



### **Chairpiece from Simon Court**

The Hatton and FOTH have had a “funny” few days. There are currently two exhibitions and an ‘installation’. The Ed Ruscha exhibition is here because the Hatton was thought the best gallery for it i.e. it was won against competition from other national galleries. In this bulletin there are reminders of the three walk and talk opportunities two around mid-day and Mary Richards from Tate publishing at 6.30 on April 30th. At the recent opening however Eric Cross was cut off in his prime just as he was about to describe the necessary changes to the Hatton, and how those present could help. The Fire alarm reminded everyone of a more immediate narrative and we all had to leave the building.

The other show was that of John Darwell’s *After Schwitters* he, a photographer has followed in the footsteps, travelling to sites particularly relevant to the life and work of Kurt Schwitters including Elterwater, the Isle of Man, Hanover and Norway, producing his own photographic responses to these places. The photographic detail making the link between, found or thrown away objects and the Merzbarn. Kurt Schwitters was a famed recycler. The red central disc of the wall playing a role in the photographs of John Darwell



The Installation by Catrin Huber opened up the Mertz barn to colour and space, giving it a new freshness and a central focus rather than part of a corridor. There was a talk on the on the installation On Wednesday the 13<sup>th</sup> of March at 6.30pm.

For me the other ‘Key’ event was the workshop by Aubrey Anderson an excellent first day generating printing plates of cardboard and taking first prints to work on in colour the next day. Sadly the gremlins took over. Having all met up we couldn’t get in as the electricity was off. Two helpful security personnel told us there were health and safety reasons why the whole building

was shut down till the next day . Even then there was no guarantee we would be able to rescue our prints. Isobel (of the red/pink beret) knows her way round the Fine Art building having recently completed a degree there felt sure there would be a key in the cleaners cupboard. This however was in darkness ,and without a torch finding the “Key” cupboard proved impossible. Despite or because of all the technology the enthusiasm of this happy band that got use there for 10.0 began to waver and coffee called. We did reconvene on another when the electricity was on.

We had better luck on the 26th Feb. when circa twenty-five FOTH’s listened to an excellent talk by Malcolm Yorke on Edward Bawden and the group of artists who lived in Great Bardfield, they seemed to share many of the pleasures of life.

The discussion after the talk was slightly contentious in that there wasn’t complete agreement where Bawden sits in the pantheon of painters. There was however agreement that the talk had been delightful and Malcolm Yorke agreed to sign the books we had of his, or those bought that evening.

Malcolm Gee’s talk on Richard Hamilton and Duchamp’s Big Glass was very well attended and very interesting. The Watercolour Workshop with Ben Haslam was a great success.

The other event I would draw your attention to is the FOTH Annual General Meetings of late these have been well attended affairs certainly improved by the “Show and Talk” element. I would encourage those who hope to come to future AGMs to select an art object they own to share with those at the meeting.

Finally this is my last “Chairpiece” , I think it is time to move on and tendered my resignation at the AGM. Whairi Cardinal is now ‘Chairman’ and Alysia Trackim is Vice-Chair. I will almost certainly seek a committee place and may continue to submit reviews for the Newsletter/Bulletin. From my perspective the Hatton shows over the last 4 years have been excellent and this includes our own shows. Regrets aren’t usually helpful but if I have one it is the fact that the membership has not risen significantly over this time. I think I have said before that we all have a responsibility to suggest membership to friends and relatives. One each doubles the list of members.



Simon Court



Jenny Court:

Images produced in Aubrey Anderson's workshop - printed from a relief surface made of cardboard.