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Newsletter Autumn 2020

Cylchlythyr Hydref 2020

Hello!

As a committee we have had to think creatively over the last few months. We are happy that our printers are back at work and as a result we are able to produce a printed version of the newsletter for you all. Like many, we have had to turn to digital technology to enable a wider level of communication. We have held two Friends events on Zoom, with others coming up, and even our AGM this year is going to be held online. You should have recently received an email with full details of the AGM. For those that we do not hold an email address for, hard copies have been sent in the post. Among other business we will be nominating a new chairperson. We are very sad that due to work commitments Daniel is standing down, but very grateful for his splendid contribution over the past few years.

We look forward to seeing you at the AGM and thank you for your continued support.

Louise and Kay
(Editorial team)

Front Cover: Elisabeth Deane 'Auriga', 2019. Italian gold leaf, palladium leaf and natural pigments on linen. 150 x 150 cm

Indian Miniature Painting Elisabeth Deane and Jethro Buck Elisabeth Deane

Jethro Buck and I first became connected to the Glynn Vivian Art Gallery while taking part in a conference held online in the depths of lockdown. It felt like the world was at a standstill and days had gone by with little social interaction. Being part of the Seminar *Imperial Subjects: (Post)colonial conversations between South Asia and Wales* became the perfect opportunity to re-connect to the Art world in its broadest sense with participants – curators, historians and artists from across the globe. Far more people participated via the online platform Zoom than would ever have been possible in real life so although we were very sad never to make it to Swansea, we were very happy to have had the opportunity to talk about something we love to such an engaged audience who, at the very least, needed a distraction from the pandemic.

I rarely sit down and appreciate how lucky I am to have found Jethro. As an artist friend of ours once said: "I mean, seriously... what are the chances? Did you ever imagine you'd meet someone who was as passionate about Indian miniature painting?" Jethro Buck and I are artists and we are married to each other... but, as a female artist who would like to be recognised as an artist in her own right, I have kept my name; Elisabeth Deane. We met at the Prince's Foundation School of Traditional Arts in 2014, having both – independently – become passionate about pursuing Indian miniature painting. Jethro had previously visited India on a couple of occasions and had spent months in Jaipur working with Master miniature painter Ajay Sharma. I had also spent two extended periods in India which had led to me meeting Master miniature painter, Sanju Soni in Udaipur. In 2017, we finally made it a full circle returning to India on an extended honeymoon which, of course, included a visit to Sanju, a work stint with Ajay and Vinita Sharma and a Hindu marriage blessing. Aside from enjoying our 'chai breaks' with their aromas of cardamom and ginger, we also improved our brushwork and knowledge of plant-based and stone pigments. All inspiration – we hope – for working on paintings together one day.

Making paint from pigments that are obtained from the earth – substances which exist naturally in the environment – is the first part of our process. These pigments are minerals in rock form (e.g. lapis lazuli and malachite), pigments from plants (e.g. indigo and rose madder) or from the animal kingdom (e.g. cochineal from



Clockwise from above: Elisabeth Deane 'Kite (Fly with faith)', 2019. Gold leaf, natural pigments and Arabic gum on handmade Indian hemp paper 51.1 x 36 cm. Jethro Buck 'The Night Tree', 2017. Natural pigments, 23ct gold on indigo dyed linen 122 x 110 cm. Jethro Buck painting 'The Scots Pine', 2017. Oil paint on gold gilded paper 47 x 40 cm.

insects, also known as carmine – that crazy beautiful red!). Most of the paints we use are handmade – hand ground with a binder – normally gum arabic (sap from the acacia tree). This is a labour-intensive process, however; hand ground, handmade paint has a vibrancy that is unparalleled by industrial made paint. As we know from the industrial mass-production of much of our food and clothing, our connection to the source of an item or product is often lost, disconnecting us from the meaning and labour inherent in it. Sourcing rocks and grinding rocks is a labour of love – the process gives in return. We use these pigments because of their intrinsic beauty, naturalness, unique geological histories (mineral pigments) and to connect to the earth.

Although we have similar aesthetics, our paintings are different. Jethro's work illustrates a type of modern folklore, fusing the ancient with the contemporary and above all, a reverence for the natural world. He's interested in the tree motif as a universal symbol for life, verticality and inter-connectedness. Whereas, I'm aiming for that right combination of colours that when brought together in the right way create vibrations and patterns that sing. In addition to my miniatures, much of my work is abstract and geometric in nature representing both the simple and the universal, the micro and the macro and the interplay of these dichotomies. We both, however, aim to bring the viewer joy and a sense of peace.

For more information, please visit our websites: elisabethdeane.com and jethrobuck.com or Instagram pages: @elisadeane and @jethro_buck. For purchase enquiries, please contact Grosvenor Gallery (www.grosvenorgallery.com), London for Elisabeth's work and Crane Kalman Gallery (www.cranekalman.com), London for Jethro's work.

Imperial Subjects

“The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.” - Marcel Proust

The last few months have brought to the fore heated conversations about Britain’s Imperial past. How should Britain deal with its burden of guilt; how must it de-colonize itself? Do we destroy the monuments to those who benefited from colonialism or put them into museums to *discuss* them? Do we raze the past to the ground or explore how it continues to haunt us? At the heart of this debate is the necessity of remembering: there is no making reparations for the past if what it contained remains opaque. Moreover, as Wales, Ireland and Scotland, struggle for their own identities within ‘British-ness’ how should their various roles in the Imperial project be accounted for? There is a burning desire in Wales to address the way it contributed to, benefited from and, even, *suffered* for Britain’s Imperial ambitions. Is Wales England’s *last* colony?

The Seminar Series: *Imperial Subjects: (Post)colonial Conversations between South Asia and Wales* confronted Britain’s multivalent relationship with the Subcontinent. It could not have been timelier: the Series ended just as all kinds of “imperial subjects” burst painfully onto the global stage. The Series was led by British Art Network bursary awardee Glynn Vivian Art Gallery, and South Asian art historian Dr Zehra Jumabhoy, Associate Lecturer at the Courtauld Institute of Art, London, in May 2020. Put together in collaboration with Professor Daniel G. Williams of Swansea University, the Series aimed to contest stereotypical narratives about Britain, South Asia and colonialism.



Seminar One
Exploring Colonial Conversations
Encounters between Britain and South Asia via the cross-cultural and multi-disciplinary practice of 3 artists: India-based performance artist Nikhil Chopra, Wales-based photographer Peter Finnemore and Mauritian Shiraz Bayjoo.

Seminar Three
The Robert Clive Collections and Gifts Re-Examined
Examining the ways in which the acquisition of historic house collections can be troubling and controversial for a 21st century audience.



Seminar Two
Miniatures and the West
Curator Emily Hannam, from the Royal Collection Trust, Windsor, Mughal art historian, Dr Mehreen Chida Razvi, and artists (Jethro Buck and Elisabeth Deane) discussed the two-way traffic between painting in the Mughal courts and Anglo-European styles.

Seminar Four
Cultural Interactions
This Seminar, chaired by Professor Daniel G. Williams, and including leading academics from the US and Wales explored the cultural, religious, political and mercantile conversations between India and Wales.

Top: Peter Finnemore, *Looking For Signs*, 2018. © The artist. (Seminar One). Above: Photograph of the Hussainabad Gate, Lucknow, from Richard Glynn Vivian’s *Travel Album: India, 1871*. (Seminar Three). City & County of Swansea: Glynn Vivian Art Gallery Collection

Visit GlynnVivan Youtube channel or the gallery website for more information. An exhibition at the Glynn Vivian Gallery showcasing contemporary Welsh and South Asian art is planned for 2022, curated by Zehra Jumabhoy and Katy Freer.

'Subject to Normality'

Alice Jones

Post-graduation is difficult enough for Art and Design students dealing with the trials of navigating the job market, self-promoting, searching for opportunities and making connections. As a young intern with a feasibly bright future ahead, Sylvia Plath's Esther Greenwood remarks upon how overwhelmed she feels by the different options that stood before her: *From the tip of every branch, like a fat purple fig, a wonderful future beckoned and winked.* The experience of entering into the world of work for graduates of 2020 will forever be coloured by the challenges of the Coronavirus pandemic. With a committee of MPs predicting that the UK will become a 'cultural wasteland' in the aftermath of the outbreak, the future looks bleak for the next generation of creative talents.

I spoke to Pixie Fear, a Fine Art graduate who has been directly effected by the Coronavirus, developing portfolio work inspired by her experience of living through this historical moment. When I first talked to Fear over a tenuous video call, she was in the middle of performing a balancing act between tidying her converted van studio, entertaining her toddler and grabbing spare moments to post social media content about her latest work. *The balance between motherhood and work is possible for me, as I'm lucky enough to have complete support from my partner so I have time to focus* she says with a sense of pragmatism that defies her age. Such scenarios have become familiar to us all throughout the pandemic. Having graduated in July, Fear is currently looking for opportunities to exhibit her photography work, a difficult feat at this point in time. Given the present restrictions on tourism and social distancing limitations, museums and art galleries have been some of the hardest-hit institutions by the Coronavirus. Fortunately, this hasn't coincided with a decline in appetite for new creative talent, and Pixie has been producing work that documents the everyday mundanity of life in lock down. *What I see for the future is an abundance of individuals excited to experience the new style of galleries which will evolve from the circumstances we find ourselves in,* says Fear.

During the lock down, Fear's subjects have been limited, but the sense of dissociation she describes after graduating is evident in her work 'Subject to Normality', where banal, everyday activities are captured in sporadic close-ups. Like much of Fear's work, 'Subject to Normality' is autobiographical. The photographs were taken at the peak of lock-down, at a point when Fear had spent three months indoors. Several pieces of accompanying portfolio



In the Gym, Pixie Fear, 2020

experiments give an insight into the artist's process. Aside from the physical act of capturing her subject, Fear often pinpoints a single word association, examining its root definition. This reductive process epitomizes the claustrophobia we have all experienced at points during the pandemic, in which the most basic tasks have become absurd. The notable lack of the presence of the artist creates the impression of lassitude and powerlessness, mirroring her doubts.

'In The Gym', Fear captures the progressive movements of her partner as he performs a workout regime with only a cherry tree and a long plank of wood at his disposal. The equally bemusing elements of surrealism and efficiency that underline the images capture the extent to which the pandemic has penetrated the complex webs of individual lives. In the current situation the act of physically moving one's body has become symbolic of a level of freedom, representative of a need to regain control over our everyday existence.

Fear's unnerving experience of graduating reflects the



Subject to Normality, Pixie Fear, 2020

wider picture for young people searching for employment with creative degrees. In the UK alone, 406,000 creative industry jobs are currently at risk. While traditional roles are waning, a handful of companies have thrived despite the pandemic, and value the skills that creative graduates possess. According to *Study International*, companies: *don't just want tech wizards; they also require people who understand human nature and can solve emerging ethical quandaries*. Technology companies are looking for critical thinkers to undertake analytics, while

businesses continue to value creative graduates for their imagination and software skills. Media outlets are constantly searching for young problem solvers to create compelling content that connects with audiences.

Fortunately for Fear, she will be keeping up the momentum for the foreseeable future; as a result of her outstanding grades, she was awarded an internship at Swansea College of Art. In August she will be curating a project: RESTART, resulting in an exhibition in October.

Lockdown at the Glynn Vivian Gallery

Over the past four months, Gallery Assistants Jess John and Emma Ellis have been working as call handlers at the Swansea Council Emergency Contact Centre (ECC), to help residents and to support our communities in the fight against Coronavirus.

As a team we had been following the news stories about Covid19. The decision had been made to close the gallery to the public a week before full lockdown started, so we knew that a change was likely to occur, however during this week staff were still attending the gallery to carry out cleaning and other tasks.

Then after the Prime Minister's address at 8pm on Monday the 23rd March, we had a message

asking us to go to the Civic Centre the following morning to begin training for the call centre. After a week in the office we were set up to work from home for safety measures. The ECC was put in place to support those who were shielding from COVID-19 and things happened very quickly with regards to the set up and training. The main purpose of our role at the ECC is to assist people accessing food and medicine, but many people just phone for a chat

and reassurance, I think especially if they are living alone – it's comforting for them to know that somebody is there to offer support if needed.

It took some time to get used to, only working in one space all day, every day, whereas in the gallery we are able to walk around and interact with many different people and have a change of scenery. The content of the conversations we have also differs from that in the gallery. The majority of our calls come from those that are anxious about their current situation. We also deal with many isolated people and we may be the only person that they speak to that week.

Working as part of a team remotely from home is something we have never had to do before, we both have enjoyed the role and it has been very rewarding helping people. Saying that, we really miss working with the rest of the Glynn Vivian team and seeing our regular visitors and groups that come to the gallery. Although we have weekly virtual team meetings it is not the same as actually being able to interact face to face. We are very much looking forward to reopening to the public and seeing the collection again.

Things will definitely be different when the gallery re-opens. There will be fewer visitors, limited events and more safety measures to comply with government standards. For a while to come we think many of our visitors will be cautious when visiting the gallery. But we will aim to create a safe and welcoming space to ensure the enjoyment of our visitors. People want to see the art again.

Emma: I have found my time during lock down to be ok and the past three months have flown by. Although I have had to juggle working from home and home schooling my son, I have really enjoyed spending some quality time with my family. When we are not working or home schooling we have made the most of the sunshine and enjoyed exploring the local countryside. I have spent my down time during evenings and weekends gardening and decorating. I have been getting creative upcycling old pieces of furniture and of course doing lots of crafty projects with my little boy.

Jess: Whilst I have missed the gallery and the freedom of being able to go places without too

much planning and consideration, for example just popping to the shop when you have run out of milk, I do not miss sitting in traffic to get to work and the general busyness of the roads. I have spent all of my free time during lockdown renovating my house. I haven't found any time to focus on creative hobbies unfortunately, but I will make sure to find time for that when the house is complete! It is a huge project that is taking a lot of time and energy, but it will be a rewarding outcome.



Those caring for the Glynn Vivian include ...

Alan Moss

Gallery technician Alan has been working with the gallery's collections staff and external contractors to maintain the venue's environmental control. All artworks need a stable environment with the relative humidity and temperature maintained at the required levels to prevent deterioration and decay.

Danielle Jenkinson

Gallery assistant Danielle has been part of the Glynn Vivian team carrying out a deep clean of the gallery. They have been dusting, vacuuming and using damp cloths to remove dust and dirt from every surface. This has involved working up ladders to remove dust from the highest ledges ... and scrubbing floors.

Jenny Williamson

Conservation officer Jenny has been continuing with the gallery's integrated pest management programme. She checks insect traps regularly to monitor if insects are present. Some creatures are dangerous for the collection and, if any are found, action needs to be taken quickly.

Photo: Alan Moss monitors systems that control the Glynn Vivian Art Gallery environment.

Letter From the Tate

The Tower by Max Reeves, Gallery Assistant, Tate London

The symbol of the Tower is usually powerful, seldom benign. In the Tarot the Tower, the XVI of the Major Arcana, means Danger, Crisis and convulsive change. Upon conquering London William the Conqueror immediately set about building the White Tower to dominate the landscape and mind-scape of the vanquished. According to the Welsh Triads the mound upon which the Tower was built had been the resting place of the head of Bendigeidfran or Brân Fendigaid, literally 'Blessed Crow' the Welsh King to protect the Islands from invasion so long as it kept vigil. It was however dug up and now the Tower still keeps ravens, legend stating that should they fly away then the government shall fall.

I began to devise an idea of a walk around the Tower, to create a radius constituting a theoretical border of anxiety and danger. On one side of the invisible border you would be within the range and on the other just outside. I turned to my own city of London and its Tower, the Shard. The Shard stands as a monument to contemporary power. Resembling a neo-liberal Barad-dûr, or Dark Tower, from Tolkein's *Lord of the Rings* it similarly violates our consciousness, ever-looming from an endless conspiracy of sightlines and vistas.

I chose a mile as a conceptual distance based partly on conversations with an ex-army sniper but mostly for expediency. My Tower would emit an invisible malnoia, a psychological sense of danger and paranoia. I drew a circle in my A-Z representing a mile, with the Shard at the centre. My mission was to walk it photographing the Tower when it came into view, which would represent the areas of the border with direct invisible risk.

And then came the Corona Pandemic. For the first month or so I mostly quarantined, venturing out furtively for food and beer. Empty streets testified to the plague, the invisible threat made real. The time was correct to execute the project.

I walked from Spitalfields to Bermondsey to the South Bank of the River. To give my circle an aspect of the occult I had divided it into twelve segments corresponding to the houses of the Western Horoscope, as well as the more obvious navigational compass points. Thus I found myself at East South East in the House of Aries.

I followed my path of fear as accurately as I could, passing through Southwark to The Old Kent Road. Deciding to split my mapping into 3 chunks to limit the amount of time exposed I halted there. The next day I returned and walked through the Elephant and Castle, Waterloo crossing the river at Blackfriars and continuing to St Brides on the Underground River Fleet in Virgo. From here the Tower disappeared from physical sight so I photographed sites of resonance in the direction of the Shard to compensate. This continued till I reached my home in the House of Cancer in North North East. The following day I picked up the Trail in Gemini with the Shard eventually returning at Taurus in Whitechapel and continuing through Shadwell to the River again at Aries in Wapping at East by South.

In the following days the government amplified noises of easing the lockdown and slowly, slowly the populace emerged from their quarantine obscuring the sense of the invisible; the invisible virus and the feeling of those millions that have walked before us throughout times of War and Pestilence and persecution. And those countless victims of the day to day trudge of existing.



Top: Aquarius-South-South-East, The Tower
Above: Aries-South, The Tower

Discovering the Bundy Modern Sculptures

Sarah Tombs



We discovered the Bundy Modern quite by chance whilst on a road trip through rural Vermont, USA last September. As we drove through the small town of Waitsfield, we glimpsed a large abstract steel sculpture outside a ramshackle artist's studio. An internet search didn't reveal the identity of the sculptor, but instead described a nearby private sculpture park: The Bundy Modern. We made an appointment to visit the following day. We later found out that it is sculptor John Matusz's studio.

We pulled off route 100 and drove along a typical narrow tree-lined rural road for several miles, however as we turned into a driveway the vista suddenly opened out into an expanse of manicured grounds in 80 acres of meadows set against a backdrop of the Green Mountains. Several monolithic steel sculptures were sympathetically sited on the lawns, and the textures and colours of the rusting steel were perfectly complemented by the autumnal foliage of oak and maple trees. At the centre of this idyllic scene was the Bundy Modern Gallery: an uncompromising modernist cube constructed from brick, wood and slate, with huge glass walls facing both east and west to bring in light and landscape.

The gallery and sculpture park were designed by architect Harlow Carpenter (1926-2009), who trained at Harvard School of Design in the latter



Left: The Bundy Art Gallery, 1969. www.bundymodern.com.
Right: The Bundy Modern with sculpture *Variation of Cubes*, John Matusz. Photo David Williams.

half of the 1950s, and the center was purpose built in 1962. Carpenter was an avid collector of art. He also made steel sculpture, and there is still one of his pieces in the sculpture park made from old farm machinery. The original mission was to create an arts venue, with a gallery space, an art library, and sculpture park and it also became the venue for Vermont Symphony Orchestra's summer concerts.

During the 1960s the gallery featured paintings and sculptures by internationally renowned artists including works by Antoni Tapies, Louise Nevelson, Ivon Hitchens, Pierre Soulages alongside modernist Italian sculptors, bringing modern art to rural Vermont. The Center also ran pioneering school classes for children to compensate for the lack of an arts programme in the Vermont area. Admission and classes were always free.

In 2014 Julie and Wendell Anderson purchased the building and set out to restore it to its former glory. They renamed it The Bundy Modern with the mission to 'build on the original mission by offering an intersectional view of the arts inclusive of modern, contemporary and industrial art, design, craft and furniture.' Since 2014 the Andersons have held exhibitions in the



Left: *Praying Snafu*, Harlow Carpenter, Steel 1965, Middle: *Untitled*, Paul Aschenbach 1966, Right: *Arch One*, Fred Pallini, 1967. Photos Sarah Tombs.

gallery space that include paintings by Michael Craig-Martin with photography by his daughter Jessica Craig-Martin, furniture design and as a showcase for Wendell's impressive collection of Ducati motorbikes.

When the Centre closed down (in the 1970s) the premises were used by various projects and at one time by a college. Some students used the sculptures for target practice: the bullet holes are still visible in some of the artworks. The sculptures were subsequently moved to safe storage nearby, and were only recovered by a team of volunteers in 2018. To date 15 of the original sculptures have been restored and returned to the sculpture park.

The huge Corten steel sculpture was made in 1966 by sculptor and University of Vermont art professor Paul Aschenbach (1921-1994). At 20ft high this sculpture is immediately noticeable, but despite its hugeness it does not dominate its setting, with graceful curves and rhythmic forms sympathetically composed for an outdoor natural environment. This sculpture powerfully commands its presence, perhaps that's why it was known as *Zeus*. Catalogued as *Untitled*, his assistants insist that Aschenbach called it 'Zeus'.

Diagonally opposite *Zeus* are three architectural steel sculptures by Fred Pallini (1942-2014) sited as a group in the meadow opposite the gallery. *Arch One* a 12-foot-tall, H-shaped structure completed in 1967, a 104" high chair-like form

(1961) *Untitled* and *Triforms 96"* (1965).

This group of sculptures seem to evoke ancient forms of architecture, a large chair that might belong to a mythological god or royalty.

Triforms is reminiscent of a dolman and *Arch One* of an ancient entrance to a sacred space, or a Neolithic henge. Fred Pallini specialised in steel sculpture alongside running his own metal fabrication/engineering company. Many Italian stone carvers came to Vermont to work in the marble and granite quarries from 1880 to the 1950s and some of these artisans turned to making steel sculpture in their spare time.

In the 1950s, the sculptor David Smith taught Sculpture at Bennington College, just over 100 miles from Waitsfield. These sculptors almost certainly would have known about his work and were possibly inspired by him. Discovering the history of The Bundy Modern was one of the highlights from our trip to the USA. I intend to return in the future to explore the granite and slate centres of Barre and Poultney where I believe there has been a Welsh community of slate workers who came over to work in the Vermont quarries in the late 19th century.

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 - www.poultneyhistoricalsociety.org/visitor-information/the-slate-industry
- The Bundy Modern, 361 Bundy Road, Waitsfield, VT 05673 | 802-583-5832

Pansy: the limitless potential of painting

Catrin Webster



There is an irony or perhaps, almost prophecy, in making a group of paintings which are essentially about the dynamic between state and citizen and in particular, how the architecture of the state, constructs parameters for a society, which exclude 'minoritarian' elements within. *Pansy* has been developed at time of increased hate crime in Wales against LGBTQ people, and aims to establish a powerful LGBTQ voice in the gallery as part of the Glynn Vivian's LGBTQi season.

Essentially the paintings are about being locked out. Sadly, in this Covid situation, they have been locked in! Such structures which create margins into and beyond which minorities are pushed, share a language with the Castles of Kafka's *Das Schloss - The Castle*, which in German holds the double meaning of lock and forms a narrative discourse in the two large paintings, *Pansy: Diptych*, and *Pansy: Cinematic Painting*. The simplified building forms (Castles) in the paintings are derived from buildings in Swansea, such as the prison and court. The use of flat decorative surfaces and intermittent perspective, is in part inspired by fourteenth century art of Giotto di Bondone's Scrovegni Chapel in Padua, and in part by the fifteenth



Top: Work in progress in Catrin's studio, Spring 2020.
Above: *Pansy: Cinematic*, Painting, Oil on Canvas, 12 meters by 3.8 meters, 2020. Photos Catrin Webster.

century art of the International Gothic period, where paintings shared a direct relationship to the physical buildings they were in. It is also an assemblage of visual phenomena, brought together at scale, some 12 by 4 meters, as an encounter with the surface of the painting and its illusions of depth and allusions to movement. The assemblage brings together Swansea architecture, placed within a landscape drawn in response to eight LGBTQ films which include, *Boys Don't Cry*, *Carol*, *Broke Back Mountain* and *Moonlight*.



Pansy: Diptych, Roy Efrat and Catrin Webster, Video Painting, 2080 cm x 270 cm, 2 Channel video projection and oil on canvas with sound, Duration 12:07 minute loop, 2020.

The *Pansy* project is a collaboration between myself and German/Israeli artist Roy Efrat. (See Artists talk on the Glynn Vivian youtube site: www.youtube.com/watch?v=-Jilaxr510c). We met in Buenos Aires in 2015, during an URRRA residency, supported by a Wales Arts International grant. We have been developing ideas together ever since, and the *Pansy* project enabled us to work together for a sustained period in Swansea, running up to the exhibition opening in the Glynn Vivian on April 2nd, which sadly did not happen.

Both Roy and I are passionate about the post digital potential for painting, which for me has led to exploring film and the televisual; developing approaches to painting which are performed, embodied and time-based. Roy brings his background in classical dance, choreography and video into a reimagined and expanded field of painting. Though dialogue and common under-

standing we have developed a deeply creative collaboration around colour, abstraction, figuration, expression, performance and narrative. Fundamentally about exploring the limitless potential of painting.

The support of the Arts Council of Wales and Glynn Vivian Gallery gave us the opportunity to make an ambitious international art work in Swansea, for which we are tremendously grateful. The gallery curators and Director have developed this project with us and helped and guided the paintings and their installation from the outset. This is just the beginning. We are in the process of creating a new work for exhibition in London in September, Covid permitting and are very much looking forward to the *Pansy* project being reimagined for other venues over the next year, in Wales and further afield.

catrinwebster.com

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

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