



Drawing:
act and artefact

Morley Gallery
March - April 2009

Newsletter March 2009

THE
LONDON
visual arts from 1913
GROUP

Review/preview - one year on from the President

I begin to write this the night after the Standalone Private View at The Cello Factory delighting in the wonderful success of the show. The PV was heaving and there were the most enthusiastic responses from visitors. The show emulated Collective Response, the nine sculptors meeting to discuss their work as the ideas evolved – many of whom responding specifically to the space as in the step-ladders reaching high up into the apex of the roof by Clive Burton and Brian Bengé exhibiting a full size sailing dinghy. The exhibition was magnificently curated by Bill Watson and Clive Burton who gave a great deal of time and care – and thought of everything.

Our showing year began with Part 2 of the Deutsche Bank Exhibition, which was running this time last year (February– April). The work (in both parts 1 and 2) looked surprisingly well in this basement staff restaurant – single works on a wall or in an alcove creating a good environment within this unusual setting – the space was transformed during these shows. Those of us who visited Bath for the Private View of The London Group show at Mauger Modern (situated in an attractive part of the town centre) had a great time and were welcomed to the Private View with champagne cocktails. The exhibition, in April/May, looked very good in the modern setting of the gallery interior and David Chalkley's gigantic shattered vase in the window would have attracted plenty of visitors. My thanks go to Mark Dickens for arranging this and the Deutsche Bank shows. I would also like to give thanks to Tom Scase who initiated, organised and curated the very successful show of 37 small works at Highgate Literary and Scientific Institute in May. Peter Clossick gave a talk, 'Why The London Group?', not only posing intriguing questions but offering eloquent insights into the Group. Thank you Peter for carrying the flag of the Group so articulately.



Private View at Mauger Modern Art, Bath 2008

I heard many good comments on our 95th Anniversary Exhibition at the Menier Gallery in October/November, even that it was THE BEST EVER – congratulations and many thanks to Tony Collinge for his excellent curation. The Private View was packed out and very enjoyable. Thank you to Tommy Seaward for his organisation. The catalogue designed by Jane Humphrey was particularly fine because she had taken a lot of care in choosing the juxtaposition of the images. Thanks also go to Jane for the Private View cards and posters she had produced over the year – her contribution to the Group is significant and extremely welcome. My thanks go to Vivien Knight, Head of Guildhall Art Gallery, for her edifying essay – I'm sure the Group joins me in hoping that we will be able to show at Guildhall again before too long. And also thanks to Jane Clossick for her well-expressed essay, developed by Jane from her father's lecture.

David Redfern published The London Group Origins and Post War History to coincide with our 95th Anniversary Exhibition. It is a substantial and most thorough book and David has surely spent vast amounts of his time working on it over the last few years. I'm sure you would all join me in applauding him for his magnificent achievement and for contributing something so incredibly valuable to the Group. The production of the book was generously funded by Croydon College.

Four new members, Amanda Loomes, Chris Poulton, Victoria Rance and Paul Tecklenberg, were elected this year and I wish them a very profitable, stimulating and active time in the Group. Victoria and Paul had exhibited in the Open and were nominated by members who had been impressed with their work.

I would like to thank the Working Committee for all they have done over the year – there is always a huge amount to get through at meetings. It is laudable that it is usual to have nearly full attendance and I gather that has not always been the case. Mike Liggins continues to help the Group in myriad ways, whatever he does, he is always invaluable – very many heartfelt thanks from us all.



Private View at 95th Anniversary Exhibition, Menier Gallery 2008



Members Work at the 95th Anniversary Exhibition, Menier Gallery

I would like us to remember Edna Ginesi, elected to the Group in 1933 and an Honorary Member, and her husband Raymond Coxton who was elected in 1931; both were active members of the Group and exhibited regularly. Edna died in 2000 and in 2002 the Group received a generous bequest from her of £116,907. As a result we have been very lucky over the ensuing years not to have had to worry about

money for exhibitions. We have £50,000 left and it is time to realise that this legacy will run out and I am glad to say that there is quite a lot of awareness of this amongst the members. The Group cannot exist on subscriptions and submission fees with the high gallery hire costs that we are faced with. Our energies need to be put into building sponsorship for the future because without it the Group will have a difficult time surviving.

Publicity is also very important. We have previously not been active enough in this area but in the build-up to the Menier show a strong publicity team was formed, headed by Peter Clossick. The team members worked enthusiastically and will continue to do so for the forthcoming Open Exhibition. They were joined by Denise Shenton who is being employed by the Group – she has done a lot of useful work and has been a great asset.



Highgate Gallery. Finishing touches to the exhibition with Vic Kuell, Richard Kemp and Tommy Seaward

We can now look ahead with anticipation to the exhibition of drawings at the Morley Gallery in March/April organised and curated by Suzan Swale and Wendy Smith and to the Open Exhibition at the Menier in October/November which will again be in two parts. The WC will begin work on this straight after the AGM and planning has begun for our centenary celebrations. I also hope that before too long there will be another London Group exhibition at The Cello Factory.

This has largely been a roll call of names and I think it is important to pause and consider these people and their willingness, energy and generosity. They have made a difference to the Group and have given their precious time and extensive efforts in making exhibitions possible and also in making the Group active and lively and so very well worth belonging to. The nature of The London Group is coloured by its individual members and, as I said at the Menier opening, individualism and liberalism are two of its most enduring features. They are important and powerful qualities and contribute significantly to the special character of the Group and my hope for the future is for us to build on them as positively as we can and to celebrate them both to the full.

Susan Haire Jan/Feb 2009

The London Group Members Exhibitions 2008

The London Group at Deutsche Bank, Part 2 6 February - 15 April 2008

As I write, it is exactly a year to the day since the first of these shows opened. Bearing in mind the passage of time, I hope I'll be forgiven for any omissions or inaccuracies in these three short reviews! The London Group at Deutsche Bank exhibition was a "full members" show, divided into two parts and held in successive years. Twenty-three members exhibited in Part 2 and the show was hung in the staff restaurant at Deutsche Bank's London headquarters at London Wall.

Mark Dickens was the catalyst behind the exhibition and he gave much of his time and energy to the project. He was pleased to report back that the bank was, 'delighted to host us by good association.' With 50,000 works, Deutsche Bank has the largest corporate art collection in the world. Keen to support artists looking for new ventures, the bank said the exhibition was well received and suggested that it would lead to other shows with The London Group in the future.

The London Group at Mauger Modern Art, Bath 19 April - 24 May 2008

Mark Dickens brought Richard Mauger to the notice of The London Group and it was a timely introduction, as the exhibition at Mauger Modern Art was amongst the very first held at the fledgling gallery. It is the largest commercial gallery in Bath and in little over a year, has established itself as one of the leaders in the southwest of England. There was sufficient space to accommodate a "full members" show and thirty-nine London Group artists chose to exhibit.



Private View at Mauger Modern Art, Bath 2008

Mark Dickens arranged the transportation of the work to Bath and back, besides doing much of the unseen liaising between the gallery and The London Group over the weeks of the exhibition. Susan Haire once again agreed to the use of The Cello Factory for the dropping off and picking up of work. Plans to take the exhibiting artists down to Bath by coach for the opening proved uneconomical. Nevertheless, on the day, it became clear that the private view would be well attended as in the hours leading up, many familiar

faces were spotted walking through the splendid streets of Bath, despite heavy April showers.

During the course of the exhibition it became evident that a number of visitors knew of The London Group but had never previously had an opportunity to see any of the artists' work. With plans afoot for further exhibitions outside of London, the show in Bath will be viewed as a successful precursor.

Highgate Gallery, Highgate Literary And Scientific Institute, London

9 May - 22 May 2008

Show curator Tom Scase's association with the gallery over many years ensured a seamless fortnight for The London Group at The Highgate Gallery, in The Highgate Literary And Scientific Institute. The exhibition space is not large but benefits from a very high ceiling that enables a significant number of works to be hung without feeling overly cramped. Even so, despite the theme being 'small works', Tom Scase, assisted by Richard Kemp and Victor Kuell, was clearly challenged in mounting a "full members" exhibition, with just under half of all artists choosing to participate. The restricted size of the submissions prompted a number of members to include pieces that they would not normally exhibit, allowing visitors a rare opportunity to encounter other areas of their practice.



Highgate Gallery exhibition

Cathy Dallas, of the Highgate Literary And Scientific Institute, invited former president Peter Clossick to give a talk at the gallery midway through the exhibition entitled, 'Why The London Group?' Many 'Friends of the Institute' were present and for those members who were unable to attend, his text from the evening can still be read on The London Group website.

Over the course of these exhibitions Mike Liggins put in many hours, much of it behind the scenes and our thanks go to him, also to the above mentioned and to those others who contributed towards the preparation, running and success of these three shows.

Tommy Seaward 2009

The London Group 95th Anniversary Exhibition

You kindly invited my thoughts, following November's brief exhibition but what can I add to such apposite texts in such a well-designed catalogue? And I particularly like the way Jane Humphrey groups the images.

The President's moving speech at the private view underlines how important it is to be an active member of a community of 'individualists' who create art objects to help make sense of experience. Donald Winnicott, in his theory of development, believed this was the function of 'transitional objects' and, long before him, St. Ignatius urged us to contemplate objects rather than illustrate dubious 'concepts'.

Clearly demonstrated by a clever exhibition hang, by Tony Collinge and the Hanging Crew, our compass is transitional, craft and process based. We don't simply manufacture branded products for a luxury art market. Jane Clossick is right to suggest in the catalogue that our traditional approach is now a radical alternative.

I've been in The London Group since 1990 and watched the progress of several members. They deserve greater critical and curatorial attention. So, for that matter, does the entire Group.

A former academic colleague of mine thinks this lack of attention is caused by 'the privatising of culture'. She sees public institutions, infected by expedience, abandon core beliefs with their management no longer acknowledging that their duty extends to artists less popular with curators and collectors. Where, these days, are the Open Submission and National Survey Exhibitions to reveal talent? The London Group soldiers on unsubsidised filling the gap. Effectively providing a public service for free.

Economic chaos has created echoes that we in the art world would do well to hear. Just as chastened bankers reflect how slack regulation and easy pickings tempted

them to play fast and loose with our cash, so those who run Britain's art institutions should remember that their funds are public too and should be used ethically. They have a duty to support all art properly.



95th Anniversary Exhibition
Menier Gallery 2008

Yet the Ragged Trousered Philanthropist reminds us that only the visibly needy qualify for public help. Working artists within The London Group are self-starters and finishers and without a political herd instinct, we don't qualify as a 'deserving minority'. In truth, we're awkward producing work independently that is less easily endorsed by the system. Consequently we're not recognised as worth what the Arts Council now calls 'subscription' (patronage). This must change. By concerted political action we must help arts managers re-discover a public service commitment that benefits all artists. This should be the clarion call up to our Centenary.

© Prof. Eric Moody, December 2008.

Stand Alone

An exhibition of London Group sculptors curated by Bill Watson and Clive Burton.



Sculpture's 'free-standing' is thus more than a neutral description: it is an aspiration. To stand free, for sculpture, demands a positive acceptance and understanding of its condition; and it follows that a free sculpture will remain inconvenient, obtrusive - a challenge to facile and conventional views of history and aesthetic. ⁱ

As a long term attendee to London Group shows, sometimes invited exhibitor and more recently as a member, Stand Alone is in my experience the first exhibition to have been dedicated to the practice of sculpture. Baudelaire is reputed to have quipped, 'that sculpture was something that you fell over when you stepped back to look at a painting.' Sculptors and sculpture would certainly appear to have been in the minority within The London Group's repertoire of numerous exhibitions during its more recent histo-

ry. This was a view held by the current President of the London Group, Susan Haire when she proposed the idea of putting on an exhibition dedicated to sculptural practice, a year ago. Sculptors Bill Watson and Clive Burton were approached to curate this exhibition and Stand Alone was presented in The Cello Factory gallery space during January 2009 and the ethos of the exhibition was,

Each standing alone in concept and physically free to be approached from all sides; specifically relating to the arena of material presence and subject to gravity, while occupying and relating to the same physical, interior architectural space as ourselves - an experience in three dimensional making, placing, arranging, looking and reflecting. Collage, assemblage and the found-object are referenced by many, the human scale by all; while all concur to 'stand alone' together, in true London Group tradition. ⁱⁱ



Susan Haire and Matthew Kolakowski at The Cello Factory

Nine sculptors showed individual works within this beautiful interior space of The Cello Factory; Bryan Bengé, Clive Burton, Tony Carter, David Chalkley, Janet Patterson, Chris Poulton, Victoria Rance, Tommy Seaward and Bill Watson. Each sculptor contributed to the initial press coverage and The London Group website an image of themselves 'standing alone' in their respective thinking spaces. They are all engaged in three dimensional making. Choosing and placing, arranging and assembling, dividing and fixing, constructing and building, transforming and changing, looking and reflecting. Collage, assemblage and the found-object are referenced by many, human scale by all. On viewing the exhibition my own experience was an overriding sense of the notions of unit/multiple and the act of making. Most of the works on show utilise the repetitive, the serialising of objects toward a singular construct. All of the works comment upon the nature of making, the crafting of work whether that be the intricacy of Tommy Seaward's, 'Spark', the appropriative approach taken by Bryan Bengé in 'Here is always somewhere else', or the rigorous attention to detail and use of material of Tony Carter in his 'Kit - War Painting'.

Free-standing sculpture by its inconvenience and obtrusive nature has a tendency to directly confront the viewer. These works confront the viewer whilst also inviting

him/her to consider the wider architectural envelope, the placement of 'objects' within that envelope and the particularity of the 'objects' themselves.

Sculptures are the objects that enable us to transcend our peculiar position in the world. They can recover and uncover for us the world - the knowledge of things as they are in human experience.



The Cello factory

Bryan Bengé installed 'Here is always somewhere else', a full size boat within the ground floor space, accompanied by the collaborative efforts of others in the making of numerous individual paper boats. The collaborators were issued with a set of making instructions prior to the exhibition thus limiting the size and physical nature of these additional boats and simultaneously uniting individuality within the context of the group. *Something appropriated something made* was the guiding concept of the piece, being a continuation of his installation pieces Car Shack, Carpet Shark and 'Was This Really the End'. The act of making is referenced both in the flotilla of paper boats and in the craftsmanship evidenced in the sail-boat itself.

Clive Burton's piece, 'Two Step Stools to Enola Dnats', climbs upwards into the second storey of the gallery. It bridges the dual aspect of the gallery space both literally and physically in the assemblage of multiple step ladders. Bolted-together lightweight domestic step ladders allude to human transition within the space upwards and downwards. Awareness of the frailty of the connected ladders was intensified by the placement of weighty rocks at the base, tethering any lofty or insubstantiated aspirations. The multiple ladders have been united as one. They *stand alone*, transformed into a single climbing device albeit tantalisingly precarious, reminding us of our individual fallibility and our collective potential.

Tony Carter's 'Kit - War Painting', stretches out across the ground floor of the gallery. As its title suggests the piece evokes a sense of the military, tank-like or perhaps nautical in feel but on close inspection any painter would readily identify familiar items; stretcher bars, wedges and canvas pliers bedecked as grey and chrome. Craftmanship of a high level is employed here as befits a piece of mechanical engineering calling the viewer's attention to the extreme capabilities of human attainment for good or ill. This war painting kit, anchored to the gallery floor by its inert black

base, is a stealth machine lurking, lying in wait, ready to ambush the next likely war painter to pass it by.

David Chalkley's 'Candle/Light (for lost magic kingdoms)' employs a beautifully crafted trestle to display a number of individual and unique cast wax light bulbs. The casting process suggests the multiple whilst the individual cast retains its own integrity. The density of the wax alludes to the dying light, closure or as Chalkley says, 'the ending of a previous technology of incandescent light bulbs' and perhaps the dawning of a new more sustainable attitude on the part of society. In the purchase of his individual bulbs the consumer acts as part of the wider whole. One might imagine these diminutive salutations to light conjuring up collective change as they are placed on mantel pieces across the country.



The Cello factory

Janet Patterson's 'Field Shrine for Lost Youth' utilises cardboard boxes as receptacles, containers of memory perhaps, and camouflage patterning to reference loss. The identical and elementary cardboard boxes are themselves reminders of individual existence in a wider field of uniformity, cooperation, the collective, the group. Patterson evokes the current climate of global warming, ecology, economy and recyclability, in her use of low tech, everyday, mundane materials, which are readily available to everyone and have a limited duration. She seems to suggest a wholeness wherein birth, life and death in their inevitable short span are nevertheless what we have, what we have to protect and what we should strive to fulfil to the optimum.

At first sight Chris Poulton's 'The Space Between' would appear to align only to the convention of 'making' in the context of this review. However the very materials used reference the repetitive. The lino used to wrap the major form is printed and embossed with fake parquet flooring - each parquet section might be seen as representative of partitions within the form itself. A conscious decision on the part of Poulton was to mimic the gallery flooring, perhaps to camouflage the piece within the space. It was as though the mother ship or perhaps the satellite was for a moment - a week, stationary in its orbit high up in the gallery space, its radio receivers open to communication.

Tommy Seaward's 'Spark' in close proximity to Poulton's piece was again situated on the floor. Tripartite in its forming, a marker of Seaward's work, seemingly identical units straddle the floor plane in parallel. Cyclical circuitry came to mind. Are these electrical components charging anything, anyone or merely themselves? The artist draws on the distinction between the dual and the many, perhaps the self referential aspect of the electronic items, clipped to one another, demonstrates a dependency or necessity for interaction and communication across the whole. Certainly the black and red oppositional colour coding indicates individual identity across a wider spectrum wherein the sum is greater than the parts.

Located on the upper gallery floor and again settled on the floor was the submission of Victoria Rance - 'Her Skin', collapsed down, devoid of its essential support structure - Rance herself. For this was a structure to contain the artist's body. Made of many individual metal links this 'skin' at one time dressed the body. It separates from adjacent bodies, protects from invasion, provides a breathing membrane and ultimately references the singular within the absence of the many. Rance includes a photograph on the wall as part of the piece (an exception to the strategy of Stand Alone) revealing the purpose and function of the bundle of metal to the viewer although this might not have been necessary.

Bill Watson's 'Bee Bombs' in its direct reference to bees invokes the collaborative and cooperative working behavioural patterns of the insect communities and by extension the potential for such stratagems for continued human existence. Like Seaward, he utilises oppositional colour coding - yellow and black in this case, reminiscent of hazard warning signs to alert the viewer to receptacles of knowledge, the books and indicators of activity, the buzzing arrows. One might reflect on the fact that the imagined individual pages of the wooden books, combine to become a further entity, the book, whilst the individual books make yet a further whole, the library. For Watson, language; word, image and description and the gaps between, provide a lifelong puzzle.

The London Group is to be applauded for putting on such a necessary exhibition and setting the record straight.

- i William Tucker, *The Condition of Sculpture*, Arts Council of Great Britain 1975.
- ii Bill Watson, *Press Release for Stand Alone*, The London Group, Jan 2009.
- iii Yehuda Safran, *The Condition of Gravity is Grace, Grace and Gravity*, South Bank Centre, 1975.

Angela Eames Feb 2009

Not Standing Alone

Following the success of the recent sculpture exhibition "Stand Alone" at The 'Cello Factory this "Article from the Archive" focuses on our three-dimensional predecessors. Perhaps the most famous of these is Henry Moore and there have been many stories circulating regarding his relationship to The London Group. Moore was elected to the Group in 1930, having had his first one-man show in 1928. This is from Denys Wilcox's "The London Group 1913-1939: The Artists and their Works", "He was brought into the LG when the Group staged an Open-Air Sculpture exhibition on the roof of Selfridge & Co in 1930. Subsequently he involved himself in the Group and served on the hanging committee during the early 1930s. From 1932 to 1935 he was an exhibiting member of the 7 & 5 Society and in 1933 he exhibited with the advanced Unit One. He was also involved in the International Surrealist's Exhibition in 1936 and in 1938." Barbara Hepworth and John Skeaping were also "brought into the LG" specifically for this exhibition, it would appear. The Henry Moore archive recently sent me a photocopy of a review from "The Graphic" newspaper, dated June 14th, 1930. In it there are eight photographs of sculptures from Ethel Pye, Edna Manley, Adrian Allinson, Jacob Epstein, Maurice Lambert, Henry Moore, Walter Gilbert and D.C. Dunlop, although there were other exhibitors. All of the photographs are of figures (Epstein's piece was a head of Paul Robeson), in a variety of materials, stone, mahogany, pottery, bronze and lead, materials that could be shown out of doors.

The President of The London Group in 1930 was Rupert Lee who was elected to the Group as a painter in 1922 but had turned to sculpture later in the 1920s. He was also the Chairman of the 1936 International Surrealist Exhibition held in the Leicester Galleries. There is a fascinating photograph of this group on the Redfern Gallery website (drill down through Eileen Agar's biography) where he is por-

trayed standing next to none other than Salvador Dali. Eileen Agar, elected to The London Group in 1933, sits demurely on the right. Lee's is a fascinating history of which little is known. However, Denys Wilcox has been researching Lee and has organised an exhibition at Cork Street's Gallery 27 from the 3rd to 15th May, 2010. Wilcox will also publish a book on Lee to accompany the exhibition - highly recommended!

The London Group has always taken its sculpture seriously. Presidents Frank Dobson 1924 – 1926, Rupert Lee 1926 – 1936 and Neville Boden 1973 – 1977 were all sculptors. In many catalogues relating to Annual Exhibitions the sculpture and sculptors have a separate section, although their work was integrated with painting within the exhibition galleries. There were many extremely active female sculptors in the Group before the Second World War, notably Elizabeth Andrews, Gertrude Hermes, Edna Manley and Elizabeth Muntz. Remember too that in the March 1915 London Group Exhibition, Jacob Epstein used this opportunity to unleash "Rock Drill" on an unsuspecting public. There are plans to show this sculpture in its original complete form for the first time since this exhibition. Watch the art press for details of a Futurist exhibition later this year. Henri Gaudier-Brzeska exhibited sculpture in the 1914 and 1915 London Group Exhibitions before being killed whilst leading a charge against the enemy in 1915.

Finally, there is no evidence to support the scurrilous myth that Moore never paid his annual subscription to The London Group. In fact the Henry Moore Foundation were very indignant that this was ever suggested. Would Moore have been appointed to the Hanging Committees if he were in arrears?

David Redfern Jan 09

Comments

The London Group Origins and Postwar History by David Redfern

The book is the most innovative and descriptive account of the Group to date. Its inbuilt curriculum vitae of world events and art happenings during the Group's lifetime puts the Group into its true historical context. It remains true to all the variety within the Group, and describes all the intricate alliances, groupings, quarrels, friendships, resignations, jealousies that make up the Group as a whole, with just that right amount of intrigue and interest. It gives credence to Richard Dawkins' "The Selfish Gene", that by nature all men are not altruistic; and then if we observe the London Group members hanging a show as a group and getting it onto the wall and floor, the overwhelming generosity of the Group is always still there and underlined.

It describes how The London Group has always survived wars, depression, pestilence, poverty, debauchery, suicide,

male chauvinism, prima donnas, life's baubles and beads, Brit Art, the cult of the celebrity and even Jack the Ripper. The Group remains always capable of re-invention and spirited renewal. The book should be turned into a film next.

Suzan Swale 4 Dec 08

It is very interesting and thorough. It is a shame the book does not have an ISBN, it is quite simple and cheap these days to obtain one. An ISBN makes a publication much easier to distribute, even if it is only via Amazon marketplace. The other advantage is that artists who have illustrations of their work featured in an 'ISBNed' publication can make a payback claim with DACS (The Design and Artists Copyright Society)

Susan Skingle

London Group Members Exhibitions

Philippa Beale

Lloyds of London Art Prize, Lloyds, London. Oct 08

David Carr

Planned exhibitions:

Solo Exhibition, Thomas Reynolds Gallery, San Francisco, USA. April – May 09

Solo Exhibition, Walk Gallery, Lambeth, London SE1. Oct – Nov 09

David Chalkey

Illumini, The Crypt at St Pancras Church. 08

Illumini Quantum, Langthorne Park Leytonstone, part of 'Light Up Langthorne'. 08

Release 1.0, shortlisted product design for international competition, work shown for one night at The ICA London. Oct – Nov 08

Peter Clossick

BlindArt Collection, Royal Cornwall Museum, Truro. March 08

Left in Vision, London University. July 08

Summer Exhibition, Royal Academy of Arts, London. May 08
Art London. Oct 08

Discerning Eye, Mall Galleries, London SW1. Nov 08

Lynn Painter-Stainers (Prize Winner). Nov 08

Secrets, Royal College of Art. Nov 08

Annual Exhibition, NEAC Annual. Dec 08

Open Exhibition, Cafe Gallery. Dec 08

Susan Haire

Ten thousand currents, The Walkway, Maidstone. Feb - Aug 09, solo show in collaboration with composer, Stephen Dydo

Marcelle Hanselaar

Solo exhibitions:

The weight of smoke, East West Gallery, 8 Blenheim Crescent, London W11 1NN. April - May 08

Down the Rabbit hole, University of Wales, Aberystwyth, Wales. October - Nov 08 <http://www.aber.ac.uk/museum/exhibitions/marcellehanselaar.shtml>

Back to Basics, SNAP Gallery 10309 - 97 Street, Edmonton, T5J 0M1, Alberta Canada. April - May 09
www.snapartists.com

Group shows:

Summer in the City, Bankside Gallery, 48 Hopton Street, SE1 9HJ. August 2008

Galerie de Churchill, A.S.B.L. Wégimont Culture, Chaussée de Wégimont, 76, 4630 – SOUMAGNE, Belgium. Aug – Sept 08
http://www.wmaker.net/AgendaARDCL/index.php?action=article&id_article=995089

The Threadneedle Figurative Prize, Mall Galleries, The Mall, SW1. Aug – Sept 08 www.threadneedlefigurativeprize.com

Discerning Eye, invited artist, Mall Galleries, London SW1.

Nov 08 www.discerningeye.org

Will it snow for Christmas, Wall, 9 Calabria Rd, London N5 1JB. Nov – Dec 08

X Biennial Internacional de Grabado, Caixanova, Praza Major 4, 32005 Ourense, Spain. Dec 08 – Jan 09

The mini picture show, Mall Galleries, the Mall, London SW1. Dec 08 – Jan 09

Christmas show, Goldfish Gallery, Penzance, Cornwall. Dec 08 - Feb 09

Rites of Passage, Bankside Gallery Public Talks. Jan 09

Georgina Hunt

Studio Exhibition, Camden Studios, London. Oct – Nov 08

C. Morey de Morand

Irish Cill Rialaig Award for a Residency at the Cill Rialaig Project, County Kerry, Ireland. Jan – Feb 09

Essence of the Pause - A Clear Vision, Solo Exhibition, Palette Contemporary, Albuquerque, New Mexico, USA. 08

Geometry and Colour, Poussin Gallery, London. 08

Peace, Hiroshima City, Japan. 08

Short-listed British School in Rome. 08

Ian Parker

Through the Lens, Royal West of England Academy, Bristol. June - July 08

Daniel Preece

Small is Beautiful, Flowers East, Hoxton. Dec 08

Solo exhibition, Gillions Art, London. June 08

Suzan Swale

Illumini, The Crypt, St. Pancras Church, London. Sept 08

Jill Yakas Gallery, 16 Spartis, 1453 63 Kifissia, Athens, Greece. Dec 08

Susan Skingle

Ken Oliver

Made in Charente, Musée Marpen, Maison de Partimoine, Tusson, Charente. March - May 08



The exhibition used the whole of a recently renovated Renaissance building that was once home to Marguerite of Angouleme, the 16th Century Queen of Navarre. All of the artists live in the area or have links to the Charente. The works shown reflected the outcomes of each artist's relationship with the landscape, people and culture of the area. The curation of the exhibition was attentive to the environment of a non-gallery space in an historic building. Musée Marpen staff were very helpful and relaxed about how the space and antiquities were used. Susan's constructions were perched on piles of locally-made linen sheet in sixteenth-century cabinets. Ken's richly textured and layered paintings had the perfect setting in a room of stone walls and Renaissance windows.

Recent London Group Exhibitions

The London Group at Highgate Gallery, curated by Tom Scase. 9 - 22 May 2008

The London Group 95th Anniversary Exhibition, Menier Gallery, curated by Tony Collinge, October/November 2008

Stand Alone, The Cello Factory, curated by Clive Burton & Bill Watson. January 2009

Forthcoming London Group Exhibitions

Drawing: act and artefact, Morley Gallery, curated by Wendy Smith and Suzan Swale. March 2009

Open Exhibition Part 1 and 2, Menier Gallery, October - November 2009