



BRUTON ART SOCIETY NEWSLETTER

www.brutonartsociety.co.uk

Lectures * Workshops * Exhibitions * Coach Trips * Painting Days

Chairman's Statement

By this time of year, we would normally be in the midst of preparations for our forthcoming Annual Exhibition. Sadly, because of the Covid-19 pandemic, we have had to abandon our plans to hold the exhibition at Kings School Bruton in August.

We are, however, now making plans instead to hold an online Exhibition of work on our website. Although precipitated by adversity, this is an exciting new development for us and could bring positive advantages for the future.

As with our usual Annual Exhibition, submission is open to all members of the society. There will be no charge for this & we will not be asking for commission on sales. We will, however, need to give artists direct contact details to interested buyers as we will not be involved in the negotiations. All details for submission will be sent to members soon. We are most grateful to Sue Hardy, our Exhibition Curator and Website Manager, for setting up & managing this process.

We also very much regret that we are currently unable to guarantee the workshops, lectures and visits that we had planned for the rest of the year. Hopefully matters will improve over the summer. We will do our best to reschedule any events that have to be cancelled, and will of course offer refunds where payments have been made. We are particularly concerned about any hardship or inconvenience that these uncertainties are causing for the artists, teachers and lecturers who provide us with so many excellent activities. Many of these are now offering events and tutorials online and we advise you to look out for them.

Despite the challenges of the present situation, I hope that you will be able to find the resources to have a productive summer and look forward to us meeting up again when times improve.

Will Vaughan, Chairman

Bruton Art Society 67th Annual Exhibition

When Joy Barnes & friends started Bruton Art Society in 1953 it was for the purpose of holding an annual exhibition. In spite of everything, we're very pleased to tell you that this year we are going to uphold that tradition but in a different form, as an online exhibition on our website to be seen by everyone (i.e. a wider viewing).

We will be publicising it & hope to launch/open the online exhibition on 15th August, which is the date originally set for our exhibition. As you may have noticed more & more exhibitions are taking this route in the current situation. Our aim is to keep it in place on our website until the autumn, possibly longer & to make the submission process as simple as we possibly can. Apologies to those members who don't have the facility to join us.

We'd like to encourage those of you who can to submit work & help make this an exhibition we can all be proud of.

Full details on how to enter work for this, our 67th Exhibition, will be sent to all members soon.

All exhibition sales enquiries will be passed on to the artists & there will be no submission fees or commission to pay on sales.

We shall really miss seeing you all but look forward to receiving your very best work as usual.

Sue Hardy, Exhibition Curator

Artist Profile - Thea Dupays

Interviewing Thea over the telephone as was necessary at this time, it quickly became clear that she is an artist whose life-story could easily fill several books. What you have here then is no more than a brief summary.

Thea is the daughter of an Art Director in films and a mother who graduated from the Slade “but never used it”. When Thea was five, World War 2 broke out and she was sent with her teacher and several other children to live in a rather run-down old country house on Exmoor in the hamlet of Exford for the next six years. That would have been too much for many but Thea says she loved it and remembers it as a time of untrammelled freedom roaming the countryside with the other children and from the age of six she was sure she wanted to be an artist.

When the War came to an end she was sent to boarding school which she loathed and from there she felt quite ready at the age of only sixteen to live in lodgings and go to Goldsmiths College to study Art in London. There she completed a four year diploma and met John Dupays who came from a Jersey family. He had spent the war living under the German Occupation of the island and was then able to attend Cambridge. After his graduation they were married and he was recruited into the Nigerian Civil Service, so in 1954 off they set for Northern Nigeria.

While John organised courts, justice and the building of roads and bridges, Thea loved drawing life in the markets and the villages they visited. There she found the people open, friendly and appreciative of what the British were doing. She also had commissions from Longmans and O.U.P. to illustrate text-books for schools. She describes her time there as fascinating, exciting and artistically rewarding. All of this she enjoyed while also giving birth to her first child Nicola who has also grown up to become an illustrator. Nicola’s health though deteriorated and Thea was again expecting when they were able to leave in 1960. This was just in time, for on becoming independent Nigeria descended into a brutal civil war.



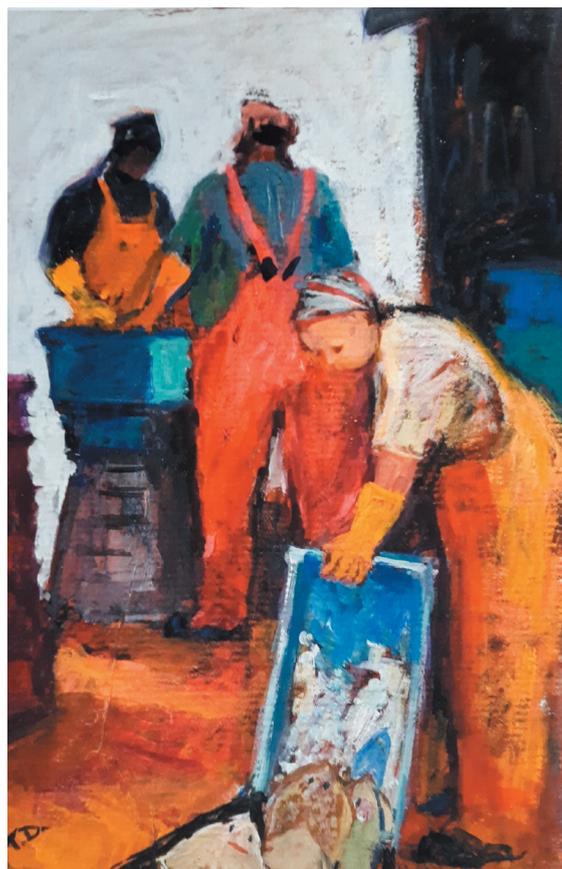
Portrait in red of a young woman



Thea Dupays



Half-open door



Fish market

Back in England John and a friend then set up a prep school outside Bath. Here Thea had her third daughter and was responsible for looking after seventeen boys who boarded with them. In the end the school did not work out for John and they then went into the hotel business which was demanding work and meant Thea did no art for fourteen years until 1974. She then exhibited in Bath, London and the R.W.A. producing portraits and later landscapes and still life and has been a member of the Bruton Art Society since 1988 when they retired to Bruton.

Working in oil in a strong, distinct figurative style which she thinks has changed little, Thea’s work features warm, rich, colours in simple, bold and memorable compositions. They all communicate a timeless, meditative mood be it a still life, a landscape or a portrait.

John Baxter

Committee News

New members: Helen Baddeley joined in January and will be promoting the Society on Facebook. Eleanor Milton joined in March & will be in charge of publicity.

The Chairman and Committee of BAS are extremely grateful for the contribution of **Marissa Weatherhead & Jane Onslow**, who stepped down in January after many years.



2020 Vision - at Shaftesbury Art Centre 6-13 October 2020

If we are released from ‘lockdown’; Tessa McIntyre, Jane Eaton, Jenny de Sausmarez and Jane Onslow will be exhibiting their work; paintings, mixed media, prints and sculpture. We look forward to seeing you.

Jane Onslow

Bruton Art Society Workshop News - Alexandra Drysdale

Our first **“Drawing from Film”** evening was held in February and it was a great success, despite Storm Dennis trying his best to frighten us into cancelling it. Twelve brave people turned up to watch and draw from the South Korean film, Spring, Summer, Autumn, Winter...and Spring. The format for the evening is that any participant can say “stop” at any point in the film and we draw for five minutes. This was a challenge at first but we gradually got our eye in with the time pressure forcing us to let go and free up our mark-making.

We hope that we will be able to host more of these Drawing from Film evenings.



Drawing by Sue Hardy

Luminous flowing Watercolours with Catherine Beale

The workshop in March was, Luminous flowing Watercolours with Catherine Beale. This was her first visit to BAS and by the end of the day we had decided to book her again as she was an inspiring tutor. The theme of the day was how to integrate architecture into the landscape in a holistic and harmonious way. We had eleven attendees which was a good turn-out considering March was the dawn of Covid-19.



“What a wonderful time was had at Catherine Beale’s Watercolour Workshop on Saturday! So exciting to try new approaches to painting using Catherine’s methods.”

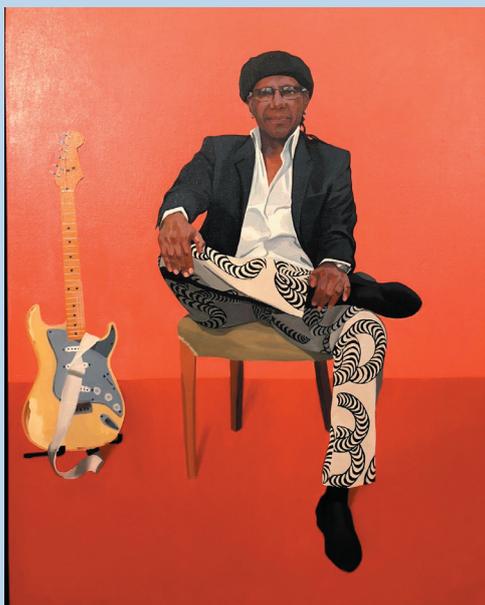
Helen Baddeley

“Just to say the course yesterday was very good and I enjoyed it very much. I was exhausted at the end of day!”

Kathy Clark

With great sadness we have had to postpone the April and May workshops with **Fraser Scarfe** and **Anthony Connolly** and will leave any decision about the September: Paint a Story with **Mariella Polignano** and the November: The Art of the Ipad with **Diana Seidl**, till nearer the time.

Sky Portrait Artist 2020 - Christabel Blackburn



Christabel’s painting is of musician Nile Rogers

Our daughter in law Christabel Blackburn has recently won Sky Arts Portrait Artist of the Year 2020. I went to the filming of the final at The National Portrait Gallery and it was the most thrilling and nerve wracking experience. Christabel was really struggling in the morning and Toby, one of the finalists had produced an excellent painting and was a real threat. However when all the work was revealed at the end it was Christabel who had continuity in her portraits, and that is what the judges were looking for. Visit Christabel’s website for more information at www.christabelblackburn.com

Bee Grant Peterkin

Art in Isolation

Like most of you, I expect, as we are confined to barracks I find myself having frequent bouts of cabin fever, if not crawling up the wall.... However, one great consolation is the sheer wealth of material coming through the internet, especially on art. I am really enjoying the “Dispatches” from Hauser and Wirth, particularly the items on Louise Bourgeois and Don McCullin which featured a clip of him discussing his work at his home in Somerset. I was also very intrigued by a clip (sent via Dorrie – thank you!) of Philip Mould talking about his home and some of his art collection – well worth a look.

Some books (let’s not forget them with all the distractions of the internet...) I can recommend include “Man with a Blue Scarf” by the art critic, Martin Gayford, in which he describes “how it feels to pose for a remarkable artist, and be transformed into a work of art”. Very well worth reading. I am also enjoying “L.S. Lowry: Conversation Pieces” by Andrew Lambirth in conversation with Andras Calman who was the main dealer in Lowry’s work in the North of England. It is beautifully illustrated and gives a most interesting insight into Lowry’s personality. And lastly, I am looking forward to reading “Reynolds Stone – a Memoir” by his son, Humphrey Stone. Reynolds Stone was one of the most distinguished wood engravers of the mid-twentieth century and the production of the book itself is exceptionally fine.

Damaris Lee, Secretary & Deputy Chair



Damaris Lee