



FRIENDS
OF THE
GLYNN
VIVIAN

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GLYNN VIVIAN

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Years of Friendship

The Friends of the Glynn Vivian 1958-2018

Kirstine Brander Dunthorne

The Association of the Friends of the Glynn Vivian Art Gallery was founded in 1958 as an independent charity to raise funds 'to secure for the Gallery additional works of art which fall within the scope of the collection'. In return for their support, Friends would enjoy 'the amenities and privileges of the Gallery (such as lectures and film shows)' and other 'outside activities'. The main focus was on collecting contemporary Welsh and British art and historical paintings of local interest and during the first fifty years, over 120 works, including Paul Nash's beautiful *Landscape of the Bagley Woods*, Alfred Janes's posthumous portrait of Dylan Thomas and Edward Duncan's *Oyster Dredgers, Swansea Bay*, were bought for or bequeathed to the Gallery. The Association also organised its own lecture series and 'outside activities' such as visits to Birmingham, Kelmscott and Tenby, fancy dress parties, tea parties and quiz nights, all of which helped to attract new members and promote public interest.

Front Cover: *Mother making welsh-cakes* by Peter Blake. Image courtesy of Susan Wightman at Libanus Press. Also Enitharmon Editions and Queen Anne Press.

The Friends' excellent programme of talks and events continues to flourish, but the past ten years have been overshadowed by the troubled redevelopment and closure of the Gallery. In the 2008 Summer Newsletter, the Chair of the Friends announced optimistically that 'All major works in the Gallery will be completed in time for the Centenary celebrations in 2011'; in October 2016, exactly five years behind schedule, the Gallery re-opened to the public. It was a joyful moment and Swansea gained a beautifully remodelled and extended gallery with light airy spaces, a café, and up-to-date facilities for access, display, conservation and storage. The Friends returned from their exile in County Hall, the Dynevor Centre for Art, Design and Media and the Grand Theatre and planned a celebratory response. Some volunteered to welcome visitors and recruit new members; others carried out research for new displays. The Friends also bought a painting by founder member and current Vice-President, Glenys Cour, and gave it to the Gallery in recognition of her long-standing support. The highlight of the Friends' response was the success of the *Glynn Vivian 2016 Fund*, a campaign to raise money for three specific areas in which the Gallery needed extra funding: education facilities and equipment; conservation of the Glynn Vivian collection for display; promoting and publicising the Gallery. A very successful Art Auction, held in the Grand Theatre, generated much excitement and publicity. And it was thanks to the many artists who kindly donated their work to be auctioned and, even more, to the generosity of anonymous benefactors that the Fund raised £74,440 for the Gallery in a short space of time.

Since the 1990s, the Friends have been encouraging and supporting Welsh artists. The biennial Sir Leslie Joseph Young Artist Award gives a young artist a solo show at the Glynn Vivian Art Gallery. The Richard and Rosemary Wakelin Purchase Award allows the Friends 'to purchase one work a year by a Welsh artist or craftsman of merit who is not yet well represented in public collections'. This year the winner (not before time!) was the photographer, Richard Billingham. The Sir Leslie Joseph Award fared less well. Because the gallery was closed, or because closure seemed imminent, there was a long gap between the 2008 award to Heather Phillipson (whose work has since been commis-

sioned for the fourth plinth in Trafalgar Square) and Bob Gelsthorpe's show in 2017. In the meantime, however, the Friends managed to increase their support of Welsh artists by offering a £200 prize at Swansea's newly established Beep Painting Biennial (see page 4). Even during their exile from the Gallery, the Friends were looking for new ways to promote the Gallery. With a view to increasing and diversifying membership, they have been developing (still under construction) their website and have established a presence on Facebook and Twitter. They have supported the publication of books and catalogues, including Glenys Cour's 2016 solo exhibition, *The Colour of Saying*. And they have established a lively *Friends/Art/Conversation* group 'to encourage an appreciation of the visual arts' through discussion of exhibitions, galleries and works of art. One of the best initiatives has been this Newsletter: over the past ten years it has morphed from two black and white A4 pages with a fuzzy photo into the present attractive publication. And the content has become so interesting that it surely deserves a place on every local art lover's coffee table!

The Association of Friends was originally set up to raise funds to help the Gallery to acquire works of art. Now, on its 60th Anniversary, its role is both broader and more challenging. It is 'to support and promote the Gallery' and 'to encourage appreciation of the visual arts'. In my view, we should 'support and promote' the Gallery in whatever ways are



Top: Catrin Webster, *Hafod 2* (2005), winner of the 2009 Wakelin Award. Left: Clare Woods, *Untitled* (2009), purchased with assistance from the Friends in 2015. Above: Ceri Richards, *Untitled* (The artist's father, Tom Richards), 1923, Gift to the Friends from Bryon and Mair Harry

Images © the copyright holder. City & County of Swansea: Glynn Vivian Art Gallery Collection.

helpful to it. This could mean raising funds for educational and community programmes, or for conservation and research, or the purchase of essential equipment. It could also mean promoting the Gallery online and through the media, raising awareness through talks, social and cultural events and publications, encouraging sponsors and donors or enhancing the visitor experience by acting as gallery greeters and guides. In these straitened times for both the Local Authority and for the Arts in Swansea, the Glynn Vivian Art Gallery, if it is to flourish, needs help from its Friends more than ever. Please join the Friends and help to support the Gallery.

If you would like to learn more about the many works of art acquired for the Gallery by the Friends, the well-illustrated 50th Anniversary exhibition catalogue by Kirstine Brander Dunthorne, *A Passion for Art: Friends of the Glynn Vivian Art Gallery 1958-2008* is still available, at a much reduced price, in the Gallery bookshop!

Void of Memories: The Work of Helen Booth

Alice Mckenna Jones

The witty titles and challenging subject matter of Helen Booth's paintings meld the enduring pull of personal narratives with traditional Welsh landscape painting. The essence of this clever approach towards abstract painting can be found in Booth's collection of works on paper.

During the summer of 2018, cafes, galleries and educational institutions across Swansea were host to the annual BEEP (Biennial exhibition of Painting) arts festival. The central painting competition, hosted by the University of Wales Trinity Saint David, gave contemporary painters the opportunity to network with an international audience. For the first time the Friends decided to award a prize to an artist living and working in Wales, which was given to Helen Booth, for her paintings *Walking on Thin Ice* (2016) and *Yours or Mine* (2017).

Since the import of abstract art in the 1950s, artists working in this genre have struggled to find a place amongst astutely regarded British Painters (the likes of Lucien Freud or Francis Bacon, for example). An exhibition in the National Museum Cardiff a few years back explored the unique circumstances of Abstract Art in Wales, placing particular emphasis upon the impact of the '56 Group in its role of encouraging the Arts Council to



I can feel them moving away from me (2), v 30cm x 30cm, Oil and Wax on paper.

recognize the tangibility between landscape painting and abstraction. Booth's work sits at the forefront of the continued appeal of this tradition in Wales.

While the influence of her formative years as a student under Bernard Cohen underpins the stylistic approach of her work, Booth's oeuvre alters between two extremes: on the one hand, she is drawn towards creating abstract compositions made up of heavy line work which verges on aligning to a grid. Behind this guard of abstraction, Booth feels more comfortable

addressing the underlying tensions that otherwise haunt her personal relationships. At other points in her career, Booth has been equally interested in drawing direct influence from the immediate environment that surrounds her (the dramatic scenery of Llangrannog cliffs or the Preseli mountains). The work produced under the influence of the latter demonstrates a more spontaneous approach towards the application of paint. There is strength in the melding together of these two styles, the essence of which can be found in her work on paper. Booth could not have prepared

for the intense period of isolation that followed after her two daughters left home for university. The experience inspired her to create an impulsive outburst of abstract compositions made up of several knots of withered black lines, which take the form of wax drippings thrown onto thickly layered paper. The title of the series, *I can feel them moving away from me*, refers to the painful process she undertook of re-evaluating the maternal role that had previously contributed towards her sense of identity. Earthly and dust-like, the quality of Booth's line work is evocative of the void of memories she shares with her two daughters. Within the distance of thirty square centimetres, the artist has found a space in which to re-imagine the evolving nature of these transient memories. The act of spontaneously

attacking the paper with hot wax is an attempt to process their shared experiences together.

I can feel them moving away from me draws upon a long tradition of artists who have attempted to address the unique mother-and-child relationship (e.g., Louise Bourgeois' *Triptych for the Red Room*, 1994). Booth's emphasis on the spontaneous, personal reaction towards this event is a deliberate departure from the religious representations of this tradition, more often depicted through a figurative lens. This conceptual leap into the Existentialist school of thought regarding the importance of the individual's experiences reinstates the impact of this doctrine upon the movement of Abstract Art as a whole.

The bleak abstractions of Booth's emotional torment, which border on masquerading as ghostly representations of the Welsh landscape, allow for the convoluted ideas entailed within the image-making process to interact with fluidity and transience. Paired with her playful approach towards imagining uniquely amusing titles for each artwork, Booth's dexterous manipulation of traditional mediums clears the way for the continuous evolution of Abstract Art in Wales.

Alice Mckenna Jones is a student member of the Friends and is currently studying in her third year on the BA Illustration course at Swansea College of Art and Design.

A Gift From Belgium

Hugh Dunthorne

On 24th March 1942, during one of the darkest periods in the Second World War when much of central Swansea had been destroyed by enemy bombs, the Glynn Vivian Art Gallery received an unexpected gift. An oil painting by the young Flemish painter Albert Hagers, it depicted two fishermen on the quayside of the port of Ostend. At a ceremony in the Guildhall attended by the Mayor of Swansea and other local dignitaries (including William Grant Murray, Director of Art), the picture was presented by M. Camille Gutt, Finance and Defence Minister in the Belgian Government-in-exile. As he explained to his hosts, it was 'a small token of the gratitude of the Belgian Government to Swansea for all the



Right: Albert Hagers, *Two Fishermen of Ostend*. 1941. Oil on canvas, 61.2 x 53.5 cm. City and County of Swansea: Glynn Vivian Art Gallery Collection. © The artist.

kindness shown to the Belgian people who have come to the town over the years’.

Reading these words, you cannot help wondering how many Friends of the Glynn Vivian will have seen Albert Hagers’ picture. Many may even be unaware of its existence. But it is hoped soon to exhibit it publicly once again, and it seemed appropriate to provide some information about the picture and the artist who painted it, as well as about the circumstances in which it was given to the Gallery.

When Camille Gutt visited Swansea in 1942 he did not come alone. He was accompanied by a fellow-member of the Belgian Cabinet, the Education Minister Albert de Vleeschauwer; by Mme Isabelle Blume, Head of the Belgian Welfare Service; and by various other officials of the country’s exiled government. Nor was the reception at the Guildhall their only engagement. In the morning the ministers and their party were taken on a tour of the docks, and in the afternoon they joined a large gathering at the house on Walter Road which the town had provided to accommodate the Anglo-Belgian Club, ‘a little corner of Belgium in Swansea’, which M. Gutt officially opened.

All this reflected the fact that by 1942 Swansea was home to a substantial number of Belgian war refugees. And not for the first time. At the outbreak of the First World War Germany’s invasion and military occupation of neutral Belgium had caused a massive exodus from the country and the arrival of 760 Belgian refugees in Swansea. In 1940 history seemed to repeat itself. A second German invasion, swifter than the first, allowed fewer Belgians to escape. But even so, more than 800 sought refuge in Swansea, the majority of them Ostend trawlermen with their families. The Borough Council worked with the Belgian Welfare Service to provide them with housing, as well as food and clothing, employment, and education for the children. In return the refugees contributed to the commercial life of the town. Just as in the nineteenth century skilled Belgian metal workers and furnacemen had helped boost the copper and zinc smelting industry of the Lower Swansea Valley, so now the Ostend trawlers joined hands with the local fishing fleet to provide Swansea

with a better diet than was available in other parts of wartime Britain. We are told that their catches included Dover sole, dabs, even turbot – and how many of us can afford to eat turbot today?

Given that so many of the Belgian refugees in wartime Swansea were from the Ostend fishing community, the subject of Albert Hagers’ picture could not have been more appropriate. Hagers himself came from a refugee family. He was born in 1915 in Warwickshire, where his parents were living as exiles from the war in Europe. Following the Armistice in 1918 they returned to Ostend, where Hagers went to school and then to the Academy of Art. But by 1941, when the *Two Fishermen of Ostend* was painted, he was again a refugee, now living in a suburb on the outskirts of London. In a letter written around that time, he said that he wanted his pictures to be ‘swift impressions’, and the *Two Fishermen* is surely a work of that kind, a visual memory from the artist’s youth.

Following the liberation of Belgium in 1944, Hagers returned to Ostend – then, as now, a town of artists and art galleries as well as a busy port – and he spent the rest of his life working there. His paintings are in collections across the world, but their subjects are almost always drawn from the life and landscape of the Flemish coast. A few years before his death in 2005 the Ostend Museum of Fine Art mounted a retrospective exhibition, appropriately entitled ‘*Albert Hagers and the Sea*’.

Back in March 1942, Grant Murray wrote a grateful letter to the Belgian Consul in Swansea, asking him to thank the Belgian Government for the gift of such ‘a valuable addition to our modern collection’. And at the presentation ceremony the Mayor of Swansea, Alderman T.W. Allison, made a further point. The painting, he said, would be appreciated not just for its artistic value, but also for ‘the spirit behind the gift, still strengthening that bond of unity that has existed between the two nations for so many years. Swansea will always look on the picture with pride in that spirit of friendship.’ Those words are worth recalling as we look at Albert Hagers’ painting today.

And the Rest is History . . .

Jane Simpson

My own friendship with artist Peter Blake kicked off in Soho at the Groucho Club. The art world of the early nineties really took him to its collective heart and he was, and still is, our honorary godfather. After those heady days I spent almost a decade traveling back and forth teaching and making work in Scandinavia, and so didn't frequent those haunts so much. However, Peter still stayed in touch and often selected works of mine for the RA summer shows, amongst others. When I came back to Swansea I met Jeff Towns, the book dealer and expert on Dylan Thomas, through the Uplands Market, and we soon discovered that we both 'knew' Peter. I'm sure he just thought 'ah yes another one that waited in line at an opening for Peter to sign her Beatles album', but I think quite soon after Peter gave me the thumbs up and Jeff and I became firm friends too. The text that follows reflects a fascinating conversation between myself and Jeff Towns on a car journey to see Peter, in order to talk through the final plans for the forthcoming show at the Glynn Vivian this December.



Jeff Towns and Peter Blake.
Photo Jane Simpson.

JS: Let's start at the beginning with how you met Peter!

JT: In the early nineties I bought at auction in New York an eleven page letter in verse from Dylan Thomas to an American Abstract Impressionist artist Loren McIver who he had stayed with [and her husband, poet Lloyd Frankenberg]. A tad pretentiously, I decided to publish it in a fine hand printed limited edition and so I went to the man who was the leader in that field – Michael Mitchell. He had immaculate taste and was a great typographer and designer. His press was called The Libanus Press.

On my first visit to discuss the book, Michael surprised me by saying he was working on another Dylan Thomas Book –

even more that it was 'Under Milk Wood' and the illustrator was Peter Blake. (Michael had been a dentist – when Peter and the Ruralists moved westwards Michael became their teeth doctor and then their printer!) I was amazed and beyond excited. We all know of Peter's stunning album cover for the Beatles seminal *Sergeant Pepper's Lonely Hearts Club Band*. I was particularly intrigued by the face of Dylan Thomas who peered out left of centre of the cover (Peter was aided and abetted by his first wife Jann Haworth and the photographer Michael Cooper). Michael then showed me proofs of 'Under Milk Wood' as it was then. Peter had made a series of exquisite small woodcuts to illustrate certain passages. The

first page opened with a startling jet black square block of ink, Peter's homage to Malevich and Paul Nash. It was Peter's vision of:
'To begin at the beginning: ... sloeblack, slow, black, crow-black fishingboatbobbing sea'. Michael gave me Peter's address and telephone number and within weeks I was knocking on his door. And the rest is history. . .

JS: So the idea of a show of Peter's 'Under Milk Wood' illustrations was entirely your idea?

JT: I visited Peter many times, every time the work grew and grew. I gave him various recordings of the play and he would listen at least weekly sometimes daily. It went on

growing, no more woodcuts but rich collages, found images, watercolours of the dreams, incredible pencil portraits of every character mentioned.

Midway through 2013 I visited Peter's studio again. Laid out across a long table were 170 plus works of art, produced over the best part of 28 years, and Peter announced: *I think I've finished*. He hadn't of course but it was dazzling – I asked him if he realised that the following year was Dylan Thomas' Centenary, which he hadn't. I found myself suggesting that this would make a fantastic exhibition to kick off what promised to be a very rich year of celebrations. And it was.

JS: Tell us about 'that' phone call Jeff!

JT: I worked with Peter and the director David Schulman on a

BBC film about the project, during the course of which Peter rang me and asked me to scour the text for erotic and sexual innuendos. I agreed, but after 48 hours I felt dirty-macked and in need of a carbolic scrub-down. But it did seem to have inspired a few splendid saucy and erotic images from Peter. It is a very sexually rich text as the recent Kevin Allen film version demonstrates.

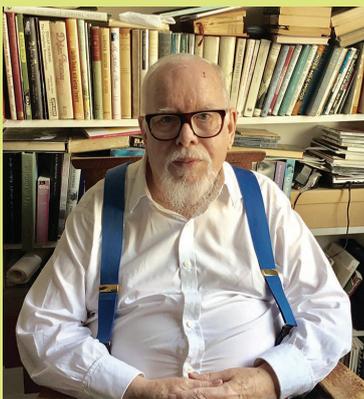
JS: You are both such avid collectors, and you often exchange gifts – what's your favourite piece?

JT: Peter is perhaps the most obsessive and passionate indefatigable collector I have ever encountered – and I've met some crazies in the book world. Peter's studio as you know has whole rooms as

shrines to Marilyn Monroe, Elvis, sheds, tattoos, found naïve art, freaks and circus, music hall, wrestling, boxing and popular culture in all and every one of its guises. I fancied myself as a bit of a collector but Peter floored and humbled me. Everywhere I turned in his studio – a veritable Aladdin's cave – from the midget Tom Thumb's tiny leather riding boots, to the huge glass cases containing charming tableaux of tiny stuffed rodents playing cricket!

Peter has always been very generous to me, he gives me exquisite little prints and cards. On my first ever visit he gave me one of his lithographs of James Joyce in Paris and inscribed it: 'For Jeff – sorry it's not Dylan Thomas'.

Peter Blake: Collages and Illustrations



Peter Blake emerged as a key figure of the Pop Art movement of the late 1950s and his early paintings include imagery from advertisements, music hall, entertainment, and wrestlers, often including collaged elements. In 2002, he was knighted for his services to art.
Photo Jane Simpson

To celebrate the 60th anniversary of the Friends, the Friends are delighted to present this exhibition of collages and illustrations by Peter Blake, in partnership with the Glynn Vivian Gallery. The exhibition opens on December 8th and continues until 27th January 2019.

Peter Blake began the illustrations for 'Under Milk Wood' (1953) in 1998. He first read 'Under Milk Wood' as a student in the early 1950s, after being introduced to the drama by fellow Welsh students at the Royal College of Art. This exhibition features illustrations and collages depicting portraits of each of the characters, dream sequences, scenes and landscapes from the fictional village of Llareggub. The dream sequences are formed of delicate watercolours, the scenes and landscapes are created from pen and ink studies, and the character portraits are drawn in fine pencil.

Peter Blake will be opening the 'Swansea Open 2018' on December 8th and will be selecting and awarding a Friends prize. He will then open the Creative Community Christmas Fayre at Volcano and GS artists, Swansea High Street, where he will be choosing a portrait of himself from the 'Paint a Portrait of Peter Blake' competition.

Sir Leslie Joseph Young Artist Award 2019

Applications are being invited for the 2019 Sir Leslie Joseph Young Artist Award. A joint venture between the Friends and the Gallery, the award enables the winner to hold their first professional exhibition at the Glynn Vivian. The award, made possible by a generous donation received from the late Sir Leslie Joseph, has grown in status and prestige since its launch in 1996.

The 2017 winner, Bob Gelsthorpe, describing the impact of the award and his activities since said:
"The Award was a fantastic time and place in my practice, it enabled me to condense my ideas with conviction. Since the award I've been continuing conversations with other artists: at the start of 2018, I was invited to exhibit at g39, Cardiff as part of their Sightseers exhibition, featuring all the participants on the Wales in Venice Invigilator Plus programme. Myself and Simon Lee Dicker, one of the artists featured in the 'As it waits, until it lasts' publication, curated the inaugural Od Arts Festival in rural Somerset this May, including multi-site curated exhibitions, new commissions, and participatory projects by artist-led groups. Venues, public spaces and the landscape became sites for making and sharing of contemporary art, performance, music, discussions and workshops, each addressing themes of animosity, conflict and skepticism: odartsfestival.co.uk. I was also selected for the 24hr Residency at Spit & Sawdust, Cardiff and produced work using images and sounds from the skatepark, skating around. My first experience of editing video was creating videos of me and my friends skating when I was a kid, so it was a completely natural, and enjoyable process. I'm currently working towards a solo presentation at Spit & Sawdust, (dates to be announced). Keep posted with what's happening next through my website: www.bobgelsthorpe.com. Diolch!"

For more information on the Lesley Joseph Award please see friendsoftheglynnvivian.com or email friendsglynnviv@gmail.com



Bob Gelsthorpe, *We'll go down this road until it turns from colour to black and white*, 2017. Installation image Glynn Vivian Art Gallery. Photography: Eva Bartussek, 2017

Letter from the Tate

We will be featuring a regular column written by a member of Tate staff about a Welsh-related work in the Tate collection. Visitor Assistant and author Gerry King has chosen to write about John Piper's Chapel photograph.



John Piper, photograph of Welsh Independent Chapel, Plwmp, Cardiganshire c.1930-1980. © The Piper Estate. This work is in the Tate Archive Collection and can be viewed online: www.tate.org, or by appointment at the Tate.

John Piper (1903-1992) was an Englishman who fell in love with Wales through his Welsh wife Myfanwy. I feel this is an important detail because it presents the 'outsider eye', resonating with the work of Swiss-American photographer Robert Frank and the magnificent images in his book *The Americans*.

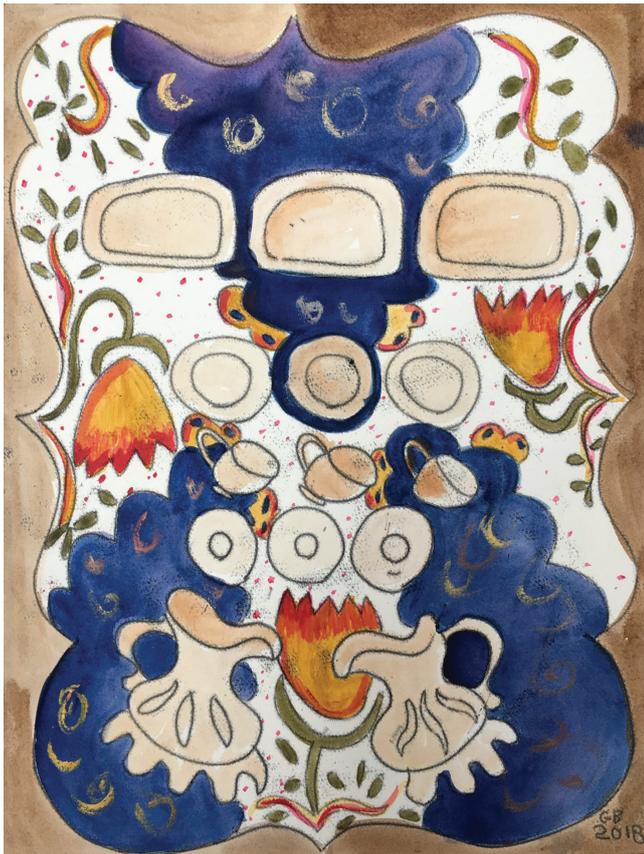
As a regular visitor to West Wales I am familiar with the architectural features of the chapels John Piper captured. I've often stopped and wandered their grounds, observing the porcelain flowers on graves under the glass domes sitting on the scattered marble chippings. These places evoke the intensity of Richard Burton, the sombre *Velvet Underground* Welsh musician John Cale and the passion of choirs.

I like this particular image with the telephone wires conjuring ecclesiastical communication with the theatrical shadow of Empire represented by that Victorian horticultural south American import the *araucaria araucana* (Monkey Puzzle tree). I can't help thinking of Bruce Chatwin and Welsh miners to Patagonia.

Gerry King 2018

Hiraeth y Cerameg mewn cwpwrdd cornel

Gwenllian Beynon



Gwenllian Beynon, Gaudy Welsh -ar blat (on a plate) (2018). Monoprint wedi lliwio a llaw (Hand coloured Monoprint).

Colles mam dwy flynedd yn ôl ac wrth ddatod ei chartref, fy nghartref, ein cartref teuluol nid yn unig roeddwn yn datgysylltu â hanes cyfoes ond hefyd a hen hanes y teulu. Daeth y teulu o gefndir ffermio a melin wlân o Landyfan i Rydaman tua chanrif yn ôl i dref oedd yn tyfu ac yn datblygu o amgylch y gweithfeydd glo. Adeiladodd fy hen fam-gu gartref i'w merch a'i mab, fy nhad-cu, ac ers hynny roedd atgofion mam o'r gorffennol yn mynd yn ôl sawl cenhedlaeth yn fyw.

Wrth ddatod y tŷ a gwneud penderfyniadau ar

beth i gadw a beth i'w waredu roedd fy emosiynau yn amlwg yn enfawr ond hefyd roedd llawer o atgofion hapus ac atgofion o fam gref, gadarn ac annibynnol.

Roedd yn rhwydd gwaredu rhai pethau ond roedd pethau eraill yn anodd iawn er enghraifft y cwpwrdd cornel a'i gynnwys (Cwpwrdd derw gyda chwprdd caeedig ar ei gwaelod a drysau gwydr a phren at y top gydag arddangosiad o lestri). Felly'r cwpwrdd cornel oedd y peth diwethaf i mi ddatrys.

Yn ofalus, wrth dynnu'r tebot Gaudy Welsh oddi ar y silff a gosod y clawr yn ofalus mewn bocs, wedi lapio mewn papur newydd, dyma ddechrau ar ddiwedd ein cartref. Wrth bacio'r tebot cefais fraw i weld twll yn ei gefn, felly yn lle gwerthu'r llestri a'r cwpwrdd cornel penderfynais eu cadw. Yr hanes diddorol yma sydd yn apelio ataf fel un sydd yn casglu storiâu, mae gwerth y llestri yn fwy nag arian ac fel y dywed Lewis (2011) "My mother called the tea service 'Swansea Cottage' not 'Gaudy Welsh' and said it was 'worth something'. In saying this she did not mean that it had great monetary value, but that it was distinctive and remarkable in its own way."

Felly y bu gyda phethau mam, yn y cwpwrdd cornel, roedd llawer o'r llestri wedi torri ond yn gyflawn ar yr ochr gweledol, - ond fel y dyfynnwyd uchod roedd nawr gan y llestri yma werth unigryw, rhyfeddol a nodedig, yn amlwg i Mam, ac yn nawr i finau. Nid wyf yn meddwl bod mam wir yn hoff o beth oedd cynrychiolaeth y fath yma o gasglu, y pethe parchus yn y parlwr, na'r syniad o 'domesticity' y fenyw, ond tybiaf fod llinach y menywod yn y teulu yn gryf, yn sicr arian fy hen fam-gu a ddefnyddiwyd i adeiladu dau dŷ yn Rhydaman i'w phlant ac roedd mam yn fam gyfoes weithgar ac er roedd ei chartref

yn bwysig iawn iddi. Doedd hi ddim yn gartref garwr yn y ffordd draddodiadol, roedd mam fel awgryma Vincentelli (1994 p236) yn ofalwr ar gyfer y cenedlaethau nesaf. - "The female role may be largely custodial, caring for it (Dresser ond yma'r cwpwrdd cornel) on behalf of future generations".

Wrth ddatod a phacio'r cwpwrdd cornel a'i gynnwys dechreuais feddwl am y pethe a sut cawsant eu gosod yn y cwpwrdd. Cwpan ar ben soser ar ben cwpan ar ben soser. Cwpanau ar fachau, platiâu yn sefyll, tebot wrth ymyl jwg, a'r pethau yma byth yn cael eu defnyddio. Gwnaeth hyn i mi deimlo'n hiraethus am hen ffyrdd o fod a hen ffurdd o gofio'r gorffennol, hynny yw nid cwpanau a soseri a jygiau a thebotau mam oedd y rhain ond llestru'r hen deuluoedd o'r melyn wlân a'r fferm yn Llandyfan.

Gwnaeth yr hiraeth yma wneud i mi feddwl am golled, am atgofion a'r hen ffordd o arddangos ein llestri yn ein cartrefi Cymreig, am y cwpwrdd cornel yn y parlwr y lle i gadw'r pethe gore ac yn bennaf meddyliais am Mam gyda gwen a hiraeth.

Yn fy ngwaith creadigol rwyf yn hoff o ddweud stori weledol. Nid yw yn hollol o bwys os yw'r edrychyd yn darllen y stori yn gwmws fel fy mwriad ac mewn gwirionedd rwy'n hoffi'r ffaith bod elfennau anhysbys neu aneglur yn fy ngwaith fel bod lle i'r edrychyd ychwanegu stori bersonol at y gwaith gweledol.

Mewn ymateb i'r hiraeth, i'r atgofion ac i golled y gorffen-



Left: Porcelain Teapot, part of a 'Gaudy Welsh' Staffordshire Tea Service Glynn Vivian Art Gallery Collection. Right: Earthenware Platter with Willow Pattern transfer print, Cambrian Pottery, Swansea. Glynn Vivian Art Gallery Collection

nol rwyf wedi creu cyfres o weithiau ar y thema o osod llestri. Rwyf yn hoff iawn o liwiau a phatrymau'r Gaudy Welsh Lewis (2011) 'It is in the 'Tulip' pattern, hand painted in brilliant colours of cobalt blue, copper lustre, yellow, burnt orange and green. I admired ... these colours, bright and joyful' a hefyd y lluniau Tsieinëeg ar platiâu Patrwm Willow. Yn fy storïau gweledol rwyf wedi tynnu'r patrymau oddi ar y llestri - y syniad o lestr gwag - y gorffennol wedi mynd. Wrth dynnu'r patrwm oddi ar y llestr rwyf wedi gosod y Patrwm Willow a'r Gaudy Welsh fel cefndir i'r darlun gyda'r llestr heb batrwm uwch ben. Wrth wneud hyn gwelaf gynrychiolaeth o'r golled o'r gorffennol ac o'r hen ffordd o osod wedi diflannu. Yn y storïau rwyf yn cofio ac yn cofnodi'r hyn nad yw yn bodoli mwyach - colled mam, colled yr hen deulu, colli cartref a cholli hen ffordd o arddangos ein llestri gorau, yn ein parlyrau Cymreig.

Mae'r syniad o arddangos ein llestri yn ein cartrefi yn creu cysylltiad ag Oriel Glynn Vivian a'i chasgliad o cerameg wedi ei arddangos gyda gwymbodaeth ar y silffoedd i bawb ei gweld.

Mae arddangos gwrthrychau ar y seld (yma'r cwpwrdd cornel) yn haeddu cael eu cydnabod yn ffurf o gelfyddyd boblogaidd yn ganolog i unrhyw gysyniad o ddiwylliant a thraddodiad gweledol Cymreig. (Vincentelli 1994 p240)

'Welsh dressers (Here Corner Cupboard) and their panoply of displayed objects deserve to be recognized as a form of popular art central to any concept of Welsh visual culture and tradition.' (Vincentelli 1994 p240)

Cyfeiriadau

Lewis J. (2011) Gaudy Welsh China: History, Technology, Design and Decoration, Interpreting Ceramics issue 13 available at <http://interpretingceramics.com/issue013/articles/02.htm> accessed on July 12 2018

Vincentelli, M. (1994) 'Artefact and Identity: the Welsh Dresser as Domestic Display and Cultural Symbol' in *Our Sisters' Land*, edited by J. Aaron, S. Betts, T. Rees and M. Vincentelli, Cardiff, University of Wales Press. (pp. 228-241)

Visit to the National Eisteddfod 2018

Jean Williams

In August a group of Friends visited the National Eisteddfod in Cardiff Bay. The first port call was the Lle Celf exhibition in the iconic Richard Rogers-designed Senedd building. An installation work by Andre Stitt was well displayed in the Neuadd area as were the selected ceramic works by various artists, placed in the Oriol area on the second floor.

On view in the Cwrt area were the works of Eisteddfod Gold Medal winners Zoe Preece, who won the Gold Medal for Craft and Design and that of Nerea Martinez de Lecea who won the Gold Medal for Fine Art. Zoe, a ceramic artist from Penarth, works in porcelain and wood. Her *Material Presence* a porcelain and walnut table work was described by the selectors '*as exquisitely made and immediately recognisable in its domesticity but again disrupted, things are not quite right*'. Zoe also won the CASW Eisteddfod Purchase Prize, with the work now entering the collection at the National Museum. Zoe was later in the week presented with the Josef Herman Award - 'The People's Choice', her work being the most popular, following a public vote.

Nerea, is a Treorci based artist whose work spans photography, video, installation, multi-media, drawing and digital printing. Her series of images *Child A* are Photoshop 'paintings' described by the selectors as '*it is not just the skilful execution but the extraordinary content, the portraiture that refuses to reveal the full portrait*'.

The Young Artist scholarship was awarded to Gweni Lloyd from Dyffryn Nantlle for her video works. On view also in the Cwrt area were the plans and images of the Gold Medal for Architecture which was awarded to designers KKK architects for the St David's Hospice In-Patient Unit in Newport.

The selectors for the Lle Celf exhibition Karen Mackinnon, Ingrid Murphy and Marc Rees had certainly made an inspired use of the challenging space of the Senedd building and as ever the exhibition generated much discussion and debate.

In the afternoon the GV group visited the CASW *Ddoe a Heddiw, Yesterday and Today* exhibition, in the National Assembly Pierhead building. The exhibition celebrates 80 years of purchasing and gifting by CASW and was curated by Peter Wakelin who gave our group an introductory talk in the gallery. Works from across the decades from 1938 were represented, including works by Gwen John, Josef Herman, Alfred Janes, Glenys Cour, David Nash and Tim Davies. Eight of the artists on display had been Eisteddfod Gold Medal winners with Brenda Chamberlain winning on two occasions. This exhibition moves on from Cardiff Bay to Plas Glyn-Y-Weddw then MOMA Machynlleth before coming to the Glynn Vivian early in 2019.

Many thanks to Daniel Trivedy for facilitating the visit to the Eisteddfod in the Bay, hailed as Yr Eisteddfod heb Ffiniau, the Eisteddfod without Borders.



Top Left: *Material Presence*, Zoe Preece.
Top Right: *Child A*, Nerea Martinez de Lecea.
Left: Friends at the Eisteddfod. photo Jean Williams.



An Architectural Fantasy 1634, Dirck van Delen. The National Gallery.

the Urbino perspectives as they were reputedly commissioned for the Ducal Palace of Urbino.

Capriccio paintings evolved from a trend towards realistic paintings of townscapes, or vedute as they are known. A genre which had firmly established itself by the end of the 18th Century. Johannes Vermeer's *View of Delf* is an early example of view painting that Canaletto and other painters, particularly Italian and Dutch painters, were to go on to perfect.

Demand for vedute was created by the popularity of the Grand Tour - an extended holiday enjoyed by the wealthy to educate themselves about the world beyond Great Britain. Viviano Codazzi was one of a number of artists working in the 17th Century who satisfied a demand for souvenirs of places visited by producing paintings that were an accurate representation of places visited. *St. Peter's Basilica and the obelisk*, at the

Vatican in Rome is a painting as well as an historical document that faithfully shows St. Peter's at a time before the Bernini colonnade was added. In the same vein is Samuel Buck's *East View of Swansea Castle*. It is one of a very limited number of depictions of Swansea in the 18th Century.

It was perhaps a natural development that artists who had become completely familiar with architectural and urban composition turned towards using their considerable imagination to paint their ideal townscape. Alessandro Salucci, a contemporary of Codazzi, is known for creating a fantasy world often comprised of classical ruins. See for example, *Architectural Capriccio depicting Arch of Constantine, the Colosseum and Santa Maria in Cosmedin*. Also Dirck van Delen's, *An Architectural Fantasy*. These and other paintings display all the knowledge and skill an architect of the time needed to compose a Baroque building. Unconstrained by

matters as mundane as budget and practicality, creativity was paramount.

Perhaps the most well known capriccio painter is Francesco Guardi, one of the last great Venetian painters representing the pinnacle of the genre. His more intuitive flamboyant style permits him certain liberties. The same aforementioned unexecuted Palladio design for the Rialto Bridge for example, is adapted for use in his painting *An Architectural Caprice with a Palladian style building*. Palladio's bridge now looks like a temple and is nowhere near a canal. Even some of his vedute have been subtly idealised. In *Venice: Piazza San Marco*, Guardi has changed the proportions of the campanile and made the sun shine from the north. A contemporary of Guardi, the highly influential Giovanni Battista Piranesi, especially his *Carceri* (Prisons) series of prints, was also an exponent of this unique form of creative freedom. In this case it is a view of a dystopian world, not an idealised one.

Capriccio lives on in the modern era. Carl Laubin has produced a number of paintings in the genre. (Continuing the Palladian theme, see *Capriccio of Andrea Palladio*.) Another artist linking Piranesi to Laubin is Joseph Michael Gandy. The troubled Gandy worked closely with John Soane and is responsible for producing a number of memorable fanciful montages of Soane's architectural designs. Clearly influenced by Piranesi, his depiction of Soane's Bank of England and other wonderful paintings, can be seen at John Soane's Museum.

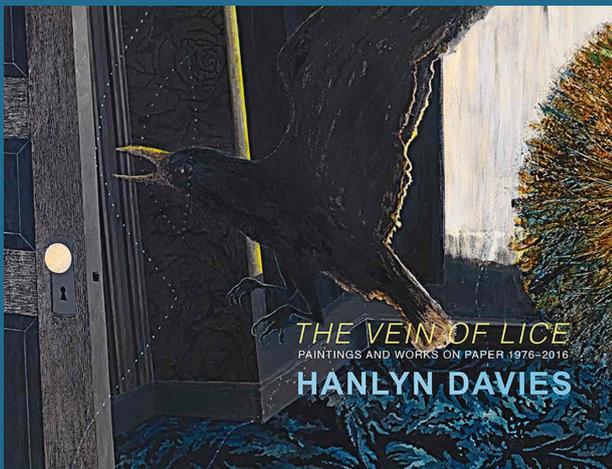
In the art world, Capriccio paintings are perhaps at the esoteric end of the scale. Discovering them can be a real delight as they provide a commentary on the ideal city. By setting you off on a journey into another dimension of your imagination, the viewer is rewarded by a genre of classical painting that appears to mimic real places but is actually far more complex than its overt representation. A walk around the National Gallery in London is the perfect place to start that journey into what an ideal world might look like.

Paul McGrath is a Swansea-based practicing architect.



Joseph Michael Gandy (1771-1843), *An imagined view of the Bank of England in Ruins*, 1830. Watercolour on paper. Height 845mm Width 1400mm. Photo: © Sir John Soane's Museum, London.

The Vein of Lice: Paintings and Works on Paper



Hanlyn Davies

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Published May 2018

Hardcover, 160 pages

185 high-quality colour reproductions,
3 black and white photographs

Designed by Stan Sherer and Hanlyn Davies

Printed and bound by Bridgeport National
Bindery, Agawam, Massachusetts, USA

The book is self-published by Hanlyn Davies

All those who enjoyed the recent talk by Hanlyn Davies on his work, or the article which appeared in the Summer 2017 issue of this newsletter, might be interested in the details of his book, "The Vein of Lice: Paintings and Works on Paper 1976-2016". The book includes essays by Professor M. Wynn Thomas (Swansea) and Trevor Richardson (Curator, USA), and a Suite of Five Poems by Professor Tony Curtis (Barry). The book is made available as a 'print on demand' purchase, and it can be ordered on Amazon.com Books for \$165.00

Describing his work, Hanlyn has written:

"What has been profoundly important to me throughout my life seems, inevitably, to come down to location: where I am in a particular place, how I respond while I'm there, and who I am after I have left it. These places might include my natal home and locality in Wales; the workplace environment of various commercial printing shops in America; the living room of my marital home in Massachusetts; or a funky, summer beachfront rental on Cape Cod. Whatever the specific location, or the emotional tone or memories, conscious or otherwise, tied to these and other places, I have used subject matter associated with each to make visible how I was affected by the visceral potency of the place. And one constant thematic connection to that subject matter has to do with 'what has been left behind' - the remainder, the traces of what has gone before. I explore this remainder not for sentiment, but out of curiosity, and for enquiry, reflection, comment, clarification, and meaning. An artist friend once said, 'in your work you can only do what occurs to you'. I agree with that notion. In my work I find it a useful ambition to try to do only what I consider to be important to me, and much of what I find important is enmeshed in memories."

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.

Newsletter Articles:

The Friends welcome contributions towards the newsletter. Please contact Louise Burston: friendsglynnviv@gmail.com if you have anything that might be of interest. Copy should be typed as a word document and all images should be jpg or tiff format, 300dpi, with the appropriate copyright and captions.

This edition of the Newsletter was produced by Louise Burston and Kay Renfrew, and designed by Louise Burston. It was printed by DWJ Group Swansea.

Events Spring-Summer 2019

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

There is an admission charge of £5.00 payable on the door, with all proceeds shared equally between the Art Fund and the Friends of Glynn Vivian.

6.30pm Thursday February 28

The Thinking Hand

Catrin Jones

6.30pm Thursday March 21

No Ideas but in Things

Andrew Green

6.30pm Friday April 5

Fiona Banner

6.30pm Thursday May 16

Landscapes in Steel: David Smith

Sarah Tombs

6.30pm Thursday June 6

Chapel of Hairy Flatness

Paul Emmanuel

Friends/Art/Conversation

For information about forthcoming meetings please contact

John Isaac: johnisaac@hotmail.co.uk.

Events are free to members unless stated. Non-members suggested donation: £3.00 Booking is essential: Phone 01792 516900 All events take place at the Glynn Vivian Gallery, Alexandra Road, Swansea SA1 5DZ, unless otherwise stated.



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