

 artsinform

## +100 The London Group Today

16 Nov - 13 Dec 2013

The Cello Factory, London SE1 8TJ



On 15 November 1913 Jacob Epstein coined the name for The London Group, Britain's longest-running artists' group. A hundred years later to the day, +100 The London Group Today opens in the capital, a unique exhibition that connects Britain's leading contemporary artists to their historical counterparts. Each work on display is a response by a current London Group member to an early work by a past member on show in a the partner historical exhibition: 'Up roar!' the first 50 years of The London Group 1913-1963, at Ben Uri (31 Oct 2013 - 2 March 2014).

There is an exciting events programme accompanying the exhibition.

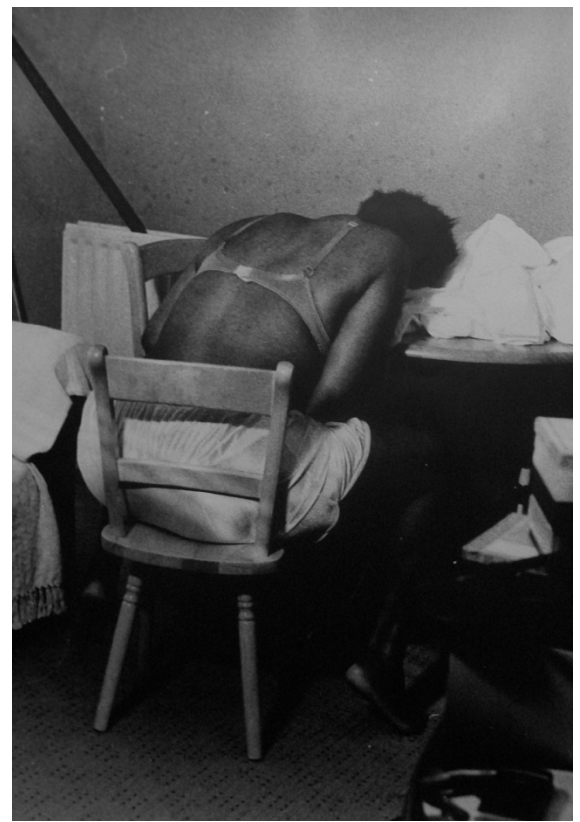
press release

## Exhibition highlights:

### Lydia Julien responds to Leon Kossof's Portrait of a Woman

"The lack of indexicality is a powerful political position I take especially in an age of photographic democratisation. I feel it encourages a contemplation, shifting the viewers perspective, presenting a photographic piece which is not easily consumed. I tend to make only one print of my photographs, and for this one there is only one. I don't think I even have the negs anymore. Also, it takes a very long time to develop the print that size and that texture. There is a ton of work involved. First the image is from a durational performance. The photograph is not just taken. It is the process of hundreds of shots, then it gets edited down. The process is quite unconscious, finding the image that is yearning, always reaching.

The only historic work I felt a pull, an attachment to was Leon Kossof's Portrait of a Woman, because that's what mine is; a portrait of a woman. The mood is so sombre, you don't know what is happening, what has happened. This abstraction of meaning is what inspired me. The pensive, almost violent line. I have always found Kossof's work to have this turbulence in his drawing."



### Marenka Gabeler responds to Barbara Hepworth 'Mask' 1928

"For a period of two weeks during my MA, I wore a homemade plaster cast mask of my face as a mask. My aim was to find out how being devoid of facial expressions affects the communication with others, and how it disrupts our sense of identity through self-image. During this period I kept a diary. In it I recorded reactions to my appearance in every day life. The Mask Project was the start of my on going enquiry into identity and loss of identity. It resulted in many works, amongst others an installation called, The Fire Place. This was acquired by Alison Jacques Gallery.

The picture in the +100 exhibition shows a moment of self-reflection captured when I was wearing the mask. The dark background and closed eyes invite you to an intimate, private space. Yet the mask itself forms a glossy, nearly sweaty barrier that deflects any access to the person behind it."

### Amanda Loomes responds to Paul Nash 'Northern Adventure' 1929

"I have always been preoccupied with people at work, particularly the unseen worker. I have previously made films with people such as the billposters at Oxford Circus Underground and the stonemasons at St Paul's Cathedral, considering the marks they make. I utilize digital technology to consider how art can validate and somehow put things right.

St Pancras has recently undergone a major refurbishment and a former colleague of mine was the project manager. I was delighted to be able to photograph St Pancras with the 'Actual' working platform in place."

## Suzan Swale responds to Henri Gaudier-Brzeska 'Bird swallowing a fish' 1913-14

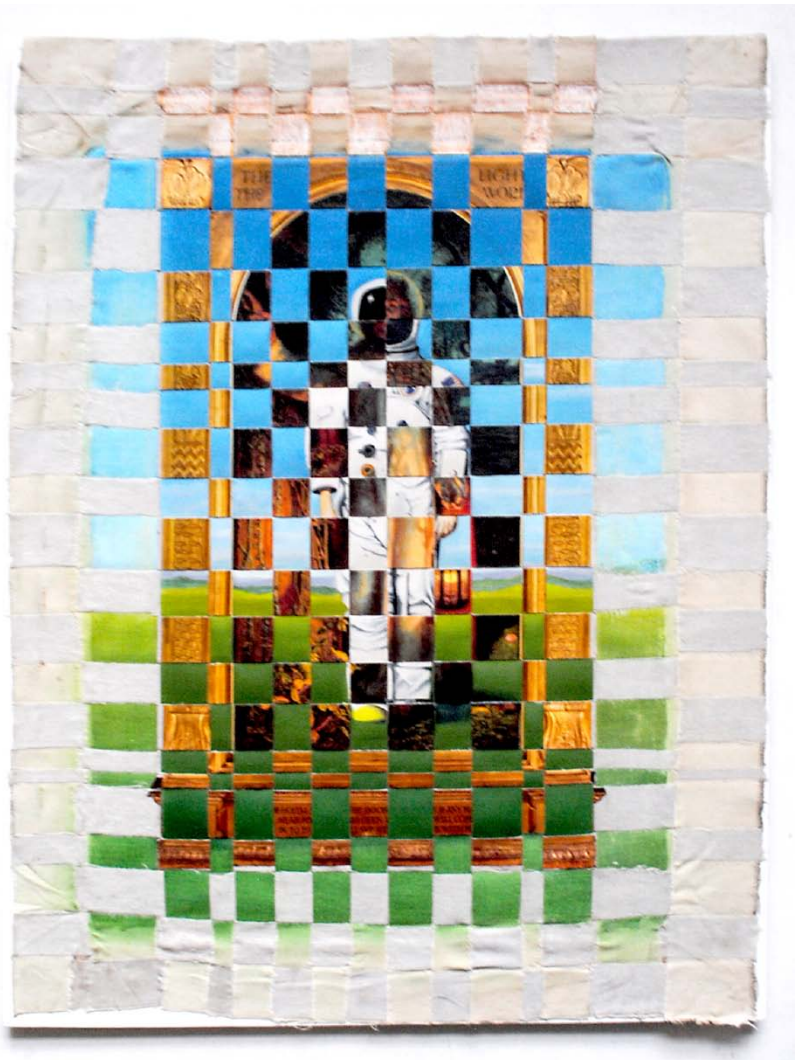
“‘Love’s Executioner 1’ is part of a series which pays homage to Henri Gaudier Brzeska, the ‘Savage Messiah’, and his short, but brilliant and tragic life. I was also inspired by CRW Nevinson’s painting of the trenches. My series explores psychological landscapes, territories and spaces of the mind, as well as the forces of nature, the sea that surrounds and divides us, and the fragments, vanities and frailties of being human. I was also influenced by Irvin D. Yalom’s psychological case studies in his book ‘Love’s Executioner’: ‘Even though you’re alone in your boat, it’s always comforting to see the lights of the other boats bobbing nearby.’”

## Susan Skingle responds to Lynn Chadwick 'Untitled Iron Sculpture' 1951

“The early sculpture of Lynn Chadwick is faceted, jagged and limbed. The abstracted animal forms seem to display personalities which derive from their stance. Chadwick trained as an architect and talked about how he enjoyed making 3-dimensional “drawings” using steel. I have explored the linear qualities of wire and overlapping glass edges in my own sculpture, so this is probably one of the reasons why I was attracted to his work. Chadwick described the importance of tension and attitude in his pieces and I have attempted to capture this quality in my sharp little creature.”

## David Shutt responds to L S Lowry 'Burford Church' 1948

“I visited Lowry at his house which was near ours, a number of times around 1960, when I was a schoolboy. The large ‘Ebbw Vale’ painting was in progress on the main easel in his front room. Lowry first made me aware that one could be an artist and he encouraged me to bring some of my paintings to his house and talked to me about them. He said I should apply to do the Manchester Foundation Course which I did and was taught by Adrian Henri. Adrian was very supportive but I was particularly predisposed by Lowry to respond to the aesthetics of the Euston Road School whose ex-teachers and pupils I met as an undergraduate at Leeds University in Quentin Bell and Lawrence Gowing and as a postgraduate in Bill Coldstream and Euan Uglow at the Slade, who both had a marked influence on this painting.”



## David Redfern responding to Jacob Epstein 'Flenite Relief' 1913

"As a young man Jacob Epstein was a courageous and innovative artist having to fight his corner against bitter opposition. His "Rock Drill", shown in The London Group's second exhibition in March, 1915, is, to my mind, one of the most impactful and important sculptures of the early twentieth century, using a found object (the drill itself) and celebrating Africa's tribal arts, building on the European developments of Cubism and Futurism at a time when British tastes were antipathetic. Furthermore, in The London Group's fourth exhibition in June 1916, Epstein exhibited "Torso" (Tate Britain), a bronze cast of the original plaster figure from the "Rock Drill", but hacked and mutilated with limbs removed, some say as a protest at the butchery of the First World War. Epstein pioneers and confirms my own use of found objects, reworking previous works and commenting upon issues of the day."

## The London Group

The London Group was set up in 1913 by thirty two artists including Robert Bevan, Henri Gaudier Brzeska, Jacob Epstein, Duncan Grant, Wyndham Lewis, Lucien Pissarro and Walter Sickert, with the aim of creating a powerful artist-run exhibiting body to act as a counter balance to institutions such as the Royal Academy. The founding group created a structure for a democratically-run organisation with a mentoring and exhibiting programme that has gone on to support the careers of many of Britain's best-known artists. Craigie Aitchison, Frank Auerbach, Frank Bowling, Mary Fedden, Elisabeth Frink, Terry Frost, Barbara Hepworth, David Hockney, L.S. Lowry, Henry Moore and Graham Sutherland, and are among hundreds of British artists who, from their post- graduate years through to the height of success, have benefitted from membership of The London Group.

+100 The London Group Today 16 November-13 December 2013, The Cello Factory, 33-34 Cornwall Road, Waterloo, London SE1 8TJ Website: [www.thelondongroup.com](http://www.thelondongroup.com) Open: Daily 2pm-6pm Admission: Free | Tube: Waterloo | Rail: London Waterloo East, Waterloo | Bus: 26, 76, 59, 68, 168, 171, 1

## Events Programme

There is a programme of events to coincide with the +100 exhibition: Please visit the website [www.thelondongroup.com](http://www.thelondongroup.com) for more information.

**Thu 21 Nov 7.30pm** Harpsichord Recital of French and German Baroque Music by Pawel Siwczak.

Doors open at 7pm, tickets £10 [www.cellofactory.ticketsource.co.uk](http://www.cellofactory.ticketsource.co.uk)

**Sat 23 Nov 1-4pm** Children's Drop in and Draw Saturday. Free

**Thu 28 Nov 6.30pm** Meet the Artists. Charlotte Mortensson, Erika Winstone, Genetic Moo and Suzan Swale will talk about their work and answer questions. Free

**Thu 5 Dec 7.30pm** Recorder and Harpsichord Recital exploring European Baroque Music. Naomi Okuda recorders and Thomas Foster harpsichord. Doors open at 7pm, tickets £10 [www.cellofactory.ticketsource.co.uk](http://www.cellofactory.ticketsource.co.uk)

**Tue 10 Dec 6.30pm** Question Time - A Panel Discussion. Come and join the debate as leading members of the London Group respond to questions from the floor. Free

Please visit [www.thelondongroup.com](http://www.thelondongroup.com) for more information.

## ‘Uproar!’

### The first 50 years of The London Group 1913-1963

50 Works by 50 Artists for 50 Years

31 October 2013 – 2 March 2014, Ben Uri, 108a Boundary Rd, off Abbey Road, St John’s Wood, London NW8 0RH. Open Sunday - Friday (closed Saturday) [www.benuri.org.uk](http://www.benuri.org.uk) Admission free.

+100 The London Group Today has a partner exhibition at Ben Uri. Each one of the works exhibited in +100 is a response by a London Group Member to a historical work on display at ‘Uproar!’ The first 50 years of The London Group 1913-1963.

‘Uproar!’ is a major historical exhibition examining the first half century in The London Group’s turbulent history and the huge impact that this had on British art. The exhibition is accompanied by a book.

## Press Contacts

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## Publication Launch

The first complete history of The London Group ever written to mark its centenary. “The London Group: a history 1913-2013” written by David Redfern, a current member of the Group, tells the story of this well known artists’ exhibiting cooperative from its origins as an enlargement of the Camden Town Group in 1913 through one hundred years of triumphs and tears to the vibrant and enthusiastic Group it is today, set in a cultural, social and geographical context. (£20 Softback, p&p £5, 416 pages, B&W and colour illustrations).