



Newark Art Club

Spring Bulletin 2018 ~ Issue 5

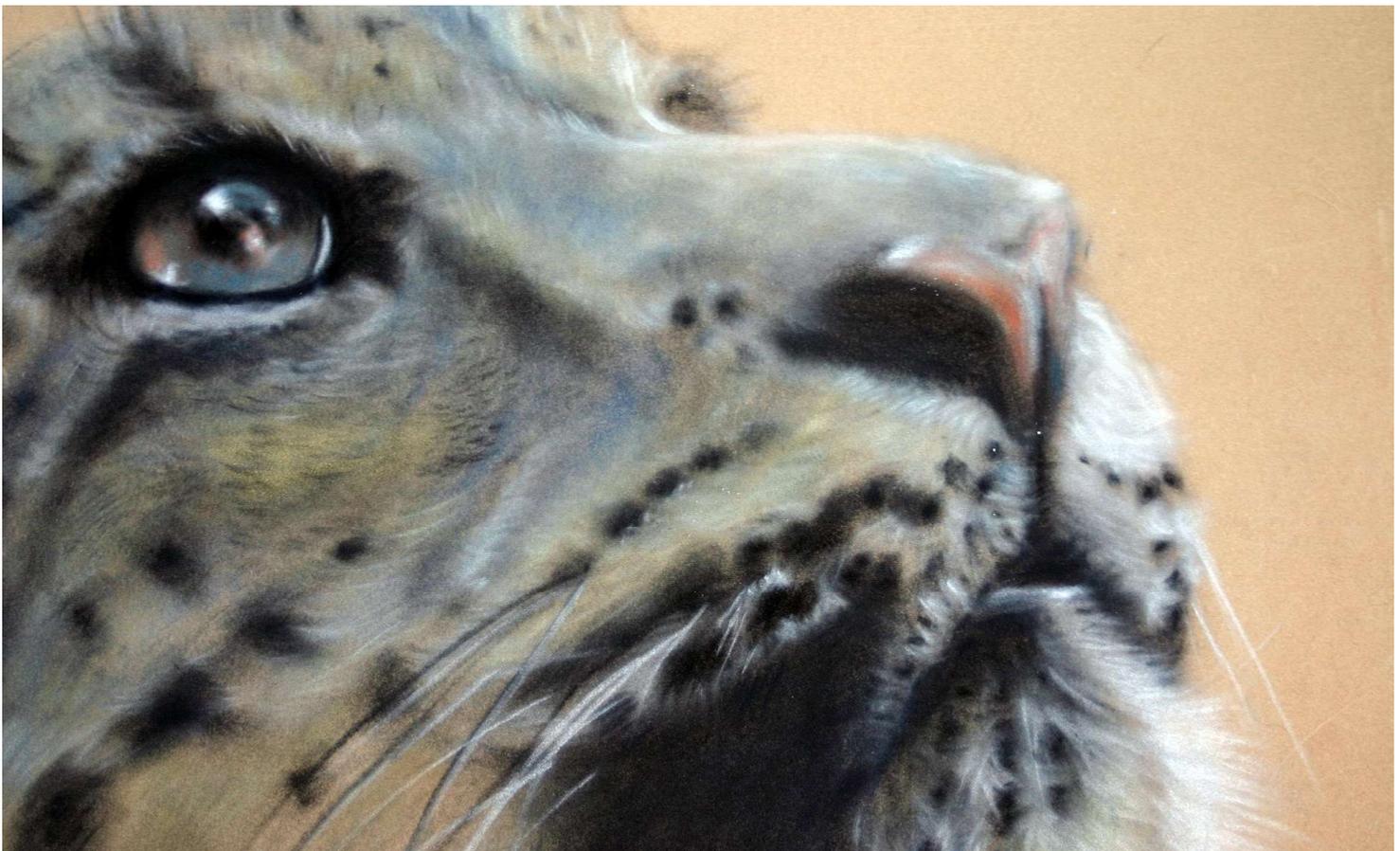
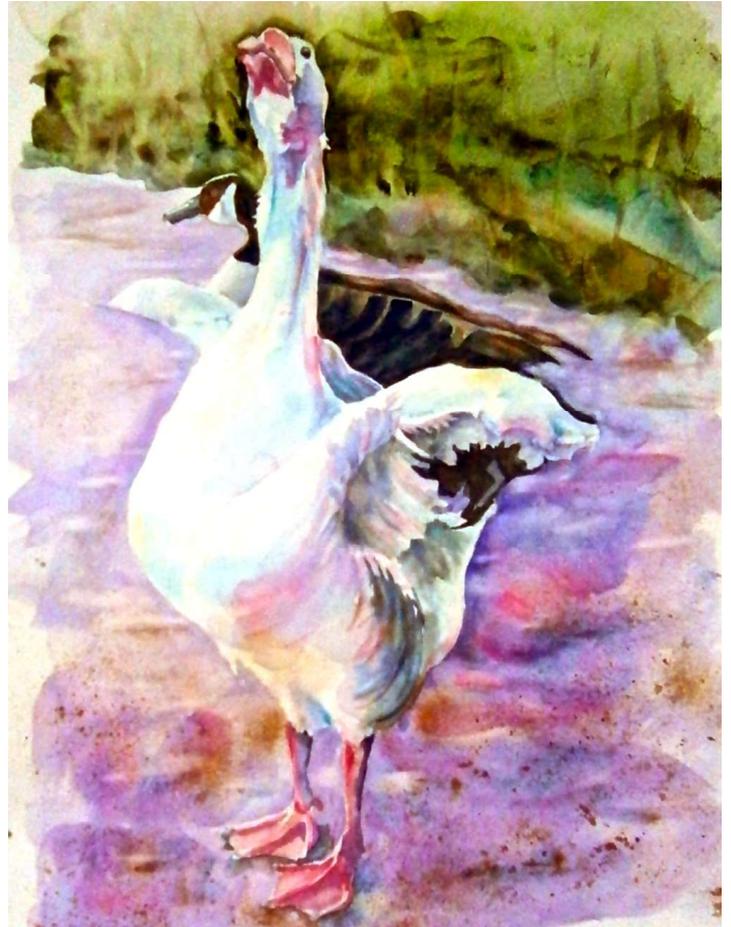
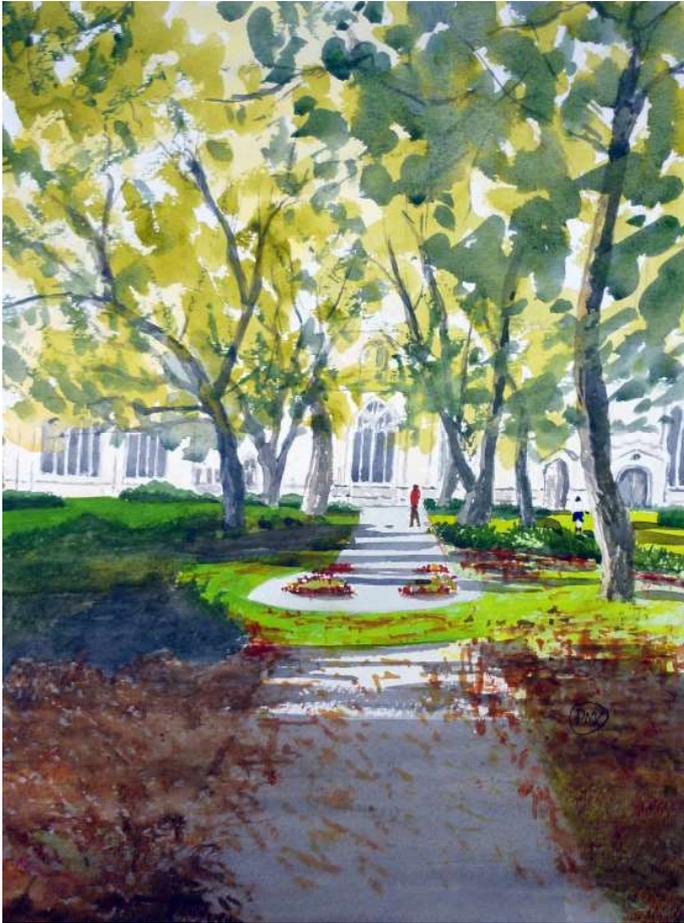


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Newark Art Club

The Newark Academy, London Road
New Balderton, Newark, Nottinghamshire
NG24 3AL

info@newarkartclub.co.uk

<http://newarkartclub.co.uk/>

Message from the editor

One of the main attractions for me in December has been visiting Donna Nook National Nature Reserve and it has been the first time when I was able to see seals close up in their natural habitat. It was an enchanting view seeing the adult seals and their pups. Some volunteers working there explained about the life of the seals, the time of the year when they come and how long the newly born pups stay there before they go back into the sea. It was a truly spectacular view even though by that time a lot of them had already left. The pups seemed to be used to being admired and having their photos taken by the people visiting the nature reserve and they were very friendly and relaxed in people's company.



Donna Nook National Nature Reserve covers more than 6.25 miles of coastline between Grainthorpe Haven in the north and Saltfleet in the south. The reserve consists of dunes, slacks and inter-tidal areas. The reserve is rich in bird life: 47

species of bird breed regularly and the area is famous for more uncommon passage migrants and rarities; over 250 species have been recorded in total. For much of the year grey seals at the Lincolnshire Wildlife Trusts' Donna Nook National Nature Reserve are at sea or hauled out on distant sandbanks. Every November and December, the seals give birth to their pups near the sand dunes: a wildlife spectacle which attracts visitors from across the UK. Britain has about 40% of the world population of grey seals, also called Atlantic seals. Grey seals have been breeding on the Lincolnshire coast since the early 1970's. For much of the year the seals are at sea or hauled out on distant sandbanks but during the winter they come to breed on the beaches of Lincolnshire.

For articles and comments please send them to:
sorina_hanna@yahoo.co.uk

The Editor



My Artistic Journey

by Alwynne Thorpe



I have been a member of the Newark Art Club since I moved here last June. Previously I lived in North Yorkshire where I was a member of the vale of Pickering art club for 13 years so I was keen to join as soon as possible. Everyone has been very welcoming. My jobs in Pickering were secretary, outdoor programme organiser, treasurer and exhibi-

tion organiser... Not all at the same time, of course.

I really like the fact that we meet weekly, not monthly as before, and that there are a variety of activities. I really enjoy painting outdoors and I hope there will be a chance to do that here.

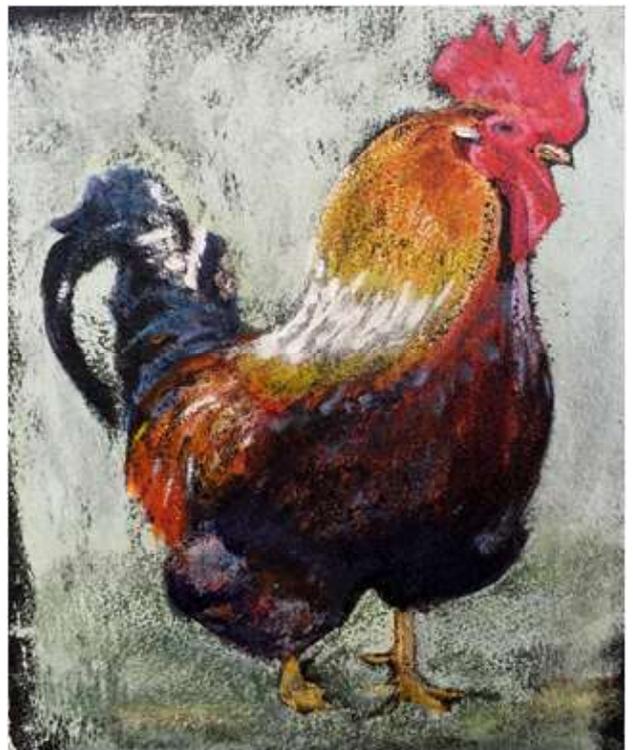
My life in art started in earnest (wherever that is) 23 years ago when, after dabbling for a while, I realised I needed a bit of tuition so, as a very mature student, I went to college to do a BTEC in Art and Design, followed by a degree at York, then a PGCE where I was let loose on adult learners.

My preference is for opaque mediums such as oil and oil pastels, also drawing media especially for life

drawing which I do once a month. I'm not fond of pencils and have a love/hate relationship with watercolour. I love to paint on dark and coloured grounds, picking out light and mid tones.

My real love is colour, and I like playing around with colour schemes such as complementary and harmonising colour combos. You can get really interesting effects by using colour schemes instead of local colour.

The main subject I paint is animals and have done quite a few commissions which





is a challenge. So far, no unhappy customers!!! I steer clear of landscapes but I like man made objects such as cars, bridges and boats.

Some of my favourite artists are Stanley Spencer, John Piper, Euan Uglow and Sir William Orpen.

I think it is a good idea to collect together images that appeal to you: be they photos or other people's paintings. This gives you a good idea of the work you like and that is what you should be working towards. The next step would be to find the best medium for achieving the desired effects.



You need never be stuck for something to paint. If you are, just gather together a few of your favourite possessions or an old pair of shoes and get painting.

*Article written and submitted
by Alwayne Thorpe*



Results of the Chiaroscuro project

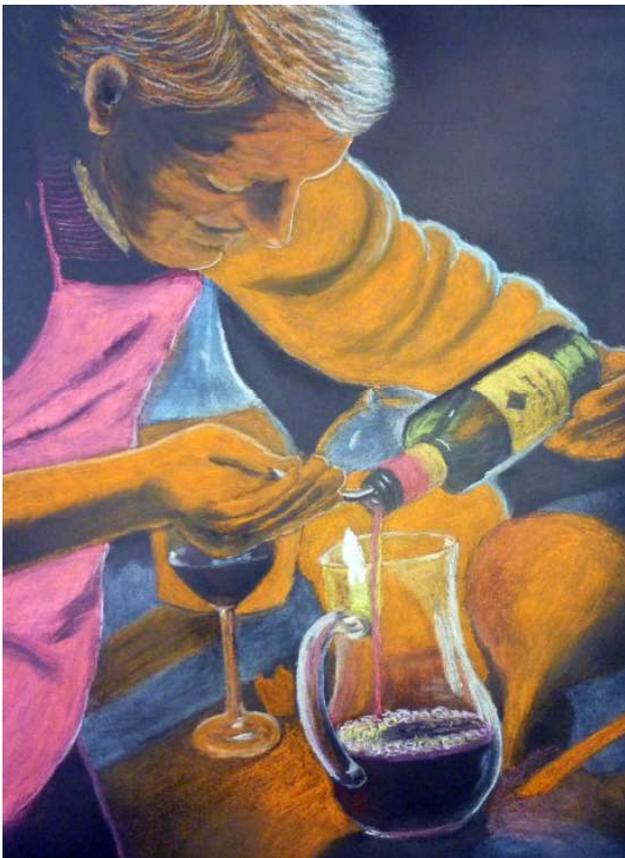
Thank you to everybody who took part in the Chiaroscuro project. There was an overwhelming response with some absolutely brilliant paintings. It was interesting to see so many different interpretations and so many different subjects using the principles of chiaroscuro: from classical drawings and paintings to modern and contemporary styles done in different media. Well done to everybody!



painting by Roger Bailey



painting by Mark Goodman



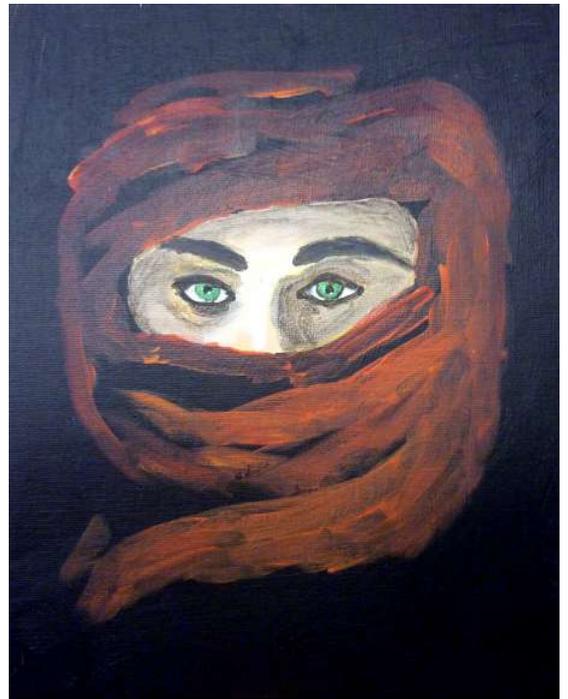
painting by Glenda Worsdall



painting by Lynne Whitfield



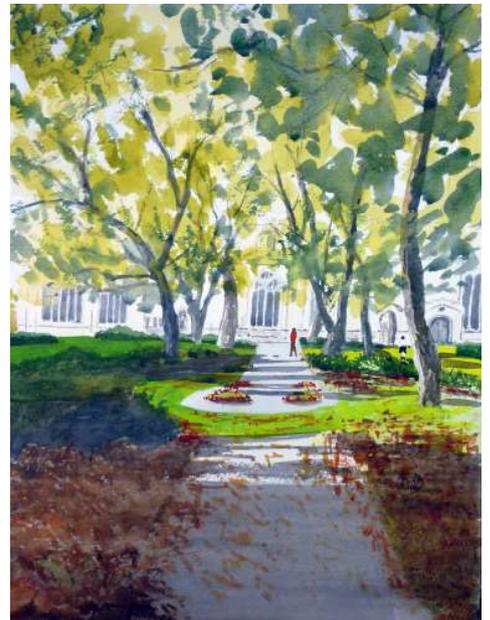
painting by June Halford



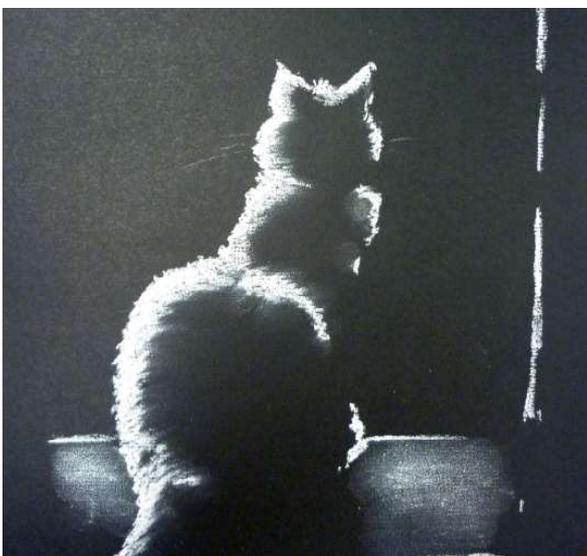
painting by Reg Robinson



painting by Lynne Whitfield



painting by Peter Cook



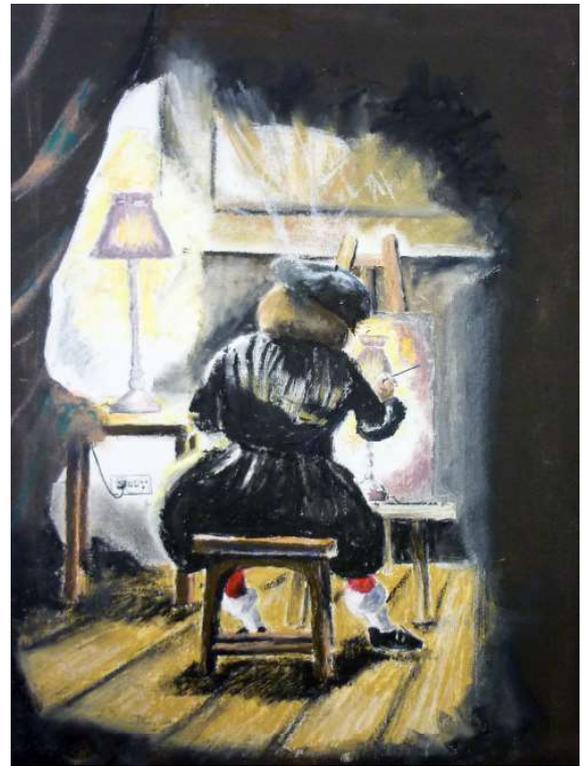
painting by Christine Bradley



painting by Linda Smallbones



painting by Roger Bailey



painting by Alwyne Thorpe



painting by June Halford



painting by Gwen Vine



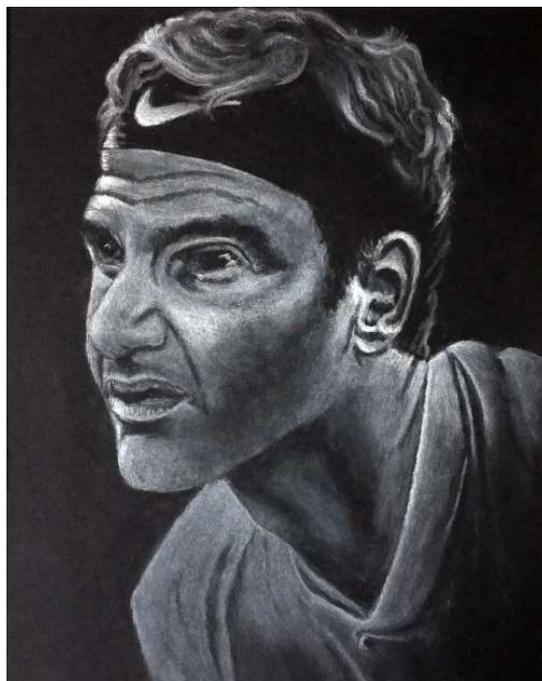
painting by Val Woolley



painting by Andrew Parsons



painting by Linda Smallbones



painting by Helena Cripps



painting by Saki Yamaguchi



“Cosmic Dandelion” by Gwen Vine

painting by Pat Murray

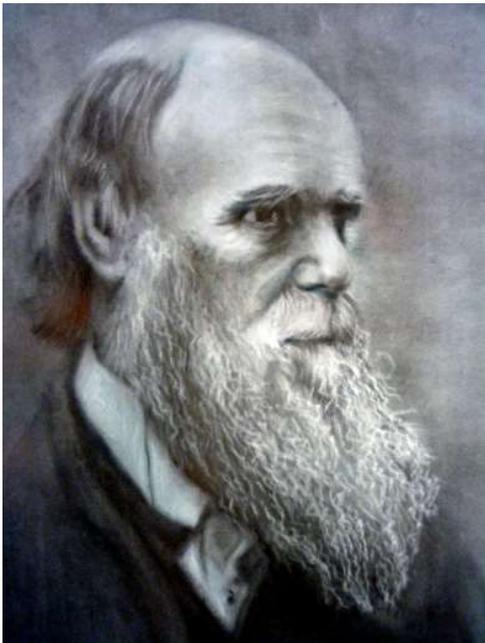




painting by Shirley Maddex



painting by Jeanette Dodd



painting by Linda
Smallbones

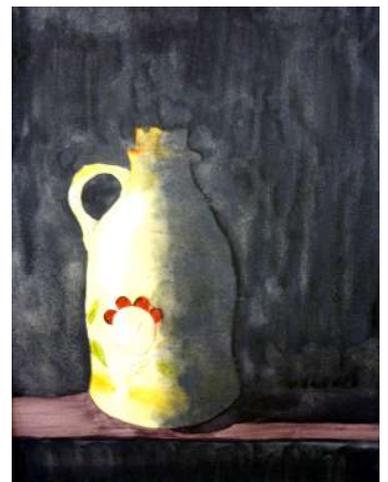


painting by Peter Ferguson



painting by Peter
Ferguson

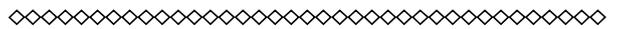
painting by Christine Bradley



Watercolour demo by Mark Goodman



On the 21st of February we had a brilliant demonstration of a watercolour landscape in a loose style done by one of our members: Mark Goodman. He showed us how to apply layers in watercolour, how to build up the sky and ground using several colours and tones and also how to lift up the paint if necessary. He also pointed out that attention should be paid to where the light is coming from, reflecting this in the colours used and also in the shadows.



“On Wednesday 21st February Mark accompanied us on a journey down “Gonalston Lane”, leading us step by step, stroke by

stroke, tone by tone towards the completion of an excellent watercolour painting. Along the way, there were many nuggets of sage advice and gems of the craftsman’s know how; not to forget the humorous and entertaining running commentary.

All in all, this was an evening greatly appreciated and enjoyed by all who attended and judging by the following week’s response, a much valued direction for members’ future work”.

Peter Ferguson



“Mark’s demonstration of a landscape in watercolour on Wednesday was a great success. He showed us how to blend the colours to make the picture come alive. Mark is doing the same picture the following Wednesday for members to have a go. I hope mine turns out something similar to his. Well done Mark.”

Gwen Vine

“Thanks to Mark for the watercolour demo on Wednesday. I found it to be very interesting and can appreciate the thought process behind it and having watched Mark’s approach to the subject I feel more confident to attempt a watercolour landscape again. I am looking forward to seeing the other members’ landscape paintings on Wednesday evening too.”

Helena Cripps



Bill Lupton



On the 31st of January we witnessed a demonstration of a landscape done in watercolours by Bill Lupton. He showed us how to build a composition, as well as paint skies and techniques for the background, middle ground and foreground. He also demonstrated various ways of painting trees and foliage, a variety of methods for representing people in paintings, and the role of shadows in paintings. Apart from using various brushes, he also used sponges and he explained the different types of sponges and their optimal uses (e.g. painting foliage on trees).

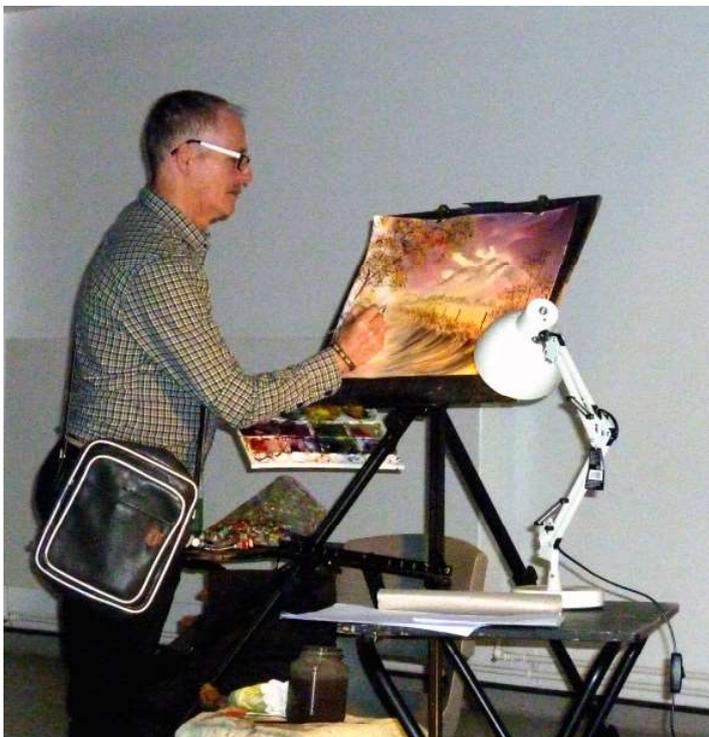


Bill Lupton is an experienced artist and tutor who specialises in watercolour landscape painting. He frequently does painting demonstrations and workshops for art groups and societies in and around the UK, and has had his work published in the Society of All Artists magazine on a number of occasions.

Bill enjoys painting atmospheric landscapes, often using rich colours and a wide tonal range to create memorable scenes that are in many private collections around the world. He believes that emotion in a painting is very important, and is passionate about creating art with feeling.

Dramatic skies, convincing water, wild winter trees, undulating grass, and rugged mountains and isolated cottages are some of his favourite subjects often covered in his workshops.





He is the chairman of a local art group and a professional member and ambassador for SAA (Society of All Artists). He considers himself fortunate to have his work in private collections around the world, and enjoys passing on his painting style through various art classes, workshops and demonstrations. His booklets are designed to encourage and inspire others to have a go at this wonderful pastime.

the final result...



You can find out more about Bill Lupton on: <http://www.thepaintings.co.uk/>



Sally Michelle Turner



Sally Michelle Turner

26th June 1950 - 1st January 2018

Sadly, at the beginning of the year we lost one talented member, **Sally Turner**, whom we all miss. Here are some comments made by some members of the Newark art club:

Sally and I met the first night I came to the art club. I arrived on my own, not knowing anyone. I sat next to Sally and she made me very welcome. As we chatted we discovered we had lived just around the corner from each other in Coddington for twenty years and not even seen each other before.

Sally, Shirley and I became friends. Sally came to my house and me to hers, usually with a cake and a cup of tea to watch Portrait/Landscapes arts of the year on TV pointing out who we thought should win.

I enjoyed every minute spent with Sally, she was certainly a special lady. I will miss her friendly and quirky nature.

(Glenda Worsdall)

What can I say about Sally: she had such a big and eclectic personality and I reckon we, at the club, only skimmed the surface, so it's difficult to summarise her in a few short words. So I'll start with when I met her on my first intrepid visit to the club about 7 years ago. I was immediately drawn to this vivacious & intelligent woman with a quick wit and sparkling eyes. I liked her immensely. I loved her taste in clothes (we would often complement each other on our wardrobe!), her rainbow hair (the reason for my red streak in mine!) and she was open, friendly and kind and interested in what anyone had to say. But her real passion was with her artistic journey. I detected in her (as did Pat) a true artistic flair that was innate and unique. Yet she was always self effacing and appeared frustrated with her work. Sally more than any of us seemed to strive for something with her paintings. However a couple of months before her death she came to me at the club, pulled out of her bag two paintings that she had done and said that for the first time ever she was pleased with her work. They were remarkable paintings. They now hang proudly on the wall of her living room. Sally I am so happy for you. I will miss you.

(Lynne Whitfield)

Sally and I joined this group around the same time when we use to meet at the Lily and stone school in Newark. Right from the start we hit it off as we both understood each other's sense of humour and what wit and wisdom she gave, she threw herself into all the projects which was always accompanied by an hilarious story which in turn always gave us tears of joy and joy was a big part of Sally's personality she would light up any room.

Even when she continued to tell me and others how pathetic her paintings were. I always said to her constantly she was so creative both in the form of art and the stories she told, her understanding of colour harmony was a joy to behold. I for one am going to miss that cheeky wit and smile and only recently a memory on Facebook came back to me of her Christmas gift to me a few years ago of one single mushroom yes I hear you cry (a single real fungi) and one elastoplast, don't ask me why these were given because I still don't understand the reason behind this thoughtful gift as the answer given that both may come in handy in an emergency.

Sally was unique and even now I bet she has everyone laughing but this time without the illness and pain that was always with her for so long has now gone.

R.I.P. Sally you made a great impression on me, I am so glad I met you and I for one will miss you very much.

(Linda Smallbones)

Sally had a very jolly outlook on life and was a talented artist. At project nights she made us all laugh at the

amount of pictures that she produced. From the time that I have known her at the Art Club I saw that she improved a great deal although being the sort of girl she was she would never believe you.

(Gwen Vine)

I would just like to say she will be greatly missed as she was such a lively person who would be the first to have a go at any workshop or project. She never complained when she was unwell and always raised a joke and a smile.

(Mark Goodman)

Apart from being a lovely person I just always thought Sally had a huge talent that she just didn't seem to be aware of. I was so pleased to note after the funeral that there were several of her own pieces framed up around her home. We will all miss her!"

(Pat Murray)

I had known and was very fond of Sally for approx. 12 years. We were close friends through other social events as well as the art club. We shall, I am sure, miss having Sally around and memories of her smile and enthusiasm will remain with us for a very, very long time!

(June Halford)

I didn't know Sally for long but she made me feel welcome when I first joined the art club and she came to see me every week to see how I was getting on. She was very supportive.

(Marlene Bird)

Sally, we miss your smile, your determination and courage. Your sense of humour made us all laugh. Painting with you was a pleasure. Thank you for your friendship.

(Val Woolley)

Sally, you were always so cheerful, joking and making us laugh despite your pain; you were a brave lady. We will miss you. Rest in peace.

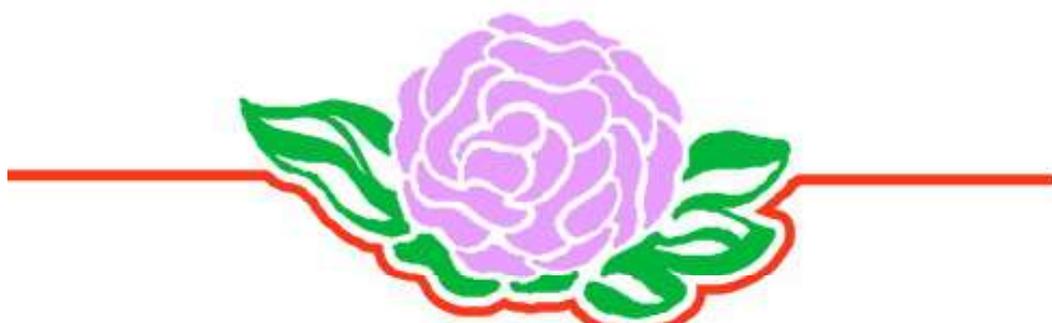
(Linda Geeson)

Dear Sally, you were so interesting to talk to and you will be missed. Thank you for being you.

(Marion Tinkler)

I've known Sally for a year but I'll always remember her as a friendly, caring and fun-loving person. Her self portrait painting made us all laugh because of the humour she put into it. She was always full of life and enthusiastic in spite of having days when she wasn't feeling well. We will all miss her.

(Sorina Hanna)



Human Form in Art

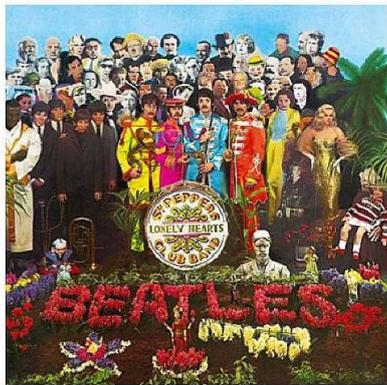
(continued from previous issue)

The Contemporary Artist

During my research I looked at the contemporary British artist **Peter Blake** and the way in which he depicted people. Peter Blake's life is in complete contrast to an artist such as Lowry. Blake is commissioned to record the modern day culture of celebrity which in itself is a very weird world of make believe created by fame and wealth. Blake takes his celebrity subjects and delicately paints in a small, intimate way that emphasises that behind costumes, these people are just human beings.



Portrait of Sammy Davis Jnr, 1960



His collage style of working allows him to use a mixture of materials and media. His very famous album cover for the Beatles, *Sergeant Peppers Lonely Hearts Club Band* features the four band members in costume and suited together with many other people, obviously other Lonely Hearts, some ordinary, some famous, but gathered together to perhaps keep a sense of reality and grounding for the band.

The Photographers

There is probably one profession that has captured people in their natural surroundings more than any other and that is the photographer. From the early days of pin holes, plates and only black and white to the modern day digital era in which everybody uses some kind of digital imagery every day. The very nature of photography as a medium suits itself to capturing candid reality.



*London strip club dressing-room. Wimbledon tennis on the TV, 1965. © David Hurn
Magnum Photos*

The archives for this area of art are enormous and I have chosen some of my favourite images and will endeavour to explain what it is that has particularly drawn my attention.

I found several of **David Hurn's** images in a publication called *Young Meteors – British Photojournalism 1957-1965*.

Hurn has been allowed access into people's homes, their interests, their workplace, their social activities, and their normal everyday life. Once there he has recorded for posterity his subjects in a very relaxed, natural way. There is no setting up for photographs or smiling for the camera, he is simply in the right place at the right time, he has possibly spent a lot of time with his subjects and so becomes familiar to them. As with these girls in the photograph left, it is actually the dressing room for a London strip club. Here Hurn

has candidly captured the girls eating lunch, watching tennis, just carrying on wearing next to nothing as they would normally do everyday as part of their work.

Another photographer famed for documenting lifestyles and activities of the English social classes is **Martin Parr**. “I go straight in very close to people and I do that because it’s the only way you can get the picture. You go right up to them. Even now, I don’t find it easy. I don’t announce it. I pretend to be focusing elsewhere. If you take someone’s photograph it is very difficult not to look at them just after. But it’s the one thing that gives the game away. I don’t try and hide what I’m doing - that would be folly”. *British Journal of Photography interview, 1989*. This in your face style of photography has won Parr a healthy fan club through numerous exhibitions and publications. His New Brighton series, features the North West seaside area, a poor relation to the more cultured Blackpool and Lytham st Annes. He shows holiday makers making the best out of a bad lot.



Images above and below from Last resort, New Brighton, Merseyside, 1983-1986



Left, the lady and her daughter seem oblivious to their surroundings, the child happily playing in the dirt by the bulldozer. Definitely not your traditional seaside scene but informative to the viewer of the circumstances that people put up with. This was taken in the 1980’s when things should have been better!

There is also an air of humour in Parr’s images, is it just that we recognise ourselves in some of them?

Left, children eating ice-creams, by the side of the road are a familiar sight in seaside towns but here Parr has captured the innocence, the inquisitive look of the boy and the acceptance of the girl.

Where are the parents? Should the children be so close to a car? Often photography makes us ask questions. Where are all the other holidaymakers? A split second shot, captures the social lifestyle for a generation of kids visiting New Brighton.

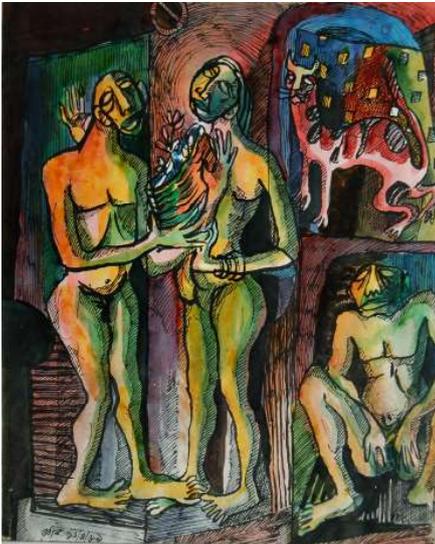
Other disciplines such as fine art are able to set up their images, have actors pose with certain expressions or set the scene. Photography can capture the raw reality of situations, people and settings.

final part and conclusions in the next issue...

Article written and submitted by Gina Crampton (local artist)

Rabin Mondal at Aakriti Art Gallery, India

The paintings that are presented in this exhibition at Aakriti Art Gallery are the products of Rabin Mondal's late life done between 2008 and 2016. Most of the works are in small format and depict human faces. Only three paintings are there that deal with different subjects.



There is an image of Ganapati, a running bull and one early painting of 1989, which is narrative in nature, where a tribal woman offers flower to a tribal man. An old man sits on the floor beside them. Above him a sarcastic cat casts a humorous look at the couple. Here the artist shows the beauty of love in the life of people near to the soil. This is an example, where the artist creates a positive attitude to life. Despite an environment of tribal folk, cubist angularity is minimal here. The artist creates his own concept of beauty.

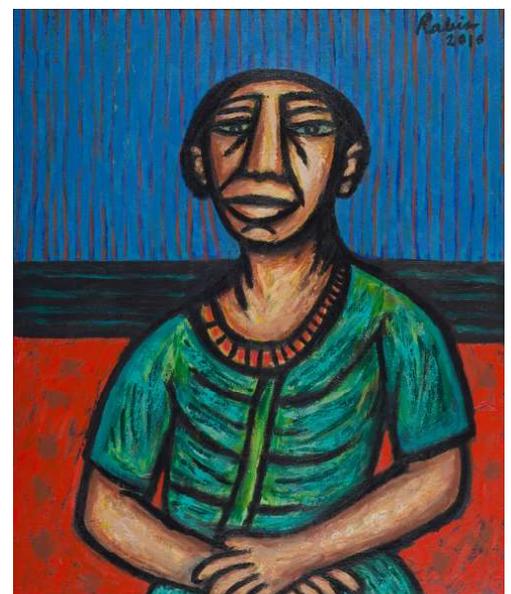
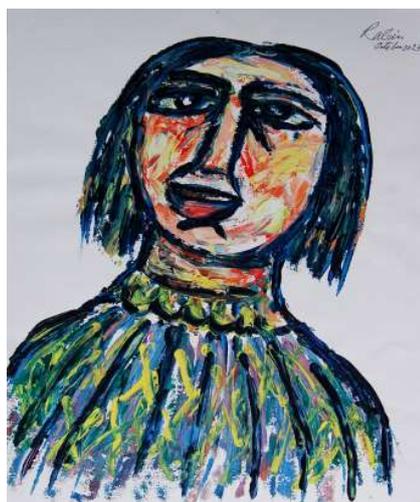
In the running bull, which was done

in 2011 there is force and dynamism but no violence. In the construction of the face of the bull there is some sort of cubist angularity, but in the remaining part of the image the linear movement is the point of prime attraction.



The remaining works are of various sorts of faces, some are mask like, some are melancholic, some appear happy and enjoy the light of life. What engages the spectators is the process of construction, their linear attributes and the conversation between linearity and chromatic exposure. With all these the artist creates multifarious expressions of life where tribal forms are synthesized with lyrical village folk forms. He thus projects an attitude and ideology of neo-primitivism.

Article submitted by Sampa Das (India)



Introducing an artist: Rabin Mondal

Rabin Mondal (born 1929), is a painter from Kolkata, West Bengal. Rabin Mondal is an Indian artist who was a founding member of the Calcutta Painters. He lived and worked in relative obscurity until retrospective exhibitions of his work in Kolkata, New Delhi and Bombay brought him to India's national attention in 2005.

Mondal was born in Howrah, an overcrowded urban extension of Calcutta. The narrow lane where Rabin's paternal home stands was named after his grandfather Fakirdas Mondal. But the pressures of an extended Bengali household forced the young Rabin to live with not only his brothers and sisters, but also his aunts, uncles, great aunts and uncles, and also his cousins. Though the Mondal family had a highly educated and upper-middle-class background, Howrah was known for its overcrowded slums and impoverished migrant workers who toiled in various grimy industries. It was an environment that caused the young Rabin to take note of the realities of life and its struggles.

Like many Indian artists of his generation, Rabin was deeply affected by the Bengal famine of 1943, the struggle for India's independence, and the subsequent partition of his native Bengal.

Rabin Mondal graduated in Commerce from Calcutta University in 1952. His first formal education in art was at the Indian College of Art and Draughtsmanship, Calcutta. He continued his artistic studies at the Asutosh Museum of Indian Art of the University of Calcutta. In 1964 Rabin and what is now known as the "Group of Eight" who formed the Calcutta Painters.

Mondal worked out of his Howrah studio, churning out a series of "kings" and "queens" painted with oil on canvas. These are perhaps Mondal's best known works, depicting tragic looking figures, seemingly suffering from paranoia and fear, yet ironically termed kings and queens. Though some of Mondal's best canvases have an obvious cubist influence, stylistically his work has been predominantly expressionist, a reaction to the tormented humanity that surrounded him in Calcutta, and the tragic events of his formative years.

Aakriti Art Gallery is one of the most vibrantly active venues of art in Calcutta, India. Its exhibits range from works of artists who are groundbreaking contemporary visionaries, young upcoming talents or historical masters. Founded in 2005, the Gallery has today more than 1000 works in its collection which are put on display by rotation. Its new wing adjoining the primary gallery space, now has a permanent gallery for showcasing sculptures exclusively.



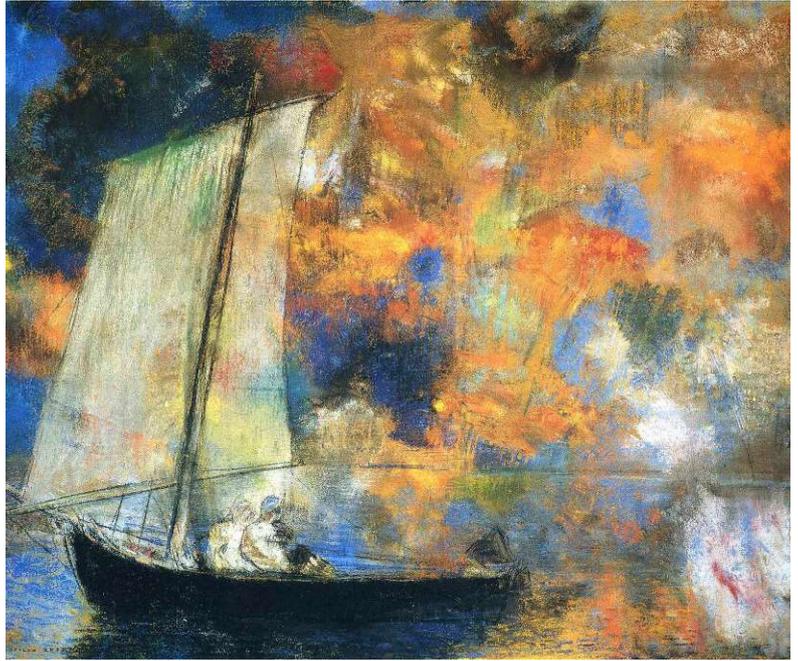
**A GLORIOUS JOURNEY
THROUGH NEO-PRIMITIVISM**
Paintings by
Rabin Mondal
06.02.2018 - 28.02.2018



Aakriti Art Gallery
12/3A, Hungerford Street | Kolkata-700 017
33 22893027 | 33 22895041 | 9830411116
kolkata@aaakritiartgallery.com | www.aakritiartgallery.com

Introducing a painting. . .

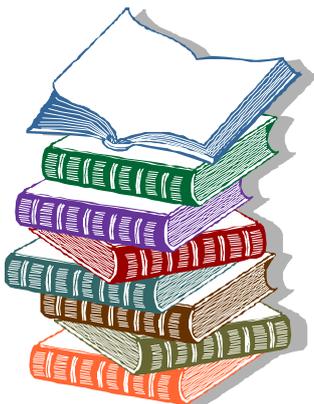
Upon completing this brilliantly coloured pastel, Odilon Redon recorded the following entry in one of his notebooks: “A ship on a stretch of water and under a sky whose clouds are like flowers.” Accordingly, he entitled the work “Flower Clouds”. A spectacular mosaic of luminous hues, the pastel marks the union of two previously distinct and important genres within Redon’s oeuvre – his floral still lifes and his mystical paintings of boats – while simultaneously marking a bold foray into chromatic abstraction.



Odilon Redon (1840 - 1916) - “Flower Clouds” 1903

Around the turn of the twentieth century, Redon, responding to the pressures of the market, began to produce large quantities of brightly coloured, floral still lifes. Although his decision entailed a certain thematic repetitiveness, the artist did not abandon the esoteric iconography of the Symbolists, with whom he had associated in the 1890s. Sharing their preference for motifs that could evoke moral concerns and emotional states, Redon focused on the boat as a symbol for a spiritual journey, returning to it repeatedly in his pastels and paintings. In “Flower Clouds”, a small skiff carries two hastily sketched passengers over a calm sea or lake. The figures seem to surrender themselves to fate, huddling together away from the rudder, relinquishing control of the vessel as they observe the spectacular effects of the setting sun against the sky. Vivid reflections of the flower clouds in the water below create a visual echo, blurring the boundary between illusionistic representation and abstract patterning. Redon used similar strategies in the decorative panels, screens, and tapestries that he started making at around the same time.

“Impressionism and Post-Impressionism in the Art Institute of Chicago”



We have a variety of books, magazines and DVDs on art if you would like to borrow some. To do that, please, get in touch with one of the committee members.

Thank you.

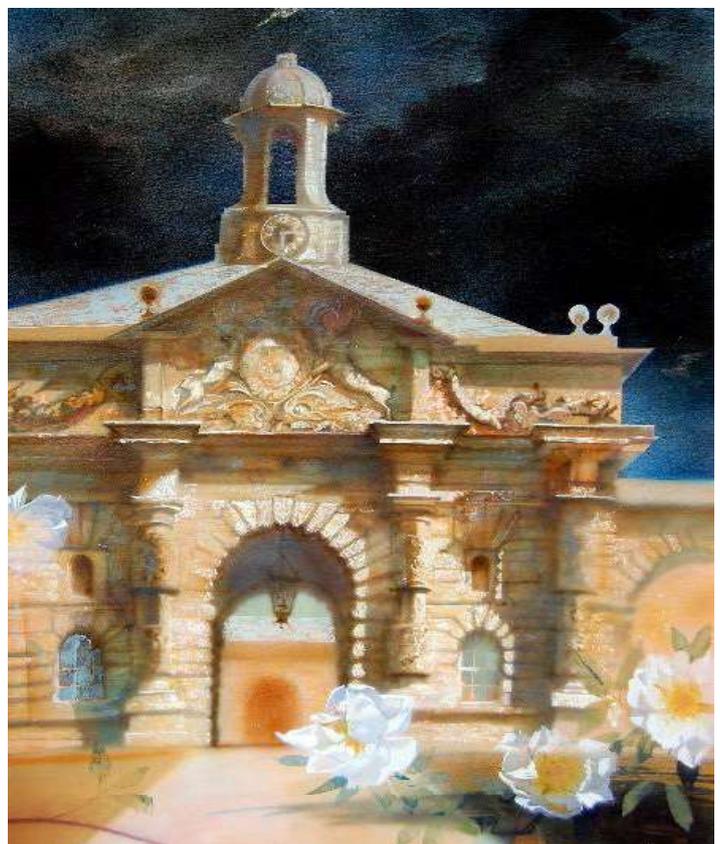
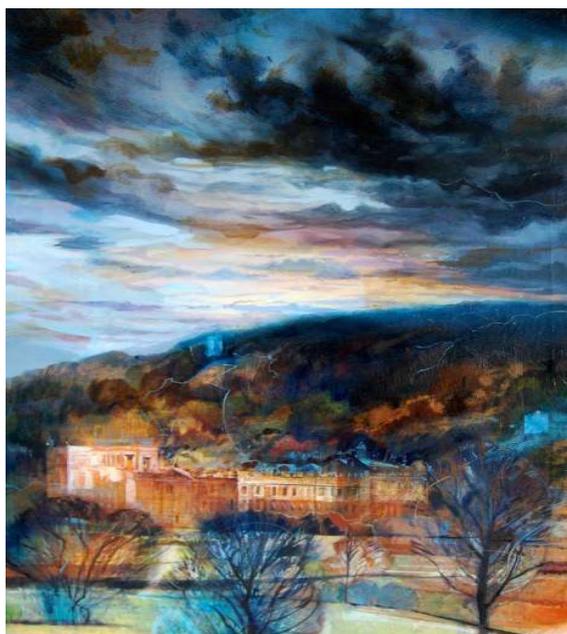


Newark Art Club

April 11st 2018 – Demo by Julian Bray

'Mixed media'

Members and non Members £2-00 each



www.newarkartclub.co.uk