in organising both of them. The Bath gallery is a fine space and the show looks splendid. The PV cards have arrived for the exhibition of small works at the Highgate Gallery, taking place in May, and thanks go to Tom Scase for organising this show.

This year we will be celebrating with 'The London Group 95th Anniversary Exhibition', a members' show at the Menier Gallery in October/November. David Redfern will be publishing 'The Origins and Post-war History of The London Group' to mark this notable occasion and he will expand this into a complete history of the Group to coincide with our centenary.

Plans for London Group exhibitions next year include a sculpture exhibition in January at The Cello Factory, at Waterloo, with a working-title 'Stand Alone', curated by Bill Watson and assisted by Clive Burton. This exhibition is for members whose work is predominantly free-standing. In March there will be an exhibition of drawing open to all members, at the Morley Gallery, curated by Wendy Smith and Suzan Swale and we will be holding our biennial Open Exhibition later in the year.

Last May we voted in two new members, David Chalkley and Angela Eames and Philippa Beale was re-elected. Among those who retired was Bert Irvin, a great loss to the Group, but whose express wish was to make way for younger members. A survey such as this would not be complete without once again remembering those members who died since the last newsletter came out: Keir Smith, John Copnall and Jules de Goode.

We said our farewells to Tamara Thomas who had done a great job. She left us because she wanted full-time employment and she joined the Wigs Department at Covent Garden Opera. In July Mike Liggins (former manager of Covent Garden Market) was appointed secretary to The London Group and PA to the President. How extraordinarily fortunate for the Group this was! His experience and wisdom have been more than welcome, his willingness and commitment are phenomenal, and he has worked far beyond the call of duty. Thank you very much, Mike, for all of this – you have transformed the Group.



Kapil Jariwala, Susan Haire, Frank Bowling RA and Graham Mileson at the Open Exhibition 2007 Menier Gallery

The Group responded enthusiastically to Laurie Macdonald's acquiring the room at Bridge Art Fair in October. It was worth over £6000 including add-on costs and with the £3000 sponsorship and advertisements in the Open catalogue, Laurie has raised a significant amount for the Group. On top of all this, there was the privilege of showing in the bar/lobby of the Trafalgar Hotel, with works looking onto Trafalgar Square. I would like to reiterate my thanks to Laurie for this magnificent achievement. It is regrettable that the Group's relationship with Laurie has subsequently ended, but this does not diminish our gratitude for her efforts on our behalf with Bridge. Sponsorship is going to be one of the major keys to our future raised profile, enabling the Open to continue and making it possible for us to show in highly regarded spaces. It will take time; but we should be working towards substantial sponsorship for the next Open, in 2009, and to raise money for a catalogue for this year's 95th Anniversary Exhibition. If anyone can contribute ideas or contacts to help achieve this please let us know.

I would like to congratulate and thank Annie Johns and Wendy Anderson for their superb curation and excellent organisation of 'Collective Response', at Guildhall Art Gallery in October/November. I am sure that any member who saw the show felt this was a benchmark for the Group. The work was outstanding, shown alongside the Guildhall collection, and it was very clear that the artists had put a huge amount of thought and time into making it. I was particularly struck by the value put on the discussion by participating artists at meetings during the making of the work.

Reproduced with kind permission of the Guildhall Art Gallery



'Collective Response' Guildhall Art Gallery. London Group members work exhibited within the permanent Guildhall collection

Reproduced with kind permission of the Guildhall Art Gallery



'Collective Response' Guildhall Art Gallery. London Group members work exhibited within the Roman amphitheatre

On becoming President one of my hopes was that we see more discussion within the Group of the sort that took place between the Guildhall artists and I am delighted to hear that discussion of a similar nature is being proposed for the LG sculpture exhibition.

The Working Committee met on more than one occasion to discuss Small Group Exhibitions and they prepared a paper which is being presented at the AGM. A great deal of careful thought and effort went into this paper which was composed by Wendy Smith and Ian Parker and supported unanimously by the Working Committee. It offers a sound base for future Group policy in this important area and it is hoped that it will gain strong support from members at the AGM.

There appear to be plenty of other topics that might be the subject of discussion, such as revisiting the Constitution and 'What is the purpose of The London Group?' (from Tony Carter's paper), and I hope there will be a good number of members who would like to be involved in such discussions. I would be grateful for feedback on this. I would also like to see

members' studio visits taking place so if you feel you would like one to be arranged to your studio, please let me know.

Our reinstated Open exhibition was a glorious success. The shows were magnificently hung by Wendy Smith and Vic Kuell and their teams and my thanks go to them, once again. In both cases it was a tour de force, making sense of the disparate work and bringing together two coherent and excitingly stimulating shows of such very different character. The non-members made it very clear how privileged they felt taking part and showing alongside members.



Susan Haire presents the David Gluck Memorial Student Prize to Julie Masteron at the Open Exhibition 2007

Opportunities for open submissions are rare nowadays. Last summer I went round Arts Unwrapped two weekends running armed with small flyers I had made and handed one to each artist. The response was generally the same – faces lit up at the thought of an opportunity, as they receive so few. If I seemed like a guardian angel to them, I felt saddened by their enthusiasm for the small chance I was offering them.

As I said when I became President, I believe that The London Group is very strong and has a great deal to offer and our public profile does not reflect the true value of the Group. To change this and to be ambitious for the Group is, among other things: to want to see it show in more prestigious spaces, to have serious reviews, for our shows to make an impact on the art world and for the Open Exhibition to be a major event in the art calendar, in itself, and as a much sought-after exhibition to show in. To quote Nicholas Usherwood in his feature in Galleries Magazine in November, *'The London Group...biennial Open Exhibition...with something like half the exhibitors being non-members (and everyone restricted to just one work)...should now start to provide a more than viable alternative to an RA Summer Exhibition that has increasingly become the preserve of its own membership'*.

I am sure that, as a Group, we would endorse those sentiments and I hope that all members will work together to make further progress towards that end.



Young visitor to Open Exhibition 2007

Susan Haire
(April 2008)

Yoshimi Kihara - a comment

The London Group open Exhibition 2007
Mel Gordon Memorial prize Winne

Since 2004 I have, from time to time, been experimenting with structures made from newspaper. This year I decided to take a risk and commit all my time to it. Folding newspapers all day like a robot, with many days passing in unproductive isolation, I began to feel negative. I needed some opportunity to redress this. To set myself targets, I decided to apply to Open Exhibitions. I prepared myself for the arrival of a lot of rejection slips.



Yoshimi Kihara
Transmission 4

If it was a nice surprise to be selected for the London Group Open Exhibition 2007, winning the Mel Gordon Memorial Prize gave me an electric shock. The exhibition was a stimulating experience. The burning energy of the openings was amazing. I found the tradition of the members and finalists exhibiting together extremely instructive. Above all I feel grateful for the warm encouragement given to me by the members.

Thank you.
Yoshimi



Mariah Kjartansdottir
Quite Cold Kitchen
Open submission exhibitor

Membership / Honorary Membership of The London Group

Much confusion exists concerning the actual meaning of the word 'honorary' and the relative status of Membership and Honorary Membership. It is in the interest of the Group that this matter should be clarified to set the record straight and to avoid any further misunderstanding.

The term 'honorary' means 'held or given only as an honour', i.e., without the normal privileges or duties of 'full membership', as in 'an honorary degree'; or (of a secretary, treasurer etc.), unpaid. Thus an Honorary Member of the London Group would, normally speaking, be a non-exhibiting member, for example, and in all probability not an artist. Or, in so far as a Member serves as secretary or treasurer unpaid, (s)he is, technically, Honorary Secretary (Treasurer).

The London Group Constitution makes mention of honorary status only with respect to the Honorary Secretary (i.e., unpaid). It also states that membership of the Group shall consist of Members and Honorary Members, who may be elected in special circumstances or for special reasons (the present Treasurer would be a case in point - someone who is not a Member by virtue of being a visual artist but who has special and relevant expertise that he is willing to make available to the Group).

It has been claimed that at least one London Group Member (Harvey Daniels) is an Honorary Member of some other artists' group. In point of fact this does not contradict the present argument but supports it: what it means is that Harvey is invited to show with said organization under certain circumstances/conditions. It is no doubt true to say that this is an 'honour' that is extended only to artists of merit; however, the point is that it is only awarded to artists who are otherwise outside the ordinary membership of the group or organization in question - clearly, this has nothing whatever

to do with conferring status on regular members of said organization.

It might be said that artists who are invited to show with the London Group at the Annual or Open exhibitions, for example, are in effect and for the duration of the show, honorary members of the Group. However, the Constitution states quite specifically that these are to be regarded as Non Members who must pay a submission fee to be determined at the AGM (see section 16: Selection of Non Members Work).

From time to time the London Group has sought to confer special status on certain Members in recognition of long and outstanding service, for example, and has assumed, wrongly, that granting Honorary Membership is appropriate in these circumstances. This is a mistake, not because the Members concerned should not be granted special distinction (over and above straightforward Membership), if that is what the Group wants, but because that is not what 'honorary' means.

As it happens, there is nothing in the Constitution that allows for special privileges or status to be extended to existing Members of the Group, though presumably that is no bar to so doing. It should be clearly understood that there is no move to revoke 'honours' already bestowed; rather, it is proposed that these be designated 'Life-memberships' (or some other designation), which are awarded only rarely and in acknowledgment of exceptional work on behalf of the London Group. This would preserve the conventional and necessary distinction between Membership and Honorary Membership, whilst allowing Members to reward special commitment or achievement if they so wish.

Wendy Smith, May, 2007

Swinging London

The Grabowski Collection

On Tuesday, May 15th the exhibition 'Swinging London' opened at the Sztuki Museum in Lodz, Poland. The exhibition presents a selection of works from the Mateusz Grabowski collection. Grabowski founded a gallery in London in 1959 promoting the work of contemporary artists. He would often visit the post-graduate courses at the Royal College of Art, The Royal Academy, The Slade and Goldsmiths, selecting and buying students work for his gallery on Sloane Avenue and for his collection. Included in the 'Swinging London' exhibition is the work of Bridget Riley, Derek Boshier, Pauline Boty and Michael Kidner to name a few. There is also the work of four London Group artists, Jules de Goede, Frank Bowling, David Whitaker and Suzan Swale.

My work was collected by Grabowski in 1970 when I was a first year student at the Royal College painting school. He initially selected three works, two paintings and a drawing, which he bought for the collection. He included my work in a mixed exhibition in 1972 and in 1974 I had a one-woman show of installation work. The gallery closed in 1975 when Grabowski died. All the work he had purchased was shipped to Poland and for years I did not know what had happened to it. People would say they had seen my work in Warsaw, Gdansk and other cities in Poland. My daughter Sunshine tried to find the work, when she went on a visit to Poland with The Slade, but found nothing. Last year the Sztuki Museum contacted the London Group asking for details of the four Grabowski



Suzan Swale *The one's that mother gives you don't do anything at all* 1970 Acrylic and collage. Grabowski collection

artists in the Group. Sunshine and I visited the 'Swinging London' exhibition a few days after the opening to coincide with the 'Museums Night', when the museums in Lodz are open all night for people to visit. We were wined and dined by the Curator and her family and stayed in an apartment in another Museum. It was great to see a large part of the Grabowski collection together, especially Jules de Goede's and David Whitaker's work with Bridget Riley's and Frank Bowling's and my own work with Derek Boshier's and Pauline Boty's. The show is loosely split into two sections, Geometric Abstraction and Pop-art.

Last year I talked to Jules de Goede about Grabowski, and he said that Grabowski had kept him going as an artist. I believe I was one of the last people collected by Grabowski, and it was a wonderful opportunity and financial godsend to have work collected and shown in his gallery; I appreciate it even more in retrospect, looking back on the early 70's when I was a student. He wasn't Charles Saatchi, he was more sincere and cared about artists.

Suzan Swale 29th May 2007



Sunshine Coward and Anna Saciuk-Gasowska curator of Sztuki Museum, Lodz

I would like to give my thanks to Jane Humphrey for all her work in producing this excellent newsletter and for being prepared to give so

much time and effort to the Group. It is a hugely valuable resource for the Group.

Susan Haire

The London Group: Degradation of a Respected Institution

Dichotomy of Rhetoric and Practice

The London Group was set up as a collective of artists. Its ethos involved tolerance of all genres in art, and for exhibition purposes, no qualitative judgement was made about members' work. This is exemplified by the inclusion in the Constitution, of the requirement that "All works by members will be shown." It is claimed that the Group "sustains its original principals and structure." (Brochure: Annual Exhibition, 2005). The Group's historic ethos is constantly reiterated in its publications. Nevertheless, the selection of members for small exhibitions, and the repeated showing of a minority of members whilst neglecting the majority, demonstrates that our published rhetoric is without integrity. When, on two recent occasions, we applied to Tate Modern for support, no doubt the gross inconsistencies in our rhetoric and the management of our exhibitions, did not go unnoticed.

Concealment of Selection Criteria

In answer to the question of selection of members for small exhibitions, an AGM was informed by the Chairman, that "Curators chose who they wish" (Minutes: AGM, 2000). Officials have continued to avoid disclosure of criteria for selection. We can assume that criteria might have involved quality or type of work, friendship or/and ingratiation. However, there is no criterion whatsoever, for selection of members for exhibitions, which is consistent with basic principles claimed for the Group.

Degradation of the LG: a Question of Responsibility

It seems that the previous three Chairmen of the Working Committee (each of whom exhibited in numerous LG small

exhibitions) are responsible for the degradation of the Group. It was their responsibility to ensure that the committee represented all members of the Group. It is a requirement of the Chairmen, to ensure that each Committee Member is provided with a list of participants in past small exhibitions. Apparently, managing the Group on egalitarian lines was not their intention.

Peter Clossick, who instigated the exhibition of 3 RA members of the Group (listed in the Blue Book), and who has himself shown in more LG small exhibitions, than any other member, claims that "the group does not have hierarchies or notions of linear progression (Brochure: Annual Exhibition, 2005). He also claims that the Group has a "sound democratic Constitution." (The LG 'blue book' published 2003)

Philip Crozier, in defending the status quo, regarding small exhibitions, argued that the Committee may do "anything that is not explicitly prohibited in the constitution." This denies the Group's historic principles for conducting its affairs.

Integrity of the London Group, a Way Forward: Grouping of Members and not Selection of Members

If the Group is to have credibility, all Committee Members should be given an up-to-date list of 'Small Exhibitions and Participants'. A proposal for a small exhibition (sponsored or otherwise), might be regarded as one of a series of small exhibitions, (sponsored or otherwise), in which all eligible members are invited to exhibit.

Alfred Harris November 2007

Extract from The History and Origins of The London Group

This short piece comes from my recent researches into the London Group history and concerns the year 1966 when Claude Rogers had just retired after fourteen years as President and Andrew Forge had been elected in his place. The Group had had a long run of successful open exhibitions at the commodious RBA (Federation of British Artists) Galleries in Suffolk Street, next to the National Gallery. The London Group had suffered a body blow earlier in the year when Robert Sainsbury had been forced to withdraw three of his staff who up until now had provided Secretary, Treasurer and meeting minute taking support for free. Events, however, were about to take an even uglier turn.

Maurice Bradshaw, who ran the FBA and the Art Exhibitions Bureau, had been talking to Forge about a possible merger of the London Group with his own organisations, a 'super group' in effect. Forge, and many other members especially Dorothy Mead, were very suspicious of Bradshaw's intentions and were fearful of losing London Group autonomy and independence within a merger. To many it looked as though Bradshaw "was trying to squeeze the Group out" of its' traditional annual slot at the FBA if it did not agree to the

merger. Trying to find a suitable alternative venue Claude Rogers had been talking to the ICA (but they were not interested) whilst Forge wanted to approach the Arts Council to discuss the Group's difficulties. At an emergency meeting the Group did finally agree to an offer of a booking at the Royal Institute Galleries at 195 Piccadilly for an exhibition in January, 1967, the first time in ten years that the Group had not rented the FBA Galleries for its annual open exhibitions.

Had our predecessors not declined Maurice Bradshaw's (arm twisting) offer, the Group could today, be sharing the Mall Galleries premises and not have to search every year for a suitable exhibition space, but at what cost to the Group's independence a relationship with the New English Art Club, The Royal Institute of Painters in Watercolour, the Royal Society of British Artists, the Royal Society of Marine Artists, the Royal Society of Portrait Artists, the Royal Institute of Oil Painters, the Pastel Society, the Society of Wildlife Artists and the Hesketh Hubbard Society?

David Redfern 2008

Painter and poet

London in the aftermath of war

Vernon Scannell



Vernon Scannell, who died last month, was born John Vernon Bain in Lincolnshire in 1922. He never explained the exact manner in which he acquired his assumed name. It was not until 1983 – with the publication of his volume of autobiography, *The Tiger and the Rose*, when he was sixty – that he recalled in print his desertion from the Army after VE Day, when he assumed the surname under which he subsequently lived and wrote as a poet. Even there, however, he left clues partially hidden.

In a subsequent volume of autobiography published four years later, *Argument of Kings*, which surveys his wartime experiences, Scannell reveals (in the penultimate sentence) that when he deserted from barracks at Hamilton in Scotland after the German surrender in March 1945, he was “walking away from the army before it dehumanised [him] completely”. In *The Tiger and the Rose* he tells how he travelled to London, and how on arrival he went to a flat in Shepherd’s Bush where his younger sister, Sylvia, was living, and met two anarchists, whom he names only as “Cliff” and “Peter”, who helped him with his desertion.

“Peter” was Peter Ball. “Cliff” was Cliff Holden, who a few years later became a founder and first president of the Borough Group: ardent, highly motivated young painters who came together in 1946 to bring attention to the approach in painting of their teacher, David Bomberg. (At the time of Scannell’s death, another former member of the Borough Group, Dennis Creffield – introduced to Bomberg’s teaching by Holden – had an exhibition of charcoal drawings at the James Hyman Gallery in London.) Holden had tremendous energy, and no one did more than he to bring attention to Bomberg’s work and teaching for almost twenty years. The formation of the Borough Group, which mounted seven exhibitions in five years, Bomberg’s first posthumous retrospective (with the Arts Council, in 1958) and the first public appreciation of Bomberg’s work as a teacher (Holden’s radio talk, “An artist as teacher”, on BBC Radio Three in 1958) were all due to his efforts.

When Scannell arrived at his sister’s flat in May 1945, she was in a brief relationship with Holden, who says he first met her at Lucian Freud’s house in London. Scannell relates how the door was opened by a “short, compactly built young man with rather pale eyes which looked wary and unwelcoming”. This was Holden, who welcomed Scannell in for a meal as soon as Sylvia explained who he was. Scannell told them he had deserted and wanted to stay for a few days until he could get some civilian clothes, and that he hoped Holden wouldn’t be worried. “Sylvia laughed”, Scannell recalled. “‘Oh, Cliff won’t mind. He’ll be glad to

help. He’s on the run himself. So is Peter’ . . . They were both Anarchists; Cliff, passionately convinced of the truth of his convictions, would quote Bakunin, Kropotkin and Herbert Read while Peter smiled with a gentle scepticism, amused by his friend’s enthusiasm.” Scannell writes that Holden, already by then a painter, was “not only an enthusiast but was, in his unmaterialistic way, very ambitious”.

Soon to be eighty-eight, and still an enthusiast, Holden is today the oldest surviving member of the London Group, which was founded before the First World War and included Bomberg, Walter Sickert, Wyndham Lewis and other celebrated British painters of the last century. At the time of his meeting with Scannell, though registered as a conscientious objector and directed to work on the land as a farm labourer, Holden occasionally modelled in art schools in London and was at the time working full-time with Ball in an “illicit factory for the making of dolls’ heads”, in which Scannell joined them, later graduating with Holden to a new enterprise in which they bottled and sold a vile-smelling perfume at a stall in Walthamstow Market. Scannell remembers that by lunchtime, “The reek of the scent gradually seemed to penetrate every pore of my body and even find its way down my throat and into the stomach. I thought I would never be free of the taste of it”.

With an adventurous life behind him as a professional boxer (a career Scannell was also to try), agricultural labourer and honorary Gypsy, Holden was at the time disentangling himself from a wartime career as anarchist organizer and agitator. He was on the editorial collective of the anarchist journal *War Commentary*, which changed its name after the war to *Freedom*, and had edited articles for the journal by George Orwell, Gerald Brenan and Herbert Read, while articles under his own name appeared in its issues of mid-October 1942 and mid-September 1943. In April 1944 he was himself the subject of a front-page news article in the *Manchester Daily Dispatch*, headed “CID seeks apprentices’ strike leader”. The article stated that Scotland Yard was “anxious to interview a young man who is believed to be the head of a secret organisation behind the shipyard and engineering apprentices who are on strike on Tyneside and Clydeside, as well as at Huddersfield and Middlesbrough”. Though not detected on that occasion, Holden had spent time in the police cells – as he was to do again in Franco’s Spain in the mid-1950s, when he punched a Civil Guard following the shooting of an anarchist escapee in the mountains of Andalusia, where Holden was painting.

By May 1945, however, Holden had already met Bomberg,

Rupert Godfrey Lee

President of The London Group 1926 - 1936

then teaching part-time at the City Literary Institute in London, and was ready to begin intensive study with the man whom he still calls his "Master" when Bomberg began his teaching at the Borough Polytechnic in Southwark that October. Holden and one of Bomberg's earliest students, Dorothy Mead, who for eleven years was his lover, recruited students for Bomberg's classes when they modelled in the establishment art schools, and together took the initiative in forming the Borough Group – without Bomberg as a member, but under his guidance – in 1946. Holden severed his connections with anarchism after he found his Spanish and Hungarian comrades discussing the use of weapons, a serious breach with his own early Quaker beliefs.

Holden has told me how he burnt Scannell's uniform in the kitchen grate at the flat in Shepherd's Bush. According to *The Tiger and the Rose*, Cliff "parted with an old navy blue shirt, a useful colour since it would not show the dirt". Since Scannell was much bigger than Holden or Ball, "there was nothing for it but to buy trousers. Sylvia supplied the necessary clothing coupons and I had enough cash to buy a pair of heavy workman's corduroys which Sylvia chose since I could not go into a civilian clothes shop dressed in uniform". Two years later, Scannell – who had fought in the Middle East and the Normandy landings, had deserted previously, and been brutally treated in military prison – was again arrested in Leeds, court-martialled and (when the military board heard he was a poet) sentenced to a "soft" term in a psychiatric ward. Out of this experience came his memorable poem, "Casualty – Mental Ward", with its refrain, "Something has gone wrong inside my head. / I hold long conversations with the dead". But how did he acquire his new surname? He does not say. Holden recalls that it was provided by a prostitute, who worked for a brothel-owner friend.

That same year, the Borough Group held its first two exhibitions in London, at the Archer Gallery and the Everyman Cinema. And a year later, Bomberg formally joined the group, assumed the presidency in place of Holden and began exhibiting with his students. Photographs in *David Bomberg*, the monograph by Richard Cork (1987), show Holden, Mead and Creffield in Bomberg's classes a few years later. Holden now has paintings in the Tate, the Arts Council collection and in major collections in Sweden, where he has lived for half a century. He has welcomed the kings of both Sweden and Norway to Marstrand island, off the coast of Sweden, where he and his family ran a successful design studio – albeit, on his introduction to the King of Sweden, he was wearing a jacket in the red and black of anarchy.

Paul Trehwela 2007

The author has asked the London Group to publish this article in the newsletter to highlight the fact that (along with Anthony Eyton) Cliff is the longest serving member still active in the London Group. (46 years).

I am researching RUPERT GODFREY LEE, who died in a car accident in 1955. He fought in WW1 and joined the London Group in 1922 with Frank Dobson, who worked with him teaching Sculpture at the Westminster Art School. Although he is known to have exhibited, only very few works of his have ever appeared on the open Market.

He was your President from 1926 until 1936, during which time Diana Brinton acted as Secretary. Sometime after the Surrealist Exhibition at the Grosvenor Gallery in 1936, he seems to have resigned and vanished from history, although Diana may have continued working for a bit. They married (or didn't) and Godfrey and Diana Brinton-Lee then lived several addresses in London until after the War, when they moved to Spain into a house owned by Diana's father in San Roque near Gibraltar.

I am trying to establish what caused the breach their relations with The London Group. It could have been to do with the Spanish Civil War. They had Nationalist leanings and I suppose the rest of the Committee may have favoured the Republicans, but that in itself would not necessarily have caused such a final breach after he had held the Group's highest office for so long. Alternatively, something could have been stirred up by his first wife, Madge Pemberton, whom he married before WW1 and refused to give him a divorce, broke up his close friendships with the Nashes and many others who took her side and gave him a hard time.

I cannot find any written evidence on the cause of the 1936 bust-up, which must have caused a lot of consternation among the members. Perhaps someone can trace details of his resignation or maybe there might have been minutes of the reason attached to it?

I hope you don't mind my asking you to publish this in the Newsletter. Figures like Rupert Lee should not vanish from history and we must resurrect him.

Incidentally, their large house in San Roque is for sale at a very reasonable price and would make a fantastic Art School if any of your richer members would like to consider the idea.

Malcolm Davidson - email: md1934@hotmail.com

It has been a particularly sad year in which three valued members of the London Group have died. Each are not only remembered by the Group but received fitting obituaries in the National newspapers.

John Bainbridge Copnall 16 February 1928 - 9 June 2007
Elected to the London Group 1988
<http://www.guardian.co.uk/news/2007/jul/12/guardianobituaries.artsobituaries>

Jules de Goede 20 May 1937 - 19 September 2007
Elected to the London Group 1996
<http://news.independent.co.uk/people/obituaries/article2979859.ece>

Keir Smith 1 February 1950 - 7 March 2007
Elected to the London Group 1990
<http://www.guardian.co.uk/obituaries/story/0,,2048614,00.html>

London Group Members Exhibitions



Bill Henderson at APT:

John Crossley, Rebecca Bergese, Bill Henderson and Susan Haire.

Bill Henderson

Lines & Constellations, APT Gallery, Creekside, Deptford. April 07, recent and new paintings.

Stanislas Slavomir Blatton

Arts Unwrapped, Open Studios, Acme Studios, May 07

Anthony Whishaw

'Arts Unwrapped', Open Studios, June 07

Mark Dickens

What does love means to you?, part of the collaborative Rubus Project June 07 <http://www.rebustouringarts.com>

Graham Mileson

Summer Exhibition, Royal Academy, June 07

Susan Haire

La vita nuova, Stowe Festival, Oct 07, stage sets for performance by Rebus Touring Arts

Barlow, Lyde and Gilbert, London, Oct - Nov 07, group show

La vita nuova, The Cello Factory, London, Dec 07, solo show with music collaboration

'riverrun' Hammond Museum, New York, April - June 08, solo show with music collaboration

Georgina Hunt

'Chichester Open Exhibition', (Chichester Festival) Minerva Theatre, Nov 07

C. Morey de Morand

'Black, White, and Read All Over', Riverside Studios, London, Nov - Dec 07

Marcelle Hanselaar

La Petite Mort, Recent Acquisitions Part 2, British Museum Printroom, Nov 07 - Mar 08, boxed edition of etchings.

Philippa Beale

Jane Humphrey

Blue Bird and Other Stories, LCC Galleries, London, March - April 07

The Power of 3, Noliias Gallery, London Nov - Dec 07

Philippa Beale

Lloyds of London Art Prize, Lloyds, Oct 07, prize winner

Robin Klassnik, Matts Gallery, major work acquired 08
Southampton City Art Gallery, 2 major works acquired 08

Susan Wilson

'Lynn Painter-Stainers Prize 2007'

"The Oxford undergraduate contemplates the poems of Sassoon" won a runners-up prize

'Small is Beautiful', Angela Flowers, Dec 07 - Jan 08

Gallery Artists, Browse & Darby, Nov 07

Kathleen Mullaniff

Paisley: Exploding The Teardrop, PM Gallery & House, London Nov 07 - Jan 08

Wendy Smith

Tony Carter

Drawings and Sculpture, The Dean's Cloister, St George's Chapel, Windsor (part of the Windsor Festival) 07

Tony Carter

Ce n'est pas la girouette qui tourne, c'est le vent. Oeuvres de la collection du F.R.A.C. des Pays de la Loire. Domaine de la Garenne Lemôt, Clisson 07

Summer Exhibition, Royal Academy of Arts, London, 07

Nature and Society - Parallel Lines, Ethnographic Museum, Dubrovnik and Glyptotheque, Croatian Academy of Arts & Science, Zagreb (catalogue) 07

Still-life, Still, Gallery T1+2, London, 07 exhibition of painting and sculpture curated by Hugh Mendes,

Recent London Group Exhibitions

Collective Response, Guildhall Art Gallery, London

8 October — 11 November 2007

A selected London Group exhibition curated by Annie Johns and Wendy Anderson: Wendy Anderson, Brian Bengé, Clive Burton, Tony Carter, Tony Collinge, Mark Dickens, Annie Johns, Eugene Palmer, Ian Parker, Susan Skingle, Wendy Smith, Wendy Taylor, Bill Watson, Arthur Wilson.

Bridge Art Fair, Trafalgar Hotel, London 11 - 14 October

2007 Sponsored exhibition of London Group Members arranged by Laurie McDonald.

The London Group Open 2007 at The Menier Gallery

Part 1: 7 - 16 November 2007

Part 2: 21 - 30 November 2007

The resumption after a 12-year break of the biennial Open exhibition, featuring work by Group members, invited artists from Arti & Amicitiae, and selected non-members.

The London Group at Deutsche Bank, Part 2

6 February - 15 April 2008: Philippa Beale, Clive Burton, David Carr, David Chalkley, Peter Clossick, Anne Cloudsley, Harvey Daniels, Angela Eames, Trevor Frankland, Julie Held, Bill Henderson, Jane Humphrey, Annie Johns, Vic Kuell, Peter Lowe, C. Morey de Morand, Ian Parker, Janet Patterson, Mike Phillipson, David Redfern, Philippa Tunstill, Bill Watson, Anthony Whishaw

The London Group at Mauger Modern Art, 19 April - 24

May 2008: Moich Abrahams, Victoria Bartlett, Philippa Beale, Bryan Bengé, Clive Burton, David Chalkley, Peter Clossick, Anne Cloudsley, John Crossley, Philip Crozier, Mark Dickens, James Faure Walker, Trevor Frankland, Susan Haire, Marcelle Hanselaar, Alfred Harris, William Henderson, John Holden, Jane Humphrey, Georgina Hunt, Matthew Kolakowski, Victor Kuell, Pauline Little, Graham Mileson, C. Morey de Morand, Ian Parker, Daniel Preece, David Redfern, Tom Scase, Tommy Seaward, David Shutt, Susan Skingle, Wendy Smith, Philippa Stjernsward, Suzan Swale, Neil Weerdmeester, Anthony Whishaw RA, Arthur Wilson, Susan Wilson

Forthcoming London Group Exhibitions

Highgate Gallery 9 — 22 May 2008 curated by Tom Scase

The London Group 95th Anniversary Exhibition Menier Gallery, October/November 2008

Exhibition of London Group Sculptors, The Cello Factory January 2009 curated by Clive Burton & Bill Watson

Drawing Exhibition Morley Gallery March 2009 curated by Wendy Smith and Suzan Swale

Open Exhibition 2009 venue tbc.