

CELEBRATING 100 YEARS

Autumn 2013 is a momentous one for The London Group. 25th October marks 100 years to the day that The Group's first minuted meeting took place. Jacob Epstein is credited with coining The Group's name a month later. There are many celebrations in place. We are counting the days to two major shows:

'Uproar! The first 50 years of The London Group 1913-1963' is Ben Uri's exhibition and book that documents the explosive nature of The Group's first half-century and investigates its legacy.

+100 The London Group Today, a response by the current members to 'Uproar!', will be held at The Cello Factory in Waterloo. The anniversary on 25th October itself will be celebrated at The Café Royal in Regent Street, the favourite West End haunt of many founder members.

DATES FOR YOUR DIARY

October

25th Anniversary of the first London Group Meeting, The Café Royal

31st 'Uproar! The first 50 years of The London Group 1913-1963' opens at Ben Uri

November

15th Anniversary of Epstein's coining the name of The London Group

16th +100 The London Group Today opens at The Cello Factory

21st Harpsichord Recital of French and German Baroque Music by Paw el Siw czak. 7:30pm (Doors open at 7pm) Tickets £10 www.cellofactory.ticketsource.co.uk

23rd Children's Drop in and Draw Saturday 1-4pm

28th Meet the Artists. Charlotte Mortensson, Erika Winstone, Genetic Moo and Suzan Sw ale will talk about their work and answer questions. 6:30pm Free

December

5th Recorder and Harpsichord Recital exploring European Baroque Music. Naomi Okuda recorders and Thomas Foster harpsichord. 7.30pm (Doors open at 7pm) Tickets £10 www.cellofactory.ticketsource.co.uk

10th Question Time - A Panel Discussion. Come and join the debate as leading members of The London Group respond to questions from the floor. 6.30pm Free. For more information go to www.thelondongroup.com

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'UPROAR!' THE COUNTDOWN



'Uproar!' The first 50 years of The London Group 1913-1963

31 OCTOBER 2013 - 2 MARCH 2014

It is just over a week to go to our eagerly anticipated exhibition 'Uproar! The first 50 years of The London Group 1913-1963, at Ben Uri, the first ever extensive survey of The Group's turbulent first half-century.

During these early decades, The London Group's innovative and daring works constantly provoked a sense of 'uproar' stimulating the public's appetite for the new. The exhibition and book traces the development of The Group, from its Camden Town roots, the controversy of the early (particularly First World War) years; the influence of Bloomsbury in the 1920s; the strong showing of Jewish and women artists, official war artists, avant-garde sculptors; the 'show of the right' during the 1930s and 1940s; and the contribution of specific artists' groups, ranging from the Vorticists to the Surrealists, the Abstract-Creationists and the Euston Road School.

Co-curated by Sarah MacDougall and Rachel Dickson, the exhibition features works lent by major museums and galleries including the Tate, the V&A, The Whitworth, Kettle's Yard, Pallant House, The Courtauld and the British Museum as well as private collections. Bell, Bomberg, Epstein, Fry, Hepworth, Kossoff, Lowry, Moore and Sickert are among the big names represented in this remarkable exhibition showing fifty works by fifty artists for fifty years.

'Uproar! The first 50 years of The London Group 1913-1963

50 Works by 50 Artists for 50

31 October 2013 - 2 March 2014

Ben Uri, 108 Boundary Rd, off Abbey Road, St John's Wood, London NW8 0RH. Open Sunday-Friday (closed Saturday) www.benuri.org.uk

Press enquiries contact Jessica Wood, Artsinform, jessica@artsinform.co.uk or 01273 488996.

CURRENT MEMBERS RESPOND



+100 The London Group Today

16 NOVEMBER 2013 - 13 DECEMBER 2013

On 15 November 1913 Jacob Epstein coined the name of The London Group, Britain's longest-running artists' group. A hundred years later to the day, +100 The London Group Today opens in the capital, a unique exhibition that connects Britain's leading contemporary artists to their historical counterparts. Each work on display is a response by a current London Group member to an early work by a past member on show in the partner historical exhibition: 'Uproar! The first 50 years of The London Group 1913-1963, at Ben Uri.

NEW BOOK - The London Group: a history 1913-2013

Despite The London Group celebrating its One Hundredth Anniversary in 2013 no complete history of The Group has ever been written. "The London Group: a history 1913-2013" written by David Redfern, a current member of The Group, tells the story of this well known artists' exhibiting cooperative from its origins as an enlargement of the Camden Town Group in 1913 through one hundred years of triumphs and tears to the vibrant and enthusiastic group it is today, set in a cultural, social and geographical context. (£20 Softback, p&p £2.80, 416 pages, B&W and colour illustrations).

+100 The London Group Today
Exhibition 16 Nov - 13 Dec, 2-6
The Cello Factory
33 - 34 Cornwall Road
Waterloo, London SE1 8TJ
www.thelondongroup.com



MENTORING AHEAD



London Group President Susan Haire with Louise Whittles, winner of the John Jones Prize

Erika Winstone, a recently elected member of The London Group interviews Susan Haire, President to discuss how The Group supports emerging artists in 2013.

EW: How many recently graduated postgraduate students are members of The London Group?

SH: I'm not sure of the exact number but it has increased a great deal in the last few years.

EW: How do you become a new member?

SH: You are nominated for election by a current member, and considered by a selection panel. Some years just two or three artists are successful and some years none. We have recently introduced mentoring to support new members as they join the group to introduce them to other artists and encourage them to become involved and learn from those with more experience. The London Group currently has more members than at any point in its history.

EW: Has the profile of members changed recently?

SH: Yes, enormously. In the 1970's The London Group was a major vehicle for young artists emerging from art school. When I joined in 2006 I was very surprised to discover that the majority of members at this point were mainly in their late 50's and rising! Since then we've worked hard to actively encourage younger artists to join. This has been incredibly successful, and as a result the age range is much more varied and includes many more younger artists who are not necessarily at the very beginning of their careers, but fairly early on.

EW: How did this change come about?

SH: In 2007 we re-introduced The London Group Biennial Open Exhibition that had been abandoned in 1995 for financial reasons. Without it the group had become just a showing society, enclosed and inward looking, which had lost touch with younger artists. However, a lot of our well-established artists had their careers launched by the LG Open, so we believe it's incredibly important to give support to younger emerging artists in this way. The 2013 Open is the fourth since its reintroduction, and was selected by gallerist Jane England, artist Bruce McLean and critic Nicholas Usherwood, with members of The London Group selection panel.

EW: How would you advise recent postgraduate students wanting to benefit from involvement with The London Group?

SH: To apply to The Open. Each artist may submit up to three works in any media. The selected

works are curated in two exhibitions combining members and non-members works so recent graduates work may well be exhibited beside that of a more established artist e.g. Paula Rego, Albert Irvin, Frank Bowling, Jeff Lowe. In addition, thanks to the generosity of sponsors we are able to award prizes to give real encouragement to emerging artists embarking on one of the most difficult career paths.

Each of these prizes is specifically for non-members. These are the Chelsea Arts Club Prize (for an artist of 35 or under), the Windsor and Newton, and Solo show at The Cello Factory (an exhibition in a beautiful space minutes from the South Bank and Tate Modern). Through the Open further opportunities emerge for recent graduates to meet and form connections with the community of members, and possibly be selected for nomination for membership to The Group.

EW: Are all forms of fine art practice eligible in The London Group?

SH: Yes, we welcome all media including painting, sculpture, mixed media, printmaking, video, and performance.

EW: Why does The Group welcome recent graduates and other emerging artists?

SH: I hope we are providing young and emerging artists with the opportunity to launch their careers in similar ways to how some of our well-established artists began in The London Group in the 1950's and 60's. Emerging artists are at such a fantastic point in their lives with so much potential; this in turn is wonderful for The Group, which benefits from their enormous energy, enthusiasm and ideas. As a result The Group has returned to the kind of energy it had in the 70's, being much more proactive and dynamic.

EW: Does The London Group have an educational role itself?

SH: Yes, we regularly organize free artists seminars, including those held during the Open exhibition, where both members and non-members speak.

HARVEY DANIELS

The news of Harvey's sudden death in France on 23rd August 2013 was shattering. I have known Harvey and Judy since 1970, when I visited them in Brighton as their new fledgling accountant. At this time Harvey was working as a lecturer and head of the printmaking department at Brighton Polytechnic (previously Brighton College of Art). He had studied at Willesden School of Art (1951/56), the Slade School of Fine Art (1956/58) and Brighton College of Art (1958/59). He was born in London in 1936, the year before me. At that first meeting I felt an immediate affinity for Harvey and his wife, the artist Judy Stapleton, whom he married in 1967. Harvey was such a lovely gentle man, for whom it was impossible to feel anything but great affection. Our friendship over the past forty five years has moved much further than a client/accountant relationship and we will never forget him.

It calls for a much more professional assessment of Harvey as an artist than I can provide. All I can say is that I have always loved his work. The bold bright colours that have run through his lithographs, not quite pop art, but using images of everyday objects, necklaces, a shoe, a bikini, bunny rabbit napkin rings, handbags, ties and other mundane objects. Even these were abstracted, so that when he moved to more formal abstract paintings during the eighties, he still preserved the colourful, humorous, spontaneous and colourful gaiety of his earlier prints. His work is all of a piece, and you can always identify a Harvey Daniels without looking at the label. We are proud to have a number of his prints on the walls of our home.

It was Harvey who introduced us to Clarice Cliff's pottery, which echoes the bright abstraction of his prints and paintings. He and Judy used to run a small shop in Brighton, Ziggurat, selling Art Deco furniture and objects. Like me he also collected Mickey Mouse memorabilia, and on my fiftieth birthday he presented me with a collection of Mickey Mouse objects. Harvey was a natty dresser and you always saw his distinctive large coloured spectacles enter a room.

Harvey exhibited widely throughout the UK, America, Germany, Norway and France. His work is in numerous public collections across the world, from the Museum of Modern Art in New York to the Victoria & Albert Museum in London. He wrote a number of books on Printmaking. He was a founder member of the Printmakers' Council and a member of the UK National Committee of the International Association of Art. He has been a member of The London Group since 1987 and has regularly exhibited in many of our shows. He is sadly missed.



Fish and Rabbit Napkin Rings
Harvey Daniels

THE CAFÉ ROYAL AND THE LONDON GROUP

In Edwardian London the Café Royal was a popular meeting place for artists and also members of the French community. One such group of artists was the Camden Town Group who were renamed and expanded in numbers to become The London Group in 1913. The Camden Town Group held three exhibitions between 1911 and 1913 in the Carfax Gallery in Bury Street. The Café Royal was situated in Regent Street, close to Piccadilly Circus and so was a convenient location for artists and guests to seek refreshments and to share gossip and news with the French clientele.

Paris was the leading artistic capital of Europe at the time, having 'hosted' Post-Impressionism and now fostering Cubism and Fauvism. Avant-garde British artists, especially those in The London Group, looked to French painting as their model; Roger Fry had organised two exhibitions of Post-Impressionists and others at the Grafton Gallery, London in 1910 and 1912. The London Group held their first five exhibitions at the Goupil Gallery between 1914 and 1916. The Goupil Gallery was even closer to the Café Royal, situated in the southern extension of Regent Street beyond Piccadilly Circus. It is tempting to think that London Group members and guests walked the short distance up to the Café Royal to continue celebrations after the Private Views had finished! Geographically all these venues seemed to orbit Piccadilly, pulled by the Royal Academy's gravity.

Harold Gilman was elected as the first President of The London Group in November, 1913. A year previously Camden Town Group member Gilman had made an oil painting of the interior of the Café Royal showing its rich decoration of gold leaf and mirror. A year previous to Gilman's painting, Charles Ginner, another member of both the Camden Town Group and The London Group, had painted "The Café Royal" in his rich impasto colour reminiscent of the opulence of the Hermitage Museum.

Members of the Camden Town Group were attracted to music halls, theatres, bars and restaurants of Edwardian London and in turn they became subjects for their paintings. Famously, a boxing ring was once installed in the Café Royal to entertain its patrons. No doubt many informal discussions between Camden Town Group artists took place in the Café Royal as to how The Group could become more commercially successful by increasing its numbers and scope to become The London Group. Important founder members were Walter Sickert, Spencer F. Gore, Thérèse Lessore, Sylvia Gosse, Percy Wyndham-Lewis and the sculptors Jacob Epstein and Henri Gaudier-Brzeska. Epstein met a gypsy girl named Nan Condron in the Café in 1909 and modelled a portrait head of her in bronze.

Edward Le Bas, elected to The London Group between 1940-43, exhibited "Café Royale" (note the spelling) at the Royal Academy in 1949. It was he who had purchased Ginner's painting of the Café

and presented it to the Tate Gallery in 1939. Augustus John was a regular visitor and frequently sketched there. John was made an Honorary Member of The London Group between 1940-43 after many years of exhibiting with The Group. Many other artists have painted the Café in Regent Street, notably Sir William Orpen whose "Cafe Royal" (sic) of 1912 now hangs in the Musée d'Orsay, Paris, an English painting returning to its French roots.

Text and photograph by DAVID REDFERN



PRESS TEAM



Artsinform are handling the Press for the Centenary Year.
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