

Friends Bulletin: March 2018

President: Professor Eric Cross

Dear Friends,

We are now nearly two months into 2018 and we have made a good start on events, with two all-day print workshops as well as evening talks. Working in the new learning room is different from working in the print studio, but we managed with a borrowed press from the Department of Fine Art and a small nipping press, not to mention the generous help of our lovely Learning Officer, Hazel. At the second workshop a member kindly brought along her own small nipping press too, so we had a reasonable amount of technology available. A few illustrations of some of the large array of work produced are available elsewhere in this bulletin. Do have a look and consider whether you might like to have a go. Beginners are very welcome to join the class and with two instructors we are able to provide help and encouragement as well as a number of techniques.

The Sean Scully exhibition in the gallery is proving very popular with all ages. An artist's talk by Sean was very well attended and had to be moved from the lecture theatre to the King's Hall, so much in demand was it. It was interesting to hear him talk about his inspiration and his history. I took my grandchildren to a children's activity day in the learning room, where they were encouraged to make Scully-esque paintings. When they looked at the Scully work on display in the gallery, they simply said, "Wow!" Such a brilliant reaction! They then went on to produce their own paintings with great vigour. I believe it is important to expose children to all kinds of artworks. They have such wonderful imaginations and are not bound by limits in the same way that we older folk are. Do bring your wee ones to the gallery and just see how they react to the work! It's quite a revelation!

As I write, we are preparing to host the regional meeting of BaFM – the British association of Friends of Museums. This will take place in the learning room at the gallery and is a chance for us to showcase the refurbished and renewed gallery. We should never underestimate the importance of Friends of Museums to the work, and indeed survival, of their respective galleries or museums. The Arts Council and the HLF set great store by how involved Friends' associations are in these institutions. We should be very proud of the role we played in accessing the funding for the refurbishment. Not only did we raise funds ourselves through events and donations, but the funds would not have been available had we not had a strong presence in the bidding. Now we have a beautiful gallery, a great learning space and a research library to rival any other museum. So, get out and enjoy our wonderful Hatton Gallery!

With very best wishes,
Vhairi Cardinal
Vice-Chair, February 2018

AGM Show & Talk

We are inviting members to bring to the Hatton and present a piece from their collection, which they can share with other members and explain their delight in it. Please tick the box at the bottom of the AGM notice if you wish to show an item.

FOTH ANNUAL GENERAL MEETING

28 April 2018 To be held in the Learning Room, Hatton Gallery

10:00 Coffee & biscuits

10:15 Show & Talk

11:00 Meeting commences

12:30 Lunch (it is essential to complete the booking form if you wish to stay for lunch.)

AGENDA

1. Opening Remarks
2. Apologies for Absence
3. 2017 AGM Minutes
4. Curator's Remarks
5. Learning Officer's Report
6. Chairman's Report
7. Treasurer's Report
8. New Data Protection Policy
9. Membership Secretary's Report
10. Nominations & Election of Chair & Committee Members
11. Any Other Business
12. Closing Remarks Nominations & Election of Chair and Committee Members

The following offer themselves for election and re-election to the committee:

Chairman: Alysia Trackim

Vice-Chairman: Vhairi Cardinal

Treasurer: John Dance

Membership Secretary: Richard Thompson

Online Media Co-ordinator: VACANT

Events Co-ordinator: Tomke Kossen-Veenhuis

Talks & Lectures Co-ordinator: Rebecca Whitcombe

Editor: Heather Baker

Simon Court, Pamela Parrish, Jo Kendal

If you cannot attend this AGM meeting and wish the Chairman to vote on your behalf please complete the Proxy Form below.

Friends of the Hatton Gallery Annual General Meeting Proxy Vote

I/we..... (Block Capitals) hereby appoint the Chairman of the Meeting, or..... (Name of Proxy) [Block Capitals] to vote on my/our behalf at the AGM of The Friends of the Hatton, 28th April 2018. Votes will be required for the appointment of Committee Members.

Signed.....

Date.....

Friends of the Hatton Gallery Annual General Meeting Lunch Booking

I/we will be taking lunch with the Friends of the Hatton on Saturday 28th April 2018. Name/s:

.....

..... Address:

.....

..... Telephone:.....

Email: Please tick the box if you would give a short presentation of 'Show & Talk'

Please return completed forms to Heather Baker at: 69 East Avenue, Billingham. TS23 1BY or email Tomke at Tomke.Veenhuis@gmail.com

Membership

January was the start of the Friends year. It's that time when annual membership renewals are due. All those who renewed or joined in 2017 should have received their new membership cards in January. Many of you have already paid for 2018. For those who have not yet updated their payments (£20 – family; £15 – individual; £5 – student) would you please ensure you are paying the correct amount. This mainly applies to members who have standing orders and may not yet have updated their payments. For members who normally pay by cheque or other means and have not yet done so please ensure you pay John Dance the appropriate fee for 2018. Information about doing this was sent to you with your 2018 membership card.

Your continued support is much appreciated.

Richard Thompson

Membership Secretary.

Friends News and Bulletin via email

Please consider receiving the Friends Bulletin and other information via email. This not only saves postage and printing costs but you would also benefit from news items (e.g. invitations to previews etc.) that do not always coincide with issue dates of the bulletin. At the last AGM it was agreed that all new members would automatically be sent information via email only. This is in addition to those existing members who had already agreed to receive bulletins and other information via email. In a relatively short time they have benefitted from key items of interest. If you don't already receive information on line why not opt in and take advantage of up to date Hatton news. Simply email Richard Thompson at richard.r.thompson@btinternet.com and ask to be placed on the email list.

Events and Workshops

Tuesday 24 April 2018: 'A case study of the Hatton Gallery Collection, 1948 - 1968'

Talk by Melanie Stephenson. 6.00-8.00pm in the Seminar Room at Hatton Gallery

'We don't have a collection, just an art gallery'

These words are Richard Hamilton's, recounted in Michael Bracewell's 2007 book, *Re-make/Re-model; art, pop, fashion and the making of Roxy Music, 1953-1972*, reflecting on the responsibility he took on for the Hatton Gallery while teaching in the department from 1953 – 1966. Hamilton's own experimental installations at the Hatton, *Man, Machine and Motion* in 1955 and an Exhibit with Victor Pasmore and Lawrence Alloway in 1957, are regarded as ground-breaking events in post-war exhibition history.

'Together these form a respectable foundation for the collection.' Lawrence Gowing, Professor of Fine Art from 1948 – 1958.

In a letter in the Hatton Gallery Archives, dated 1958, Gowing wrote to Alan Sanderson of the Gulbenkian Foundation requesting funding and reflecting on the collection he created through purchases, gifts and loans, which was being 'much used and appreciated both outside the college and within it'.

Why the contradiction in these two statements? What or who influenced Gowing to collect and what to collect? What made the collection possible? How was the collection used? Did the collection influence the practice of the students and staff?

Melanie Stephenson will explain some of the research methods she has been using to try to answer these questions, what insights they have given her into collection and the Fine Art Department in the 1950s and 1960s and how this case study may inform the future use of the Hatton Collection.

Melanie Stephenson and Harriet Sutcliffe will be exhibiting *Re-frame/Re-model: Reconstructing the Archive*, an exhibition inspired by research into Newcastle University's Fine Art Department in the 1950s and 1960s at the Hatton Gallery until May 12th.

For questions and to reserve a place at the talk please contact: rebeccajwhitcombe@gmail.com

Wednesday 25 April 2018: 'Revisiting the Basic Course – a practical approach'
Evening Workshop with Harriet Sutcliffe. 6.00-9.00pm Seminar Room at Hatton Gallery



Image courtesy of the National Arts education Archive

Harriet Sutcliffe is an artist and researcher based in Newcastle and London, currently undertaking a practice-led PhD at Newcastle University Investigating 'The Significance of Space and Form In Art School Pedagogy'. Her work is being shown in a collaborative exhibition with her colleague, Melanie Stephenson, at the Hatton gallery in a show entitled Re-frame/ Re-model: Reconstructing the archive, which runs at the gallery from 3rd February - 12th May.

Newcastle's Hatton Gallery and Department of Fine Art, have played a significant role in modern art history. During the 1950s and 1960s its staff included some of the most prestigious names in British art. Victor Pasmore, the Master of Painting, was one of Britain's leading abstract artists and Richard Hamilton, his chief assistant, was soon to become known as the 'father of Pop-Art'. What also made the Fine Art Department one of the most advanced and progressive in the country was the Basic Course, which emerged as a radical form of art training and continues to underpin Higher Art Education today.

The Basic Course at Newcastle was the start of a fundamental shift in artist training. Prior to the development of the course, the majority of art school pedagogy in the UK had been based on a classical educational model. Pasmore and Hamilton's Basic Course strived to create a course that reflected the post war world. The old, classical training, in which students had to copy static objects, was not reflective of the new, dynamic, ambitious world which was just beginning to emerge, in which attitudes, technology as well as artistic practice had been radically transformed.

This workshop will be inspired by some of the experimental, problem solving exercises undertaken on the Basic Course.

10 places available, £10 per person + a small charge for materials

For questions and registration please contact: Tomke.Veenhuis@gmail.com

Saturday 12 May 2018: 'Meaningful Scribble', Workshop with Jenny Purrett.

10.30-4.00, Education Room, Hatton Gallery

A day for you to explore expressive mark-making techniques. Focusing on how we make marks and developing our own drawing vocabulary, we will do a variety of drawing activities using charcoal, biro, pencil and pen and ink.

As well as learning techniques, it is also a day for experimentation and play.

This workshop is suitable for those who had never drawn before, those who wish to develop their drawing confidence or for more experienced drawers who want to find a looser way of working.

12 places available, £20 per person (+ possibly a small charge for extra material).

For questions and registration please contact: Tomke.Veenhuis@gmail.com

Further events to look out for in 2018

June 2018: FOTH exhibition

July 2018: Art on Campus Tour with Prof Andrew Burton

Summer/Autumn 2018: Book and Box Making Workshops

Current exhibitions on at the Hatton:

***Kurt Schwitters: Collage & Assemblage* 7th October 2017 – 12th May 2018**

The presents a rare opportunity to see an extensive selection of Kurt Schwitters' classic Merz collages alongside his iconic Merz Barn wall. This exhibition highlights how Schwitters – once called 'the supreme master of collage' – took this twentieth century art form in radical new directions, and created an artistic legacy that remains to this day.

***Sean Scully: The Seventies* 10th February – 26th May 2018**

Sean Scully is renowned globally as the master of Post-Minimalist Abstraction and it was in 1968 when Scully started at Newcastle University that the breakthroughs in his work occurred, laying the foundation for the rest of his career. Presenting paintings and drawings from 1968 – 1974, this exhibition demonstrates the remarkable confidence of Scully's work and the genesis of his continued fascination with stripes, and the space in between. *Sean Scully: The Seventies* is presented across the Hatton Gallery and the Laing Art Gallery.

***Hatton Commission: Kate Liston* 17th February – 12th May 2018**

A new commission by Newcastle-based artist Kate Liston marks the first in a series of annual site-specific projects responding to the unique architecture and remarkable history of the Hatton Gallery, as well as its pivotal role in international innovations in exhibition design and installation art.

Final Word: Printmaking with the Friends

On 13th January and 3rd February, an enthusiastic group of Friends joined Caroline and Vhairi for printmaking workshops in the new learning room at the Hatton. There was a variety of techniques on offer, from linocut to woodcut, collagraph, engraving and monoprinting. Some people chose to do one technique, whilst others had a go at a few methods. Caroline and Vhairi were on hand to offer advice and encouragement. We had a lovely two days and the group was very relaxed and congenial. We are getting used to working in the new space, though we do still miss access to multiple presses in the print studio.

Many thanks to Hazel and Helen, who facilitated the workshops for the Friends. We hope to be able to offer more workshops through the year, so look out for the adverts in the next bulletin and following ones. No experience is necessary, and a great time is guaranteed! Have a look at the website for more photos.



Kath's Cat - Collagraph



Iona's Irises - Woodcut

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