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Painting From Memory

The Landscape of Kyffin Williams

Angela Hughes

John 'Kyffin' Williams (1918–2006) is one of the most successful Welsh artists of the 20th century, best known for painting the people and landscape of Gwynedd and the low-lying farmland of north-west Wales. Born and raised in these areas, he came to know the landscape and people intimately and loved them passionately. Whilst a student in the Slade School of Art, London (1941-1944), Williams was clear that the land and sea of his *cynefin* - the metaphoric 'square mile' where he felt a sense of belonging, would form the central motif of his painting oeuvre. He loved this landscape in all weathers, "the light behind a jagged ridge or the sheen on a wet rock-face" (Williams, 1973, 158), and often waited for bad weather before venturing onto the high mountain-scape, or windswept coast, with his sketchbook. Williams' *cynefin* is a land where the tremendous forces of nature are still visible, formed by volcanic activity, scarred by glacial movement and gnawed

relentlessly by the Irish Sea; as Ian Jeffrey (in Sinclair, 2004, 18,) wrote: "Snowdonia is not a biddable terrain in the style of the English shires". Therefore, Williams developed a different mode of expression, what Nicholas Sinclair (2007, 31) called a "highly individual language", to communicate this ancient drama, which he argues, separates Williams "from the English landscape tradition of the previous hundred years."

A key component in Williams' visual language is simplification; he strips the composition of everything except its essential elements, as Alistair Crawford (quoted in Skidmore, 2008, 127) noted "Kyffin's landscape is as sparse as a memory from childhood". To achieve this uncluttered image, Williams would make sketches of a scene using black Indian ink, water colour and soft 4b or 6b pencils, trying to be exact as possible in capturing the essence of a place, but "never attempted to interpret" at this stage. (Williams, 1973, 158) In his studio, Williams would then re-interpret the landscape, discarding typographical accuracy, in favour of the expressive qualities of mood and drama. He was guided in this by the French painter Gustave Courbet (1819-1877) who argued that the language of nature and the language of painting are different; as Sinclair (2007, 20) explains, "the painting exists in a parallel or equivalent world, linked to the visual world but not a copy of it" and thus, makes the comparison of one to the other redundant.

In his quest for simplification, to separate the image from the re-imagined, Williams made the use of the palette knife his own. This tool does not lend itself to detailed mark making, and therefore enabled him to distance himself from any unnecessary detail in his painting - something Courbet had occasionally used to the same end. Williams found that applying paint to canvas in broad and rough areas produced decisive, expressive marks that often contributed to the abstract quality within his work. It also allowed him the exuberant application onto canvas of vast quantities of oil paint, the texture of which he loved; what Ian Skidmore (2008, 127) has referred to as a "sensual delight in impasto where the paint itself becomes the object of desire". More prosaically however, Williams (1996, 9) confessed that "This particular way of painting suits me, because the heavy weight of the paint prevents me from overpainting".

Front Cover: Detail, N.S. Harsha, *Tamasha*, 2013, Styrofoam, bamboo ladder and rope. Installation view: "N. S. Harsha: Charming Journey," Mori Art Museum, Tokyo, 2017. Photo courtesy of Mori Art Museum, Tokyo (Photography Shiigi Shizune)

Simplification is also present in Williams' interpretation of objects in the landscape. In this regard, he takes inspiration from Paul Cézanne's (1839-1906) later work, in which he experimented with simplifying natural forms in the landscape into their essential geometric shape. The rocks of upland Gwynedd lend themselves to such an interpretation, as Jeffrey (in Nicholas, 2004, 20) has pointed out: "Snowdonia has a stony morphology of blocks and slabs, and slate has spread its splintered remnants everywhere". This is clearly described in *Farmers on the Carneddau*, where Williams' palette knife presses the rocks into flat, geometric planes, suggesting a fragmented, rocky terrain. In a similar way, the iconic stone buildings become flat geometric planes of colour and tone, their roofs, gables and chimneys interrupting the picture plane with a different set of marks, "impermeable and reflective, just like the surfaces of the landscape itself". (Jeffrey in Nicholas, 2004, 20) An important element in the sparse landscape is "the lonely farmer on the mountains", Williams' abiding image of North Wales. (Williams quoted in Meredith et al., 2006, 13) These figures also are simplified into their geometric essentials, reminiscent of articulated marionettes, as in *Farmers on the Carneddau*, bound to the landscape by the same simplified palette of colours that Williams uses for the mountains and the rocks. Williams rarely strayed from tones of ochres and umbers, ultramarines and cobalt greens in his landscapes, which unify all the elements within a composition and strongly indicate a sense of place.



Farmers on the Carneddau, c1980 ©National Library of Wales, by permission of Amgueddfa Cymru, National Museum Wales

Williams also included black in his palette, which clearly increases the dramatic mood in a painting, conveying dark shadows and hidden places which, some have argued, reflect Williams' personality; by his own admission, "an obsessive and a pessimist". (Sinclair, 2007, 28) These dark tones, it could be argued, also convey feelings of melancholy in the work that reflect Williams' concerns for his *cynefin* and the people who played a central role in creating the landscape he loved and the culture he admired; as he noted "there won't be such a hill farmer, in less than a 100 years' time". (Williams quoted in Meredith et al., 2006, 15) In reality, a process of rapid change had already begun for the hill farmer and the farm by the time Williams started painting in 1944; thus, in his pictures he was drawing on 'a memory from childhood', of mountain men-heroes who could trace their lineage back hundreds of years, before modernisation and mechanisation had taken hold. But, optimistically, Williams hoped that in his paintings, "Maybe I have recorded something of that time before the change" and added, undoubtedly with a wry smile, quoting the iconic line from the poet 'Ceiriog' (1832-1887), "Aros mae'r mynyddau mawr" (Still the mighty mountains remain) (Williams quoted in Meredith et al., 2006, 13).

Angela Hughes has a PhD in Semiotic Communication. She has a keen interest in art history and research, and is also a practising painter.

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On Paper

Ian Sansom

We are all paper people: we are all made of paper

Paper money has made our economies and determines our destinies. Paper maps have divided our land. Paper laws have propped up our governments and paper books have shaped our minds.

Despite the obvious encroachments of the digital, we all still use so much paper – to note, to register, to measure, to account for, to classify, authorise, endorse and generally to tot up, gee up and make good our lives – that it would be a gargantuan undertaking to provide a full history of all the paper in just one life on one day, never mind in one city on one day, or in the life of one nation.

Fortunate for us, then, that James Joyce undertook just such a task in his novel *Ulysses*, thus saving us the bother. One of the great constructions of the human imagination, *Ulysses*, published in 1922, is nothing if not a vast paper palace, made up of bits of posters, pamphlets, sandwich boards and boot blacking ads; it is also a book literally composed from paper scraps. 'I make notes on the backs of advertisements,' Joyce told a friend in 1917. He also made much use of waistcoat-pocket-sized pieces of paper, large enough to make multiple memos-to-self about Epps's cocoa, Bushmills whisky, Guinness, Cantrell & Cochrane's ginger ale, Pears soap and Plumtree's potted meat, all of which feature largely and exuberantly throughout the novel.

Like Joyce – indeed like all writers and artists – we are paper omnivores. We devour it: any kind, from anywhere. During the course of this week alone I have fingered and handled not only books, newspapers and magazines, but also files, agendas, programmes, dry cleaning



Cape, Gareth Jones 1995

tickets, cinema tickets, parking tickets, boarding cards, feedback forms, school reports, bills, invoices and packaging of all kinds, and my pockets as always are stuffed full with train tickets, money and receipts, so much so that sometimes at night I simply shake the contents out onto the floor, creating a paper shower that soon becomes a drift which eventually, if allowed, would overcome first my bedroom, then my house, and then finally my life. This brings to mind the famous American Collyer brothers, Homer and Langley, whose brownstone on Fifth Avenue in New York was filled from floor to ceiling with a lifetime's junk, and who eventually died in squalor and infamy in 1947, with the police removing over 100 tons of garbage from their home. Homer had starved

Untitled, Gillian Ayres 1965



This article is an excerpt from an essay by paper expert Ian Sansom, featured in the 'On Paper' catalogue, originally published by Hayward Gallery Publishing, London, 2017.

Available from:
shop.southbankcentre.co.uk

The forthcoming 'On Paper' exhibition at the Glynn Vivian Gallery (29th September to 25th November 2018) explores the work of celebrated 20th century and contemporary artists whose work demonstrates a range of approaches to work on paper and the use of paper as a sculptural medium. It features work by over 20 artists including Karla Black, Tim Davies, Eduardo Paolozzi, Cornelia Parker, James Richards and Bridget Riley.

to death, while Langley had been crushed in one of the booby-trapped newspaper tunnels of his own construction.

For better and for worse then, paper remains our daily bread, the fuel of our everyday existence, the substratum of our lives, our absolute all-time favourite self-extending prosthetic technology and device. It enables and represents the best of us, and the worst. It is the very essence of life and also – as the work in this exhibition so amply demonstrates – of art.

Winner of the Friends' Prize at the Beep Painting Exhibition

This year the Friends were pleased to offer a prize of £200 at the exhibition for the work of an artist living and working in Wales. The prize was awarded to the Llandysul-based painter Helen Booth, for her works *Thin Ice*, right, and *Yours or Mine*, both oil on canvas.

I am fascinated by the fragility of the human condition. The notion of Memory and in the way it changes over time and how it fades and resurfaces is key. My ideas are firmly rooted in this concept, evidenced in the layering and reworking of my paintings. Living in Wales is also important – witnessing nature – the scars in the landscape, the erosion and the seasons all inspire – memory on a macro scale. helenbooth.com



The overall winners of the exhibition were Kelly Ewing and Jason Gregory. You can visit the Beep Exhibition at Swansea College of Art until 1st Sept 2018. See www.beepainting.com.

Ysbrydoliaeth Kollwitz

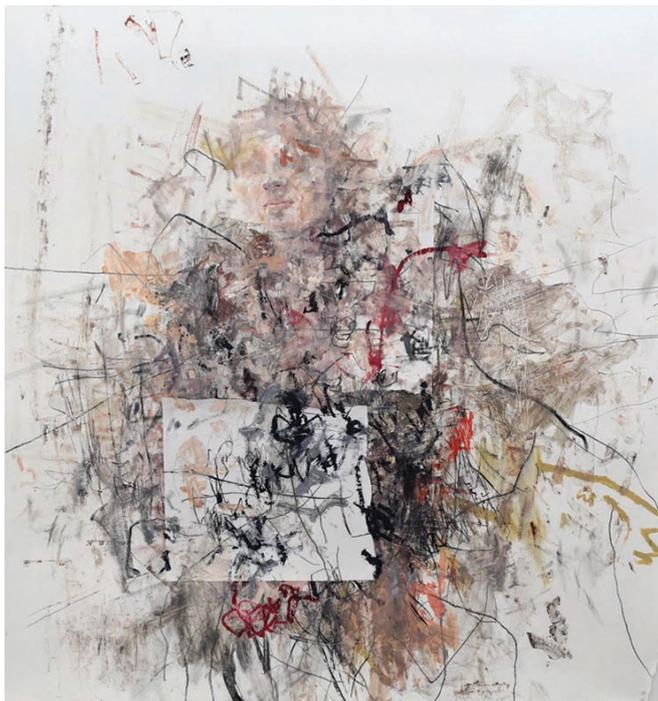
Tomos Sparnon

Un o uchafbwyntiau'r flwyddyn i fi oedd ymweld ag arddangosfa 'Portrait of the Artist: Käthe Kollwitz' yn Oriol Glynn Vivian, Abertawe.

Cefais fy symud gan y gwaith pwerus ac aflonydd ond cariadus a thyner hwn. Cafwyd darn ysgytwol ar ôl darn ysgytwol. Roedd yr hunanbortreadau yn arbennig o ran techneg ac yn llawn emosiwn, a dryswch efallai. Mae cyflwr emosiynol Kollwitz yn aneglur - a yw hi'n drist, mewn ofn neu a oes ganddi hyder a llawenydd gostyngedig a chuddiedig?

Yn fy marn i, cafodd yr arddangosfa ei churadu'n arbennig. Cafwyd gosodiad a chydbwysedd da o ran y nifer a'r mathau o weithiau a gafodd eu cynnwys. Roeddwn yn hoffi'r ffaith mai dim ond ambell ddarn oedd yn cynnwys lliw. Cafwyd defnydd aeddfed ac effeithiol o liw.

Roedd cael tri fersiwn gwahanol o'r darn 'Woman with Dead Child' yn anhygoel. Roedd



hyn yn galluogi'r edrychwr i ddeall dulliau gweithio ac arlunio Kollwitz yn well ac yn pwysleisio'r cariad, tristwch a galar sy'n bodoli rhwng y fam a'r mab yn y darnau.

Roedd dangos fideo o Kollwitz wrth ei gwaith yn ffordd effeithiol o ddiweddu'r arddangosfa. Rhoddodd flas i ni o'i ffordd o weithio yn ogystal â'i chymeriad. Mae'n ymddangos bod hiwmor da ganddi!

Roedd edrych ar waith Käthe Kollwitz o fudd mawr i fy ngwaith celf yn fy nhrydedd flwyddyn o astudio Celfyddyd Gain yng Ngholeg Celf Abertawe eleni, yn enwedig wrth ifi baratol ar gyfer fy sioe radd. Mae'r ffigwr dynol wedi fy hudo erioed, ac o ganlyniad, mae wedi parhau'n ganolbwynt yn fy ngwaith. Yn y gorffennol, rwyf wedi canolbwyntio ar y ffigwr gwrywaidd, gan fy mod yn teimlo y gallwn gysylltu â'r ffigwr hwnnw'n fwy, a mynegi fy hunan yn llawnach trwyddo. Fodd bynnag, mae fy sylw wedi troi yn ddiweddar at y ffigwr benywaidd, yn rhannol mewn ymateb i'r modd y mae menywod yn cael eu portreadu a'u trin yn ein cymdeithas, ac er mwyn mynegi syniadau am drafodaeth, atgof a theimlad. Paentiadau rwy'n eu creu yn bennaf ond rwyf wrth fy modd yn defnyddio unrhyw gyfrwng sy'n addas. Mae hyn wedi cynnwys cerflunio, ffilm a pherfformio.

Er nad yw fy ngwaith yn ymateb yn uniongyrchol i ryfel fel gwaith Kollwitz, mae gan ei gwaith ddwyster emosiynol, gonestrwydd, sensitifrwydd a phŵer - nodweddion yr oeddwn am i'r edrychwr eu gweld yn fy ngwaith i. Yn sicr yr oedd edrych ar ei gwaith yn gymorth ifi ystyried sut i ddefnyddio'r pethau hyn.

Diolch i Oriol Glynn Vivian am y cyfle i weld y darnau aruthrol hyn yn y cnawd.

Astudiaeth o ffigwr yn eistedd 1, 2018

Ceri Llewellyn Barclay 1937-2018

David George

Ceri Barclay was born in Tonypany, Rhondda on 18th April 1937 and died on 2nd February 2018. Ceri was known as an accomplished artist and an active supporter of the Friends and the Gallery.

Ceri attended Tonypany Grammar School before studying at Cardiff College of Art from 1955 to 1960 during the tenure of Eric Malthouse as Principal. During his time at the College he travelled daily by train to Cardiff with fellow art students from the Rhondda, including Ernest Zobole, Glyn Jones, Peter Leyshon, Geoff Salter and Islwyn Watkins. They referred to themselves as "The Rhondda (Artists') Group" although it was never other than a purely informal title. Many Friends will recall Ceri's lecture at the Gallery during which he described the journey during which there were serious discussions on art in general and, not least, criticisms of the work of fellow passengers. Ceri had a wry sense of humour accompanied by a glint in his eye. He enjoyed poking fun at those in elevated positions and I recall laughing through much of his talk.

After leaving Cardiff, Ceri taught at Morley Grammar School, Yorkshire from 1960 to 1967. However he continued



Ceri Barclay with his painting *Spring Gardens, Ynyshir* (Oil)

his education, firstly taking a year out from teaching to study for an Advanced Certificate in Education at Leeds University. He also lectured at Bretton Hall College from 1967 to 1972. He left Yorkshire, having met his future wife Phill, then an art student, to take up a post as Senior Lecturer in Art and Education at Bristol University from 1972 to 1974. While at Bristol he obtained a Masters Degree in Education. He returned to Wales in 1974 taking up the post of County Art Advisor to the West Glamorgan Local Education Authority which he held until 1992. His final appointment was as Art Inspector for

Schools under Estyn and Ofsted from which he retired 2002.

The progress in his career, demonstrated by his administrative ability and his knowledge of art, necessarily restricted the time available to him to draw and paint. However, his work was exhibited at the National Eisteddfod on several occasions including at Neath in 1994, Llandeilo in 1996 and Bala the following year. On his retirement Ceri was able to take up his brushes once more and multiple exhibitions followed including at the Attic Gallery and Taliesin Gallery, Swansea, the Rhondda Heritage Centre and the Koywood Gallery,

Cardiff. As a result his work became well-known throughout Wales, particularly South Wales.

The source of inspiration for Ceri's work was undoubtedly the Rhondda Valley. In conversations with him he ridiculed my background in the Merthyr Valley stating, with a smile on his face, "It's not a real valley like the Rhondda." Surprisingly perhaps, Ceri did not return to the Rhondda he had known as a boy although it could be said that, mentally, he had never left the valleys anyway. He turned to a different Rhondda which had been cruelly deprived of its pits, its colliers, the sounds of the hooters denoting changing shifts, the clanking of coal trucks in the sidings and the dust laden atmosphere. Neither did he paint portraits of grizzled old miners worn down by filling the pockets of the coal owners. Instead he turned to the landscape of the new Rhondda stating, "I first attempted to capture the feelings of the valleys in the 50's. The lack of smoke and grime (in 1974) had given me a heightened awareness of the atmospheric seasonal changes of light and colour."

Ceri's great skill as an artist, and what distinguished him from fellow Rhondda artists, was his ability to capture the ethos of the changed valley. Of course he painted the rows of terraced houses with washing on the lines, but his Rhondda was a Rhondda of muted colours. His valleys were not lit by bright sunlight. The weather was not that benevolent. Instead Ceri showed his valleys in rain and mist reflecting the lack of confidence



From Kenry Street. Oil. Images courtesy of Stephen Barclay

which permeates the atmosphere following the closure of the heavy industry upon which the population, to a very large degree, depended. While there is familiarity in his work, there is an absence of sentimentality. He is not seeking an irrecoverable past even though there is something in the works which suggest that the past is very much present. This, bearing in mind the history of the Rhondda, is almost inevitable.

The passing of Ceri Barclay is a considerable loss to the Welsh artistic community in general. He was one of the last links in the chain extending from the industrial powerhouse which was the Rhondda of the 20th century to the deprived community which it is today. As a result his limited oeuvre will become even more important with time and he will be recognised as a significant figure in Welsh art of the late 20th and early 21st centuries.

Subversive Outfitter and Postcolonial Troubadour: Yinka Shonibare 'The End of Empire'

Anja Stenina

To coincide with Marc Rees's *Nawr Yr Awr/ Now The Hero*, the work of British Nigerian artist Yinka Shonibare *The End of Empire* commissioned for WW1 Centenary Art Commissions 14-18 NOW, will be on display from 21st September in the Glynn Vivian Gallery.

The End of Empire challenges the established narrative of the history of WW1. Yinka Shonibare's piece portrays two 'globe-headed Dandies' swinging on a steel Victorian seesaw. The artist looks into the ideas of identity, race and social and economic power dynamics.

Shonibare explores the narrative of WW1 with a Bakhtian 'non-seriousness'. *The End of Empire* echoes the maximalism of a kingdom in its last days and the contemporary global climate with its aesthetic of excess and redundancy. The thrill of standing at the turn of the centuries; at the new beginning and at the end. The seesaw stands on the threshold of two centuries, reminding us of the repetitive nature of history.

In his interview with *Culture Trip*, he called his sculptures 'visual poetries'. There is a certain theatricality to his piece. Indeed, *The End of Empire* appears as Postcolonial



Yinka Shonibare MBE, *End of Empire*, 2016. Courtesy of the artist and Stephen Friedman Gallery, London. Co-commissioned by 14-18 NOW and Turner Contemporary, Margate, UK

performance suspended in time, that presents the viewer with a more poetic layer of political history - a personal multi-layered experience of the un-making of the colonial myth. Shonibare challenges the essentialism that shaped the rigid construction of colonial identity with its subtext of racialism as the fiction of a biased political history. The artist is revisiting the history of the empire and 'contaminating' it with the bittersweet playfulness of post-colonial 'crossbreeding'. He challenges the role of history, talking about this 'de-mythologizing' of colonial history in his interview with Anthony Downey for *BOMB Magazine*: "I am creating fantasies of empowerment in

relation to white society, even if historically that equilibrium or equality really hasn't arrived yet'. His 'visual poetry' is a phantom long-overdue letter from the Empire, whose poetry resonates with the present addressee.

Shonibare playfully deconstructs colonial discourse, he says: "My work comments on power, or the deconstruction of power, and I tend to use notions of excess as a way to represent that power—deconstructing things within that," - Yinka Shonibare with Anthony Downey, *BOMB Magazine*.

Shonibare's sculptures often do not possess heads, they are usually left headless or they are

wearing masks. In *The End of Empire*, the figures have globes instead of their heads, giving them both an imperial and a global context. In his past works, the artist has 'beheaded' his sculptural pieces playfully commenting on the 'beheading of aristocrats' in the 19th century and on the 'big boys' 'losing their heads' from imperial rigor. He uses subversive humor to tackle the politics of representation with his exaggerated symbolic play. With his parodic revisionist approach, Shonibare addresses the empowerment of the marginalized post-colonial identities by 'incapacitating' colonial archetypes while 'en-crowning' them with the new 'global heads'. 'Global heads' also ironically comment on the politics of authenticity, the fabrication of the 'authentic' in WWI and on how narrative identities were forged by the victors.

The vibrance of the costumes attracts the attention of the viewers as an exotic carnivorous flower which then feeds on the viewer's conscience and fixed pattern of thinking and leaves the audience with a bittersweet feeling of the broken myth and exotic deceit. His signature fabrics are loaded with the symbolic weight of colonial history. These brightly patterned fabrics are the Dutch wax batik, a colonial invention, first discovered and made in the Dutch Indonesian colony, then exported through England to West Africa. After being 'naturalized' in Africa, the 'empire-made', new, stereotyped design is now sold in Brixton, where Shonibare buys his fabric; where British/African people buy them to connect with their 'home' identity adding another symbolic layer

on this 'faux African' 'Dutch wax' pattern. This historical hybridity that is embedded in the wax pattern of the fabric is a watermark, a symbolic phantom of the colonial experience; imperial double standard, and with its soft cotton 'voice' it whispers about the multiculturalism and postmodern doubt. As couturier artist, Shonibare fashions post-colonial identity by dressing his 'mannequins' in 'decorative political' outfits.

His work reflects the nostalgia for 'Victorian narcissism' by mimicking the 'period' Dandy outfits. Dandies were the Byronic or Shakespearian heroes of the authoritarian class whose symbolic capital was never fully accessible to the people from the colonies, only in the form of imitation and play. In his essay *The Painter of Modern Life*, Baudelaire writes:

"Dandyism is a setting sun; like the declining star, it is magnificent, without heat and full of melancholy". Dandyism reverberates in many of Shonibare's works as ghostly negatives of Victorian hedonistic archetypes playing 'big boy' games while 'wearing the epaulettes' of the colonial people.

WWI was a war not between nations, but a war between empires, colonies fighting on behalf of their European 'owners'. In *The End of Empire* 'Cheerful Dandies' are riding the 'steel', the seesaw; the perfect iron bridge, the 'magic leap' - the heart and soul of the 19th century - the 'age of steel' was the future and the present. The colonies played a vital role in the age of industrialization. The last century started with the establishment of Capitalism and the 'Steel Age'

enabled the development of electricity, communication, and transportation; comparable to today's 'Age of the Internet' with its overabundance and acceleration in familiar areas: communication, trade - another swaying swing of the progress leaving the commonplace obsolete. The seesaw resembles at the same time the scales of the judicial system, the scales also remind us of the market scales - of trade. Justice, balance, conflict, and dialogue all of these fit perfectly within the Victorian seesaw - this apparatus is perfectly fit for all men and women, children and elderly. The seesaw also reminds us of the current role of the financial markets in the global power dynamic. Trading and negotiating is what our civilization has been doing for millennia. Shonibare brings in the Bakhtian 'language of the Market', the 'dialogue' that tries to redistribute the symbolic weight of the power.

Ursula Le Guin said that there are always areas of vast silence in any culture, and part of an artist's job is to go into those areas and come back from the silence with something to say. Shonibare's work is firmly seated in these areas of cultural silence.

While challenging the imperial heroic gesture and dismantling imperial rhetoric, the artist looks into the narrative identity of the contemporary 'global man' - the 'citizen of the world'. *The End of Empire* is a symbolic playground standing at the crossroads of the age of change; it brings back the past while commenting on the present and offering us a foretaste of the excessive build-up before the end-game.

Friends' Visit to Penrice Castle

As the rain poured down on Wednesday afternoon I loaded 4 umbrellas into my car and worried that the Friends' Visit to Penrice Castle might be a complete washout....

Luckily Gower was dry and sunny, everyone arrived on time and Thomas Methuen-Campbell greeted us as we parked at the rear of the house. He gave us a thorough potted history of the castle and of his family - heckled by the baa-ing of newly shorn sheep - from the original earthworks to the Norman Castle and the eventual "shooting box" built in the 1770s by Thomas Mansel Talbot who declared the site "the most romantic spot in all the county". And so it is, with sweeping views across the lake and parkland right down to the tip of Oxwich Bay.

Moving round to the front of the house we enjoyed a glass of wine, with the alternative of Penrice Apple Juice, on the terrace, scented with *Trachelospermum Jasminoides* in full bloom, and walked around the formal garden, with its trimmed trees, rose beds and pond. The more able-bodied of us then followed our host through the parkland, above a lake teeming with water lilies, to the "Orangery", the grotto, and on to the working garden with potting sheds, a grape house and other greenhouses within the walled kitchen garden. Among the asparagus beds and artichokes were little Italian lizards, introduced by an enthusiastic forebear and now thoroughly acclimatised. Our host led us back through the parkland to the terrace and as the visit drew to a close I couldn't help wondering what Manet would have made of the lily pond or Richard Wilson of the wonderful Welsh landscape. It was a thoroughly lovely evening, enjoyed by all who were there.

Angela George



Kyffin Williams: Tu Ôl I'r Ffrâm

Llyfrgell Genedlaethol Cymru - Oriol Gregynog

Diolch yn fawr i Angela a David am drefnu ymweliad y Cyfeillion ym mis Mehefin i'r Llyfrgell Genedlaethol yn Aberystwyth.

Pwrpas yr ymweliad oedd mynd i arddangosfa yn oriel ysblennydd Gregynog, Kyffin Williams: Tu ôl i'r Ffrâm.

Mae'r arddangosfa yn coffáu canmlwyddiant geni un o artistiaid diffiniol Cymru'r ugeinfed ganrif, Syr Kyffin Williams.

Roedd perthynas arbennig Syr Kyffin â'r Llyfrgell Genedlaethol drwy gydol ei yrfa, ac mae ei chasgliad, yn ogystal â'r gymynrodd hael o'i ystad, yn ffurfio y casgliad helaethaf a mwyaf cynhwysfawr o waith yr artist.

Mae'r arddangosfa Tu ôl i'r Ffrâm yn cynnwys tirluniau impasto eiconig o Gymru a phortreadau cryfion o bersonoliaethau lle ol a chenedlaethol yn ogystal â darluniau paratoadol, llyfrau brasluniau a deunydd archif ol.

Cawsom, nid yn unig ein tywys drwy bedair adran yr arddangosfa gan staff curadurol ac archifol y Llyfrgell, ond ein harwain I ddyfn-deroedd yr adeilad i gael golwg ar y stordy archifol lle cedwir casgliad Kyffin. Gwledd yn wir!

Ymweliad ardderchog, gan roi cyfle i ni fynd 'Tu ôl i'r Ffrâm' a deall mwy am Syr Kyffin.

Diolch i bawb. Jean Williams

Photos: Penrice Visit (*far left and middle*), courtesy of Richard Nash. At the National Museum of Wales for the Kyffin Williams Exhibition (*right*), courtesy of Jean Williams.

Cheque Presentation

Right: Jenni Spencer-Davies being presented with the final cheque for £74,440 from the Glynn Vivian 2016 Fund by former Treasurer Malcolm Hill and former Chair Andrew Green at the Glynn Vivian Art Gallery. The funds were raised by donations from the Friends of the Glynn Vivian, the public and a successful Art Auction. Unfortunately Daniel Trivedy, who organised the Auction, was not available for the handing-over of the cheque.

Photo: (c) City & County of Swansea: Glynn Vivian Art Gallery



FRIENDS' JOB VACANCIES

The key roles of the Friends of the Glynn Vivian, which has charitable status, are:

1. to support and promote the Gallery
2. to encourage an appreciation of the visual arts

The current economic climate makes those roles all the more challenging and exciting. To ensure the Friends have the greatest impact we are looking to fill the following roles:

Membership Secretary – Promotions

To take a public facing role to lead our drive to:

- Increase and diversify our membership
- Boost the Friends' presence at events at the Gallery and elsewhere

Ideally, you will be comfortable with:

- The use of social media to reach diverse audiences
- Liaising with Gallery staff and others including the Friends Committee
- Taking a lead role in coming up with and/or implementing ideas on how to achieve our membership aims

Membership Secretary – Processes

We also want to simplify and modernise our membership in order to:

- Take the process predominately online
- Reduce the time and costs of membership administration

This role will require someone who is able to:

- Take a lead role in investigating and putting in place membership software (liaising with the Treasurer and others as appropriate)
- Work in conjunction with the Treasurer on the administration of subscriptions and gift aid

If you would like more details about either or both roles, please email friendsglynnviv@gmail.com and send a short bio/CV, stating the role you are interested in.

Autumn/Winter Events 2018-19

6.30pm Thurs September 7
Now The Hero/Nawr Yr Arwr
Marc Rees

6.30pm Thursday September 20
David Jones
Anne Price Owen

6.30pm Thursday October 11
Your War My Love
Simon Periton

6.30pm Thursday November 15
Artes Mundi 8 (Part 1)
Karen Mackinnon

★ **6.30pm Friday December 7**
Peter Blake: Illustrations and Collages
Private view, followed by 'In Conversation' with Peter Blake at 7.30pm
This special show and event have been arranged in collaboration with the Glynn Vivian to celebrate the 60th anniversary of the Friends.
Tickets £5 Friends/£10 non members

6.30pm Thursday January 24
A History of Welsh Art in 12 or 13 Pictures
Peter Lord
This event is run in association with Parthian Books

Friends/Art/Conversation
For information about forthcoming meetings please contact
John Isaac: johnisaac@hotmail.co.uk.

All events will take place at the Glynn Vivian Art Gallery. Events are free to members unless stated. Non-members suggested donation: £3.00

Booking is essential: Phone 01792 516900