



Harry Bell with his work at the 2019 Summer Exhibition © Roger Newbrook

Friends of the Hatton

Bulletin March 2020

President: Professor Eric Cross

www.friendsofthehatton.org.uk

The Friends of the Hatton is a registered charity No. 1089739

Hatton Friends

This bulletin contains contributions from:

Vhairi Cardinal

Jo Cousin

Tomke Kossen-Veenhuis

Roger Newbrook

Richard Thompson

If you would like to write an article for us; maybe a review of an exhibition you have seen, for use in a future bulletin please contact us, by emailing richard.r.thompson@btinternet.com.

Dear Friends

Welcome to the Friends' bulletin for March 2020.

In this issue you will find details of our upcoming AGM on 18th April, along with proxy vote forms if you can't make the event itself. We have a spotlight trained on local artist William Hindmarsh. Our Featured Friend this issue is artist Harry Bell. If *you* would like to be our featured in a future bulletin, drop us a line and we'll send you our questionnaire, FotHevents@gmail.com.

We have included details of our upcoming talks and events, details of "What's on" at the Hatton Gallery and at other local venues.

If you haven't already, please "Like" our Facebook page to be kept up to date with our activities and last minute announcements
<https://www.facebook.com/friendsofthehatton/>

Renewing your membership for 2020 or joining as a new member

If you joined after the end of September last year your membership is already valid until 1 January 2021. **Existing members, renewals** are due on the **1st of January each year**. Many have already renewed.

To join as a new member **or** renew your membership for 2020 please choose one of these options:

Paying by Cash Transfer to join or renew for 2020 (our preferred option)

Single: £15 **Family or double:** £20 **Students (or under 25s):** £5

If you have **internet banking** you can do a simple **cash transfer** using:

- **FOTH Sort Code:** 30-90-50
- **Account Name and Number:** Friends of the Hatton 00043391

Please email confirmation of this with your contact details (your full name, address and post code) to our Treasurer, John Dance at jdance40@gmail.com

Paying by Cheque to join or renew for 2020

Single: £15 **Family or double:** £20 **Students (or under 25s):** £5

Your full name:

Your address:

..... **Post Code:**

Email:

Amount enclosed: Cheques payable to Friends of the Hatton.

Please send together with your remittance to:

The Foth Treasurer, John Dance, 41 Trajan Avenue, South Shields, NE33 2AN

Note: If you already pay by standing order you need take no action.

If you wish to become a gift aid donor please contact the Treasurer for further details.

To read how we use your personal data please visit our website on
<https://friendsofthehatton.org.uk/join-us/privacy-and-gdpr-statement/>

2020 Friends Annual General Meeting

Members are invited to the Friends of the Hatton Annual General Meeting to be held in the Learning Room in the Hatton Gallery on **Saturday, 18th April 2020, 10.00am for 10.15am.**

Programme

Please sign the attendance sheet in circulation.

10.00 Coffee and biscuits

10.15 Show and Talk: We are again inviting members to bring in items from their collection which they can share with other members and explain their feelings about it.

Please email richard.r.thompson@btinternet.com if you wish to present.

11.00 Meeting commences

12.30 Lunch (please email if you wish to stay for lunch)

Agenda

1. Welcome and introductions
2. Professor Eric Cross. President
3. Apologies for absence
4. To receive the minutes of the 2019 AGM
5. Hatton Participation Officer: Gallery report
6. Chair's Report
7. Treasurer's Report
8. Secretary's Report
9. Election of Committee for 2020-21

Posts marked (2) can be a single post or a shared role for two people.

- a. Chair
- b. Vice-Chair
- c. Secretary
- d. Treasurer
- e. Events Co-ordinator (2)
- f. Talks and lectures Co-ordinator (2)
- g. On-Line Media Co-ordinator
- h. Editor – Bulletin
- i. Other committee members: (two vacancies).
10. Other Business
11. Closing Remarks

Proxy forms to be returned to:

Richard Thompson, 3, Callaly Road, Whittingham, NE66 4SL to be received **by 14th March.**

Friends of the Hatton. AGM 18th April 2020. Proxy Voting

If you cannot attend the AGM and wish the Chair to vote on your behalf, please fill in this form.

I (*Name in Block Letters*) hereby appoint the Chair of the meeting, or (*Name of Member*) to vote on my behalf at the AGM.

Signed..... Date

Email

Do you shop on Amazon?

Did you know, you can raise money for Friends of the Hatton with every purchase you make and at no cost to you? Simply select "Friend of the Hatton Gallery" from the drop down list on the following page: <https://smile.amazon.co.uk/ch/1089739-0>.

And, don't forget...

... that as a friend you can:

- **Exhibit your artwork** in exhibitions organised by the Friends
- **Attend special events**, workshops and lectures
- **Access the Philip Robinson library** (main Newcastle University reference library).
There is also an Archive and Research space, which Friends can access
- **Help out in the gallery and learn new skills**

And use you card to:

- **Get discounts in the art material store** by the Gallery
- **Get discounts in the Gallery shop**
- **Get discounts on framing** with an established Newcastle based picture framer (**Reid Framing Ltd**, Unit 19, Hoults Estate, Walker Road, NE6 2HL)

A spotlight on: W B Hindmarsh

William Hindmarsh is a self-taught artist who works with several media. He spent his childhood and formative years in rural Northumberland and has been inspired by the landscape and changing moods of the North East coast.

In 1957, at the age of 15, he started work as an apprentice electrician at Linton Colliery and worked in various mines for 12 years, witnessing changes from heavy manual work to advanced automation.



Charcoal Face Workers by W B Hindmarsh

At the age of 18 he won a special prize at the National Coal Board art competition and sold a painting to Mathias, Spencer & Sons international coal equipment suppliers and the image was circulated world-wide including Russia and America in Iron and Coal Magazine, the depiction of a pit pony giving rise to much comment.

In 2000 he fulfilled a lifetime ambition to become a professional artist.

His subjects vary from landscapes to figurative painting and he enjoys the challenge of different media and subjects, therefore his artwork is diverse and depends on the subject and his inclination at the time.

Depicting his mining experiences prove popular and, as many people can still remember their fathers and grandfathers telling tales of the great northern coalfield, continue to be appreciated.

His one man exhibitions throughout the North East since 2000 including: **National Coal Mining Museum**, Wakefield, **Greenfield Gallery**, Newton Aycliffe, **Gray College**, Durham University, **Woodhorn Museum**, Northumberland, **DLI Museum**, Durham, **Customs House**, South Shields, **Town Hall**, Bishop Auckland.

His works are now in homes throughout the UK and can be found across the world including USA, Canada, Germany, Australia, Austria and Holland. The University of Durham has several works and two were bought for the House of Lords extension. The Mining Art Gallery in Bishop Auckland has several works in their Gemini Collection



Towards the Light by W B Hindmarsh

Philosophy

"I work continuously to improve my understanding and technique in several media. I am only satisfied when I can communicate successfully with the viewer and when it occurs I call it "magic". Without it I feel the work is ordinary. If the viewer is left to add to complete the artwork then this magic is possible."



St Mark's, Venice by W B Hindmarsh

Techniques

From his earliest years Hindmarsh has drawn and has read and experimented to improve his knowledge of art. The academic method of painting, including tempera, was explored but it was the impressionists who continue to influence his work.



Image by W B Hindmarsh

When working in watercolours, the paper characteristics, wetness and colour are important and can be unforgiving if overworked. Wet on wet is his favourite method which can surprise and delight.

Pastels and oils are much more forgiving and best when vivid or less subtle work is required. Again the surface of the ground will help determine the communication. To this end, slates, wood board and canvas as a textured ground have been used."

Current Work

The preparation is underway for a one man exhibition "People and Places" at Greenfield Art Centre in Newton Aycliffe in October 2020, with an eclectic mix of art work with several pieces from private collections showing the variations of his work.

Joint exhibitions are being planned and prepared for with several artists with mining backgrounds displaying their artwork following several successful exhibitions they have held.

His work can be purchased at: **NEC Eldon Gardens**, Newcastle, **The Wallington Gallery**, Corbridge, **The Kemble Gallery**, Durham and **Tallantyre Gallery**, Morpeth.

This issue's Featured Friend - Harry Bell

Please tell us a little bit about yourself and your passion for art:

I was born in 1947 and brought up in Gateshead, where I still live.

I've always drawn since the time I walked off with an assistant's pencil stub from the Co-op when I was four and my Dad showed me how to draw cartoon spiders. My route to painting, however, was circuitous, involving several years detour into cartooning for the world of science fiction fanzines (I was Fan Guest of Honour at the World Science Fiction Convention in 1979).

In 1989 I began seriously to paint and, taking early retirement from the Civil Service in 1997, I began a BA (Hons) Fine Art course at Newcastle University, graduating in 2001. I've been a professional painter since then.

Can you tell us more about the artwork featured on the title page?



Hats and Bags - Acrylic

The paintings in the photograph are part of an occasional series based on found still life subjects. I love the careful, but often random arrangements of shoes, hats, bags and other holiday items set out in front of shops and stalls abroad. Given the chance, I like to draw them in my sketchbook (I've drawn an awful lot of rows of jars and cans in the Grainger Market) but usually this isn't possible in the hot sun and busy streets where I find the stalls, so I rely on the photographs I have taken.

At home, I edit the photographs until I'm happy with the composition and even then, the painting itself will determine how closely I follow the original [photographic] source.

Are there any events/exhibitions upcoming that you're particularly excited about?

I wish I could say so, but at the moment, apart from one or two regular club shows, I have no exhibitions lined up. I'm always on the lookout for opportunities but haven't been very proactive in this respect in recent years.

Must do better!

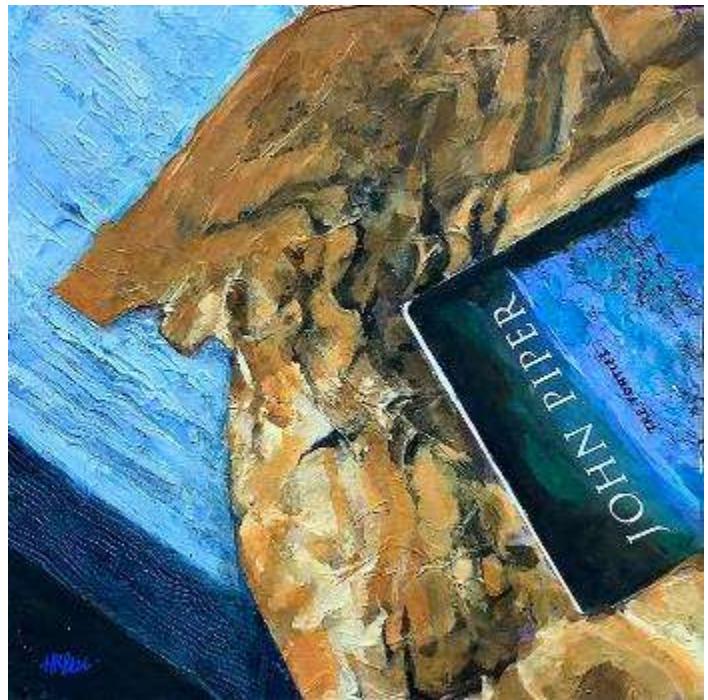
What are you currently working on/planning to work on?

I've always been fascinated by the effects of time on surfaces, and a few months ago I began painting a series of paintings based on old doors I've photographed round the Mediterranean over the years.

I love the distressed paint work, rusted locks and handles of these doors, and using collage and acrylic gels has allowed me to work with the textures and relatively abstract compositions of the subject. From doors, I've moved on to walls with torn posters and broken brickwork and most recently, some parcels wrapped in crumpled brown paper.

Who is your favourite artist and/or what is your favourite art movement?

I wrote my Dissertation on Graham Sutherland and his Pembrokeshire Landscapes and I've always loved the Neo-Romantic painters from Paul Nash to John Piper, John Minton, John Craxton and Keith Vaughan.



Unwrapping John Piper - Mixed media on board, 30x30 cm

Someone once said that the ghost of Edward Hopper was sitting on my shoulder because of my urban landscapes, and I have to say that I've never found him a heavy burden. But also across the Atlantic is Wayne Thiebaud, probably the greatest realist painter in the US. At 100 years of age, it's astonishing that he's never had a major exhibition in this country. I owe my interest in rows of hats and bags to his series of paintings of pies and cakes.

When did you become a Friend of the Hatton Gallery and why?

I was a Friend for quite some years in the late 80s and early 90s, but lapsed, probably ironically when I went to University. I always found the social events, workshops, weekends away at Ford Castle and the opportunity to show my work in the main galleries (despite the dreadful lighting!) great fun.

I've yet to recapture that feeling since I rejoined [two? three?] years ago, mainly because of pressure on my available time.

What is your favourite part of being a Friend of the Hatton Gallery?

Because, as I've said, I have limited time available, I've not been able to take part in many of FoTH's events, but I do still enjoy the opportunity to show work, even in the limited space now granted to us, and the chance to meet other members at the preview.

If you would like to be our Featured Friend in a future issue, please email Tomke at FotHevents@gmail.com

Printmaking workshops at the Hatton

Over four Saturdays from late November to early February a number of eager printmakers took part in workshops run by Caroline Coode and myself (Vhairi Cardinal). Some had brought work in progress to print from, others were complete beginners and came in some trepidation. All produced beautiful work along the way and can be rightfully proud of their achievements. This time we introduced screen printing for the first time and some participants found the process rather challenging, but persevered to produce prints on paper and on fabric.



Tri-coloured screenprint by a novice printmaker



Screen print on fabric by a more experienced printmaker

Other techniques explored were collagraph (tutored by collagraph queen Caroline), lino cut and engraving on acetate. Some participants brought engraved plates they had made at other workshops.





Different techniques produce different effects

We are planning to have more workshops in the not too distant future. If you would like to have a go as a beginner, or to develop your practice as an experienced printmaker, we'd love to welcome you to our workshops.

The cost is not great - currently £20 per day - much less than a day at any other print studio. Come along and spend an enjoyable day with friends and learn, produce and achieve super prints

Upcoming Events, Talks & Lectures

To reserve a place at any of these talks, please email Josephinecousin@googlemail.com.

Talk by Anne Vibeke Mou

Saturday 14th March 2020 11am. Learning Room at the Gallery.

Anne studied at Glasgow School of Art and Royal College of Art, London and lives and works in Newcastle upon Tyne. She has exhibited nationally and internationally. A privately commissioned window for St Johns Church, Healey in Northumberland won the Art and Christianity Award 2011.

Anne Vibeke was co-curator, exhibitor and editor of Chance Finds Us, 2014, an exhibition and companion publication of works by eight artists from the North East for Middlesbrough Institute of Modern Art, MIMA. This project also saw her collaborate with cavers to obtain traces of cave walls from hidden landscapes underground, material which has formed the basis for engravings and a work for National Glass Centre in 2017.

Talk by Dr Mike Collier, The Dawn Chorus Professor of Visual Art, University of Sunderland

Tuesday, 31st March, Nibbles 6 pm talk 6.30 to 7.30 pm,
Seminar Room, Hatton Gallery, Newcastle upon Tyne.

Mike will talk in conversation with composer and musician Dr Bennett Hogg about their ongoing project with master printmaker Alex Charrington, and Natural History Sound Recordist Geoff Sample.

Together they have been developing work that explores the relationship between the natural world, its specific cultures and cultural ecologies and our own sense of culture/s. In particular, they have embarked on a three-year study of a dawn chorus in Northumberland representing their research variously as digitally manipulated sonograms and musical transcriptions.

The idea of the 'dawn chorus' vies with nightingales song as the aspect of birdsong most engaging to the general public.

Although the established understanding of birdsong is rooted on the premise that each singing bird is only, or predominately, concerned with intra-specific communication, listening to the mass of birds singing at dawn we intuitively describe the phenomenon as a chorus. However, new analysis of the whole auditory scene suggests inter-specific structure as well, giving rise to the 'chorus' impression, rather than random cacophony. This is the 'area' that our project specifically focuses on.

Contemporary understandings of the relationships of humans to a 'more-than-human-world' have begun to move away from a 'preservation' model to one of 'sustainability' and we now recognise the inescapable interdependence of humans and their environments, a model that sees humans as participant members of a world rather than its users. This project links the Arts and the Environmental Sciences, human expression and bird communication in a collaboration, exploring ways of presenting and re-imagining our complex, embodied and participatory engagement with a particular aspect of local ecosystems – a dawn chorus.

Talk by Ruth Bond, Outer Hebrides and Northumberland captured in oils - a journey of colour

Tuesday 21st April, Nibbles 6 pm - talk 6.30 to 7.30 pm,
Seminar Room, Hatton Gallery, Newcastle upon Tyne.

Born under African skies, Ruth Bond has worked in many countries across the globe, absorbing cultures, colours, textures and especially the beauty of the natural world. Ruth studied Fashion at Newcastle University and then went on to become a multi-award winning Interior Designer. Now, the light and subtle colours of the Northumberland countryside infuse her painting of some of the most dramatic skies and strikingly beautiful beaches in the world.



Ruth's recent work reflects her visit to the Outer Hebrides. She realised that the colours of the landscape reminded her of the colour combination of renowned Harris Tweeds. As a result, the landscapes resemble not just the purple, peaty rivers, vibrant turquoise of the seas, blindingly white beaches and heathery moors, but also the natural ingredients that went into dyeing the yarns.

Deluge Drear with Harris Tweed swatch "Colour has always been the most important element of my landscapes and seascapes. The colours I discovered in the Outer Hebrides were astonishing. Attempting to capture these in my paintings has been a beautiful experience."

Trips to the Farne Islands during the spring nesting season, where the quirky and flamboyant Puffins caught her eye, inspired a painting that was shortlisted for the David Shepherd Wildlife Artist of the Year 2019 at the Mall Galleries, London.

Ruth's talk will take us through her personal journey from a career in fashion and interior design to the joys of painting with oil, inspired by the seascapes of the Western Isles and Northumberland.

Dates for your diary

FotH Annual General Meeting 2020

Saturday 18th April 10.00 - 12.30. Learning Room at the Gallery.

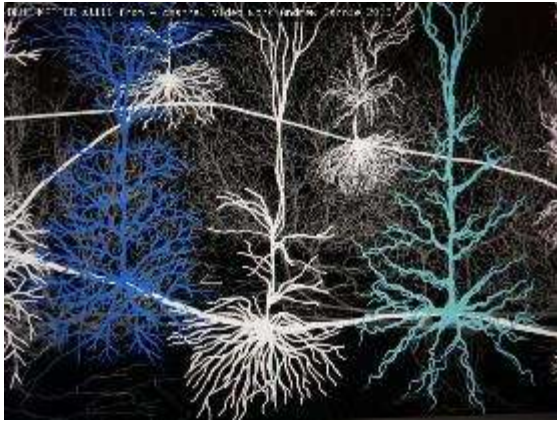
The agenda and programme are on pages 5 & 6 of this issue. While it is not necessary to book for the AGM, please let us know if you wish to stay for a complementary lunch afterwards (about 12.30pm).

Summer Exhibition 2020

Looking ahead we are again planning to arrange for our annual Members Summer Exhibition which will take place in July/August. Full details with entry forms etc. will be included in the May bulletin.

What's on at the Hatton Gallery

Illuminating the Self



Featuring original work by Susan Aldworth and Andrew Carnegie it is a response to ground-breaking research led by Newcastle University into developing a new treatment for epilepsy.

Themes within the two exhibitions include the human perspective of living with epilepsy and the potential impact of technological interventions within the brain.

Until 9 May 2020

Origins & Endings

This exhibition brings together the work of an artist and a musician who have collaborated with PEALS academics and scientists.

The works align with the current interest in the Medical Humanities, and the relationship between bioethics and arts practice as a medium for research and engagement. The exhibition features works by musician Mark Carroll and artist Marianne Wilde.

Until 7 March 2020

Heather Ross: The Losses

This exhibition is the culmination of Heather Ross's practice-based PhD research into the work of artist Kurt Schwitters, specifically focusing on his *Merz Barn Wall*.

The Losses refers to a term used in conservator's reports, to describe the ephemera (or fragments) which have been detached or become displaced from the original artwork. **Until 9 May 2020**

Kurt Schwitters'



Merz Barn Wall

The Merz Barn Wall is one of the UK's international art treasures and is on permanent display at the Hatton Gallery.

As part of the redevelopment of the Hatton, Schwitters' Merz Barn Wall underwent essential conservation and is now presented alongside new interpretation.

On permanent display

Hatton Gallery Opening Times: Monday to Saturday. 10am to 5pm

What's on locally

Baltic Centre for Contemporary Art

Judy Chicago, until 19th April 2020

Animalesque / Art Across Species and Beings
(group exhibition), until 19th April 2020

Bringing together an outstanding selection of artworks that invite visitors to rethink the human position in the world.

The Laing Gallery

William and Evelyn De Morgan: 'Two of the Rarest Spirits of the Age'
14 March to 20 June 2020

Chris Killip: The Last Ships, gallery reopens soon, check with the gallery for details.

Northern Gallery for Contemporary Art, National Glass Centre, Sunderland

Simon Martin, until 29th March 2020

Simon Martin's work is in the permanent collections at the Tate and the Dallas Museum amongst other international institutions. His works have been described by the New York Times as "masterpieces of poetic discretion".

Chad McCail: Toy, until 19th April 2020

The artist Chad McCail has spent 3 years developing a single monumental new work specially for the Northern Gallery for Contemporary Art. This exhibition presents an enormous 3 dimensional cityscape that fills the entire gallery.

The Biscuit Factory

Spring show, from 7th March 2020

headlined by the Contemporary Young Artist Award 2020 - an exhibition featuring the work of 45 artists, shortlisted from over 1200 submissions.

Side Photographic Gallery

Rena Effendi - Waiting for Winter, until 5th April 2020

Effendi's work focuses on themes of environment, post-conflict society, the effects of oil industry on people and social disparity.

Tessa Bunny, until 5th April 2020

For 25 years Tessa has photographed rural life, working closely with individuals and communities to investigate how the landscape is shaped by humans.

Oriental Museum, Durham

Pushing Paper: Contemporary Drawing from 1970 to now, until 17th May 2020

A British Museum touring exhibition illustrating how artists experiment with the power of paper to express their ideas pushing the medium in new directions.