Hello and welcome to ArtSpace 53. With this edition we celebrate the growth of our editorial team with the addition of Mike Patrick, who will be helping oversee the culmination of our journals from now on—good luck, Mike!

On a serious note, with the unprecedented spread of COVID-19 in the UK, we encourage all of our readers to stay safe and we hope that you are all well and healthy. We hope that the content available in this issue will help to distract you from any current anxieties you may have, and that it can bring a smile to your face.

This issue takes a greater interest in local projects in and around Leamington Spa, from recent exhibitions at East Lodge to projects undertaken by schools in the Warwickshire area and students from the University of Warwick. With over half of this issue’s content being dedicated to events and projects on our doorstep, it becomes increasingly apparent how important community is in defining local identity.

Other articles in ArtSpace 53 include an interview with street artist Marcus Barnes, an exhibition review of Anselm Kiefer’s recent exhibition at the White Cube, and coverage of the global exhibition Connect, BTS. Our editor, Tatty, also provides some humour to brighten your day in her Saint-inspired guide to battling hermitization during quarantine.

We are always on the lookout for exciting new articles. Please feel free to share your thoughts on any recent art shows or exhibitions for consideration for our next issue. Please get in contact with us via our email: editor@lsa-artists.org.

We hope this issue of ArtSpace brings some happiness to our readers, we have an eclectic mix of content on offer which will hopefully pique your curiosity. Please stay safe during this time, and we will see you again in the near future.

The ArtSpace Journal was first published in 1998

The views expressed by the individual authors featured in this journal are their own and do not necessarily represent the views of ArtSpace or the Leamington Studio Artists.

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Changes at LSA & ArtSpace
David Phillips expresses our thanks

Clive Richards

In 2019 we said farewell to Malcolm Waterhouse and Clive Richards, staunch supporters of the LSA and ArtSpace production. Clive was ‘press-ganged’ into joining the ArtSpace team in the role of Art Director in 2009 and he immediately set about revitalizing our journal. Back then the journal only had the cover and four inner pages in colour. Clive insisted on introducing litho-printing and full-colour throughout, as well as the use of professional layout and page makeup software. He created a new masthead and established the distinctive ArtSpace typographic style, column grids and page structuring.

Malcolm Waterhouse

This process was enhanced when Malcolm was similarly invited to join the team in 2014, bringing his superb pre-press digital production expertise and skills. Having worked on issues thirty-six to fifty, Malcolm was an intrinsic part of the production process in his ability to convey the vision of ArtSpace from mind to paper. Malcolm was essential in maintaining the relationship between our readers and the hard copy of the journal, which is something we strive to preserve today despite the growth of technological alternatives.

Malcolm and Clive formed a highly productive creative partnership. Of particular note during their working together has been the careful, sensitive and imaginative arrangement of the images of art displayed in the pages of the journal. Both were always trying to push the journal into revealing more of the process and context of art production, as well as showing off finished works. A major milestone regarding showcasing members’ work was the creation of the journal celebrating twenty years of the LSA in 2018. This was a special anniversary issue of ArtSpace with 128 pages devoted entirely to displaying members’ production, every submitting artist being given a whole page for a single piece of work. This was a huge success and very much appreciated by members. The LSA owes both a great debt of gratitude for their creative legacy. Thank you, Clive and Malcolm – enjoy your retirement from the ArtSpace team, and please keep in touch.

Alison Chantrey

This year we have also had to say goodbye to Alison Chantrey, Tony Cartwright, and Clive Engwell; three members who have been partly responsible for facilitating the success of LSA in recent years.

Profuse thanks to Alison Chantrey, who has recently retired from her position as Secretary to the Trustees, which included impeccable minutes of meetings, monthly newsletters, and programmes of events at East Lodge, for the back page of ArtSpace. Other crucial events were part of her remit, including the AGM. Her work was impeccable and always done with a charming smile and easy manner. We shall miss her in her role although she is still a significant part of the LSA.

Tony Cartwright

Also sincere thanks to Tony Cartwright, who somehow managed to disentangle LSA finances from those of Gallery 150, straightening them out and making them understandable. It was no easy matter and amazing to think when approached he confessed to little knowledge of company finances, but he quickly mastered the subject and put LSA in a positive and financially favourable position with sensible levels of reserve. Owing to Tony the LSA has financial confidence to face the future and develop itself, as he and current members hope. Although retired from the role of Treasurer he still plays an active part in matters pertaining to LSA.

Clive Engwell

Last but not least we say farewell to Clive Engwell for his massive contribution to ArtSpace over many years as Editor. He approached members for articles and reviews and set up his own Members’ Gallery, which meant he could write with the help of the artists themselves a profile of them and their work.

He was impressive too as a worthy Trustee of LSA for many years always concerned with improving its profile and appealing to artists to join. His other major activity was as a Trustee of the Leamington Society and it was this commitment that swayed his resignation from his role in LSA, as the amount of work became intolerable, and his identification with Royal Leamington Spa took precedence. One must also remember he produced art of a first-rate nature even with these tasks, and so regretfully he has retired from ArtSpace but still remains an LSA member.

A number of high profile faces have retired from key positions in the LSA. They have all made a big impact on the LSA.
It is with great sadness that we share the news that Mo Finnesey passed away on the 19th April 2020. Many of you will remember Mo for her kindness; love of art, enthusiasm, energy and her inspiration in setting up Art in the Park. Mo’s departure will be felt by so many in the Leamington Arts scene and beyond. It is also a deeply personal one for me and I clearly remember Mo Finnesey with huge fondness and I am grateful that our paths crossed.

She was one of the most pleasant volunteers with whom it has been my privilege and pleasure to work: She was one hundred per cent dedicated to all that she put her hand to. An accomplished artist in her own right, she was also a valued member of Leamington Studio Artists and the gallery volunteer team.

In the gallery Mo was always keen to learn new skills and never afraid to take on new challenges, asking for help and guidance if required. She was an “A” star all-rounder, with a natural ability to relate to customers and colleagues, which made her extremely popular.

I will always remember her sense of personal satisfaction when she had completed a task. It was like something she had done for the first time, she would always check it was up to standard.

Then she would say “Good to Go”, beaming from ear to ear with a smile of satisfaction and a sparkle of joy in her eyes. Her natural sense of humour was fabulous.

I recall Mo sharing with me and others her initial thought of doing something new and quite different. Her seed of an idea (gained perhaps from seeing Art Action in Oxford) was to put on an arts festival in Jephson Gardens over the first weekend in August.

Though dismissed by many as a wonderful fantasy, that would sadly never become reality, Mo kept her dream alive. Thanks to her dogged determination, she championed the cause at every opportunity and in a calm and stoic manner, she surmounted the many and varied obstacles along the way. It is thanks to Mo’s inspiration and sheer determination that thousands now enjoy what we today know as Art in the Park and what better tribute to such an outstanding player on the Arts Scene.

Mo will be sadly missed by all who knew her. Over the years she also became a true friend to me. I and all those she worked with will always remember her with immense love and fondness.

Wherever she has gone, I can honestly say, in her immortal words, she is and always will be “Good to Go”. Our thoughts and prayers are with her family and they can be so proud of Mo’s wonderful life and incredible lasting achievements.
We caught up with Liz Callan, organiser and curator at Warwick School, to see what was behind the exhibition and ask a few pertinent questions about her work. “The idea for an exhibition of Young Local Artists was conceived by Robin Flintoff, then Head of Art at Warwick, thirty-five years ago,” said Liz.

At first just five schools exhibited; the latest exhibition saw a total of thirty-six schools take part. Liz has been at the school for ten years and has been involved with the project for the last six.

How did you get involved in the scheme?

“By default! I’ve always had a passion for art so I was happy to get involved.” In fact, Liz studied 3D display and design at Wisbech College and maintains a keen interest in calligraphy and still life.

In what way do you think the exhibition helps young people?

“It gives them the confidence to realise there is no right or wrong. By showing amazing art, they get inspiration from the exhibition and they give that inspiration to others. Setting up an exhibition is never easy and there are special challenges dealing with schools who have their own priorities and targets to meet. Furthermore, art funding in schools has been reduced over the years with state primary schools being particularly underfunded.”

How do you approach local schools?

“The whole process starts with a letter sent to the heads of art and head teachers, followed up by emails and phone calls. We have built up great relationships over the years and whilst exhibition deadlines can be a bit of a challenge, we get there in the end.”

Artwork is delivered on the Monday before the exhibition goes live on Saturday. Tuesday and Wednesday see the display boards erected and the artwork displayed.” Liz works with a designer to produce an exhibition brochure and two further members of staff – Sally and Maria – help with the curation.

This year it was mainly 2D art but that changes from year to year and of course everything has to be done around our own school timetable as Warwick Hall is heavily in use during term time.”

What’s the best part about the exhibition?

“I love that we are able to offer children a venue for free where they can see their art being appreciated and admired because I know that develops their confidence and inspiration for doing further art. The feedback we get from schools is always extremely positive.”

Recent research by the Brookings Institution showed that arts education has led to higher attendance and academic achievements. Brookings said that, because schools play a pivotal role in cultivating the next generation of citizens and leaders, it is imperative that
Last year a friend told me about the exhibition at Warwick School that her daughter was exhibiting some work in. I thought it was an amazing opportunity for children so I contacted Liz Callan and asked if the schools I work with might be able to enter too.

We were very happy to receive their invitation in the autumn term. I was asked by both Whitnash Primary and Clapham Terrace Primary to work with their most gifted and talented artists to create a body of work, out of which three entries from each school could be chosen.

Whitnash decided on the theme of birds and Clapham the theme of flowers. I worked with each group of students for three days, helping select their images, decide on compositions, create practice sketches and ultimately their final work. Children worked in a variety of media: acrylics, water colour, pastel and pen.

I think it has been a great experience for all the children involved. Those chosen for the project have already shown artistic talent and I feel this has helped them develop their patience and perseverance. They had to work on the same piece for three days, to correct any mistakes they made, to work out the best way to achieve the look they wanted. They developed their observational skills, their attention to detail, their handling of the media. They learned new techniques and watched me experiment too.

They saw me change my mind, make mistakes and correct them and not get worried about it. It is important for children to know it’s ok to have a go and that things can (usually) be changed/corrected if necessary. It is a real pleasure to give them guidance and then watch them doing it themselves.

One of the hardest things was selecting the three pieces from each school; we had a group of people helping with this and it was not easy! For those children selected it gave an enormous sense of achievement and pride. My son was lucky enough to have work picked to
exhibit (I feel obliged to point out he earned his place, no nepotism here) so as a parent I have seen the huge boost it has given to his confidence. All children who worked on this project will now have their work proudly on display in their own schools, for a long time to come I imagine.”

So, to sum up the experience of Warwick School Young Local Artists exhibition…

There was fun, there was laughter, there were a few tears. There was a lot of learning, there was experimenting, there was a huge sense of achievement. There was a very proud art tutor.

Thanks kids. Thanks Liz.

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Written by Lynne Gougeon

Ulysses Crawford (Year 5, Clapham Terrace Primary School) showing the exhibit to Lynne

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Students hard at work on their projects
Imagine you find an inspirational photo whilst reading a magazine, browsing the internet, or even better a photograph you have taken yourself, and you really want to translate it in an amazing artwork. You can try drawing freehand straight on the paper hoping that the final result will be close enough to the original photo, or you can use a methodic approach below and obtain a result that will match the proportions and positioning in space.

The first step is matching the proportions of the photo to your paper (Fig. 1). Place your photo at the corner of your board and position a ruler on top of it so that it lines up with the corners. Where this line intersects the edge of the board this is where it needs to be cropped to match the proportions of the original photo.

Your next step is to transfer your image, scaling it up to the final intended size of your drawing. You can achieve an accurate transference from a photo to a drawing by using a grid system to help you maintain relationship between elements.

Create a grid over the source image, for example each square on the grid here measures 2cm (Fig. 2).

Your image is enlarged when you scale up the grid on your drawing paper, where you need to replicate the same number of columns and rows. In our example the new grid is 5cm square (Fig. 3).

Using the grid coordinates, you can now transfer the image onto your paper (Fig. 4).
The Winners

Over 16 - Woman in the Deep by Joseph Watts (Fig. 4)
14 to 16 - Paradise Lost by Sam Bain
Up to 13 - Untitled by Naomi Archer

The Runners-up

Over 16 - Shear, Shale & Sea by Sam Day
14 to 16 - The Lakes by Peter Dobson
Up to 13 - Plastic Pollution by Poppy Hilton

The LSA is very grateful to the competition sponsors Chrome Yellow Arts, Picturesque Warwick and WH Smith.
Marvene and Malcolm Baxter have lived in Leamington Spa since 1972. Both attended Loughborough College of Art as undergraduates and afterwards took on a postgraduate teaching qualification at Leicester University. Marvene started her studies in the sculpture department working in steel, fibreglass and Perspex but later turned to painting. As such, Marvene taught at Campion School as Faculty Co-ordinator for Creative Arts and retiring in 2004. Malcolm similarly taught, being a part-time lecturer in art at Leamington College until his retirement. As married artists, both have contributed to the Leamington art scene professionally for several decades and are well known.

Marvene’s latest painting is the ‘Dress’ (fig. 1), where an Edwardian treasure is presented in its full splendour, complete with shadow, in the corner of a room. It is a glorious still life, demonstrating the consummate skill of the artist, style of the period, nature of the fabric, and intricacies of the design. It takes a moment to digest, but time spent studying the image is rewarding because its stillness and presence is itself a drama which links past and present. Putting the dress on a mannequin seems to have given it a personality and life of its own, which the artist has represented so vividly. It is as if the dress and its shadow create a feeling of a time shift in which the viewer is caught between the early twentieth century and the present. Therefore, this painting has more complexities than might appear at first.

‘Malcolm and Marvene’ (fig. 2), an earlier work, has a different narrative including both artists. Malcolm stares at the viewer belligerently sporting a beard and fez, fist clenched, as if confronting a hostile world. Marvene, dressed in a luxurious silky satin dress, seems equally concerned and agitated as she comforts him. The
disconcerting scene is emphasised by a thorny briar crossing her face, as though she bore a jagged knife wound. This is photo-realism at its best, with remarkable versatility. The scene is set in a garden, with a collage-like house looming in the background. These elements of such naturalism could be mistaken as a photograph, the events of which take place in front of our eyes. Its immediacy belies the amazing dexterity involved and adds to the potent emotional surge.

The third work, ‘Self Portrait with Scissors’ (fig 3), is a drawing of a woman jabbing a pair of scissors into the torso of a mannequin. Set in an attic room, the drama is cast in high relief by the light cast from the window. The woman gazes at the viewer, her expression one of disbelief, as if the action is outside of her control. Questions immediately arise as to why such an action should be taking place. This drawing has all the qualities of an enigma and the flavour of an artist like De Chirico. Many different answers arise, stopping us in our tracks and giving the drawing its strength. We look in awe, amazement, and surprise; confounded by the irrationality and puzzled by the action. We also are astonished by the sheer skill of a dramatic incident of this size emerging from a pencil.

Malcolm’s interests were also widespread: the First World War and Militaria, Steam Engines, Tin-Plate Toys, Lead Figures, Cross Sectional Drawings, the Pre Raphaelites, and Victorian imagery. The obsession which preoccupied his work for many years before his death, however, was the refurbishing of Victorian Houses to their original state. The amount of work was formidable but his determination to achieve his objective was fanatical, and at the expense of his painting in the latter stages of his life. His fascination with Victoriana led him to become a member of Victorian Society, and then representing them on the local Conservation Advisory Forum.

His paintings nevertheless are powerful and evocative, as is the case with ‘Who’s There’ (fig. 4) where the composition revolves around the door acting as a partition between two women. One stands with her pointing finger directed to the viewer admonishingly, perhaps warning the other woman on the other side of the door - but about what we do not know. The woman on the left looks apprehensive, tightly gripping the door handle with one hand whilst the other lays flat on its surface as if to keep the other at bay. They appear as parallel images of one another, wearing the same dress, hairstyle and rings on their fingers. It is a dramatic scene that represents a metaphor of the division between two different versions of the self.

Another beautiful painting is ‘Full Moon’ (fig. 5), which depicts a young woman dressed in a long flowing dress in a woodland glade. She appears spellbound by the starlit sky, staring at the heavens fearlessly. The mood is enhanced by the blue tinge to the image and quality of the ethereal light. Her dog, in contrast, seems fearful, hiding behind her with a snarling expression. Is the dog’s reaction an important warning to her of the hazards, unseen but possible? As with the previous artworks, the mood again is one of uncertainty; there is a hint of danger in what otherwise would seem an enchanting, romantic picture.

This is only a sample of the work of two very talented artists, whose lives were devoted to artistic practice despite having to also earn a living. They both have good exhibition records and have achieved sound reputations as artists in Leamington Spa. Additionally, both Malcolm and Marvene belonged to AMA and LSA, and the now-dissolved ’79 Group.
Figure 3. Above: Peter Dobson, The Lakes.
An Interview with Marcus Barnes: Journalist, Author and Artist.

In 2008, the Tate Modern opened the world’s first major public museum display of graffiti and street art, inviting six international artists to decorate its facade with enormous, eye-catching murals.

Meanwhile, at Southwark Crown Court, eight members of London’s graffiti gang known as the DPM Crew were tried for an estimated £1 million in graffiti-related damages across the country, and sentenced to a total of eleven years in prison - the biggest prosecution for graffiti in the UK to date.

I have known Marcus Barnes for a number of years. Having always impressed me with his art, he has changed my view on graffiti considerably. The interview with Marcus below gives more insight on his background and practice.

What is your background?

In terms of formal artistic training, I did Art at A-Level. I skipped GCSEs but managed to get onto the A-Level course on the strength of some drawings I showed the teacher - he was a bit of a maverick, so he let me on the course even though I hadn’t done Art at GCSE level. He obviously saw my potential because I got an ‘A’ and he asked me if he could keep my workbooks to show students in his new job in Spain. I went on to study a BTEC in Art & Design but quit because I found it boring.

Outside of the academic arena all my experience comes from sketching and painting in my own time. I’ve been drawing letters since I was thirteen and painting them since I was seventeen.

How have you developed your career?

Pure commitment to the artform. I’d always seen tags around where I lived in Brockley but never understood what they were or what they meant. When a schoolfriend told me they were names, or nicknames, it opened up a whole new world to me. I was hooked and started practising tags on every bit of paper I could get my hands on. Later on, when I learned about pieces (larger colourful paintings) I was even more fixated and would draw relentlessly, copying things from magazines but also trying to invent my own style. Over the past twenty-one years it’s evolved and devolved in varying degrees.

What and who inspired you?

Initially it was local gangs. Although there’s a clear distinction between gangs that tag their names and people who are more connected with graffiti culture, I didn’t know that when I was a young teenager. To be perfectly honest, when growing up on a council estate the guys in gangs seemed pretty cool to me. Some of them were good at graffiti as well and there was a bit of crossover where gang members associated with actual graffiti writers.

I eventually realised that there was a distinction and that I was more drawn to graffiti culture. The writers whose tags I saw the most were the ones I was...
inspired by. In graffiti one of the aims is to get fame through doing a lot of paintings and tags in a lot of places, and so someone might end up with their tag in every part of London. Seeing such ubiquitous coverage by one person is pretty impressive. There was a guy called Regret who was a big inspiration in that regard; he was everywhere.

Later on, when I got a hold of magazines, I was even more inspired. Everyone from UK heroes like Mode2, Stylo, DDS crew, Nema, and Morn to New York pioneers like Phase2 and Futura2000. I collected magazines, books and videos and got introduced to a whole world of writers from everywhere.

Would you call your work graffiti or writing?

I’ve always called it graffiti or writing but refer to myself as a writer - as that’s what the majority of those involved in the culture call themselves. The pioneer Phase2, who died recently, rejected the term ‘graffiti’ as it was coined by the media in order to demonise what we do. Originally, way back in the late sixties and early seventies, kids called themselves ‘writers’ - graffiti was never used. It only got adopted once the media started to report on it.

The thing about the term graffiti is that it’s a catch-all term for any kind of writing put on a surface: silly stuff on the back of toilet doors, racist and homophobic messaging, political statements and so on. What we do is way more than just writing on a surface, it is an artform based on the alphabet. Phase2 referred to it as ‘style writing’, because that’s what we do, we write our names with style. We use letters as the main subject of our art, experimenting with the alphabet, deconstructing letters and reconstructing them in our own style. Not everyone who writes considers it an artform though; like anything in life, this culture has its own microcosm and some people define themselves as vandals whilst others called themselves ‘graffers’.

How do you think street art reflects current social and political issues?

Writers are not always necessarily politically motivated but the anarchistic way in which they operate is a direct counteraction to the draconian laws of our country, so you could consider it to be a political act regardless of motivation. In a time where the people that lead our country are suffocating the arts and using divisive policies to keep society fragmented, graffiti culture offers a place for people of all backgrounds to come together and explore art freely. Not every writer considers themselves an artist, but for the most part what they’re doing - using paint and colour to create striking images through letterforms - is a form of art. It’s important that countercultures such as writing exist because we should never accept the status quo, especially when it’s as restrictive, oppressive and conservative as it is right now.

What art do you enjoy the most?

From a participatory point of view, I love painting colourful letters with spray cans, sketching letters with pencil, and sometimes completing those drawings with fineliner. I also enjoy painting my signature characters on canvas - I don’t think graffiti belongs on canvas per se, but my characters can happily sit on a canvas and live a life of contentment. As an observer, I like a lot of different art. I’m a bit of a glutton, the same with music. I find it hard to be a critic except when I really don’t like something, I’m quite upfront about it. Anything from African sculpture, south American ceramics and fabric work, Indian religious iconography and Japanese animation, through to
minimalism. Mondrian is a favourite of mine, and I love love love Matisse and studied him as part of my A-Level. Other favourites are Yayoi Kusama, Lubaina Himid, Kahlo, Picasso. I’m a huge fan of Joan Miro, Dali, Duchamp, Kasimir Malevich, Wassily Kandinsky, Steve McQueen - anyone who uses form and colour in an expressive, unusual way I would say is going to be a winner for me. I respect the old masters and I love modern art too; I could go on and on and on!

Where do you see writing going?

Sadly, it doesn’t seem to be progressing very much. I’m not sure what progression of the culture would even look like but social media, especially Instagram, has led to a hell of a lot of homogeny and it’s got pretty stale. There are some exceptions to that, people inspiring writers who are very talented and have a great style- but not very many in my opinion. Like a lot of countercultures, it has been sucked into the internet and become more mainstream and commercialised.

What material do you use for writing?

We use spray paint and special nozzles, mostly. There are a few paint brands that manufacture paint especially for graffiti writers, some of which even have colours named after famous writers; some of them sponsor writers, too. They include Belton, Montana, Ironlak, Loop and many more.

A lot of writers use particular types of car paint, which they can obtain from hardware or motor spares shops. The nozzles allow you to do different things, as you would with different types of paint brushes - thick lines, thin lines, fades. People who do tags will also use a variety of different markers and pens to write their names, from paint markers and metallic ones, to ones they’ve refilled with the own ink concoctions.

Questions written by Mike Patrick
We would also like to thank Marcus for his correspondence!
A quick Google search on the status of arts and humanities in the UK will come up with a lot of media article results, such as a BBC study revealing that 90% of schools are cutting creative subjects and others referring to plans for further funding cuts to degrees considered not ‘economically worthwhile’. Some opinion articles argue against the cost of such degrees, while others slam creative arts graduates as the lowest paid in Britain.

It is against this background that the Institute of Advanced Teaching and Learning at the University of Warwick has funded a student-led research and public engagement project that explores the history of the Arts Faculty and the Warwick Student experience from 1965 to present day. The project is based on archival research at the Modern Records Centre at Warwick, as well as Student Union archives, interviews and materials gathered through alumni engagement.

This project is happening at an important time for arts at Warwick; next year the Faculty of Arts will move into a new building on central campus. The Warwick Arts Centre is also currently being redeveloped and the plan is for the new building to open to the public by October 2020. Through the project we seek to create a retrospective on the evolution of the arts at Warwick, whilst highlighting specific moments that are of interest. This is all the more fascinating as the research is conducted by current students from the university, which gives it a contemporary and interesting perspective. The project also shines a light on the West Midlands’ pivotal position in the cultural fabric of Britain, especially since the Post-War period.

It is with enthusiasm that I chose to engage with this project. Through my research, I looked at the evolution of the art collection throughout the years and how the university and staff sought student engagement with the growing collection. During my first two years at Warwick, I also had the chance to work as part of the Mead Gallery team, Warwick’s contemporary art gallery, which makes my involvement with this project even stronger. As part of the project, I had the chance to interview Warwick’s art collection curator Sarah Shalgosky, whose cultural and curatorial acuity equal her approachability and willingness to share her experience as part of Warwick’s arts and culture team over the years.

The focus of student researchers has been centred around looking at archival material relating to the student experience, changing teaching and learning practices and widening participation. Interviewing alumni has also been a significant strand of the project. Our brilliant social media and digital team are also in the processes of developing an online exhibition to share our findings with the broader public. It has been a very positive experience overall – from working on such a unique project outside of the classroom, to unearthing photographs and videos from Warwick’s early days.

One of the most positive aspects was the support that has been given by the staff running the project, Dr Kathryn...
Woods, as well as the Modern Records Centre, particularly Liz Wood and Melissa Downing. Their support has been invaluable, as is the open-mindedness with which they approached the project, which created an atmosphere of collaboration and fruitful discussion.

I am very thankful for being able to take part in this project during my final year at Warwick, especially as it will allow me to give something back to the community that has given me so much. Moreover, I think this is a great way of reaffirming the importance of the arts as part of the UK higher education system – we have been around for a long time and are not going anywhere. The extent to which students from other faculties have engaged with the Warwick art collection over time further stresses its importance in the grand scheme of things.

In times of crisis, such as the one we are facing now with Covid-19, the importance of the arts must all the more be stressed. Films, paintings, books and music are going to get us through this – many of them made by arts graduates.

Keep an eye out for the Online Exhibition and associated social media posts – they will be coming!
Saintly Solitude
Tatty Culley

The COVID-19 lockdown situation is undoubtedly trying. Suddenly, we are all involuntary hermits, living in mandatory isolation from the world outside our own household. Below I have collected together a few helpful tips on how to successfully survive solo isolation, taking inspiration from hermit saints found in Medieval and Renaissance art.

1. Purchase a lion:

Saint Jerome is often painted living alone in the wilderness, accompanied only by a friendly lion. Jerome won the friendship of his lion when he removed a thorn from his paw. I have found bribing a lion with Pedigree Chum also does the trick. Purchasing, or even borrowing, a lion will give you a loyal (and agreeably silent) companion to keep you going through solitary confinement. Garden desirable. Bonus: taking your lion out for a walk on his leash will ensure all passers-by keep strictly to the suggested two metre distancing rule.

2. Brush up on your musical talents:

St Anthony Abbot is often painted with a bell which he used to ward off evil spirits. Though bell ringing has not been proven to ward off the coronavirus, music is proven to reduce anxiety and bell ringing can be endless fun! Tip: you might lose favour with your neighbours, but fear not – you can’t see them anyway!

"St Jerome in the Desert" by Giovanni Bellini, c.1450
Egg tempera on panel, 44 x 39 cm
Barber Institute, Birmingham

"St. Anthony the Abbot holding a book and two bells leaning on a tau-cross" - Unknown
Pen and ink wash, V&A
Image source: V&A
3. Catch a red deer:

St Giles was another hermit saint who kept sane with company from the animal world. Giles was a little less Steve Irwin-esque with his choice of species and opted for a red deer. Like the lion, this will provide you with some pleasant company for the lockdown. Ideal for the slightly smaller home. Would love a mountain view. Bonus: in some accounts, the deer even fed Giles with her own milk. This may be useful when your local supermarket is lacking in the lactose department.

4. Stitch yourself a dashing suit:

St Paul the Hermit is often shown clothed in an outfit made entirely from palm leaves sewn together. This is a super fun arts and crafts project and combats the inability to go clothes shopping. Every item is bespoke and custom-made! Add daffodils and other spring flowers for a girly touch! Also, Paul was supposed to have lived alone in the desert for ninety-seven years. Remember this when you’re feeling low and think, “I could be Paul!”
Transcending Practice, Culture and Location: Connect, BTS

Charlie Colville

2020 has so far shown our capability to connect and communicate on an increasingly global scale. In the art world, this is apparent through the number of artists quoting visual languages and practices of their home country, allowing for new collaborations to perpetuate our visual sphere. The K-pop supergroup, BTS (Beyond the Scene), bridged the gap between music and art to connect five cities and twenty-two artists in a global-scale art project: Connect, BTS. Having made waves in the West with their music only recently, the Korean septet instigated Connect, BTS as a means of redefining the relationships between art and music, artist and audience, and theory and practice. With the goal of bringing together communities from various backgrounds, the project set out to define current triumphs of the human race.


The first stage of the Connect, BTS project was opened in London in mid-January, with the Catharsis exhibition in the Serpentine Gallery (Fig. 1 and 2). The exhibition was put together by Jakob Kudsk Steensen, a Danish artist who predominantly works with virtual reality and video installations to rebuild ecological realities and sensory experiences.

Catharsis brings these elements together in order to immerse its audience in a simulated natural environment: an old-growth forest that has remained undisturbed by human impact for over hundreds of years. The installation largely derives from the fieldwork undertaken with his collaborator, Matt McCorkle, in their travels to various forests in North America. McCorkle, who is responsible for the audio in the simulation, aided Steensen’s project by helping to recapture the sounds, sights and textures of these forests in Catharsis. The video is one continuous shot which presents the journey of Steensen’s natural environment in intricate detail, investigating facets of the forest and opening up a discussion of its placing in our future.

Connect, BTS: Berlin: Rituals of Care, Gropius Bau, Berlin, Germany, 15th January 2020 - 2nd February 2020

The next element of the project was a performance series in Berlin. Curated by Stephanie Rosenthal and Noémie Solomon, Rituals of Care has been described by its makers as “an ongoing exploration of themes with particular contemporary urgency.” Rituals of Care, as indicated, was a performance series incorporating multiple interdisciplinary practices from experimental choreography and healing practices, to sonic environments and collective gatherings. The overall premise of the series was to consider
the conditions which could bring people together, with emphasis of the environments – both physical and spiritual - which facilitate these meetings. In encompassing an eclectic mix of viewpoints, cultures and themes, the project brought together groups and practices from all over the world under the aim to unite people in “acts of care and repair.”

**Connect, BTS: Buenos Aires: Fly with Aerocene Pacha, BA Centro Cultural Kirchner (CCK), Buenos Aires, Argentina, 21st January - 22nd March 2020.**

The third instalment of Connect, BTS took place in Buenos Aires, where Tomás Saraceno brought to fruition Fly with Aerocene Pacha (Fig. 4). Based in Argentina, Saraceno is an artist noted for his interactive, floating sculptures, and setting up large networks of collaborators to fulfil his projects.

Fly with Aerocene Pacha engages with the current issue of climate emergency by forming an artistic community that works towards projects with a greater sensitivity towards the environment. The premise of the project was to construct a fuel-free hot air balloon which could provide an example of sustainable flight without presenting a human footprint on the planet. As such, the balloon had no reliance on fossil fuels, batteries, lithium, solar panels, helium, hydrogen or carbon emissions. Flight began in an unspecified location in Salinas Grandes, Argentina, and lasted for one hour and twenty-one minutes. The project went on to set six world records.

**Connect, BTS: Seoul: Green, Yellow and Pink and Beyond the Scene, DDP Design Exhibition Hall, Seoul, South Korea, 28th January 2020 – 20th March 2020.**

Whilst this exhibition has been temporarily closed due to COVID-19, organisers have confirmed that it will be reopened when it is safer to hold public gatherings. Green, Yellow and Pink (Fig. 5 overleaf) is an installation created by Ann Veronica Janssens, an artist noted for her experimental works which emphasise spaces through light, sound and artificial fog.

Green, Yellow and Pink debuted in Berlin in 2017, and the Seoul exhibition acts as an extension of Janssens’s previous work with colour and light. Through the use of coloured mists, the installation aims to create a fluid...
experience of viewing - effectively breaking down the barrier between artwork and viewer.

The exhibition also featured work by Korean artist, Yiyun Kang, who installed Beyond the Scene (Fig. 6). The artwork is a reimagining of BTS’s signature choreographies, layering sequences of dance moves in large-scale projections to highlight their energy in an abstracted form. Dancers located behind white fabric aid in the depiction of movement, illustrating how BTS has taken part in pushing the boundaries of our current cultural climate.


The final location was New York, where Antony Gormley unveiled New York Clearing (Fig. 7). Gormley is globally renowned for sculpture, installation and public artworks which investigate the relationship between the human body and the space it inhabits. As with many of the other artworks involved in Connect, BTS, Gormley’s addition assesses where humans stand in relation to nature and allows its viewers to meditate on this relationship.

New York Clearing is essentially a quantum drawing based on Euclidean geometry; in other words, an architectural structure made from a line that has no beginning or end. Evoking a sense of energy through the interconnection of fluid lines, the installation is a structure which relies on the malleable qualities of its aluminium tubing to convey a sense of rhythm. This rhythm is indicated to reflect those found in music, indicating the ability of various art forms to transcend their perceived limits.

The Connect, BTS project provides a monumental insight into our ability as human beings to connect and collaborate across various art forms, practices, cultures and locations to produce impactful results. For those who were previously unaware and want to further investigate the various projects discussed, there is more information and visual media available through the various gallery websites. Interviews between BTS and the artist and curators involved are also available to watch on the Connect, BTS website.
East Lodge was again bustling throughout the last two months of the year with the Winter Exhibition showcasing some eighty-two LSA members’ work covering abstract, portraits, landscapes, and drawings.

Being a Friday afternoon volunteer, I was able to spend quite some time at the exhibition and look at the pictures from multiple viewpoints. Instead of looking at them as if just flicking through a magazine, I actually paid attention to the detail and craft gone into each piece. Being myself a watercolour artist, the exhibition broadened my horizons into the work of acrylics, charcoal, pastels, oil, pencil, mixed media and even beeswax!

Firstly, many thanks indeed to our judge of the exhibition, James Fotheringham. Having studied at the Royal Academy of Art, as well as having exhibited at the Royal Academy, it was very valuable to gain his insight on the art produced in Leamington.

Janette George was selected winner by James for her piece Pura Vida (Fig. 1), and Carolyn Bonthorne and Sue Southorn were highly commended for their pieces Plumptuous (Fig. 2) and Milldale/Riverside III (Fig. 3).

Pura Vida translated means “simple or pure life” and is a great title for Janette’s work in oil. An economy of brush strokes gives both perspective and depth and made me feel I was standing right on the shoreline. I was also impressed with the interplay of light and dark, the eye repeatedly drawn to the horizon and then back to the foreground. A much deserved 2019 exhibition winner.

Carolyn Bonthorne’s acrylic painting Plumptuous made me smile. Surely everyone loves birds and there is a look of contentment here that makes the viewer feel relaxed. This is not an anatomical design for a book about birds but a heartfelt response to one of our delightful garden birds.

The other runner up was Sue Southorn whose oil and acrylic painting Milldale/Riverside III transported me right into the Peak District as if I were hiking through it. This is no picture postcard image but nature in all its majesty with more than a hint of danger. The raw quality of the scene makes looking at it a sensory experience: the wind in your face, the spray from the water, the call of an untamed landscape whistling past your ear.

Hilary Roberts won the most votes from the public with her picture Santorini Sunset (Fig. 4) and won the £50 prize money. Well done Hilary!
My first selection is an oil by Giuseppe Pittarello called Splitting (Fig. 5). I was drawn to this painting by its vibrant, bold colours and the more I looked, the more I could see. At first, I took the title at face value: splitting is the action of dividing or being divided into parts. Here was a tree, some kind of fir tree perhaps, with its trunk split and its many branches divided. Then I noticed the image in the bottom right corner and thought of the psychological meaning of splitting as black-and-white or all-or-nothing thinking. When we do that, we inevitably burn bridges between people. Is that the reason for the fiery colour chosen by the artist? The colour of hell?

Would I have had any of these thought processes if the painting had been called “Untitled”? Just how important are titles in the artistic process? This would be an interesting topic for one of LSA members to write an article about for the next edition of the magazine. Any volunteers?

My second choice is an acrylic by Brian Edden called The Best Marigold Hotel Garden (Fig. 6). This painting made me smile, as did the title. I loved the use of colour ranging from a verdant backdrop to the exotic flowers in the middle and the almost daisy-like flowers at the front. The pillars link top and bottom together and hint at some of the very different architectural styles to be found in India. The patch of soil resembles a reclining figure and gives this painting a peaceful feel. Having lived in India I am sure any hotel would have been proud to have such a fine exotic garden!

My third choice is a watercolour by Jo Young called Seasons (Fig. 7). I chose this painting for its use of colour, its depth and the delicacy of the trees. Climate change has brought a blurring of the seasons in this country and this painting seems to hint at the chaos yet to come. In many ways it makes for uncomfortable viewing and yet it holds your attention. You are responsible for this, it seems to be saying; there is a way out, but you need to do your bit. The trees are almost feminine in form and their fragility contrasts with the ominous darkness beyond. Not a picture I’m going to forget in a hurry.

My fourth choice is in mixed media by Soner Britton called Geometric Patience (Fig. 8). There is such great movement in this picture and fantastic use of colour. I would have been much more patient in my maths lessons in school if geometry had been presented like this! I love the feeling of space and the way the different shapes interact with each other in the central area, almost like a dance. Are the pieces around the darker edges waiting patiently to join in? Or have they been discarded? Either way, it’s a visual delight.

Reasons to Smile and Ponder

I was recently asked “Why do you paint?” and it is a question every artist should ask themselves. Are you doing it for the process or the end result? Are you painting for yourself or someone else? Is it a form of expression or a means of control? Are you giving or taking?

I very much feel that art is the artist revealed and anyone who paints, sketches or sculpts shows a bit of his or her soul. I do also believe that your sub-conscious comes to the fore in the process of artistic endeavour and it is a way of connecting with your inner self.
That concludes my selection for this edition of ArtSpace. One key factor from this exhibition that really hit me is the sheer talent that we have in our membership; it was a feast for the eyes and the soul. I have been given food for thought, a great deal of pleasure and, perhaps most importantly of all, inspiration to get back to my own painting.

Before I sign off, I’d like to pay tribute to Soolie and her team for setting the exhibition up. We sometimes forget our silent heroes who make all of this happen at East Lodge so thank you all for an excellent exhibition. I’m already looking forward to the next one!
East Lodge has started the decade on a high note with a strong display from female artists - from vibrant collages and crisp geometric lines, to glowing photographs and floral illustrations.

Garima Dhawan: ‘Forest Bathing’.
Garima is an Indian artist who specialises in collage and hand printed forms including traditional printmaking and digital manipulation through photoshop. As an alumnus of the Rhode Island School of Design in the United States, Garima has an eclectic and visually engaging art style which focuses on the use of bright and colourful forms that convey a vibrant energy. Her inspirations include music nature, poetry, literature and spiritual teachings, giving her artworks a diverse range of sources to draw from.

Garima’s images of the natural world are conveyed through simplified outlines and shapes with a vibrant but minimal colour palette. This can be seen in Lily 20 (fig. 1), where the dark background contrasts with the flowers at the top of the composition. As such, the viewer is encouraged to examine the intermingling colours created by the collaged layers, adding dimension to the initially flat composition. Despite the background, there is a sense of warmth conveyed by the orange flowers at the front; they relay an energy and growth associated with blooming flowers.


Fig. 2: “Baby’s Breath 1” by Garima Dhawan
Giclée print 59.4cm by 84.1cm

Baby’s Breath 1 (fig. 2), in contrast, has a much cooler tone with an emphasis of silhouettes and solid forms. The overall effect is striking, as the eye follows the outline and studies the layering of shapes and colour. The thin lines making up the stems, however, have a delicacy which prevents the image from appearing completely flat. Indeed, despite the emphasis of outline, the image retains a depth from the variation of colour formed from the printing process.

The sense of handcrafting and labour in Garima’s oeuvre is evident in Flowering (fig. 3), where the artist used both printmaking and collage to construct the image. This handmade rendering of the natural world appeals to the senses through the layering of images, textures and colours; we are able to see the silhouette of the flowers and visualise the colours of the blossoms from the tissue paper beneath it. The use of tissue paper, as indicated, also conveys a sense of texture and delicacy associated with flower petals, conveying an added sensory dimension to the composition. Garima’s works convey the vibrancy and beauty of nature’s products; they are overall a delight to see!

Written by Charlie Colville
Hilary Roberts: ‘Painting with Light’. With nearly thirty years of photography experience, membership to the Royal Photographic Society, and the title of Master of the International Federation of Photographic Art under her belt, Hilary is well-recognised for her talents both in and beyond Leamington Spa. Referring to herself as an image-maker rather than a photographer, Hilary’s works emphasise digital manipulation— or as she fondly says “fiddling”! Hilary takes inspiration from a diverse range of subjects and locations, and often tries to incorporate humour in her finished products.

This is true of Outnumbered (fig. 4), a humorous appeal which will appeal to both cat and dog lovers alike. The focal point of the image rests on the tense body of the dog leaning on a gate as a group of nonplussed felines casually perch on the other side, setting up a witty contrast which perfectly illustrates the classic struggle between the two animals. The viewer can feel the desperation of the dog, who obviously wants to give chase, as it meets the nonchalant eye of one of the cats. The cats, settled with an air of self-assured complacency, appear to enjoy the dog’s irritation as they sit tantalisingly out of reach.

Slate (fig. 5) showcases the diversity of Hilary’s interests in its emphasis of surfaces and sensory imagery. The vibrancy and texture in this piece provides a contrast to the more narrative and location-based subjects of Hilary’s other works, but is still able to capture the viewer’s attention through the sheer amount of details available to observe. The effect of colour on the slate echoes the topography of a landscape, skyscape or seascape, allowing for individual interpretations of the image.

When speaking to Hilary about her piece, Cuba Libre (fig. 6), we found out that she manipulated several elements of the image. Taking the street as her base image, she had proceeded to photoshop elements onto it to fill up the space; the most prominent being the retro car and wall mural. The image is testament to Hilary’s skill with digital manipulation and photoshop, demonstrating her ability to seamlessly intertwine separate image in one space.

Hilary has a range of her prints available to purchase on her website.

Written by Charlie Colville
Helena Verrill: ‘Circles & Straight Lines’. Helena Verrill is a mathematics teaching fellow at the University of Warwick. She combines her passion for mathematics and art in her paintings and origami artworks.

*Magenta Circles Variations/Cream and Magenta Circles Variations/Purple* (fig. 7) are two oil on canvas paintings depicting overlapping circles, reminiscent of Venn diagrams. The focus is on the interlocking forms and the play of colours. The colour palettes are limited; as the titles suggest, the paintings focus on magenta responding to shades of one other colour, either cream or purple. The paintings are visually striking.

More remarkable is Helena Verrill’s skill with origami. Helena is an expert at the Japanese art of paper-folding and uses this in her artworks. Again, this shows the artist’s interest in mathematics and geometry. *Red Origami Sequence* (fig. 8) is created from the folding of tant paper, an ideal paper for origami, into tessellations. Origami tessellations are created from folding a single piece of paper to make a repeating pattern. *Red Origami Sequence* consists of a grid of three by four squares of tessellations. As with the aforementioned oil paintings, there is a definite colour scheme; all of the tant paper selected is of a slightly different red or orange hue. The squares are placed in a green frame decorated with tumbling foliage. The green provides a pleasing contrast to the warmer shades, just as the natural form of the greenery acts as a foil to the carefully constructed tessellations.

Helena’s works are unusual and demonstrate a capable handling of different media.

Written by Tattey Culley
Involvement with arts and culture is crucial to imagination, self-expression and creativity in young people. We believe that it also develops the skills that fuel the success of the creative industries, and that will result in the next generation of creative talent across the country.

This was proven when LSA engaged with Kings High Scholars and of course the Loft Theatre in providing a great venue in which to exhibit their art.

“We were delighted to have facilitated the exhibition of King’s High scholars’ work at the Loft Theatre, as part of our initiative to support art in schools,” said LSA Trustee Chan Uppal.

Matthew Reeves, teacher of art, said that this was a fantastic chance for the art scholars to showcase their exceptional artwork. The students taking part were aged between thirteen and eighteen years old and were given an open-ended brief to produce a piece of work which illustrated their individual strengths.

The subject matter and media selected were entirely their decision, resulting in an eclectic selection of artwork which demonstrated a variety of processes, material and techniques. King’s High School Director of Art, Sarah Jordan, added that art at King’s is widely celebrated and the girls are encouraged to be creative in as many diverse ways as possible.

“As a school we are supported enormously by our headmaster, Richard Nicholson, who promotes the importance of the Arts” – Sarah Jordan

Chan Uppal explained that the exhibition was part of a new initiative by the LSA in 2020 to support art in all schools.

“We want to help youngsters develop their creativity and imagination through art, as the benefits go far beyond the classroom” – Chan Uppal

Our thanks go to the LSA volunteers Mary and Ray Thomas, Meurig Hughes, Sue Law and Kay Matthews, with particular thanks to Chan who organised the exhibition. We would also like to say a big thank you to Leamington Mayor, Bill Gifford, for opening the exhibition.
Superstrings, Runes, The Norns, Gordian Knot at the White Cube

Dennis McWilliams

White Cube, Bermondsey, 15 November 2019 – 26 January 2020

Superstrings, Runes, The Norns, Gordian Knot at White Cube

Bermondsey was the latest significant Anselm Kiefer exhibition in the UK, starting last November and finishing in late January. The importance of this exhibition is found in how it brings together elements of Kiefer’s work from throughout the decades to form an innovative take on the complexity of scientific theory. Kiefer has had several exhibitions in the UK, including the nearby Herbert Art Gallery in Coventry back in 2018 where he presented Artist Rooms, Anselm Kiefer. His earliest exhibitions in the UK were Paintings and Books at Whitechapel Art Gallery in 1982, and Paintings and Watercolours at Anthony d’Offay London. This is also not his first time exhibiting in the White Cube, with his last exhibition there being Walhalla in 2016.

Fig. 1: “Superstrings, Runes, The Norns, Gordian Knot” by Anselm Kiefer 2019. Installation of 30 painting vitrines, each mixed media in steel and glass frame

Overall dimensions variable: 10 vitrines: 382 cm by 282 cm by 35 cm; 20 vitrines: 382 cm by 192 cm by 35 cm
The Royal Academy exhibition, *Anselm Kiefer*, in 2014 was a rare opportunity to see important Kiefer work for the first time: watercolours, books, photographs, woodcuts, and paintings dating back to the 1970’s.

The more recent *Morgenthau Plan* and related works, however, were unforgettable. In 1944 a plan was approved by the US Treasury Secretary, Henry Morgenthau, for occupying forces in Germany to destroy existing industrial capacity in the Ruhr area and beyond, returning it to farmland and pushing skilled industrial workers to leave. People familiar with Kiefer’s work will remember his response in huge paintings of scorched earth, stubble, as well as rows of smoking or burning corn over clay, plaster, or brick reaching for ashy high horizon lines. In these works, Kiefer implements a tension between creation and destruction, something deep in the soul of this man born in the rubble of Donaueschingen in 1945.

By the time we get to *Superstrings, Runes, The Norns, Gordian Knot*, Anselm Kiefer has long been deeply influenced by poets, belief systems, mysticism, cultural, social and historical circumstances: Paul Celan, Ingeborg Bachmann, the Kabbala in Luria’s cosmogony, Robert Fludd, and of course the Morgenthau Plan.

Kiefer’s conversation with Klaus Dermutz¹ and the article by Janne Siren in the catalogue for *Superstrings, Runes, The Norns, Gordian Knot* help us to understand the most recent influences: ‘String Theory’ and the Kalevala.

Runes, Norns and the Gordian Knot are used as artefacts in the same way Kiefer has long enscripted names and quotations on his work.

The exhibition space worked amazingly for Kiefer’s work. The dark


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**Fig. 2: “The Veneziano Amplitude” by Anselm Kiefer 2019**

Oil, emulsion, acrylic, shellac and wood on canvas, 470 cm by 760 cm
long central corridor has a phalanx of thirty painted vitrines each reminiscent of earlier work, which is foregrounded by twisted burnt, painted, plastered cables and a glass front decorated with formulae drawn in black or white (Fig. 1). Significance is from the experience, just as from the experience of walking down the avenue of stones to Callanish; through the West Kennet lines to Avebury; along the pillars of a cathedral aisle to choir and sanctuary; or down a tunnel sided with entombed figures in the Valley of the Kings.

There are galleries for the ‘Superstrings’ works, the single *Ramanujan Summation* picture, the ‘String Action’ paintings including *Veneziano Amplitude* (Fig. 2), and the ‘Gordian Knot’ works. They are all large works placed carefully in White Cube nothingness.

Kiefer seems to work from shifting concepts and synchronous encounters: Trakl’s *De Profundis* line “A field of stubble on which a black rain falls” impresses the lines of black vertical sticks that infest his work – stubble, of course, but perhaps a winter vineyard, battlefield barbed wire stanchions, groynes against the tide, or woodhenges. Sticks turn into runes, grow into axe handles, and now support webs of string across landscapes.

This becomes apparent when looking at the *Veneziano Amplitude*, as Kiefer says in the catalogue: “If you stand directly in front of one of my paintings, it looks abstract but if you step back, objects become visible.” This is also the case with *Die Sieben Siegel, die geheime Offenbarung des Johannes* (Fig. 3) and *Ramanujan Summation* (Fig. 4). The three paintings refer to an
Italian theoretical physicist, the Seven Seals in the Book of Revelation, and a mathematician’s technique for studying an infinite series.

Bar the images of seals none of this is apparent to the untutored eye. Rather, Kiefer believes that he sees and illustrates unperceived links between such things. This may be so, but aside from cosmology, shamanism, myth, and quantum physics, and his finding a “clear” link between runic letters and string theory; the real power of Kiefer’s work comes from his creating a powerful broth of archetypes and signs that trigger awe and deep anxiety about humanity.

There is a sustained focus on the earth’s destruction and creation from the paintings Osiris and Isis (1985/7), Ignis Sacer (2016) and Morgenthau Plan (2012); to L’Origine du Monde (2014), the apocalyptic Rorate caeli desuper (2016) and the “the sediment of nothingness” of Walhalla; and finally to the string-theory and rune ridden landscapes of this exhibition.

It heavily emphasises anxieties over global warming and the earth’s destruction; Kiefer’s works now mirror the awful fires burning in Australia. His art communicates an urgent desperate vision of a different second coming than we might have once thought.

Oddly the Lia Rumma gallery is showing a horizontal vitrine of this name with long handled metal tools below a tight bush of roots which suggests a link to Courbet, though the painting of the same name, RA Catalogue p 217 (in private hands) shows a mass of twisted corn amidst which lies a small palette or seal, or possibly ur-vagina.
As you are probably aware a key objective with the LSA is looking at the best ways to help young people experience and enjoy arts and culture. These young people will be our future artists, poets, sculptors, musicians and creativity is a key element in any role today, in fact more so with the digital landscape exploding.

We asked Lynne Gougeon to ask the following questions to the pupils of Clapham Terrace and Whitnash Primary School.

• What or who inspired you to paint or be creative?
• How long have you been painting?
• What kind of support would you like in the future to progress your art?
• What words of encouragement would you give to others to get involved in art?

Here are some of the pupil’s replies:

My mum and my gran inspire me to paint because I have seen their work and it has given me hundreds of ideas.

I’ve been painting since I was a toddler, so 8 years!

I find art relaxing so I would tell them that it’s quite fun!

I would like kind, but honest feedback and advice and to see more art!

Yeah. When I am older I want to design and make video games so the art will help me make the images!

My sister because she is always doing art so I wanted to try it to see if I could do what she could do!

Don’t give up, keep on trying your hardest and don’t worry if you make mistakes!
Purposes of the charity and what we do

Leamington Studio Artists exists for the benefit of the local community by promoting and fostering the interest and appreciation of all forms of the visual arts in and around Royal Leamington Spa. The Society is committed to assisting its artist members by encouraging professional practice and organizing visual art exhibitions, events and other opportunities for the general public to experience their work. We encourage and support local arts events and showing our members work at local galleries thus providing access to art for all.

We also aim to advance the visual arts by providing and managing personal studio spaces for local artists at a reasonable cost.

We aim to provide educational and gallery space within our organization in order to persuade local artists of distinction, as well as our own members, to run arts courses and exhibitions available to all. We publish our highly regarded journal ArtSpace, the content of which features articles on the work of individual members, reviews of local exhibitions, book reviews and news about the art world in general.

Join us and share our passion for art

LSA's membership embraces artists working at all levels, from talented professionals to beginners, and in a variety of forms: painters, sculptors, potters, photographers, textile artists etc. We welcome new members whether artists or those who are just interested in art. If you would like to become part of our artistic community and are willing to participate in voluntary activities such as spending time running a gallery, writing for ArtSpace, helping to organize events, then please join us. Of course, you can simply do nothing and support us by becoming a member.

ArtSpace is sponsored by School of Arts part of Warwickshire College Group
LSA Members

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Emily Ackland
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What’s on at East Lodge

Potential Future Events:

27th May to 14th June: Open Photography, Digital and 3D exhibition. 3D is a new dimension to art [from origami, pop-up art, handmade jewellery, animation, sculpture, ceramics, dolls or puppets] and we are very excited to see what this brings to the gallery.

20th June to 5th July: Art Pool exhibition

8th July to 9th August: Open Summer Show (Theme - Vision, in line with AlTP). Please note: Art in Park is still scheduled to go ahead on the 1st and 2nd August

August to November: We will be announcing other exhibitions and events during this period.

2nd December to 20th December: Members’ Christmas Show

December: Christmas Fayre
We also have an exhibition and Christmas Fayre for LSA members and non-members planned to support local young artists who are part of a new LSA initiative*. More details will be released in due course together with details of the application process and exhibition opportunities.

We hope that we are able to hold these exhibitions and see our members and others visiting East Lodge at these exhibitions. We will of course abide with any Government guidelines regarding events to ensure the safety of all.

East Lodge is currently closed due to Coronavirus.

Once back to normal we will be open Wednesday to Sunday

10am–5pm
Summer months

10am–4pm
Autumn/Winter

Contact eastlodgemanager@lsa-artists.org or 01926 831723

Further details are at lsa-artist.org/events/