

Chair's letter



The New Glynn Vivian Art Gallery
© photo. Powell Dobson Architects

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Annwyl Gyfeillion / Dear Friends

At last the reopening of the Glynn Vivian is within sight! If the current timetable holds we can look forward to the public being readmitted to the building sometime in summer 2016.

It will be a major event, for the city and the region. I've no doubt that many more people will visit in comparison with the period before closure, drawn to the renovated and extended building, new presentation of the historic collections, and the Gallery's lively programme of activities. The Friends will benefit too, since we'll be able to return to the Glynn Viv for our own meetings, and we'll be in a much better position to attract new members.

Alongside these opportunities there'll also be challenges. Local authority finances are now under severe pressure, and like true friends in troubled times we'll need to be prepared to support the Gallery as

its public resources decline, and to defend some of its key principles if they come to be questioned – I'm thinking in particular of free admission.

As I write sad news has arrived of the death of Gordon Stuart, one of Wales's finest artists and a long-standing member of the Friends. Last year we elected Gordon an Honorary Member in recognition of his distinction, and Don Treharne wrote a fitting tribute to 'Gordon at ninety' for the Summer 2014 Newsletter. I must be among very many who will miss him for his friendship and generosity. Many too will be thinking now about his wife Mair. An obituary will appear in the Winter Newsletter.

I look forward to seeing you during our next season of events. Do let me know if you have any suggestions about future Friends activities.

Rhowch wybod imi os oes gennych syniad neu awgrym ar gyfer dyfodol y Cyfeillion. Edrychaf ymlaen at eich gweld yn ystod y flwyddyn i ddod – unwaith eto trefnwyd rhaglan amrywiol a diddorol ar eich cyfer.

© Andrew Green 2015,
Chair of the Friends



Gordon Stuart (1924 - 2015)

Osi Rhys Osmond (1942-2015)



© photo. courtesy of South Wales Evening Post

The artist, teacher, art commentator and writer Osi Rhys Osmond has died at the age of 72 after a spirited struggle with cancer. This passionate, loquacious Welshman was born Donald Malcolm Osmond to Welsh parents in Bristol in the middle of the Second World War. The air raids prompted them to return to their native south Wales when Osmond was still an infant, to the mining village of Wattsville in the Sirhowy Valley towards the eastern end of a then still relatively active coalfield. In his adult life, he moved further west and, although an enthusiastic traveller abroad to the Middle East and elsewhere, he was happy to base himself in his beloved Wales for the rest of his life.

In a recent talk, he related the story that his career path was a choice between following in his uncle's footsteps as a rat catcher or studying art. There was no contest and he entered Newport College of Art in 1959 where he was taught by the likes of the English painter Thomas Rathmell in the traditional, pre-Coldstream Report manner. But change was in the air and Newport was a rising star. In 1963, at the start of Osmond's final year and one year ahead of Cardiff, it became the first art college in Wales to achieve the new Dip Ad status. Art education and the tensions between the haptic eye of the child or the untrained artist on the one hand and the, for him, all too often word-constrained, conventional vision of the skilled artist on the other were to become central issues of debate between him and his audience.

The way in which Osmond talked about 'Tom' Rathmell, as he was known, suggests that he was something of a father figure – Rathmell's artist daughter Elizabeth was in the same student year, as was Roger Cecil, from Abertillery, another exceptional individual but a much quieter artist who died just a fortnight before Osmond. Rathmell introduced the green and hungry teenager to the work of Alberto Giacometti who was to remain a lifelong obsession, as was the daily practice of drawing. Whilst at Newport, he also got to know another art student contemporary Christine Kinsey who had arrived in 1960. She was born at Pontymoel, near Pontypool, and went on to make a career in art. In the

late Sixties, she co-founded the vibrant Chapter Arts Centre in Cardiff. In 2005, she co-edited a collection of essays titled 'Imaging the Imagination' published by Gomer press which explored the relationship between the image and the word in the art of Wales. Osi contributed an essay on the contemporary art scene and he included in his discussion the work of Iwan Bala, Ivor Davies and John Selway as well as that of Shani Rhys James, Sue Williams and Christine Kinsey herself.

In the Eighties, Osmond became a lecturer on the Foundation course at Carmarthenshire College of Art and Technology and he rose to become head of department. By this time, the pace of south Wales' de-industrialisation was rapid. The obliteration of industry and its communities, and his own retired collier-father's failing memory, prompted him to employ the striking aphorism "cultural Alzheimer's" in an article published in Planet magazine in 1999, by which time he was lecturing at Swansea Institute of Higher Education. Performative by nature, Osmond had appeared in two films by the filmmaker Karl Francis who, also born in 1942, hailed from Bedwas, just over the mountain from Osmond's Wattsville, and had attended Hornsey College of Art. The first was the 1977 film 'Above Us the Earth' which was shot in 1975 and recorded the closure of the Ogilvie Colliery in the Rhymney Valley. The second, 'Ms Rhymney Valley', was filmed a decade later for BBC Wales against the backdrop of the latter part of the 1984-85 Miners' Strike in Francis' very own Bedwas and dealt with its mining community's struggles and related, feminist issues.

Like Kinsey and Francis, he was born and raised in that predominantly English-speaking, hinterland environment of Monmouthshire. However Osmond's subsequent move to south-west Wales contributed to his growing sense of Welshness and a deep regard for the Welsh language which he acquired with the assistance of his second wife, Hilary Rhys, a music teacher. Her paternal, great grandfather, J. T. Rees (1857-1949), the acclaimed musician, was the author of the Welsh hymn 'Llwynbedw' which was named after the family farm, near Cwmgiedd, in the upper Swansea valley. Subsequently, the family name was returned to Rhys



Osi Rhys Osmond *Mewn Cadwyni/In Chains* c.1999/2000
Oil on Canvas © The Artist's Estate © photo. Ceri Thomas

and Osi adopted it as his middle name. Osmond strengthened his connections with the area when he became a patron of the Josef Herman Art Foundation Cymru which is based in Ystradgynlais, the adjoining village in which the refugee artist Josef Herman had settled in the mid twentieth century. In 2006, Osmond wrote a memorable piece for the Institute of Welsh Affairs titled 'Carboniferous Collision – Josef Herman's Ystradgynlais Epiphany'. In the same year, he was admitted to the National Eisteddfod's Gorsedd of Bards.

At this time, his passion for the culture of Wales and the world was being demonstrated on screen by his presentation, in Welsh, of the S4C television art series 'Byd o Liw' (World of Colour) and its sequel series 'Lliwiau' (Colours). The appeal of colour to him was its universality and its emotional and mythic possibilities. For instance, a play between red-oranges and rich blues often featured in his mature paintings and the charming house in which he and Hilary lived in the picturesque coastal, Carmarthenshire village of Llansteffan for the last twenty-seven years has, characteristically, a red front door (also the colour of his father's original front door) set into a rendered facade which is painted a soft blue.

He found time too to be a Plaid Cymru county councillor and to stand as a parliamentary candidate for the party. In 2011, he had a solo exhibition at the Mission Gallery, Swansea, titled 'Hawk and Helicopter' which was inspired by the spectacular views from his home patch. In 2012, he co-presented, in English, the BBC Wales television series 'The Exhibitionists' which was produced by the Gwynedd-based Welsh-language company Cwmni Da. It saw him and his co-presenter Karen Mackinnon (who subsequently became the director of Artes Mundi) mentoring five amateur art curators who were competing to present two exhibitions at Amgueddfa Cymru-National Museum Wales in Cardiff, one of which would be voted as the best by the gallery-going public.

In the same year, Osmond put on his own exhibition 'Landscape and Inheritance/Tir a Threftadaeth' at the Rhondda Heritage Park Gallery, Trehafod. In it, he revisited the contemporary and historical, coal-mining landscape in and around Wattsville. The show was opened by the Chair of the Arts Council of Wales Professor Dai Smith, to whose board Osmond

had been appointed just two years earlier. He retired from teaching at 70 and was made an honorary fellow of the University of Wales Trinity Saint David in 2013.

On the news of the artist's death in March, Professor Smith, a leading historian of modern and contemporary Wales, described Osi as "one of Wales's foremost artists and an ardent Welshman." He died in the very week that Smith's Arts Council of Wales five-year plan 'Creative Learning through the Arts' was launched at the National Assembly for Wales.

It is fitting then that the Mission Gallery has included the late Osmond in its summer 2015 exhibition and education programme. This has taken the form of a short version of the new film about him titled 'fire green as grass' and the display of his fiery little painting 'Mewn Cadwyni'. The tribute coincided with the gallery's 'Gathered Again: Swansea Foundation Alumni' exhibition and the 'green and golden' symposium, organised in collaboration with Swansea College of Art's Foundation Art and Design course and exploring the impact of location on art education and the art school.

In addition, there is the new book 'Encounters with Osi' designed with a beautiful blue cover and published by the H'mm Foundation. It was officially launched at the Wales Millennium Centre, Cardiff, in July. In October, a full version of the new film on Osi will be premiered in Swansea as part of the Swansea International Festival. Just months beyond his death, the process of establishing his cultural legacy is already well and truly underway.

Osi Rhys Osmond, born 28 June 1942, Bristol, died 6 March 2015, Llansteffan. Married Hilary Rhys in 1991 who survives him, along with his two sons by his first marriage and his stepdaughter.

© Ceri Thomas 2015, Swansea

Dr Ceri Thomas – curator, art historian, artist



Osi Rhys Osmond
Dyn Yn Cwmpo (Dywyll) - Falling Man (Dark)
c.2001/02 Oil on Canvas © The Artist's Estate
© photo. Ceri Thomas

Welsh Art in Patagonia

It was a great pleasure recently to visit Oriel Plas Glyn y Weddw, an Art Gallery in Llanbedrog on the Llŷn Peninsula in North Wales some four miles from Pwllheli. This, the oldest art venue in Wales, traces its history back to 1857 when Plas Glyn y Weddw was built by Lady Elizabeth Jones-Parry of Madryn. In 1896 a public art gallery was opened at the Plas and since 1996 it has been administered by a charitable trust. Its spacious grandeur is very fitting to house and exhibit art work and its most impressive collection of Swansea and Nantgarw porcelain.

It was the venue for *Patagonia 150* – an exhibition to celebrate the 150th Anniversary of the arrival of the first Welsh settlers in Patagonia. They came, 153 of them, aboard the sailing ship *Mimosa*, a converted tea clipper that had brought them the seven thousand miles from Liverpool. One of the founding fathers of *Y Wladfa*, the Welsh colony in Argentina, was Thomas Duncombe Love Jones-Parry, Baron of Madryn, whose mother built the atmospheric gallery home in Llanbedrog. The passengers of the *Mimosa* disembarked near Punta Cuevas, in the Chubut region of Patagonia, on the 28 July 1865. That day is still celebrated in the province of Chubut with a Bank Holiday and much festivity. It is thought that around 50,000 people in Patagonia today are of Welsh descent, and the presence of the Welsh language is still much in evidence. Central to the exhibition was the retrospective work of Delyth Llwyd Evans de Jones (1915-86) from Patagonia and new work by the contemporary Welsh artist, Luned Rhys Parri. Work by these artists was complemented by that of six of the Gallery artists and that produced by children in workshops run by Luned Rhys Parri in schools in Pentreuchaf in Llŷn in Wales and Trelew in Patagonia. The whole exhibition was a tantalizing taste of the Welsh settlement which left me yearning to see and know more.



(fig.1) Delyth Llwyd Evans de Jones *Landscape with sheep* Oil on canvas
© The Artist's Estate

Delyth Llwyd Evans de Jones is a direct descendant of the earliest Welsh settlers and is recognized as the most important painter from *Y Wladfa* (Welsh Patagonia). She met Kyffin Williams when he visited Patagonia in 1968-69. They painted together and later corresponded with each other. Her work was first shown in Wales in 1979 after she sent some of her paintings to Kyffin. It was he who arranged, in that year, an exhibition



(fig.2) Delyth Llwyd Evans de Jones
Self Portrait Ink wash
© The Artist's Estate

of her work in the National Eisteddfod in Caernarfon. In his autobiography *A Wider Sky* Kyffin Williams was of the opinion that she was "the only true artist from Welsh Patagonia" and that she was one of the best looking women that he had seen in Patagonia! In the exhibition was a selection of her landscapes and portraits (including one of Kyffin himself) together with sketchbooks and photographs. The landscapes depict pastoral scenes, as in *Landscape with sheep* (fig.1) and in others the aridness of Patagonia was evident. The portraiture was assured and skilful – the ink wash self-portrait particularly so. (fig.2). The paintings in the exhibition were chosen to illustrate her life, the environment in which she lived and, of course, her talent. It is surprising that she has had so little press.

Luned Rhys Parri was earlier one of Peter Prendergast's students and I have admired her work from the very first moment I saw it. I can still remember that occasion vividly – it was at an exhibition of her work at the Millennium Centre in Cardiff in 2005. What appealed especially was the committee man who took centre stage in one of her collages bearing



(fig.3) Luned Rhys Parri *Capel Salem* 2014 Mixed Media
© The Artist



(fig.4) Luned Rhys Parri *Ostrich Eggs* 2014 Mixed Media
© The Artist

the same name. He was a short, corpulent man in a tweed jacket with spectacles barely hanging on at the end of his nose. The breast pocket of the jacket sported a collection of pens and biros arrayed in the manner of battle medals on the uniform of a Major-general. Tucked under his arm were sheaves of agenda papers. This committee man was most certainly not to be toyed with or ignored. Unfortunately, the work bore the little red sticker indicating that it had been sold!

It was typical of the work with which she is associated, a still life collage in three dimensions made from recycled materials with a built-in magnet to attract attention. In a reported interview she once said that one of her grandmothers used to recycle anything and everything – during the Second World War she made aprons from discarded parachute material. Luned has inherited that trait and works with material like cardboard, paper, wire, tinfoil, clay and scraps of fabric which she uses to create images reminiscent of her Welsh roots. Expensive materials are not necessary for her, she uses whatever is available. She starts with a thin piece of wood on which photocopies of photographs of backgrounds that suit her purpose are put. The background is usually in muted colour so that it becomes a foil for the colourful figures placed in the forefront. The central figure or figures are made separately on a wire sub-structure and then attached to the background, the greater the number of figures, the greater the difficulty in assembling the three dimensional collage. She has said that she is perhaps eccentric but industrious and obsessive about creating the small details in her work. What she doesn't say is that the finished works are often full of gentle humour and are always effective and satisfying expression of that she wishes to convey creatively.

The whole feeling in her work is Welsh; she once said that she had tried to work in other countries but unlike the actor who can adopt another accent, she cannot. Patagonia, however, was not a problem for her. In the autumn of 2014 Luned went there to study the Argentinian Welsh

in their day to day life. As she had done in Llŷn in Ysgol Pentreuchaf, in Trelew in Patagonia she also held workshops with the school children in Ysgol yr Hendre. The exhibition in Plas Glyn y Weddw provided a glimpse of everyday life in Y Wladfa through Luned's unique creative talents. Welsh Argentinians have been described as "...a different breed altogether; churchgoers, sheep farmers, tenaciously Protestant, with a great sentiment for a homeland they have never seen..." The image of *Capel Salem* (fig.3) underlines the association with churchgoing where the services are conducted in 2015 in the Nonconformist chapels of Y Wladfa bilingually – in Welsh and Spanish. Remembering that the artist based the background to her creations on copies of actual photographs, the other two works shown in this article offer a fascinating insight to the relative unsophisticated furnishing of contemporary Patagonian homes and institutions. One is entitled *Ostrich Eggs* (fig.4) and the other, *Preparing Breakfast at Ysgol Moren*). Luned Rhys Parri has struck a rich vein of innovative creativity.

The visit to the delightful Oriol Plas Glyn y Weddw was a very rewarding one and I look forward to seeing more of the work produced by Delyth Llwyd Evans de Jones and will follow Luned's progress with great interest.

All images courtesy of Oriol Plas Glyn Y Weddw

© Donald Treharne 2015



(fig.5) Luned Rhys Parri *Preparing Breakfast at Ysgol Moren*
2014 Mixed Media
© The Artist

From The Collection: *Sleeper* James Donovan 2000

*“We are such stuff as dreams are made on; and our little life
Is rounded with a sleep.”*

Prospero, The Tempest by William Shakespeare



James Donovan *Sleeper* 2000
© The Artist acrylic on paper 12cms x 12cms
City & County of Swansea: Glynn Vivian Art Gallery Collection
A gift from the Clive Graham Collection

One of my favourite hobbies is being in bed and going to sleep, or just waking up. Even better is emerging from a lovely dream and not being sure if it is reality. The work *Sleeper* by James Donovan summarises this feeling for me.

I didn't realise it was in the Glynn Vivian collection until I browsed the My Paintings BBC website. Hopefully it will be on display after the refurbishment. I vote for a James Donovan retrospective.

The emphasis is on the partly obscured sleeper's head, the sheets pulled up over his mouth, cocooned. The sleeper looks tousled and somewhat puffy around the eyes. Has he had a good night out in the valleys or Wind Street with his mates, or maybe he's been crying after some trauma? There appears to be a golden light illuminating his face and pillow, perhaps it's late morning and he's sleeping off whatever happened the night before.

The right side of his head is still in darkness. It reminds me of those images of the Earth from space, taken on the Apollo missions, where the sun is rising on one side of the world and the other side is in darkness. A metaphor for night and day, life and death?

I like the way the brushstrokes making up the ends of his hair radiate away from his head, as if reaching for the light. He's probably gelled it for his night out. His face and left ear stand out in fleshy pink tones, in contrast to the dark hair and white pillow. The brush strokes making up his ear and the sheet pulled up to his face are obvious, giving an impression of indentations creating light and shade.

There is a sinister aspect to *Sleeper*. If you examine it sideways on, there are echoes of black talons reaching across the sleeper's face. I am reminded of the images of the shadows cast by Dracula's fingers, grasping at his victims, in the German expressionist horror film *Nosferatu*. During sleep our body temperature and blood pressure drop, too much or too little sleep increases our chances of mortality, and more heart attacks happen in the early hours of the morning. The brain can be more active when we dream, a narrative which resembles reality, but when waking becomes fantasy.

There are other definitions of the word sleeper e.g. an unexpected hit in the form of a film, book or play, and another meaning is a spy. If you suspend your disbelief, the painted figure could be a KGB agent caught in the light from a street lamp with the collar of his trench coat pulled up, squinting in the glare as he watches his enemy.

James says of this work: *“Sleeper is a quiet moment, something I tend not to get that much due to my mind working overtime every day. It was painted in the moment, a piece of wishful thinking and dreaming about dreaming.”*

I love the work of James Donovan. His paintings immediately draw the viewer in. I always want to know what's happening, what's the story? He uses a lot of symbolism, and many of his works are in themselves like a dream. Recurrent themes are crowns, which he says can represent family history and heritage, and boats, expressing the need we have for escapism and to float away from the day to day.

When I look at his paintings I am reminded of the humour of Beryl Cook's work, the monumental figures of Josef Herman, and the iconic heads from Easter Island. No one paints rugby boys like him, either.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/sleeper-226960>

© Russ Harris 2015

Friends News

Art, Friends and Conversation

A new art discussion group, *Art, Friends and Conversation* met during the summer, and this proved an enjoyable opportunity to chat with fellow art enthusiasts: if this appeals to you please contact Daniel Trivedy via e-mail trivedyd@gmail.com or leave a message on mobile 07738 378839.

Art Fund Cards

Take advantage of our two corporate Art Fund cards; these include reduced price to many of the major exhibitions and free entry to a number of galleries throughout Britain. Friends can borrow these cards free of charge, please contact me for details.

Email Database

We use Mailchimp to send out our group emails. Sometimes these may go to your junk folder, so it is worth checking from time to time. Please notify me of any change of email address so that I can update our database.

New Friends

We welcome Mr E D Davies and Mrs B Davies of Penlan Crescent, Swansea, and Mr. Patrick Mansel Lewis and Mrs Claire Mansel Lewis of Stradey Castle, Llanelli.

Find-a-Friend

Should any Friend know of a neighbour, friend or family member who is interested in the Arts and you think would enjoy being a member of the Friends, please give them my details and I will send a membership application form.

Ex Friends

Sadly I have to report the death of Ms Annest Williams, Geoff Clifford, and life member Miss A Stephanie Jones. Gordon Stuart, an Honorary Member of the Friends, also passed away recently. Our sympathies go out to their families.

Membership Cards

Due to increased postal costs, we will send the FoGVAG membership cards with the Winter Newsletter 2015.

Twitter and Facebook

We now have a Twitter and a Facebook presence. Please follow us on Twitter @FriendsGlynnViv and 'like' our Facebook page Friends of the Glynn Vivian. Any feedback would be appreciated.

© Judy Barnes 2015

Membership Secretary

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Art, Friends and Conversation



Friends' Art Discussion Group at Tapestry, Swansea, June 2015

© photo. courtesy Daniel Trivedy

The Friends now has its very own informal art discussion group called Art, Friends and Conversation. The inaugural meeting of the group was held on the 30th June at Tapestry Café. The initial members met to work out how the discussion group would function. It was decided that the group would meet every other month to discuss an exhibition or collection that had been selected by one of the members. In preparation for the next meeting, all of the members will visit The Davies Sisters Collection at the National Museum, Cardiff and select their favourite painting; this will form the basis of discussion. Once the Glynn Vivian has re-opened (summer 2016) it is anticipated that the group will primarily engage with its varied and diverse collection.

There are currently nine members of the group, which allows space for another three members. If you are interested in joining the group, please contact Daniel Trivedy via e-mail to register your interest trivedyd@gmail.com or leave a message on mobile 07738 378839.

The next meeting will be held on 1st September, 2015 at 7pm (venue TBA).

© Daniel Trivedy 2015

An Artist's Landscape



(fig.1) Giorgio Morandi *Still Life* 1962
© The Artist's Estate

Idly chatting recently with a friend about the arts in their various forms, we stumbled on the question of whether or not a painter would be obliged to travel in order to enrich his subject matter. My friend thought it necessary. I differed. I reminded him of Giorgio Morandi who lived his entire life in the town in which he was born and painted most of his works inspired by inexhaustible variants of still lifes based on a small group of bottles and vases. (fig.1). Their expressive variety is amazing. The only other regular subject matter are the houses in his locality. What other painter succeeded in a comparable achievement?

Morandi's variety of mood and composition are almost unique, though such instances as Gwen John's concerns with the solitary female figure, or Alexi Jawlenski's repeated portrayal of the meditative Christ stylized into an image of the Cross also suggests an artist rather averse to travel, except in the mind.

Such artists are quite numerous though they do not attract the attention of the media or the public to the same extent as the Impressionists for example. There is James Ensor who pillaged the family joke-shop for masks and skeletons with which to populate his phantasmagorical world, or William Blake or Cecil Collins whose images were the manifestations of intense thought – a visionary.

This leads us to various kinds of subjective imagery and eventually to abstraction and the works of Barnett Newman, Piet Mondrian, (fig.2), Arthur Dove and a host of artists who have had no need

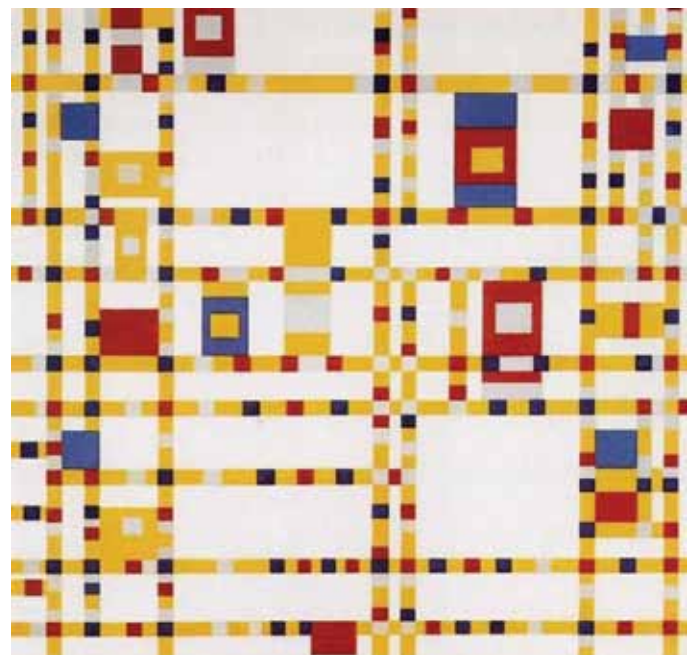
of wandering the world on foot or in carriage. I would maintain however, that the source of all these artists' works is the observed world and its flora and fauna.

Any reader who has taken an interest in my work will have noticed the frequent occurrence of the word 'shipwreck' in my titles. The shipwreck concerned, (fig.3), is that in the sands of Rhossili beach: the 1887 wreck of the *Helvetia*, though this is rarely illustrated objectively in my paint.

"His subtle skills in depicting the unseeable..." commented the artist Hilary Bryanston at an exhibition of mine. I'm proud of that comment of Ms Bryanston's.

Early in my work as a teacher of adults I was shocked by an elderly pupil who confessed to me "my wife and I drove all over Gower and we could not find anything we wanted to draw". What could they have been looking for? For my part I find the energetic rhythms of the average whelk shell every bit as exhilarating as the vast swerve of Rhossili sands – or the profile of the downs that rear above them!

Contemporary with my memory of the lost souls who could find nothing to draw in Gower is my recollection of my extolling the beauty of shells, pebbles, driftwood, rocks and crumpled multi-



(fig.2) Piet Mondrian *Broadway Boogie Woogie* 1942-43
© The Artist's Estate

coloured discarded fag packets. The amazement on the faces of my audience upon my uttering the last item was indeed memorable. What subject was there?

Rhossili, to me, has been what Grizzana was to Morandi. It was at Pitton Cross, near Rhossili however, that I had an experience which I have never forgotten and which I have referred to as my 'Pan experience'. Fag packets can be one form of revelation. They inspire an endless series of sculptures as capricious as any Henry Moore. Shells, broken or whole, are often surprisingly suggestive of the best Barbara Hepworth. Then there's another revelation of an entirely different sort that an awesome midsummer stillness in a place like Gower can induce. There, at midday. One can become aware of an intense watchfulness. The being that watches is neither flora or fauna, nor is it entirely unfriendly, but one cannot bear long its scrutiny.

Neither Gustav Mahler in his lonely composing hut, nor Kenneth Grahame at home with his animal friends Ratty, Mole and Badger could be aware of that scrutiny with equanimity; I shared their feelings on that August noonday. With Mahler I can honestly bear witness to his fear and say "*Pan awakes, summer marches in*" - with Grahame I could ask "*where IS wild wood?*"... Gower is that rich!

© Michael Freeman 2015



(fig.3) Michael Freeman *Shipwreck and Philosopher* 2014-15
© The Artist

100 Club News

Thank you to everyone who helped achieve 101 members! Robin Paisey is number 100, and Glenys Cour 101. Robin also has number 43 which was a winner in July. Does this prove that it pays to have two numbers?

Recent winners since the last newsletter are:-

2014-2015

May	number	86	John Law	£25
		10	M.S.Hughes	£10

2015-2016

June		86	Eryl Jenkins	£25
		23	Michael Rose	£10
July		41	Jean Williams	£25
		43	Robin Paisey	£10
August		19	Norman Smart	£25
		92	Gabrielle Suff	£10

After several years of helping as signatory of cheques for the 100 Club, Mary Millington has retired. I am very grateful for her help. Ceri Barclay has kindly agreed to take on this duty. Thank you Ceri!

As a result of the 100 Club £650 has been passed on to The Friends which was used to help fund the 'Art with Friends' workshops. £420 has also been given out in prizes during the year.

© Hilary Rose, 100 Club Promoter

16 Kilfield Road, Bishopston, Swansea, SA3 3DL. Tel. (01792) 232808

Afternoon Cream Tea, Sketty Hall, May 2015



Sketty Hall and Gardens, Swansea
© photo. courtesy of Sketty Hall

The morning of May 20th 2015 did not bode well in terms of weather for an afternoon tea. Dark clouds lowered, and it was decidedly overcast. Later that day, I arrived at the venue early to greet the guests, I imagine much as the Duchess of Bedford did when she instigated the institution of afternoon tea. The time passed and I wondered if everyone had cried off, but then the dulcet tones of the Friends could be heard from the lounge.

Tables had been set in circular fashion, and an appetising array of finger sandwiches, cakes, and the most delicious fruit scones with jam and cream imaginable, beckoned us to sit and eat. Twenty one Friends had gathered, and I believe Don Treharne and Andrew Green had

brought their favourite romantic paintings to discuss at their tables. Top marks to them.

We indulged until we could indulge no more, and then made our way to the terrace to continue our lively conversation. The skies had cleared while we had been scoffing scones, and we basked in the warm afternoon sunshine, contemplating the park or the re-opening of the Gallery perhaps?

Everyone agreed that a good time was had by all. Perhaps it could become an annual event, but I am definitely having a doggy bag next time.

© Russ Harris 2015



Members of the Friends relaxing on the terrace
© photo. courtesy of Russ Harris

Contact

If you have any comments on this issue, or any contributions for future issues please contact the editor, Malcolm Hill on Tel. **(01639) 794480** or email **m.hill23@ntlworld.com**