

## **Art Appreciation Meeting in July 2018.**

**Painting 1.** George Gladden. '**Basle Carnival**' by **Princess Fahrelnissa Zeid** (1901 – 1991). Tate Modern. Size: 18” x 21”.

Born in Turkey to a wealthy family, Zeid married a member of the Iraqi royal family in 1930. She studied at Art College and became a Diplomat's wife. She moved from painting portraits to abstract art as the Muslim religion does not permit figurative painting. The painting is in mosaic form with hints of fish and other objects. The painting is colourful, vibrant and detailed. Members of the group saw an abstract parrot, a toucan's beak, a stained glass window, a conversation piece, the hint of a four-legged animal. The painting appeared to be kaleidoscopic, with influences from Turkish, Persian and Greek art. Links: Zeid artist.

**Painting 2.** Elaine Yates. '**Worcester Cathedral**' by **Jilly Oxlade Arnott** (1968 – present). Large canvas, temporarily at Croome Court.

Elaine says: 'We saw this painting of Worcester Cathedral by Jilly Oxlade Arnott, painted in the style of Andy Warhol's 'Che Guevara' (see below) at an exhibition which is currently running at Croome Park and we really liked it!'

Jilly Oxlade Arnott is a Worcester based architectural watercolour artist from a family of painters, draughtsmen, potters and sculptors. She has two distinct styles:

- a more traditional 'Classical' style which is bright watercolour with detailed fine line ink and:
- a 'Vivid' style with simple bold lines on layers of pure vibrant colours inspired by the pop-art genre and is best seen on large-scale canvases.

She is rapidly gaining recognition not just in her own right as an artist but as a proactive Curator of pop up art galleries. She assists and introduces new talents from all artistic mediums.

Architecture and its appreciation is of importance to Oxlade Arnott who commented 'buildings are the foundation of our lives, the interaction we all have with them may be inconsequential but if, once in a while you stop, look up, you'll be surprised by what you've missed and how varied and intricate the urban landscape can really be'. Links: Jilly Oxlade Arnott

### **Andy Warhol's 'Che Guevara'.**

This representation, a 9 image in 3x3x3 format, is now considered to be the most reproduced in the history of photography and has a long and complicated history. It has also spawned many other paintings in the same style (see above). For full details Google: The Iconic Image of Che Guevara. Links: Jim Fitzpatrick.

**Painting 3.** Roz Lathe: '**Parson Weems' Fable**' (1939) by **Grant Wood**, (1881 – 1942). Oil on canvas 30” x 50”. Aaron Carter Museum of American Art, Fort Worth, Texas.

In the painting Parson Weems is looking at George Washington as a boy, but with an old face, and his father. 'I cannot tell a lie' says the boy of a misdemeanour. The moral of the story is that the father is proud of his son's truthfulness. Roz noted the lines on the painting: Weems pointing to the boy, the spotlight on the boy. She also pointed out the dark background, the curved shapes and primary colours. A curtain drawn back implies this story is a fable. The style is clean cut, not realistic, stylised, theatrical invention, staged and systemised. The storm clouds gathering represent the storm clouds gathering over Europe in 1939. The painting looks simple but has a lot of hidden

meaning. Links: parson weems fable grant wood

**Item 4:** Peter Dainty – **Tutankhamen's funerary mask** (1350BC). Lifesize, 54 x 39.3 x 49cm. Material: 22ct gold base. Egyptian Museum, Cairo.

We have no knowledge of the artists or craftsmen who created this. It predates the Sutton Hoo mask by 2,000 years and is a faithful portrait. It was found by Howard Carter in 1925. The headdress is of blue glass not lapis lazuli. On the brow are 2 symbols: a cobra representing lower Egypt and a vulture representing upper Egypt. Tutankhamen combines both provinces. The chest collar is a lotus bud border, inlaid with the precious stones of lapis, quartz and green feldspar. Diamonds, rubies and pearls were unknown at the time. The false beard is plaited, a traditional convention; a plaited beard was a symbol of divinity. The funerary mask was part of the internment process. Note the calmness of expression. Compare: Diamond encrusted platinum skull by Damian Hurst. Links: tutankhamen funerary mask.

**Painting 5.** Dianne Bullough – '**The Orrery**' (1766) or the full title, '**A Philosopher giving a Lecture on the Orrery in which a lamp is put in place of the Sun**' by Joseph Wright of Derby (1734 – 1797). Oil on Canvas, 1.47m x 2.03m. Derby Art Museum and Gallery.

The painting is in Chiaroscuro – the contrast of dark and light. An Orrery is a Planetarium. Dianne pointed out that the composition of the figures frames the Orrery. A student stands on the left taking notes. Dianne noted the texture of the clothing, and the expressions on the faces. There are two fascinated children with rapt attention. On the right a bookcase indicates that the philosopher is in his study. The other two men with realistic garments are just “faces “. The silhouette in the foreground is possibly an older child. At the bottom left a woman is portrayed. This was unusual at the time, but a feature of Wright's paintings. Wright was very interested in amateur science and created startling images of England on the verge of the Industrial Revolution. His paintings include home scientific experiments and iron workers at their forges. Links: the orrery, joseph wright of derby.

**Painting 6.** Anne Williams. '**The House at Plas Newydd**' by Rex Whistler (1905 – 1944). Mural 58' wide oil on canvas. At Plas Newydd. The Marquis of Anglesey, the owner of the house, was a friend of Rex Whistler's. Whistler painted the canvas and put it on the wall. It is one of the most famous and largest landscape murals in Britain. There is a wealth of trompe l'oeil features, eg the anchor, Neptune's crown, Neptune's footprints, arches, etc. The landscape looks like an Italian village but contains elements of Mount Snowdon, Marble Arch, Irish pubs, Beaudesert and Mow Cops as well as a church in Rome. These places were all special to the Paget family. Links: plas newydd painting, rex whistler.

**Painting 7.** Margaret Robinson. '**The Artist's Garden at Giverny**' (1900) by Claude Monet (1840 – 1926). Oil on canvas. Size 0.816m x 0.926m or 32.1” x 36.5”. Musee d'Orsay, Paris. Margaret briefly outlined Monet's life and artistic career and went on to explain that Monet pioneered gardens as painting subjects, and many of his paintings were modelled on his garden which he created specially to paint. Links: garden at giverny painting, claude monet.

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