

June 2025

NEWSLETTER

The Arts Society of West Suffolk



It was lovely to see so many of you at the AGM and final lecture of the season. I hope that a good number of members will join us for the Porters Lodge Garden visit in July. We also look forward to welcoming you and your friends to the Charity Lecture on Tuesday 2nd September, which opens the new season. Please keep your eye open for communications during the summer break, particularly for the Membership Renewal process.

Diana Hollins, Chairman

Next Meeting: Tuesday 7th October 2025
Blackbourne Community Centre, Elmswell
Doors open 10 am , Welcoming Coffee/Tea
10.45 am The Value of Art ... Emma Watts

This lecture is all about the values of art, and the different ways we consider value: social value, economic value and, of course, monetary value. It will ask why some things survive the test of time, and others do not. It will also consider art as an interchangeable commodity from the black market.

Dr Emma Watts is an Art Historian with specialist interest in the economics of art, British art and material culture.. She has developed National, tertiary and adult education curricula and been active in policy, planning, education and advisory boards for Heritage, Arts and Museums and curatorial and collection management in Australia and the UK. She is currently enjoying the diversity of consultancy, through lecturing with the Open University, writing, and advising on fine art valuation, probate and sale.

CHARITY LECTURE RAISING FUNDS FOR YOUNG ARTS

Tuesday 2nd September

Blackbourne Community Centre, Elmswell
Doors open 10 am for Welcoming Coffee/Tea



10.45 am Gainsborough's House, Sudbury ... Emma Boyd

Everyone welcome £10 Entry Fee

Euston Hall Opening Times 2025

25th to 31st August
13th to 19th September



Indians, Buffalo and Storm: The American West in 19th Century Art

The use of art for political purposes is not unusual. As we learnt from Toby Faber's fascinating lecture, Albert Bierstadt's huge painting The Last of the Buffalo is an example of how a striking image can depict a monumental untruth. Why would a Native American destroy their own livelihood?



The results of the 1803 Louisiana Purchase and the later California Gold Rush meant ever growing numbers of settlers coming into contact with the indigenous population. Initially friendly relations deteriorated into open conflict and, in art from the vision of the Noble Savage to more warlike, and historically distorted, images.

As more of America's dramatic landscapes became known this, too, was reflected in the work of the Hudson River School and the often vast canvasses of such places as Niagara Falls and Yosemite preserving invaluable records of an unspoiled landscape.

Before the talk, I suspect few of us were aware of the names of the artists or of their significance in preserving many of the myths of the Wild West. We left better informed and, perhaps, a little disturbed.

