

For your diary...

Our September meeting is preceded by the Annual General Meeting which starts at 7.30pm. Enclosed are the relevant papers which you might usefully bring along.

It has become a tradition that our Hampshire NADFAS colleagues attend our October meeting and lay out their wares – quite literally! Whilst you can order from a range of NADFAS sales items in the magazine, you can save postage by buying them here in a couple of months.

In case you were contemplating joining the proposed December visit to Waddesdon Manor, you may like to know it will not now be taking place.

STOP PRESS Venice: Canaletto and his Rivals

This exhibition at the National Gallery presents the finest assembly of Venetian views since the much-celebrated display in Venice in 1967. It features works by Canaletto and all the major practitioners of the genre. Remarkably, considering the dominant role of British patronage in this art form, Venice: Canaletto and His Rivals is the first exhibition of its kind to be organised in the UK. Bringing together around 50 major loans from public and private collections across Europe and North America, the exhibition highlights the rich variety of Venetian view painting.

This is too good to miss and we are arranging a visit on Thursday, 25th November.

Please ring Lissa Wilson on 01420 543892 as soon as possible to book a seat on the coach!

Special Interest Day

Thursday, 18 November 2010

Signs and Symbols – the hidden messages in paintings

What promises to be a fascinating day with Valerie Woodgate will be held in Beech Village Hall and cover the interpretation of symbols in Christian art and Greek myths; the use of signs and symbols in 17th century Dutch paintings, interpreting Hogarth's moralities and Pre-Raphaelite Victorian art; whilst the final session will provide an opportunity for discussion and outline modern artists use of signs and symbols to produce some of the most powerful works of the 20th century. Valerie lectures at Tate Britain, Tate Modern and the Dulwich Picture Gallery and has visited ADFAS in the past.

Bookings to be taken from our September meeting.

Kit Butterfield (01420 88356)

Church Recording - an update

The Archdeacon of Winchester has yet to give final permission for the go-ahead at the Church of St Nicholas, West Worldham, as he thought it better to wait until after Janet Tierney and



I had attended the Church Recorders' Study Day at NADFAS House on 14 July. I will be contacting Winchester on our return, and we hope to start recording by the end of August. We will be contacting all those who expressed interest in joining the Group with more details in the near future.

Rosie Sirl

London

Back in the Spring a group went up to The Royal Academy of Arts to view the first major Van Gogh (1853–1890) exhibition in London for over 40 years with the focus on the artist's remarkable correspondence with his younger brother.



Over 35 rarely seen original letters were displayed, together with around 65 paintings and 30 drawings that expressed the principal topics mentioned in the correspondence. By looking at the letters and his art, we saw his life, work and passions illuminated as never before. Many of the well known images were there and I discovered the story behind the painting of his chair and the accompanying picture of Gauguin's chair, amongst many other points of interest.

Many took advantage of the proximity of Fortnum and Mason for coffee/lunch and whilst the show itself was rather crowded, the audio guides provided relevant information which helped understand the background of this troubled artist.

Tony Cross

The Golden Age of English Glass

Back in March there was an interesting study day at the recently improved Beech Village Hall devoted to English Glass given by Caroline MacDonald-Haig.



Our lecturer started off in the morning by explaining the history of glass making and how the different effects were created and she showed excellent slides of many attractive pieces. Many members brought items for her appraisal and the afternoon session was devoted to looking at them individually, identifying and dating them. A lively event with a delightful lunch which was enjoyed greatly. Well done to Kit and her team.

Roche Court

It was a glorious Summer's day for our visit to Roche Court Sculpture Park, stopping on route for a welcome coffee at Stockbridge. The Park entrance had not one but two pairs of gateposts allowing only 2" clearance each side of the coach. Ray's superb driving skills won rounds of applause on both entry and exit.



Madeleine Bessborough relocated her London-based New Art Centre to Roche Court and it's beautiful Park in 1994 and now shows more than fifty large exhibits.

Our guide Lucy gave us a fascinating tour starting with a monumental piece, Millbank Steps, by Anthony Caro, welded in steel and rusted red. Several painted steel exhibits of his 1960's students stood nearby still looking very modern.

Standing on the Terrace of the House beside a modern interpretation of Pegasus with huge discs for wings, we could see large sculptures in the valley below, one being Acrobats of two hares, 30' high, by Barry Flanagan, nearer to us was Tame Buzzard Line a flint pathway using only natural materials, by Richard Long, pointing to a copse of trees. Smaller scale work was also shown, one two-part piece of Barbara Hepworth's using polished surfaces to reflect the changing light of the day. Attached to the House is a glass fronted Gallery allowing the exhibits to be seen from the garden, the combination of natural and artificial lighting produced delicate greys to offset the white sculptures. Walking on from here we encountered Anthony Gormley in the woodland and passing by the 3m pink garden fork and concrete armchair, entered the Walled Garden to be delightfully entertained by a work in red steel rods counterbalanced to move with the breeze. After being shown the Artist's House, a residence for those artists working there, we left hoping to return for another enjoyable visit.

Pat Wilde

Heritage Volunteers

In May a project was established to assist The Wakes in nearby Selborne with Stewarding and Guiding.

A number of members have signed up and we have started to Steward but would love more members to join us as it would be ideal to have someone in every room. Gilbert White's

House and the Oates Museum are undergoing lots of changes and it is a fascinating and interesting place – if you have an interest (or would like to develop one!) in the South Pole, Natural History or Africa exploration in the mid 19th century.

For further information please contact Liz Ray our Heritage Volunteer representative (01252 835151)

Breamore House

We were blessed with a perfect day and after a visit to Roche Court Sculpture Park, we sped off to Breamore House for lunch followed by a guided tour. This is a very imposing Elizabethan Manor House which was completed in 1583 having been supervised by William Doddington, Treasurer to Queen Elizabeth I, who had bought the manor a few years earlier.

The house and Doddington Estates were sold in 1748 by Lord Brooke to Sir Edward Hulse in whose family it has been ever since and beautiful possessions have been collected over those years to form the present contents of the house.

We started off in the Great Hall which is a beautiful room with views over the Avon Valley to the New Forest. There are many interesting paintings and tapestries in the house and this room has four paintings by Van Dyck and one of the most important paintings is by David Teniers known as The Coming of the Storm.

We were told that Arthur Negus from the Antiques Road Show often came to Breamore to study the marquetry collected by the Hulse family which is considered to be some of the finest. Two treasures were found on the staircase. There was a rare and beautiful James I English pile carpet. This is one of the earliest known carpets of the 17th C which omitted the heraldic devices and is dated 1614.

After the tour we were free to visit the Breamore Countryside Museum which was also excellent. It illustrated life of the time - farm workers cottage, school fully equipped, rural industries and transport and power, and there was an amazing collection of tractors and carriages.

Well worth a visit!

Janet Tierney

In Dublin's fair city...

The trip to Ireland back in April was a great success. Tatton Park provided a useful lunch stop on the way to Holyhead and after a calm crossing (thank goodness we didn't fly as that was the day the Iceland volcano stopped the planes), we were in Dublin by late afternoon.

There followed three days of relentless culture seeking starting with a guided tour of the city with a lovely guide who gave us a flavour of the Irish capital, followed by a visit to historic Malahide Castle just outside the city. We saw the restored Palladian house at Powerscourt and its magnificent grounds, followed by a more domestic-sized Georgian country house at Russborough with its entrance archway too narrow for modern charabancs, but a most proficient site guide!

The Georgian splendour of Castletown House and its contents was a delight and a free afternoon in the city enabled members of the group to scatter to a range of museums, galleries, monuments and impressive Georgian buildings. Some even travelled on the modern, efficient tram system that ran past our hotel.

The continued lack of flights meant a packed ferry for our return crossing on Monday morning, but a lunch stop and exploration of Dunham Massey made a good break on the journey home. This selection of pictures aims to provide a flavour of the visits in the hope that you may be encouraged to join next year's trip.



A 'Popish Plot' tile, c.1679-1680

This tile, which you can see in the Allen Gallery, was made to publicise one of the more shameful episodes of English history at a time when it was still being played out and still viewed by most with a sort of righteous approval.

In the late 1670s there was a general distrust of the Catholic minority. Added to this was the fact that the wife of Charles II, Catherine of Braganza, as well as his brother, the Duke of York were Catholics, leading some to believe that Rome was trying to infiltrate the state and undermine Protestantism.

Then, in 1678, supposedly by accident a document came to light implicating the Catholic community in a plot to kill the King. Unsigned, it was in fact a forgery concocted mainly by Titus Oates, a failed Anglican priest who had recently been thrown out of a Jesuit college in France. Against the background of prejudice, belief in the allegations grew rapidly, and when Oates stepped forward, naming dozens of alleged conspirators in the so-called 'Popish Plot', three years of anti-Catholic paranoia began. 16 men were executed in direct connection with the 'plot' and many more were imprisoned.

Amongst those who died was Thomas Pickering, a Benedictine lay brother, whose role, Oates claimed, was to lie in wait for the King

in St James' Park and shoot him with a silver bullet. He was hanged, drawn and quartered 331 years ago, in May 1679. This and other events to do with the Popish Plot were depicted on playing cards for general sale, and then the same designs appeared on delftware wall tiles like this – incidentally, some of the earliest such tiles made in England.



Oates prospered hugely whilst his allegations were believed, and even when at last he was discredited he retained a certain amount of popular and political support. He spent a few years in prison in the late 1680s, but ended his days in 1705 with an honorary pension of £300 a year.

Neil Hyman
Hampshire Museums

Forthcoming Lectures - all at Alton College

14 September - Controversial Art

John Iddon

Many now famous and revered works of art once shocked and scandalised their contemporaries. The British public delighted in the anger and embarrassment caused in France over Gericault's *The Raft of the Medusa*, with its implications of incompetence, corruption and cannibalism. From Manet nudes through to Whistler's nocturnes and on to Karl Andre's Bricks, Chris Ofili's *Black Madonna* and Tracy Emin's notorious bed, this lecture will examine why so many works have caused controversy and outrage

12 October - A tonic for the nation: design and the decorative arts in post war Britain.

Dr Robin Jones

This lecture describes and explains the development of a 'contemporary' style within the decorative arts in Britain after 1945. The role of exhibitions such as 'The Festival of Britain' (1951) encapsulated the new mode of the period. This lecture will discuss new designs for furniture, metal-ware, ceramics and textiles produced in Britain during the period 1945-1965. Perhaps less influential than some of their European counterparts, nevertheless British designers produced distinctive and prize-winning designs. This lecture will discuss the designs for furniture, textiles and metal-ware.

9 November - Vincent van Gogh Face to Face: Vincent's Portraiture

Nina Levick

Standing face to face with the Van Gogh self-portrait at the Courtauld got Nina Levick thinking: about Vincent who signs with his first name, like a child. How are we ever to look at his painting with innocent eyes, rather than eyes misted over by emotion, generated through the knowledge of his letters and his painful life? The lecture will look not only at Van Gogh's self-portraits, but also at his own self-image through portraits of others, while fleetingly also referring to how the artist himself has been seen in the media.