

THE NEWSLETTER

Issue No.1 – September-October 2008

An Introduction

Dear Members,

Welcome to the new season; I hope you have all had a restful and relaxing, if not warm, summer and are ready for our new lecture programme.

There is a lot happening during the next few months, as you will see as you read further. Our first non-lecture event is something rather different from anything we have ever arranged before; it will end with a reception at which I hope you will all be present and at which we can raise a glass to the future of ADFAS and its members.

But before that, we have our first lecture, given by Linda Collins who spoke to us a few years ago on Tate Modern. She is following that successful evening with a talk on the National Gallery in London. Do remember that this lecture is on Tuesday 7 October, not our normal Monday! And we would love to see you any time from 7 pm onwards, so that we can have a drink and a chat before Linda's talk starts at 8.

Angela Dodds

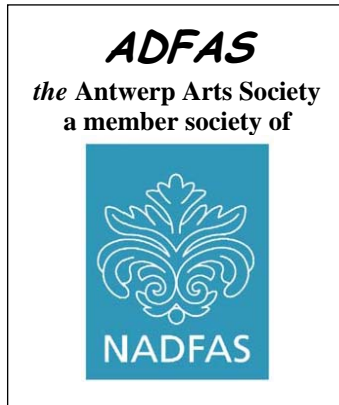
PS:

Not only is the new ADFAS season almost with us, but autumn is approaching and the days are getting shorter. We realise it isn't always easy for everyone to come out to an ADFAS meeting during the darker evenings; if you have a problem in getting to the Church Hall for a lecture, do get in touch with one of the members of the committee and we will put you in touch with another ADFAS member who may be able to give you a lift.

**ADFAS Art Bring & Buy Sale
Wine & Cheese Reception**

Saturday 25 October – a date for your diaries!

We all, and ADFAS members more than most, have pictures and other



works of art on our walls. However – there comes a moment when we realise we have too much, we can't buy something new that we love, because there is no space left

Which is where our ADFAS Art Bring & Buy Sale comes in. Bring along the art pieces you no longer want on Saturday 25th, and perhaps someone else will buy them from you. All we ask is to put a price on what you want to sell, taking into account a donation of 20% of the sale price to ADFAS; and the instigators of the afternoon, John and Marion Lawrence, will be available to help you on the day, as will other ADFAS committee members.

At the end of the afternoon we are holding a wine & cheese reception; this is open to all ADFAS members, not just those involved in the Art Bring & Buy Sale.

Venue: the Church Hall.

1 pm: sellers to come with their items.

2 pm: open to the public.

4 pm: start of Wine & Cheese.

6 pm: close of the Art Bring & Buy.

6:30 pm: end of the Wine & Cheese.

More information will be available at the lecture evening. You can also send an e-mail to:

ADFAS.Antwerp@yahoo.com

Or contact Gilberte on 0477/530 501 or Shirley on 0478/367 649.

(Please note: you must register for the Wine & Cheese reception: 5 euro pp incl. a glass of wine.)

**Exhibition visit: 'HEADS AND SHOULDERS', Royal Museum of Fine Arts, Antwerp
Saturday 15 November 2008**

This exhibition highlights every aspect of portrait busts in 17th- and 18th-century art in the Low Countries. Portrait sculpture is perhaps associated most readily with famous politicians, dignitaries, scientists and aristocrats. But they were by no means the only ones to be immortalised in marble. From the end of the 18th century, famous actresses were, for example, also commonly depicted.

However, this exhibition features much more. It is organised by the Flemish Art Collection, a structural partnership between the Groeninge Museum in Bruges, the Museum of Fine Arts in Ghent and the Royal Museum of Fine Arts in Antwerp. Pieces from all three museums will be shown alongside sculptures from other Belgian and foreign collections.

We meet at **9.45 am** at the entrance to the Museum. At **10am** sharp there will be an introduction to the exhibition in English and the visit afterwards will be at our own pace. We meet again after our visit in the Museum's cafeteria.

Cost is €4 pp for the introduction (to be paid by everyone), plus €6 pp for groups, 60+, students (free for friends of the KMSKA).

For more information:

e-mail : gilberte.dubois@belgacom.net

Tel: 0477/530 501

Bank account : 610-4666600-21

GDB

**Our meeting place:
The Church Hall (St.Boniface
Anglican Church), Grétrystraat,
2018 Antwerpen
Info: 03/230 39 36.**

The October and November lectures

Tuesday 7 October 2008

LONDON'S

NATIONAL GALLERY:

Every painting has a story to tell

Lecturer: LINDA COLLINS

Many great collections of art, such as those in Paris or St.Petersburg, began as the private possessions of kings and princes; but when King Charles I of England was beheaded in 1649, his marvellous collection of paintings by such artists as Raphael, Titian and Mantegna was broken up and sold as individual pieces by the short-lived Commonwealth under its leader, Oliver Cromwell. It wasn't until the early 19th century that a national collection was proposed and came into being, and our speaker will tell us how the paintings that it holds on behalf of the nation were purchased by, donated or willed to it.

Housed in a building known as the National Gallery, in Trafalgar Square in London, the collection is not as large as that in the Louvre, the Hermitage or the Metropolitan Museum of Art in New York and nor is it fully inclusive of all that England owns (Scotland, Wales and Ireland each have their own national gallery). Sculptures and applied art are in the Victoria and Albert Museum, the British Museum houses earlier art, non-Western art, prints and drawings, and art of a later date is at Tate Modern. Some British art is in the National Gallery, but the National Collection of British Art is mainly in Tate Britain. However, the National Gallery contains a very high concentration of important Western European paintings, and it has become one of the most significant art collections in the world.



'Le Chapeau de Paille'
by Peter Paul Rubens

The first building to contain the National Gallery was at 100 Pall Mall, but it very soon became too small to hold and properly display all the paintings that had been acquired, and within a very few years Parliament had agreed to construct a building for the National Gallery in Trafalgar Square. There had been lengthy discussion about the best site for the Gallery, and Trafalgar Square was eventually chosen as it was considered to be in the very centre of London. It could be reached by the rich driving in their carriages from the west of London, and on foot by the poor from the East End and it was felt that in this location, the paintings could be enjoyed by all classes in society. Since then the building, originally designed by William Wilkins, has undergone several changes and enlargements; the latest is the Sainsbury Wing (architect: Robert Venturi) which opened in 1991. In addition, it was joined on the same site in 1896 by a building which houses the National Portrait Gallery.

AMD

Monday 3 November 2008

BEAUTIFUL HOUSES:

**Frank Lloyd Wright, America's
greatest architect**

Lecturer: ANNE ANDERSON

Frank Lloyd Wright is best known for his Prairie houses, designed to blend with the flat terrain around Chicago – the Robbie House of 1907-08 is exemplary. Like his contemporary Charles Rennie Mackintosh, Wright conceived his houses as 'total-works-of-art', or the '*gesamtkunstswerk*' – the architect controlled the design of all fixtures and fittings, including furniture and lights. Not only beautifully designed, much of Wright's work is beautifully made, falling under the heading of American Arts and Crafts.

Many of his designs reflect the growing interest in Native American arts and crafts. His colours are 'earthy' brown and oranges with bold 'tribal' decorative motifs. Wright's stark but beautiful houses look forward to Modernism. Unlike Mackintosh, Wright was able to evolve beyond the Arts and Crafts into the Modernist/Art Deco period between the two World Wars. He developed a new style, seen at its best in the Guggenheim Art

Gallery, New York, with its organic curves pointing the way to the 'biomorphic' forms of the 1950s. Innovator and traditionalist, Wright is considered to be one of the greatest architects of the 20th century.

Anne Anderson



*Falling Water, Ohiopyle, Pennsylvania
(designed by Frank Lloyd Wright in 1936
and completed the following year)*

**Our October and November
lecturers**

LINDA COLLINS

Linda studied Art and Social History, and received her MA in History of Art - Representation of the Image. She has been employed by the Historic Royal Palaces for the past 17 years as a lecturer for the Education Department and as a Guide for VIP visits and special interest groups. The majority of her work for the Royal Palaces is at Hampton Court Palace. She lectures regularly to groups from NADFAS, The National Trust, U3A and various UK universities, and works on a freelance basis at Tate Modern, the National Gallery and the National Portrait Gallery in London.

ANNE ANDERSON

Anne graduated in Art History and Archaeology from Leicester University in 1978 and worked as an archaeologist for 8 years, being elected to the Society of Antiquaries in 1996. She was a senior lecturer on the Fine Arts Valuation degree courses at Southampton Solent University, where she specialized in the Arts and Crafts, Art Nouveau and Modernism. She has published books on Roman pottery, Art Deco teapots and Octavia Hill, a founder of the National Trust. Anne became a NADFAS lecturer in 1993.

Other items of interest

Please send us your contributions and we will publish them. Thank you.

"Hadrian: Empire and Conflict" at the British Museum

We have once again received an invitation from BRIDFAS, our sister society in Brussels, asking any member of ADFAS who wishes to do so to join them on their Study Day on 25 October. They are visiting the British Museum in London again, this time to see the Museum's major exhibition 'Hadrian: Empire and Conflict'. This explores the Emperor's complex personality, and his legacy through sculpture, bronzes and architectural fragments. He is particularly remembered in Britain as it was he who ordered the building of what is still called Hadrian's Wall – 73.5 miles (118 km) long, separating the southern part of Roman Britain from the north, then known as Caledonia.

The group will meet in the Museum at 10 am, after which they will receive a private lecture by Dr Thorsten Opper, curator of the exhibition and curator of the BM's Roman Collections, followed by lunch and a timed admission to the exhibition itself. After private tea and cookies, there will be a private gallery talk in the related Roman galleries; the day ends at 4 pm.

Cost for the Study Day is €55 per person, which covers everything mentioned above other than your travel to London. A Eurostar ticket costs from €80, depending on when you make your booking, and the programme easily fits within a day trip to London. If anyone is interested, get in touch with me and I will give you full details and a booking form.

Angela

The Red Star Line

Another invitation comes from ABIW, the Antwerp British & International Women's group.

They are organising a walking tour from 10 am to 12 noon on Thursday 23 October to coincide with the Red Star Line exhibition at the Steen. It starts with an introductory talk at the statue of Lange Wapper in front of the Steen, and then there is a walk along the riverbank with a short stop at the *Loodswezengebouw* (River Pilots Building), and along river berths 26

and 27, the original berths of the Red Star Line. Time permitting, the walk continues towards the new "Museum aan de Stroom - MAS" for a final word. The Red Star Line is the shipping company that transported most of the emigrants from all over Europe to North America in the 19th and early 20th centuries. In its day, the line was one of the biggest and Antwerp was the second largest port in Europe. Lunch followed by a visit to the museum is a possibility.

The cost for the walk: €10 per person (lunch and museum visit: extra). If you are interested, contact Janet Hammersley through the website (www.abiw.org) or via ADFAS Committee member Gilberte Du Bois.

AMD

June 2008 – ADFAS outing to the Abbey at Tongerlo



ADFAS group inside the Abbey close

A group of 14 people, members and friends, had a guided tour of the Abbey of Tongerlo. Our English-speaking guide (from the tourist office in Westerlo) was not the best. There was little structure in his explanations and he had problems finding his words, it was not easy to listen to him. Nevertheless the large inner close of Tongerlo's Abbey was on that calm sunny morning inspiring. The story of the Abbey, founded in 1128 in honour of the Blessed Virgin, is complicated. From very small beginnings the abbey grew to be in time one of the most important in Belgium, making its spiritual and social influence felt all over the "Kempen". First the Calvinists and later the French Revolution brought an end to its high days of this Norbertine Abbey. Buildings were demolished, others added and even the Church was rebuilt in a different place.

After the disappointing tour, the delicious lunch at Geerts' restaurant in

Westerlo was very welcome. Around 3pm we headed back to the Abbey, where since 1545 a remarkable work of art has been housed: the most faithful and most beautiful replica of Leonardo da Vinci's *The Last Supper*. The original, in the refectory of the monastery Santa Maria delle Grazie in Milan, has suffered much during its history. For its latest restoration the copy at Tongerlo (artist unknown) was of great help.

GDB

The Volunteers

The ADFAS volunteers have worked at the Volkskunde Museum all summer, packing devotional pictures in acid free bags and checking the inventory numbers. By now we are experts in all the representations of saints, as well as those of Jesus and the Holy Virgin. But it has been fun. Because the work is not very difficult, we have time to chat or comment on the beauty or ugliness of some of the devotional prints.

Although we have nearly finished packing each print, we still have to number all those without a number and then last but not least, we will have to classify them all. In the meantime Gilberte and one of the other volunteers are checking again all the pictures on glass in order to complete the information needed for the inventory.



Example of a devotional print

In July all the volunteers were invited by Myriam to visit the newly opened Szymon Gallery belonging to her husband in Zoersel. It was a lovely warm Thursday and after our volunteer work, Martine Baines drove us all to Zoersel where we first had lunch, a full tour of the premises and finally a visit to the gallery with Szymon's comments on all the works.

Thank you, Myriam and Szymon, for this very pleasant afternoon.

DATES TO REMEMBER

7 October 2008	<i>London's National Gallery: every painting has a story to tell</i> Lecturer: Linda Collins	Church Hall, Grétrystraat as from 7 pm Lecture at 8 pm
8 October 2008	ADFAS Committee Meeting (If you have anything you would like brought up at the Committee meeting, please get in touch with Michael Smith)	
25 October 2008	Art Bring and Buy Sale, followed by: Wine and Cheese reception	Church Hall, Grétrystraat from 2 pm 4 to 6:30 pm
3 November 2008	<i>Beautiful Houses – Frank Lloyd Wright, America's Greatest Architect</i> Lecturer: Ann Anderson	Church Hall, Grétrystraat as from 7 pm Lecture at 8 pm
15 November 2008	Exhibition visit – <i>Heads and Shoulders</i> at the KMSKA	Meet at 9.45 am in front of the Museum
1 December 2008	<i>Is Christmas in Good Taste?</i> Lecturer: David Phillips (preceded by Christmas reception)	Church Hall, Grétrystraat Lecture at 8 pm Starting at 6 pm
12 January 2009	<i>Venice: The Golden Age</i> Lecturer: Karin Debbaut	Church Hall, Grétrystraat as from 7 pm Lecture at 8 pm
2 February 2009	<i>City of Three Names and Three Cultures: Byzantium, Constantinople and Istanbul</i> Lecturer: Elizabeth Gordon	Church Hall, Grétrystraat as from 7 pm Lecture at 8 pm

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