

The Arts Society Blackheath Programme of Lectures 2027

Thursday 28 January

Fashion and Impressionism

Martin Heard

After reading *History of Art*, and a career in fine art publishing followed by a detour into IT, Martin took up research and lecturing in an informal but informative way. This talk is on Modernity, la Mode and aspects of femininity – dress, millinery and the shopping experience as shown in the works of Degas, Manet, Renoir, Tissot and Cassatt.

Thursday 25 February

Peggy Guggenheim: Saving Modern Art

Sarah Jaffray



In 1948 Peggy Guggenheim dazzled and dismayed visitors at the Venice Biennale with her own collection of modern art. This lecture introduces her collecting practices, how she in no small part saved the history of European modernism from Nazi hands, and how she laid the foundations for

contemporary art galleries and the Biennale.

Thursday 25 March

Vanessa Bell and her Tangled Bloomsbury Relationships.

Ray Warburton

Vanessa Bell was a founding and leading member of the Bloomsbury Group. Over her lifetime, she produced some of the most important art of the 20th century. Despite her artistic achievements, and despite being the 'matriarch' of the Bloomsbury Group, her art and biography are often overshadowed by the international renown of Roger Fry (her lover), by the cutting-edge art theory of Clive Bell (her husband), by the paintings of Duncan Grant (her soul mate) and by the books of Virginia Woolf (her sister).

Thursday 22 April

The Bayeux Tapestry

Hilary Williams

What is the Bayeux Tapestry really all about? A power struggle, dynastic rivalries, broken promises, diplomatic relations in peril, military prowess and the building of a super power? How was this amazing document in stitch made, when, and possibly why? What has been the history of this brilliant but fragile object throughout its life? Its conservation has brought new data to light. How important is this piece of history as an object to foster *entente cordiale* and to link nations today?

Thursday 27 May

Iconoclasm

Aliki Braine



The most significant proof of the power of art is that some people feel the need to destroy it.

Attacks and acts of destruction have gone on for as long as art has existed, from the iconoclastic riots of the Protestant Reformation to climate protesters' defilement of historical paintings in national museums. This lecture explores artworks that survived despite

attacks, the appeal of ruins and the use of destructive strategies to create art.

Thursday 24 June

Art Deco and the Roaring Twenties

Anne Anderson

The term Art Deco was not used until the 1960s. It was taken from the *Exposition Arts Decoratifs* held in Paris in 1925, at which for various reasons the French dominated, with glass by Lalique, furniture by Ruhlmann, jewellery by Cartier and lacquer by Dunand. This lavishly illustrated lecture will trace Art Deco's development and the impact of Modernism through dress, architecture, interiors, furniture, glass, ceramics, metalwork and jewellery.



Thursday 22 July

The Tale of an Altar Piece

Louise Hall

The triptych of *The Holy Family Escaping to Egypt* has hung in the Alms House Hospital Winchester for longer than anyone can remember. Louise discusses the challenge of exploring its origins which led her to ancient documents, Renaissance workshops and McMaster University



Thursday 23 September at 2.00pm for AGM

Shakespeare from Page to Stage

Nick Hutchison

Nick Hutchison is a theatre director, lecturer, educator and actor. He asks, In Shakespeare's time how did you actually get a play in front of an audience? No computers, no copiers, limited daylight, no broadcasting, multi-tasking actors, a nervous state and a revolving repertoire – so how do you do it, still keep alive and still keep solvent? Shakespeare became the playwright above all others, and rich, so he certainly knew.

Thursday 28 October

London Bridged

Charlie Forman

There was a Thames crossing at Westminster in the Bronze Age—1,500 years before the Romans constructed London Bridge. In the 1,700 year wait for the next bridge, other crossings relied on watermen and horse ferries. The last 200 years have seen more than 50 new crossings over and under the river, each changing the City's genetic code. Even now newly designed bridges await their start on site.

Thursday 25 November

Azulejos Portuguese Painted Tiles

Imogen Corrigan

Blue Azulejos tiles are everywhere in Portugal. It was a way of keeping a building cool and clean but developed into an art form. Portuguese delight in them grew out of a dynastic marriage between Manuel I and Isabella of Aragon in 1503 when he filled the rooms of the palace at Sintra with azulejos to make her feel at home. They had a boost around 1700 when largely blue-and-white designs became fashionable, with whole buildings covered with them, even the railway station in Oporto.