

M.A.S.T.E.R.P.I.E.C.E

The Molesey Art Society Newsletter

2021

Compiled by Eric Drewery
& Colin Kyte

SUMMER 2021

Dear Member

At last I feel we can be optimistic for the future! Most of us have had at least one vaccination and the R number is decreasing. With this in mind we have planned for a programme of Plein Air sessions and Summer One Day Workshops, details of which are in this newsletter. The Committee also believe that there is no reason not to plan for the Towpath Exhibition to take place over the August Bank Holiday weekend, and this year there will be a big push on advertising to try and attract more than just "passing trade". A reminder will be sent out closer to the time.

As with last year we will be holding the AGM by email/post as there is very little to report to you. Let's hope we can revert to a regular AGM next year.

With regard to our demonstrations and workshops, these depend very much on being able to use St. Alban's School. We have been in contact with the Business Manager about this, but much depends on adhering to the "roadmap" schedule, which is looking promising. We have broached the possibility of holding an Exhibition during Autumn half term to temporarily replace the Spring Exhibition and Autumn Fair. We will let you know how we get on.

Best wishes to everyone

Paul Potter Chairman

RESULTS OF THE 'WHERE I'D RATHER BE!' ONLINE PAINTING COMPETITION

Sharon Hurst has completed her deliberations and the winners have been chosen. In addition to the prize winners displayed here, submissions by Rosemary Gunkar (London Unlocked), Gillian Berryman (Memories of Iceland) and Colin Kyte (Solitude on the Reef) were highly commended.

1st Prize

Samaria Gorge, Crete
STUART BAKER



2nd Prize

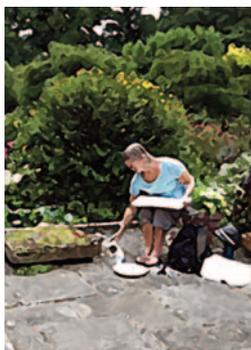
Under an African Sky
MARGIE HASLEWOOD



3rd Prize

Solstice Dreaming
CALLY PALMER





PLEIN AIR SESSIONS

We intend to continue with Plein Air mornings once the weather improves and are seeking suggestions from interested members as to where you would like to paint. At present we are thinking of the Chairman's garden, The Pheasantry in Bushy Park and possibly the towpath in Molesey – all places with parking and facilities. Sue Monteath is organising this so please contact her with any suggestions and to register your interest. Members will be emailed closer to the time once we have an idea of what the weather will have in store for us, this will be about ten days before. Sue can be contacted on: suemonteath@hotmail.com

SUMMER ONE-DAY WORKSHOPS

We are continuing our successful one day workshops which we hold in the Long Ditton Village Hall. This is a pleasant venue with parking and access to shops. The programme is as follows:

27th July Pet Portraits with Sharon Hurst. Sharon is one of our most popular demonstrators and will be showing us how to produce a successful animal portrait. Sharon works mainly in watercolours.

3rd August Sunshine and Shadow with Ronnie Ireland. Ronnie will be showing us the range of effects we can achieve by concentrating on shadows in a painting. This promises to be a fascinating day. Member's choice of medium.

17th August Figures in a Landscape with Freda Anderson. Freda will be guiding us through the process of including proportionate figures in a landscape. Of course you can come along and paint a landscape without figures if you so desire. Member's choice of medium.

The fee is **£35** per session and further details will be emailed at a later date. Contact Paul Potter on: paulpotter0746@gmail.com or: 07831 405521 if you have any queries and to register interest.



VIRTUAL PAINTING SESSIONS AT THE WATERMILL, POSARA

Sue Weiss has recently enjoyed several of the painting and pastel Zoom sessions by various artists arranged by the Watermill at Posara. The latest was a pleasant watercolour class painting along with Tim Wilmot. The scene was a Tuscan piazza. Reference photos and the artist's preparatory sketches were available beforehand. With the large number of participants, it is not possible to have your work critiqued, but a recording of the demonstration is available to revisit for about a week

afterwards. Also, the price can be reasonable as they ask for a donation rather than having a set price for these 2 hour sessions. For more details visit: watermill.net.

FRANK WALTERS VIRTUAL WATERCOLOURS

Eric Drewery has participated in a couple of these Zoom sessions and found them interesting and challenging. The classes are on Monday evenings at 5.30pm and repeated on Wednesday afternoons at 2.30pm and last for about 90 minutes. Frank will paint a demonstration piece and you can paint along from references supplied. During the class he will explain various techniques and talk about the style of a featured artist. After the class you are encouraged to finish your painting and try another couple of suggestions if you wish and submit your efforts for appraisal. Frank will get back to you with constructive criticism of your work. The cost is £35 per session but the class size is relatively small and you do get valuable feedback on your work. For more details visit frankwatercolours.com.

"FLOWER ANGEL" by John Macleod

A member of the public found this work and linked him to the Society and it is now in our possession. As we don't have a permanent exhibition space the committee have decided to offer it to one of our members free. It is a pastel work and measures 29" x 22.5" framed. If anyone is interested please contact Paul on 07831 405521. First come, first served!



Last time we visited the fascinating, if a little obscure, town of L'Estaque and now we are visiting it's much larger neighbour – Marseille. (see www.studiosofthesouth.com)

MARSEILLE – A CITY ON THE EDGE

On the southern edge of France, and indeed of Europe itself, the city is second only to Paris in size and importance. It has been a pivotal trading centre since the time of the ancient Greeks and it remains France's principal commercial port and the gateway to North Africa and the wider world, giving the city its unique cosmopolitan atmosphere. There are all the characteristics of a major seaport where different cultures meet, merge and sometimes clash, all bright and breezy under a Mediterranean blue sky.

In 2013 Marseille was the European City of Culture and this has led to new and renovated museums and galleries making it an essential destination for anyone interested in the arts and the history of Mediterranean civilization. Traditionally the city's 'edge' was perhaps quite a menacing one where the gritty life of the docks permeated the streets but now the 'edge' is of a more cultural nature and the place is reinventing itself as a nursery of new ideas holding up a mirror to the twenty-first century.

A school of fine art was established in Marseille in 1752 and in the early days it promoted the work of regional artists with an emphasis on topographical views and portraiture. **Claude-Joseph Vernet** (1714–1789) was born in the city and after a sojourn in Rome furthering his artistic career he returned to France where he became a master of marine subjects such as *Le Port de Marseille*, painted in 1754 (Musée National de la Marine, Paris).



From the middle of the 19th century artists of the local school were joined by others from more northern climes discovering the unique qualities of light and landscape. **Émile Loubon** (1809–1863) was originally from Aix-en-Provence but had spent time in Rome and Paris before settling in Marseille as head of the School of Design. He became a prodigious recorder of the landscape of the area, typified by *Vue de Marseille prise des Aygalades un jour de marché*, 1853 (Musée des Beaux-Arts, Marseille).



The port-city was always open to more exotic influences from North Africa and beyond and 'Orientalism' became an element in the work of many artists. The artist **Felix Zeim** (1821–1911) has been mentioned in relation to Martigues and he was certainly well-travelled, especially in the Near East. His *Port de Marseille, quai de l'Hôtel de Ville* (Private collection) certainly captures the heat and bustle of a busy port scene. Originally from Burgundy he moved to Marseille in 1839 and he received some training from the established painter **Adolphe Monticelli** (1824–1886) who was much admired by artists such as Cézanne and Van Gogh.





Many more recognised painters from the Provençal school including **Jean-Baptiste Olive**, **Edouard Crémieux**, **Raphael Ponson**, **Henri Jean Guillaume Martin**, **Joseph Garibaldi**, **Jean Guindon** and **Louis-Mathieu Verdilhan** made the 'gritty' working port the subject of their canvases. The painting shown is by Guindon (1883–1976), entitled *Le Port de Marseille* (Private collection). An excellent place to see works by this group of artists is the Musée Regards de Provence in Marseille.



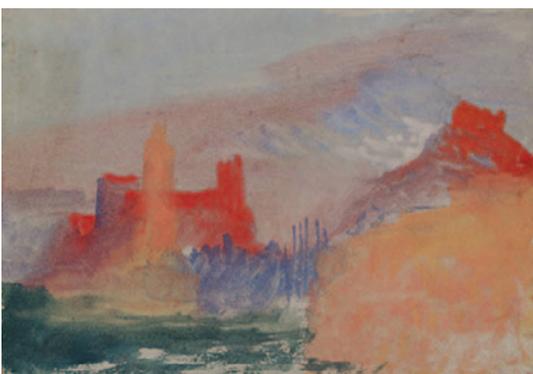
Although **Paul Cezanne** is not noted for his paintings of Marseille, the distant profile of the city often features in works painted at L'Estaque and his reputation amongst fellow artists undoubtedly attracted many to the area. **Paul Signac** (1863–1935) was a leading light in the Neo-Impressionist movement which sought to embrace the latest thinking on colour theory and visual perception by employing the pointillist style. Signac was a keen yachtsman and was familiar with the south coast (eventually settling in Saint Tropez) and the port of Marseille. The image shown is *Notre-Dame-de-la-Garde (La Bonne-Mère)* created in 1906 (Metropolitan Museum of Art, New York).



Adherents of Fauvism also found the city an irresistible subject for their experiments in non-representational colour. **Charles Camoin** (1879–1965) was actually born in Marseille but trained in Paris where he met and became life-long friends with Henri Matisse. His palette was slightly more subdued than some of his contemporaries but he still used an array of primary colours to capture the atmosphere of the place with an air of freshness and spontaneity. The image shown is *Marseille, Vieux port aux tonneaux*, painted in 1904 (Private collection).



Other members of the Fauve fraternity who found inspiration in the city include **Albert Marquet**, **Henri Manguin** and **Raoul Dufy**. The movement was a short-lived explosion of ideas about the use of colour and representation of form and all these artists went to develop their own individual styles. That is particularly true of Raoul Dufy (1877–1953) who, after Fauvism, went on to dabble in Cubism on the way to developing an almost whimsical style ideally suited to capturing the 'joie de vivre' of the South of France. The image shown is *La vieux port de Marseille*, 1925 (Private collection).



All of the artists mentioned so far have been French but the city has also attracted painters from many other parts of the world and **J M W Turner** (1775–1851) should not be overlooked. He was an inveterate traveller and visited the city on one of his many European tours. The image shown is *Vermillion Towers: A study at Marseilles* (Tate Collection, London). His work predates Impressionism, Post-Impressionism, Fauvism and most other 'isms' but the debt to his genius is obvious.