



Fitz FAVOURITES

CAM
CAMBRIDGE
ARTS
MOVEMENT
@ WILLIAMS ART

Williams Art

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Exhibition Catalogue

Artists

in alphabetical order

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Geertje Anderson

David Brown

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Nick Ellis

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Alison Litherland

John Lyons

Maureen Mace

Loukas Morley

Jill Ogilvy

Sue Rapley

Tess Recordon

Valerie Sims

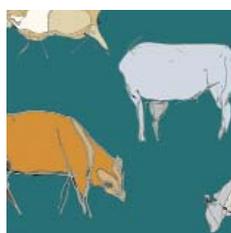
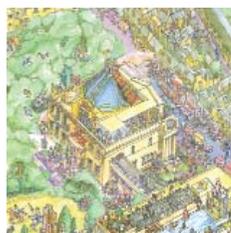
Jess Sutton

Deanna Tyson

Jean Vincent

Joanna Autumn Walker

Neil Warmsley



28 October to
17 November 2010

geertje anderson ma(rca)

glass cup and saucer

Printed onto Somerset Velvet photo paper
48cm x 28cm each, framed

£130 each framed

£45 unframed

“*White cup and saucer* painted by Henri Fantin-Latour in 1864 is the epitome of simplicity and calm amidst the hubbub of the industrial revolution; a simple white teacup with the plainest of teaspoons, exuding glory.

“At the start of the Fitz Favourites project I was initially drawn to the works of Dante Rossetti as I love the depth of the Pre-Raphaelite paintings, but when a friend pointed out Henri Fantin-Latour’s still life *White cup and saucer*, I was struck (again) by its simplicity and splendour, and so my love for letting the ‘ordinary’ shine and sparkle had begun; less is more if you allow light and shadow to take part. To create images of lushness and grandeur with the tiniest of glass cups, a spoon inherited from my childhood and sunlight streaming into my studio, has been most satisfying and delightful.”

Inspired by *White cup and saucer* Henri Fantin-Latour (1836-1904)



28 October to
17 November 2010

David Brown

What Finch said to Baines

Original digital/inkjet print; edition of 50
32 x 44cm unframed

£145 framed
£95 unframed

“This print is inspired by two 17th century portraits in the Fitzwilliam (by Carlo Dolci) of John Finch and Thomas Baines, who met at Christ’s College in about 1645, and remained close friends until Baines’s death 36 years later. They studied medicine in Padua and Pisa, and together travelled to Constantinople when Finch was appointed Ambassador to Turkey. I particularly liked Baines’s portrait when I first saw it: melancholic, a bit of a dandy with his fancy cuffs, studying Greek philosophy to judge from the bookmarks in the books before him. Finch’s portrait is more reserved, more formal, but also moving. This print brings the two portraits together in a celebration of their lifelong relationship after first meeting as young men at Christ’s.”



Inspired by portraits of Sir John Finch and Sir Thomas Baines, by Carlo Dolci.
PD.12-1972 and PD.13-1972



28 October to
17 November 2010

Rosemary Catling

Collections

Fans 1 & 2

Fan 1 Monotype; 40 x 50cm

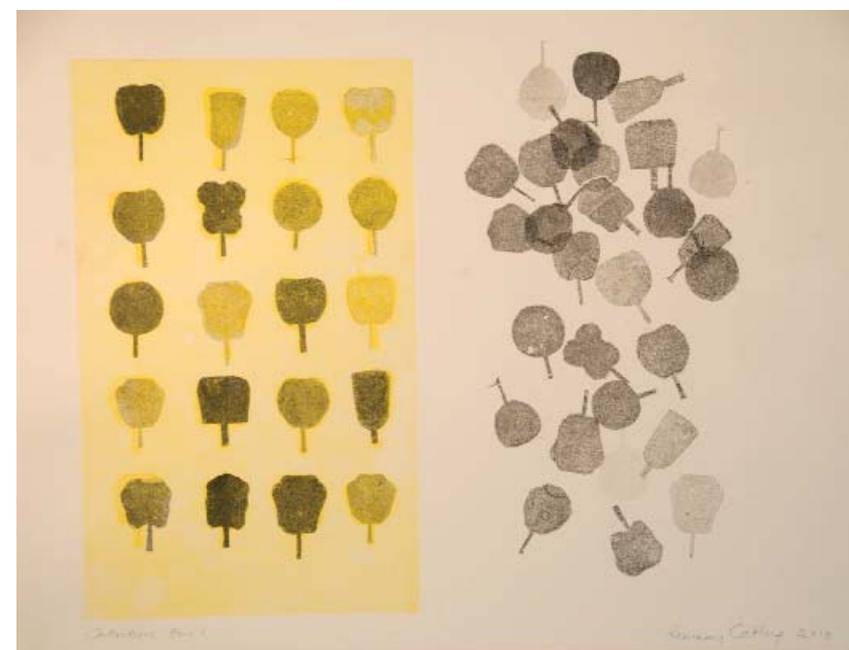
Fan 2 Monotype with chine collé; 40 x 50cm

£165 each

“These prints consider the way objects change in meaning when they become part of a collection. They may originally be everyday things, but become precious, displayed behind glass.

“I chose the fan collection as the first in a series as I love the variety of shape and way they are lit. Fan 2 uses an overlay of tissue, which hints at the glass of the display. The other part of the image is random, suggesting objects not yet collected.”

Inspired by Gallery 34: Sasakawa



28 October to
17 November 2010

Gail de Cordova

Autumn Days

Mixed media on canvas

25 x 30cm

2010

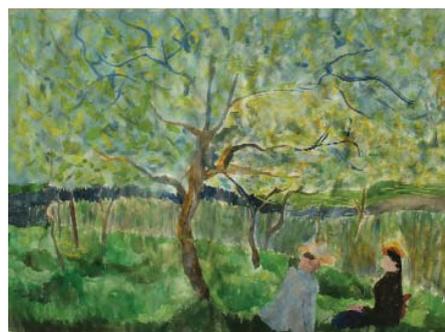
£200

“My daughter Imogen painted the uppermost of the three pictures whilst in primary school after a trip to The Fitzwilliam Museum and chose Monet’s *Springtime* as her inspiration. I have had it on my bedroom wall now for a number of years and really love it.

When I painted *May the road rise with you* (the title takes its name from one of my favourite songs which I sang in my choir and continue to sing solo), the shape of the tree from my daughter’s picture and some of the colours had an unconscious influence, I later discovered. The picture was painted to wish a friend well on his journey – the friend later became my husband!

Finally I painted *Autumn Days* for this exhibition and in response to the other two and as an expression of where my life is today.”

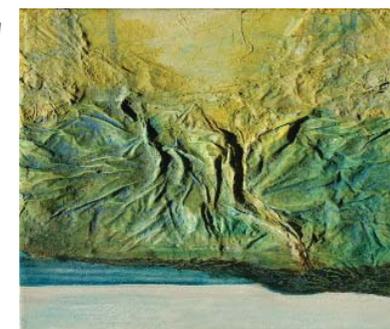
Inspired by *Imogen’s Monet*, gouache on paper (pictured right); 25 x 30cm by Imogen Bellotti, 1993 and by *Springtime* by Claude Monet PD.2-1953



**May the road
rise with you**

Mixed media
on canvas;
25 x 30cm
2008

NFS



28 October to
17 November 2010

Alexandra Drysdale

**“Dear Veronese,
as one of your most devoted fans, please
could you give me some advice on how to
make art.”**

Mixed media

105 x 48cm

£395

“My collage was inspired by Veronese’s painting *Hermes, Herse and Aglauros*. It tells the story of a love triangle between two sisters and Hermes. The composition is dramatic and original with the figures pushed to the edges of the canvas and nothing happening in the middle. The body language expresses the situation.

The collage is purposely insubstantial and uses materials that have no value to highlight my own subservience to the great Venetian master.”

Museum reference:

Paolo Veronese *Hermes, Herse and Aglauros*



28 October to
17 November 2010

Nick Ellis

Sections 103/113

The Really REALLY Big Map of Cambridge

Canvas print from line and gouache drawings
126 x 81cm

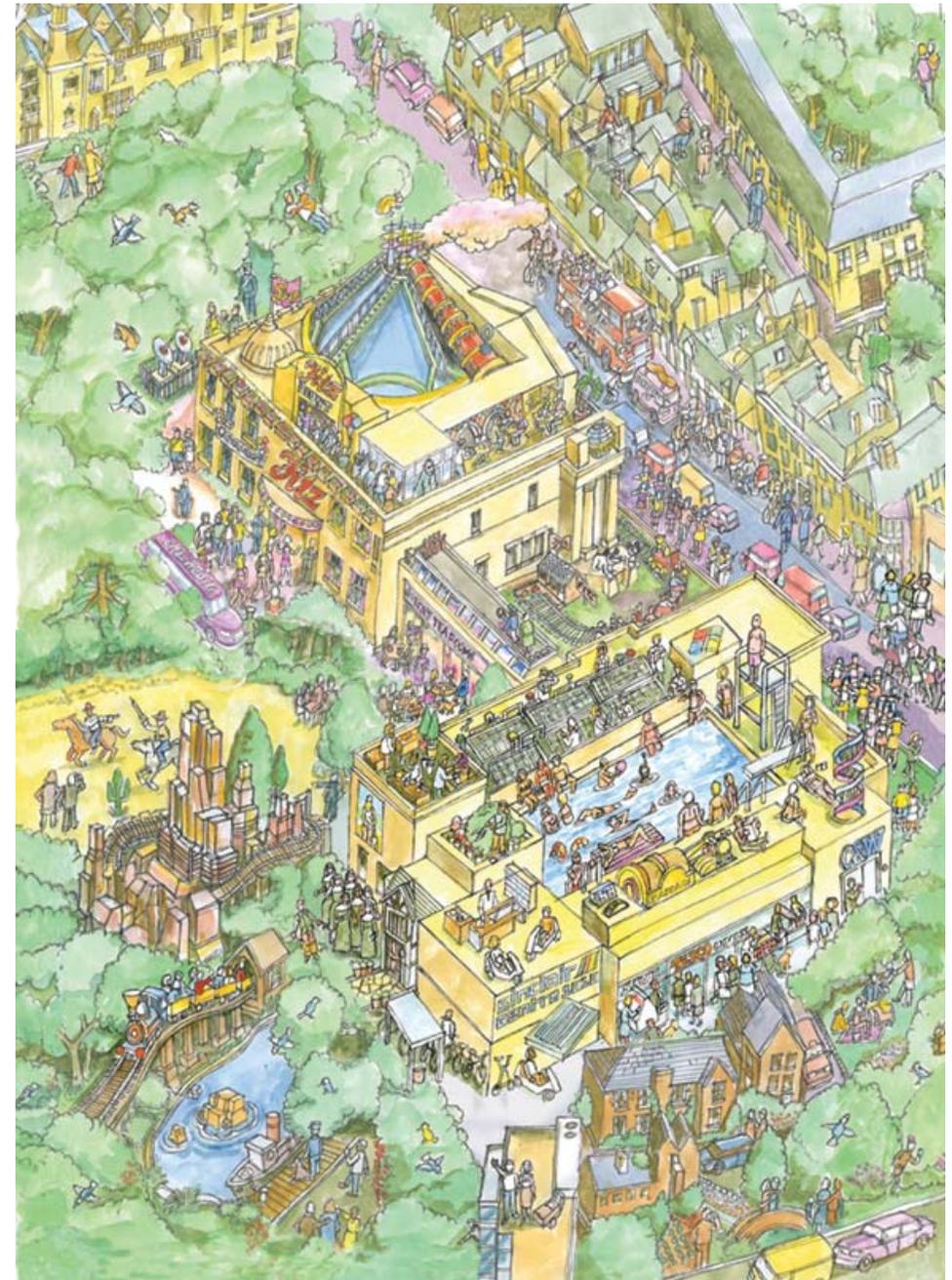
£250

A1 giclée print £120

Other sizes available

Nick Ellis is working on the *Really REALLY Big Map of Cambridge*, which consists of 150 A3 drawings of our fair city. When he first started on this project he, as a hardened commercial illustrator, anticipated a couple of months to completion. In fact it will take a couple of years and the finished artefact will be around 12ft x 12ft. The Fitz Favourite on show consists of sections 103 and 113.

“Our beloved coalition government is taking us on a voyage towards commercial reality, where venues such as the Fitz will have to bend towards fiscal viability, hence the number of extra activities and facilities on show. This process is well underway.”



28 October to
17 November 2010

Robert Good

Proud Hercules

Time, computer, paper

41 x 31cm each

£45 each, framed

“*Hercules Reposing* is a small sculpture in the Fitzwilliam with a most enormously phallic appendage. I was intrigued, and decided to investigate further. But when I failed to find any references to the overtly sexual pose in the literature, I decided it was time to supply some myself.

“So I created *Proud Hercules* as an exact (but completely fictional) pair, recently ‘rediscovered’ by ‘scholars’, complete with provenance, literature and explanatory essay. Somehow, these scholars still can’t quite call a spade a spade, but they have tried ...”



28 October to
17 November 2010

The Fitzwilliam Museum Education

'Our Proudest Moment'

The story of a discovery
From a lecture given by Dr Edward Godfrey,
President of The John Rysbrack Foundation

ART IN CONTEXT

The new Rysbrack Hercules is, by any standard, an exceptional work by a master at the height of his powers.

Hercules rests gloriously and unashamedly naked, languid yet watchful, alert to the dangers that lie all around.

And yet for many years it lay neglected, dismissed as a mere Victorian trifle, a plaything.

The facts are these. We know that 'Hercules Reposing', the original figure by John Rysbrack has been in the Fitzwilliam collection since the museum opened in 1816. We know too that the Viscount himself alluded to the existence of an exact mirror figure, widely known as 'Proud Hercules', at the time of his original bequest.

But there the trail ran cold: it was assumed that the companion piece was lost, perhaps deliberately destroyed by the Countess of Salisbury in a fit of frustrated rage.

And so the rumour this year that 'Proud Hercules', the companion piece to 'Hercules Reposing', had at last been found stunned Rysbrack scholars around the world and sent them scurrying for their reference books.

Lying amid a stash of Victoriana in a tea chest, the small, faded sculpture was originally considered to be a poorly executed fake. Soon, however, it was upgraded: first to 'genuinely doubtful' and then by some to 'doubtfully genuine'. As late as May 2010 it was still considered to be merely 'school of Rysbrack'. But finally, in July of this year it was cleaned, examined and sensationally confirmed as genuine by Lord Drysdale, Chairman of The Validation Committee of The John Rysbrack Foundation – and the race was on to launch the appeal that would secure the figurine for the nation.

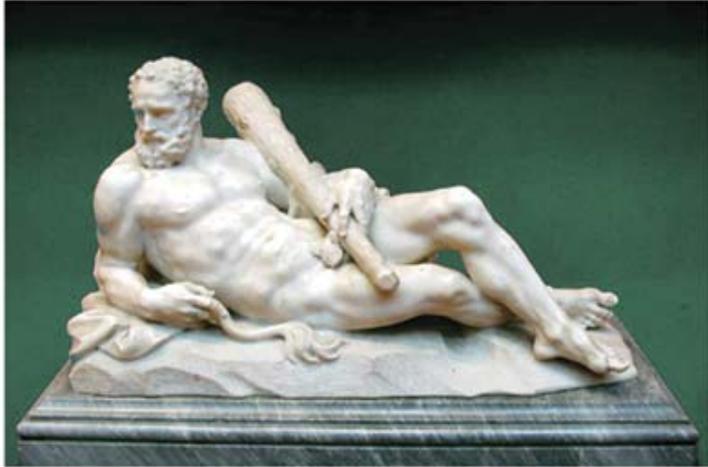
Activities

FitzKids – Let's Go Clubbing!
Make your own colourful club out of Play-Doh. All materials provided. For children 5+

FitzFocus – The Club in Herculean Literature
Dr Edward Godfrey charts the relentless rise of the club in Greek mythology. Talk. Fully illustrated. Suitable for adults only.

The Fitzwilliam Museum New Acquisitions

Proud Hercules



Title/s
Maker/s
Category
Description
Production Place
Technique Description
Dimensions
Date
Provenance
Documentation
Notes
Accession Number

Proud Hercules
Rysbrack, John Michael attributed to [ULAN info: English sculptor, 1694-1770]
sculpture, white marble figurine
Languidly reclining nude figure. His head is turned onto his left shoulder. He has curly hair and beard, otherwise hairless. His left hand holds the tail of the lion skin on which he lies. His right hand, fingers splayed, clasps an enormous and richly textured club that rests beside a much smaller object, possibly the leaf and fruit of a walnut tree. Ripped musculature.
England (country) [1]
Carved in the round from life. Model believed to be John Whitehead, the most feted athlete of his day and early exponent of 'the most remarkable new physick of bodye nurturing'.
height: (figure): 15.0 in; length: (figure): 27 1/4 in
circa 1700 to 1770
purchase: The John Rysbrack Foundation 2010. With support from The Hercules Club.
1. **Key, William** (1826) The Founder's 'Keepsers Bequest'. Catalogue of Paintings, Drawings & c., bequeathed to the University of Cambridge by the late Lord Viscount Fitzwilliam in the year 1816, Cambridge [page: p. 21]
[comments: Publ. p.21, marginalia, ascribed to the Viscount: 'astounding']
2. **Esdalle, Katharine A.** (1928) The Life and Works of John Rysbrack, London: OUP
[comments: Publ. p.176, moniker 'Proud Hercules' attributed by Esdalle to Lady Rothamstead. On first seeing the figure in 1813, she 'is reported to have gasped "But so immensely proud!" The young woman quickly regained her composure, but from that day forward regularly took to her bed with prolonged attacks of hysteria']
3. **Webb, Marjorie Isabel** (1954) Michael Rysbrack: Sculptor, London? [page: p. 217]
[comments: Publ. Appendix ii, p. 217. 'Lot 71 Sale Catalogue 20 April 1765'. "Hercules. Small figure in marble. Most handsomely garnished club of exceptional proportions. Bought by the Countess of Salisbury for her private collection."]
4. **Eustace, Katharine** (1982) Michael Rysbrack Sculptor 1694-1770, Bristol [page: pp. 160-92]
[comments: Publ. pp. 160-92 Definitive exposition of the role of the club in Herculean literature. Includes at-a-glance comparison chart documenting all notable truncheons down the ages.]
At 9 1/8in length and of commensurate girth, Rysbrack's Hercules has proportionately one of the largest clubs extant, exceeded only by the Rockingham Hercules, although the latter is thought by some scholars to have been artificially extended at a subsequent date. Rysbrack, himself prodigiously gifted, depicts Hercules as caught unawares, possibly interrupted in the midst of one of his labours. RG
H.1-2010 (Applied Arts)
(Reference Number: 50342; Input Date: 2010-09-20 / Last Edit: 2010-09-26)

Chrissie Havers

Armadillo Adventures

Armadillo - Sprinting past the Shot Glasses

Oil on canvas; 64 x 66cm

£325

I admire the paintings of Jan Van Os hugely with their exquisite detailing of flowers and fruits. On closer inspection one can see creatures and objects hidden within the work. Various insects feeding on fruit, dark mice nibbling walnuts, bird's nests complete with eggs, even extremely large caterpillars.

As I found myself invited to search out these other elements, this formed the starting point for my own work. The armadillo seemed exotic yet homely enough to qualify for inclusion. Gradually as the series progressed, the background colours lightened up considerably, and the flowers decreased in importance. The work has become much more about the character of the armadillo itself. Echoes of the original inspiration still exist: the boiled egg a step further along from the nest, the shot glasses simplifying the urn, the rubber bands man made objects from the natural substance. The series is called Armadillo Adventures.



Armadillo - Not Keen on the Breakfast



Armadillo - Investigating the Rubber Bands



Oil on canvas;
36 x 37cm
£175 each

Inspired by Jan Van Os: *Flowers and Fruit, Fruit Piece, Still life with fruit and flowers and others*



28 October to
17 November 2010

Rebecca Ilett

An Unknown Man

Necklace in silver, 18ct gold and rock crystal with painting in watercolour/acrylic

£600

“The inspiration for my portrait necklace is the collection of miniatures by Nicholas Hilliard. They are displayed in a small, dark intimate room, illuminating their jewel colours and detail.

“Intended as a young man’s gift to the lady he was wooing as a pledge of undying love, they illustrate the drama and emotion of the game of love. I am offering this symbol to the viewer as a token of my skill and sentiment to be received with hope and expectation.”



28 October to
17 November 2010

Museum reference: PD 3-1953, Nicholas Hilliard:
Henry Percy 9th Earl of Northumberland 1595

Nicholas James Juett

Trumpington St CB2 1RB

Oil on canvas
100 x 100cm overall

Lower panel £700, Mid-sky panel £SOLD,
Space panel £250

“Learning to look began with regular visits to The Fitzwilliam Museum as a child (with my family). The space was never intimidating because it is filled with beautiful things, and how lucky to have it right here in town. Speaking as someone who values absorbing the best of artifacts, living abroad absorbing American art collections, I found inspiration via museums like The Art Institute (Chicago), The LA County Museum, and The Metropolitan, NYC, all these where I actually lived. I felt as if visual emotions spoke to me in a way words did not. I learnt to love art and to become an artist through a museum like the Fitz. Today I’ve painted this façade with a sky above plus views from Space. Who was I looking at? Shifting to streets as a subject matter began with Canaletto’s depiction of the Grand Canal, abroad in Venice – that is the one now on tour.”



28 October to
17 November 2010

Alison Litherland

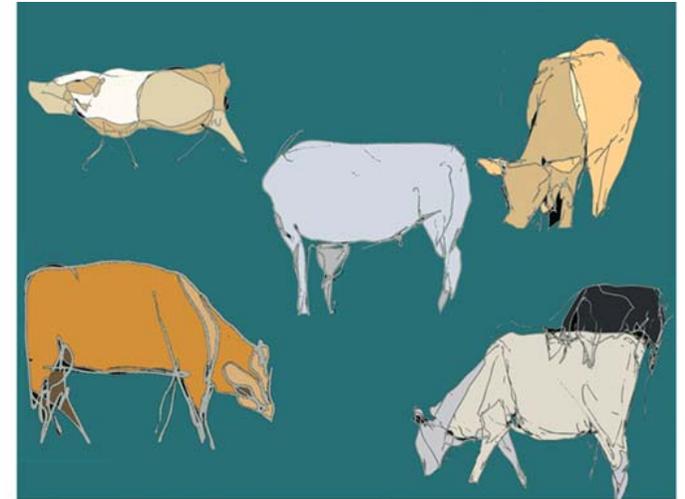
Sketches of cows

Digital artwork

44 x 54cm

£250

“I came across a little painting (*Four Sketches of Cows* by Constant Troyon) tucked away on the balcony in the Fitzwilliam just after I had been out sketching the cows on the commons – with remarkably little success. His work was drawn with such sensitivity and accuracy, whereas I had managed to do no more than draw a few hurried lines before the cows moved: grazing cattle are in constant motion and make for poor models. So this led me to think of the patience Troyon had to use for his sketching, while I use digital photos as inspiration for my paintings alongside my inadequate sketches. This led me to produce a work based on the digital manipulation of my sketches and photos, using techniques and equipment not available to Troyon in the nineteenth century.”



Inspired by *Quatre Esquisses de Vaches* (four sketches of cows)
by Constant Troyon PD.150-1985



28 October to
17 November 2010

John Lyons

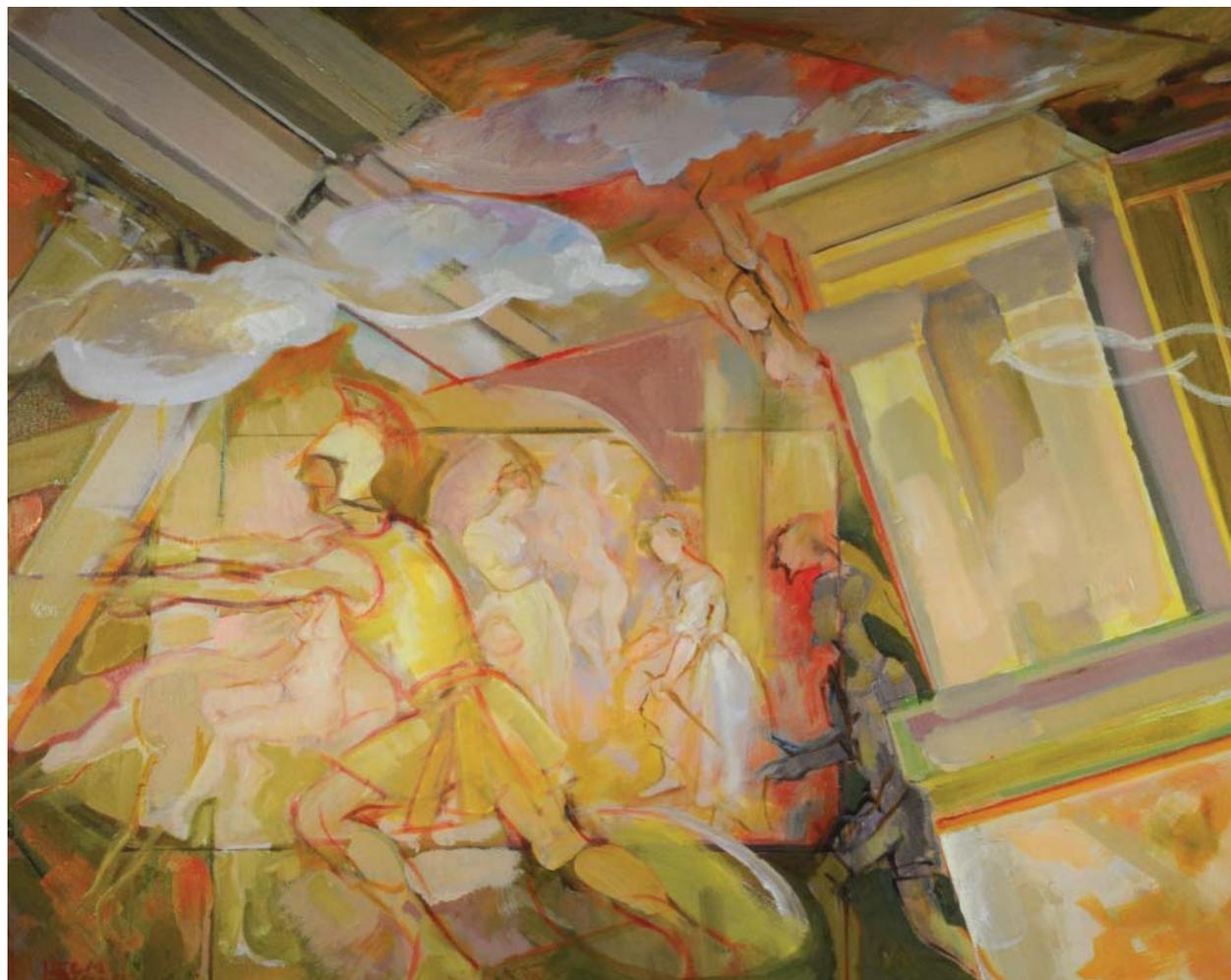
The Destructive Force of Deception

Oil on canvas; 61 x 76cm

£1000

“I love the voluptuous integration of colour, and painterly gestures of the brush in Rubens’ work generally. Coming face to face in the Fitzwilliam Museum with this energetic little work excited me. Its title fired my imagination and, notwithstanding the real details of this Grecian story, I saw an obvious romantic interest in Achilles being among the daughters of Lykomedes; and that his presence among them had destroyed their quiet, feminine privacy. This became the subject matter for my painting, *The Destructive Force of Deception*.

I painted this picture using my usual method of expressing in their own right the elements of picture-making, line, colour, shape, texture within the picture plane, while still keeping close to a visual reality as generally experienced, albeit with visual ambiguities and metamorphoses of form prompted by intuitive play.”



Inspired by the *Discovery of Achilles among the Daughters of Lykomedes* by Peter Paul Rubens



28 October to
17 November 2010

Maureen Mace

I Want!..

Oil on canvas board

46 x 36cm

£340

“William Blake’s small black and white line engraving from 1793 entitled *I want! I want!* is an enigmatic flight of the imagination.

“In my painting a Cambridge graduate is held back from reaching for the moon by her tutor who believes she should continue with her academic studies instead of pursuing monetary gains. The background shows her past, the student dreaming of her future, her book unread as the leaves slowly fall from the Tree of Knowledge.”

Influenced by William Blake’s line engraving *I want! I want!* from the book *For the sexes; Gates of Paradise*. P.444-1985



28 October to
17 November 2010

Loukas Morley

Silence is Golden

Graphite, wax, oil paint

74 x 74cm

£800

Loukas Morley's *A Great Loss* relates to Francisco de Zurburán's portrait of Saint Rufina. In Zurburán's original, St. Rufina holds the earthenware which she and St. Justina sold to support themselves and the poor before their martyrdom on the rack.

"The original was high above a door, where you'd not usually see it, and I was drawn towards the colours, the blue and yellow. After a little research, I found that the story behind the image was far more important than the colour. The drawing that I made was the same size as the original, but I cropped it to fit a stretcher. The bowls, plates and part of the halo are therefore missing."

The title, *A Great Loss*, relates to the great value of St Rufina's charity and connection with others, the ignorance of those who put St Rufina to death and the beauty of the sisters' unshakeable stance in the face of their terrible fate.



Inspired by Francisco de Zurbarán's painting of St Rufina. M.83



28 October to
17 November 2010

Jill Ogilvy

Isnik Pieces

Encaustic with mixed media

30 x 30cm

£245

“For this work I drew on the wonderful blue, green and earth red glazes of Turkish and Arabic pottery, and the decorative designs from Isnik in Turkey.

“Encaustic is a highly versatile and dynamic technique; colour may be added or removed in an instant, often to surprising effect.

“This work evolved organically; the gold fabric was included because I came across it in my studio at the appropriate moment and its stars shine out well against the vibrant blue background.”



28 October to
17 November 2010

Sue Rapley

Homage to Apollo

Mixed media on canvas; 30 x 30cm

and

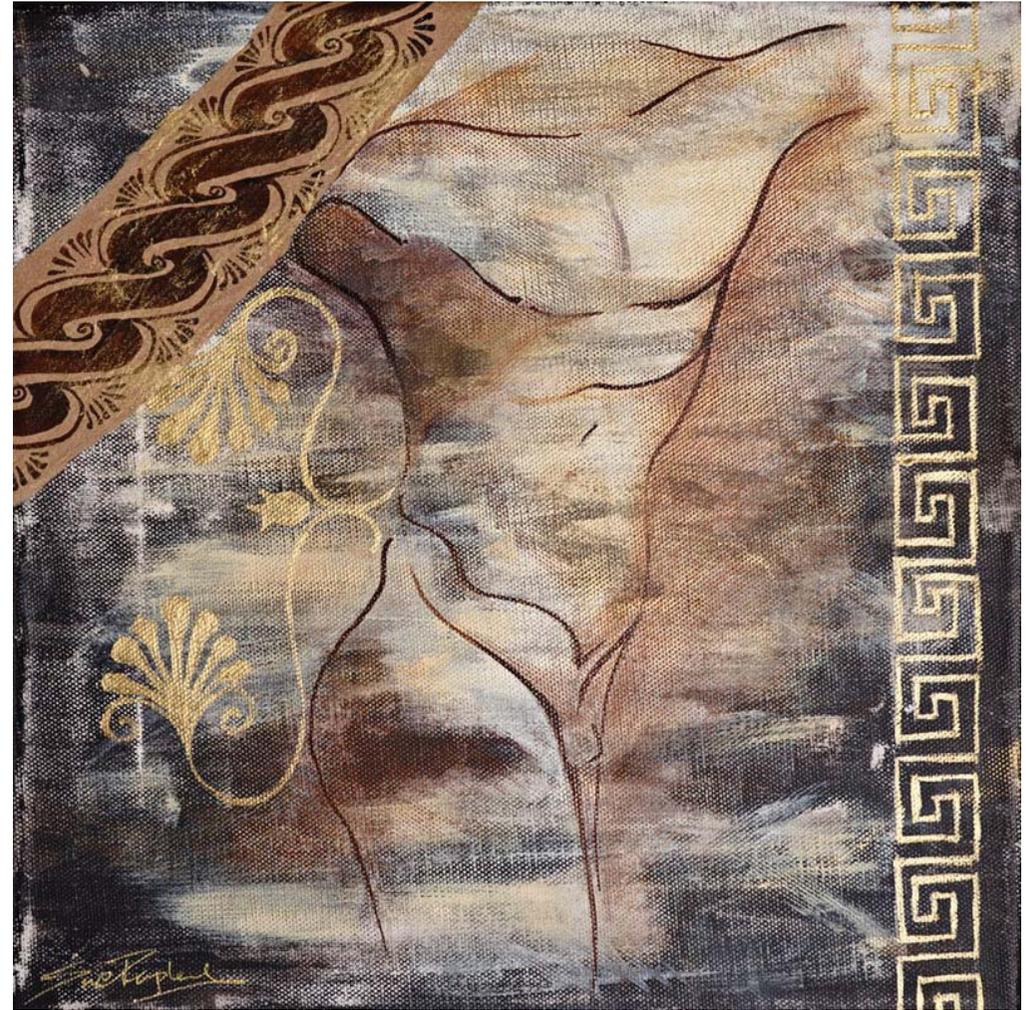
Porcelain teapot applied with papers, gold acrylic paint (decoupage); 1.1 litre

£150 canvas

£50 teapot

“This work is inspired by The Fitzwilliam Museum’s Greek and Roman Gallery, presenting art and archaeological artefacts. Marble gods and emperors rub shoulders with painted pottery, gold jewellery and many other ancient treasures.

The work I have created from this inspiration has developed my use of mixed media both in 2-D and 3-D. My response can show how deeply embedded classical culture is in our own. I have combined the ancient classical markings, patterns and imagery with the contemporary form of the teapot, for modern-day use.



Inspired by Greek and Roman Gallery



28 October to
17 November 2010

Tess Recordon

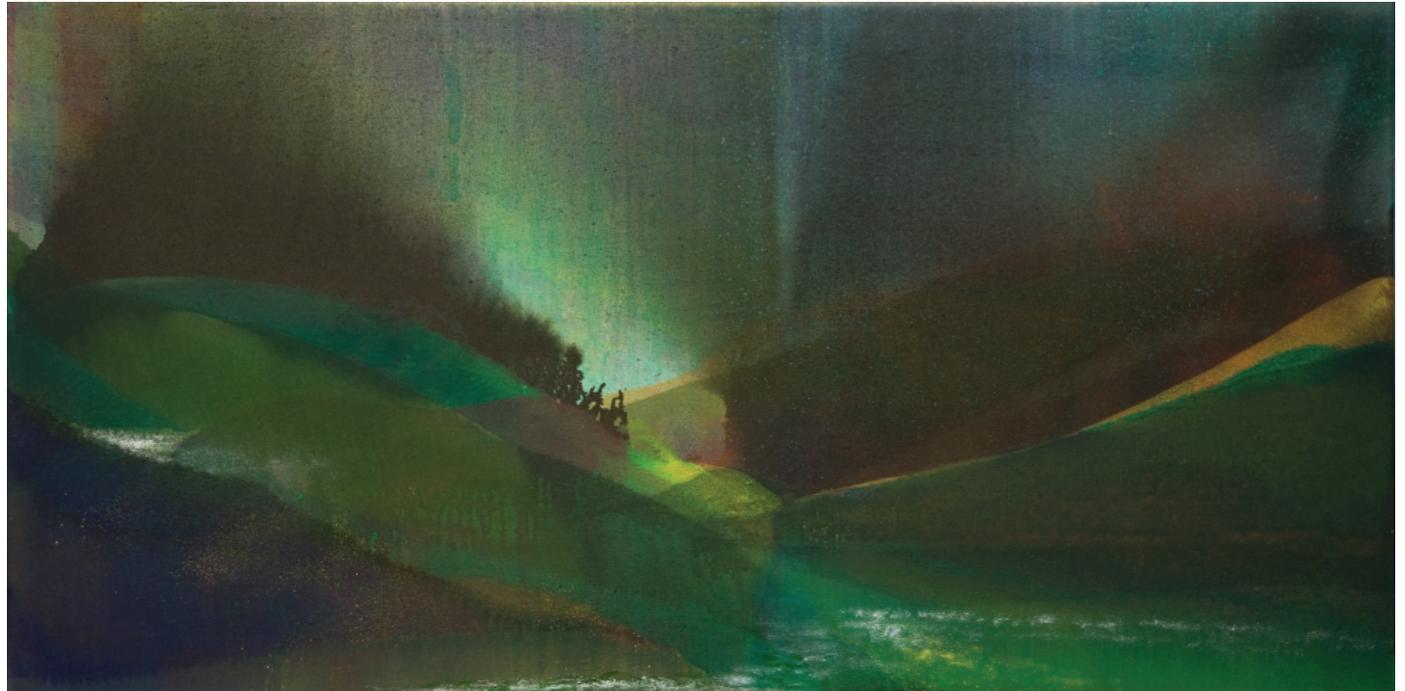
Coming off the Fell at dusk

Oil on canvas; 60 x 120cm

£SOLD

“I have chosen this painting by Francis Danby, who worked in the British Romantic Tradition. *View of a Norwegian Lake* is a wonderfully dramatic and imaginative painting. Full of atmosphere and poetic in style, it sings to my soul because for me landscape is all about drama. Dark gloomy skies or blinding light. Storms, mountains and brilliant seas.

“My landscapes are not specific views but rather aim to capture the experience of being in nature, the drama of walking through hills and along cliffs. I don't use sketches or photos but work purely from memory and imagination in my studio. This process does rather lead to my embellishing the land with dramatic light or torrid stormy weather – but I have the romantics to thank for that!”



Inspired by *View of a Norwegian Lake before the Sun has dissipated the early morning mist* by Francis Danby (1793 - 1861)



28 October to
17 November 2010

Valerie Sims

Spirit

Original relief print

43 x 38cm

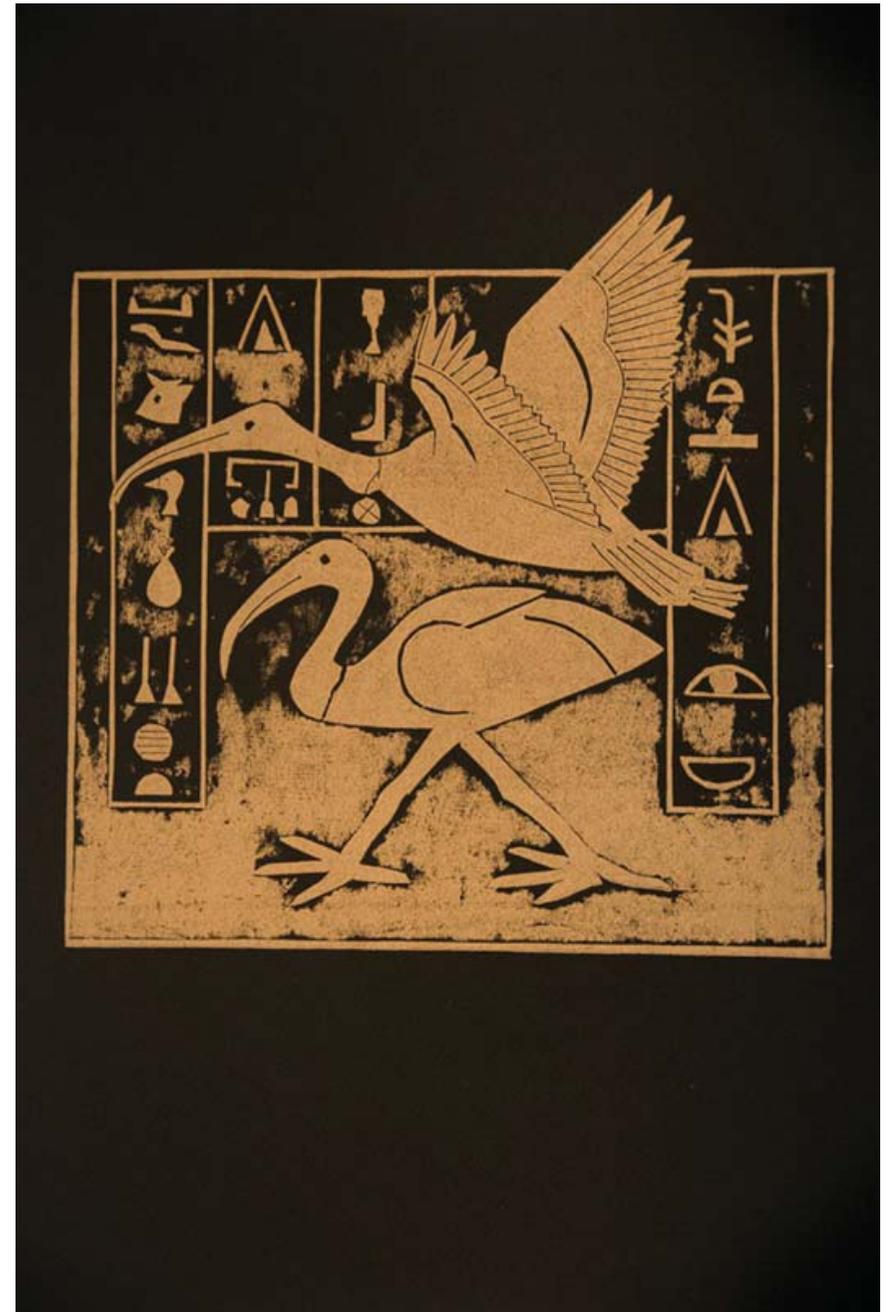
Edition of 20

£120 framed

£95 mounted

“Death and the ‘afterlife’ are of interest to me as much of my work is about change and loss. My starting point was the ibis but I have included two other elements which refer to Ancient Egyptian beliefs about the afterlife. Firstly, Ka statues were made to provide a resting place for the spirit of a person after death because it was believed that the Ka (spirit) was free to roam the earth after death but needed a physical body or surrogate to return to as a permanent home. Secondly, the hieroglyphs are an artistic interpretation of an Ancient Egyptian offering formula which, it was believed, ensured that the deceased would have all that they needed in the afterlife.”

The inspiration for *Spirit* is in the Egyptian galleries and is described as ‘Figure of Thoth made of wood and copper alloy’. The God is shown as an ibis. 746 - 336BC.



28 October to
17 November 2010

Jess Sutton

Angel

Oil on Canvas; 41x 51cm

£500

“On visiting The Fitzwilliam Museum I found it very difficult to choose my ‘Fitz Favourite’. I found myself drawn to the Dutch paintings of sea and sky which reminded me so much of the original windswept vistas at Cleethorpes beach which inspired my first sky paintings.

“Paintings by Simon de Vlieger *Storm with a wreck* and Abraham Susenier’s *A sea scene* unusually have very similar compositions. Boats in storm tossed sea feature centre and left under glowering skies. An outcrop of rock features to the right with boats in both cases careering dangerously close by. Light streaming from breaks in the clouds overshadows just for a moment the fate of the souls stranded on the rocks.

“In my painting amongst the angry storm brewing out to sea an angel appears reaching out towards the beach to rescue any lost souls who might find themselves there. I saw this dramatic sky with its unusual cloud formation a few years ago whilst taking photographs on Cleethorpes beach for another commission. Looking back through my archives after my trip to the Fitzwilliam Museum, I was inspired to create a storm of my own.”



Inspired by *Storm with a wreck* by Simon de Vlieger and
A sea scene by Abraham Susenier



28 October to
17 November 2010

Deanna Tyson

Treasures of The Fitzwilliam

Mixed media

46 x 46cm

£375

“This piece represents my response to a wonderful treasure trove of a museum that offers myriad delights: minute, massive, ancient, modern, from of little inherent value to hugely valuable, but all significant to the cultural development of mankind.

“It was the joy of discovering miniatures hidden in drawers under display cabinets in the ceramics room that gave me the inspiration for my piece. In it I have attempted to reflect that eclectic mix of a collection by ‘miniaturizing’ in textiles and mixed media such treasures as:

Grey-FitzPayn Book of Hours (gold leaf and stitch)

Keats’ draft of *Ode to the Nightingale* (paper and stitch)

Hogath’s *The Bench* (silk and stitch)

Frans Hals’ *Portrait of a Man* (mixed media)

Elmore’s *On the Brink* (cut papers)

Utamaro’s *Episode from a parody of Chushingura* (silk paper and Japanese print).



28 October to
17 November 2010

Jean Vincent

Knight Time at The Fitzwilliam

Acrylic on canvas

70 x 50cm

£580

“As a ten year old child, looking up at this wonderful exhibit really put into context how important horses were in the past.

“I wanted to illustrate how the exhibit would look when those same pieces of armour had been pressed into action, whilst connecting them with The Fitzwilliam Museum building that became their new home.

“The result is a blend of the now and then, suggesting that maybe in the still of the night, the ghosts of the past live out their history.”

Inspired by Armour for man and horse in ‘Maximilian’ style. Germany c1520



28 October to
17 November 2010

Joanna Autumn Walker

Of the Sea

Limited edition giclée print, edition of 5
70 x 110cm

£215 framed

Between going and staying the day wavers

Octavio Paz

Between going and staying the day wavers,
in love with its own transparency.
The circular afternoon is now a bay
where the world in stillness rocks.

All is visible and all elusive,
all is near and can't be touched.



28 October to
17 November 2010

Neil Warmlesley

Flanders Cam

Oil on canvas board; 42 x 64cm

£400

“The composition of Vinkeboons’s *Woodland Landscape* has three focal points: the two waterways and the woodland glade. This is what first catches the eye. On closer inspection you see the figures in the landscape, the gentry hunting, boatmen, poachers, lovers and the wildlife.

“When I first came to Cambridge I was often struck by the similarity of the landscape and architecture to that of the Netherlands. The ancient buildings and the Cam shaded by trees are a constant inspiration for my painting.

“On frequent visits to the Fitzwilliam I have been drawn towards this Vinkeboons painting. My interpretation might copy the landscape composition too closely. But the buildings and people are from my own observational studies in Cambridge.”



Inspired by *Woodland Landscape* by David Vinkeboons



28 October to
17 November 2010