

NEWSLETTER

The Arts Society of West Suffolk

**Next Meeting: Tuesday 4th April 2023 at 10am
Blackbourne Community Centre, Elmswell**

How to Look at Art and The Strategy of Interpretation

Lynne Gibson

Learn ways to develop opinions with insight, and interpret art as an active viewer, to increase your enjoyment from gallery and museum visits.



Lynne Gibson is an artist and independent art historian. She gives talks, lectures, courses and guided tours to a wide range of organisations around the UK and abroad, including ARCA colleges, art galleries and museums, art societies, the Art Fund, the National Trust and The Arts Society. Lynne has prioritised art history over recent years, but previously worked professionally as an etcher and a painter in oils. Her solo and group exhibitions have included the RWA, the British Museum, the Guild Gallery in Bristol and London's Barbican. Work is held in private and public collections and has been used in a range of publications.

Lynne's first degree was in Fine Art and Education, her MA was in 'Language, The Arts and Education', both at The University of Sussex. Her interests encompass art history, theory and art making. However, Lynne found the conventional discipline of art history too limiting. Her main concern is how we view, understand and enjoy art in its stylistic, historical and social context.

NEEDED URGENTLY : Communications Officer

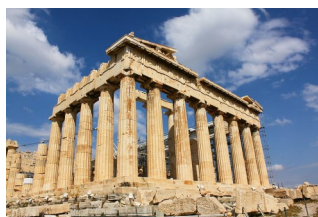
to help to increase our membership and someone to help in providing **IT & AV Support** for speakers at monthly lectures. If you can help with either (or both) of these roles, please contact Diana Hollins, Vice Chairman, on 01449 736930.

GOOD LUCK to our team raising funds for Young Arts in this year's Rotary SWIMATHON, which takes place on Sunday 12th March. It's not too late to sponsor the swimmers, so please contact Jacky Livens on 01359 242425 if you would like to do this.

The muddy archaeologist, as this month's speaker, Gillian Hovell, is known, treated us to a well illustrated and informative talk on the lasting impact of the Romans in Britain. Invading in AD43, the Romans brought their soldiers, language, culture and art. Iron Age British and animals, but was redesigned showing leaders lived in log and reed houses but soon created Roman and baths. Elegant dining began with Roman style symbols. Theatre, art and culture stemming from by the Romans and passed on to Britain. This Egyptian sombre flat-backed statues depicting gods standing contented men and women, followed by importance of the model. Marked similarities in previous eras and are still to be found in today's echoed by statues such as London's Boudicca from 1850. Michelangelo's famous figure of David greatly resembles the perfectly proportioned classical Greek Doryphoros of Polykleitos, already much copied by the Romans. The



coinage was embossed with abstract designs and words, copying Roman coinage. Britons style villas with grand architectural features displays of conspicuous wealth as status early Egypt and Ancient Greece were adopted continuance is evident in statuary where and pharaohs evolved into Greek free-Roman likenesses emphasising the sculpture demonstrate the influence of statues. Popular public Roman statuary is



first naked female statue, the Venus of Cnidus 350BC, stood in a demure pose which is frequently repeated in later works of art including the Venus de' Medici, the Venus de Milo and Botticelli's Birth of Venus. Perfection of proportion epitomised beauty. This was described in 1BC by Vitruvius, and is later seen in Leonardo da Vinci's Vitruvian Man. These proportions appeared not only in statuary but also in architecture. Imitating the perfection of the Parthenon many British



buildings display Doric, Ionic or Corinthian columns (e.g. Bury St Edmunds Corn Exchange). Roman basilicas were the inspiration for later edifices (e.g. Florence's Duomo and St Paul's Cathedral in London). Aqueducts built by the Romans obeyed Greek rules and continued in this style thereafter. Mosaics introduced by the Romans inspired prolific mosaic-work, although mainly of inferior quality. The same story was often illustrated through the ages; Europa and the Bull depicted on a 450BC Greek vase, is repeated on 74AD Pompeii frescoes and in paintings by Titian 1562, Rembrandt 1630, Coypel 1727 and Turner 1840. The symbol of Europa is now featured on euro coinage. When the Roman occupation ceased Britain returned to self sufficiency by farming and cities gradually disappeared. 2000 years after the Romans invaded their impact is still with us, embedded in our society and our homes.