



FRIENDS
OF THE
GLYNN
VIVIAN

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GLYNN VIVIAN

Newsletter Winter 2020
Cylchlythyr Gaeaf 2020

Hello!

Welcome to our Winter issue of the newsletter, and our new chair Sarah Tombs. Your 2021 membership cards are attached to the front cover. Don't forget to date and sign them.

Great news that the gallery is now open again, by appointment, with some excellent shows to brighten the winter days and an inspired re-hang of the collection.

Join us for a variety of talks on Zoom, and for our Christmas Quiz (details will be announced via email).

Thank you for your continued support in these difficult times. 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: Anya Paintsil, *Mam, Mair a Fi*, 2020. Wool, acrylic, cotton, human hair and synthetic hair on hessian. 38 x 35 inches. Copyright the artist, courtesy of Ed Cross Fine Art

Letter from the Chair

Sarah Tombs

I am delighted to introduce myself as the new chair of the Friends.

I joined the Friends after moving to South Wales in 2004. I became a committee member soon after, and for four years I organised our talks and enjoyed participating in our fundraising activities during the closure of the Gallery. In 2008 I worked at the Gallery helping to organise interpretive events and during this time I got to know the team very well. It is lovely to see many of them still working at the Gallery, and to see how the refurbishment has given us so many facilities including: improved access, a café, library and of course great exhibition spaces.

I am a practising sculptor, university lecturer and have worked in gallery learning for many years. I am passionate about the vital role that galleries and museums play in our communities, and the Glynn Vivian offers a diverse range of activities and exhibition programmes for all of us to participate in person and online.

I congratulate the Glynn Vivian team on their hard work – all the staff do an incredible job both in front of house and behind the scenes with the technical team installing work and maintaining the building, and the conservator looking after the Collection.



I believe that the Gallery has a very important role in bringing people together during these challenging times, and once the pandemic is under control there will be lots more opportunities for Friends to become involved in supporting the Gallery's activities.

In order to do this we need to encourage more members to join – please spread the word! Don't forget that we host regular online talks, produce a 3 x yearly newsletter, and have many exciting events planned for the coming months.

I would like to thank Daniel Trivedy who did excellent work as chair this past year and I am very much looking forward to working with our committee and working hard to support the Gallery.

I very much hope to see you in the gallery or at a Zoom talk very soon.

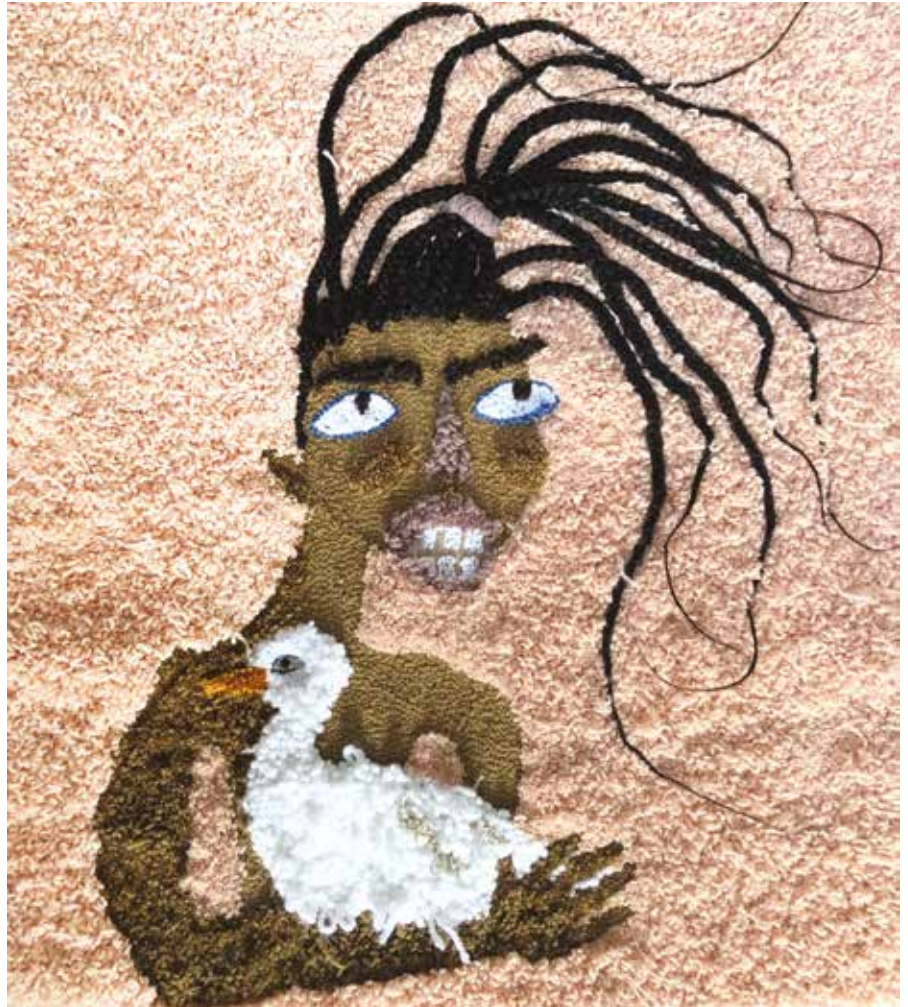
The Wakelin Award 2020

Kathryn Campbell Dodd

The Wakelin Award is administered by the Friends of the Glynn Vivian and is for the purchase of a work by a Welsh artist of merit. This year the chosen artist was Anya Paintsil, selected by artist and curator Kathryn Campbell Dodd.

I was really struck by Anya's use of materials and methodologies and the skilled use of traditional craft techniques in her practice. I have always been interested in the hierarchy in perception of what we consider to be 'art' in opposition to 'craft' and how we have traditionally valued one over the other. Anya's work addresses these tensions and the roots of these distinctions directly and with great finesse and subtlety.

Having recently graduated from a BA in Fine Art at Manchester Metropolitan University's School of Art, Anya's work felt to me particularly resolved and powerful. She told me that she had learned the techniques of rag rugging and latch hook from her Nain as a child and was interested in bringing these skills and mediums, learned outside of an art education context, to her work. This sense of familiarity and dexterity with her materials gives the work a depth and fluidity that can only come from years of experience with the process. This, in combination



Mair at Cylch Meithrin, 2020. Anya Paintsil. Acrylic, wool and synthetic hair on hessian. 42 x 36 inches. Copyright the artist, courtesy of Ed Cross Fine Art. City and County of Swansea: Glynn Vivian Art Gallery Collection

with the punch and playfulness of her imagery, gives the work its unique energy.

Working within a feminist lineage of textile and fibre art she is purposefully using these skills to speak about the labour of working class women. Anya says that rag hooking in particular is "... a method usually associated with labour, utility and poverty as opposed to more traditionally 'decorative' forms of textile art such as stitch, standard embroidery and needlepoint ...". Through this association she wants to draw attention to the fact that appreciation of textile work is often focused on white women from the upper classes. This value system can be seen to negate or devalue the long history of working class women involved in textile production in

the UK and globally. It is important to her that the labour involved in creating her own work is evident to the viewer as testament to the intensive working process involved.

Anya's decision to use Afro hairstyling techniques as a textile medium in her work is striking. Through this she is "...aiming to highlight the skill, labour and political history of black hair". Using human hair and also synthetic Kanekalon hair fibres, the latch hooking technique she uses echoes the way in which hair extensions are attached to the head, celebrating and focusing attention on the particular skills of black hairstyling as an art form in itself.

Growing up in Wrexham in the 1990s, Anya is a first language Welsh speaker. Her use of Welsh

language titles in some of her works bring ideas and expectations of identity into focus and speak powerfully of her personal experiences growing up in Wales as a person of Welsh-Ghanaian heritage.

Anya's work is quickly being recognised and collected by galleries and major institutions and I'm really delighted to have had the opportunity to help bring her work into the collections at Glynn Vivian Museum and Art Gallery.

Anya Paintsil is represented by Ed Cross Fine Art Ltd., London. edcrossfineart.com

For more information on the Wakelin Award visit friendsoftheglynnvivian.com

Ann Nora Jenkins

Louise Burston



Early March at the start of lockdown I received an email from my brother, attaching a copy of an article that had been written about my great grandmother, Ann Nora Jenkins, for the Cynon Valley History Society. I was familiar with most of the content, but there were a few things that were new to me, including my Irish heritage.

Born in 1863, Ann Nora was the eldest child of Irish immigrants Michael and Catherine Julian, who left Cork after the Irish potato famine in 1849 and settled in Hirwaun, where Michael Julian became a well-known shoemaker.

For most of her working life Ann Nora was a teacher, actively involved in the National Union of Teachers (NUT). But with the onset of WW1 she set about organising a Relief Committee, and raising funds to equip eight cottages in Llwydcoed for Belgian refugees, also helping to secure work in different parts of the country for the 50 Belgians who arrived in the valley. As a result in 1919 she was awarded the Queen Elisabeth of Belgium Medal and the following year an OBE by George V.

Women had been given the right to vote in 1918, but with

the proviso that they were over 30, were occupiers of property, or married to men entitled to a local government vote. It was not until 1928 that women were granted voting rights equal to men. However, there was a strange anomaly as the Qualification for Women (County and Borough Councils) Act of 1907 enabled women ratepayers to become Councillors. So women could not vote but could run a Council!

In 1919 Ann Nora put herself forward as a candidate for the Llwydcoed ward of Aberdare Urban District Council, stating that "she had been all her life a worker and she considered she had a perfect right to be called a Labour woman". Foremost on her programme were the 'education of our children and health and housing'. (Aberdare Leader 1919). She was subsequently elected to the Council,

being the first woman member.

The contribution of women to the war effort was unprecedented and many found themselves in positions of influence in what was then male dominated territory. In 1923, the Women of Wales signed a petition to the Women of America, requesting that they use any influence to persuade the US to become a full member of the League of Nations, safeguarding peace. Ann Nora took advantage of her position in the Council and was instrumental in collecting 10,000 signatures in the Aberdare District, contributing towards the final total of 390,296 across Wales.

Among other public offices that Ann Nora held were: Justice of the Peace, Governor of Aberdare County School, Vice president of Hirwaun British Legion Branch, President of Hirwaun Dramatic Society and Hirwaun War Comforts Fund, Member of Women's Tribunal, Ministry of National Service, President of Hirwaun Girl's Club and member of Hirwaun Library Committee.

I never knew my great grandmother, but clearly she was a remarkable woman. Reading through the Cynon Valley Society article, I was reminded of something that was not mentioned, that she had artistic leanings and liked to paint in oils and also designed and made quilts. Apparently she was the pioneer of quilting classes in Aberdare. I am lucky enough to own three of her still life paintings that she produced in the early 1900s. I often wonder where she learnt to paint, and living in Hirwaun, where she bought her oil paint and canvas.



Since late Spring I have started to paint my own still life on medicinal packaging. This is not my usual subject matter, but during lockdown my attention was turned towards the natural world which was unfolding in parallel with the virus in an almost tragic incongruity. This paradox was what made this springtime unique, worth recording, and somehow important. The simple recording of nature became such a comfort.

My great grandmother was painting her still life when turbulent changes were taking place in the world. Not only the impending onset of war, but mass Industrialisation bringing poverty and harsh living conditions to the working classes, especially in the Welsh Valleys. Tuberculosis, cholera and dysentery were rife and the mortality rate amongst women was extremely high. I like to imagine that she found solace and some time for herself in her painting and her stitching.

[louiseburston.wordpress.com/still life](https://louiseburston.wordpress.com/still-life)



Top: *Untitled*, Ann Nora Jenkins, Oil on Canvas, 1905. Above: *Lockdown: Small Roses*, Louise Burston, Oil on packaging, 2020.

Sources:
Bringing the Outside In, Michael McCarthy. *The Guardian Review*, October 2020
Merthyr Express, 5 April 1924
Cynon Valley History Society
www.walesforpeace.org/wfp/theme_womenwarandpeace
www.wcia.org.uk/wcia-news/wcia-history/womenspeacepetition

Eternal Youth

Kathryn Ashill

The Leslie Joseph biennial award is funded by the Friends of the Glynn Vivian Art Gallery from a generous bequest by the late Sir Leslie Joseph. It is open to young practising artists, graduate and post graduate art students who have received part of their education in Wales. Its aim is to provide the winner with a helping hand at the start of their career and offers an opportunity to stage their first solo exhibition in the Glynn Vivian Art Gallery.

Kathryn Ashill is the winner of the 2019 award. She will be performing at the Glynn Vivian Gallery, date to be announced.

I have been blessed with the title of 'young artist' by winning the Sir Leslie Joseph Young Artist award. At the age of 36, and the mother of two boys (one autistic boy aged four and one social animal age one) I feel 'cream crackered' as my mam would say. This prize has brought so much of value to me. Since I was told that I was to be the recipient back in February 2019, I have made lifelong creative partnerships with other artists and staff at the Glynn Vivian, the prize has been a push to be more ambitious and the chance to exhibit on my home turf, in my favourite gallery means the world to me.

I first walked into the Glynn Vivian aged five in 1989. A man showed my school class some aboriginal art and played a didgeridoo and I was hooked. I turned to Mrs Healey (my teacher at the time who fostered my love of the visual arts and entered me into all the Eisteddfod art competitions before being done for fraud in the late 90's), and told her I was going to be an artist. I kept my word, even down to the moustache (but not the beret, I had an idea that an artist had to have a moustache, a smock, a beret and a paint palette.)

In 1999 I bribed my nine year old brother to come and see the Canaletto exhibition with me at the gallery. I got to see the Venetian canals and my brawd got to see Disney's *Tarzan* with music by Phill Collins, a fair exchange.



Top: *Dad*, Still from *Fools Gold*, 2020 Above: *Sinking Louis*, Still from *Fools Gold*, 2020.

The Glynn Vivian has played a vital role in my shaping and understanding of contemporary practice from a young age. Another key memory I have of the gallery is experiencing a talk by artist Grace Ndiritu in the early 2000s, her exploration of performance to camera was spell binding and had a profound impact on me and my ideas. Homecoming.

Since winning the prize I have given birth to my second son and the world has changed dramatically. Originally this work was to be shown in September 2019, but the baby was slow to arrive and it seemed like madness to push (excuse the pun!) to exhibit whilst in the middle of the newborn phase. With the support of the staff at Glynn Vivian we were able to reschedule and work on exciting new plans.

'Fools Gold' final stages of production have come to fruition during the COVID19 pandemic. Luckily, before local lockdowns came into play I was able to schedule a film shoot at Chapter Arts Centre in Cardiff. With the help of film maker Tom Goddard we were able to spend a magical week making art, talking art and being artists. It reminded me of being at art school in the deep end of degree show time. After the long spring lockdown with two very small children, this opportunity to make was much needed and has been vital to sustaining my practice through this more restricted autumn.

Although there is no traditional opening event due to the pandemic, I hope that the events, film and publication will allow me to engage with you and wholeheartedly share my work with you.

GOLD!....Always believe in your soul.

For more information about the Leslie Joseph Award please visit friendsofglynnvivan.com

Sculptural Painting

Arron Kuiper

Arron Kuiper is the 2020 winner of the Friends Prize in the Beep International Painting Exhibition that took place at Elysium Gallery in Swansea. The Friends prize is awarded to an artist working or living in Wales. Arron Kuiper is a Welsh-born artist who practices in North Wales. He studied at Cardiff School of Art under Dave Shepherd and Andre Stitt. He is best known for his pioneering technique of sculptural oil painting, which has earned him multiple awards. His work has been widely shown across the U.K. in venues such as The Mall Galleries, The Museum of Somerset, and Cardiff Museum offsite projects, and has also featured in numerous publications including a-n Magazine, Vice, and Business Insider.

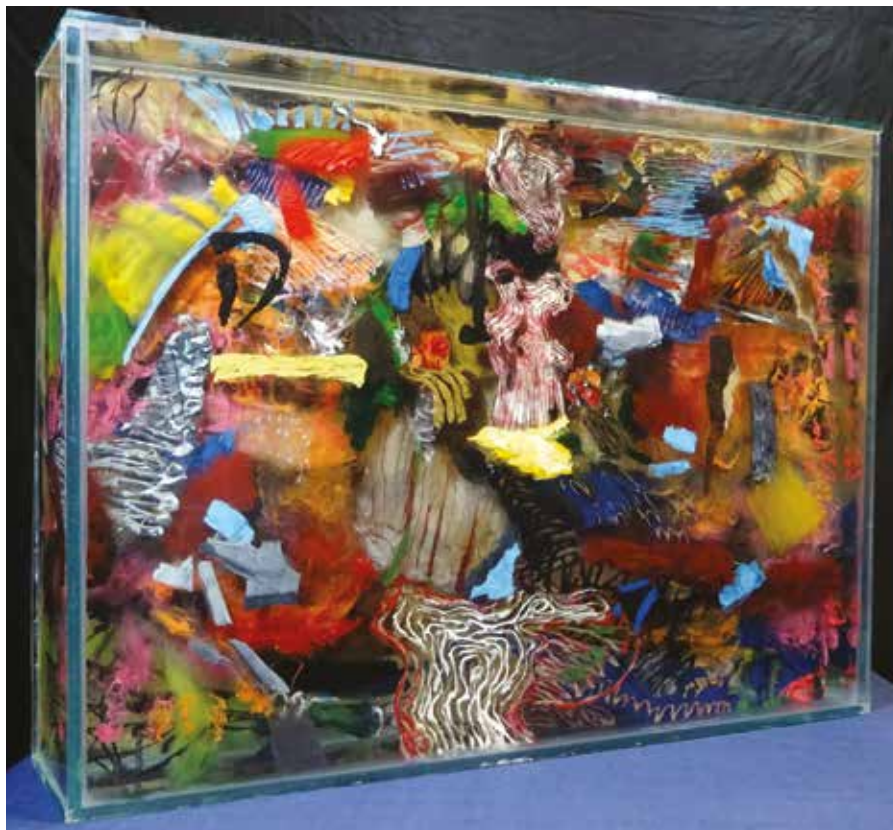
Ok let's sever to the pursuit: paint in its most widely accepted definition and application is as a coloured substance spread over a surface to leave a thin, decorative, or protective coating. Now what if paint didn't require a surface? What if it could hang seemingly unsupported, just being itself, free from the constraints of gravity? We've all seen the VR painting; people in headsets making brush strokes in the air with techno-magic wands, right? Well, what if you could do that for real; what if you had the tools and a space with some oddly sticky physics where you could leave a blob, a wash, or a brush stroke suspended, and then walk around it?

That is pretty much what I have been working on and refining for over a decade: the ability to paint



Celfie, Arron Kuiper, sculptural painting, 35x28x9cm. 2019

in three dimensions in real-time. My technique is extremely simple, yet it is quite hard to communicate via written text, so bear with me. Imagine if you will a fish tank full of transparent water based gel. Take a syringe filled with oil paint and inject the paint into the gel. Oil and water repel so the paint remains where you injected it, suspended seemingly in mid air, yet still able to be manipulated,



Down in the Valley Tonight, Arron Kuiper, sculptural painting, 34x45x10cm. 2019

changed or added to with the immediacy of brushwork.

This remains the essence of what I do, though it has changed dramatically over the years. Initially I was attempting to stencil thick layers of oil paint into sculptural forms, like towers of coins. I know this would have been easier with acrylics, but I wanted it to be oils. However, I had a problem keeping the layers of slow drying oils separate, so I tried adding absolutely everything I could think of, from wall-paper paste to sunshine to tears collected on a Tuesday in the rain.

Upon observing chemical repulsion with water based substances, I had a 'huh' moment - not quite 'eureka' as I didn't 'have it' yet. But with a goal identified I began to experiment until I had a working methodology creatively termed 'Sculptural Painting'.

I have continued to work on it ever since, and whilst I think it's pretty good now, there are still a few issues I need to work out, so it may be time to seek some professional (chemistry based) help. And that's one of the main problems, as no one has done this before there are no methods or guidelines in existence. My whole practice is a mix of invented tools, techniques, and methodologies so far removed from what has come before it, that it's hard to ascribe credence or veracity to the finished works.

Here is a purpose built dimension or Hyper-fun Space where anything is possible: paint can have form, shape, texture, and colour, and is allowed to act and present itself seemingly free of existing structures, circumstance, and even this world. It functions as a domain where I can construct surreal psycho-analytical voyages and abstract realisms, where motifs can be

elevated or hidden, marks can be loosely fluid or intensely precise, and meaning can be coldly rational or mystically surreal. They are impossible physicalities which the viewer can move around and explore, choosing their own adventure of meaning and experience.

A lot of my work functions like this, and I find it particularly fitting these days as it sits at odds with our contemporary image culture; in fact, elements of the latter I often exploit. For instance, that which I term 'stimulacra', the perfect selfie, plate of food, or Autumnal tree, becomes far removed from the reality from whence it was captured, disposable after a second's liking. It's great to give a physicality to this type of image, which appears sterile, whilst its existence subversively demonstrates that everything is much more complex than it seems. Each piece is a different idea and is executed as such.

My technique helps me do this, it allows me to say things, to build and communicate ideas in ways that continue to surprise even me. It has provided and continues to provide just about every challenge an artist can face, along with a whole host one cannot; but when I get it right, there is a sense of achievement I've found nowhere else. It keeps me inventing, the constant refining of process and invention of new tools/techniques keeps me engaged and productive.

Finally, I think it is just damned sexy: producing a large painterly deep red swathe which seems suspended in mid air is unbelievably gorgeous, and gives a visual tactility and sensuality I have rarely found elsewhere.

Swansea's Best Kept Secret

David George

Good design can, without question, improve people's lives. Great design can do so much more and in Swansea we have an organisation whose business is focused solely on great design, specifically aimed at the needs of disabled children. That organisation is Cerebra, a charity which works in collaboration with the University of Wales Trinity Saint David. The Cerebra Innovation Centre (CIC) is located in the Swansea College of Art, immediately opposite the Gallery. Its head is Dr Ross Head, assisted by two product designers, Gerallt Devonald and David-John Jarvis.

Over 500,000 children in the UK live with a brain disorder. This can make normal activities for those affected a major challenge. Cerebra, via CIC, aims to offer solutions to help those children and their families to enjoy lives of hope and discovery. Cerebra helps children with conditions such as autism, cerebral palsy, epilepsy and developmental delay as well as those whose brains have been damaged by physical injury. The aim of CIC, which has been providing solutions to these problems for fifteen years, is to create bespoke designs and manufacture equipment promoting the health and well-being of each child thus assisting their inclusion in society. Parents can approach CIC direct and there is no charge for the service. CIC aims to help 150 families a year creating about 50 inventions annually.

Many profoundly disabled children are unable to access day to day activities, including sports, due to a lack of appropriate equipment. CIC, in response to requests, designs and manufactures, at a relatively low cost, equipment tailored to meet the needs of the child. The procedure involves, not only "thinking outside the box", but also the application of the best design principles. No young person, disabled or otherwise, wants to be seen using equipment which is old, ugly or unfashionable. Practicability is a given but the end product must also be aesthetically pleasing.



Top: Poppy Jones and her father Rob, crossing the finishing line of the Cardiff triathlon using specialised triathlon chair by CIC. Photo credit Aled Llywelyn. Above: Harry playing fetch with this dog, Addi, using an robotic tennis ball thrower designed and made by CIC. Photo credit Tim Stokes.

In 2019 CIC received public recognition for its outstanding work. Despite being in competition with several large-scale and well-known companies CIC was awarded the prestigious St David Award for Innovative Science and Technology. The Award, which was open to companies throughout Wales, and is supported by the Welsh Government, was presented to Ross Head at the Sennedd in Cardiff. It says much about Ross and his team that they were able to triumph over some of the largest Welsh companies despite being on an infinitely smaller budget. However, they continue to produce beautifully designed and manufactured objects which fit absolutely the description "works of art".

The Innovation Centre portfolio tells you all about the wonderful products: www.cerebra.org.uk

Ysbrydoliaethau diweddar

Tomos Sparnon



Left: *The Walking Man*, Auguste Rodin, Right: *Landscape at Céret*, Chaïm Soutine (c. 1920-1921).

Rwy'n siwr bod pob un ohonom wedi gweld eisiau ymweld ag orielau ac arddangosfeydd celf dros y misoedd diwethaf. Mae wedi bod yn anodd heb allu gweld ein hoff weithiau, ynghyd â rhai newydd, yn y cnawd. Rydym yn ddiolchgar er hynny am dechnoleg sy'n ein galluogi i weld arddangosfeydd rhithwyr ac i ymuno â digwyddiadau arlein, sy'n ein helpu i fodloni'r awydd hwn.

Mae tri darn o waith celf wedi bod ar fy meddwl yn ystod y misoedd diwethaf ac wedi bod o ysbrydoliaeth i fy ngwaith celf diweddar. Y cyntaf yw *The Walking Man* gan Auguste Rodin. Castiwyd y cerflun ym 1903 ac roedd yn fodern iawn yn ei amser.

Rwyf wrth fy modd â'r gwrthgyferbyniad yn y cerflun hwn. Mae'r torso'n gleisiog ac anniben ond mae'r coesau'n llyfn a pherffaith yr olwg. Er gwaethaf hyn fodd bynnag, ceir undod a chydbwysedd yn y darn ac mae'r ystum yn gadarn. Er y byddai rhai yn dweud bod y darn yn anorffenedig am nad oes pen na breichiau iddo, mae hyn yn ychwanegu ato yn fy marn i ac yn gallu awgrymu llawer. Wrth edrych ar y cerflun, caf y teimlad nad yw'r corff yn gwybod i ba gyfeiriad mae'n mynd ac mae hyn yn fy atgoffa o sefyllfa bresennol ein byd – yn symud yn ei flaen heb wybod i ble y mae'n mynd. Mae'r ffaith nad oes pen gan y ffigwr hefyd yn cael gwared ar unrhyw hunani-

aeth sydd ganddo, sy'n awgrymu y gall gynrychioli unrhyw berson. Bu'r gwaith hwn yn ysbrydoliaeth fawr ifi pan greais gerflun o ffigwr yn cerdded yn ddiweddar.

Yr ail ddarn o waith celf sydd wedi bod ar fy meddwl yn ddiweddar yw *Landscape at Céret* (tua 1920-1921) gan Chaïm Soutine. Gwelais y paentiad hwn yn Amgueddfa Gelf Columbus tra roeddwn yn gweithio fel artist preswyl yn Rio Grande, Ohio yn 2017. Rwy'n cofio'r effaith sydyn a gafodd y paentiad arnaf. Cefais fy nhynnu ato am sawl rheswm. Dirgelwch y paentiad oedd y cyntaf – cymerodd sawl munud ifi ddeall beth yn union oedd testun y paentiad ac

roedd hynny'n mynnu fy sylw. Rwyf wrth fy modd â'r paled tywyll hefyd (sy'n creu awyrgylch cyfriniol) a thrwch y paent ar y gynfas. Mae Soutine wedi dal ymddygiad garw ac anrhagweladwy byd natur - gellir teimlo'r gwynt yn chwythu a symudiad y coed. Dim ond ychydig o ddarnau sydd wedi effeithio arnaf mor sydyn â'r paentiad hwn - braidd y gallwn symud o'r ystafell cymaint oedd yr effaith arnaf. Yn sicr, mae rhywbeth am ysbryd y darn hwn sy'n fy nghyffroi bob tro rwy'n edrych arno.

Y darn olaf rwyf am gyfeirio ato yw *Interior, Night*, 2009 gan Celia Paul. Mae gwaith Celia Paul wedi fy ysbrydoli'n fawr dros y blynyddoedd diwethaf. Paentiad o un o'i hystafelloedd yn ei fflat yw hwn. Yr unig wrthrychau amlwg yn y darn yw gwely, a thŵr BT yn y cefndir. Mae'n baentiad dwys a thrist yn fy marn i, sy'n cyfleu absenoldeb ac unigedd. Er nad oes ffigwr yn y paentiad, i fi, mae'n mynegi emosiynau mewnol Paul ac felly'n ei wneud yn hunanbortread. Mae'r paentiad yn teimlo'n berthnasol inni heddiw wrth awgrymu'r unigedd a brofwyd gan lawer wrth hunanynysu oherwydd COVID-19 a'r arfer gyson o sylu ar walydd ein hystafelloedd.

Ceir defnydd hyfryd o baent yn y darn hwn yn enwedig y ffordd y defnyddir tyrpant i greu cysgodau a marciau mynegiannol. Ceir defnydd celfydd o olau a thywyllwch hefyd.

Cefais fy ysbrydoli gan y paentiad hwn i greu cyfres o baentiadau ar alar fy mam-gu. Roeddwn am gyfleu'r teimlad o golled a brofodd ond eto'r gobraith a geir mewn ffordd mor arbennig ym mhaentiadau Paul.

Mae fy mhaentiad diweddaraf - *Chwilio am ffigwr cyfoes IV* wedi cael ei ysbrydoli gan gorffolrwydd cerfluniau Rodin, symudiad a dirgelwch paentiadau Soutine ac ysbrydolrwydd gwaith Paul. Diolch am weithiau celf sy'n ein symud a'n cyffwrdd ac yn parhau i'n hysbrydoli.



Top: *Interior, Night*, Celia Paul 2009. Above: *A Search for a Contemporary Figure IV*, Tomos Sparron.

Join the 100 Club - Support the Friends and win a Prize!

Subscription only £12 per year
12 x monthly draws
Monthly prizes of £10 and £25
Annual prize £100

Recent prize winners

July	Don Treharne £25	Angela George £10
August	Angela George £25	Betty Lewis £10
September	Pamela Davies £25	Margaret Jones £10
October	Andrew Green £25	Russell Harris £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

MBE awarded to Glenys Cour

Kate Bell

In October 2020, Glenys Cour received a well deserved MBE for services to the Visual Arts in Wales. Glenys has been a huge influence on me as far back as I can remember. Her passion for teaching and her love of the pure power of colour is a constant source of inspiration.

“The thread that goes through all of my work is colour, that’s the one thing which stands out. I love pure, saturated colour. It has such an effect on the senses.” Glenys Cour.

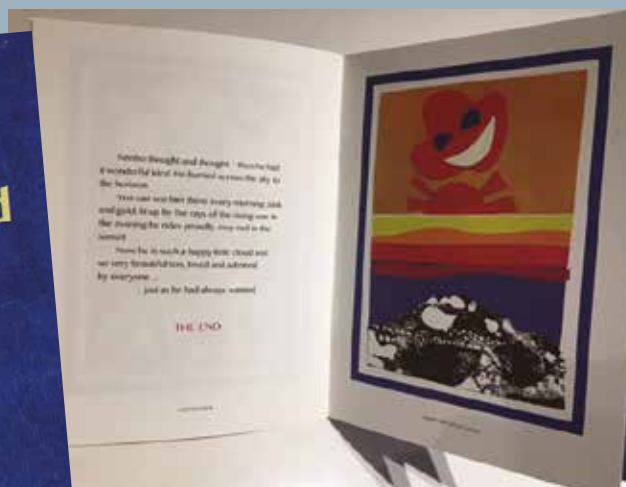
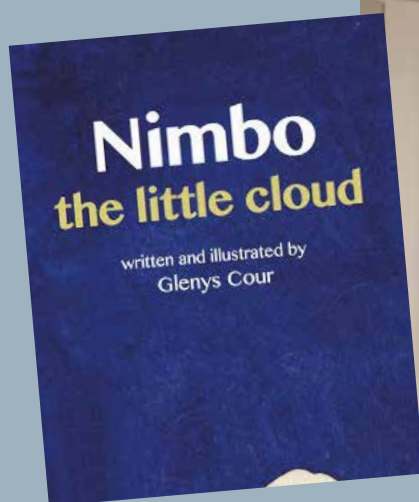
Now 96 years young, she shows no signs of slowing down and still paints every day. She was one of the founding members and President of the Friends for a time. She is represented in most of the leading Welsh collections.



Glenys Cour. Photo by Ryan Bater

Nimbo the little cloud

Signed and numbered copies (edition of 300) of NIMBO by Glenys Cour are available for £20.00 in the gallery shop. Alternatively we can post you a copy for £23.00, (includes £3.00 postage). Contact Richard Nash rnashwest@me.com for details. All profits go to the Wakelin Fund.



WAYS OF PROTEST

Elysium gallery in partnership with Swansea Museum and Fusion is proud to present 'Ways of Protest', an extensive exhibition looking at how the arts can be used as a vehicle for protest, and how activism and a desire for social change can drive individual and collective creativity.

Contemporary artworks will be accompanied by archival artefacts from the vast Swansea Museum collection as well as memorabilia, photographs, interviews, and artworks provided by over 100+ individuals and organisations from Swansea and Wales.

The exhibition opens Sat 28th November to Sat 23rd January 2021
Elysium gallery is open Wed – Sat, 12 – 7pm by appointment only
(check elysiumgallery.com for Christmas opening hours)

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

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