



QUESTIONNAIRE RESPONSES

Thank you to those who responded to our questionnaire concerning the programme of speakers. There were 54 responses to the Questionnaire. As was to be expected there were a number of individual or minimal responses but also a number of significant trends which emerged. These will inform our thinking for the 2020 programme and beyond. Some are already included in the 2019 programme and these are indicated in yellow below. A summary of the top scoring choices of members follows:

Members listed the following **eras of art** as being of most interest - **Impressionism, Renaissance Art**, Art Nouveau, **Post Impressionism**, Ancient civilisations, Art Deco. **Types of decorative Art** requested were Ceramics, Jewellery, Textiles, Furniture, Glass, Fashion and Carpets. There was a request for more speakers on **individual artists** with Matisse, Hockney, Renoir, Foster, Cezanne, Picasso, Kahlo and Goya topping the list. Top **countries** for which to see art work included Italy, Spain, **Holland**, Egypt and India. **The performing arts** which members would like to see included are Ballet, **Music** and Opera. **Art forms and techniques** preferred were **Architecture**, Photography, Art Appreciation, Garden Design and Street Art. **Places of artistic merit** noted were **Country Houses**, Museums and galleries, Abbeys and Monasteries.

The challenge now for the Programming team is to match to these requests speakers who are available and within a reasonable price range. (More well-known speakers can command high fees and are sometimes booked up years ahead).

The full Questionnaire analysis will be available shortly on the website

ARTS FAIR 26TH SEPTEMBER 2018

We have had a fantastic response to our upcoming arts fair at Salones El Canor, Teulada. The venue offers ample space in a delightful countryside setting, close to the town of Teulada with a bar offering coffee, drinks, snacks, food....for the day of the exhibition. Why not make a note in your diaries and come along to enjoy the art. This year we have artists, sculptors and ceramicists. Many of the artists take commissions, so if you are wanting a special present why not get an artist to create that perfect gift for you.

Last year there were many visitors during the course of the day, and people had a chance to talk, get to know each other. We have over 40 artists and art groups exhibiting at this year's fair with several artists on the waiting list.

Come along it looks set to be an enjoyable day.

ALICANTE TRIP

A trip to Alicante is proposed for Wednesday 17th October 2018. In addition to the permanent collections the Marq Museum has a temporary exhibition of prehistoric art and an exhibit showing the results of the archaeological work undertaken in Calpe. There may also be the opportunity to visit the basement to view the continuing work of cataloguing, examining and processing items of interest. We would leave Javea at 09.00 and Calpe at 09.35 by coach and travel directly to the museum, returning early evening. The expected cost will be 40 euros to include the coach, museum and guide, lunch, optional visit to the Museum of Contemporary Art and Castle of Santa Barbara.

The trip is being organised by our Vice Chair Rod Anderton. Please respond to vicechair@marinaaltaarts.com by 8th July to express your interest.

HOSTING SPEAKERS

We would like to find Members willing to host a speaker for the night prior to the meeting for:

November 1st Christopher Garibaldi: Treasures of the Turf

December 6th Nicola Moorby : Late Turner

The transport to and from the airport can be arranged.

Please Contact Tony Cabban on chair@marinaaltaarts.com or on 865716255 if you can help

APRIL 5TH 2018 MEETING

On the 5th April at Salones Canor the members and guests of the Arts Society Marina Alta were the recipients of a tour de force presentation by Daniel Evans. He gave a most illuminating, intriguing and quirky insight into the founding, the background and the evolution of the Sistine Chapel and its magnificent ceiling in all its glory.

Daniel Evans is an educationalist with a passion for all things Italian. Formerly Head of History of Art at Wycombe Abbey School, Dan is now Deputy Head of Sixth Form at Cheltenham College. He has been lecturing since 2001, and spent 9 years working as a senior lecturer, tutor and tour guide for Art History Abroad. He was voted the British winner of the World Guide of the Year Awards in 2008 and alongside his lectures and special interest days he also organises educational study trips for societies, to a range of destinations in Italy.

The Sistine Chapel is rightly considered one of the modern Wonders of the World. It is a sacred building where mysterious elections take place infrequently whilst for the rest of the time thousands visit it on a daily basis. Daniel's presentation looked at the history, the politics of the sponsors and the intriguing decoration of the ceiling by Michelangelo, and he concentrated on some of the more unusual inclusions in the Old Testament scheme. It is a mighty piece of painting covering some 600 sq. m, demonstrates incredible artistic talent but contains plenty of somewhat subversive elements. Sin and punishment were key themes for much of Michelangelo's career and it seems that he decided to project these ideas onto the Pope, Conclave and Tourist who would visit this astounding monument to man. The ceiling's various painted elements form part of a larger scheme of decoration within the Chapel, which includes the large fresco, *The Last Judgment*, on the sanctuary wall, also by Michelangelo, and wall paintings by several leading painters of the late 15th century including Sandro Botticelli, Domenico Ghirlandaio and Pietro Perugino.

Michelangelo was (reportedly) grumpy, dirty, ugly and tight-fisted, but produced sculpture, painting and architecture of such startling beauty and originality that two biographies were written in his lifetime. We know exactly what he looked like in life and at his death, and today there are over 1400 surviving letters in his own hand.

The general census of opinion from that time until now is that "the work in its entirety has enduring greatness"

As Daniel's presentation came to its conclusion the group had many questions specific to the detail and meaning of the paintings, and Daniel made himself available afterwards to share a drink and respond to individual questions.



MAY 3RD 2018 MEETING: STAINED GLASS FROM THE 7TH TO THE 21ST CENTURY.

Speaker: David Winpenny

On a bright and sunny morning, we closed El Canor's curtains and settled down to learn about stained glass.

The lecture, which was copiously illustrated with images of stained glass across 14 centuries, began at the very beginning with the discovery that by adding various oxides to molten glass it was possible to introduce colours. The next step was to roll or press the glass to arrive at a flat sheet which could then be either cut or 'nibbled' to the desired shape. The glass pieces could then be assembled into the framework by the use of leaden strips with soldered joints.

When installed into churches or cathedrals, stained glass became 'The Bible of The Poor' with the best examples in England being at Canterbury.

Later processes introduced lighter shades and with these came the appearance of heraldic windows. The use of shading also permitted the use of expressions in faces, in turn leading on to painting on glass – a technology denied to medieval workers. Examples of windows at St Cuthbert's Church, Burton Fleming were shown – and if your church couldn't afford paintings, then there were transfers.

The nineteenth century brought a burgeoning of the stained glass industry along with the gothic revival as exemplified by the designs of Butterfield at All Saints Church, Margaret Street, London. This growth in the industry, prompted by the church buildings of other gothic revival architects such as Teulon and Pugin led to the establishment of large firms, some of which foundered due to over-specialisation.

During this period, familiar names such as Edward Burne-Jones, Holman Hunt and William Morris began to appear and the Great Exhibition of 1861 had its own stained glass gallery.

A brief excursion then took us to Tiffany, more famous for his work at St Andrew's, Kimbolton; we next visited the work of Capronnier who had revived the techniques of Munich where Mayer was developing the technique of painting on glass panels. Arriving back in England we were introduced to women working in glass came to



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The only Tiffany glass church window in England. St Andrew's Kimbolton

attention, predominantly Evie Hone and her 'Last Supper and Crucifixion' at Eton College Chapel, dating from 1950. In 1967 Chagall accepted the commission for the design of the twelve windows for another All Saints Church, this time at Tudely in Kent.

Right up to date we were treated to John Hardisty's window for Newcastle United Football Club, which depicts fans – for whom football may well be a religion. The talk was brought a close with mention of a stained glass window which is currently in production; this being David Hockney's six-metre high window for Westminster Abbey, in celebration of the Queen's reign – something for us to look forward to. Following the vote of thanks and the notices, members then converged on the bar for glasses of a different kind. Smashing!

Report by Andrew Ward

SPONSOR'S MESSAGE

Our sponsor Blevins Franks has offered to make their newsletter available to Arts Society members. You can read it by clicking [HERE](#) Blevins Franks, established since 1975, is the leading Financial Adviser to British expatriates in Europe, successfully advising clients with wealth of varying sizes since 1975.

MAY 31ST ONE HUNDRED YEARS OF MODERN ART EXPLAINED WITH SCEPTICISM AND HUMOUR BY LINDA COLLINS

As I listened to the buzz of people talking while drinking their coffee before the lecture began it was apparent that a number of those present were ambivalent at best about modern art. "My grandson could do better than some of them" was one overheard remark. We have quite a number of abstract works in our house and are familiar with houseguests struggling to be polite about them. But after all this is an arts society, and everybody had come of their own free will, so I expected the audience to be open-minded - and so it proved.

Linda Collins set off at a brisk pace talking us through the "isms". In fact she cheated a bit by starting in the late 19th century with Impressionism and Post Impressionism. Then Fauvism (no, I hadn't heard of it either) and onto Cubism, where she explained that instead of depicting objects from a single viewpoint, the artist depicts the subject from a multitude of viewpoints. On through Futurism, Dadaism (Duchamp's famous urinal) and on to Surrealism and that supreme self-publicist Dali. If you haven't visited the Dalí Theatre and Museum in Figueres in Catalonia it's well worth making the trip.



Dalí's Melting Watch

With scarcely a pause for breath we were onto the 1950s American Abstract Expressionist school, in particular Jackson Pollock, who famously dripped paint onto the canvas, and Mark Rothko, who created large areas of flat colour.

Then we're on to Pop Art and Op Art – not to be confused. Pop art uses sources such as Hollywood movies, advertising, and of course product packaging – think of Warhol's Campbell Soup cans. Linda showed us an example of Bridget Riley's Op Art – a black and white geometric abstract on which the lines appeared to move if you stared at it too long.



Damien Hirst's Shark

The 1980s brought us the Young British Artists – YBAs – Tracey Emin and Damien Hirst and his shark. And Banksy seems to be an "ism" all on his own. I particularly liked his comment on Warhol's Campbell Soup cans with his own Tesco Value Range soup can.

Phew. If Linda wasn't exhausted the audience was. And it transpired that Linda knew one of our number: she and Mary Connatty have known each other since 1990 when Linda was one of a dozen new guides to whom Mary was imparting her knowledge of Hampton Court.

Throughout Linda emphasised the need for artists to always push the boundaries and experiment, and also that if we know more about modern art we will appreciate it more.

Mike Granville