



THE ARTS
SOCIETY
CAVENDISH

NEWSLETTER September 2022



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Newsletter No 107
September 2022

Chairman's Notes

Dear Members.

Welcome to another season of lectures, visits and study days for the Arts Society Cavendish. For the time-being, the lectures will continue to be hybrid (LIVE and ZOOM). The new lecture programme begins on 27 September 2022 in the Pavilion Arts Centre. This will be by **Dominic Riley on the Great Omar Binding, that was lost on the Titanic**, and the tremendous feat to recreate it. Do look at the lecture programme below to see what other delights Carol has in store for us in the coming season.

We had a wonderful study day in March, on **Backstage at the Opera** and a marvellous trip to **Lincoln Cathedral and Burghley House** in April. Look out for the forthcoming study day in October and more visits to places of interest.

We have continued to support students of art at Derby University and some of you may have taken the opportunity to attend the private viewing of their art work in June. Having agreed to offer our support for three years, this sponsorship has now come to an end, although I hope we will once again be invited to the awards ceremony in November.

Our support to the Koestler Arts over the last three years has also been greatly valued. The last pages of this newsletter give more details of the Arts Society Cavendish backing to this charity which supports the rehabilitation of prisoners through art.

Once again, we supported a talk at the Buxton International Festival. This was presented by **Frances Spalding on British Artists between the wars**. It was a tremendous success and many of you will have attended. We were happy to be acknowledged and to have our banner on the stage alongside the BIF banner.



The past year has seen lots of changes both to the national Arts Society and to Arts Society Cavendish. The quality of lecturers is high and we have to thank the Arts Society for their strict accreditation process. Lecturers expenses have gone up, our affiliation fee to the Arts Society has increased, as has hiring the Pavilion Arts Centre for our lectures. We also pay an affiliation fee to the North East Area. As you know our subscription was reduced during lockdown and then resumed at the former fee of £38 for 2021/2022. The national affiliation fee will increase to £15.94 per member in January, so your committee has decided there is no option but to increase the renewal fee in 2023 to £45, **However, the good news is that there will be an Early Bird discount to £40 if you pay by the 1 August 2023**. You can now pay by Direct Debit.

We do hope you will continue to enjoy your membership of the Arts Society Cavendish and look forward to seeing you all again in September. One way of encouraging your friends to join is to bring them to a lecture as your guest. Please let the membership secretary know in advance if you are bringing a guest to a lecture, as we need to know how many people are attending for safety reasons. membership@artsocavendish.co.uk

If anyone has anything they would like to discuss with me, please contact me on:
chair@artsocavendish.co.uk

Meanwhile, all best wishes

Sylvia McKenzie

LECTURE PROGRAMME 2022/3

27th September 2022

Dominic Riley: Lost on the Titanic - the story of the Great Omar Binding

The Great Omar was the most fabulous, elaborate and opulent binding ever created. It was embellished with over one thousand jewels, five thousand leather onlays and a hundred square feet of gold leaf, and took a team of craftsmen over two and a half years to make. It went down with the Titanic. This lecture tells the story of the making of the fabulous Great Omar. It is also the story of the renowned bookbinding firm of Sangorski and Sutcliffe - who were



known for their elaborate jewelled bindings - and the men that made this extraordinary book. It also tells the moving story of life after the tragedy, and of one young man in particular, who decided against the odds to recreate the binding, a venture which itself is mired in tragedy and which occupied him for the rest of his life.

25th October 2022

Howard Smith: From boy's magazine to the art of Frank Hampson

This is the story of a boy's magazine created by a vicar and an art student in 1950. This is the back story of why and how they created this great magazine. It was published by the Multon Press. The lead story of Dan Dare was the only one to be a double-page spread. See how this studio worked and the graphic reality. Why did the Ministry of Defence order six copies? Why did they win in 1950? All is revealed in this lecture which obviously is really an amazing story of achievement, with artwork, ephemera.



Regrettably, Howard Smith has had to withdraw because of ill health. A replacement lecture will shortly be put on our website.

<https://artsocavendish.co.uk/lectures/>

LECTURE PROGRAMME 2022/3

29th November 2022

Lydia Bauman: Gold

From earliest civilisations gold with its magic lustre had a very special place amongst colours. Expensive, durable and beautiful, it became synonymous with many different and often conflicting things, such as ostentation and sensuality, the sun and its life-giving powers and the sacred. We will trace the place of gold in the history of European art, from the medieval practice and technique of gilding religious panels, through myths and legends with gold as their subject, to considering how gold can introduce an unexpected element of sensuality into art both sacred and profane.

31st January 2023

Doug Gillen: Hidden Canvasses - Street Art and the City (Zoom lecture)

There's more to the world of street art than Banksy, Hidden Canvasses is a beginner's guide to the biggest art movement since pop art. From train writing in New York to interactive technology that brings murals to life, the concept of un-commissioned public art is a very different beast to that which it once was. Hidden Canvasses explores the key stages in street art's growth examining the different elements and styles that comprise the scene with no rules. From the international superstars to the local underground heroes you're guaranteed to leave knowing your Invader from your Aryz and who knows you might even start looking at the world a little differently.



LECTURE PROGRAMME 2022/3

28th February 2023

James Allan: Calligefiguresques - an introduction to Islamic Art and Design

In Europe, in both a religious and secular context, we are used to art which is representational, and it is commonly held that Islamic art is non-representational. This lecture introduces Islamic art through its three most widely appreciated non-representational strands, Arabic calligraphy (the Islamic art form par excellence), geometry, and the arabesque. However, it also explores the figural side of Islamic art, and shows how widespread figural art really is - even, most surprisingly, in some religious settings. The lecture concludes by highlighting the way art reflects the deep theological divide between Sunni (orthodox) Islam and Shi'ism.



28th March 2023

Toby Faber: The Imperial Easter Eggs of Carl Fabergé (before the revolution)

Between 1885 and 1916, Carl Fabergé made fifty jewelled eggs - Easter presents from Russia's last two emperors to their wives. They have become the most famous surviving symbols of the Romanov Empire: both supreme examples of the jeweller's art and the vulgar playthings of a decadent court. Given almost total artistic freedom, Fabergé and his designers had to conform to only three rules: that each year's Easter present should be egg-shaped, that it should contain some surprise to amuse or delight its recipient, and that it should be different from any predecessor. The result was a series of creations demonstrating ingenuity and creativity for which there are few parallels in any other field. Their styles range from traditional Russian to Art Nouveau, and their materials from carved hardstone to exquisite enamelled gold. Their maker's relentless search for novelty also means that they provide a fabulously quirky illustrated history of the decline of the Romanovs. Toby Faber wrote *Fabergé's Eggs: One Man's Masterpieces and the End of an Empire*, described by P.D. James as a 'fascinating story which combines unique decorative art, contemporary culture, history and the murder of the Romanovs with the excitement of a crime novel'. The lecture is illustrated with pictures of the Romanovs and their palaces, and, of course, with photographs of the eggs themselves.



LECTURE PROGRAMME 2022/3

25th April 2023

Michelle Brown: The Luttrell Psalter - England on the Verge of the Black Death

This is one of the most unusual and insightful of English medieval artworks. Made for Sir Geoffrey Luttrell of the manor of Irnham (Lincs.) in the 1330s, on the eve of the Black Death, its pages are inhabited by a menagerie of outrageous grotesques and by images that give us a valuable and unparalleled glimpse into life in manorial England and into the mind of a leading baronial patron and the artists and confessors who served him and who tried to steer his soul towards eternity. Meet the Luttrells and their world by exploring their great artistic epitaph.



23rd May 2023

John Ericson: Inn Signia - Pub Signs, the art work and the stories behind their names

Pubs and their signs are a fundamental part of our history and cultural heritage. In this colourful and entertaining lecture John shows some of the most interesting and distinctive signs before exploring the fascinating stories behind the origin of some of their peculiar names. Who could fail to be intrigued by 'The Bucket of Blood', the 'Cow and Snuffers' or even the 'Eager Poet' - and who on earth was 'Blind Jack'?



STUDY DAY

The Power of Photography – Roger Mendham LRPS



Tuesday October 11th 2022

10.00 am for coffee and registration – 3.30 pm

The Whitworth Centre, Darley Dale.

Roger Mendham lives in Surrey where he has worked for many years as a photographer. He is President of Surrey Photographic Association and has exhibited in a number of galleries across the UK and has acted as a judge at numerous notable competitions. He has gained Distinctions from the Royal Photographic Society for his work and is a popular speaker for Arts Societies, colleges and clubs around the country.

Roger will focus on how photography from the ‘first grainy image created in 1826 evolved into a major art form’, bringing to life the history of photography over 200 years, looking at key advances in technology and the inter relationship with art movements. The work of pioneering women photographers is a particular focus. The lecture will be richly illustrated.

To apply or show interest in coming to this stimulating Study Day please complete the form on our website: <https://artsocavendish.co.uk/study-days/> or speak to one of our team before September's lecture at the Pavilion Arts Centre.

You can read some feedback about our last event at <https://artsocavendish.co.uk/reviews/> and a review by Jan Hardy on the next page.

Kay Durrant

Those of you who came to our last Study Day will recall the Quiche resembling a building brick. The Whitworth Centre tell us they have a new chef!

STUDY DAY REVIEW

Backstage at the Opera A Study Day with Simon Rees

Simon Rees is a multi-talented and fascinating speaker, who took us on a roller coaster trip through the history and production of opera. He interspersed his lecture with humorous anecdotes and musical clips; far too many for me to repeat here! This will be a small taster of the brilliant day had by all.

We started by learning about the very first opera house in Florence, built in 1650 to house the Concordi Company. This was founded by the Medici family who wanted a theatrical space outside of their own court. The present opera house in Florence was built in 1883, and the oldest surviving opera house is the Teatro Di San Carlo in Naples, built in 1737.



Simon explained how the earliest opera is usually accredited to Jacopo Peri, who wrote *Dafne* in 1597. After this, two forms evolved; the 'comedia dell'arte' (improvised Italian comedies) and 'opera seria' (intense melodramatic plots). By the 1700s, these had largely developed into the style we know today, mainly due to two influential men of their time; Christoph Gluck with his more theatrical performances, and Mozart with his brilliant compositions.

After our coffee break, Simon took us backstage to learn how an opera becomes a performance. The enormous amount of highly talented designers, artists and performers, all with their diverse skills, collaborate and co-operate to mesh together their ideas and understanding on how the words and music can be best expressed. And then there is the budget!

As Simon told us about the various departments within an opera company, it became quite evident why complications arise. One performer's costume may consist of clothes (costumes), wig (wigs and makeup), headgear (props), and fan (props), and then there is the stage scenery (making department). If a singer wears his coat it is a costume matter; if he carries the coat then it is a prop department matter! If a live animal or bird appears on stage, it is a member of the cast! One wig can cost up to £4000 to make, a moustache £2000. Props may be reproductions using resin or plastic, or may be the real thing, like Papageno's flute, costing over £1000 (the Lobster Monster in the same production of the magic flute was made from carbon fishing rods). With each department having its own budget and staff belonging to different Union, no wonder there can be problems!

The set designs are often artworks in their own right, designers preferring still to use brush, pen and cartridge paper. Many early pieces of set are stored at the Victoria & Albert Museum. Once the design is complete it is made into a 1:25 model of the set. A set design can bankrupt a production through overspend on details such as gold leaf. British theatre has always had much lower budgets than their American equivalent, making British producers and set designers desired around the world as they are so used to being frugal! Once finalised, the sets are produced by the makers, and it's all about wood, ropes, pulleys and canvas. The pulley systems are automated now, but the earliest makers were probably ex-sailors, as the systems were similar to those used to power a rigged sailing ship.

Simon works with the Welsh National Opera. This was originally an amateur company using professional soloists, but the company decided to risk becoming professional itself, and offered full-time jobs to its chorus of forty singers. He explained how the conductor is the only person to see the full score, leading an orchestra of seventy-two musicians. Originally the orchestra was placed in front of the stalls facing the singers, but Wagner invented the 'pit' to produce more subtle sounds. The musicians in the pit can be uncomfortable, cramped, and will not be able to hear or see the singers. The singers can barely hear the music. The performance is only held together by the amazingly talented conductor (helped now by video screens).

Thank you to Simon for a wonderful tour of the Opera. The next time I go to a performance I shall see it all with fresh eyes, and enjoy it even more!

Jan Hardy

VISIT



Following the very successful lecture by **Toby Capwell** on **The Scoliotic Knight** reconstructing Richard III, I am organising a trip to the **Richard III Visitor's Centre** in Leicester and the **Bosworth Field Visitor's centre** on the 9th November 2022.

We will travel by Coach from Buxton and pick up in Bakewell and Baslow travelling onto Leicester to the exhibition centre where we will have a guided tour followed by a soup and sandwich lunch. Dietary requirements will be followed for the lunch.

We will unfortunately not be able to visit the Cathedral to visit Richard III grave as the Cathedral is currently closed. However our guide at the exhibition centre will be covering this during the tour.

Following lunch we will drive to Bosworth Field Visitor's centre for another guided tour. Those wishing can then walk the short distance to the site of the battle. As some of you will remember information had come light that Richard actually died shortly further afield, this is on private farm land. The Tour guide will talk us through this and show photos.

We will be taking 30 members so, if you wish to join, I hope you will please let me know as soon as possible. I am sure we will have an informative time. The cost will be £38 per person.

I am also planning a visit to **the Burrell Collection and Hill House, Helensburgh**. This is a National Trust of Scotland property with bespoke interiors by **Charles Rennie Mackintosh**. This trip will be over 3 days on the **3rd 4th and 5th May 2023**. Further details of this trip will follow shortly.

I look forward to seeing you all soon.

Ann George, Visit Organiser visits@artsocavendish.co.uk

YOUNG ARTS

Shining Wonders from the Museum

Workshops for children with special needs held at Buxton Museum and Art Gallery

This winter, following the offer of £250 from Head Office to be used for a community event, we were pleased to be able to help Buxton Museum and Art Gallery offer two workshops for children with special educational needs, and their families.

Rather than the usual two-hour, noisy, free-for-all workshops held at the museum for children, these workshops would be in a quieter, more controlled environment, with free bookable slots for whole family groups working alongside the artist to make crafts inspired by the museum and its artefacts.

The first event was held on 5 February 2022 and the second event on 12 March.

The workshops were run by Gordon MacLellan, known professionally as 'Creeping Toad', who is a skilled community artist and regular event leader in Buxton known to many local families.

The children and families worked with Gordon gathering stones and bones, broaches and buckles, badges and sparkling minerals, real treasures and pretend ones, all from the Museums store cupboard of wonders and treasures. They then went on to touch, make, draw, decorate and create their own treasures to take home.

Both events were advertised at the museum and on the museum's and Creeping Toad's social media pages with prior booking on Eventbrite. Groups with SEN connections and teachers in schools who co-ordinate the SEN delivery were informed of the event, and information was sent out to families that booked to help them before they arrived for the event. As often happens a couple of booked families were unable to come, so these slots were offered to families visiting the museum who were delighted to have an opportunity to do a make and take home event.

The families that attended said they enjoyed the event, the quiet calm of the gallery space and the opportunity to handle objects. The children enjoyed "playing with the animals" and "observing wonders" and said they would like more Mammoths please! The parents suggested that the Museum would be made more accessible if it had a dropped kerb outside of the building.

The Museum reported that it had been a very useful project; it highlighted the needs of this particular group of families as well as other visiting families, and also some of the difficulties in reaching this target audience. Since the workshops the museum has had several ideas to improve their resources for families, including toys, learning resources, worksheets, quizzes and colouring sheets.

Ros Westwood, the museums Manager, would very much like to thank Art Society Cavendish for supporting these workshops and assisting with the museum's development to deliver services to the children with learning challenges and their families.

Jan Hardy
Young Arts



KOESTLER
ARTS



**The Koestler Awards
and The Arts Society
Cavendish 2021**

The 2021 Koestler Awards

Every year, the Koestler Awards give men, women and young people in secure settings a chance to express themselves positively and to find new connections with others through the arts. Around 3,000 people take part every year nationwide, entering art in over 50 categories to receive certificates, handwritten feedback and Koestler Awards from our team of volunteer professional artists.

The Arts Society Cavendish has supported the Koestler Awards in Derbyshire and nearby HM Prison Dovegate, rewarding the hard work, creativity and drive of people in criminal justice settings to transform their lives through the arts. Thank you for making our work possible.



'Boat of Freedom', Field House (secure hospital),
Elysium Healthcare Platinum Award for Craft

"Being creative in prison has made a massive difference to me and my life...I never knew I had a talent like this"

2021 Koestler Award winner

The Koestler Awards in Derbyshire and HM Prison Dovegate

"Getting my letter [announcing a Koestler Award] was the best thing ever. This means everything to me."

2021 Koestler Award winner

58

People took part in the Koestler Awards in Derbyshire and HM Prison Dovegate

129

Artworks entered in the Koestler Awards from Derbyshire and HM Prison Dovegate prisoners and detainees

3

Criminal Justice Establishments in Derbyshire (including HM Prison Dovegate) joined the 2021 Koestler Awards

58 people entered the 2021 Koestler Awards from criminal justice establishments in Derbyshire and including HM Prison Dovegate, in Staffordshire. Of these entrants, 21 took part in the Koestler Awards for the first time in 2021.

Thanks to the Arts Society Cavendish, we issued a total of 65 Koestler Awards to entrants in Derbyshire and HM Prison Dovegate, awarding a combined total of £920 in prize money. Receiving recognition from outside supporters gives entrants self-confidence, pride and motivation.

The Arts Society Cavendish Awards

The 2 Arts Society Cavendish Awards went to entries made by artists in the Mixed Media and Ceramics categories, with one Award-winner, 'My Cow', exhibited in our London showcase 'The I and the We' this winter. We are proud to have celebrated a diverse range of art through your Awards.



Above: 'My Cow', HM Prison Dovegate, Arts Society Cavendish Highly Commended Award for Ceramics

Right: 'My Church', HM Prison Dovegate, Matchstick Model

The 2 winners of the Arts Society Cavendish Awards entered 13 artworks between them, and they will each receive certificates, feedback, and the knowledge that your Society wants to see them thrive.



Young people in Derbyshire and HM Prison Dovegate

2 young people entered the Koestler Awards from HM Prison Dovegate and HM Prison Foston Hall, submitting 4 artworks. Support from the Arts Society Cavendish helped us provide year-round Fast Feedback to younger prisoners and detainees with shorter sentences, who may have otherwise missed out due to timings of the annual Koestler Award cycle.

The Arts Society Cavendish has helped us give young people with lived experience of the criminal justice system a vote of confidence - that their voices are heard and that their communities want to see them build a positive future.



'Synergy of Pieces', HM Prison Dovegate, Bronze Award for Ceramics

Writing and performance in Derbyshire and HM Prison Dovegate

"I'm praying tonight
that my wife will be alright
and be strong to kill her fight
DON'T GIVE UP! It'll be alright"

Extract from 'Covid Fight 4 My Wife', HM Prison Foston Hall, Poem

Derbyshire and Dovegate entrants submitted 21 written pieces to the 2021 Koestler Awards, including poetry, flash fiction, song lyrics and life stories. We are proud to have published our third anthology of poetry this year, Koestler Voices, giving more poets and writers in secure settings a positive way of expressing themselves.

"We are the forgotten
We are the ignored
We are the bypassed
We are the faceless
[...]
We are not nameless
We are here
Do not forget us"

Extract from 'The Forgotten: A Poem about Homelessness', HM Prison Foston Hall,
Highly Commended Award for Poem

Your support changes lives



'I Wanna Bigsit Wiv Ma Nicpic', HM Prison Dovegate,
Lamberth Highly Commended Award for Painting

For the past 60 years, and particularly through the pandemic and the ongoing restrictions, the Koestler Awards have been there as a reliable and rewarding way for people in prisons to continue achieving and building new connections with the outside world.

The Arts Society Cavendish Awards have given this same pride and achievement to more people in Derbyshire, the East Midlands and across the UK. Thank you to everyone at The Arts Society Cavendish for supporting some of our society's most marginalised people to rejoin their communities through art.

"The Koestler Awards are the highlight of my year. Thank you for your time, encouragement and support, you've made my time in prison more bearable."

2021 Koestler Award winner

All of the artworks and writing featured in this booklet were entered in the 2021 Koestler Awards from Derbyshire and HM Prison Dovegate.



About Koestler Arts

Since 1962 Koestler Arts (formerly the Koestler Trust) has worked with people in the secure estate to transform their lives through the arts. The annual Koestler Awards give prisoners and detainees an opportunity to express themselves creatively and gain support from artists and their communities. Our annual showcase of exhibitions around the UK give Koestler Awards entrants a chance to share their creativity with the public.

To find out more about Koestler Arts and how The Arts Society Cavendish has made our work possible, please contact Mali Clements, Development Director

T: 0208 4780 0333

E: mali@koestlerarts.org.uk

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Registered Charity: 1105759

Front: 'Queen Mother Africa', HM Prison Dovegate, Arts Society Cavendish Silver Award for Mixed Media