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The London Group August Newsletter 2017

Forthcoming dates for the Diary

2017

The London Group Open

Part 1:

8 - 17 November

Open daily 2.00 - 6.00

Artists' Talks 13 November, 6.00

Part 2:

22 November - 1 December

Open daily 2.00 - 6.00

Artists' Talks 1 December, 6.00

The Cello Factory

2018

The London Group members exhibition

4 - 25 February

Linden Hall Studio

32 St George's Road, Deal CT14 6BA

The London Group at St Ives

8 - 22 September (during St Ives Festival)

Penwith Gallery

Back Road West, St Ives TR26 1NL

+

September (dates TBC)

Belgrave St Ives

22 Fore Street, St Ives TR26 1HE

From the President

This newsletter is dedicated to The London Group Open Exhibition, taking place in November in The Cello Factory, London. The non-members' submission deadline is 29 August and if you wish you can [apply now](#).

All the information you need can be found in this newsletter or on [The London Group website](#).

Read articles by four prize-winners in our last Open in 2015 all of whom have since been elected to The London Group and all play a very active part in the Group. You will also find short pieces about each of this year's cash prizes. In addition we have included reviews of our most recent London Group shows and events.

Please forward this newsletter to anyone you think might be interested in submitting to The London Group Open.

Susan Haire

The London Group Open 2017

Part One: 8 – 17 Nov

Part Two: 22 Nov – 1 Dec

The Cello Factory

33-34 Cornwall Road, London SE1 8TJ

2pm - 6pm daily

The UK's longest-running and most prestigious artists' co-operative, The London Group, is delighted to announce the 71 members who will be exhibiting in the 83rd Open Exhibition:

Moich Abrahams
Wendy Anderson
Victoria Bartlett
Bryan Benge
Slawomir Blatton
Frank Bowling OBE RA
Clive Burton
Robert Clarke
Peter Clossick
Tim Craven
John Crossley
Philip Crozier
Jeff Dellow
Mark Dickens
Anthony Eyton RA
James Faure Walker
Eric Fong
Cadi Froehlich
Marenka Gabeler
Genetic Moo

Graham Mileson
Eric Moody
C. Morey de Morand
Peter Morrell
Charlotte C Mortensson
Kathleen Mullaniff
Janet Nathan
Darren Nisbett
Eugene Palmer
Ian Parker
Claire Parrish
Janet Patterson
Michael Phillipson
Christopher Poulton
Daniel Preece
Alex Ramsay
Victoria Rance
David Redfern
Tom Scase
Tommy Seaward

Tricia Gillman
Vaughan Grylls
Susan Haire
Julie Held
Bill Henderson
Aude Hérail Jäger
Martin Heron
Gillian Ingham
Samantha Jarman
Annie Johns
Judith Jones
Richard Kemp
Matthew Kolakowski
Amanda Loomes
Jeff Lowe

David Shutt
Philippa Stjernsward
Suzan Swale
Almuth Tebbenhoff
David Tebbs
Paul Tecklenberg
David Theobald
Mike Thorpe
Bill Watson
Tisna Westerhof
Neil Weerdmeester
Anthony Whishaw RA
Arthur Wilson
Susan Wilson
Erika Winstone
David Wiseman

The London Group members listed above will exhibit their work alongside at least 71 non-member artists selected from the open call. The selected non-member artists will be announced in late September 2017, with all works being displayed across two exhibitions at **The Cello Factory, London** from **8 - 17 November** and **22 November - 1 December 2017**.

The exhibition provides a wonderful opportunity for emerging and established artists to raise their profile, win cash and material prizes, and exhibit their work alongside the Group's esteemed members. Carefully chosen by The London Group Selection Committee which consists of existing member artists, this truly is an exhibition of art chosen by artists.

In recognition of today's increasingly diversified art scene, the exhibition will feature works in a large range of mediums including **painting, sculpture, drawing, print, photography, digital, mixed media, installation, and video**.

The exhibition includes work by longstanding members such as Anthony Eyton RA who joined the cooperative in 1961, and a range of new members including Darren Nisbett, one of the recipients of the 2015 President's Prize of a three-person exhibition at The Cello Factory:

'I was extremely happy with the work that I produced for the exhibition but it was the meetings, chats and emails and time spent directly with the other artists, understanding their processes and the way they approach their art which made me appreciate the value of other art and how I can use it within my own vision.'

A selection of generous awards will be presented and these will include The President's Prize of a three-person exhibition at The Cello Factory; the £1500 Victor Kuell Memorial Prize for Innovation; a £1000 Sculpture Prize awarded by Jeff Lowe; the £750 Chelsea Arts Club Trust Stan Smith Award for Research and Materials for an Artist under 35; the £1000 JPES Partnership Prize; the £500 Schauerma Prize for Digital Art; and the £300 Worshipful Company of Painter-Stainers Prize for

Drawing.

Two artists' talks with a number of the exhibiting artists will take place on Monday 13th November and Friday 1st December 2017. For further details please visit: www.thelondongroup.com

TO APPLY

The call to Non-Members remains open until **Tuesday 29th August 2017**. Submissions for The Open should be made online via the link on the website: www.thelondongroup.com. There is a £20 entry fee for one submission, £35 for two submissions, or £45 for three submissions, to be paid online during the application process. Artists may submit up to three works, which must have been produced post 2015.

Thoughts on The London Group Open and The President's Prize Exhibition

Cadi Froehlich

The call for entries for the 2015 London Group Open was my first introduction to what is an energetic and committed group of artists. The opportunity to show alongside established artists whose work I have studied was exciting. Winning the President's Prize show was a big surprise and I was delighted. When I met the other two award winners, I was really interested in their work and knew we were going to find lots of common ground to build a show on. Over the year of planning, we met up frequently, and shared ideas and inspiration, so were really well prepared.

I found the process of building the show and putting the publication together really rewarding: the award was for the use of the space and the support for the opening, but it was also for the time, and the framework within which to think and process and make work. The focus this gave me was key to the success of the work I made.

I developed the installation with The Cello Factory in mind, and the relationships we had built over the year meant that we were able to work alongside and around each other really well during the install. I feel like this was the work I have been aiming towards for about four years – it felt good. I'm looking forward to seeing what comes out of the period of reflection and development which inevitably follows a show of that size, and I'm also looking forward to seeing what more I can produce as part of The London Group going forwards.

Martin Heron

2015 was the first time in years that I decided to enter an open exhibition having mixed feelings about their value and the costs attached to submit work. However, in 2015 I entered four opens and had work accepted to two exhibitions, one of these being The London Group Open.

I had been aware of the The London Group back in the 1980s while a student at art college in Liverpool, when John Holden, a member of The London Group, was a tutor there. However, since then the group had slipped off my radar and I was extremely pleased to see that it was still going strong in 2015. It was this reason as well as its historical importance, established in 1913 with a host of great artists as previous members, that persuaded me to submit work to the exhibition.

Although the feast of potential prizes that were on offer was also enticing, I was simply pleased to have a piece of work selected, so the added bonus of being one of the three artists awarded an exhibition at The Cello Factory was a huge honour.

The Prize, a three-person exhibition, was awarded by Susan Haire, artist and London Group President, to three artists; Cadi Froehlich, Darren Nisbett and myself. A necessity of the prize being to collaborate and work together to produce and promote an exhibition in the distinctive and beautiful but daunting space of The Cello Factory.

Collaborating felt pretty straightforward when we set about divvying up tasks and timetabling meetings. The professionalism of all shone through! The title for the exhibition, *The Principle of Sufficient Irritation*, seemed to arrive quite quickly once we started talking about our processes, working methods and a shared interest in Philip K Dick.

Probably the most challenging part for me was the production of a new body of work. I did not want to exhibit work produced before The Open but continue the making processes that would evolve and change in response to the materials to hand.

Once on the walls of The Cello Factory the work acquired a life of its own and in conjunction with Cadi and Darren's work animated and charged the space with energy and vitality

In the midst of this already hectic year, being elected a new member of The London Group has opened a new, challenging and exciting chapter in my evolving life as an artist.

The President's Prize and subsequent exhibition has been hugely important in the development of my work. The opportunity to exhibit a body of work in London, the discourse with London Group members and the collaboration with Cadi and Darren made this exhibition extremely successful and rewarding. The Open, The Prize, The London Group membership and *The Principal of Sufficient Irritation* have been a hugely important series of events that will no doubt continue to impact my work for years to come.

Darren Nisbett

Sometimes as a creative, it's far too easy to become cocooned in your own medium.

As a photographer. I mostly looked at other photography, went to photography exhibitions and spoke to other photographers. I have had prints in mixed media exhibitions alongside paintings and sculpture but these were somewhat segregated into rooms or sections with little cross pollination.

I entered The London Group Open without too much investigation into the group. My print was chosen to be exhibited alongside a wide range of artists using all kinds of medium from sculpture to paint and everything in between. During my invigilation of the exhibition I met some of the Group and was taken by the warmth and experience within it.

I was very surprised when I found out that I had won the opportunity to put on an exhibition at The Cello Factory alongside two other chosen artists. This was the first prize that I had won with my prints and I certainly wasn't expecting it considering the other art that shared the wall space. My initial shock cycled through various other emotions including delight and trepidation, I knew that this would be a difficult task, especially given that the other two artists worked in completely different mediums to me, how would this all work together?

It wasn't until the dust had settled and myself, Cadi and Martin got together to discuss the exhibition, did it become clear for me that this was going to be a really interesting and exciting project, we quickly found out where the similarities were in the way that we look at the world and our art and started to plan what shape the exhibition would take. There would be plenty more of these meetings during the year as we had decided on November as the exhibition date.

For my part, I took this as a chance to progress my metal prints, something that I had created a few years before but had stopped working on in favour of printed paper. I thought that these prints would work well alongside the work of the other artists. Martin works with metal sculpture from scrap and Cadi uses reclaimed wires for her installation art and so my prints of old factories and machinery printed on metal would tie together our concept. My process for printing on metal was based around colour and glued panels but for this new exhibition, I wanted to do something different and push it even further, I researched copper panels which was partly influenced by conversations with Cadi but these proved too expensive so I looked at other ways to get a similar effect.

I started to experiment with copper foil which then progressed to copper, silver and gold foil gilded in a way that looked like rust or texture of the machines in my photos. The way of just throwing the foil onto the metal was influenced by Martin's way of painting his sculptures. I wanted to let the foil create patterns by itself and work with the print in its own way, something that is completely the opposite to my paper prints where everything is precisely placed and executed. It was being able to work with Cadi and Martin which I think allowed me to give myself permission to let the art form itself and to see where it led me, something that would not necessarily have happened between a group of photographers.

I was extremely happy with the work that I produced for the exhibition but it was the meetings, chats and emails and time spent directly with the other artists, understanding their processes and the way they approach their art which made me appreciate the value of other art and how I can use it within my own vision. The exhibition finished with a group talk which was really interesting for me and allowed me to hear directly what other artists felt about my work and process and how they saw it relating to the other art in the room. I now look at other art forms in a new way and working with other artists with different approaches has given me a wider perspective and am looking forward to doing more collaborations in the future, hopefully with other London Group members.

I think the format of the President's Prize has worked especially well in this instance and I will look forward to seeing how it evolves in the future. I hope that other artists will get as much out of working with others from different backgrounds as I have.

Dreams Do Come True - Entering The London Group Open and life beyond

by Judith Jones

Having successfully entered The London Group's biennial Open shows in previous years, 2015 saw me enter work again. I had always loved the diverse work of this artist collective. Once more I was absolutely thrilled to have work accepted for the show. During the exhibitions run I received a phone call from The London Group president Susan Haire. I was told, very strongly, to attend the prize giving evening. I was told I had won a prize, but which prize I did not know.

The prize-giving evening arrived and I was absolutely thrilled to find I had been awarded the GX Gallery Prize. This was a monetary award, donated by the GX Gallery, the winner being chosen by members of The London Group. I was thrilled but the icing on the cake was when chatting with the fantastic directors of the GX Gallery: they told me that they greatly admired my exhibit, so much so that had decided to purchase it for their gallery, also inviting me to visit the GX Gallery when I was next up in London. So much had happened that evening I was elated.

***Rendezvous* Judith Jones**

A couple of weeks later I made my way to Camberwell in South London; a place I knew very well having lived and worked there in the early 1980s. The GX Gallery is a gem, showing some fantastic works of art. It was good to meet the directors again and to be introduced to the gallery manager, who informed me they would like to showcase my work in an exhibition in the New Year and asked whether I would be interested in doing this? Yes, I answered, trying not to show too much excitement and attempting to appear professional.

Around the same time I was nominated for membership of The London Group. After formally applying and the subsequent interview at The Cello Factory with the membership committee, I was elected a member of this prestigious collective that I

had admired for so many years.

I look back on these experiences with wonder. Within a few weeks my life had changed; as an artist I had entered The London Group Open, and not only had they exhibited my work, but I had won a major prize, the fantastic GX Gallery had bought my work and then offered me a show which saw me entering into a relationship with the GX Gallery in which they continue to represent me as a fine-art photographer. How could I have dreamed all this would have happened to me? And even then dreams don't come true, but this wasn't a dream, it did all happen to me. Life changing experiences all bundled up in one month and it has changed my life as an artist forever, giving me such confidence to go on producing new work reaching a far wider audience than I would have done if I had not entered The London Group Open in 2015.

As well as **The President's Prize of a three-person exhibition at The Cello Factory**, there are cash prizes worth over £5,000:

£1500 Victor Kuell Memorial Prize for Innovation

This prize is in memory of Victor Kuell LG (see article "A Moment for Reflection" below).

£1000 sculpture prize awarded by Jeff Lowe

I would like the sculpture prize to be awarded to a *maker*. Someone involved in exploring and using materials to express and develop a personal sculptural vision. Perhaps the prize would give an opportunity to try something new or invest in tools or materials to create experimental works. I have always felt it important and inspirational to be surrounded by materials and tools to use and interact with. [Jeff Lowe](#)

£1000 JPES Partnership Prize

JPES Partners are a creative marketing and communications agency based in Clerkenwell. They have a history of supporting the arts and are pleased to be offering a £1,000 award for identifying fresh artistic talent in any medium.

£750 Chelsea Arts Club Trust Stan Smith Award for research and materials for an artist under 35

This prize is in memory of Stan Smith who was President of The London Group from 1979-93, and Chairman of The Chelsea Arts Club from 1994-1997

£500 Schauerman Digital Art Prize

This new prize will be selected by London Group members Genetic Moo (Nicola Schauerman and Tim Pickup). Nicola's parents, Marie & John Schauerman, were creative throughout their lives and excited by new technology. This award is in memory of their enthusiasm and support. Click [here](#) for more information

£300 The Worshipful Company of Painter-Stainers prize for drawing

[The Painter-Stainers' Company](#) is the fifth oldest of the 110 Livery Companies in the City of London and therefore has a long history closely connected to the development of the City. The Company, comprising fine and decorative artists, received its first Royal Charter from Queen Elizabeth in 1581 and today its energies are directed in the support of education in arts and crafts. To this end the Company is offering a prize for drawing to The London Group Open 2017 encouraging creative skill and draughtsmanship. For the 2015 Open Kristian Evju was the winner with *Punchcard IV*.

REVIEWS

Shoreham Sculpture Trail

Shoreham Village Kent, June 2017

Environmental Entanglements Martin Heron

The *Shoreham Sculpture Trail with The London Group and Friends*, held in June, was hugely ambitious and a completely new venture for the Group, taking place in the stunning country setting of Shoreham Village in Kent.

Quoting Nicholas Usherwood, "I am not sure there has ever been anything quite like this before, certainly not on this massive scale nor in this garden oriented location..." (Galleries) "...with the work opening up a quite astonishing landscape and the landscape resonating back into the work. People really were inspired in the absolute sense."

Watch the [specially commissioned video of the Trail on Vimeo](#)

Read a [review in a-n by Gabrielle Mollett](#)

A Moment for Reflection The Cello Factory, July 2017

by Gill Ingham

We have just celebrated Vic Kuell's life and art with a stunning exhibition of his exuberant paintings in The Cello Factory. Vic generously donated his work to The London Group and during the show sixteen paintings were sold - many of them to members, raising over £6,000 for the Group. It was a very special private view with Margaret, his wife, and all the family, Alison and husband Ian crossed the Atlantic to be there. In memory of Vic, at this year's Open Exhibition, there will be a £1,500 prize for an artwork demonstrating innovation.

I don't know if Vic had a coherent philosophy or code by which he lived. At times it seemed that in conversation he made it up as he went along but that would have been entirely consistent. In tutorials his questioning would often appear to be leading you down a path that was ambiguous and mysterious, even slightly mystical and there were no definite answers (which was maddening to a student seeking some sort of definitive guidance) accept that, there were no definite answers.

His observations on painting and the process of painting often encompassed many art school clichés but this was because Vic had experienced the kernel of truth at their core, he had understood those truths and knew their worth as cardinal points to navigate the tricky journey in making art.

Innovation in negotiating the picture plane was key to his working process. Not accepting 'that' space, shifting and folding the analogous colours, shuffling the luminous layers into a coherent ambiguity. This was not about making pictures of things. To Vic all art was abstract. Representation of what? What is this reality that you think you are experiencing and representing? The projection of some form of figurative reference to make sense of a gesture or to interpret its intention was an anathema. To try and make sense of a painting by finding a real world reference was limiting and potentially destructive and that limited the viewer to their world.

His generosity of spirit allowed him to see the good, the creative and the positives in all our works. There was no school of thought or academy of style that had to be perpetuated and that is why Ravensbourne and the London Group were home to his democratizing esprit de corps. Vic was always ready with that question that undercut the preconceptions of your train of thought. Challenging where you thought you were going down that logical pathway. This wasn't about stepping-stones toward realization but the leap of faith into an unknown reality created as you experienced it, in the moment.

The London Group Film Night 2 Highgate Gallery, May 2017

by Charlotte C Mortensson

On 26th May, almost exactly a year after the first London Group Film Night, we held our second evening of short films made by London Group members. The venue was the Highgate Gallery at the Highgate Literary and Scientific Institution, a beautiful building dating back to the 1800s in the heart of Highgate Village.

Still from *Perseus and Medusa* by Victoria Rance

An audience of 150 people packed the gallery space for the event. The ten participating artists were Slawomir Blatton, Eric Fong, Susan Haire, Amanda Loomes, Genetic Moo, Charlotte C Mortensson, Victoria Rance, Tom Scase, David Theobald and Erika Winstone. The film reel was created by Nicola Schauerman of

Genetic Moo. The gallery holds regular film events so the large wall onto which they are projected is coated with a special paint which ensures true colour and definition.

All films were ten minutes or less. As with every London Group show, the range of subject matter and techniques was vast. The variety is illustrated by the evening's opening and closing films. 'Good Morning Shanghai' by Eric Fong was an engaging montage of morning exercises by Shanghai people of all ages in public parks. The disciplines included tai chi, dancing, drumming and other marshall arts. Eric's film captured the participants' graceful and unselfconscious enjoyment of their morning routines.

Still from *Keepers* by Amanda Loomes

A world away from Shanghai, the evening's closing film, 'Keepers', by Amanda Loomes took us to a magnificent National Trust property in Cheshire. A shortened version of a film commissioned by Trust New Art, which is the National Trust's programme of contemporary art, it drew attention to the historical and contemporary keepers of Lyme. For centuries there have been keepers working there, taking care of Lyme - gamekeepers, housekeepers, timekeepers. This beautifully filmed work drew us into their world.

The other films were equally thought-provoking: David Theobald's poignant and funny animation about the last time a discarded Christmas toy is played; Susan Haire's dark work 'Tipping Point' about the destruction of the natural environment; Slawomir Blatton's film 'Packing' about Hollywood's symbolic use of packing a suitcase; Victoria Rance's powerful animation, 'Perseus and Medusa'; Erica Winstone's unsettling homage 'La Duree' to the French film director Jacques Rivette; Genetic Moo's masterful work, 'Seed' which is best described as digital joy; Tom Scase's hypnotic work 'Water Water', and my own short film, 'First Street' about self-built housing in Trench Town.

Still from *SEED* by Genetic Moo

Mike Liggins' delicious home-cooked popcorn is now a London Group Film Night tradition and was enjoyed through the evening by a lively audience.

The London Group: Viewpoints Felix & Spear, February 2017
by Cameron Amiri Director, Felix & Spear

Small Group Exhibition

An initial suggestion by me to Peter Clossick to hold a small group exhibition of paintings by members of The London Group at Felix & Spear gallery was followed by a three-man curatorial meeting consisting of Peter Clossick, David Wiseman and

myself.

Various ideas around logistics, size of exhibition and theme were discussed and we eventually settled on the idea of an exhibition of paintings based around 'figuration'. I seem to recall Peter suggesting the title of *Viewpoints* for the exhibition which we all liked. This initial curatorial meeting was then followed up by internal London Group discussions and a list of interested artists was compiled. The final list of artists participating was:

David Shutt, Marenka Gabeler, Slav Blatton, Daniel Preece, Peter Clossick, Julie Held, Susan Wilson, David Tebbs, Tim Craven, Victoria Bartlett, Mike Thorpe, David Wiseman, Anthony Eyton RA, Jane Humphrey, Gus Cummins RA, Mark Dunford.

The Private View event was held on Thursday 2 February 2017. It was a very well attended affair with excellent feedback on the night in relation to the curation of the exhibition, the gallery's presentation of the works and the space in general.

The following three weeks brought a good number of visitors to the exhibition from the surrounding West London areas as well as visitors from different parts of the country. My impression of the visitors was that they were a combination of people who followed a particular artist's work, individuals who follow The London Group's activities in general and also a number of first timer West London visitors who were keen to discover and learn about the Group.

At every opportunity, The London Group's history and its current activities were discussed, particularly with new visitors. This would have hopefully helped raise the profile of The London Group and its members, as well as Felix & Spear gallery benefiting from the exposure. A good example of this exposure was the thumbnail review appearing in the February edition of the *Galleries* magazine where Nicholas Usherwood writes positively about the *Viewpoints* exhibition and praises the enterprising attitude of Felix & Spear in organising such an exhibition.

It's worth mentioning two other items: the exhibition (and the gallery) had an article appear in the spring edition of 'The Line' magazine, which is an Ealing publication, with images of the exhibition appearing in a double-page spread and also there were Artists' talks given by Peter Clossick and David Wiseman to groups of students on two separate days during the exhibition.

As a final note, I found the experience of the exhibition enjoyable and educational. Felix & Spear gallery is a supporter of The London Group and looks forward to the chance of future collaborations with the Group.

The London Group's constitution, written in 1913, states "...the object of the Group shall be to advance public awareness of contemporary visual art by holding exhibitions annually." Over 100 years later and now firmly in the digital age, the most exciting contemporary art is digital art - the time was right for this Small Group Exhibition.

When we first started making digital art with its weightless data, ones and zeroes, the aim was to fit the entire output onto a single floppy disc. So it is somewhat ironic that *The Mesh* was one of the heaviest shows we've been involved in, with over one third of a ton of wooden pallets and miles of cabling and equipment. The range of work on show was testament to the spread of digital technology into all things both virtual and physical.

We joined the Group in 2011 in part due to James Faure Walker being a member of the Group, as we've always been a fan of his intertwining of digital and non-digital artistic techniques. Here James showed two prints which displayed his unique copying, pasting and layering operations. A vital first step in the history of computing was the way in which the Jacquard Loom used replaceable punched cards to control a sequence of weaving operations. As soon as we saw Angela Eames' chain mail prints with complex meshed surfaces algorithmically built up of simple 3D models, the title for the show was born. We started seeing meshes everywhere. Cadi Froehlich's work is a mesh of cable passing a single current through the ceiling suspension, delivering power to small LED lights and highlighting the infrastructures which power our world. Amanda Loomes' piece traced the process of construction and also the globetrotting nature of wooden pallets which criss cross the earth to bring us our daily bread, amazon books, fridge freezers and everything else under the sun. The light driven ants and maggots which eat through Genetic Moo's video feed build a living and dying mesh of interconnections. 3D meshes form the mathematical basis of works by David Theobald and Bryan Benge. We even started to see the Group itself as a mesh of members, ideas, technologies and art.

We'd like to thank Irini Papadimitriou for co-curating the show and offering such a wonderful opportunity to the Group. The tech staff were also fantastic dealing not only with hanging wall based art but also working out how to convert signals from AVI to HDMI to Ethernet and sending them seamlessly around the space. Thanks to David Theobald, Victoria Rance and Genetic Moo for running workshops over 5 weeks with a small and enthusiastic group of digital newbies. The show received 1,970 visitors according to the digital clicker.

Many of the artists gave a talk at the Private View night and, in particular, we'd like to highlight Bryan Benge, who explained the ease and flexibility of digital technologies that are available to artists to use for free and which are supported and engaged with by excitable online communities around the world.

Google, Snapchat, Facebook, Bitcoin, 3D printing, twittering presidents, fake news,

driverless cars, robot vegetable pickers, drones, virtual reality, the internet of things - whether you see this technological explosion as frightening or exciting - a great way to address our digital world and its interconnected ecosystems is by using digital art techniques. The first rule of ecosystems thinking is that everything is connected to everything else and hopefully this show encourages more digital conversations and collaborations in the Group, and more digital artists to join the Group in the future.

Exhibiting artists: James Faure Walker, Cadi Froehlich, Paul Tecklenberg, Amanda Loomes, Judith Jones, Angela Eames, Eric Fong, David Theobald, Victoria Rance, Erika Winstone, Bryan Benge, Ian Parker, Peter Lowe and Genetic Moo



Thank you for reading this special newsletter about the wonderful opportunities of our 2017 London Group Open. The deadline for submission is the 29th August and we hope you all enter using our [online submission form](#)

Thanks to Nicola Schauerma and Claire Parrish for producing this newsletter.

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Our mailing address is:

The London Group
PO Box 61045
London, SE1 8RN
United Kingdom

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