



Autumn Term 2019

# Discover More

West Dean Summer Show, Phoebe Connolly, DACC, 2019

The new academic year is now well-established. Already, Fine Art students have enjoyed a series of workshops in printmaking, tapestry, painting and stone carving to gain an understanding of the materials which can inform their studio practice. In the School of Conservation, students are making use of a brand new facility for science and research with space for laboratory teaching and analytical work. The facility supports MA project research and enables staff to conduct research in the fields of conservation and heritage science.

As we continue to chart an ambitious trajectory of growth for the College, I am delighted to announce that Professor Paul O'Prey CBE has been appointed Chair of the Board of Trustees for The Edward James Foundation which is responsible for West Dean College of Arts and Conservation.



Paul O'Prey

With an extensive career in higher education, latterly as Vice-Chancellor and President of the University of Roehampton, London, Professor O'Prey is well-positioned to support the strategic ambitions of the College.

He replaces the Hon Peter Benson LVO MA FCA who has stepped down after seventeen years as a Trustee, ten of them as Chairman. During that time, Peter has driven progress towards a more sustainable business model for the Foundation and leaves us in excellent shape to deliver on the key strategic objectives of Vision 2027.



Alex Barron  
CEO

## Mary Hampton, Composer-in-Residence, writes a new carol for West Dean

The Friends of West Dean Carols by the Christmas Tree, on Thursday 12 December 2019 in the Oak Hall, included the first performance of a new carol *They all were looking for a king*. This was specially written for the occasion by Mary Hampton, West Dean Composer-in-Residence, for the Winterbourne Singers and West Dean Viol Players to perform.

### Mary talked to us about her commission:

"Since becoming Composer-in-Residence at West Dean, I've been frankly overwhelmed by how many creative possibilities surround me from day to day, within the house and grounds, the library and archive, and amongst the various specialisms of the students and teachers that come and go here. And while I've been enjoying experimenting with new techniques and approaches in my own practise (in the spirit of Edward James), I confess I jumped at the chance to make this quieter, more traditional piece for the Winterbourne Singers.

A few years back, I had the pleasure of being involved in a Christmas Eve broadcast for Radio 3, for which I performed a great old folk song called the Cherry Tree Carol, and since then I've found a new appreciation for carols in general. Of course, it's difficult to bring new words to bear on such a well-worn theme, so I went back to my own roots to find the unusual lyrics for *They all were looking for a king*, by George MacDonald, a notable Victorian inhabitant of the house in Hammersmith where I grew up; I think they still speak very clearly to our times."

In October 2018, Mary Hampton became the first ever Composer-in-Residence at West Dean College. The College's inaugural Composer-in-Residence programme provides musicians with the opportunity to research, reflect and experiment in order to develop the possibilities of their own practice. The Composer-in-Residence is enriching the learning environment for the College's arts and conservation students. Throughout this year and next, Mary has arranged Salon Imaginaire, a wonderfully varied series of concerts at the College. Forthcoming concerts:

### Sunday 5 January 2020, 4.00-5.00pm 16th to 18th Century music

Performed by Alison Crum and Roy Marks on a range of early instruments

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# Spotlight on...

## Jim Green, MA Creative Writing & Publishing

### What brought you to West Dean College?

I've lived near West Dean for fifteen years and have done a number of short courses, keen to get inside the main door. I've had a Creative Writing MA in my sights since 2008, but because of my job I wasn't able to go full-time, so I looked at other ways of learning online and at other colleges. To my mind, what they offer doesn't come close to West Dean.

For me, it's important I can say I did my MA here. It's not just about creative writing but also the broader West Dean experience; being part of its artistic community. There is something about the sense of place here, which is engaging in its own right. The history, the variety of things going on, the people you meet, all fire the imagination. Another big thing about the West Dean course is its publishing element as that's where I'm aiming: to get published. I want to produce something that people want to

read. It's the thing that most writers want, for readers to like their writing.

### You mention the creative process of writing, can you expand on that?

One particular thing about West Dean for creative writers is the emphasis on engaging authors and artists with each other which puts a very real-life aspect into our work. There are many similarities between what they are doing and what we are doing; structure, planning, perseverance, acquisition of a creative skill. This isn't about learning by rote, but rather a carefully crafted, thought provoking, lifetime process.

### Tell us about your work.

I'm writing fiction, in the crime/domestic noir genre, drawing partly from autobiographical material which can be an issue if I stay too close. My main character is a GP. I have a particular interest in family, health and social issues, looking through a criminal eye, taking quite a dark position. I envisage this as a series. The first book is about assisted death, exploring the nature of both the subject's position and those that might be willing to help. It is a moral tale as well as fiction; exploring questions about rights and wrongs, without imposing a judgement.



### What are your aims for the course?

Over the two-year course I will have worked on a single book aiming for a minimum of 60,000 words. Although I had the idea before the course started, my aim by the end, is to have a reasonably finished and polished second draft that I can confidently send out to agents and publishers.

Getting published will be the final stage of what we call, 'becoming a writer'. I believe this is achievable given that we are tutored by, constantly engage with and learn from real life authors, editors, publishers and agents.

### Banner Culture at the British Textile Biennial

The British Textile Biennial 2019 took place in October and featured a banner made at West Dean last year as part of the *Processions* celebration of Women's suffrage.

**“**We really wanted to celebrate women's rights and also draw attention to contemporary issues around equality, the gender pay gap, and the #metoo movement. The workshop acknowledged that, although much has been done toward gender equality over the past century, there is still some way to go. We can do that creatively, and in cooperation, to make our voices heard.**”**

**Sarah Hughes, Curatorial Assistant, West Dean College.**

West Dean colleagues marching at *Processions* in June 2019.



## Bauhaus: Art and Education Symposium



In Spring 2019, West Dean College welcomed Renee So as Artist-in-Residence, as part of a collaboration between the College and the De La Warr Pavilion to mark the 100th anniversary of the Bauhaus. Founded in Germany in 1919, the Bauhaus remains one of the most important and influential art schools of the twentieth century, from its avant-garde arts and crafts beginnings to its radical approach to uniting art, technology and everyday life.

In October 2019, we welcomed Renee back to the College amongst a number of other prominent guest speakers for a one-day symposium entitled *Bauhaus: Art and Education*. At a time of increased pressure on universities and arts education in particular, this symposium explored how early experiments in pedagogy continue to inspire our institutions of education, as

well as impacting on individual artists, artist groups, and collectives.

Visitors heard from Professor Jeremy Aynsley from the University of Brighton, Professor Gavin Butt from Northumbria University and Sarah Kate Wilson from the Camberwell College of Arts who discussed her students' experiences working at the new Bauhaus Museum in Dessau, Germany. In the final panel of the symposium, Lauren Godfrey, a London-based artist discussed work she produced for the De La Warr Pavilion earlier this year, focusing on how her artistic practice was opened up to collaboration and interaction, drawing parallels with the Bauhaus approach to making and teaching. This was one of several projects taking place at the Pavilion through the year to mark the centenary of the Bauhaus School.

**You can visit Renee's exhibition 'Ancient and Modern' at the De La Warr Pavilion until Sunday 12 January 2020.**

It showcases the new body of work she created during her time as Artist-in-Residence at West Dean, in which she responded particularly to the legacy of female makers of the Bauhaus, many of whom are lesser known than their male counterparts, and who were often pushed towards craft practices within the school.

## Meet new Trainee Horticulturalist Laura Mellor as she settles into life at West Dean Gardens



Your response to the Trainee Horticulturalist appeal in recognition of Jim Buckland and Sarah Wain's great contribution as Head Gardeners at West Dean was amazing! You joined them to give a new trainee early-career experience working in a great historic garden, and here she is....

### Q: How have your first couple of months been?

A: Amazing! I have thoroughly enjoyed every day so far. West Dean is an incredibly vast place and I am still getting to know where everything is but everyone has been so warm and friendly.

### Q: What have you been up to since you started?

A: I have been helping tend to plants in the glasshouses, taking cuttings, moving plants, washing inside and outside of the glasshouses. I've also had the chance to spend some time in the Arboretum learning about all the different species of trees.

### Q: What does the traineeship mean to you?

A: It's a complete starting point for me, coming to a garden like West Dean, I have realised how many elements there are to horticulture. There is a huge variety of skill involved and I am excited to learn about each area of the gardens and to see which pathway I will be drawn to.

### Q: What are your future career goals?

A: I want to work in a large established garden, I'm not yet sure exactly which path I will take, but being here for two years is fantastic as I can learn all of the areas in year one and specialise in a specific area in year two. I would like to thank everyone who has helped make this possible for me.

## Edward James and Les Ballets 1933 “A very successful failure”



In November, Caroline Hamilton, PhD candidate at the University of Brighton and Royal Pavilion and Museums, gave a very informative illustrated talk on her current doctoral research into Edward James and *Les Ballets 1933*.

After Sergei Diaghilev's death in 1929, the great Ballet company he had founded, *Ballet Russes*, disbanded and the members of the company scattered across Europe. Finding there was little work for them, the choreographer, Georges Balanchine and dancer, Boris Kochno, set up their own company, *Les Ballets 1933*. They drew together young dancers, librettists, set and costume designers and makers, were full of ideas for the company, but had no money to pay anyone. Enter Edward James into the story, who agreed to fund them. His marriage in 1931 to the dancer, Tilly Losch, was proving tempestuous. Edward thought by giving patronage to a ballet company where Tilly could have a leading role, he could win her over again.

Caroline Hamilton has been able to study the wealth of cultural materials in the Edward James Archive and through the letters, photographs, music manuscripts and programmes she has pieced together the story of *Les Ballets*. A selection of these items were on display in the Old Dining Room to complement the talk.

Through his involvement with *Les Ballets*, Edward James met many leading artists of the day, including the painter Pavel Tchelitchew, composers Kurt Weill and Darius Milhaud, librettist Bertolt Brecht, designer André Derain, the dancer, Tamara Toumanova and singer, Lotte Lenya.

Sadly, it did not lead to Edward and Tilly's reconciliation, and *Les Ballets* was short-lived - just twenty performances of six ballets in Paris and London - but Edward James' financial support, which he claimed to have been as much as £100,000, proved very significant. Caroline concluded that Edward James and *Les Ballets 1933* was "a very successful failure". *Les Ballets* paved the way for Georges Balanchine's future career. Lincoln Kirstein, impressed by Balanchine's choreographer for *Les Ballets*, invited him to New York. Ballachine went on to found the renowned New York City Ballet, where he remained Artistic Director for more than 35 years.

### Alumni – where are they now?

**Daniel Ravizza** (MA, Conservation Studies specialising in Metalwork, 2016) is the Objects Conservator at the Smithsonian Institution's Steven F. Udvar-Hazy Center in Chantilly, Virginia, the extension of the National Air and Space Museum in Washington, D.C. His role has included unusual tasks such as moving Neil Armstrong's spacesuit, and examining clothing belonging to famed aviator Charles Lindbergh.

Daniel received funding from The Sidney Sanders Charitable Trust Scholarship and The Leche Trust bursary in 2015/16.



**Anna Rolls** (Postgraduate Diploma, Conservation Studies specialising in Metalwork, 2008) is Curator of the Clockmakers' Museum. Recently, it was announced that the Space Traveller II, an intricate watch handmade by British watchmaker George Daniels, will be on public display here for the first time for a minimum of three years.

Anna was funded by the South Square Trust Scholarship and QEST in 2007/08.

# Impact 2018-19 – at a glance

**7006** STUDENTS    **98** TOTAL NUMBER OF STUDENTS STUDYING ON A DEGREE OR DIPLOMA PROGRAMME  
**81** SHORT COURSES



**42** HISTORIC CRAFT MAKERS  
9 MUSICAL INSTRUMENT MAKERS

28 FINE ARTISTS  
8 CREATIVE WRITERS

**28** RARE OR UNUSUAL COURSES INCLUDING FORE-EDGE PAINTING, A BOOK ART WHICH APPEARS ON THE ENDANGERED CRAFTS LIST, AND SKILLS IN BASKET-MAKING WHICH ARE IN DANGER OF BEING LOST

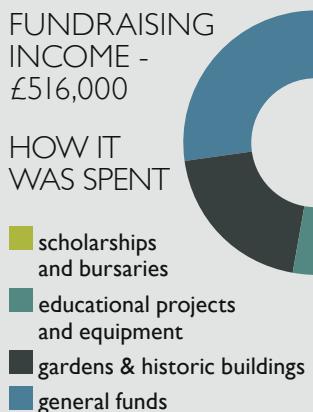
**329** STUDENTS COMPLETING PROFESSIONAL DEVELOPMENT IN BUILDING CONSERVATION MASTERCLASSES OR OBJECT AND MATERIALS CONSERVATION OR BRITISH LIBRARY MASTERCLASSES



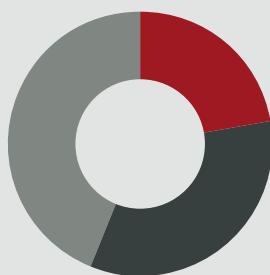
**17** TEACHERS AWARDED SHORT COURSE BURSARIES TO TAKE SKILLS BACK TO TEACH THEIR OWN PUPILS

YOU HELPED FUND SCHOLARSHIPS AND BURSARIES TO ENABLE 64 STUDENTS TO GAIN A QUALIFICATION

**84,101** GARDEN VISITORS



HOW WE RAISED IT:



Friends  
Individuals  
Trusts & Foundations

For further information contact the Development Office:

Helen Saelensminde, Group Head of Fundraising - [helen.saelensminde@westdean.org.uk](mailto:helen.saelensminde@westdean.org.uk)

Jane Meechan, Development Manager - [jane.meechan@westdean.org.uk](mailto:jane.meechan@westdean.org.uk)

Ellie Foster, Fundraising Officer - [ellie.foster@westdean.org.uk](mailto:ellie.foster@westdean.org.uk)

Penny Sydenham, Memberships Officer - [penny.sydenham@westdean.org.uk](mailto:penny.sydenham@westdean.org.uk)

West Dean College of Arts and Conservation, The Edward James Foundation Ltd, West Dean, Chichester, PO18 0QZ T. 01243 818265

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