

# Art Friends Warwickshire

## ARTLOOK

September 2020



*Red on Pink* by Alexander Arundell

Dear Art Friend

Have you ventured out yet to visit an art gallery or to enjoy lunch? Some of my friends have done already so I have booked to see a couple of exhibitions later this month, the Kimonos show at the V&A top of my list. Whether I shall actually go depends on the situation at the time and therein lies the problem in planning anything for the future. The confidence I feel today may well evaporate if the second wave returns, therefore I remain flexible, booking tickets for the shows but not yet for the train. Clearly there is an appetite for a return to culture as some early re-opening exhibitions sold out quickly. But that is London, with a large pool of art lovers, so how will it be up here in the Midlands?

That question lies behind our recent survey where we sought to gauge your attitude to attending events, travelling by coach, participating in Zoom and receiving **ARTLOOK**. We had a good response; see the results on page 12.

In this issue, Brian Phillips writes with good news about the trip to Strawberry Hill and flags an April visit to Perrycroft near Malvern. Our next issue will include a brief outline of the house to whet your appetite. For those Art Fund members who four years ago visited the studio of James Butler, Gill Ashley-Smith has written about the final installation of his statue of William Shakespeare which stood then in his yard.

We have the second tranche of Susan Yeoman's private selection of art (and invite you to share your own favourite pieces in a future **ARTLOOK**). A new contributor is member, Veronica Cutler who volunteers at Upton House which holds the National Trust's most prized art collection. She writes of

the pains taken to protect the collection, then the property of Lord Bearsted, from the risk of destruction during WW2.

If you were among the 90-odd people at the February talk at Princethorpe College, you will recall the announcement that we would sponsor the Art Friends Warwickshire Bauhaus Trophy. Susan Yeomans reveals the trophy which will be awarded to a student showing particular promise in the aesthetics of design. Continuing the Bauhaus theme, a longer-than usual but fascinating article is written by supporter, Jennie Howe who last year toured Germany as part of the Bauhaus anniversary. Her description of the various museums visited benefits from the extra background and context.

Although our events are still on hold, we are keeping in touch with our speakers and all of them are positive in their wish to support us at some point in the future either in person or with a Zoom lecture. For our university contacts, life will be challenging as they look to welcoming a new cohort of students. One of our speakers commented how it has made her re-think her teaching methods afresh and she is quite relishing the challenge.

#### **Visit to Strawberry Hill House - 23 September 2020**

I am pleased to tell you that this visit is ON. A maximum of 30 passengers can be accommodated on Johnson's 63-seater executive coach. Current regulations require masks to be worn. Strawberry Hill House have restrictions as well, but can accommodate us in three small parties. A short talk in a room, arranged according to social distancing rules, will be followed by a self-guided tour. The café is currently offering a pared-down take-away menu while the café itself is closed. We can use the gardens to sit and eat so bringing your own lunch is an option. I am also looking at further alternatives and will be in touch with you. Hopefully the weather will be fine and we will be able to enjoy a short walk to Radnor Gardens and the Thames.

All those who booked months ago have been contacted and their opinions sought. We have just a few spaces left on the trip, so send me an email if you are interested. [brian@artfriendswarks.uk](mailto:brian@artfriendswarks.uk).

#### **2021**

Ever hopeful of resuming more events, Brian Phillips has tentatively arranged for a visit on **15 April** to **Perrycroft**, near Malvern, an Arts-and-Crafts house designed by Voysey. And in **May** a visit to that other Gothic masterpiece, **Arbury Hall**, near Nuneaton, is planned. More information and booking details will appear in future issues of **ARTLOOK**.

Gill Ashley-Smith writes: The holiday tour is now provisionally booked with Johnson Coaches at the same New Forest Hotel planned this year, for the period **21 – 25 June 2021**. At the moment I can do no more. Two of the venues we were planning to visit have closed permanently, and few have plans yet for next year. I try never to promise things I cannot fulfil, but this ongoing virus is infecting everything, and I can only ask for your patience. I will keep you updated, hoping that I shall soon have the pleasure of offering something other than guesses. Whatever happens, the company will be great, the atmosphere welcoming, and the art interesting as ever.

Our thanks to our contributors to this issue. Could you write about a past visit to an interesting gallery? Would you share your own art collection with us? We need our supporters' input to make this a good read.

**Dianne Page**, Editor [dianne@artfriendswarks.uk](mailto:dianne@artfriendswarks.uk)

#### **Art Friends Warwickshire Committee:**

Brian Phillips, *Chairman*,  
Gill Ashley-Smith, Sandra Clowes, Alex Corrin, Dianne Page, Susan Yeomans

## Art Friends Warwickshire Bauhaus Trophy by Susan Yeomans

For many years, Princethorpe College has generously hosted an annual lecture for Art Fund Warwickshire during February half-term. This year they kindly carried on the tradition for the new Art Friends Warwickshire, again providing us with their support and excellent facilities. The February 2020 lecture, *Women Artists* by Vivien Heffernan, raised more than £1300 and we wished to thank the college for its loyalty by sponsoring a trophy to be awarded to a student of the college showing particular promise in the aesthetics of design. This will include the replica trophy for the first year of the award.



When this was originally discussed with Alex Darkes, Assistant Head (Development) at the college, the timing of the award coincided with the Bauhaus centenary, one of the most influential art and design schools of the early 20<sup>th</sup> century. We therefore agreed that the trophy should be entitled **Art Friends Warwickshire Bauhaus Trophy**. The citation will read: *Presented by Art Friends Warwickshire on the occasion of the Bauhaus Centenary in 2019. Awarded to the student showing the most promising contribution to the aesthetics of design.*

We will keep you informed of the process and name of the first recipient of the award. Meanwhile, you may be interested in an article on Bauhaus that appeared in the *Guardian* in March 2019, which complements the article by Jennie Howe in this issue of *ARTLOOK*: <https://www.theguardian.com/travel/2019/mar/16/100-years-bauhaus-germany-berlin-weimar-dessau>

## Shakespeare in bronze by James Butler, RA by Gill Ashley-Smith

Four years ago, Warwickshire members of Art Fund visited the studio of world-renowned sculptor, James Butler RA for a guided tour of his workplace, which at the time included a beautiful finished bronze statue of Shakespeare, waiting to be erected in Stratford-upon-Avon. It has taken this time for Stratford to decide where to display the £100,000 statue but no sooner had they agreed to locate it in Henley Street, outside the Shakespeare Birthplace, than Covid-19 struck, the Shakespeare Birthday celebrations were cancelled, and the unveiling of the work had to be postponed.

Now all is well. The lifelike statue, offered by Stratford benefactor, Tony Bird, is now in situ in Henley Street, providing generous space for photographs and poses with the bard so much beloved by the thousands of Stratford visitors. [Photo: Tony Bird, left, with James Butler.] Just a little further up Henley street is 'The Jester', another bronze by James Butler.



James' commissions are to be found all over the world. He is most proud of his legacy of military memorials, but he also loves working on gentle sculptures of children, many modelled on his own daughters. And he has modelled likenesses of so many famous people that his studio is a hall of fame. It remains to be seen who will officially unveil this magnificent new statue next Birthday, but where James Butler RA is concerned, no doubt Stratford will be hosting a very important visitor to stand alongside Shakespeare and his latest local portraitist.

## My Art Collection Volume 2: Mezzotint and Print by Susan Yeomans

So, art lovers, here we are again. Those of you not yet brave enough to venture to the Royal Academy or Tate Modern are stuck with pale imitation in the guise of another virtual whirl round my bedroom to see what I have hanging on the walls. And also my living room and hall.

Bedroom art for me is '*what would I most like to see last thing before I go to sleep and again on waking*'; living room art is for '*inspiration in breaks from hammering away on the laptop*'; and hall art is for the undemanding, '*what can survive in darker corners*'. In this era of Zoom video conferencing, I confess I have lined some of my quirkier pieces up to deflect video viewer attention away from my double chin and untrammelled hair and onto a more charming aesthetic. Sadly, more people have commented on my hair than on my art.

The pieces I have selected this time are from my middle period, when I had ample wall space and chose random works that caught my eye. I bought because I like the concept or the shape or the colour and could afford it.

### Mat Collishaw, insecticide 15, series of 6 giant prints depicting crushed butterflies

In 2015, the cover of *Art Quarterly* Autumn displayed a Mat Collishaw print from his *Insecticide 15* series, then on display at Walsall New Art Gallery. Mat is a living artist, one of the 1980s group of Young British Artists, trained at Goldsmiths College by Michael Craig Martin. His inspiration for these photographic prints arose when he bought an old house which had dead butterflies on the window ledges. The colours and delicacy captured his attention so he took some of the butterflies, squashed them between glass plates, and photographed them individually. The photographs would then be enlarged many times, and the size of each print is c 30 x 30 inch square (75cm square).



I liked the concept and the colours so I decided to go to Walsall to see them in real life. The gallery was virtually empty of people so I had a long and lingering view and came home with the name of his agent to contact and buy an example. His agent said they came as a series of 6 from a run of 35 sets so although it was possible to buy single pieces I thought 'what the heck' and bought all 6. Without quite realising that 6 pieces of 30inch squares before framing made a pretty substantial collection all of its own. Two hang above my desk, one is behind me, and the remaining group hang on my bedroom walls. I did a rehang recently, another of those pandemic 'bottom of the list but nothing else to do' jobs, and moved the bluey/pinky ones to my desk space and shifted the yellow and black ones upstairs. <https://matcollishaw.com/exhibitions/new-art-gallery-walsall/>

If you ever go to a Mat Collishaw exhibition, do watch his zoetrope *All Things Fall* [2014], based on the *Massacre of the Innocents* by Scarsella (1557). A completely different take on the nastier side of religion, both horrifying and absorbing in equal measure.

### Print Fairs: Alexander Arundell, *Red on Pink* and Lucy Gough, *Southern Belle*

The next two pieces were bought on a whim because I liked the colour of the Arundell mezzotint and the symmetry of the Gough print. Neither has much back story, so you can make this one up as you go along.

**Alexander Arundell** is a British graphic artist who works with an art collective in Munich, Dreipunkt Edition <http://dreipunkt-edition.com/>. They have a stall each year at the Royal Academy of Arts Print Fair. His speciality is the 'luscious mezzotint' ie a large circle of two vibrant colours, one forming the base as a sun shape and the other adding an extra layer on top, sprayed on in the style of candy floss, a thread that winds round and round the surface of the sun in slightly uneven circles. I liked his *Yellow*

on *Yellow* and the *Red on Blue* but chose *Red on Pink* because the overall effect is of a vibrantly burning sun in Schiaparelli Pink. [See front page.] Somehow, it burns the image onto my brain and whilst the pink is a shocking pink, it feels more immediate and vivid than threatening or malicious. It reminds me of a burning sun in a science fiction film. This piece hangs opposite my day bed, the sofa in the conservatory, deliberately placed so as to be in my eyeline when I sit doing the crossword or reading a book or glance away from the TV.



**Lucy Gough** <https://www.lucygough.com/> is another living graphic artist, with a studio in Cambridgeshire. Her *Southern Belle* [left] was displayed at the RA Summer Exhibition 2018. The simple geometric style: the colours, amber, eau de nil, dove grey and black all meld together into a peaceful yet coherent image that is easy on the eye. *Southern Belle* recently moved from my landing to my hall so I see her every time I climb the stairs. I find her calming and yet cryptic, exactly like doing a crossword.

#### **Bridget Riley *One Small Step* 2009**

When I was cleared out of the Civil Service in September 2011, I opted to use some of the redundancy money to buy a Bridget Riley geometric black and white print from the 1960s. I had been influenced in my choice by a 2011 exhibition at Birmingham Museum's Gas Hall where a number of her early works had been displayed. I contacted her agent and went to London to see what was currently for sale. I am partial to her *Greys* but less enamoured of the Perspex on which many of these are etched and, in the end, chose *Winged Curve* from an edition of 75 created in 1966. Warwick University Art Collection also has one and last time I saw it, there it was displayed on the walls of the mathematics department. It hangs at the end of my bed (on the wall opposite anyway) and I find it immensely soothing yet gnostic when I see it every night before I go to sleep.



The other Bridget I own is *One Small Step* [left], from an edition of 300 created in 2009. For once, it is the asymmetry of the picture that appealed to me. I like the way the pink oversteps the orderly border of the red, like a cheeky tongue poking out from the left side of the screen. The insouciance appeals anyway, and it hangs on the edge of my conservatory so that I see it every time I go to the back door, or the sofa, for an afternoon siesta. Which reminds me, all this typing is tiring so I'll sign off once again.

Susan

## What happened to Lord Bearsted's pictures during WW2?

by Veronica Cutler

In 1934 the National Gallery had appointed as Director a young Kenneth Clark, formerly keeper of Fine Art at the Ashmolean Museum. That same year, with thoughts of a possible war already in the air, the Gallery authorities had begun to think about the possible removal of paintings to safer places outside London.

By the time of Munich, a first consignment of paintings had already been sent to Wales, to locations including the National Library of Wales at Aberystwyth, Penrhyn Castle, and the University of Wales, Bangor. A few days before the declaration of war in September 1939, the Gallery was closed, paintings were removed from walls and in some cases from their frames, and transported in vans to London goods stations, where they were loaded onto unmarked trains for their long journey to Wales.

By 2 September 1939, the day before war was declared, some 1800 works had already left London.

Initially, Lord Bearsted had assumed that the remote location of Upton House would be safe and suitable for the care of his pictures. Indeed, many London galleries and museums had removed their treasures to country houses in similar locations. However, the building of an RAF station at nearby Shenington caused concern.

Lord Bearsted was himself a trustee of the National Gallery and would have been aware of the evacuation plan. In the autumn of 1941, he asked to send a selection of his paintings to safe-keeping in Wales, and his request was accepted. Forty paintings were chosen, including such highlights of the collection as the Bosch triptych, the El Greco, the Guardis, the Hogarths, and so on. The National Gallery archives of the time make it possible to trace the journey of the paintings, first to London, then to Wales, and finally home again in 1945. An interesting letter from Lord Bearsted's insurers, dated 6 November, 1941, states 'we were recently informed that some of the more valuable items are being transferred from Upton House to an address not stated, for reasons of safety.' The insurers want to know the unknown location. The calm, official language probably masks some considerable concern.

In that same year, Martin Davies, the National Gallery's Assistant Keeper, who spent the whole of the war in Wales, had become concerned about the safety of the paintings even in their remote hideouts. The bombing of Liverpool meant that the buildings housing the paintings were exposed to the flight path of German bombers. At the same time, Lord Penrhyn, of Penrhyn castle, had become increasingly difficult as a host for the paintings, and it was plain that he did not really want them in his house. Martin Davies and others searched extensively for a safer venue in the area, and finally settled on Manod Quarry, a disused slate quarry above the small town of Blaenau Ffestiniog.



The site was, and still is, both breathtakingly beautiful and utterly remote. The quarry, nowadays locked and unsafe to enter, was extensive, with many separate high chambers suitable for storage. However, a great deal of preparation was required to create suitable conditions, in terms of reinforcements, flooring, heating, lighting, dehumidification, the laying of transportation rails, and so on. The transferring of precious art objects to the high site, with its narrow road, was an enormous undertaking. Famously, the largest painting from the National Gallery, Van Dyck's equestrian portrait of Charles I, could only be transferred after the lowering of the road under a low

and narrow bridge. Today the deep kerb showing the lowering of the road is still visible.

The difficulty of the location and the care required in handling the artworks meant that only three trips a day, by lorry, were possible. The lorries drove a quarter of a mile in to the heart of the mountain.

Paintings were carefully unloaded and moved on wagons pushed by hand inside the quarry. In all, over 600 of these painstaking journeys were made.

Martin Davies, later Sir Martin, worked at the quarry in a specially created studio, and continued very much as he would have done back home in his London office. Inspection, conservation, and maintenance continued. He writes regularly to the Keeper of Pictures back in London. In one letter he reports that 'one of Lord Bearsted's Hogarths is beginning to flake slightly', and suggests consulting Lord Bearsted about this and possible work which may be needed.



Interestingly, the conditions in the quarry, once finally organised to requirements, proved very beneficial to the conservation of the paintings, and discoveries there informed later work on creating the best gallery conditions. There were considerable hazards. In 1943, for example, two rock falls occurred from the cave roofs, and the idea of removing the paintings was briefly considered. In the end, chains and scaffolding were introduced to support the roofs. It was thought likely that the heating system might have made the rock more unstable than previously.

In 1945, the long series of journeys in the opposite direction took place. The National Gallery archives contain a series of hand-written lists, ticking off the paintings on their return. One of these lists contains news special to Upton, beginning with 'The Macdonald Children' and continuing with many familiar names. On 10 November 1945, Lord Bearsted writes to William Gibson at the National Gallery: 'I am glad to hear that my pictures are now at the Gallery. May I come in one day to see them so that I can settle what I keep for my small flat in London before arranging to send the rest to the country?'

## Bauhaus Centenary - The birth of modern architecture and design by Jennie Howe

In 2019 Germany celebrated the centenary of the founding of the Bauhaus, the influential design school originally formed in Weimar, relocating to Dessau in 1925 and closing in Berlin under pressure from the National Socialists in 1933. The school was the vision of the architect Walter Gropius and revolutionised the way artists, designers and teachers approached creative thinking. It bridged the gap between art and industry by combining craft with art. Gropius envisaged a totality of artistic media, all were to be considered as equal and could be brought together and mass-produced.

I have been fascinated by the Bauhaus movement since my days as an art student in the late 1960's and admired the clarity and simplicity of its designs. A hundred years on, it is still possible to buy Bauhaus furniture, lighting and ceramics and its influence has spread world-wide. Those of us who remember Terence Conran's early Habitat shops will recognise familiar styles.

An opportunity to visit all the main Bauhaus sites in this centenary year, together with new museums that had opened to celebrate its founding, was a very tempting prospect. By joining a tour that would transport me to all the sites, most of which had been in the Deutsche Democratic Republic until 1990 (and are still not easily accessible), was the perfect solution.

The tour started in Weimar, a beautiful old city, home of Goethe and Schiller, which, because it was seen as a cultural jewel by the DDR, was spared the brutal rebuilding inflicted on many other East German cities. Bauhaus grew out of the existing Ducal Art School, using buildings designed by its first principal, the Art Nouveau designer, Henry van de Velde. When van de Velde stepped down during World War 1, it was he who suggested Walter Gropius to be his successor.



Gropius's revolutionary vision enabled him to assemble a distinguished group of like-minded teachers, including László Moholy-Nagy, Paul Klee, Johannes Itten, Wassily Kandinsky and Bauhaus student turned teacher, Joseph Albers. The school's teachers and students adapted and decorated de Velde's building's interior to reflect their new philosophy. It is now part of Bauhaus-University Weimar and we were able to enter the buildings to see two original features, the staircase mural designed by Oskar Schlemmer and painted by students and Walter Gropius's office, completely furnished with his own designs.



While in Weimar, we also visited the Haus am Horn, a student-designed experimental house built in 1923 and the newly-opened Bauhaus Museum, designed by Heike Hanada, which holds the oldest Bauhaus collection in the world with over 13,000 objects and documents, the core of which had been selected by Walter Gropius. The museum's permanent exhibition focuses on design icons, displaying some particularly precious items including the famous Wagenfeld lamp, Marcel Breuer's lattice chair, Marianne Brandt's teapot, ceramics by Theodor Bogler, and works by Paul Klee, Peter Keler and László Moholy-Nagy.





The museum's opening had been delayed and, sadly, not all the floors and exhibits had been completed when we visited in early September. Many items in showcases had not yet been labeled and there were still quite a number of big empty spaces. The building's design is simple, austere and functional, reflecting many Bauhaus principles. The school's philosophy required the holistic approach of mind, body and spirit to creating a total art work design. The architect may well have been thinking of the bodily element when designing this building. There is only one fairly small lift, discretely placed in a corner. Visitors are greeted by a narrow and steep flight of stairs to access each floor. We are definitely being encouraged to keep fit.

We learnt that the relationship between the art school, the city of Weimar and conservative political circles in Thuringia became increasingly tense. In 1923, the school was asked to participate in the Wechschaubau exhibition and demonstrate its architectural and aesthetic principles by building a domestic building, a family home. The resulting Haus am Horn, designed by Georg Muche and built by fellow students, was a simple steel and concrete construction in cubic form with a flat roof. It revolutionised 20th century architectural thinking but was not considered a success by the Ministry of Education. Following its poor reception, the school's staff were placed on a six-month contract and funding was cut by half. Walter Gropius decided that the Bauhaus would have to leave Weimar and in 1925 it moved to Dessau, the next destination on our tour.



Haus am Horn, 1923



Haus am Horn, kitchen

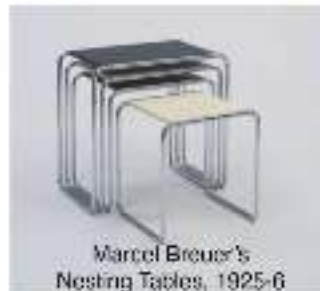


Haus am Horn, central living area

Early 1920's Dessau was an up-and-coming industrial city. Competing with Frankfurt, Darmstadt and Magdeburg to host the school, it offered both land and finance for building of the new school, student accommodation and homes for some of the professors. It also offered collaboration with local manufacturing industry which would enable the Bauhaus to pursue its aim of shaping creative design to meet the demands of modern age mass production. The new school focused less on individual art work and more on everyday objects that could be manufactured in collaboration with industry. Out of this emerged many of its best known products and buildings associated with Bauhaus today, such as Marcel Breuer's tubular-steel furniture and the Stahlhaus (Steel House) form of building construction.



Marcel Breuer's Wassily Chair, 1925-6



Marcel Breuer's Nesting Tables, 1925-6



Three illustration from MOMA.org website

Mies van der Rohe's Lounge Chairs, 1927

Perhaps the most iconic Bauhaus building is the Dessau school itself, designed by Walter Gropius. We were able to look around several of the studio rooms, now used for display and retail, as well as the students' accommodation block and canteen, which also doubled as the gymnasium. We ate lunch in the canteen, experiencing the type of food provided for Bauhaus students (heavy, carbohydrate-based, and not very appetising), and the discomfort of the furniture, especially the hard, backless stools designed by Marcel Breuer. The latter was a deliberate attempt to discourage student from lingering.



Bauhaus school buildings, Dessau



Stahlhaus exterior



In the Pellerhaus block of student's accommodation, famous for its iconic balconies, the study bedrooms were fairly frugally furnished but functionally equipped. It is now possible to stay overnight in one of these bedrooms for between 40 to 65 Euros.

Fortunately, because the Bauhaus school had been built on the edge of Dessau, it escaped the Allied bombing that flattened much of pre-WW2 Dessau. The Masters' Houses designed by Gropius were less fortunate and several, including Gropius' own, were destroyed in an air raid. The complex has been restored with a number of original houses open for viewing together with simple outline blocks representing those houses destroyed.



Dessau also opened a Bauhaus Museum to commemorate the centenary. Located at the heart of the city and designed by Addenda Architects, its austere design subtly reflects the Bauhaus spirit and most notably Mies van der Rohe's famous oxymoron "less is more". Its internal two-storey concrete block form is enveloped in glass, reflecting the urban landscape and parkland around it. Its permanent collection is found on the upper floor, while temporary exhibitions are held on the ground floor.

The first floor exhibition titled **Versuchsstätte Bauhaus**, features over 1,000 exhibits from a collection of 49,000 catalogued items and tells the story of school life in Dessau. It describes the Bauhaus as a vibrant place where people taught and learnt, conducted artistic experiments and worked on industrial prototypes. Examples of student works, teaching notes, drafts and prototypes from workshops define the character of this collection, with exhibits offering a fascinating insight into the design and construction of many familiar products. The exhibition also highlighted the many conflicts involved in trying to ensure art and design gained social relevance. Again, as in Weimar, the Bauhaus did not receive unequivocal support and faced local criticism.



Mass produced ceramic coffee jar 1923

While in Dessau, the school also took a strong directional change with the founding of an architecture programme. The Dessau - Törten Housing Estate, designed by Gropius in 1928 was an early commission, a Bauhaus solution to cost-effective mass housing. The estate, consisting of 314 terraced houses is still occupied. The houses' original form failed to work perfectly and they were remodelled quite quickly but they are now regarded as very desirable places to live. We were able to visit part of the estate and the nearby Houses with Balcony Access 1929-30, another Bauhaus commission designed by Hannes Meyer and also still occupied. Yet another Bauhaus-commissioned building in Dessau and still in use today is Carl Fieger's Kornhaus restaurant, 1929-30. Positioned overlooking the River Elbe, it is a popular venue and we enjoyed an evening meal there while watching a glorious sunset over the river.



Dessau Schlammerei 1928



Dessau Houses with Accessible Balconies 1929-30



Kornhaus Restaurant, Dessau 1928-30

In February 1928, Hannes Meyer replaced Gropius as director of the school. Meyer, an architect with a strong interest in social policy, brought two significant building commissions to the Bauhaus, both of which still exist today - five apartment buildings in the city of Dessau and the ADGB Trade Union School in Berlin. As a radical functionalist, he had no patience with some of Bauhaus's more aesthetic programmes. His use of off-the-shelf architectural components, to reduce costs, appealed to potential clients and the school turned its first profit under his leadership in 1929. Sadly, his approach also led to the resignations of two of the Bauhaus's most famous long-time instructors, Herbert Bayer and Marcel Breuer.

By 1930 political tensions were developing between the school and Dessau city council. Meyer clashed with the city's mayor who then fired him that summer. Gropius resisted the council's attempt to return him to Dessau, suggesting Ludwig Mies van der Rohe as the next head of school. On appointment, Mies immediately dismissed students he considered to be uncommitted, halted the school's manufacture of goods and returned its focus back to teaching, but, within less than a year, the National Socialist German Workers' Party (Nazi Party) had gained control of Dessau city council. The Bauhaus was forced to move.

The school's final destination was Berlin, as was our tour's, but we visited a number of prestigious early 20th century buildings on route, including Eric Mendelsohn's department store in Chemnitz, his Einstein Tower in Potsdam, Mies van der Rohe's early Haus Warner and Paris and his restored Villa Lemke, both in outer Berlin.

In Berlin, Mies used his own money to rent a derelict factory and opened the new Bauhaus. The school operated for ten months without interference from the Nazi Party but in 1933 the Gestapo closed it down. Following protests from Mies to the head of the Gestapo, it was agreed that the school could re-open on condition that it abandoned modernism. Shortly after receiving permission to reopen, Mies and the other masters agreed to voluntarily shut down the school again. The Bauhaus had been labeled as "un-German" for its modernist styles increasingly through the early 1930s. It was characterised as a front for communists and social liberals. The Nazi movement also denounced Bauhaus for its "degenerate art", and the regime was determined to crack down on what it saw as the foreign, probably Jewish influences of "cosmopolitan modernism". After the closure many of the Masters emigrated, Mies van der Rohe to Chicago, Gropius to Boston, the Albers to North Carolina and Kandinsky to Paris but the school's influence continued to be immense, especially in the USA.

The Berlin Bauhaus building no longer exists but the school's archives are now housed in a purpose-built complex near the city centre. Unfortunately, it was closed for renovation during this centenary year but an excellent exhibition of original artefacts and teaching materials was staged at the Berlinische Galerie Museum of Modern Art and we were fortunate enough to be given a very informative tour by the Director of the Bauhaus Archive. The show was based on 14 key objects which had been developed into case studies that allowed visitors to follow a design process from conception, through its developmental stages until it reached manufacture. Being full of photographs, original student assessment pieces and working drawings, it allowing us to see the Bauhaus philosophy in practice, from its foundation year to full graduation. Being able to follow the evolution of such iconic products as Marianne Brandt's teapot was fascinating but equally interesting for me were some of the foundation-year student work, especially the cut-paper spatial exercises and Itten's The Elements of Colour. Both had formed part of my first year as an art student as well. Perhaps in some very small way, I too have been a product of Bauhaus' teaching philosophy.



The Bauhaus masters on the roof of the building, 1928

From left: Josef Albers, Marcel Breuer, Gunta Stölzl, Oskar Schlemmer, Wassily Kandinsky, Walter Gropius, Herbert Bayer, László Moholy-Nagy, Hinrich Schaper.  
[www.wassilykandinsky.net/photo-18.jpg](http://www.wassilykandinsky.net/photo-18.jpg)



Bauhaus teaching programme  
 Oliver Tamas, [www.omicronphoto.com](http://www.omicronphoto.com)  
[https://www.flickr.com/photos/oliver\\_tamas/182369-das-bauhaus-lehrprogramm/](https://www.flickr.com/photos/oliver_tamas/182369-das-bauhaus-lehrprogramm/)



Dessau Bauhaus photo album (1931/32) by unknown  
[bauhaus-dessau.de](http://bauhaus-dessau.de)

## Survey Results

Our thanks to those responding to our survey, nearly 50% which was encouraging. Findings show that there is an appetite to enjoy art and the social side of Art Friends Warwickshire: three-quarters would be happy to attend a meeting of up to 30 people, once it is safe and legal so to do.

When it comes to coach travel, with legal safety regulations in place, just under half of the respondents would take a 1 hour each way trip, this level reducing to a third for a 2 hour journey.

Your opinion of **ARTLOOK** was gratifying – 97% read it, half reading most articles and a third reading all. The six-weekly publication seems about right so we shall continue with that schedule.

Given that 'live' meetings are unlikely in the near future, views on Zoom were valuable. Around three-quarters are happy to participate and also fund-raise. So, we are pursuing this route immediately. These valuable insights will help us steer Art Friends Warwickshire through these difficult times and enable us to provide our supporters with the zest of art.

## Links

Some suggestions and new links to sites of interest. For computers, simply hold Control and click on the link to reach the website. For tablets, just click.

With the Google Arts and Culture Project, the Royal Academy has developed an interesting site with lots to explore across its collections, its activities, exhibitions and art in general. <https://artsandculture.google.com/project/meet-the-royal-academy?sourcenum=624630>

**Anne Desmet RA** reveals in a 7-minute video her technique to create engravings of angels including a somewhat poignant example sporting a personal protection mask. [https://www.royalacademy.org.uk/article/video-anne-desmet-ra-engraving-angels-florence-nightingale?utm\\_source=wordfly&utm\\_medium=email&utm\\_campaign=EH\\_FR\\_ResilientArtNewsletter20\\_AnneDesmet\\_d\\_Friends\\_110820&utm\\_content=version\\_A&sourceNumber=626156](https://www.royalacademy.org.uk/article/video-anne-desmet-ra-engraving-angels-florence-nightingale?utm_source=wordfly&utm_medium=email&utm_campaign=EH_FR_ResilientArtNewsletter20_AnneDesmet_d_Friends_110820&utm_content=version_A&sourceNumber=626156)

BBC Radio 4 on Sounds - search **Simon Schama: The Great Gallery Tours** for four 28-minute talks about The Prado in Madrid, The Whitney Museum of American Art in New York, The Rijksmuseum in Amsterdam and The Courtauld in London.

## Virtual Gallery Visit by Jean Macdonald

Several galleries have produced on-line resources to provide virtual access to their resources, not only as a response to lockdown. While it is perfectly possible to watch these virtual tours on your own, it's more fun with someone else - and more like a proper visit. For those who haven't tried it yet, here's my recipe.

Set up a Zoom meeting with someone you would normally visit a gallery with. Choose a video to watch. I've seen the *Mushrooms* exhibition at Somerset House, *Tree* at the Hayward, *Aubrey Beardsley* at the Tate and *Cranach* at Compton Verney. I tend to go for shorter videos rather than 45-minute curator talks.

The 'organiser', your or your friend, shares their screen and plays the video. Depending on numbers (I've only tried it with two of us) you can comment as you go, pause the video and discuss a particular object, go back to something of particular interest to one or other of you etc. Not as good as the real thing but better than watching on your own.

## Membership subscriptions

### **FREE MEMBERSHIP UNTIL 1 JAN 2022**

***A gentle reminder to say that ARTLOOK 6 carried a message from Brian Phillips to say that anyone who paid for 2020 Membership before the end of May 2020 would get a further full year for free, as a gesture of our thanks for your support. You do not need to renew until 1 January 2022.***

***Susan Yeomans would have acknowledged your original purchase and confirmed your Membership number. Please could you check this before sending further payments? Email Susan on [sue@artfriendswarks.uk](mailto:sue@artfriendswarks.uk) if you are not sure or can't find that email. She'll gladly check for you.***

For newcomers or supporters wishing to transfer to Membership, the annual subscription runs for twelve months from date of receipt of your payment by the Treasurer and is £15 per member. This will give access to our events at a lower cost than for non-members and priority booking on some events.

Please mark the following Membership Application Form clearly with the name of each Member eg Jane and Joe Jones [2 @ £15] £30, and post the completed form and cheque made out to Art Friends Warwickshire, to Susan Yeomans at 7 Mallory Drive, Warwick CV34 4UD

Or pay online to the Lloyds bank account given above and email Susan on [sue@artfriendswarks.uk](mailto:sue@artfriendswarks.uk) .

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cut here

Name (s)

Address

Telephone ..... Email .....

I attach a cheque/I have paid on-line £ ..... for ..... number memberships @ £15.

I confirm my permission for Art Friends Warwickshire to email me with information concerning this organisation.

Signature: .....