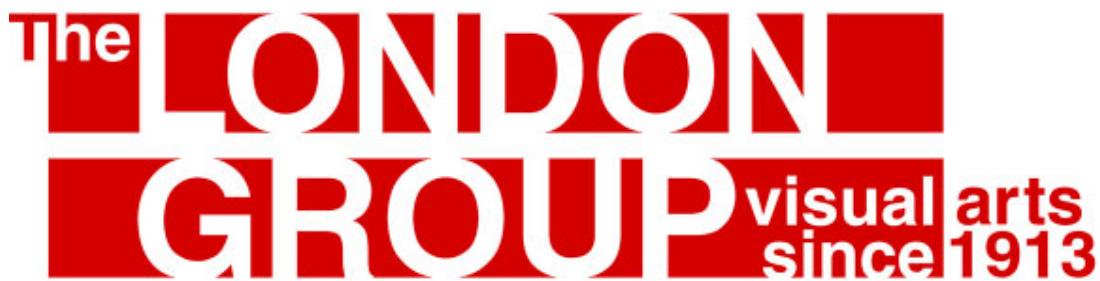


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The London Group September Newsletter 2016

Forthcoming dates for the Diary

The London Group Annual

12 - 22 October

Open daily 2.00 - 6.00

Artists' Talks 18 October at 7.00

The Cello Factory

33 - 34 Cornwall Road

London SE1 8TJ

Airs Anglois Harpsichord and Recorder Recital

Pawel Siwczak and Naomi Okuda

£15 www.ticketsource.co.uk/cellofactory or on the door

13 October at 7.00

The Cello Factory

The Principle of Sufficient Irritation, The London Group Open Prize Exhibition:

Cadi Froehlich, Martin Heron and Darren Nisbett

4 - 10 November

Open 4 November 12.00 - 8.00, then 12.00 - 6.00 daily

Artists' Talks 10 November 6.30 - 8.30

The Cello Factory

Personal Relations - an international touring miniature portrait exhibition: three artists' collectives

7 - 16 December

Open daily 2.00 - 6.00

Vibration Exploration, Recital by The Collective, 8 December at 7.30, £10 on the door

2017

25 February - 29 March
The Hague, the Netherlands

Digital Fingerprints, LG Small Group Exhibition

March - April
Watermans Arts Centre
40 High Street
Brentford
TW8 ODS

Personal Relations

April - May
Mirror Gallery, Vicenza, Italy

The London Group Film Night no. 2

Friday 26th May
Highgate Literary & Scientific Institution

Victor Kuell Memorial Exhibition

July
The Cello Factory

The London Group Open: Part 1

8 - 17 November

The London Group Open: Part 2

22 November - 1 December
The Cello Factory

2018

The London Group at St Ives

September
Penwith Gallery

From the President

This year has been enriched with a series of 'salons' introduced to create opportunities for members and guests to engage on a meaningful and rewarding level in a range of events with discussion and socialising. Eric Moody kicked-off with a minutely considered paper, 'Threats to the Visual Arts' which elicited lively discussion from everyone present followed by David Redfern's illustrated lecture on 'The London Group Between the Wars'. As usual David was both utterly absorbing and entertaining and we

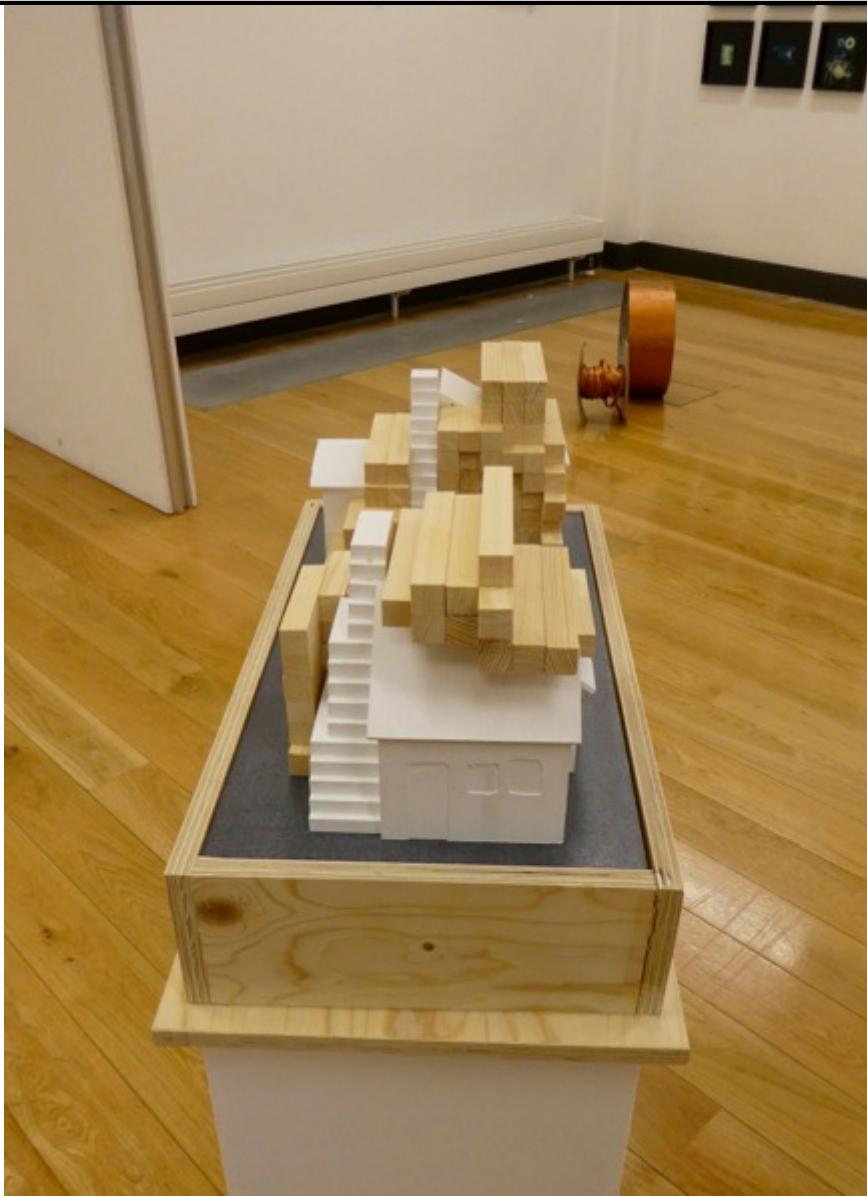
put together by Nicola Schauerman. Fifty people attended and loved it and the evening was rounded off with popcorn. The most recent salon was a Panel Discussion, 'We had our exhibition, The London Group Today, but what about The London Group tomorrow? Shows and goals in relation to current arts trends', featuring Eric Moody, Nicola Schauerman and two of our newest members Cadi Froehlich and Tim Craven all of whom spoke eloquently. Questions were submitted, with a number contributed by Mike Phillipson, and everyone found the discussion intensely energising and thought-provoking. Peter Clossick chaired this discussion and Eric Moody's salon.



Panel Discussion *The London Group Tomorrow*, July 2016

Our plans for the future include a salon on Social Media, complete with tutorials and if you haven't sampled one of these evenings, I highly recommend that you come along. Each one has been extremely stimulating with a wonderful atmosphere of warmth and camaraderie.

The Group had an exhibition entitled 'The deaf canvas listens' at Kensington and Chelsea College in April and the Private View felt like the perfect London Group evening. The exhibition was very strong and worked well in the space and the evening of Artists' Talks was extremely informative and enlightening and a privilege to attend. Thank you to Matthew Kolakowski for inviting us and to Gill Ingham, our Vice-President, for organising and curating the exhibition. We are proud of our longstanding association with KCC and the Group is well aware of how important it is to be involved in an educational context.



An installation shot from *The deaf canvas listens...* exhibition at Kensington and Chelsea College

We are looking forward to The London Group Annual Exhibition in The Cello Factory in October and hope to see a good crowd - don't miss the Artists' Talks on Tuesday 18 October at 7pm. This show will be followed by the LG Open prize exhibition, *The Principles of Sufficient Irritation*, with Cadi Froehlich, Martin Heron (now LG members) and Darren Nisbett. Then we have our first international venture in ten years entitled *Personal Relations - an international touring miniature portrait exhibition* with at least 150 artists taking part. LG member Tisna Westerhof is co-curating the exhibition and at least two other artists' collectives are participating and showing works a similar size to mobile phones. The first exhibition will be in The Cello Factory in December and the exhibition will be touring to The Hague and Vicenza next year and quite possibly to Reykjavik and other European cities. I'm delighted that the Group has so much happening in the autumn and I look forward to welcoming you as often as possible!

Susan Haire

On Australia Day 2016 I presented a SWOT paper to a small group of London Group members. Subsequent questions and discussion derived from my analysis of the strengths, weaknesses, opportunities and threats facing The London Group. The event was ably hosted by our President (Susan Haire) and chaired by Past President (Peter Clossick). Peter rightly cautioned me against overdoing the business model and so I began by rehearsing what we all know. Our membership and history (well documented by David Redfern) is our corporate strength but our weakness is surely the fact that we are all sole traders who subsidise, develop, manufacture and market our own product, our art. Consequently, we are time and energy poor and particularly when we are gainfully employed elsewhere. When we retire we continue to pay local and national tax 'even unto the end'. Such verities focuses the mind. We, The London Group, should use our corporate strength to engage creatively with the institutions of our Cultural Industries in a Creative Economy.

A socio-political shift in our thinking makes us realise the remarkable range of opportunities that exist for the Group provided we recognise the threats to our well-being that exist in the culture of Culture. I presumed to identify these threats as globalisation, privatisation and that strangely pervasive cultural phenomenon which David Blazer calls Curationism. A Millennium Bug which has infected museums, galleries and even popular culture. All recognising the commercial value of selection just as commercial galleries have always done. In contrast our museums and galleries were once considered public resources and their staff public servants. A function to which they can return, with the help of The London Group.

There has been one more salon, as they are being called, and Peter kept me under control as part of a panel. I prefer discussion since salon has connotations for me, especially after Brexit.

Eric Moody

The London Group Film Night

On 2 May The London Group rolled out the red carpet for its first ever Film Night. This lively evening of short films and popcorn was enjoyed by over 80 members and guests. I've always been impressed by the variety and inventiveness of work produced by The London Group film makers and thought that it would be interesting to have an evening devoted to this medium, and where films could be watched on a larger screen.

Susan Haire kindly agreed to the event being held at The Cello Factory. The criteria for submitted films were that they had to be a work of art in themselves - so not about the member's work or art practice - and no more than around 10 minutes long. Nicola Schauerman of Genetic Moo curated the showreel of nine members' work. The variety of films submitted was indeed breathtaking, ranging from abstract to documentary.



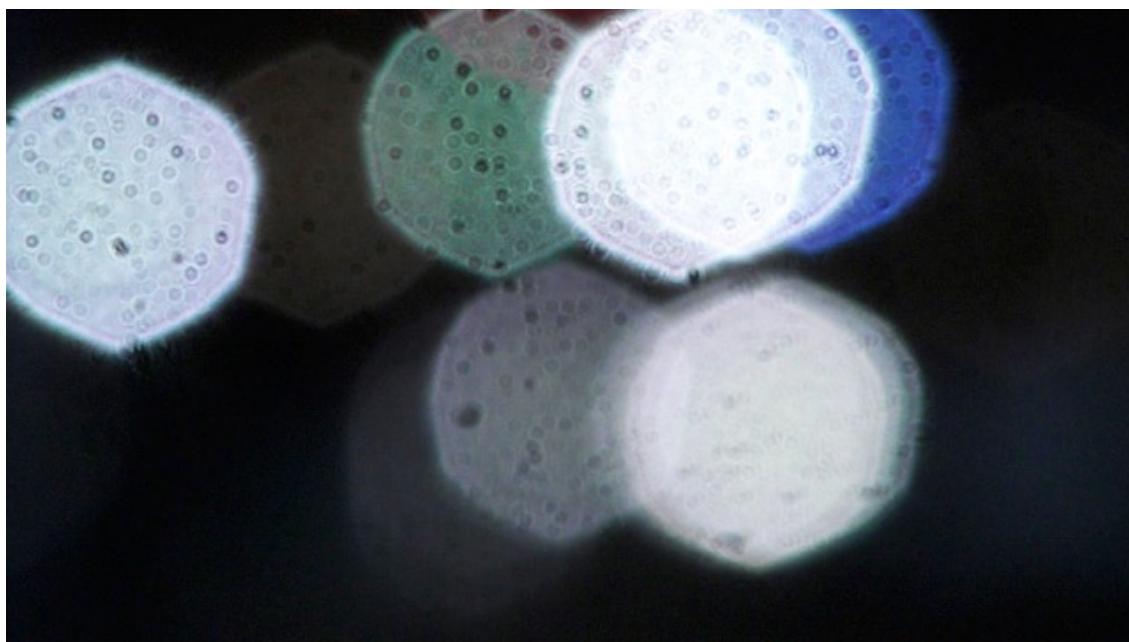
Still from *Relict Material* by Amanda Loomes. Photographer Nigel Green

The Film Night opened with David Theobald's digital animation *The Highway Code*, a very funny and poignant biography of contemporary life. It was followed by Eric Fong's film *Reflection 04*, a bewitching film about disfigurement and narcissism. I had seen Amanda Loomes' work *Relict Material* at the Brighton Festival in 2015 where it was shown as an installation projected onto concrete blocks. About the marine aggregate industry and its workers, it is beautifully filmed and it was fascinating to see it in a different context. The film had originally been commissioned by HOUSE and Photoworks for the Brighton Festival.



Still from *Battle of Blister* by Genetic Moo

Erika Winstone's intriguing film *Pride* explored connections between Matthew Warchus' film of the same name and Erica's chance filming of a crew dismantling a bookshop set used in the film. Genetic Moo's film *Battle of Blister* had been made using live dancers in Genetic Moo's purpose built interactive film set. About the body's immune system, it had been commissioned by Animate Projects and supported by the Wellcome Trust. This was followed by Tom Scase's meditative and unsettling work *Jam Today*, the most abstract of the evening's films. A film about traffic, it was seen/obscured through a window and raindrops, and had a multi-layered soundscape.



Still from *Jam Today* by Tom Scase

magnified by music by the composer and musician Stephen Dydo. My own film *Red Soil* is a short documentary about how family history feeds into art, as seen through the eyes of Christopher Harris, a Jamaican painter and sculptor, whose forefathers were Ashanti people from West Africa.

Since the Film Night I've thought a great deal about Stanislas Slawomir Blatton's film *Church versus Supermarket*, partly because of the subject matter. Made in 1993 it is about the church, capitalism and urban redevelopment.



Still from *Red Soil* by Charlotte Mortensson

There was a wonderfully relaxed atmosphere throughout the evening. When chatting afterwards it was clear that everyone had enjoyed the different film making styles and had their own favourites. The enormous enthusiasm and helpfulness of the contributors, and other London Group members, made this event great fun to work on. Mike Liggins even cooked popcorn specially for the evening and Nicola travelled for miles from another exhibition with the heavy projection equipment.

I am about to start organising the next London Group Film Night, which will be in conjunction with Tom Scase's solo exhibition at the Highgate Gallery, Highgate Literary & Scientific Institution, in May 2017. I'm very much looking forward to the evening and to seeing more London Group short films.

Charlotte C Mortensson

THE PRINCIPLE OF SUFFICIENT IRRITATION

CADI FROELICH - MARTIN HERON - DARREN NISBETT

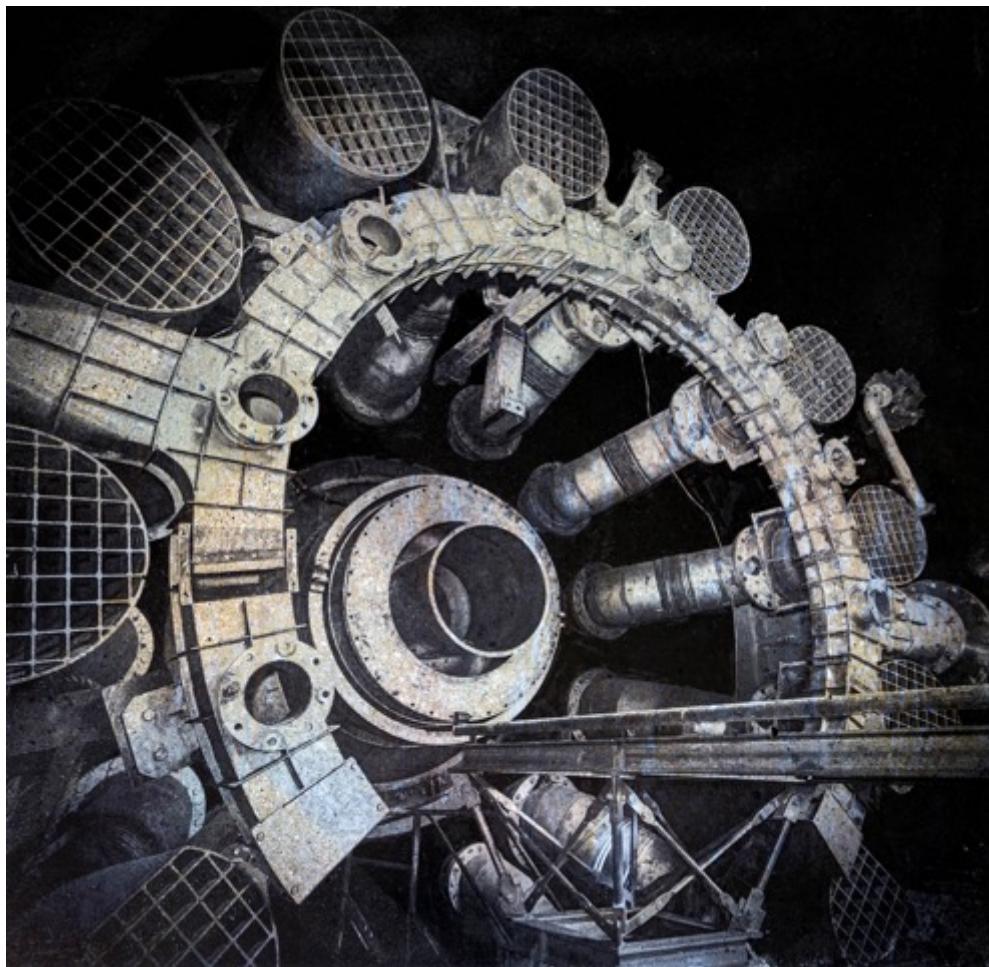
Award Winners' Exhibition



Martin Heron

A new exhibition at London's Cello Factory this November will engage anyone fascinated by anomalies in the built environment, and the possibilities inherent in discarded industrial materials.

The Principle of Sufficient Irritation brings together the work of three artists who transform discarded metals, reclaimed materials, and demolished places, reanimating them with new narratives and personalities. The exhibition is titled after Philip K. Dick's



Darren Nisbett

Three UK artists have collaborated to create the series of work. Cadi Froehlich's sculptures employ salvaged copper to investigate networks, communication and data, while Martin Heron's work uses unconventional media, like electrical tape and building materials, to make both 2D and sculptural works. Darren Nisbett's work uses photography and industrial substances to merge imagery into one.



Cadi Froehlich

'Winning The London Group Open 2015 award to exhibit at The Cello Factory has presented us with an exciting opportunity to collaborate and present a body of work that reflects our diverse creative investigations, yet highlights inherent connections we have through the media, materials and concepts we are exploring'.

Martin Heron

Eric Fong - the process of making: not in the studio

My practice is concept-based rather than studio-based, and my work explores themes relating to the body, identity and difference, often informed by my past experience as a medical doctor. My recent work examines notions of biological and social identity in the context of forensic human identification.

Entitled *Every Contact...*, my latest body of work focuses on the subject of fingerprints. The title is inspired by the early 20th-century French criminologist Edmond Locard's dictum: 'every contact leaves a trace'. The works comprise glass objects with images of fingerprints etched onto them.

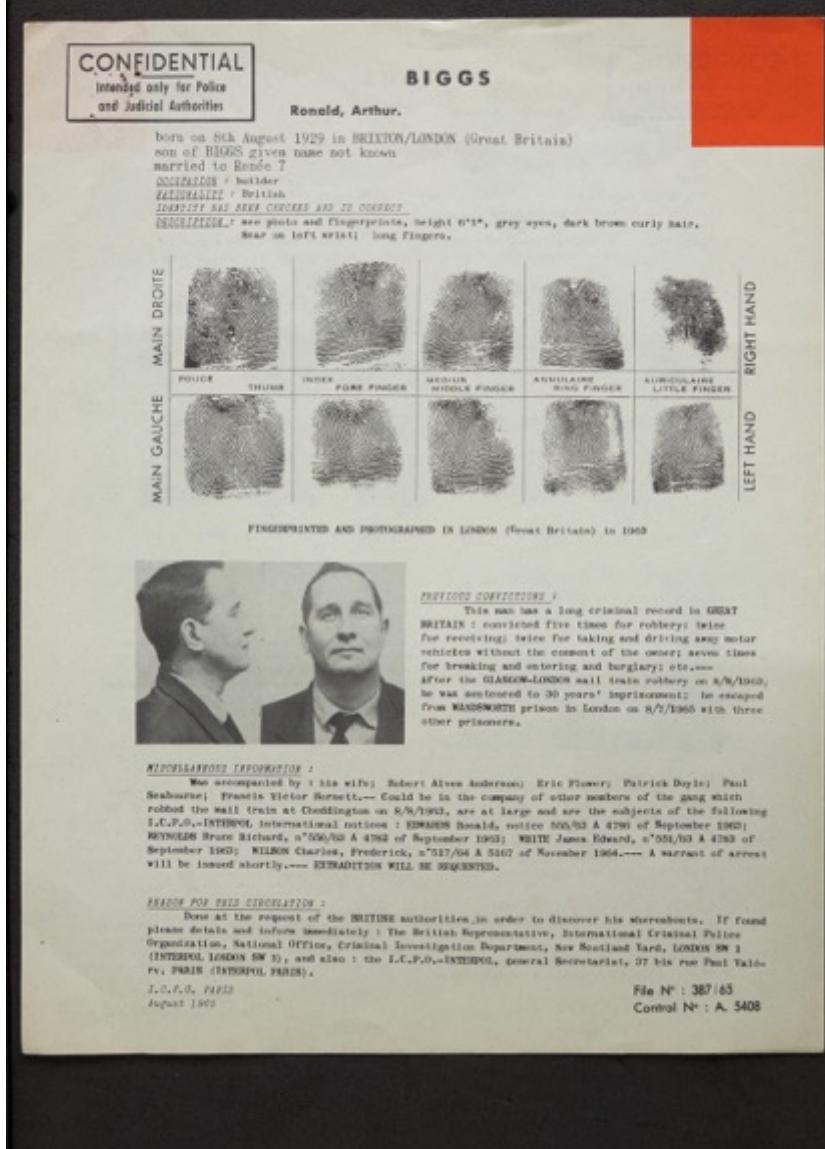
Archives, where I searched for fingerprint records of historic criminal cases that are now open to the public. Some of the fingerprint records I found included those of the Great Train Robbers of 1963, which I photographed on site.

The next stage involved sourcing objects relevant to the cases. For instance, it is known that Ronnie Biggs' fingerprints were found on a ketchup bottle in a farm where the gang hid immediately after the robbery. Archive pictures showed that it was a Heinz 57 Varieties ketchup bottle. With this knowledge, I searched and purchased online a 1960s Heinz 57 Varieties ketchup bottle.

After this, I digitally manipulated the photographic images of the fingerprints so that they were suitable for making a template for etching onto glass.

The final stage involved sending the prepared digital files and the glass objects to a glass-etching specialist, from which he produced high definition templates (resists). The resists were applied to the glass objects then sandblasted, thereby etching the fingerprints onto the glass surface.

The following are images relating to one of the finished works, entitled *Heinz 57 Varieties (Ronnie Biggs)*



Confidential circulation between the British police and Interpol regarding Ronnie Biggs. It contains a record of his personal information and his fingerprints.



Archive photograph of the ketchup bottle found in the Leatherslade farm.

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Heinz 57 Varieties (Ronnie Biggs)



Heinz 57 Varieties (Ronnie Biggs) - detail

In this body of work, by appropriating private biometric data that is now available in the public realm, I seek to explore the precarious boundary between public and private, security and vulnerability.

Memories of Art College - David Wiseman

I started at The Royal College of Art in 1972 at a time of dramatic change at the college. Peter de Francia had replaced Carel Weight as head of Painting and we were his first set of students. The old guard of teaching staff such as John and Jean Bratby, Ruskin Spear and Robert Buhler, all on long contracts, were being 'encouraged' to resign and De Francia was the catalyst in this. It was though, a somewhat 'bloody' revolution at times and the students were encouraged to become involved. I was working closely in a studio with Michael Major, Graham Crowley and Richard Miller. Our breed of large-scale cubist influenced abstraction held no interest for the more traditionally minded teachers.



Sandra Blow and Peter Blake were amongst those that did take an active interest in our work. We started with De Francia's blessing what was known as the 'Fine Art Society' with regular lectures by invited artists, writers and philosophers. Another fellow student, Rosemary Holcroft, was one of its leading organisers. Those invited included John Golding, painter and writer on cubism, Philip Rawson, writer on Eastern Art, Bryan Magee, philosopher, Bert Irvin and many others. Bert told me later he was very nervous before his lecture. This proved a breeding-ground for new staff and many speakers subsequently gained jobs.



Amongst those were John Golding who took a special interest in our studio and became my tutor. A very kind and erudite teacher whose style of criticism was such

collection. But as well as the now diversifying teaching we mostly learned from each other and I am still friends with those in our studio and others such as Kevin Sinnott, a year above, who have shared many of the ups and downs of surviving as an artist. My time at college was a rich, eye-opening, challenging, socially very busy and enjoyable time but I had been a student for 8 years and was ready to be cast into the scary abyss of life in the real artistic world.

Digital Fingerprints

The London Group is proud to present *Digital Fingerprints*: a Small Group Exhibition at the Watermans Arts Centre, Brentford, London.

The show includes London Group artists who use self-designed digital techniques within their practice. These techniques leave traces in the final art works - be they physical or virtual.

Watermans is one of the only galleries in London dedicated to digital art. It hosts a cutting-edge year-round programme showing the work of leading digital and new media artists. The show will run in March 2017 for six weeks and will include a programme of workshops, to be announced. The participating artists are: Bryan Benge, Angela Eames, James Faure Walker, Eric Fong, Cadi Froehlich, Judith Jones, Amanda Loomes, Peter Lowe, Genetic Moo, Ian Parker, Victoria Rance, Paul Tecklenberg, David Theobald and Erika Winstone.

The show is co-curated by Genetic Moo and Irini Papadimitriou.

Tim Pickup



Sincere thanks to Annie Johns and Susan Skingle for all their hard work producing this newsletter and to Nicola Schauerman for her technical assistance.

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