



Logo Design Competition
Details on back page

Poster by
Edward McKnight Kauffer
London Group Member
from 1916

Image from Antique
Collectors Club publication

The Spirit of Tolerance from the President

Last year's AGM was the culmination of a concerted effort to overcome a difficulty within the Group that had lasted for eleven years and spanned four Presidents. Subsequently Alfred Harris resigned from the Group in September. By being so worn down by these difficulties it was hard for me to do my best in my role but with these problems behind us, things are very much looking up. Our Annual held at The Cello Factory in June was described as The London Group at its best, offering a lot to celebrate but in particular it meant a great deal to me when Vic Kuell generously donated paintings for a raffle, to fund wine at SGEs, from which we made £876 and Trevor Frankland donated £500 for wine for the PV. It felt terrific to be President of a group that was believed in to such an extent that these people wanted to give so generously to it and I am most grateful that Trevor is now once again giving £500 for the PV at the Open.

Many people demonstrate what the Group means to them by their hard work (and I would like to make a special mention of a few people). Mike Liggins clearly has a great fondness for the Group and enjoys the work he does, even though he does far more than he is paid for. I would particularly like to thank him for creating the slide show for the Annual, it was a really valuable addition and even though it involved a huge amount of work, Mike is willing to do it for the Open, with twice as many images. Jane Humphrey is unstinting in her design work for the Group, with for example, the ingenious fold-out leaflet for the Annual. She has now valiantly produced this newsletter and has embarked on the publicity material and catalogue for the Open. Tommy is indispensable behind the scenes, ensuring that our PVs run smoothly and I would like to thank David Corbett for all he did for the Group. He was a tour de force in endeavouring to acquire sponsorship and was generous to us with his time while he was job-hunting and I am glad to say that he is now gainfully employed. Thank you also to the WC and Officers for their valued work and lastly I would like to thank all those people who kindly bring wine to meetings and other gatherings. These contributions really help with LG finances and your thoughtfulness is much appreciated.

Our Annual was a memorable occasion with a hanging team splendidly headed by Mark Dickens and the hang emphasising the diversity of the work was warmly complimented. That was followed by a tour of the Winsor and Newton Factory in Harrow organised by David Corbett. Thanks to Paul Tecklenberg, we had a second *Inspirations* show at KCC in September and it is hoped that the concept will tour to other colleges. In January we had a discussion skilfully chaired by Tony Carter in dialogue with Amanda Loomes and we will be holding another one on 20 September on the subject of 'Membership'. Fresh in our minds is *The Invisible Line*, in March, admirably curated by Philip Crozier in an exciting new relationship with Piers Feetham in his gallery in Fulham.



Tony Carter in dialogue with Amanda Loomes

Looking to the future we have our Open from 20 October-10 November with three proficient sub-committees, *Submissions* headed by Amanda Loomes, *Publicity* by Paul Tecklenberg and *Exhibitions* by Tommy Seaward and the first two have already made a lot of headway with their preparations and are largely responsible for the prizes. The Chelsea Arts Club Trust is giving the Stan Smith Award for £1,500 for research and materials, Jeff Lowe is generously donating a £1,000 sculpture prize and he has also acquired a £500 painting prize, Suzan Swale has again acquired a John Jones £500 bursary and also a Bird & Davis prize of three canvases. Paul Tecklenberg has acquired a £500 prize for photographic services and Mike Phillipson a prize from John Purcell for £100 worth of paper. In addition to this, Ece Clarke is giving 4-5 cases of Chablis from her husband's vineyard and Vic Kuell has acquired a donation of £100.

On the recommendation of the Submissions and Publicity Sub-committees, that it will attract submissions to the Open, the WC have decided that the Selection Committee will make an initial selection and two Guest Selectors are being invited to make the final selection from those, one of whom is William Feaver.

Amanda Loomes is currently writing a proposal for a portraiture show and Jane Humphrey and Paul Tecklenberg, one on maps and mapping. These are both full members' exhibitions and it is hoped that at least one of them will take place in 2012. We would like to plan more SGEs and would like to hear from anyone who would like to curate one.



Private View at Piers Feetham Gallery in Fulham.

My thanks go to David Chalkley for initiating and setting-up the logo competition which we launched recently. David felt that the Group needed to pay more attention to its branding and that it would contribute significantly to its public profile. Full details are on the website and members are welcome to enter but will not be eligible for the prize. Do please spread the word – three designs will be displayed at the Open and the winner will be presented with the £500 prize at the Open prize-giving.

It is a great pleasure for me to announce the plans for our Centenary celebrations. They will begin with a full members' show in January 2013 at Pitzhanger Manor in Ealing which is a magnificent large gallery in Sir John Soane's house which he designed. In addition to showing in the gallery we have been invited, for those who wish, to make installations in the house which would be site-specific, either in response to the house or to the collection in Sir John Soane's Museum in Lincoln's Inn Fields, very much along the lines of the Guildhall show. It will also be possible to exhibit outdoor pieces. Apart from a catalogue, this exhibition will be entirely funded by Pitzhanger Manor, including the publicity, for which they employ a press office. We have arranged a London Group visit to see the space and to begin thinking about responses for site-specific works in May and a visit to Sir John Soane's Museum in June – details on back page.

The first London Group meeting was on 25 October 1913 and Jacob Epstein came up with The London Group name on 15 November and two related exhibitions will open on these two dates. The Ben Uri Gallery in St John's Wood has a substantial collection of LG members' work including some of the actual pieces in the first London Group exhibition. Two of their curators, Sarah MacDougall and Rachel Silman, both very scholarly individuals, know a great deal about LG history and are passionate about the Group. They will present a historic show at Ben Uri in autumn 2013 and will organise a subsequent tour. The exhibition will emphasise key moments in the first 50 years from the first exhibition on, showing 50

works and it is their aim for these to be the best examples, borrowing from major art museums (with which they have good relationships). In addition they will publish a hardback coffee-table book on the history of The London Group with a number of essays including one by David Redfern. Ben Uri are planning to acquire funding from the Mellon Foundation.

We will have begun the Centenary year with a forward-looking exhibition that will include installation. The next exhibition of current members' work will not only celebrate the present but will also acknowledge our history and will coincide with the Ben Uri show, mark the coining of The London Group's name and be held at The Cello Factory. The show will link past and present and be of works made in response to exhibits in the Ben Uri show or to an aspect of the philosophy of one of the artists or simply be a response to a title, so it can be as broad as you wish. The new work could take any form and beside it would be a photograph of the historic work or a quotation and correspondingly a photograph of the new work would be beside the piece at Ben Uri. The two shows will share publicity and be closely connected. Whilst Ben Uri will organise and fund the historic tour we hope that this will be combined with a regional tour of current members work to a couple of venues, yet to be confirmed.

You will have recently received a reminder about the Bonhams auction that Annie Johns and David Redfern are organising which could raise valuable funds to see us through our Centenary if we can pull it off but it is the responsibility of each member to approach someone on Bonhams' list to acquire works. Please could you do all you can to help us with this. The deadline is the end of May. Many thanks to those who have already acquired works or have generously agreed to donate a piece.

While we are thinking about the future we need to consider ways in which members can help us to continue to thrive. We are very lucky that we still have some of our legacy but it won't last indefinitely and neither in these times can we expect readily to find sponsorship. We need to persist in looking for ways of funding our shows. We are privileged to receive such generous gifts from Jeff, Trevor, Vic and Ece and if any of you feel you can give a donation, however small, we would be glad to acknowledge it or could each of you please spend some time endeavouring to secure a cash or an in-kind donation, a prize or advertising for the Open catalogue?

In our discussion in January I was struck that there appeared to be an overall feeling that we couldn't define the Group and that the very diversity that belies definition is the essence that encapsulates the Group. With our Centenary so much in mind we can take note of the founding principles of tolerance and diversity described by Denys Wilcox in his book *The London Group 1913-1939*. In his introduction he mentions tolerance six times whether applying to the Group's apolitical stance or to the diversity of members' work which it has taken pride in since its inception. We can breathe a sigh of relief that the divisions of the recent past are now behind us and move on to build once more on the tradition of tolerance that is such a unique quality of The London Group and again quoting Wilcox, hope to ensure that *The London Group's founding principle of tolerance remain(s) the guiding force*.

Susan Haire, President's Report, AGM 2011 (Title from Wilcox)

An Adventure in Colour

Winsor and Newton factory tour

On Wednesday 23 June, an intrepid group of London Group members embarked on what was to be a fun, informative and extremely interesting tour of the legendary Winsor & Newton factory in Harrow.

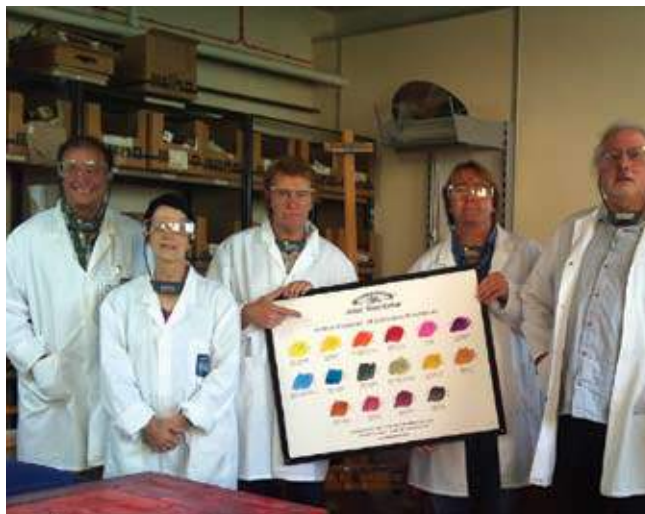
As the sun ferociously beat down on the carefully manicured lawns outside the factory, quenched by the click-click-clicking sprinklers, our members donned their white lab coats, over-sized Perspex safety goggles and radio headsets in the cooler education room.

Safely kitted up and briefed on factory health and safety rules, we duly followed our guide for the day, Carla. A local watercolourist in her own right, Carla professionally guided us safely around the tour, answering our questions and giving us a very informative dialogue, as we moved from area to area. Starting in the The Artists' Colourmen's Room, we were guided around the cabinets of raw materials used by artists through the ages, including powdered ancient Egyptian mummy bandages and cow dung from India. We learnt about both the development of commercial manufacture by artists' colourmen, and the history of Winsor & Newton as a company.

From here we moved through the goods-in area, to the quality control room, where we experienced the testing of acrylics and saw quality control record cards from the early 19th century – colours as brilliant today as they were back then – that's quality for you!

Next on the tour was the paint mixing room, or should I say 'sweet shop' of constantly churning red, yellow, green, blue and brown acrylics. The brown paint resembling liquid chocolate heaven! Mmmmm.

After the roar of the factory, we moved on to possibly the coolest, calmest area of the factory, isolated from all other product production, to ensure purity and quality. Here, we were treated to view the production area of a very special and unique product...Rose Madder. Within these cool rooms, this unique colour/colour range is made, from the preparation of the raw ingredients, through the soaking in the 19th



David Corbett with Susan Haire, Tom Scase, Mark Dickens and Mike Liggins at Winsor and Newton

century water vats, to the drying nets of the acrylic itself. Next on the tour we ventured through the paint packaging area, to the storage and dispatch area, whose automated racks stretch for about half a mile, storing literally thousands of products.

At the end of the tour, our explorers were able to relax back in the education room, where more questions were answered over coffee and biscuits.

After giving our thanks to Carla and saying our goodbyes, the Duck in the Pond pub nearby, came as a fitting end to our tour, and late afternoon World Cup action on the big screen! A great tour was enjoyed by all who participated.

It is with great delight that through my quest for sponsorship for The London Group, I came across such a prominent organisation willing to participate with The Group in such an informative, relaxed and positive way.

David Corbett September 2010

The Invisible Line 2011



Private View at Piers Feetham Gallery

The Piers Feetham Gallery in Fulham was looking especially fine with unusually large paintings in its larger exhibition space. Piers had built the space with this in mind but it was the first time it had actually happened. The occasion was The London Group Small Group Exhibition, The Invisible Line, splendidly curated by Philip Crozier. He had invited members working either side of the hypothetical line dividing abstraction from figuration, focusing particularly on those for whom the generative process seems particularly important, regardless of style. Responses were very encouraging, the show attracted quite a number of new visitors and Piers himself felt positive about the work and it is hoped that we can look forward to future collaboration with the gallery.

Members' Annual Exhibition 2010

The 2010 Members' Annual Exhibition took place in The Cello Factory between the first and the eleventh of June and sixty-two members chose to participate. The exhibition was curated by Mark Dickens and he was assisted in the hanging by Peter Clossick and a familiar posse of those members always willing and able to contribute their time and energies to Group activities. No height limit was enforced, allowing for several pieces to make full use of the building's considerable elevation. Mark Dickens chose to occasionally position one large work above another and the effect was particularly striking from the mezzanine level.

For the first time, this show included a 'virtual exhibition' of images of additional examples of exhibiting artists' work and visitors were able to recline in comfort, as the continuous loop provided a fuller indication of their output. Mike Liggins spent many long hours compiling it all and our thanks go to out him, for this and the many areas of contribution towards the exhibition. Jane Humphrey designed and produced the rather clever 'unfolding' catalogue, our appreciation reaches out to her likewise.

The exhibition saw the formal launch of Victor Kuell's raffle of a dozen of his paintings on paper. This had been a generous and unexpected gesture and each image formed a monthly prize, with draws continuing through until June of 2011. Sales of tickets on the night were brisk, later hitting a healthy £876 and Vic Kuell has asked that the proceeds be put towards the cost of wine for future Small Group Exhibitions.



Annie Johns and David Redfern hanging Annual Exhibition

We are indebted to Susan Haire, who, in response to our austerity drive, agreed to make The Cello Factory available at no cost to The London Group. Also to Trevor Frankland, who donated five hundred pounds to pay for the drinks at the private view, indeed, the opening was both lively and well attended. A client of one member said that it was the best LG show that they had ever seen. This bodes well for the 2011 Open, which will be likewise held there and we are fortunate to be offered such a fine exhibiting space.

Tommy Seaward

The Annual Exhibition *a discussion overheard*



Private View of Members' Annual Exhibition at The Cello Factory

(Two conversational snippets captured by the Remote Control Recorder of the Liggins-Haire TLC Art-Consumer Response Unit and faithfully transcribed by Mike Phillipson on behalf of the organisation) (Place and time: corner of Cornwall Road and Theed St., SE1, at 1pm and 6pm on June 11th, 2010, the closing day of Thurlund Ongröope's Annual Exhibition)

First snippet at 1pm:

A: Aaaah, at last! Here's the gallery I told you about – the "Cello Factory". We should just catch Thurlund Ongröope's installation before it closes.

Z: Thurlund Ongröope? That's not an artist I'm familiar with. Daynish? Suedish? Finish? Eyerish? Spinish? Phlegmish?

A: No, Londonish actually, though London of course is unboundaryable now; it can be virtually anywhere and everywhere in these digi-days. Let's go in, I'd like to know your response to the show.

Z: Good. But, as you well know, installation's not exactly my bag. . .

Second snippet some 5 hours later just after 6 pm:

A: So what did you make of it? Converted you to installation art?

Z: What a delightful gallery – light, airy, with a quirky sense of welcoming roominess in spite of being packed to the gills with idiosyncratically disparate gests. It achieved the impossible by making the show's strange gathering of the absolutely different seem almost at home there.

A: I'm glad you said 'almost' for, as I'm sure you will have worked out for yourself by now, and as Thurlund knows only too well, the very point of making-for-art, now that we are surrounded and permeated by what my dear old friend Philip Roth calls the world of 'Total Entertainment', is to put forth things that are precisely unheimlich – unhomely, out of kilter with their times and places. Makers have to make for something, somewhere, that is absolutely 'other' – elsewhere to 'what is'.

Z: Sure! But here we are slap-bang in the middle of a city renowned for its exemplary institutions' displays of the singular visions of the world's supposedly greatest artists, while this Thurlund character goes out of the way, however brilliant the execution and aligning of these fragments, to deny, possibly even to mock, the need for any such singularity as the defining mark of a maker's vision. What Ongröope seemed dead set on enacting was the effects of a multiple personality. In any other context this would surely be taken as symptomatic of

a serious psychiatric disorder with all the ontologically disintegrating character damage that goes with it. The show was a gathering of scintillatingly engaging shards that seemed to lack any visible common ground. What on earth was going on?

A: Undoubtedly something unearthly... and I'm glad you qualified your response with that 'visible'! For this was surely a show in which one has to see through and past the surfaces of the perspicaciously suspended and aligned gests (thanks, I gather, to a certain Mark D. and his trusty co-hangers who took over the installation of the installation from a physically and emotionally drained Ongroöpe) to the essential reason-for-being of the installation itself. Try to imagine Thurlund as a paradoxical singular-composite, a kind of cooperation of the many-irreconcilables-in-one. For while each of these fragments may sing to us (or not...) on its own inimitable terms, old Thurlund...

Z: ...am I to hear that 'old' literally?

A: Well, with luck, the codger should be receiving the sovereign's written congratulations in the not too distant future! Always providing, that is, Ongroöpe's all too fragile body isn't taken out either by the slow but implacable growth of the by now all too common intheredoma (variant RBS), or a sudden and devastating attack by the virus-carriers of the newly discovered smalgrupitis (against which the body has had little time to develop its resistance).

Z: Oh dear, the outlooks sounds distinctly minatory. So is this ageing parlous body's installation offering itself as a kind of passing surrogate for Art's ever-retreating Body?

A: Look, just like Art's Body, Ongroöpe's body, while constitutionally pathetically weak, has nevertheless developed a strangely resilient frame through having had, since its birth, to fend entirely for itself as a homeless committed itinerant. It is used to having no firm ground or place of its own where it can rest easy. It seems to float detached somewhere between the Body of Culture (under whose sorry sway we all must live out our drab routines) and Art's definitively Other Body by which all who make-towards it as a life-commitment seek to be absorbed. This is always where you will find Ongroöpe drifting – in-between – aside from locations and institutions.

Z: Sounds like a rough old life!

A: Certainly ease has never been on its agenda.

Z: So what's Ongroöpe doing here in the so-called "Cello Factory"? Isn't this precisely a location, a grounded resting place? And what's the installation got to do with the manufacture of musical instruments?

A: Like a flitting butterfly Thurlund's body has to alight every now and then, always very temporarily, for the nectar that is its sustenance. It lives for and sups off the occasion itself. And as for the 'cello connection, did not some of the installation's shards sing for you?

Z: Yes indeed! I'll even admit that I heard one or two small group choirs sharing similar voices and almost vibrating in harmony, though never quite in unison.

A: That aside, it's best to forget the gallery's seeming associations with the violin family. Treat the "cello" as the diminutive that it is! Then you can see the 'Factory' doubling as the small house-of-making that it undoubtedly is, or the place where many small things are put forth, such as the multiple inimitables that constitute Thurlund's installation. Certainly the latter is constituted in part by many small gests. But if one approaches it as a singular-composite it has rather different implications that cannot be derived from any of the gests on their own.

Z: Something like a cooperation of irreconcilables perhaps?

A: Exactly! Ongroöpe's strange gathering hangs together by the

slightest of invisible threads. It hangs on through the perverse strengths of its very weakness, its being-detached from all those forms of power that seek to maintain such strangulating control over Art's Body now, as is abundantly manifest, for example, just up the road in the État Gallery, a true engine of late-modernity whose prime reason-for-being is to display its own power.

Z: So what exceeds each of the installation's gests taken on their own is a sort of will-to-cooperate-in-the-face-of-whatever-authority?

A: I believe so. And, of course, that has consequences in turn for each of those gests here. For, by its placement as one disparate among many such dispartes, each of Thurlund's fragments has to give up a bit of itself, give something of itself away to the gathering whose figure, running invisibly through all of them, holds them together in their differences.

Z: You mean each becomes slightly less-than-itself, a kind of 'cello of itself, precisely by being-here?

A: Maybe we can see each gesticello here as a singular but ever so slightly diminished independent exclamation whose point in the installation is to contribute to the off-beat storyline that the installation perhaps seeks to display...

Z: ...which is a story that tells us about the irresolvable tension between being-on-your-own...

A: ...every artist's founding fate...

Z: ...and being-together with others in catastrophic times.

A: When were the times anything else for making-for-art!

Z: If, then, each, by its very presence here, is ceding something of itself to this nebulous figure of the will-to-cooperate, does it get something different back in return, some little supplement?

A: Perhaps, just for the exhibition's brief period, each frees itself of all the external judgments of aesthetic value that are imposed on every gest that enters the public domain. It gains a few degrees of freedom to be nothing more and nothing less than itself by accepting that here it is suspended among equals. Thurlund's installation offers itself as a collection of differences without either a value-hierarchy or the rules for constructing one; each fragment is thus both first and last and among equals. Don't forget that those who make-for-art are constitutionally uninterested in aesthetic judgment. All they're concerned with is getting something out which exposes its over-riding affinity for Art's always receding Body. And how better to try to expose that attempt than by offering an installation whose point seems to be the refusal of any grounds for differential judgments of value across the participating shards? For a few brief days all are gathered as peers through their contribution to this casting aside of all external pressures to judge and value according to the rules of the aesthetic economy. Don't forget that the 'value' that over-rides everything else for makers is the commitment to the making process itself, a necessary defining constituent of which is precisely to suspend the aesthetic criteria according to which the surrounding culture passes judgment on makers' gests. In the making situation makers have to become tasteless, to perform outside the boundaries of taste.

Z: So my judgments are of no relevance?

A: Far from it! They are crucial particles in the construction of the consumptive aesthetics that defines the culture surrounding the arts. It's just that for makers that's all after the fact of making. And Thurlund's installation, in seeking to withdraw you from the encasing economy, perhaps wants you to see through the surfaces of its irreconcilably different fragments and draw you towards what might just be holding them together.

Z: You're suggesting that the installation is an allegory?

A: Well, at the least it is offering you a double experience: see each gest for what it is, but simultaneously see that each of them here is only what it is through the relation that it is in, temporarily right here, with each of the others.

Z: In that case your earlier reference to the installation's storyline was a way of drawing attention to what might be holding all these independent exclamations together. If they are here to expose something other-than-themselves then that 'something-else' seems to be nothing less than 'relation' itself!

A: Of course! What else could such a gathering be trying to tell us? But it is surely offering a very specific 'take' on 'relation'. Perhaps in Thurlund's installation the story, however obscure it may seem to you, is dependent upon the gaps, the wall-and-floor space-time, that lie between the suspended fixed gests. These significant absences, entirely visible but hard to read either as simply absences or as message-bearers, just like the whites between the letters and words in Mallarmé's book, seem to be doing something crucial for the installation and thus for all its gathered gests. Maybe we can see each gap be-

tween the gests as figuring a little hyphen that both binds them together while keeping them apart. By doing the connecting work of the installation and inviting us to feel out what might be going on between the gests, the gaps perform 'relation' as a binding-together through their distribution of a shared equality. Z: Oh no! Not Mallarmé again! I might have known you'd drag things back to him...

A: ...no better placeless place to start and finish, after all isn't every occasion of making-for-art essentially the throw of a dice?

Z: Perhaps. Let's come back next year to see what face the dice lands on.

A: Certainly. But I can almost guarantee that, barring the meantime's disasters, next year's installation will be somewhere else and will look very different...

Z: ...yet rivetingly identical! Still, I'm glad that you qualified your prediction with that 'almost'!

(They recede rapidly out of earshot, well beyond the range of the Unit's concealed microphone, seemingly heading towards the river.)

Prestigious art exhibition for college

The London Group, a historically revered group for emerging artists, has chosen Kensington and Chelsea College for its next big exhibition.

Titled *'Inspiration 2'*, the display takes place at the college's Hortensia Centre in tribute to the art tutors that have inspired the artists showing their work.

And as well as revealing their most influential tutors, the artists also explore other sources of inspiration including 1970s New York and Alfred Hitchcock.

The exhibits are the work of 21 artists from the Group, which was formed in 1913 to raise the profile of contemporary art. Since its creation, the Group has established itself as a prominent Group within the art world, with strict membership criteria which several tutors at Kensington and Chelsea College have passed.

Matthew Kolakowski, the college's head of fine art and photography, and member of the Group, said: "The London Group is highly regarded and well respected in the art circle, so we're



Inspiration 2 Private View

proud to be able to bring their latest collection to the college. "It's a real coup for Kensington and Chelsea College. Everyone is really excited about the exhibition, especially the students as it will be a great source of inspiration for them."

The free exhibition is on now at the Hortensia Centre, Hortensia Road, and runs from 10am to 5pm Monday to Friday, up until October 7.

Kensington and Chelsea Chronicle

Sketch Club

The London Sketch Club has been meeting every Tuesday evening since 1898, through two World Wars, to paint or sketch, followed by food and wine, and neither the format, nor the aims of the Club, has changed in over 112 years. In the intervening years, such luminaries as James Pryde, one half of the Beggarstaff Brothers, George Studdy, creator of Bonzo the Dog, Alfred Leete, of 'Your Country Needs You' fame, Sir Robert Baden-Powell, Sir Arthur Conan Doyle, A P Herbert, and, more recently, Sir Peter Blake,



the cartoonists Jak, Mac, Gerald Scarfe and Ralph Steadman, have passed through the dark green door off Tite Street in Chelsea. The Club thrives today, with a membership comprising professional artists, illustrators, cartoonists, architects and musicians. Membership is only open to men but women

can attend monthly life-drawing guest nights. London Group members interested in joining or finding out more will have the opportunity of attending a PV – an invitation will be circulated to the Group in due course.

Trevor Frankland – Between Clarity and Mystery



Venetian Apartment Lino cut

Trevor Frankland – Between Clarity and Mystery, text by Simon Fenwick, designed by Jane Humphrey, published by Sansom & Company Ltd, 2010.

The structuring of relationships is the subject of my work, it helps to give visual form to intuitions that, like myths, have a structure buried deep beneath surface detail...

This finely illustrated monograph charts Trevor Frankland's youth

on Teesside, his art education during National Service, his years living in Fitzrovia whilst studying at Royal Academy Schools, his work in Higher Education and his extensive international travels; most significantly, for his work, in the Middle East and Indian sub-continent.

The reproductions in this book are extensive and of high quality and follow the development of the artist's work since the 1950s, from rigorous observation to cerebral, optical abstraction through to a rich illusionism. He has remained essentially a painter incorporating a period of Oppy relief constructions and a return to printmaking. Frankland now works primarily in watercolour with gouache. Intriguingly (and sometimes frustratingly) none of the works are dated.

From the book one gathers that Frankland's journey as an artist has been anchored by the companionship of his wife Dorothy Southern and their home in South London. The text devotes a significant amount of attention to the property: the meticulously ordered domestic and studio spaces and the garden. The domestic environment reflects Frankland's artistic preoccupations and, among other sources, the influence of Bachelard's ideas in *Poetics of Space*. In 1979, he turned his

attention to the garden as a sculptural project. In an extraordinary piece of landscape architecture, the artist rigorously submitted nature to philosophy and art in the pursuit of visual illusion. The suburban patch was transformed and named *Summer River Bed*, *Winter Flood Plain*, its miniature shrubs and pebbles recalling Zen gardens and the arid desert landscapes of other continents to which the artist has been so drawn.

Whilst an inspiring colourist, Frankland's aesthetic identifies with Apollo rather than Dionysius and his love of structure, order, pattern and ritual have found another outlet through his energetic participation in a number of societies: as President of the Royal Watercolour Society and other exhibiting groups and though his initiation into Freemasonry. This last strikes the deepest chord. None but the Masons know what they get up to within their closed order and it is this sense of mystery, flanked by ritual and shored up by order, that seems to provide a key to Frankland's concerns as an artist

Prefaced by an appreciation by Leonard McCombe, *Between Clarity and Mystery* offers a fascinating insight into the unswerving focus of this artist's life and work and offers a few lessons in surviving the difficulties that are an inevitable part of the package when making art your life. Frankland stresses the importance of avoiding full-time survival work and his story demonstrates the huge benefits of maintaining a stable relationship and the efficacy of engaging with and building creative networks. We are fortunate to have the benefit of his "well-organised little grey cells" (Dorothy's words) working for us at RASA as long as Trevor Frankland remains Deputy Vice President of the Alumni association.

Naomi Siderfin (RAS 1987-90), reproduced with thanks from the RASA (Royal Academy Schools) Newsletter:

Trevor Frankland – Between Clarity and Mystery is available from www.amazon.co.uk, www.sansomandcompany.co.uk, Bankside Gallery, Mall Galleries or direct from the artist priced at £20.

Anne Cloudsley a retrospective exhibition – Highgate Gallery – June 2010

Anne Cloudsley's selection of paintings, drawings, pastels and prints displayed at her retrospective at Highgate Gallery were plainly not the product of a self-absorbed studio bound painter. The works exposed a scholarly understanding of the vegetation and fauna of extrinsic landscapes from someone who has spent many years living in close proximity to her subject matter.

Aside from being the work of a good artist, the exhibition brought alive many of the experiences of Anne Cloudsley's fascinating life and career. Some pieces had the feel of a bygone era, both reminder and testament to the enduring profession of our oldest member, still active and involved in her mid-nineties. A review of the exhibition by the Islington Tribune can still be read online. The exhibition was hung by Tom Scase and Mark Dickens.

Tommy Seaward



The actor David Morley Hale (left) talks to Anne Cloudsley

London Group Member's Exhibitions

Bryan Benge

Installation, Bath Fringe Visual Arts, Bath, May 2010
Freezecheater, Part of the MMX Festival, Arndale Centre, Manchester: July 2010
Lite Bite on the streets of Nottingham, February 2011
Square Art, Blank Canvas, Golden Square London, March 2011
Installation, Brighton Open, Brighton, May 2011

Anne Cloudsley

Retrospective Exhibition, Paintings, drawings, pastels and prints, Highgate Gallery, London, June 2010

Mark Dickens

Named as official Formula 1 Artist Season 2011.
Commissioned by Bernie Ecclestone Mark will create 20 paintings, one for each race, showcasing the beauty and dynamism of each host city and circuit, blending the unique world of Formula 1 with the cultural and architectural significance of each city.

Anthony Eyton RA

Spitalfields, Paintings 1968 – 1984, revisited 2011, Spitalfields Gallery, London, May 2011

Georgina Hunt

Two-person exhibition with Alistair Ewen, Woburn Gallery, London, 2010
400 Women, Shoreditch Town Hall Basement, London, Nov 2010. Tour of the project in Canada 2011. Hague and Brussels 2011. Australia 2012.*

Marcelle Hanselaar

Solo exhibitions:
Sticks and Stones, paintings and prints, University Gallery and Baring Wing, Northumbria University, Newcastle upon Tyne, Aug – Oct 2010
Biting the bullet, Millennium, St Ives, Cornwall, Oct – Nov 2010
Mama, mama the bear is loose, Quest 21, Brussels, Belgium, Nov – Dec 2010
Mama, mama the bear is loose, De Queeste Art, Belgium, Feb 2011
Group exhibitions:
BIMPE IV, small prints Biennale, Federation of Canadian Artists Gallery, Vancouver, Sept 2010
Dundarave Print Workshop, Granville Island, Vancouver, Oct 2010
SNAP, Edmonton, Alberta, Nov 2010
The Art of Giving, Saatchi Gallery, Duke of Yorks HQ, London, Oct 2010
Multipled Art Fair, with Eyestorm, Christie's South Kensington, London, Oct 2010
400 Women, Shoreditch Town Hall Basement, London, Nov 2010. (Tour see *)
Beasts Royal, Viktor Wynd Fine Art Inc, London, Nov 2010 – Jan 2011
Millennium, mixed Winter Exhibition, Millennium, St Ives, Cornwall, Dec 2010 – Jan 2011
London Art Fair, Paintings with Millennium, Stand G26
Prints with Miller Art Associations, Stand AP, Business Design Centre, London, Jan 2011
8th Biennale Internationale de Gravure, Contemporaine de Liège, Cabinet des Estampes et des Dessins (CED) de la Ville de Liège, Liège, March – May 2011
Dreams, East London Printmakers, Freud Museum, London, March – April 2011
Europa – The Woman, 12 Star Gallery, London, March – April 2011

Annie Johns

Nothing is Black or White, Antonia Havani Contemporary Art, Corfu, Greece Feb – March 2011

Jeff Lowe

One-Man Show, Vale do Lobo Art Gallery, Portugal, Feb – March 2011
Uncaught Hares, Stephen Lawrence Gallery, London, March – April 2011
Berkeley Square, Westminster's City of Sculpture Festival leading up to the Olympics 2011/12.
Gallery 27, London, July 2011

C. Morey de Morand

Solo exhibitions:
Rewired, Poussin Gallery, London, 2010
Rites and Rituals, The Indian Series, Nehru Centre, London, 2010
Group exhibitions:
Show-cased at: *Many Names*, Statement Gallery Exhibition, Napier, New Zealand.
CROSSOVER, SIMA, International Art Museum, Songzhuang, Beijing, China.
London Art Fair, exhibited by Gwen Hughes Modern British Art, London.
London Calling, Museo Ramon Ma Aller, Lalin, Galicia, Spain.
24 Artists Box, Arts Council, Anthony Hill 80th Birthday Tribute,
Op Art and Its Influence, Lloyd Gill Gallery, Weston Super Mare.

Ian Parker

400 Women, Shoreditch Town Hall Basement, London, Nov 2010. (Tour see *)
Recollected object series, London Metropolitan University Library Gallery Space, Sir John Cass Department of Art Media and Design, London, June 2010
Reworthit!, Publication, (Online virtual project and hardcopy publication), 2010

Janet Patterson

Ploughed Field, Hillend 1981 oil/canvas was sold in the Lehman Brothers auction at Christies, London, Sept 2010. It was estimated between £500 – £800 but sold for £5,000
RA Summer Exhibition, Royal Academy, London, June – August 2010
Installation Freud's Dream Circle, Dreams, East London Printmakers, Freud Museum, London, March – April 2011
Paintings continue to be exhibited at Malleson Stephen Jacques in Old Broad Street, London EC2

Philippa Stjernsward

RA Summer Exhibition, Royal Academy, London, June – August 2010
400 Women, Shoreditch Town Hall Basement, London, Nov 2010. (Tour see *)

Suzan Swale

Illumini 2010 – Secret Subterranean London, Shoreditch Town Hall Basement, London, Sep 2010
400 Women, Shoreditch Town Hall Basement London, Nov 2010. (Tour see *)

David Tebbs

Annie, painting exhibited BP Portrait Award, 2007 to be included in publication to coincide with 21st Anniversary of BP Portrait Award, June 2011

Paul Tecklenberg

21 Grams, solo exhibition at Swedenborg House, London, Oct – Nov 2010
Attract/Repel, Central Booking NYC, New York, USA, Oct 2010 – Jan 2011
Chemical Reaction, Central Booking NYC, New York, USA, Sep – Oct 2010
Anatomical/Microbial/Microcosms, Central Booking NYC, New York, USA, May – July 2010
Luck of the Draw, Diverse Works, Houston, Texas, USA, June 2010
400 Women, Shoreditch Town Hall Basement, London, Nov 2010. (Tour see *)
Westminster Open, selected by Richard Wilson, Lisa Milroy and Greg Muir, London, Oct 2010
9 SHEDS, Sartorial Gallery, London, June – Sept 2010
Fourteen Interventions, Swedenborg House, London, Feb – March

Susan Wilson

Christmas Show, Browse & Darby, London, Dec 2010
Premio de Pintura, Fundacion Focus, Abengoa Hospital de Los Venerables Seville, Spain, Dec 2010 – March 2011

Recent London Group Exhibitions

The London Group Annual Exhibition 2010, The Cello Factory, London, June 2010. (Curated by Mark Dickens.)

Inspirations 2, Kensington and Chelsea College, London, Sept – Oct 2010 (Curated by Paul Tecklenberg.) Exhibitors: Moich Abrahams, Slawomir Blatton, Anthony Eyton RA, Tricia Gillman, Susan Haire, Marcelle Hanselaar, Aude Hérail Jäger, Jane Humphrey, Georgina Hunt, Gillian Ingham, Matthew Kolakowski, C. Morey de Morand, Kathleen Mullaniff, Eugene Palmer, Chris Poulton, Alex Ramsey, Tommy Seaward, Suzan Swale, Paul Tecklenberg, Bill Watson, Susan Wilson.

The Invisible Line, Piers feetham gallery, London, March 2011. (Curated by Philip Crozier.) Exhibitors: Victoria Arney, John Crossley, Philip Crozier, Tricia Gillman, Julie Held, Bill Henderson, Pauline Little, Peter Morrell, Daniel Preece, Alex Ramsay, Tom Scase, Anthony Whishaw.

In the Future

Pitzhanger Manor Centenary Exhibition January 2013

- London Group visit to Pitzhanger Manor Tuesday 24 May, 6-8
- London Group visit to Sir John Soane's Museum, Tuesday 7 June, 11.30
Introductory talk, visit museum (unguided), 12.45 meet in seminar room for questions.

RSVP to Mike for both these events. The Soane Museum visit is limited to 15 so booking quickly is recommended.

London Group discussion on 'Membership' Tuesday 20 Sept at 6pm

The London Group Open Exhibition, Part 1: 20 (PV) – 29 Oct: Part 2: 1 (PV and Prize-giving) – 10 Nov. Talks 25 Oct and 8 Nov. Members' and non-members' submission deadline 7 Sept.

Christmas Party Tuesday 6 Dec at 8.15pm, preceded by WC meeting at 6pm (All at The Cello Factory)

Logo Design Competition

You are invited to submit designs for a new logo and brand image for The London Group to take forward to the Centenary and beyond.
To request a submission pack, email to: enquiries@thelondongroup.com
Closing date for entries 31 July 2011
£500 Prize Money (not applicable if the winner is from within the group).

Very grateful thanks to Jane Humphrey and Tommy Seaward for their hard work and expertise in producing this excellent newsletter.