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Newsletter Winter 2021
Cylchlythyr Gaeaf 2021

Hello!

Welcome to this Winter issue of the newsletter.

The gallery is now open albeit still by appointment, with some new shows to brighten up these short winter days, including the return of the Swansea Open, with a prize awarded by the Friends.

The committee has been discussing whether to replace our printed newsletter with an emailed digital version. This would save the cost of postage, plus the carbon footprint of producing the newsletter.

We would very much welcome your feedback on the matter. If you could drop us an email at friendsglynnviv@gmail.com with your preference it would help us towards making a decision.

We hope you enjoy this latest issue of the newsletter, and wish you a merry Christmas and a healthy and happy new year.

Louise and Kay
(*Editorial team*)

Front Cover: A National Gallery painting being loaded onto a post office van at the entrance of the Prichard Jones Hall, University of North Wales, Bangor, 1941. Photo courtesy of The National Gallery, London

Museum under a Mountain

The National Gallery's Wartime Story

Suzanne Bosman

The story of the National Gallery's paintings' wartime stay in the slate quarry of Manod near Blaenau Ffestiniog is relatively well-known. A little less-known is how they actually ended up there, as their journey to Manod was far from straight-forward.

At the beginning of the war, the main concern for museums was to get art treasures safely out of London, as the military experts advising the government predicted that London would be flattened by enemy bombing as soon as war was declared. All the major museums in London and other major cities had emergency evacuation plans in place by that time, and the National Gallery had already done extensive research as to possible storage sites in 1938 at the time of the Munich crisis. Indeed, even earlier than that, one of Kenneth Clark's first initiatives on becoming the director of the National Gallery in 1934 was to investigate possible emergency storage space in stately homes to the west of London to be used in the event of war – a very prescient move as it turns out. Clark was later to become best known for his 1969 ground-breaking BBC series 'Civilisation'.

So, in the latter days of August 1939, the paintings were moved out of the Trafalgar Square building to a variety of locations in Wales. Their destinations varied: Caernarvon Castle; Penrhyn



A post office van on the last leg of the journey up to Manod quarry, 1941. Photo courtesy of The National Gallery, London

Castle; the National Library of Wales in Aberystwyth; the University of North Wales in Bangor; Plas-yr-Bryn at Bontnewydd; and Trawsgoed a country house near Aberystwyth. A few of the smaller works went to the Gloucestershire home of Lord Lee, one of the Gallery's trustees. Given the distances between these locations and the state of the roads – especially in winter – one can but feel admiration for the curators who were responsible for the safety and upkeep of the works in all these different places. But, as photographs and accounts from the time show, these locations were far from ideal from a conservation point of view, and a more long-term solution needed to be found. The issue came to a head in spring 1940 when the Nazi forces launched their military offensive westwards. It was clear that France was going to fall and that it would only be a matter of time before the invasion of Great Britain became a distinct possibility. Pressure was brought to bear on Kenneth Clark to have the paintings transported to Canada – indeed several private art collections had already been evacuated there – and detailed preparations were made for the collection's transportation from Liverpool. At the eleventh hour, Clark asked Churchill to intervene and the plan was vetoed. Churchill was well-aware what a propaganda coup the paintings leaving would be for Hitler, not to mention the danger to the collection during its journey across the Atlantic. But the status quo wasn't an option either, and Martin Davies, the Assistant Keeper (or senior curator as we would say today), and the Scientific Advisor, Ian Rawlins, were sent off to find a more secure hiding place that would be able to house the whole collection under one roof.

They concentrated their attentions on the slate quarries of north Wales and a number were considered before Manod was eventually selected. The quarry was perfect in every respect: it had only recently been decommissioned as a working mine and so the chambers were in good condition; it was remotely situated and yet not too far from a railway station; the main chamber inside was huge and large enough to accommodate the whole collection; the temperature and humidity levels were relatively stable, and the natural geology of the site (where there was a stratum of granite overlying the slate seam) meant that it was a natural 'bomb-proof' shelter.



Top: The entrance to Manod quarry, 1941.
Above: A winter view from the churchyard of Ffestiniog showing the hills of Manod in the background, with Manod Bach on the left and Manod Mawr on the right, inside which the paintings were stored. Photographs courtesy of The National Gallery, London

By mid-1941, all the paintings were transported to Manod and installed in specially constructed storerooms inside the main chamber. Each storeroom had its individual heaters and air-conditioning, with the humidity levels strictly controlled. Although the benefits of a stable environment for paintings were already theoretically known at this time, the wartime stay of the paintings was an ideal opportunity to put the theories into practice, and the discoveries made during the paintings' stay in Wales informed much of the post-war conservation practices at the Gallery back in London.

I have had the good fortune to visit the inside of the Manod quarry on two occasions, in 2011 and 2018. My April talk at the Royal Institution of South Wales will highlight the conservation aspects of the wartime episode and will be illustrated with both archival images and photographs I took inside the quarry on my visits.

Suzanne Bosman, author of *The National Gallery in Wartime 2008*.

Sixty Years of Paula Rego

Zena James

Walking into the recent Tate Britain exhibition of sixty years of Paula Rego's art, the first thing I saw was a painting based on *Under Milk Wood* by Dylan Thomas. I later discovered that at 1954 she had won the annual student prize, at the Slade school of fine art where she studied between 1952/56, for a different depiction of Dylan Thomas's radio play. From Portugal originally, her parents, anti-fascist Anglophiles, persuaded her to leave because of the authoritarian regime *Estado Novo* (New State) which lasted till 1974.

One of the things that made the exhibition so enthralling was the range of mediums she worked in throughout her life. As well as oil, acrylic and watercolour paintings there was collage, pastel, stitching, aquatint and etching on show. Her early paintings are based on her personal experiences while later literature and art come to the fore. She is always driven by her beliefs, human rights and in particular the subjugation of women and the latter is evident in the disturbing works in the penultimate room 'Coercion and Defiance'.

Rego often painted on a table or the floor in preference to an easel as she found it more tactile. Her collages in the sixties and seventies were often



Paula Rego *The Fireman of Alijo* 1966 © Paula Rego

based on Portuguese folk tales and in the eighties she began to paint colourfully rich bold works. 1988 saw her have a solo exhibition in the Serpentine, London and also in Lisbon and Porto.

The room 'Characters at Play' was the one that excited me most and while *The Dance* 1988 was in the exhibition, (it was the only work of hers I knew before visiting), it still did nothing for me. However I loved her 1993 painting based on Thomas Hardy's 1878 novel *The Return of the Native*. This was my favourite from the whole exhibition as it brimmed with activity. Other literature in

the exhibition used as stimulation by her was *The Maids* by Jean Genet and various nursery tales including *Peter Pan* and *Snow White*.

The room 'Stories of Women' came next in terms of enjoyment as her large pastels of single physically strong women leapt out from the walls. Rego used pastel as she found it more tactile. Her rebellion was also levelled at historical European painters and in particular she focussed on Carlo Crivelli's *Garden* in several delicate watercolours. Neither did Hogarth escape her eye when she parodied *Marriage a la Mode* (The Betrothal Lesson)



using pastel on aluminium backed paper.

Velazquez too was an artist she felt depicted “a world shaped by men for men”. In all these images she brought both her childhood memories and women’s experiences to the fore. In 1990 she became the first female artist-in-residence at The National Gallery in London.

Her fight against injustice and social constructs never ceased and defiant to the end in 1998, when Portugal failed to pass a bill legalising

Paula Rego *The Betrothal: Lessons: The Shipwreck*, after ‘*Marriage a la Mode*’ by Hogarth 1999. Tate © Paula Rego

abortion, she painted a series of untitled pastels depicting women who had suffered illegal abortions. One of the final rooms, mentioned earlier, contained powerful harrowing images of both victims and perpetrators of female genital mutilation and the trafficking of women. It emphasised how her lifelong depiction through her art of obtaining more justice for all women has never ceased.

Storytelling in a Digital Age

Augmented Reality: making the intangible tangible

Catrin Bradley

Have you ever stood somewhere, maybe on top of a hill looking across the townscape with its man-made forms popping out of the ground, or even across the patchwork of cultivated fields we see in our countryside, and wondered what it looked like a thousand years ago? I have, in fact I do all the time! Whether it’s a walk across the Preseli hills, or along the footpath of a wooded river valley, or standing in front of the ruined remains of a castle or abbey, my imagination is sparked, visualising how these landscapes or structures



Narbeth, Pembrokeshire, with Preseli in the background. Photo Catrin Bradley

have changed over time. But it’s not just the tangible, the things you can see, that interests me it’s also the intangible; it’s the stories that come from, relate to, or in fact are shaped by these physical settings and landscapes.

We are fortunate here in Wales to have inherited such a rich cultural heritage. We have a wealth of folklore, myths and legends, rooted in our communities and landscapes, such as the Rebecca Riots, Twm Sion Cati, Cadair Idris, Cantre’r



Left: Fig 1 Narberth Castle. Above: Potential AR overlay. Images Catrin Bradley

Gwaelod, Merlin's Oak, Gelert, Dinas Emrys and not forgetting the many tales linked to Wales' patron, St David, and the fantastical stories that are *The Mabinogion*. Such stories have been handed down the generations, interpreted and presented through oral storytelling and poetry, inscribed on manuscripts, illustrated by works of art and craft, presented in film and theatre, forever capturing the imagination.

Let us take *The Mabinogion* for instance. These medieval mythical tales have an abundance of characters, creatures, magical objects and quite frankly strange and disturbing plots and events, which link to places across Wales. What fascinates me is the possibility of seeing, hearing and experiencing some of the scenes in the place, the setting, the landscape they refer to, for example Arberth, Glyn Cuch or Harlech (n.b. there are many more places named within the stories that have an association with present day places). We should not forget those 'otherworldly'

places within the tales, such as Annwn and Gwales; where are the portals to these? That is a treasure hunt in its own right! Indeed, some will question how we can be sure that the places in the myths exist on our map of Wales today, but wouldn't it be interesting, magical even, to be able to experience the stories out there in the communities and territories that have remained connected to these stories for hundreds of years.

What could the future hold for the re-telling of such stories particularly in this digital and technological age we find ourselves in? How about Augmented Reality? What's that!? Is it when you put on those headsets that cover your eyes and you get immersed in a virtual world? Not quite. The best explanation I have found is by Hunter (2017): "Augmented Reality (AR) is a distinct technology. While Virtual Reality (VR) brings you into the digital world, augmented reality brings digital information into your world – and overlays it onto the physical environment around you". Therefore, I would say that AR provides

the possibility of overlaying what is visible at a location with an interpretation of what the site may have looked like during previous periods, or using re-created landscapes, buildings, characters, actions, events, using sounds as well as visuals and animation for a modern twist on storytelling.

There is technology available to provide AR experiences, such as mobile phones and tablets coupled with GPS technology, and specialised mobile AR hand-held devices, providing audio and visual site-specific interpretation within museums, galleries, heritage centres and city centres. Headsets and glasses are being developed, which will offer the ultimate AR experience. The applications currently developed offer visualisations of objects within a museum or gallery setting with a focus on enhancing exhibition pieces; and within outdoor spaces such as urban landscapes or heritage sites, which take the form of visual overlays to depict how the sites looked in the past. But what about the stories we have, they too could be brought to life.



Fig 2 Cwm Cych river valley and falls, and pool of Ffynone – the entrance to Annwn the mysterious Otherworld. Above: Potential AR overlay – an opportunity to bring the story to life on location. Images Catrin Bradley

As part of my PhD, with the University of Wales Trinity St David, funded by Coleg Cymraeg Cenedlaethol, I am developing a model of implementation for place-based interpretation of intangible cultural heritage. As *The Mabinogion* are believed to be originally a set of oral stories (Davies 2007) I will consider how story-telling traditions could be integrated. Here is an opportunity to develop unique place-based interpretation which deepens the association, appreciation and experience of a story by utilising advances and accessibility of technology to present and visualise stories. I have chosen two potential sites for AR interpretation.

1) Narberth Castle (Fig 1) in the town of Narberth ('Arberth' in Welsh) Pembrokeshire, offers an interesting backdrop as well as being authentically linked to the tales as being the probable site of 'Gorsedd Arberth' or the Court of Arberth, where the main characters of the first story, Pwyll and Rhiannon reside, and features in the other tales.

2) In *The Mabinogion* 'Glyn-cuch' is referred to as a gateway to the 'otherworld' of Annwn, a magical land. This could relate to the Cych valley (or Cwm Cych in Welsh) where the river Cych flows through a wooded valley on the border of Pembrokeshire and Carmarthenshire (Fig 2).

My hope is to give Welsh cultural heritage a platform which engages people be it for enjoyment, education or enlightenment connecting the

past, present and future, and this act of connecting stories to places can extend further and lead to the concept of 'virtually' placing objects from collections in their related outdoor spaces such as Swansea china at the Cambrian pottery location.

A Welsh translation of this article can be found on the Friends Website.

For further information on this study by all means contact Catrin on catrinbradley76@gmail.com. Catrin will be giving a talk for the Friends about her work on 19th January 2022.

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Mel Gooding

Peter Wakelin



Photo courtesy of Francis Gooding

The internationally recognised critic and curator Mel Gooding, who has died aged 80, was a long-term ally of the Glynn Vivian and friend to the Friends. He and his wife Rhiannon saw Swansea and Gower as lifelong lodestones, returning frequently from their home in London.

Mel contributed to the Glynn Vivian most recently in 2019, when he curated its exhibition of the paintings and drawings of Frances Richards. Two years before that he masterminded the gallery's ambitious and popular Glenys Cour retrospective, and in 2003 he curated the authoritative Ceri Richards exhibition that was shown in both the Glynn Vivian and the National Museum of Wales. He also curated a revealing retrospective of Alfred Janes in 1999. The Friends called on him to speak over the years on these and many other subjects. On one

occasion, he led a discussion with Dylan Thomas's daughter Aeronwy and the poet and editor Richard Burns.

Born in 1941 at Ipswich, Mel was the son of a bus driver and the fourth of ten siblings. After school and classes with the Workers' Educational Association he went to Sussex University to read English in 1962. There he met Rhiannon Richards; they married in 1967. As the daughter of Ceri and Frances Richards, Rhiannon introduced Mel to a convivial circle of artists and writers who were family friends, including Alfred Janes, Ron and Glenys Cour, Gwen and Vernon Watkins, John Ormond and Roberto Sanesi. Sharing food, drink and conversation with thoughtful friends was among Mel's lifelong pleasures. He and Rhiannon made their home and brought up their two children in Barnes, where they had ready access to the road to South Wales.

After graduating, Mel taught at colleges of education in London. However, in the early 1980s he took the brave decision to write and curate full time, freeing himself to explore fresh fields and discover what the world had to offer. His principal subject was modern art, which he wrote about in catalogue essays, books and periodicals such as *Art Review*, *Art Monthly* and *The Guardian*. Among his earlier projects were studies of the sculptor F. E. McWilliam and the abstract painters Bruce McLean and John Hoyland. He went on to write about Gillian Ayres, Frank Bowling, Merlyn Evans, Mary Fedden, Patrick Heron, Michael Rothenstein, Herman de Vries and the architect Will Alsop among many others. In particular, he was a major interpreter for a generation of British abstract painters, through both his monographs and his concise introduction for Tate, *Abstract Art*. Many of the artists he wrote about became close personal friends. He supported the Artists'

Lives project at the British Library, chairing its advisory board and recording interviews for the permanent archive.

While art became his main subject, literature remained central to his life. He made insightful connections across artforms, for example to interpret the profound musical and poetic inspirations of Ceri Richards. He collaborated with the artist Julian Rothenstein of the Redstone Press on visual volumes inspired by alphabets, signs and games and he wrote poetry in artist's books that he and Bruce McLean published through their own Knife Edge Press. Together with Rhiannon, he was committed to anti-racist causes, beginning during their time at Sussex in the 1960s where a close friend was the anti-apartheid campaigner and future African National Congress leader Thabo Mbeki. (They attended his inauguration as President of South Africa in 1999).

On their frequent visits to Swansea, Mel and Rhiannon stayed in the timber bungalow that the Richards family kept for many years on the cliffs

at Pennard. He loved birdwatching and walking in Gower and spending time with the superb permanent collection of the Glynn Vivian.

His expertise in the life of Swansea's greatest artist is an important legacy. After Ceri died prematurely in 1971, it must have become apparent that a champion and interpreter was needed to keep his reputation alive. Mel curated a definitive exhibition of graphics at the National Museum of Wales in 1979 and with Rhiannon he managed the artist's estate with sensitivity and generosity. His monograph *Ceri Richards* (2002) was the result of an extended study that drew on his own encounters with the artist, the insights of Rhiannon, Frances and other painters, close study of the archives and a deep appreciation of the art. It is the authoritative work.

Mel is survived by Rhiannon, their sons Francis and Tom, and their six grandchildren.

Melvyn Gooding, 3 June 1941 – 20 September 2021



Mel Gooding at Glenys Cour's exhibition 'The Colour of Saying' 2017.
Photos: Polly Thomas Courtesy Glynn Vivian Art Gallery.

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	J. Williams (No 37) £10

To join, send a cheque payable to 'Association of Friends of Glynn Vivian Art Gallery 100 Club' to Hilary Rose, 16 Kilfield Rd, Bishopston SA3 3DL

Gwersi o'r Soddgarw

Lily Mÿrennyn

Wrth i'r Hydref gyrraedd eleni, dwi'n cael fy atgoffa o'r awyrgylch, y lliwiau, a'r teimladau sy'n ysbrydoli llawer o fy ngwaith. Dydy Y Soddgarw (2021), fy llyfr cyntaf a gyhoeddwyd fel darlunydd, ddim yn eithriad i ddylanwad yr Hydref, ac felly mae'n briodol fy mod i'n gweld y llyfr corfforol mewn siop am y tro cyntaf y mis Hydref yma.

Mae'r stori, i blant, a ysgrifennwyd gan Manon Steffan Ros a chyhoeddwyd gan Atebol yn gynharach eleni, i fi yn stori am gyfeillgarwch. Ar yr olwg gyntaf, gall y cysyniad hwn ymddangos yn ddigon amlwg a syml, ond fel dw i'n aml yn gwneud fel artist ac fel person, dw i wedi dod i ffeindio ystyr a dehongliad dyfnach i'r cysyniadau sy'n ymddangos yn y stori.

Mae agwedd nodweddiadol o ofn a gelyniaeth o amgylch creadur y teitl, y Soddgarw. Ar ddechrau'r stori mae pobl y dref yn ofni ac yn ddig wrth y dyfodiad newydd hwn sydd wedi cyrraedd yr ardal, ac maen nhw'n ffurfio barn ar sail rhagdybiaeth a diffyg dealltwriaeth. Mae'r syniadau hyn yn gorliwio ac yn chwythu mas o gymesur, i'r pwynt lle mae'r creadur yn ennill enw fel angh-enfil ofnadwy.

Erbyn diwedd y stori, mae popeth yn troi allan yn iawn, ond nid heb yr empathi a



Mÿrennyn (2021) Y Soddgarw

dealltwriaeth a ddangosir gan un plentyn. Mae'r datblygiad hwn yn nodedig, nid yn unig oherwydd bod y stori wedi'i hanelu at blant, ond hefyd gan efallai fod yn canu cloch du fas i gyfyngiadau'r stori. Daw i'r amlwg dylem efallai ystyried yn fwy gofalus o ble mae ein syniadau a'n rhagdybiaethau'n dod, ond hefyd, mae'n rhoi enghraifft hyfryd o beth mae plant (a phawb!) yn gallu cyflawni os rhoddir cyfle iddyn nhw ddilyn eu greddf, empathi a charedigrwydd yn anad dim arall.

Daeth y cyfle i ddarlunio'r llyfr trwy gymryd rhan mewn cystadleuaeth gydag Eisteddfod yr

Urdd, 'nôl ar ddechrau 2020 cyn y cyfnodau clo. Roedd briff y gystadleuaeth yn cynnwys creu lluniau i fynd gyda thestun y stori. Yn bennaf, roedd yn bwysig i greu ffurf weledol i'r creadur, achos gall delweddau gymryd rôl fawr yn y ffyrdd mae cysyniad neu gymeriad yn cael eu derbyn. Penderfynais i ddefnyddio cymysgedd o elfennau o anifeiliaid i greu'r Soddgarw, ond y brif ysbrydoliaeth oedd fy nhri chi. Anelais i'r dewisiad hwn greu cydymdeimlad tuag at y creadur, a theimlad o'i adnabod.

Rhywbeth gwerthfawr iawn a ddaeth o'r cyfle oedd y profiad o greu llyfr o ddechrau i ddi-



Lily Mÿrennyn (2021) ar gael trwy'r wefan Atebol.com, yn ogystal â mewn siopau llyfrau a llyfrgelloedd ar hyd a lled Cymru.

Graddiodd Lily Mÿrennyn o'r Cwrs Darlunio yng Ngholeg Celf Abertawe yn 2020. Mae'n gweithio ar ei liwt ei hunan fel darlunydd ac artist, a newydd ddychwelid i weithio yng Ngholeg Celf Abertawe fel artist preswyl am y flwyddyn academaidd hon.

Ros, M. S. (awdur), Myrennyn; L. (Darlunydd) (2021) Y Soddgarw, Aberystwyth: Atebol Cyfyngedig. Atgynhychir pob delwedd trwy hawlfrant yr Artist.

An english translation of this article is on the Friends website

Mÿrennyn (2021) Y Soddgarw

wedd. Roedd gweithio llaw yn llaw gyda'r cyhoeddwyr wedi rhoi llawer o fewnwelediadau defnyddiol a throsglwyddadwy am y broses ac am y byd cyhoeddi. Dw i'n hyderus bydd

y profiad a'r sgiliau datblygais i drwy'r prosiect yn werthfawr i fy ngyrfa, ac yn gobeithio gallaf greu mwy o waith naratif yn y dyfodol. Mae Y Soddgarw gan Manon Steffan Ros a

Friends Prize at the Swansea Open 2021

Selectors Kate Bell and Anne Price-Owen

It was very difficult to choose as the standard of the work was so high. However, we kept coming back to Owain Sparnon's painting as it had so much energy and gravitas. The variety of mark making and use of colour and texture drew us in. It is an ambitious work which shows confidence in its movement, dynamism, energy and composition. The title 'I'm Looking Through You' immediately evokes feelings and questions from the viewer, and there is an element of mystery about the painting. We both felt Owain was a very worthy winner of the FOGV prize for the Swansea Open 2021.



I'm Looking Through You, Mixed Media 2021. Owain Sparnon. The work is a combination of paint, collage and sculpture and reveals recollections, thoughts, secrets and experiences of Owain's subconscious through colour, remnants, texture and the unknown.



The exhibition (open until 27 Feb 2022) revolves around the portrait painting of a young woman from the court of Queen Anne (above), from the Richard Glynn Vivian Bequest of 1911. Other items from the permanent collection enhance the display.

After many years in storage this painting has been cleaned and restored by Glynn Vivian Conservation Officer (Oil Painting) Jenny Williamson, who has brought it back to life and uncovered the vibrant colours of pigments typically used by artists in the early 1800s. The question concerning the identity of the painter has been solved with the help of archives and analytical chemistry, where a variety of techniques were used, particularly when studying the blue pigment found in the dress of the young woman.

Dr Cecile Charbonneau, Dr Ann Hunter, and Katie Hebborn are scientists at Swansea University, who share a common passion for chemistry and fine arts, and together with Jenny Williamson, they have been working together to determine the chemical nature of pigments found in the painting. Dr Cecile Charbonneau said, 'My scientific career actually started at the Louvre Museum, in their laboratories. In the last few years, I did not really meet with the art world but I continued developing skills that are relevant to it. And this project was for me, a way to go back to doing forensics science and analysis of art, which is something that was so dear to me'.

A film documentary can be found on the Glynn Vivian website, offering a presentation of the team, a guided walk through the exhibition with highlights on key scientific findings.

The exhibition is a partnership with the Glynn Vivian Art Gallery and Swansea University. Funded by a grant from The Royal Society of Chemistry Outreach Fund, with support from Glynn Vivian Art Gallery, Swansea Council, SPECIFIC, Beacon, Swansea University, with support from Engineering and Physical Sciences Research Council, and European Regional Development Fund.

finding swansea

Dear Friends,
We are pleased to announce that the winner of the finding Swansea Poll Autumn 2021 on the theme of 'Landscape' is Swansea West, by John Piper (dated circa 1970s).

Hopefully you will have seen the image on our mailchimp as we are now inviting submissions from the Friends in response. These can take forms including, but not limited to:

Interviews and testimonials which can be about the art either critically or simply recalling impressions of it, or not about the art at all but about living/studying/working in Swansea at the time of the objects' creation/acquisition, i.e. Swansea in the 70s.

Visual arts (photographs, paintings, etc.)

Poetry/Music/Other creative responses (dance, sculpture, storytelling, film, architecture, performance, etc.)

Scholarly response (essays, presentations, talks, etc.)

Documentation of other contemporaneous items (letters, notes, maps, newspapers, magazines, etc.)

We will be setting up a blog to showcase the research and creative submissions. A link to this will be sent out to the Friends next month.

Many thanks to everyone for the nominations and we look forward to seeing how you all respond.

All the best
The finding Swansea team.

This edition of the Newsletter was produced by Louise Burston and Kay Renfrew, and designed by Louise Burston

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