



Newsletter May 2010



Review/preview 2010 from the President

It was decided to wait and send out this newsletter after the Membership Committee meeting so that we can include a list of the new members and those elected to the Working Committee and Membership Committee at the AGM in April. Of the 16 nominees Victoria Arney, Ece Clarke, Aude Hérail Jäger and Jeff Lowe have now become members of the Group and I welcome you all very warmly and hope you gain many advantages from being part of The London Group and that you enter into the life of the Group as fully as you can. You will find that life in The London Group seems always to offer exciting events to look forward to. We have our Annual Members Exhibition in June, Part 2 of *Inspirations* in September and after that a proposed Small Group Exhibition curated by Philip Crozier which is in its very early stages. Members of the Group recently visited *The Indian Portrait* at the National Portrait Gallery by special invitation from Kapil Jariwala who curated the exhibiton. He gave us an absorbingly knowledgeable tour and we were all riveted from beginning to end.

I would like to thank all the people who work so hard to make all this possible, the Working Committee, the Officers, the members of sub-committees, Suzan Swale for brilliantly acquiring the John Jones sponsorship, Jane Humphrey, Angela Eames, Paul and Laura Carey for their design work – especially Jane for her formidable output, Mike Liggins, our phenomenal secretary and David Corbett, in marketing, all those who in their generosity go that extra mile to give untold time and effort to make the Group the flourishing organisation that members enjoy.

The AGM had an good turn-out with 33 members attending and was a very lively and productive evening. Thank you very much to all those who attended the and to those who took the trouble to send in postal votes. A motion was passed to increase the subscription by £20 (see page 7) and another motion was passed to approve additional wording to the Constitution, clarifying the position of Small Group Exhibitions within the Constitution. It was announced that Vic Kuell had very generously offered 12 works on paper for a monthly raffle to raise funds for SGEs or on whatever the WC deems appropriate. Further details on page 7. Very many thanks go to Vic for such a wonderful idea which was received with great enthusiasm.

It was a privilege to have held, in January, our discussion on The Future of The London Group in the installation, *The Nature of the Beast*, by Goshka Macuga at the Whitechapel, seated at a round table in front of the life-size UN tapestry of *Guernica*. I was struck by the shared sentiments of those present and the powerful expressions of the value that they placed on being a member of The London Group. There was a very strong feeling that those around the table were very proud to be members of the Group and would feel an enormous personal loss if the Group ever came to an end. There was also conviction among many that if we ran out of money the Group wouldn't end but things would simply be different. However, that would inevitably be a struggle and we will be able to



Whitechapel meeting

enjoy a sunnier outcome if we succeed in gaining sponsorship. David Corbett, a marketing specialist, who spoke eloquently at the AGM, is doing a lot of work on our behalf, voluntarily, in his endeavour to acquire sponsorship for the Group but currently he is being forced to concentrate mainly on building long-term strategies. I would like to repeat David's plea - please can you as members draw on your contacts and approach people you know with a view to sponsoring the Group or let David know of any suggestions you have.

Much work has been done in creating a budget forecast which has been designed to take the Group through to the end of our centenary year and it prompted the decision to increase the subscription. It also became evident that necessary changes would be required in our expenditure, the main one being the Working Committee's decision not to pay a rental for the Annual. So for our Annual this year we are showing at The Cello Factory in Waterloo, at the beginning of June. As well as exhibiting one work, members will also have a number of images projected onto the gallery wall. We hope that this idea will be the first step towards the possible creation of virtual exhibitions talking place on the internet in conjunction with some of our actual exhibitions, enabling many more works by each artist to be viewed.

Looking back over the past year: on the social front, we now enjoy the option of reduced membership of the Dover Street Arts Club. (see page 7) We had an informal get-together in July at the Three Stags in Kennington which had a fantastic turn-out despite a massive downpour and was a very enjoyable evening – to be repeated. And as usual we had our Christmas party in December.

Many congratulations and thanks go to Wendy Smith and Suzan Swale for curating the magnificent exhibition, *Drawing - Act and Artefact*, at the Morley Gallery, in October. The show was accompanied by a small catalogue which included a piece of writing by each exhibitor about drawing. The exhibition was very well attended throughout and hailed by visitors and exhibitors alike as a most valuable and significant show. The Open Exhibition Parts 1 and 2 in October/November at the Menier Gallery was a brilliant success. Of



Terry Bainbridge (visitor), David Redfern and Trevor Frankland at the Private View for *Art and Artefact* at the Morley Gallery



Prize giving at Open Exhibition 2009

the 400 applicants, 71 showed alongside 66 members. The non-members readily expressed their appreciation of taking part and the prize winners were Richard Cresswell (£500 John Jones Bursary), Philip Maltman (£500), Maya Ramsay (Anne Cloudsley Prize for £100), Jenny Lewis, Genetic Moo, Colin Michael, and Kevin Jackson (£100 each). Prizes were selected and awarded by Albert Irvin, who opened the show, and an unexpected surprise was the conferring of Life-membership on Bert at the PV for Part 2. The hanging teams were headed by Mark Dickens/Tom Scase and Vic

Kuell/Tony Collinge and they and their teams received numerous compliments for their expertise and I would like to add enthusiastic thanks to all involved.



Private View *Inspirations* at Kensington and Chelsea College

Inspirations took place in January this year at Kensington and Chelsea College and Part 2 will be in September, hosted by Matthew Kolakowski and Gillian Ingham. It was the brainchild of Paul Tecklenberg, who put in a massive amount of work. Members were able to exhibit larger scale works than usual and each wrote about their inspirations, including an inspirational tutor, and this was displayed on a panel beside their work. It was at Matthew's instigation that Paul (instilling the project with *his* inspiration) designed the exhibition to have a relevance to and interact with the educational environment within which it was shown and it is felt that it is very important for The London Group to have taken this convincing step into the world of education. Paul is going to build on this show and set up exhibitions in other colleges. This a powerful direction for the Group to be taking and reflects the overall way in which the Group is thriving, passionately interested in increasing and improving its public profile and its relevance to the art world and the world at large.

Susan Haire May 2010

Drawing - Act and Artefact - Morley Gallery

This exhibition focussed on the specific issue of drawing and all members of The London Group were invited to exhibit. Fifty members did so and exhibited seventy works. *Drawing - Act and Artefact* was conceived and curated by Wendy Smith and Suzanne Swale.

The hanging was clearly given a great deal of thought, especially considering the great diversity of the work that group shows give rise to. It was hung in sections of broadly comparable concerns and, when that was not possible, on the basis of the most enhancing visual relationships.

The result is was exhibition which flowed smoothly and had great clarity and arresting views from every aspect. Because of this, when the hanging was completed it seemed smaller than at the outset. It is amazing the extent to which works can be affected by the way they are hung and the latent qualities in works brought out by subtle juxtapositions. One could even say that works, or our perceptions of them, can be altered by a hanging. This was an exceptionally effective hanging and Wendy and Suzanne are to be congratulated on their sympathetic insight and judgement.

It is not possible in the space available to refer fully to all the drawings one would like to write about, but particularly memorable are two drawings by Tony Eyton, an artist so confident and at ease with his language as a draughtsman that he can celebrate that other level of structure in a drawing which compels one to look and to enjoy the language of the artist beyond what is represented, a quality which is present in all really good and great drawings.

Similar qualities exist in the work by Slawomir Blatton which compels one to look at and to keep on looking and exploring the subtle relationships which make it a memorable and persistent image.

The written statements in the catalogue are of prime importance in an exhibition of this kind, and it is a pity that most people at a private view don't have an opportunity to read them in relation to the drawings concerned. This, unfortunately, may also be so for visitors during the run of the exhibition.

Wendy Smith's own statement in the catalogue is so lucid and arrives at the essence of the process of drawing which could apply to the work of almost any serious artist. Of her two drawings one is a working drawing which she considers not to be an image, and one

that is a final image. I thought that they were both strong images, and I consider the working drawing the stronger of the two. This poses the question of how does one define an image?

There were many other notable drawings in the exhibition showing the many approaches to working which the artists consider to be primarily drawing. Space doesn't permit me to write about everyone but firstly, all the work displayed in the windows to advertise the show were well selected, excellent drawings which had a powerful effect as one approached the gallery. Drawings by Susan Skingle, Anthony Green, David Redfern, Tony Carter, Anne Cloudsley, Wendy Anderson, Peter Lowe, Clive Burton, Paul Tecklenberg, Annie Johns and Suzan Swale were all memorable drawings.

I can only describe it as an extremely serious and successful exhibition that not only does credit to The London Group, but surely also, together with the Guildhall and The Cello Factory exhibitions, points a way forward.

Tony Collinge 2009



The hanging team: L to R Chris Poulton, Wendy Smith, Bill Watson, Annie Johns, Clive Burton, Suzan Swale, David Redfern, Tony Collinge

Serious is Fun - The London Group 2009

40 years ago I was with my tutor, London Group member Brian Fielding and others, when we met the painter Albert Irvin outside Highbury Stadium after a match. Bert was in a short black oilskin Mac, Levi jacket and jeans, with a duffle bag over his shoulder. He was getting his work noticed increasingly and was around 47 years old. Brian, a respected painter was nearer 36. By contrast, I was a 19-year-old art student on a day out to see Arsenal v. Derby County with a group of tutors and students from Ravensbourne College of Art. Bert had a Season Ticket; perhaps he still does. Sadly, Brian died in his fifties yet his friends never meet without his name coming up affectionately in conversation. I first heard the name of The London Group when Brian and Bert were talking after the match. I was not really interested, as I was only three years out of Scotland and still fiercely, if naively, patriotic—*London Group... why no a Glesga Group?* But I knew these were serious artists and great fun to hang around with. The London Group also seemed to mean enjoyable drinking, so there was something to be said for it. Serious, fun-loving, boozing artists: does anything ever change?

(In) 1989 I entered (a painting) for The London Group Open. It was accepted and hung in the open Exhibition at the Camden Arts Centre. At that time Bert Irvin said to me *"Painting is an old man's game."* Now Bert is 87 and, in my opinion, still producing some of the most gloriously joyful colour paintings to happen in Britain during the last 100 years. This year The London Group inducted him as a life member. Despite having an international reputation, Bert is a thoroughgoing Londoner, both as a man and a painter.

Twenty years on from my first submission I again entered a painting. Although The London Group has not always had an Open Exhibition, they are seeking to continue the biennial pattern and particularly to celebrate their centenary in 2013. On their website at www.thelondongroup.com you can view members work, newsletters and historical material including a long list of past presidents and members.

The most recent Open Exhibition was held (in) October/November 2009 and one of my paintings was accepted. Organised in two parts, the exhibition delivered an exciting and varied array of work that was described by more than one visitor as better than the RA's Summer Show or even some of the contemporary art seen at a famous museum (which shall remain nameless!) a stone's throw from where it was held, the Menier Chocolate Factory building in Southwark. Of course, what these viewers meant is that the variety and quality of the pieces spoke for "Serious Contemporary Artists" at work.

By now we are in the second decade of the twenty-first century and The London Group are still showing engaging works by artists, selected by artists who care very deeply, as I am sure they always have done. A list of members picked at random shows a powerful range of luminaries. Among them are such prestigious figures as Wyndham Lewis, W.R. Sickert, David Bomberg, Henri Gaudier Brzeska, Roger Fry, Barbara Hepworth, John Piper, Victor Pasmore, Graham Sutherland, Edward Ardizzone, William Scott, Leonard

Rosoman, Frank Auerbach, David Hockney, Albert Irvin, Alan Davie and Frank Bowling. They have all contributed significantly to the course of British art—rather than to the manual of how to engineer fame and fortune in the Art World at large as well as the media.

At the end of the day it is about the work and as Vic Kuell, another octogenarian London Group painter said of his friend Brian Fielding, *"Brian wrote to me just before he died apropos working and in the end repeated his Zen like mantra - Just Do It!"*

The society of The London Group has worked well encouraging all ages of London artists for nearly 100 years and it has a prestige value due to its being run by artists for artists. It recognizes the pursuit of excellence in the field of visual Art as a worthwhile and serious pursuit in such a way that it confers on its members and its associated participants a distinction that is timeless and removed from glitz and pizzazz. When Leonard Cohen was accused in an interview of being too serious he said *"What? Serious? Serious is FUN!"* maybe there is a distinct difference between that and *"Fun is Serious"* which seems to be a ubiquitous contemporary mantra.

The London Group should be recognized by the major art institutions of this country with celebrations in 2013 alongside its own. A group exhibition at Tate Britain would not go amiss, nor would recognition from City Hall.

Taken from a longer article by Philip Maltman
(edited by David Anfam)

A Quick Comment

In 2007 I saw an ad on the studio's notice board for The London Group Open and immediately 'checked out' the website. It didn't take long for me to know that I wanted to be part of the London Group Open, which happily did happen as my work was selected both in 2007 and 2009.

There were several reasons for my interest. Among the Group members I recognized names of artists for whom I have much admiration for. I was curious that The London Group had not had an open exhibition for many years; I felt that this resurrection showed energy and ambition. The Group's strong connection with a continental European artists' group is very relevant to me, being French and a London resident since 1987. Finally I thoroughly enjoy my work being looked at and scrutinised by fellow artists who in my opinion might be less burdened by profiling ideas about art but instead genuinely interested in what they are looking at for the sake of it.

The London Group Open itself was a stimulating experience both times. The hanging was commendable; mixing members' and selected artists' work encourages good debate. The private views were well organised and buzzing; prizes supply the icing on the cake; AND there was even a free catalogue.

Working mostly on one's own it is invigorating to being part - albeit briefly - of an established and dynamic group.

Aude Héral Jäger May 2010

Open Exhibition 2009 - Menier Gallery

Part 1

The London Group Open Exhibition Part 1 was hung by Mark Dickens assisted by Tom Scase. This was a good exhibition and well hung in both the upstairs and downstairs areas. I make

this point because the downstairs area is a more difficult one in which to display works.

This year the use of mirror plates (now allowed by the gallery) considerably benefitted the appearance of the hanging, and the general appearance of the show, as well as individual works, gained from having more space. This possibly, was also owing to a larger number of smaller works being submitted. In general the exhibition had a clean and uncluttered feeling.

It was a pleasure to again see a large work 'Tideway' by Bert Irvin, presumably a reference to New Cross and Goldsmiths where he taught for so many years. Bert has always been a champion of The London Group and has now been made a life member. Congratulations Bert!



Bert Irvin and John Holden

In the same gallery I particularly liked 'Silent Sound' by Janet Nathan. Her work has recently developed from abstraction to incorporating actual recognisable objects, in this case a violin and a crushed cement covered bucket the juxtaposition of which draws attention to the extraordinary beauty of its abstract form. On the same wall there was a powerful and deceptively simple image by Tom Scase.

Susan Swale's 'Being Sane in Insane Places' produced subtle colour and light effects that were very much part of the larger structure and shape of the work, transforming an electrical plug from its necessary function into a mysterious piece of imagery and colour.

Downstairs I liked Susan Light's 'Twelve Famous Paintings' for its translation of images of various sizes into smaller works of a near uniform size in which the calligraphy of large brushstrokes in very small works involved a considerable feat of interpretation and produced a visually and intellectually engaging work.

It is not possible to write about all the works that I would like to. However, suffice it to say that Part 1 was a very good show and Mark and Tom are to be congratulated on the hanging.

Tony Collinge March 2010



Bill Henderson, Graham Miles, Gary Wragg,



Tommey Seaward, David Tebbs, Suzan Swale,



David Redfern, Marcelle Hanselaar

Part 2

"To tell you the truth, I can't remember a thing about it" was Tom Scase's response when I chased him up for the review he had agreed to write for Part 2 of the 2009 Open Exhibition.

He had a good reason for his amnesia, having become critically ill during the show with Legionnaires' Disease and spending the best part of two months in hospital. Those who visited him will know how lucky we are to have him back well enough to re-engage with London Group projects, but as a consequence it has unexpectedly fallen to me to write this review almost six months after the exhibition. I find my own memories are too hazy for any theoretical analysis of the works and that's without the excuse of being drugged up and in intensive care.

What I do remember were the 'health and safety' battles in getting permission for Sue Goldschmidt's 'Wing Tutu' aloft. I also remember the daily dramas with instructing the flow of invigilators how to programme up Kitty Laity's 'X=Y=Z.' I remember the regular checking to see whether the batteries of Rob Miller's 'Triple-time (diptych)' had run out, or worse still, if a visitor had slipped Miller's diminutive work into a coat pocket on the way through. However, such concerns were 'behind the scenes' matters for the show organisers and those attending the private view or visiting during the course of the exhibition encountered a strong, eclectic body of work, displaying an attentive balance between the Members and Open Submission Artists. The show received high approval, both in written feedback and anecdotally, with credit given to the worthy standard of submissions. Details of Bert Irvin's prize giving and the winners are mentioned in the President's Review elsewhere in the newsletter.

The system of invigilating the Open with one London Group member together with an artist invited to exhibit works really well, as it allows for hours of enforced dialogue which often proves revealing. As I sat out my turn at invigilating with Jonathan Bentall, he told me how Frank Bowling had given him an inspiring one to one tutorial whilst he was a student. Frank Bowling, together with Gary Wragg had both later provided significant inspirations for his work. A random Internet search revealed to Jonathan Bentall that the pair of them were members of The London Group, which led him to our website and to the advertisement for the 2009 Open. On being selected to exhibit, Jonathan Bentall found that, "My painting was on the next wall to Frank Bowling and Gary Wragg whose work was hung side by side...it was a really pleasant surprise." In a flash, on hearing the story, I realised that all the blood, sweat and tears in organising the exhibition had been worthwhile. The curators of the show, Tony Collinge and Vic Kuell, had in their wisdom unwittingly caused this particular juncture and their years of experience in hanging exhibitions was evident all across the two gallery floors.

A thank-you then not only to Tony and Vic, but also to the President, the officers who led the two exhibition teams together with their members, the hanging assistants and all those members otherwise actively involved. The efforts of Suzan Swale secured a useful sponsorship with John Jones and David Corbett put in much unseen work. Mike Liggins, Secretary, was as ever the first to be back the morning after the private view, once again to suffer the searing din of two hundred empty wine and beer bottles smashing inside the recycling bins, for this alone a special thanks to him!

Tommy Seaward April 2010

Inspiration - Kensington and Chelsea College of Art and Design



Paul Tecklenberg leads a seminar group.

"The Inspiration show at Kensington and Chelsea College was enthusiastically received by the artists, students and visitors alike. For me, the best thing was getting to know a third of the membership. Each artist declared which tutor inspired them and listed a second inspiration. This offered invaluable insights into each artist and celebrated the diversity of the Group. It was wonderful to see 'big works', film pieces and sculptures. I was proud to acknowledge Tony Carter as my inspirational tutor and it was a privilege to exhibit alongside him."

The idea for a London Group exhibition at Kensington And Chelsea College (KCC) came from a previous London Group President, Matthew Kolakowski, who is Head of Art at the college. The stipulation was that the show had an educational theme to it. Paul Tecklenberg was given the challenge of curating the exhibition and was tasked with somehow weaving the requisite agenda into the show. His concept was to invite the members, twenty-nine of whom chose to exhibit in this full members show, to divulge the inspiration given to them during their development as artists, whether by tutors, other artists, or particular works or events.

'Inspiration' was to be conveyed through text and accompanying images supplied by exhibiting members in conjunction with their own work and was positioned alongside their pieces. The challenge of condensing it into a couple of hundred of words and obtaining copyright permission for the use of images was overcome by all and the accompanying laminated panels were sufficiently informative without being overly obtrusive. The exhibiting space was very high ceilinged with tall windows and a mezzanine level enabling a collective view of all the work from above. Reminders of the educational environment were ever present, with packed classrooms directly leading off from the gallery. Institutional cooking smells wafted up from the canteen several floors below, always accurately disclosing the particular dish of the day.

For the benefit of KCC students in the main, an evening seminar was arranged mid-show, entitled 'Meet The Artists.' A number of exhibiting London Group members elaborated on their inspirations and how this had influenced their art practice. Each spoke for a few minutes and then fielded questions from the floor. There was just the right number in attendance to be able to both clearly hear the artists and see the work, as the audience shuffled around from space to space.

The timing of the exhibition was pertinent, with the press becoming aware of a general unease about the faceless bureaucrats behind the increasing academisation of art education. The editorial column in a recent copy of *Art Monthly* reminds us of what should be the blindingly obvious, 'The two most important factors in an art school are the staff and the students.' This sentiment was echoed by Matthew Kolakowski during the exhibition when he said, "The show demonstrates the importance of key moments in which life-changing works of art or other images and objects are encountered. Equally, it emphasizes the major significance that a sole tutor can have on an artist's development."

This was a clever and informative exhibition and The London Group has profited from good feedback. Paul Tecklenberg had preliminary assistance from Paul and Laura Carey and special thanks must go to Jane Humphrey for all the desktop publishing and printing. Of course, without the support of Matthew Kolakowski and London

Group member Gill Ingham, who is the Head of Faculty, Art And Design, at KKC, the show would never have happened. Gill Ingham has agreed to a second part to the show, which is scheduled for 22 September until 7 October 2010. Such was the success of part one, that it is felt the show has the potential to tour and appropriate avenues are already being pursued with this in mind.

The journalist and film critic Susannah Straughan attended the opening of the exhibition and after talking to the curator and a number of other London Group members, the President suggested that it might be useful to have a review from the viewpoint from someone in a different artistic sphere. Susannah Straughan obligingly returned to the show for another sweep around the work and her text follows below.

Tommy Seaward April 2010

KEEPING IT REAL.....

As the "Saatchification" of the London art scene continues, I braved a chilly January evening to visit the less fashionable end of the King's Road. I hoped to be warmed by the art – not the conspicuous displays of wealth.

I've known Tommy Seaward for many years, but I wasn't previously aware of The London Group. So am I just another *Guardian*-reading, Tate Modern-worshipping follower of anything that's hip and highly marketable in the art world? God, I hope not.

If I'd read the transcript of Peter Clossick's talk "Why the London Group?" before I saw *Inspiration*, I would have known that the focus – if you can call it that – would not be on a shared geography, ideology or brand. No, this was just 29 artists from the collective exhibiting work in a variety of media with accompanying statements on what inspired them.

I'm not an art critic or collector and I'm definitely not a fan of the Brian Sewell school of cultural snobbery. So my impressions are based on what I saw, enjoyed and learned about some of those 29 exhibiting artists.

Geography was the bane of my school days. If only I'd had Mark Dickens's diptych "Wonderful World" adorning the walls of my classroom I might have felt more engaged with the subject. With its witty overlays of jewels, butterflies, photos and pop references ("Give Way to Penguins"), this is a work that rejects cartographical stuffiness in favour of fun.

If my gifts lay in manipulating a brush rather than a pounding keyboard I think, like Anne Cloudsley, I'd be drawn to the drama, mystery and sheer exoticism of trees. The text accompanying Anne's charcoal "Tabaldi Tree, Kordofan" and her oil painting of a Quiver Tree forest in Namibia recalled her time spent living in Sudan, where the landscape was obviously a powerful source of inspiration.



Matthew Kowlajowski

As you'd expect, several artists cited their tutors as a source of inspiration for their work, and none more amusingly that Matthew Kolakowski, who recalled one "who took time to roll a cigarette and smoke it before hesitatingly uttering something akin to a Zen Koan". This made an intriguing juxtaposition to his exuberant abstract "Oracle Revisited".

Among the other exhibits that caught my eye were Paul Tecklenberg's eerily compelling "Cerebral Scan" print, Susan Wilson's Zurbaran-inspired portrait "Rose" and Suzan Swale's autobiographical "A Few Little Cuts", which directly references the Grand Guignol excesses of Frida Kahlo's "A Few Small Nips".

As Peter Clossick says, "There is no brand to sell other than a guarantee of quality". I certainly found plenty here to intrigue and to inspire me.

Susannah Straughan 2010

Rupert Lee 1887 - 1959

Elected to The London Group in 1922

Rupert Lee (1887-1959): Painter, Sculptor and Printmaker, Denys J. Wilcox

Exhibition and Book Launch, The Court Gallery at Gallery 27, Cork Street, London, W1S 3NG. 3 - 8 May 2010

A man of extraordinary and diverse talents, Rupert Lee was a part of the great Slade generation that included Mark Gertler, Paul Nash, Nevinson, Stanley Spencer and Edward Wadsworth. Whilst at the Slade Lee formed close friendships with Robert Gibbings and Paul Nash and with them made a significant contribution to the wood engraving revival in England between the wars. Also a highly accomplished musician, he was employed by Edward Gordon Craig to be his musical director but this was cut short by the outbreak of the First World War.

Lee served with the Queen's Westminster Rifles in the Machine Gun Corps and suffered shell shock following the March Retreat of 1918. The remarkably powerful series of paintings and drawings he produced whilst serving in the Trenches showed him to be in sympathy with elements of Cubism and Vorticism. These works, that compare favourably with the well known war pictures by his Slade contemporaries Nash and Nevinson, have not been seen since they were first shown at Friday Club exhibitions over ninety years ago. He made many more drawings whilst he was recuperating at the Seale Hayne Military Hospital near Plymouth where Sir Arthur Hurst pioneered his special treatments of shell shock victims. Lee stayed on at Seale Hayne until the end of the war to assist Hurst in his work by organising and conducting an orchestra and running a model making workshop.

Between 1919 and 1922 he collaborated closely with Paul and John Nash producing wood engravings for the Sun Calendar Yearbook and The Poetry Bookshop. At this period he began specialising in animal subjects and his paintings, wood engravings and sculptures were bought by such notable figures as Arnold Bennett, Roger Fry and Edward Marsh. Turning his attention to sculpture during the 1920s and elected President of The London Group in 1926 he was responsible for organising the important open-air sculpture exhibition on the roof gardens of Selfridges in 1930. At this period he was closely associated with Roger Fry, Duncan Grant, Vanessa Bell and the Bloomsbury Group. During his ten year presidency of The London Group he was centrally involved with the development of modern art in Britain and played an influential role in raising the profile of young emerging artists like Henry Moore and Barbara Hepworth. A formative member of the Surrealist movement in England, he was Chairman of the 1936 International Surrealist exhibition at the New Burlington Galleries and worked tirelessly to promote the work of modern painters and sculptors.

Drawing from a unique archive of the artist's papers and correspondence, this first study of Rupert Lee's life and work shows him to be an artist of outstanding versatility and a key player in the story of early twentieth century British art.

Review

Rupert Lee's work was recently exhibited at Gallery 27 in Cork Street. Lee may not be well known to many people, but he is a very interesting figure in early twentieth century British art, as this exhibition proved. The exhibition was also the platform for a Rupert Lee book launch. Exhibition and book have been put together by Denys J Wilcox who wrote the only book on the history of The London Group 1913-1939 in 1995.



Rupert Lee book jacket

Rupert Lee (1887 - 1959) was born in Bombay but studied at the Royal Academy Schools and the Slade. He was the longest serving London Group President between the wars from 1926 to 1936. He was closely associated with Roger Fry and wrote the latter's obituary in a London Group catalogue when Fry died in 1934. When elected to the Group in 1922 he was a painter, but later turned to sculpture. Perhaps his chair-

manship of the First International Surrealist Exhibition in the Burlington Galleries in 1936 forced his withdrawal from The London Group presidency responsibilities. He was a committed supporter of modernism and wrote the following in support of The London Group in *The New Age*:

"The detractors of this society accuse its members of a careless freedom and a flouting of all the laws of art. This accusation is unjust, for in the pictures shown here there is a stronger sense of order than can be found in the works of any other London society. Whatever lack of success may be apparent it cannot be attributed to the absence of serious work and sound thought. One sees very little purposeless effort."

After 1936 Lee fades into obscurity. He moves to Spain under strange circumstances. Denys Wilcox has researched this particular period of Lee's life and assures me that there are some fascinating revelations, much better than Jordan and Peter!

David Redfern 2010

For further information and images contact Dr. Denys Wilcox on 01984 639969 or 07890 409703 www.courtgallery.com

David Carr 1944 - 2009

Elected to The London Group in 1988



An Upward Path

I first met David in about 1970 at the Camden Arts Centre where I had been asked to start an etching workshop. He was a painting tutor there, recently back from a Rome Scholarship which he had won while at the Slade. We got on well immediately and shared liquid lunches in a pub in the Finchley Road.

On learning that I lived in Hammersmith he said that he used to preach in the Shepherd's Bush Road. This was something of a surprise and I tried to remember what churches, if any, were there.

"In the street" he said, "I have a portable organ." He had been an itinerant Methodist lay preacher. When my wife and I visited him in his basement flat in West End Lane we saw the organ, but by then he was married to Irene with a baby daughter, Rachel, and no longer took to the streets.

I did not stay with the Arts Centre for more than a year so we then saw less of each other. I learnt that he had been ordered by doctors to give up alcohol. I believe he went to AA and eventually became teetotal with good grace. He went on to run the Hampstead School of Art for a while and taught painting on summer courses in Italy. Later he ran a framing business in Swiss Cottage but found it hard to get his customers to settle their bills. He had a grand-daughter, Jessica, and a second wife, Marie.



I thought he was a fine artist. His main interest was landscape, especially the Yorkshire landscape around Whitby where he grew up and the Italian countryside he observed in the summer. I encouraged him to apply to The London Group, but as a figurative artist in the eighties he was not confident of acceptance.

His family are planning an exhibition of his work at The Walk Gallery in October this year.

Adrian Bartlett January 2010

Keep up to date - News and events 2010/11

London Group Questionnaire

A questionnaire is enclosed. We very much hope that all members will fill it in, it only takes a few minutes to complete and it will be anonymous. The information we collect will be very important in considering any changes to be made to the Group in the future.

The London Group Website

Mike Liggins has created a new Home Page, displaying different members' work in weekly rotation and featuring members who currently have shows and giving the details of their exhibition. It's well worth checking-out regularly.

London Group subscription

At the AGM there was an overwhelming majority in favour of increasing The London Group subscription by £20 next year, from £80 to £100. The intention is that it will be raised £20 a year for the subsequent four years, subject to the Working Committee being satisfied that in each year the increase is necessary and it will be put to the vote at each AGM before it is implemented.

The Dover Street Arts Club

London Group members are now eligible for reduced membership of The Dover Street Arts Club. Instead of £1000 annual fee and £1000 joining fee it is £250 a year for us with no joining fee. They have reciprocal arrangements with clubs worldwide, including Arti in Amsterdam, but I'm afraid that doesn't include the Chelsea Arts Club. They have just started a major refurbishment with the aim of becoming a high profile Mayfair club as befits their distinguished address but at the same time they are also very keen to attract more

artists and so are eager to forge a relationship with the Group. We have been holding our WC meetings there recently and it is hoped that we will have a London Group exhibition there before too long. If you are interested please ask Mike for information on how to join.

Raffle of works on paper by Vic Kuell

Vic Kuell has very generously given 12 works on paper to go into a monthly draw. This is to raise money for The London Group to spend on SGEs or on whatever the WC deems appropriate. For £12 you will be entitled to be in the draw every month for a year. The works will be allocated to a specific month at the beginning. It was decided at the AGM that when someone wins a work that they stand down for the remainder of the draw to enable as many people as possible get a chance to win a work - they have still acquired a work by Vic for £12. Tickets will be available at delivery and pick-up for the Annual and to the public during the show. Also your friends are eligible to enter the raffle and you will be able to email them details.

Winsor and Newton

Tour of the Winsor & Newton paint works at Harrow, led by Paul Robinson (painting and technical advisor). Wed 23 June 10.00am for 10.30am, followed by a visit to a pub. Numbers for this are limited to 20, allocated on a first come, first served basis. RSVP to Mike, if interested.

Congratulations to Jane Humphrey and Tommy Seaward for producing this excellent newsletter. Thank you very much to you both of you!

London Group Member's Exhibitions

Peter Clossick

Summer Exhibition, Royal Academy of Arts, London. 09
Threadneedle Prize, London. 09
RCA Secret 2009, Royal College of Art, London. 09
Open Exhibition, Cafe Gallery, London. 09
Colour and Texture, Boundary Gallery, London. Jan 10,
exhibition with Julie Held.

Anne Cloudsley

Exhibition, Royal Society of British Artists, Mall Galleries
Open Impact, Printmakers Council, Print Studios, Bristol.
Printmakers Council Exhibition, Marciilhac-sur-Cele, France
and Dresden, Germany.
Selected as an 'Artist to be encouraged' by Royal Society
of British Artists. 10

Susan Haire

Ghosts, The Cello Factory, Waterloo. June 09
Watermusic, **outLINE**, installation with composer Stephen
Dydo, Amsterdam, Feb 10 and International Water House,
The Hague. Feb - July 10

Marcelle Hanselaar

Lynn Painter-Stainer Prize, London. 09
*XIV ieme Biennale internationale de la gravure et des nouv-
elles images de Sarcelles*, Sarcelles, France. Nov - Dec 09
*Black dog, Red Rooster, Animal archetypes, myths and
anthropomorphism*, Zurich, Switzerland. Nov 09 - Jan 10
Small is Beautiful, nursery rhymes, Flowers East, London.
Dec 09
The House of Fairy Tales, Millenium Gallery, St Ives, Corn-
wall. March 10
Eyestorm, *London Original Print Fair*, Royal Academy of
Arts, London. April - May 10
St. David's Hall Printmaking Exhibition, The Hayes, Cardiff.
April - May 10
Solo Exhibition, Viktor Wynd Fine Art Ltd, London. May -
June 10

Julie Held

Colour and Texture, Boundary Gallery, London. Jan 10,
exhibition with Peter Clossick.

C. Morey de Morand

Thatched Cottage Project, Bolus Head, Ireland. 09
Rebound, Voodoo Artists, Riverside, California, USA. 09
New Hall Art Collection Biennale, Cambridge, UK. 09
Drawing Exhibition, Riverside Studios, London. 09
Cill Rialaig in Chelsea, Queen's Elm Gallery, London. 09
Royal Academy Summer Exhibition, London. 09
Vermont Studio Center Grant, Vermont, USA. 09
London Art Fair, Gwen Hughes Modern British Art, London. 09
Small is Beautiful, Flowers East Gallery, London. 09
Solo Exhibition, Nehru Centre, London. Oct 10
Vermont Studio Centre, Residency, USA. 10
Many Names, Statement Gallery, Napier, NZ. 10
Solo Exhibition, Poussin Gallery, London. April 10

Suzan Swale

Artists at Morley, Morley Gallery, London. Oct - Nov 09
Morley Tutors' Exhibition, Morley Gallery, London. Jan - Feb 10

Recent London Group Exhibitions

Stand Alone, The Cello Factory, London Jan 09 (curators:
Clive Burton and Bill Watson) Exhibitors: Brian Bengé, Clive
Burton, Tony Carter, David Chalkley, Janet Patterson, Chris
Poulton, Victoria Rance, Tommy Seaward, Bill Watson

Drawing - Art and Artefact, Morley Gallery, London. 25
March - 9 April 2009 (curators: Wendy Smith & Suzan Swale)
Exhibitors: Moich Abrahams, Wendy Smith, Victoria Bar-
tlette, Bryan Bengé, Slawomir Blatton, Clive Burton, David
Carr, Paul & Laura Carey, Tony Carter, David Chalkley, Peter
Clossick, Anne Cloudsley, Tony Collinge, John Crossley,
Philip Crozier, Harvey Daniels, Mark Dickens, Mark Dun-
ford, Angela Eames, Anthony Eyton RA, James Faure
Walker, Trevor Frankland, Anthony Green RA, Tricia Gill-
man, Susan Haire, Marcelle Hanselaar, Julie Held, William

Henderson, Jane Humphrey, Gillian Ingham, Sam Jarman,
Annie Johns, Matthew Kolakowski, Victor Kuell, Pauline Lit-
tle, Amanda Loomes, Peter Lowe, Eric Moody, C. Morey de
Morand, Peter Morrell, Kathleen Mullaniff, Eugene Palmer,
Ian Parker, Janet Patterson, Chris Poulton, Daniel Preece,
Victoria Rance, Simon Read, David Redfern, Tom Scase,
Tommy Seaward, David Shutt, Susan Skingle, Wendy Smith,
Suzan Swale, David Tebbs, Paul Tecklenberg, Philippa
Tunstill, Bill Watson, Arthur Wilson, Susan Wilson.

The London Group Open 2009 Menier Gallery, London.

Part 1: 21-30 October (curators Tom Scase & Mark Dickens)
Part 2: 4-13 November (curators Tony Collinge & Vic Kuell)
Biennial Open Exhibition, featuring work by Group mem-
bers and selected non-members.

Inspirations, Kensington and Chelsea College, London.

20 January - 4 February 2010 (curator Paul Tecklenberg)
Exhibitors: Bryan Bengé, Paul & Laura Carey, Tony Carter,
David Chalkley, Peter Clossick, Anne Cloudsley, Philip
Crozier, Mark Dickens, Tricia Gillman, Susan Haire, Marcelle
Hanselaar, William Henderson, Jane Humphrey, Gillian
Ingham, Sam Jarman, Matthew Kolakowski, Victor Kuell,
Pauline Little, Amanda Loomes, C. Morey de Morand, Ian
Parker, Janet Patterson, Chris Poulton, David Redfern,
Tommy Seaward, Suzan Swale, Paul Tecklenberg, Susan
Wilson.

Forthcoming London Group Exhibitions

The London Group Annual Exhibition 2010

The Cello Factory, 33 - 34 Cornwall Road, Waterloo, SE1 8TJ
1 - 11 June, open daily 12 - 6, late night opening on
Thursdays until 9pm. Private View 1 June 6 - 8.30

Pick-up Saturday 12 June 12 - 2. All works must be picked
up within this time.

Inspirations 2, Kensington and Chelsea College, Hortensia Road, Fuham, SW10 0QS

I am delighted to announce that Matthew Kolakowski and
Gill Ingham will host a second 'Inspiration' show at Ken-
sington and Chelsea College. This will take place from
Wednesday **22nd September to Thursday 7th October**. The
private view will be on Thursday 23rd September and we
will install the exhibition on Monday 20th September. There
will be a seminar on Thursday 23rd titled "What makes an
inspirational tutor and inspired student?"

Proposed Small Group Exhibition, The Cello Factory, cu-
rated by Philip Crozier, date and details TBA.

London Group Officers appointed 2010

President: Susan Haire
Vice President: Peter Clossick
Deputy Vice President: Mark Dickens
Hon. Secretary: Tommy Seaward
Treasurer: Robert Coward
Secretary: Mike Liggins
Archivist: David Redfern

Working Committee

Tony Carter, Amanda Loomes and Paul Tecklenberg are
newly elected. This committee also comprises the Offic-
ers and Tony Colling, Jane Humphrey, Annie Johns, David
Redfern, who will be serving their second year.

Membership Committee

Vic Kuell, Victoria Rance, Wendy Smith, Ian Parker. This
committee also comprises all members of the Working
Committee.

Newly Elected London Group Members

Victoria Arney, Ece Clarke, Aude Hérial Jäger and Jeff
Lowe