

# **THE SOCIETY OF CATHOLIC ARTISTS**

## **BULLETIN**

**Winter 2016-17**



**RAYMOND F. KING**

**Compiled by Mary Davey**

**Edited by Margaret Farley**

## EDITORIAL

**Patrick Pike** our Vice President and Secretary died 13th June. His Requiem Mass took place on 27th of June at St. Joseph's Church in Highgate. Many members were there and it was a dignified, devout and friendly occasion. There will be further appreciation of Patrick and his devoted contribution to SCA elsewhere.

**Patrick** had been currently the caretaker of the SCA archives. These are detailed and extensive thanks to the committee members of the past and the special, expert efforts of **Anthony Insoll** who was Treasurer until the later 1900s and who diligently assembled and filed them. He also wrote our '50 Years of Catholic Art' in 1979.

**Mary Davey** has, in her turn, spent an enormous amount of time and effort looking for a suitable place to store these precious documents. We are very pleased that the **Victoria and Albert Museum** archives department are very interested and this is soon to be confirmed. We are grateful to Anthony, who was a great friend of Patrick and now to Mary for their concern for the Society's history.

The **More House talks** that **John Thompson** started and organised for some time, were resumed with a talk this October by **Lucy Crabtree** about her art studies with the Russians in Florence. We hope she will repeat it on another occasion for those of us who could not get to More House.

We also took part in **Towards Advent** day at Westminster Cathedral Hall in November, at which we had our usual stall.

Further details of the **Annual Dinner and the March AGM** are being sent to you.

**Margaret Farley** 8/10/2016

### From an appreciation of Patrick in Bulletin Spring / Summer 1988

#### **PATRICK PIKE: SECRETARY PAR EXCELLENCE**

I would like to express my appreciation of Patrick Pike, who has not only acted as Honorary Secretary for the society for more years than many members care to remember, but has also given his time selflessly, chauffeur, butler and general diplomatic attache. He has always remained courteous and unperturbed by even the more eccentric types who inevitably join art societies from time to time.

I remember a particular occasion when he had arranged to meet **Pat Stabler** and me at Victoria to drive us and several others to a conference in some distant part of the country. Our train lay down and died en route, reducing us to frantic surmise about what **Patrick** would do, as we had no means of communicating with him. We eventually arrived about 40 minutes late, and were walking along the platform dejectedly wondering what to do next, when a voice that seemed to us like the One That Breathed O'er Eden, called, "So, there you are". It was **Patrick**, who had not only telephoned my home number to ascertain that we were on the way, but had found out that the train was delayed, diverted his passengers into another car or cars, discovered at which platform our train would arrive, and was there to meet us. This was typical of the **Patrick Pike** service.

May he enjoy long and happy honorary membership.

**Winefride Pruden**

(And may Patrick and Winefride enjoy eternity in the Paradise Patrick led his life to attain, Amen)

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### LATE BULLETIN AND OUR ARCHIVES

This bulletin is entitled; 'Winter 2016' indicating that the usual biannual bulletins will arrive for you in 2017; perhaps the Spring addition will be a Summer one. Last year involved a great deal of work on my part, mostly 'behind the scenes'. I needed a break from SCA in order to do my own painting and to attend to urgent personal matters.

So, the archives; boxes of slides and lecture notes belonging to the now deceased, (Papal) Dame Winefride Pruden, occupied over half a cubic metre of space in my home for several years. She had bequeathed them to SCA. They were discretely hidden behind a curtain and inconveniently blocked access to my screen printing facilities, until I could cope with dealing with them. Her notes were mainly hand written and I wasn't sure if they needed to be typed up first. Typical of Winefride was that she was given a typewriter so that she could type up her hand written notes for the sake of those who would take them on one day. Found on the typewriter paper was the sentence, 'People think I am typing my notes up on this, but I am not!'

Winefride was the first woman to be allowed to join the Guild of St Joseph and St Dominic and the last person to join. She was married to Dunstan Pruden, the silversmith with the guild, the studios of which were based in Ditchling. See the article on Dunstan in this bulletin along with some images of his work.

So, with expectations of the onerous task of being in possession of yet more archives, I went to view them. Patrick, our vice president, had been ill for about three years before he died. Bags and boxes containing the archives had been stored in his basement. I peered down steps, then ventured into the depths. Spiders had made hay where the sun did not shine. The bags and boxes had acquired the blackened detritus that comes from who knows where in neglected places. The spirit descended as I ascended!

The archives' containers were duly delivered and cleaned on the patio until light rain began and they were whisked inside. Over the following two weeks, my home had the ambience of an old bookshop with the musty smell of damp papers, photos, books. Everything was lifted out, bag, box at a time, the separated contents laid out on the floor and table tops to air and dry before the next set replaced them. Photographs of artists and their works were pulled gently apart, caught just as they were about to stick together, saved in the nick of time. All were then placed into new archive boxes, sprucer and cleaner.

That task completed, I sat for two days on the computer determined to find a home for both sets of archives, emailing colleges and universities of history of art or architecture, particularly church A. and A. and also archives. Museums were also targeted. Would they be willing to house our archives? Was there an enthusiastic young archivist who might want to put our archives into full order to add to a C.V. and for a small fee? Would anyone or any institution want ready material for lectures, student material? When all possible areas had been exhausted, I felt like one who had fought the battle and lost.

I was in for a surprise. After a few 'We don't....' and 'We shall have to refer this to....', finally, there was a reply from the Catholic Archives Society. Someone had forwarded one of my emails to them. Could they speak to me on the phone? (Oh, yes, please!..). Judith Smeaton CAS said they could help with volunteer archivists and that they were linked to Durham University who might be willing to store them for research. I contacted Durham who were interested but would need to know and see more.

The following day, Kate Wheeler emailed me from the National Archives in Kew. Speaking on the phone she said she felt a more appropriate place could be found and suggested Westminster Catholic Archives. Since the society was created in Westminster, this seemed a possibility and I contacted them. This time, I added more information about the society's beginnings, how we had begun as the Guild of Catholic Artists and Craftsmen and included Kate Wheeler in the email giving her the further description of SCA's history.

She contacted me the next day to say that my new information made the Tate Gallery seem a possibility, that she had spoken to someone she knew there and he would put it to the board if I sent him information. This time, I included the involvement of artists from the Guild of St Joseph and St Dominic in Ditchling before and after they folded; again, including Kate Wheeler in the email

Kate contacted me again saying that her colleague informed her that the Victoria and Albert Museum had the archives of the Guild of S.S. Joseph and Dominic and that she had spoken to the senior archivist there. Could I phone him? I did and **Christopher Marsden** was very interested, said he wanted to see them. He came very soon after and took photos and notes. He was delighted to see that we even had the Minutes' Books dating back to 1929 when the society began. Many of our early artists came to us from the Ditchling guild. Earliest and later members included most notable artists with photos of them and their work.

For all of this, we have to give much credit to **Anthony Insoll**, a former treasurer of the SCA. He and **Pamela**, his wife and current member of SCA met through the committee. **Anthony** was not a Catholic but a treasurer was desperately needed at the time and he agreed to take on the position. **Anthony** also put the archives into order while he had them. They were given over to **Patrick Pike** when he died RIP. **Patrick**, bless him, was not as organized with the archives as he was as secretary. In this, he was most competent as long as filing wasn't a part of it. But, he did keep and store all archive material. He and **Anthony** had been great and close friends. **Patrick** always felt honoured that the archives had been entrusted into his care. I hope they are both looking down, pleased with what has become of their legacy to us.

**Winefride's** notes and slides have yet to find a home! In working on this, I contacted **Robert Proctor**, who wrote the book, 'Building the Modern Church', Roman Catholic Church Architecture in Britain, 1955 to 1975. He emailed back to say that he had viewed our archives in **Patrick's** basement some years ago when researching his book. Concerned then about damp, he was pleased to know that they were now to be safely stored for art historians and researcher.

Ditchling Museum will be the next institution to approach for Winefride's works, to lead to another article, I hope, of a successful venture such as this

**Mary Davey**



## From our Archives: DUNSTAN PRUDEN (1907 - 1974)

Dunstan (Alfred Charles) Pruden was brought up in Hammersmith, London. He chose to go to the Central School of Arts & Crafts rather than the Royal College of Art as he had been advised that ‘those who wanted to teach went to the Royal College; those who wanted to do went to the Central’. Living in the crafts hothouse of Ditchling in the 1930s he was much influenced by Eric Gill and the Guild of St Joselth and St Dominic, under whose auspices (with Philip Hargreen) he published ‘Silversmithing: its principles and practice in small workshops’. For a number of years, commencing in 1934, Pruden was in charge of silversmithing at Brighton School of Art, his best-known pupils including Gerald BENNEY RDI, Michael Murray, and Anthony Elson, who studied at Brighton in the mid-1950s. Pruden is widely recognised for his ecclesiastical commissions, several of which are in the Victoria & Albert Museum; his silversmithing heritage continues in Ditchling through his grandson, Anton.

‘Some assessment of Dunstan’s status as an artist is due. He had an international reputation and I think it is true to say that only he and Meinrad Burch-Korrodi of Zurich were comparable as figurative goldsmiths... Both were in the top rank of ecclesiastical goldsmiths, but Burch operated a large workshop whereas Dunstan preferred to handle all the work himself, assisted only by his own students or former students. Both helped to change the design of altar vessels, though Dunstan’s influence was less spectacular, being a trend towards greater and greater simplicity, while Burch introduced colour in the form of enamels and gemstones...

Dunstan’s most original contribution was his technique of making figurative work directly in silver, instead of making casting patterns in wax or plaster of Paris. His work was conceived as metal, and as it grew under his hands he could judge exactly how it would look when it was finished. He regarded work executed in the conventional way as a mere copy in metal of a design in another medium. His method takes more thought, time and skill than most silversmiths can offer, so few have adopted it...

He scorned any high falutin’ ideas about inspiration, and sneered horribly about “artistic temperament” or “being in the mood”. He was a complete professional. He was so disciplined that he could put down anything he was doing without hesitation, or stop reading a book in mid-sentence. He admired the attitude of Doctor Johnson who wrote ‘Rasselas’ in less than a month to pay for his mother’s funeral. Only amateurs, Dunstan maintained, could afford to keep a muse.’

(This quoted passage, written by Dunstan Pruden’s widow, Winifrede, is taken directly from an epilogue to Pruden’s unpublished autobiography, ‘So Doth the Smith’).

## MEMBERS’ UPDATES

### John Bateson—Hill

**John Bateson Hill** held an open house exhibition in his home inviting members, **Lucy Crabtree**, **Hazel Leach** and **Mary Davey** to exhibit alongside him. **Lucy Crabtree** sold a very fine print of one of her paintings. **Hazel**’s pottery, especially her teapot, was admired and received much attention I bought a cylindrical ceramic container for my kitchen utensils and a matching small salt pig, colourful, with a free design on a dark green background, both lovely. It was a friendly weekend where the work was much enjoyed and appreciated by those who came. **John** exhibited more of his work in a solo ‘in house’ exhibition a few weeks later.

## MEMBERS' ACTIVITIES AND NEWS

**John Armstrong:** Letter to the Editor, re: Catholic Herald week of 23rd October, Against the Iconoclasts.'

SIR - I am pleased to read your very good article, "Against the Iconoclasts, (Introduction 21 October), quote "Catholic artists are thin on the ground"

Perhaps your readers will know of the Society of Catholic Artists, (founded 1929, [www.catholicartists.co.uk](http://www.catholicartists.co.uk)).

As a member, I personally feel that we are already an army of artists working in the service of the Church and that we are prepared to interpret, with the clergy, those aspects of the Gospel that they need to put forward.

If art means skill, then our job is to create quality work to support the Word, to show strong images about Christ as Man and God, and to make what is needed.

I think the power of the image is not only presented through straight illustration, but it becomes even more significant through the mood, conviction and holiness of the Catholic artist,

To quote your last sentence, "Some direction from the Church's Magisterium on this important topic - the role of art in the modern world - would be useful.

Magisterium---your army stands ready.

**John Armstrong**

### **Kenneth Fahy**

Our one and only artists' model, **Kenneth Fahy**, has been extremely busy. **Kenneth** has written more about his life as a model and it will be published as an article in the next bulletin. For now, here is his latest news:

'On the subject of modelling, I've had an approach by one, Kelly-Marie, from BBC Manchester's Salford studios, who is filming a new series of BBC1's "Right on the Money", a consumer advice programme aimed at helping viewers understand their finances and save money. She's doing a short film about the different ways in which people make extra money, one being life modelling. I told her that I model for reasons other than to make money, my main motivation being to celebrate the human body as God's wonderful creation. She thinks this is really interesting and a beautiful concept, so the film will include footage of me posing before a life class.

I found that "being" Sebastian (next article) was truly a transcendental experience. I am delighted that Sean Finerty (the guy who filmed the Passion Play I wrote about last year, and who now sees me as his "muse" ) chose me for the role. It was worth the torment demanded by the realism of the film, not least the cuts and bruises inflicted by the (theatrical) arrows! I have registered with him the fact that the Society would probably be interested in seeing the finished product.

There are many similarities between SS Sebastian and Dismas which I find fascinating and appealing. I am really delighted that this year I am going to have the privilege of being crucified as Dismas twice, on 25th March, the feast day of Dismas and again to commemorate Good Friday , 14th April. I am proud to worship God in this way, and celebrate those who bravely gave themselves up to Him.

Earlier in the year, I am really glad that my modelling up here in the north is going from strength to strength, with loads of work coming up in the autumn term and beyond. To me, the human body, irrespective of gender, age, wealth, social status and beliefs, is the most beautiful thing in creation, and it is a privilege to celebrate it by being so deeply involved in the world of figurative art.

**Kenneth Fahy**

Kenneth Fahy....CONT:

Probably the most seismic event to happen this summer was the outcome of the 23rd June Referendum. Bill Garland, who runs a rather "way out" artists' collective in Bootle and where I regularly model for life classes, went ballistic when he heard the result, not helped by pained telephone calls from artists he associates with in Brussels and Amsterdam, and what he saw as a threat to some money he gets from an EU cultural initiative. Anyway, he saw in the "Guardian" that a lady economist at Gonville and Caius College, Cambridge, had protested against the result by going to a meeting with fellow academics naked with an anti-Brexit slogan painted on her chest. "What a brilliant idea" thought Bill, "Kenneth, I've got another job for you." The upshot was that he put me naked on a table in his studio and in blue paint inscribed "Britain Naked thanks to Brexit" in large letters on my body. He then placed me on another table in his adjoining gallery for the benefit of his artist mates and his photography students, not to mention the social media he uses.

This was not the only encounter my body has had recently with blue paint. I am sure you would have heard about Spencer Tunick and his mass photoshoot "Sea of Hull", which took place in the early hours of July 9th. The event was commissioned by the Ferens Art Gallery in the eponymous city, to celebrate its maritime tradition and focus attention on Hull being the 2017 City of Culture. 3,000 naked people took part in the project, and I was one of them! The bodies included a complete spectrum of humanity: old, young, the whole gamut of sexuality, different body shapes, people who were disabled. I would not have missed this for the world. The weather was "nippy" and a bit windy, and we were photographed naked from around 4 a.m. until about 8.30 a.m. There were seven separate scenes, some of them lying down on the ground, giving the impression I thought of a mass slaughter. Some shots, standing or lying down, were entirely of the front of our bodies, others of a sea of backs. Instructions were blared out through a megaphone. And as for the blue paint: when we stripped at the beginning of the shoot in Queens Gardens, everybody was given a small tub of the stuff. We were told to apply the paint as quickly as possible (3 minutes!) to every nook and cranny. One of the other participants kindly helped with applying the paint on me so as to speed things up.

I found the whole experience joyful and stimulating.

### **Sylvia Des Fours**

**Sylvia** worked in 2 psychiatric hospitals (West Park & Horton) doing ceramics with the patients. She lectured in ceramics at Richmond Adult Community College. In 2001 **Sylvia** did a community project in Cobham working with children to make ceramic tiles which are still on display.

One of my first attended events with the society was the annual visit to **Sylvia's** home where high tea of home made cakes and sandwiches was served with elegance on the long patio overlooking her very large, sloping and beautiful garden. Meeting other members, sharing knowledge of ourselves, was part of the most enjoyable afternoon. We would take time away from others to explore the flowers, shrubs and trees. Strolling around the garden in solitary enjoyment was a delightful experience for me. Several more years of the traditional afternoon followed. Those who remember them, miss Sylvia's traditional day of charming hospitality. Eventually, **Sylvia** became, sadly, too ill to host these gatherings.

**Sylvia** was made an Honorary Member of the SCA in Feb 2014. Some of her work is in the centre pages.

Thank you so much for the memories, Sylvia.

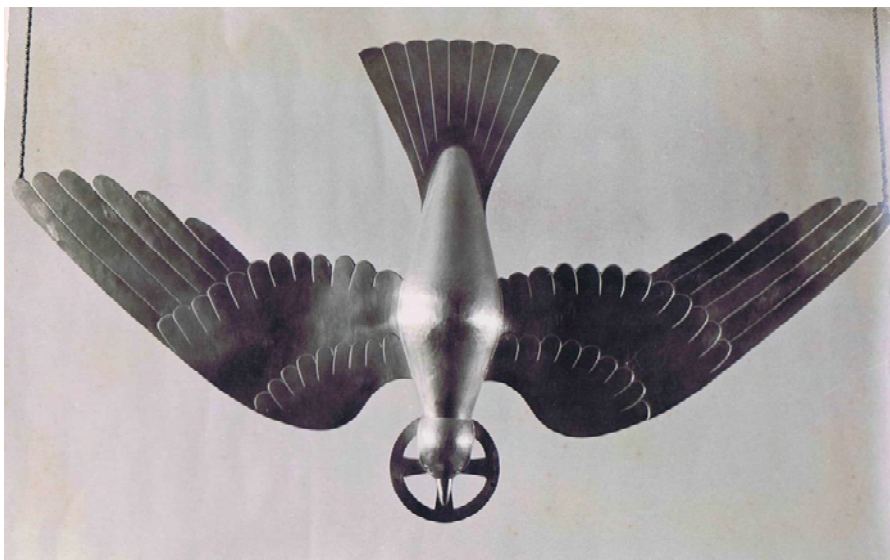




**RAYMOND F. KING Carved Relief in Portland Stone, C of E Church of St Martin, Walsall, Staffs.** Completed work from the title page which shows work in progress and depicts the artist working while standing on a board resting between ladders. Note the outline carving to the left hand side which can be seen as a drawing in the 'work in progress' photograph. The size of the work can be also be seen here.



# DUNSTAN PRUDEN Silversmith



Hanging Pyx in form of a Dove, Wrought Silver throughout with small ciborium inside, Sherwood, Tennessee, Wingspan 22"



Shrine of Our Lady of Perpetual Help, Wrought Silver and Walnut, about 9" x 7" Collection of Miss McCarthy, Troy, New York



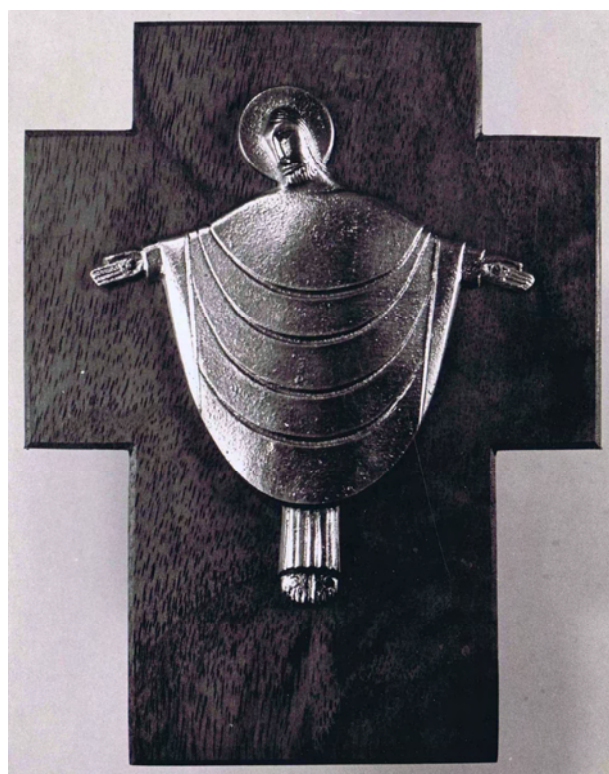
Wrought Silver Ciborium, Guildford Cathedral, about 7" high



Silver Sanctuary Lamp, St John's Church, Burgess Hill Sussex, Detail about 7 1/2 "



Silver Verger's Wand incorporating arms of the diocese, Llandaff Cathedral, Detail about 8"



'Christ the Priest' Crucifix in Silver and Walnut, about 4" high



## TERRENCE FFYFFE PAINTING THE LIGHT EXHIBITION



THE PYRAMID 35CM X 35CM Oil on Linen



TRINITY 80cm x 100cm Oil on Linen



JOURNEY OF A TRIANGLE 125cm x 100cm  
Oil on Linen



BACKGROUND RADIATION (of the  
universe) 90cm x 55cm Oil on Linen



INTERZONE OF CURVING LIGHT



ANNE DAVIDSON 'St Margaret' Relief  
Sculpture, St Margaret's Church, Ballater  
Road, Aboyne.



P. J. CROOK 'Time and Time Again'



## PATRICK PIKE



The young PATRICK at ALLINGHAM



TINA and PETER KOENIG visiting PATRICK in his nursing home shortly before he died



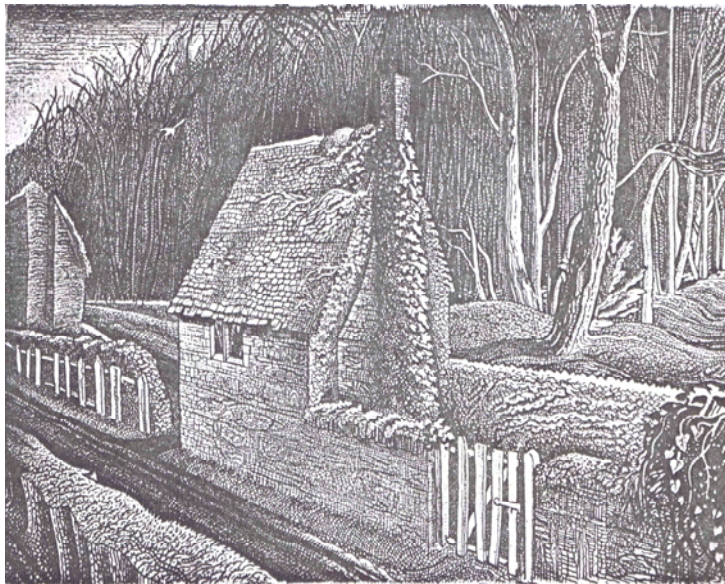
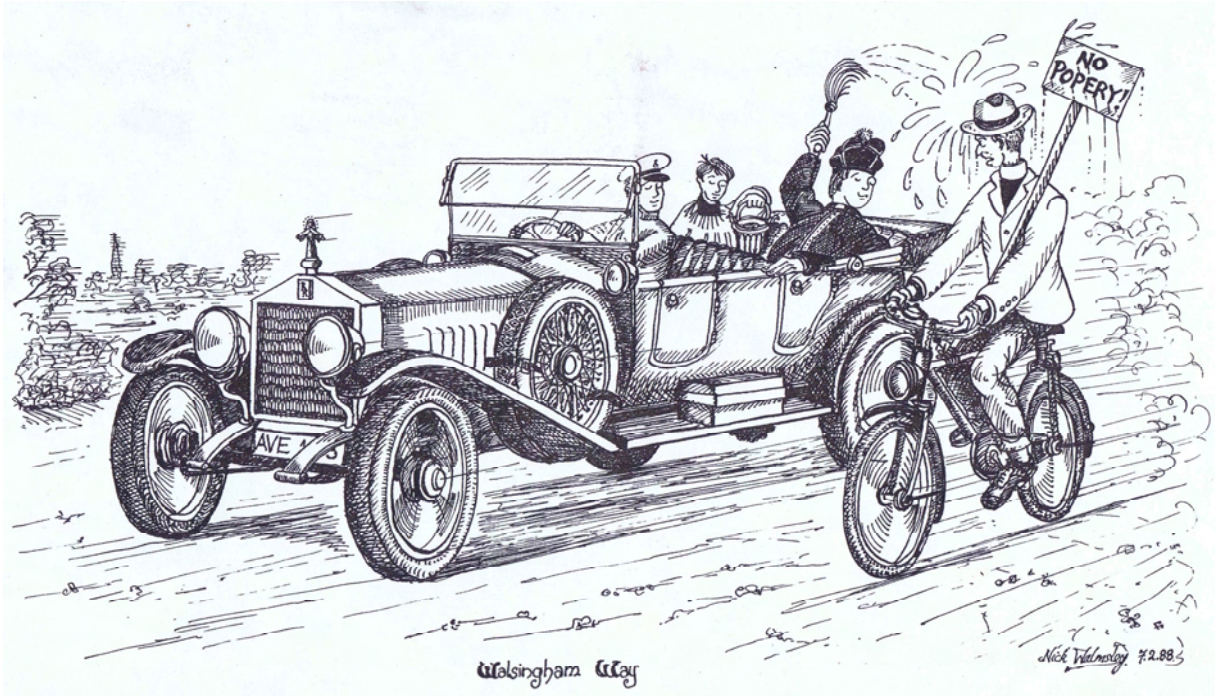
## SYLVIA DES FOURS Potter (see article)



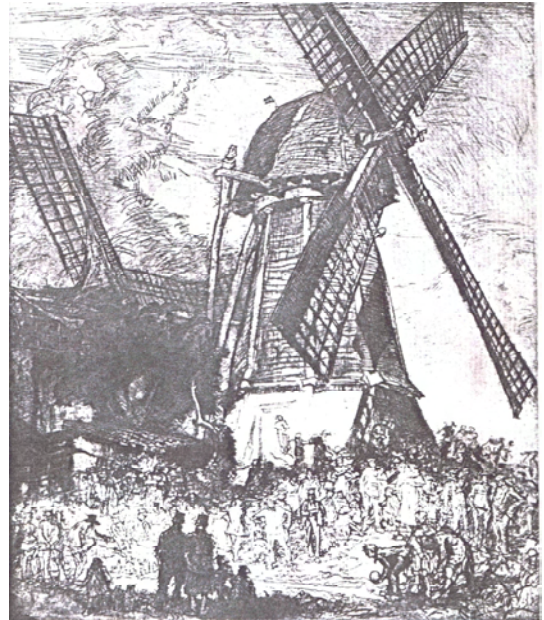
SYLVIA'S BEAUTIFUL CERAMIC FIREPLACE TILES



## FROM THE ARCHIVES



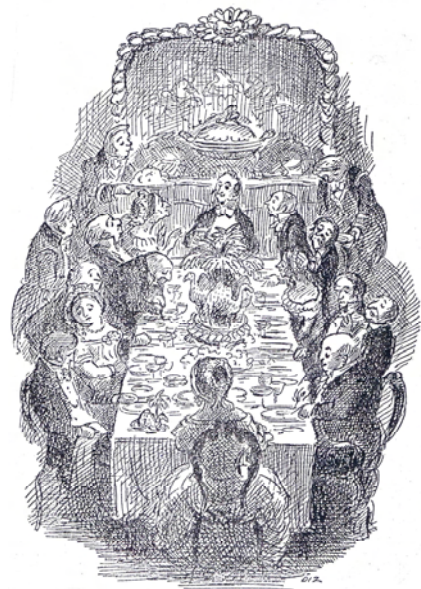
GRAHAM SUTHERLAND 'Wood End', Etching



FRANK BRANGWYN Etching



ANNE DAVIDSON 'African Woman and Child' 6' 2" In honour of South African Freedom Fighters. Festival Square, Lothian Road, Edinburgh



EDWARD ARDIZZONE 'Dinner at the Veneerings'





ADAM KOSSOWSKY 'The Scourging at the Pillar'  
Ceramic 24" high, Aylesford



ADAM KOSSOWSKY 'The Giving of the Rule' Tempera Panel, The Friars, Aylesford



DUNSTAN PRUDEN Silver Verger's Wand incorporating  
arms of the diocese, Llandaff Cathedral, Detail about 5"



MICHAEL CLARK 'St Thomas Beckett' Ancaster Stone, Friars, Aylesford



P LYNDSEY CLARKE FRBS, H. E. Cardinal Bourne, first  
patron of the Guild of Catholic Artists and Craftsmen.  
Bronze 1930



ANNE DAVIDSON 'Pieta' one of 6 relief sculptures commissioned  
by the Bishop of Aberdeen for St Mary's Cathedral, Aberdeen





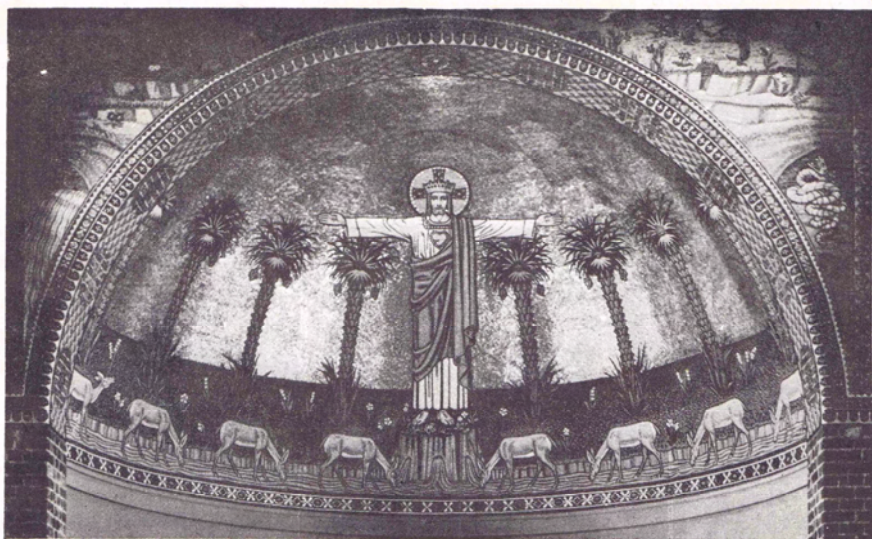
DAVID JOHN 'Statue of Our Lady and St J. Fisher in stone, Church of English Martyrs, Wallasey, Cheshire. (F.X. Velarde, B.Arch., F.R.I.B.A.



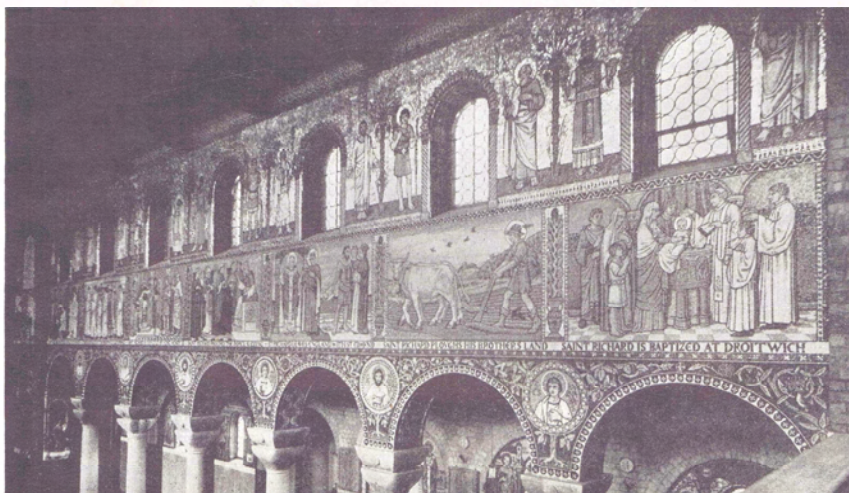
DAVID JOHN 'St David of Menevia', Church of St Winefride, Holywell



SR. MARY AMABILIS of Sion. 'Our Lady' 4' high



Church of the Sacred Heart and St. Catherine, Droitwich.—The Apse.



Church of the Sacred Heart and St. Catherine, Droitwich.—Life of St. Richard.

GABRIEL PIPPETT 2 Mosaics



ARTHUR POLLEN 'Madonna' Bronze



## BEYOND POST MODERNISM

What we need today is New Art, original and authentic work. People are tired of the derivative art of Post Modernism, of the art that is calculated to shock and undermine our inherited wisdom, of the art that is produced to fit into the market place. The Post Modern 'art' of the last forty years funded by influential art Institutions has engendered a blasé attitude, a cynical attitude and has debased Art and by consequence has debased us all.

One of the effects of Deconstruction/Post Structuralism theory promulgated by such notable intellectual philosophers as Jacques Derrida and Michael Foucault and aspects of which have been promoted by the likes of Jean Baudrillard is the idea that "originality" in painting was no longer possible, that there was nothing "new", further developed to say that "Painting is Dead"...I suppose like Friedrich Nietzsche saying "God is Dead". In all these theories and attempts to explain our times or our experience of living there are valuable insights, yet always there are mistakes and wrong conclusions drawn. Another false conclusion is that all our experience is in some way mediated and that our sense of self is constructed from the 'blandishments of mass media and advertising'

I must confess, myself, to have been labouring under this delusion that said 'everything had been done' and that all that was left for painters to do was pick over the bones of previous discoveries and the work of artists now deceased. That there was no longer anything New in painting.

Well, I have seen the Light. The truth is almost the complete opposite. There is New Art... there is New Painting. The source of inspiration and experience coming from within ourselves.

I began my career as a painter in the 70's full of enthusiasm for Modern Art...inspired by the romantic stories of the Impressionists, Cezanne, Van Gogh, Picasso in his Cubist phase, Kandinsky ...artists forging toward a brave New World, having broken with the figurative tradition that extended backwards to Giotto or indeed the Greeks. As a young man I believed I had 'something' and indeed as an Art student in Australia studying at Swinburne University under Jeffrey Makin and Roger Kemp I was 'going places'.

Then something interesting happened to me. An acquaintance, who was totally immersed in the Drugs Sex and Rock'n Roll Culture ( was in fact a drug addict) had gone to India in search of cheap drugs. This same person was found, overdosed in a gutter in Calcutta by Buddhist Monks who carried him back to their monastery and, in time, restored him. He returned to Australia and came by my studio a completely transformed person, glowing in health, drug free and at peace.

Fuelled by my own curiosity, I accompanied him to meet the monks and the now deceased and famous Lama Yeshe. I went to the Buddhist monastery intending to stay two weeks and finished up staying six months, meditating ten hours a day. All that happened at the monastery is another story.

I returned to Melbourne where it seemed things had changed...I had changed...the art world it seemed to me was in chaos...Pop, Feminism, Minimalism, Post -Minimalism, Conceptualism, Land Art, Body Art, Performance Art, Graffiti Art and "Bad Painting". ...and the general consensus that Painting was Dead. Was this the inevitable conclusion of the Modern Project? I suppose, unconsciously, I became a Post-Modernist. All I had ever wanted to become was a great painter. Disillusioned, I thought of the heroes of the past...Leonardo Da Vinci, Sandro Botticelli, Rembrandt van Rijn... They had 'something'. Maybe I had lost my nerve...the meditation had certainly opened me up to every possibility... I decided to increase my knowledge and skill and set about studying all the Old Masters. This is what brought me to England.

CONTINUED....

In England there was Francis Bacon and Lucien Freud, two great Post Modernists who rejected the ideals of Modern Art or never understood it. For the next thirty years I studied the techniques of my heroes to master the intense attention to detail of the mediaeval artists like Jan Van Eyck to the broad brush stroking expressionism of Francisco Goya and to some extent I did develop my own figurative style, winning the Discerning Eye with 'Study for Portrait of the Artist as a Fool' and enjoying a moderately successful career as a figurative painter. My personal project culminated in a series of twenty five 6' x5' paintings on the Passion of Christ

At the end of this series another interesting thing happened. Whilst painting the Resurrection event, using free, broad, colourful strokes to represent the transcendental light emanating from the Resurrected Christ... I had an 'Epiphany' that took me back to the beginning and I realized once more that the Modern Movement was beget by the influence of the Holy Spirit, the Zeitgeist, and that the purpose of Art is to 'glorify God', to be transcendent, to inspire people, to bring joy and peace and connect the viewer with their deeper mind (self) and lead to contemplation of the great questions like "What is Reality?" Where do we come from? Where are we going? And that Art, Painting should reveal Beauty, and (with the Modern ideal) beauty that has not been seen before. In a moment I saw it all.

An artist only really contributes when the art is coming from the deepest part, from the spirit, from the soul. Not from the ego.

I returned to the work I had left off before going to the monastery, empowered now with all the study I had done and my considerable life experience. No longer emulating other artists or working in a derivative style. My New Work is now original and authentic. The inspiration for it coming from personal experience in Meditation and the imagery we see coming via the Hubble telescope, the Liga project and the electron microscope. The patterns of nature, the advances of science are mirroring the inner experience of the timeless wisdom of the sages. Studies in Neuroscience are revealing the correlation between our perceptions of the structures and patterns of the outside world and our minds.

True Reality is spiritual and does not change.

The New Art is Spiritual and leads to the realization of the oneness of all creation, of our deep connection with the cosmos/nature and to each other. For me at least and I know that I am not the only one to think this, the Period of Post Modernism is over and we have entered a new phase where artists create authentic, original and spiritual art, a time of increased awareness and Faith. This new art will resonate with all people(s)

I am very happy to be showing this New Work.

**Terrence Ffyffe 2016**

After this declaration, **Terrence Ffyffe** hired a hall just off Brick Lane and exhibited all his current new work, filling the hall. **Edward Lucie Smith**, (Art Critic,) and **Jonathan Evens** (Parish Priest at St Stephen's Walbrook) both gave opening speeches. In just over a weekend, **Terrence** almost sold out without compromising on prices. Well done, **Terry**!

See the centre pages for some of his work.



# **SOCIETY OF CATHOLIC ARTISTS AGM 19<sup>TH</sup> MARCH 2016**

## **Maria Assumpta Convent, Kensington**

### **AGENDA**

1. Minutes of AGM 2015
2. Matters Arising
3. Correspondence
4. Chairman's Report
5. Treasurer's Report
6. Patrick Pike Fund Report
7. Exhibition at Worth Abbey
8. Renewal of talks at Moore House.
9. Committee support:

**Mary Davey** can keep on with commissions and enquiries and the co-ordination of exhibitions alongside the bulletin with **Margaret Farley**.

### **What is needed** – suggestion list:

Secretary to send out notices

Membership Officer

Exhibitions Officer and team – venue finding and research, sending out information, publicity, collection of works and delivery to venue, setting up, hanging, taking down, cataloguing, labels,

10. Introduction of **Lucy Crabtree**
11. Election of committee members – proposal of **Lucy Crabtree** as Events Organizer
12. Any other business

### **ACCOUNTS 2015-2016**

Balance: Jan 1st 2014 £1755.78

Balance: Dec 31st 2015 £2279.14

Income over expenditure: £523.36

Breakdown of accounts:

Commissions : £709.50

Donations : £500 (Patrick Pike Fund) £32.00 £10.00

Expenses: Mainly Bulletin, envelopes, stamps and photocopying etc.: £519.30

Web site

Insurance £111.00

Hire of hall and drinks etc for AGM;

Towards Advent; Advert .

Exhibition costs: St Stephen's which are mainly recouped by fees and sales.

Income: Subs. Donations, Sales, Commissions

We have 99 members at the moment.

**Dr Marian Spencer**

## CHAIRMAN'S REPORT

2016 showed a continuation in membership numbers with a few changes.

The Customary weekend away planned for St Cuthman's had to be cancelled. The required deposit for at least 16 people was considered too risky now that at least three regular participants can no longer attend.

26 artists, just over a quarter of SCA members, exhibited at St Stephen's Walbrook in November. The overall quality of the mainly religious work was exceptional with paintings ranging from the huge to the small and abstract works to icons. Most works were transported to Westminster Cathedral Hall for our participation in the annual Towards Advent celebration of Catholic organizations. The standard of SCA's work continues to improve attracting more new members of excellent calibre.

Two members, Peter Koenig and Mary Davey, were elected to the Southwark Diocese Art and Architecture Committee joining Margaret Farley, a long term committee member of the SDAA as well as one of our own. Through recommendation of the SDAA, we obtained a commission to repair a broken hand on one of the reliefs of the Stations of The Cross at St Padua's Church in Anerley. Lucy Crabtree took this on and was also given the task of restoring the paintwork on the entire Stations of the Cross.

In response to another request, the Society has produced a PowerPoint presentation of members' works to be used in over 200 schools in the Westminster Diocese as part of Pope Francis' 'Year of Mercy' and based on this theme. Margaret Farley painted a requested image for the project. Sr Mary Lou Winters is providing a series of works to be used and is responsible for one of her community's kind offer to visit schools as part of the project.

Margaret Farley and Mary Davey approached Patrick Pike's alma mater in Wimbledon concerning the prize offered through the Patrick Pike fund. The headmaster was most enthusiastic but it appears that he may need to be pursued on this.

Our post- Christmas meal took place again at the Dog and Fox in Wimbledon and provided even greater enjoyment than last year with more than 25 people attending.

2015 – 2016 has not only been a year of increased participation in events by members, it has also been one where we have lived up to our aim of evangelization as artists.

My thanks, once again, go to Austin Winkley, President, for his continued support, the committee members, Margaret Farley for her work in editing and producing the bulletin, Marian Spencer, for doing the accounts, helping with membership tasks and organising events, to both Margaret and Marian for taking on some of the secretarial work and Joy Laundry for their continued support, advice, suggestions and contributions. Also, many thanks to a sub-committee who are also giving valued assistance, Kieran Hughes, website and Anne and Peter Pieroni for manning the drinks and nibbles table at the exhibition and to Marian, Anne, Margaret and Mary Brennan for their efforts in organizing the venue and arrangements for this AGM. Finally, all our blessings, in his illness, to Patrick, whose input and unique personality are sorely missed.

**Mary Davey**

**SOCIETY OF CATHOLIC ARTISTS AGM**  
**MARIA ASSUMPTA CONVENT, KENSINGTON**  
**MINUTES 19<sup>th</sup> MARCH 2016**

**Apologies for Absence:** Christina Bolton, Jackie Clackson, Maureen Coffey, Barbara Fanning, Sr Sheila Gosney, Pamela Insoll, Joy Laundry, Anne Pieroni, Alice Robertson and Sr Mary-Lou Winters

**Present:** John Armstrong, John Bateson-Hill, Mary Brennan, Maureen Byerley, Lucy Crabtree, Mary Davey, Valerie Dean, Marion de Souza, Fr Charles Dilke, Sophie D'Souza, Margaret Farley, Terry Ffyffe, Mary Guinan, Edwin Hedge, Christina Koenig, Peter Koenig, Mary Leone, Jacqueline H. Robinson, Marian Spencer, John Thompson.

The Opening Prayer to St Joseph and prayers for sick members were said.

The Minutes for 2015 were read and agreed.

No matters were arising. Correspondence involved a report by **John Armstrong** on SCARegional Group of which he is Chairman. Marie Fahy's letter thanking us and reporting on the progress of the Year of Mercy project for schools was read.

The Chairman's report was read (as follows) as was the Treasurer's Report (as follows).

An update on the **Patrick Pike Fund** was read. So far, no response from the first school we approached after their initial enthusiastic response. **Margaret Farley** will follow this up.

**John Bateson** spoke about his approach to Worth Abbey regarding an exhibition. Worth Abbey are very interested. **Mary Davey** agreed to visit Worth Abbey with John to view and discuss it and its possibilities as a venue with John's friend who is a monk in the abbey.

The renewal of talks at More House, originally initiated and organized for many years by **John Thompson**, was discussed. It was agreed that these would begin again.

Committee support was requested as an urgent need. **Mary Davey** said that she could keep on with commissions and enquiries and the co-ordination of exhibitions alongside the bulletin with **Margaret Farley**. What was needed was a Secretary to send out notices, a Membership Officer, an Exhibitions Officer to co-ordinate Exhibitions – venue finding and research – along with subcommittee involving secretarial help in sending out information, publicity person, arranging collection of works, where vitally necessary, and delivery to venue, help in setting up, hanging where members were unable to be there – distance and physical problems, taking down, cataloguing, labels. **John Armstrong** offered exhibition help but otherwise no-one was available although there were offers with setting up and taking down.

**Lucy Crabtree** was introduced to members. **Lucy** had offered to come onto the committee and had attended a meeting to enable her to see what was involved and for the committee to meet her personally.

The present committee was re-elected. **Patrick** remained Vice President in spite of his terminal illness out of respect for his years of loyal service to the society. **Lucy Crabtree** was elected to the committee as Events Organizer.

There was no other business except that the new venue, arranged by member, **Sr Mary Brennan**, was considered excellent for accessibility and venue facilities. The meeting, which was very well attended, was closed. Wine provided by SCA and snacks brought by members contributed to a convivial get together of members after the meeting when a great time was had by all. As usual, members brought and displayed their works which provided for much discussion and feedback.

## **SCA OFFICERS and COMMITTEE**

**Principal Patron- the Archbishop of Westminster.**

**President- Austin Winkley AA Dipl RBIA, Architect and Liturgist**

**Acting Vice President, Bulletin Editor and Production-Margaret Farley**

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**Treasurer-Marian Spencer**

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**Events-Lucy Crabtree**

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**Advisory Committee Member-Joy Laundry**

## **THE SCA PRAYER**

O happy St. Joseph, whose joy it was to labour with your hands for the Holy Child and his Blessed Mother, pray for us, that our work done in the same joyful spirit, may give glory to God in Heaven and service to him on earth. Amen.

( **Composed by Fr. Martin D'Arcy S.J.**)

### **Annual subscriptions to the SCA:**

Due on the 1st January

London ( Radius 50 miles ): £20.00

Payment by standing order: £19.00

Outside London: £15.00

By Standing Order: £14.00

Full time student: £8.00

Those on Benefit: £8.00