

Art Appreciation Meeting 07-06-18.

This meeting took a slightly different format, with a wide variety of art and art forms presented and with many opportunities to discuss the presentations.

Painting 1 (Peter Dainty) Artist unknown. No title. 64cm (h) x 36cm (w). Aerosol Paint on whiteboard and plaster of Paris. Privately owned.

This painting, owned by one of the members of the Art Appreciation Group, was purchased on a visit to Verona over 20 years ago. The lower third of the artwork was covered with plaster of Paris, which gave a 3D effect. Aerosol paint was sprayed over the whiteboard and a scraper and stylus were applied to the damp paint, revealing the whiteboard beneath. The questions were posed: What would you like this painting to be? Among the suggestions received were: A sailing ship; a futuristic power-station located on the moon; a storm at sea at night; the launch of a space-ship; an aurora or a flash of lightning. The group were intrigued by some elements of the artwork - what was the green sine wave? Shades of blue and bronze morphing into brown gave the artwork a metallic look. The group agreed this was a most intriguing piece of art. **No links available.**

Painting 2 (Kate Phillips). Eric Ravilious (1903 - 1942). 'The Greenhouse, Cyclamen and Tomatoes' (1935). Watercolour 47cm x 59.5cm. Tate Gallery, London.

This painting was painted in a nursery garden at Firle, on the South Downs. It was donated to the Tate Gallery by Lady Fry. Ravilious was born in London and grew up in Sussex. He was a multi-talented painter, wood engraver and designer, who studied under Paul Nash. As a War Artist he was based in Chatham, Kent and worked in Norway, Portsmouth, Scotland and in Iceland, where he died. The painting presented appears to look through 'floating' doors and has an infinite effect similar to the 'infinite mirrors' cabinet in the Birmingham Art Gallery and Museum. There is a good perspective, with colours influenced by Italy. The overall effect is restful and 'never-ending'. **Link: Eric Ravilious artist**

Presentation 3 (Carole Clements). Theme: Ruins.



The Arch of Constantine, Rome.

Paintings, engravings and photographs of 'The Arch of Constantine' and 'The Arch of Titus', both in Rome, were presented. Carole spoke about the history of the arches, which were erected to celebrate Roman Emperors and their victories. She also talked about the progression of the ruins as seen through the eyes of the painters and photographers, through the centuries. The Arch of Constantine inspired the Arc de Triomphe in Paris. *Link: The Arch of Constantine, Rome; The Arch of Titus, Rome.*

Painting 4 (Anne Williams) 'The family of Juan Carlos I', by Antonio López Garcia (born 1936).

This painting, in photo-realism style, took over 20 years to complete. Garcia formed the 'New Spanish Realists' School, which was influenced by the paintings of Diego Velázquez (1599 - 1660). Garcia also focusses on the mundane in some of his paintings. An example of this, shown to the group, was of a sink in a bathroom. Garcia also sculpts and specialises in panoramas. There was a lively discussion about photo-realism as an art-form. *Link: Antonio López Garcia artist*

Presentation 5: (Elaine Evans). Subject: The Walker Gallery, Liverpool.



The Walker Art Gallery, Liverpool

Opened in 1877, this prestigious Art Gallery was named after Andrew Berkeley Walker, twice Mayor of Liverpool and a wealthy brewer. The Council donated the land and Walker paid for the building, which is in Neo-Classical style. It houses one of the largest collections of art-works in the UK, outside London, and has the largest collection of Victorian art in the country, including many Pre-Raphaelite works. The main collections are housed in fifteen rooms and galleries. An important and influential John Moores painting exhibition is held there every two years and 'Isabella' (1849), also known as 'Lorenzo and Isabella', a painting by John Everett Millais, can also be seen there. *Link: walker art gallery liverpool; lorenzo and isabella painting*

Painting 6 (Kay Pagett). Ilya Repin (1844 - 1930). '(The Underwater Kingdom of Sadko' (1876), oil on canvas, 200cm x 320cm. State Russian Museum, St Petersburg, Russia.

This painting has as its theme a Russian fairytale, one of the oldest epics in Russian culture. Sadko, 'the naive Russian youth,' selects his bride from a parade of the most

beautiful women of all ages and countries, and, faithful to his heart, chooses the last, the homely Russian girl. Repin described 'Sadko' as 'brightly lit by electric light' (a curious concept for an underwater scene), and confessed: 'This picture reflects my own situation. In Europe, with all its wonders, I feel just like Sadko; I am dazzled'. It is not difficult then to understand why Repin chose to paint this particular scene from the epic, since it symbolizes his own attitude. Just like Sadko is charmed by nine hundred daughters of the Sea Tsar, of different nationalities, he still chooses a not so sophisticated, but very ordinary Russian girl; Repin, despite all of his travelling, still remained a Russian painter with his emphasis on patriotism. "As a contemporary remarked, 'Repin outside of Russia is unthinkable. Accept him or reject him, he is beyond personal evaluations, he is from the people and is popular in the real sense of the word'. Thus the painting is symbolic: Repin loved Russia and despite the temptations offered to him, did not want to 'marry' anyone else. The action takes place at the bottom of the sea, and a thin layer of paint gives this intriguing painting the effect of flowing water. *Links: ilya repin artist; sadko painting*

This Group Meeting was a wonderful mix of art and opportunities to discuss.

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