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Newsletter Autumn 2021
Cylchlythyr Hydref 2021

Letter from the Chair

Sarah Tombs

After the lockdown this year, the Gallery re-opened in May with *Postcards to The Future*, The Wakelin Award 2020: Anya Paintsil, and The Welcome Group's collaborative wall hanging to celebrate Swansea's City of Sanctuary 10th year anniversary. In July a major exhibition opened: *Terra Firma* by Carlos Bunga, including large scale installations, paintings, sculptures, videos and drawings. Also on display until 5 September was *New Acquisitions: Gifts from the Contemporary Art Society for Wales (CASW)*.

Despite lockdown the Friends have managed to run a lively lecture programme, albeit via Zoom. We have joined artists talking about their work that include Aaron Kuiper, Derek Bainton and Kevin Sinnott, Tate art historian Richard Thomas, and The Glynn Vivian conservator, Jenny Williamson. The lectures are an important activity for us and we always look forward to seeing friends at these events – even if it is on a screen! Do check the Friends website as we are in the process of uploading the talks so you can watch again or catch up if you missed them. We are very grateful to Kate Bell our Events Secretary for organising an engaging programme in these challenging times. Covid-19

has made it impossible to run trips and events. However we have some very exciting plans to host a programme of social events in collaboration with the Gallery and will organise trips as soon as it is safe to do so. Watch this space...

The Friends were delighted to award a £200 Welsh artist prize to Aaron Kuiper at the Beep painting exhibition at Elysium. Artist and curator Kathryn Campbell Dodd selected Anya Paintsil for the Wakelin Award 2020. This year's selector is the artist and curator Anthony Shapland and the winner will be announced later in the year.

I would like to thank everyone on the committee and especially Angela Maddock our President who has given us much support over the past five years. Richard and Pat Nash have stepped down from their roles as Treasurer and Membership Secretary after five years in office. Their work has been invaluable and both have worked incredibly hard: Richard assiduously keeping our accounts and Pat looking after our membership, always with a smile and some entertaining stories! We will miss them.

We are delighted to announce that Andrew Green has been elected as our new President,



Kay Renfrew, Treasurer, Paul McGrath, Membership Secretary and Anja Stenina, Media Secretary. We welcome the following new officers joining our committee: Derek Bainton, Gwenllian Beynon, Claire Francis, Jeremy Gluck and Benesek Monk.

My thanks to all the Glynn Vivian staff, especially for all their work keeping the staff and public safe during this challenging time.

Finally, thank you to all our Friends, your support is greatly appreciated. I would like to stress how important it is for friends to renew their membership this year more than ever, and to ask you to encourage your friends to join too. Your subscription enables us to run our talks programme and publish the newsletter, to administer the Awards, and donate prizes for Welsh artists, as well as supporting the Glynn Vivian in their activities, which will be even more essential for the next few years.

New Work for the Gallery

Andrew Green

The Contemporary Art Society for Wales (CASW) first asked me to choose works for them in June 2019. Covid meant a long delay, but it's wonderful now to see six works by two exciting artists, Lara Davies and Paul Emmanuel, being added to public collections in Wales. Three of them have come to the Glynn Vivian. Lara and Paul are very different artists, but they share one thing: a fundamental love of paint, and of the handling of paint. They fully deserve to have their works seen by a broader public, and have their names added to the long tradition of Welsh painters.



Left: 'Fleurs dans un Vase' from 'The Last Flowers of Manet', Right: 'Roses Mousseuses dans un Vase' from 'The Last Flowers of Manet' Lara Davies. City & County of Swansea: Glynn Vivian Art Gallery Collection

Lara Davies

The works that CASW have purchased are part of a body of work I made between the end of 2017 and 2020 where I was making paintings of artist books that live in my studio. Materially I was intrigued by the way the light reflected off the pages, and how to communicate the painterly qualities of the paintings but as photographs in a book. I also wanted to get some understanding of how my 'heroes' made these works, and I wanted to play with which marks are mine, and which are Manet's for example?

As painters we are painfully aware of the canon of painting, and perhaps painting other people's paintings in books was a reaction to the idea that doing something 'new' in painting feels almost impossible. The idea of paying tribute is also a current theme in my work, so I like to think that the book paintings are a celebration of the best bits from my painting heroes.

Either that or I'm just basking in their reflected glory.

Paul Emmanuel

The main elements of my work are raw sheep fleece and paint. I begin by painting into the wool with artist paints which is a very direct and visceral way of making connections between animal and human cultures. I don't process the fleece in any way, I just pull out sticks and debris caught in it which keeps things as close as possible between viewer, animal and paint. I generally use painting stretcher bars to fix the wool and make a surface. If I'm using a single fleece the works tend to be smaller. For larger works I'll use simple craft techniques like spinning and weaving to make flatness from the hairy stuff and build scale from there.

The thing about paint for me as a material is its malleability in different contexts and has inherent references as physical stuff. I mostly use artists paint and I see it as art ready to use from the tube and extend this idea to mirror more pragmatic uses of pigment like sheep marker. Sheep marker is used to make a language of painted marks and colour in the landscape and it offers broader readings on different modes of production with paint and its physical and visual

properties. The placing of colour and mark-making is a very real code and shows where the flock is from and the condition of single animals. The combination of these things gives a visual reading of landscape in real time.



Blue Vertical Painting, Paul Emmanuel. City & County of Swansea: Glynn Vivian Art Gallery Collection

Black Art Matters . . . for more than just the obvious reasons

John Douglas

This is, necessarily, a hugely over-simplified account of reading and thinking triggered by the redoubling of Black Lives Matter protest following the murder of George Floyd in May 2020. As a visual arts student at UWTSO, I also looked to issues relating to visual culture, including the historic 'Western' marginalisation of 'black' (ie non-White) art traditions and artists. I highlight below particularly important books to read but there's no space to list all the articles, exhibitions and programmes

which have arisen around the BLM cause. Readers will quickly spot the links to discussions of the experience of women's art and the current re-emergence of Welsh art from its marginalised past.

So: May 2020. The challenge was how to respond to BLM protests (as a 'white' person), other than to demonstrate in support, speak-up in conversation and act when witnessing racist behaviour. A wealth of publications and presentation-platforms underlined the

fact that the racism we're discussing is of 'white' creation and an issue 'White' society needs to address. Afua Hirsch's *Brit(ish): Race & Identity*; Reni Eddo-Lodge's *Why I'm No Longer Talking (to white people) about Race*; Emma Dabiri's *What White People Can Do Next*.

A key issue developed across these works is the 600-year-plus European/Western development of a 'White' paradigm or 'way of seeing' the world, plus all the institutional and

behavioural applications of such a mind-set. Things are defined and acclaimed by what they are not ... i.e. by 'proving' what's 'good' by dismissing what's 'not good', what's 'other', what should be marginalised and denigrated, if not destroyed ... 'black', 'foreign', 'female', 'Welsh', 'emotional' 'hysterical' ... whatever. Note the role The Royal Academy played in repeating and reinforcing 'Western' paradigm definitions of what constituted 'good' art and what was to be 'excluded', with significant consequences, as Peter Lord points out, for Welsh art. One of my specific responses was to pursue the idea that 'Black Art Matters'.

Another string of books here: Eddie Caruana's *Aboriginal Art* re the 'loss' of whole traditions of art (Aboriginal art was reclassified as of merely ethnographic significance); Eddie Chamber's *Black Artists in Britain* re the marginalisation and 'disappearance' of black artists, and the response of black artists in the US and UK to this experience.

The history of European response to 'others' runs as follows: an early, matter of fact recognition and exchange, degenerating into slave trading, colonisation, demonisation, Empire; then retreating into 'commonwealth recognition' of different ethnicities and cultures, whilst denying that any of this history had to do with racism. The story of black art in Britain post-1945 actually runs much the same: matter-of-fact recognition/exhibition-inclusion of 'black' artists in the 1950's, then exclusion or marginalisation as 'ethnic' art or later as 'protest' art; then 'spectacular recognition' as part of the 'new, cool, global



For Levi, Beware the woman dog and her babies. Anya Paintsil. Copyright: Anya Paintsil. City & County of Swansea: Glynn Vivian Art Gallery Collection

Britain' of YBA/Saatchi/Blairite era, insisting the past was not racist and 'all is now wonderful'. Black artists actually tell this history differently: they were the ones excluded, forced into ethnic art activism, then into Black Art protest, finally winning their right to recognition despite the institutional/structural racism they faced and continue to experience.

So in addition to radically re-thinking our 'art-history', there are important contemporary issues to resolve: how does the recent (overdue) recognition of so many black artists (contemporary and 're-discovered') sit alongside the unresolved and continuing impact of structural racism within our society. (Read Nikesh Shukla's *The Good Immigrant*).

Two important elements need adding to this history. Firstly that of 'identity' politics; initially the development of 'Black' pride and power politics, 'coalition politics' to unite all non-white heritage groups against the White, racist context. Then the more complex issues which arose from recognising that 'Black' contains a huge diversity of heritages and experiences; and the experience of individuals exploring the question 'OK ... but what is my particular identity?'

Answers to this identity questioning are complex. Key outcomes have included the concept of 'Black Atlantic' ie trans-national identities composed of multiple elements (eg of 'African', slave-trade diaspora, colonial /post-colonial,

'British', class, and gender experiences). Also the recognition that 'routes' are more important than 'roots' and that 'identification' is more important than 'identity' ie what we make of our particular lives is more important than any identity forced upon us by others. Nevertheless, the usually iniquitous impact of identity forced upon us (Stuart Hall's *Burden of Representation*) and the fact that people are still murdered on account of other people's reading of their identity can't be dismissed. But identity, how we see ourselves and how others see us, is not simple, fixed or essentialist; it's an ongoing ever-changing outcome of personal and collective,

societal and political interactions.

Here again readers will spot linkages with Peter Lord's mapping and discussion of Welsh visual culture, it's resilient strengths, it's marginalisation, it's Anglicisation, it's dalliance with questionable Celtic myths, it's 'red' protests, it's nationalist protests, and the question as to 'what is Welsh art?' (See *The Tradition, Relationships with Pictures* and his new *Looking Out* (plus his YouTube presentations.)

Meticulously disproving the official, 'English', 1927 HMSO statement that 'Wales has no art tradition', Lord charts the

many, unequal and contrasting strands of visual art traditions and initiatives which have co-existed amongst Welsh artists over the centuries, within the context of a dominant and dismissive English culture and 'Western high art paradigm'. So what, after all this, is 'the true, Welsh identity and tradition'? None of the above: it's the vibrancy of visual art activities, rooted in different, local, social, economic and political networks, with all their international connections and willingness to resist 'metropolitan' (for which read 'London') aesthetic dictats and fashions. This is what constitutes 'Welsh identity...a dynamic 'route' forward rather than past 'root'.

Postcards to the Future

During August 2020 the Gallery invited people of any age and location to send in a postcard. There was no fixed theme, but participants were invited to imagine what the future might look like, what their dreams may be and what was important to them in these times, along with what changes they might like to see. These had to fit onto a A5 postcard. The Gallery received hundreds of postcards in various mediums including drawings, paintings, photography, poetry and collage with messages of hope and peace, depictions of nature, climate change and Black Lives Matter. *Postcards to the Future* is on display until the end of September, after this date the postcards will be held in the Gallery Collection as a reminder of these extraordinary times.



Coastal Heiroglyphs 2020 Kate Bell

Kate produced her postcard in Lockdown, tracing marks on the coastal landscape around Swansea & Gower, referencing archaeological traits and climate change.

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Josef Herman's *Miners* Mural Panels 1951

Gwenllian Beynon



Figure 1: *Miners* (1950-51) Joseph Herman. City & County of Swansea: Glynn Vivian Art Gallery Collection. By permission of © The estate of Josef Herman.

I first saw the Josef Herman festival of Britain mural *Miners* (1950-51) in 2017 in the newly refurbished Glynn Vivian Art Gallery. It was displayed in ambient lighting that allowed the miners to glow from the dark, filling the gallery space. It evoked a feeling of almost being able to step into the painting to join the larger-than-life miners resting above ground after their hard labour in the mines.

The six miners fill the panels with little other references, yet we get a sense of them being outdoors at dusk, framed with a suggestion of the mining landscape, of the black coal tips and the dusty environment of the south Wales valleys. Herman does not literally paint the landscape in these panels rather lets our imagination see it. According to Peter Wakelin (2018) 'David Bell curator at the Glynn Vivian wrote about his [Herman's] expressionist vision of the mining community, 'He does not tell us what Ystradgynlais and its people look like, but out of his feelings towards the place and its people he creates a new world of form and shape and colour and tone.' We certainly get a sense of Herman's 'expressionist vision' from these panels.

The focus of the painting is on five crouching miners and one standing, the light flickers on some faces and glimpses of colour flash from their clothing the 'mauve scarf and the way they wear it' (Herman 1975 p. 03), the hands of the miners are enlarged implying hard labour and one can almost imagine their dryness, cracks, scars and the engrained dirt of the coal miner's labour. As a child brought up in a South Wales coal mining town, I remember the freshly showered coalminers after a day's labour still having the remains of coal on their faces, clothes and hands, their eyes often looked as if they wore make up with the blackness of the coal outlining their eyes and black scarring from cuts filled with coal adorned their hands and faces. Herman knew of these men's labour: *the miner is the man of Ystradgynlais...and is the walking monument to labour* (Herman 1975 p102). Intriguingly Herman painted one miner in each panel, and I wonder if this was for ease of working as well as for ease of transportation.

Herman said of this work *I think it is one of my key pictures and the most important one I did in Wales.* (Glynn Vivian archive nd.). The painting is now in the Glynn Vivian's permanent collection.

The *Miners* mural was commissioned by the Arts Council for the Minerals of the Island Pavilion at the festival of Britain that was held in the summer of 1951, six years after the end of the Second World War, and according to the V&A (nd.) 'the Festival provided light-relief to 8.5 million people who visited the main Festival site on London's South Bank'.

Herman was also commissioned by the Arts Council to paint a large oil painting, *South Wales*, for the Festival of Britain. In Fig 2 Herman is working in his studio in Ystradgynlais, behind him are many paintings and on the easel is the *South Wales* painting, as well as a smaller study for this painting on the floor. The *South Wales* painting was exhibited at the Festival of Britain's exhibition 60 Paintings for '51. (Fulltable.com. 2021). Interestingly in relation to the *South Wales* painting Herman has written on a preparatory drawing *Study for South Wales (Notes from a Welsh Diary)* (c.1951) now in the Tate Archive (nd.): *This was a study for the large painting I did in 1951 for the Arts Council Exhibition '60 Paintings'. The painting was called 'South Wales'. It was destroyed by the rain coming into the studio while I was abroad. Two fragments were saved. The right hand Miner, at present in the Port Elizabeth Museum, S.Africa and the 'Mother and Child' at present in a private coll[ection] in Canada.*

David Bell who in 1951 became curator of the Glynn Vivian Art Gallery, was a friend and mentor to Herman. Whilst Assistant Director of the Welsh Committee of the Arts Council (Biography.wales. 2021) Bell visited Herman at his studio in Ystradgynlais during the autumn of 1950 while he was painting the panels and offered his advice on the piece. David Bell, who championed the artist through his role at the Arts Council for Wales helped Herman to gain recognition, giving him opportunities to exhibit including these paintings at the Festival of Britain (JHAFC-1. 2021).

The *Miners* mural was exhibited several times in the years following the Festival of Britain until it found a permanent home at the Glynn Vivian Art Gallery. Herman engaged with Swansea College of Art for the preparation of the boards with hessian and gesso: for this laborious undertaking decided to engage the



Fig 2 Herman in the studio, attributed to Llew E Morgan (c.1950-51). Private Collection. By permission of ©Llew E. Morgan Estate

help of several willing students from Swansea School of Art (Herman, N. 1996 p.104).

In 1992 Herman was awarded a 'Silver Medal in Cardiff for Services to Arts' (British Museum nd.) the Mural had been stored in a dismantled state in the Swansea School of Art and before being brought out and put on view: *Cardiff students from Swansea School of Art had performed a splendid job of cleaning and minor restoration. After four decades, it showed no sign of wear and tear* (Herman N. 1996 p.105).

Herman was delighted and proudly met with the students who had prepared the Mural. The event of the presentation of the Medal was a lavish affair and *Friends and admirers came together from all corners of Wales. Miners from Ystradgynlais had travelled up to meet Joe-bach.* (Herman N. 1996) (As he was affectionately called). This event is evidence of Herman's continued importance as an artist in Wales and to Ystradgynlais long after he had left in 1955.

The Josef Herman Art Foundation Cymru based in Ystradgynlais has recently produced an app, a booklet, and a trail in Ystradgynlais with a focus on the areas that were important to Herman's life and art. The project was launched this summer, and the story of the Festival of Britain painting is included in this heritage trail.

A full version of this article (including bibliography), is available on the Friends website, together with a welsh translation: friendsoftheglynnvivian.com/newsletters.

Dylanwad Cerddoriaeth ar Hunaniaeth

Osian Cleaver

Mae Osian Cleaver o Abertawe a Newydd raddio mewn Cerddoriaeth Technoleg o Goleg Celf Abertawe cyn mynychu'r brifysgol aeth i Ysgol Gyfun Gymraeg Bryn Tawe.

Helo, Osian fy enw i, cerddor ac awdur o Abertawe. Ar ôl cael fy magu yng Nghymru, dau beth rwy'n arbennig o angerddol am ydy cerddoriaeth a'r iaith Gymraeg. O ran cynllunio fy nhraethawd hir, fe wnes i ymddiddori yn yr effaith o fy magwraeth ar fy hunaniaeth. Ar ôl graddio fy nghwrs Technoleg Cerdd eleni yng Ngholeg Celf Abertawe, dyma gipolwg byr o fy nhraethawd hir yn seiliedig ar ddylanwad cerddoriaeth ar hunaniaeth ddiwylliannol Cymru.



Ffigur 1 Osian Cleaver, (2021)

Wedi'i siapio gan bopeth rydyn ni'n ei weld, ei ddarllen, ei glywed, a'i gredu – hunaniaeth yw'r hyn sy'n gosod pob un ohonom ar wahân ac yn

Bob wythnos mae e'n darllen Y Cymro a'r Faner,
Yn darllen Dafydd ap Gwilym yn ei wely bob nos,
Mae dyfodol y wlad a'r iaith yn agos at ei galon fach ef,
Mae'n fwy o genedlaetholwr na'r FWA...

Ffigur 2 Iwan (1969) - Carlo

ein gwneud ni'n unigryw. Mae ein hunaniaethau'n newidiol ac wedi'u cerflunio gan ein profiadau ac ein diddordebau. Wrth ymchwilio hunaniaeth yn ddwfn, deuthum i feddwl tybed a all celf, yn enwedig cerddoriaeth, ddylanwadu ein hunaniaethau, ein personoliaethau, a'n cred? Ydy, yw'r ateb byr – ond nid yw hynny'n ddarlenniad arbennig o ddiddorol!

Er mwyn atgyfnerthu fy nadl, wnes i chwilio am gysylltiad rhwng cerddoriaeth Gymraeg a hunaniaeth ddiwylliannol Gymreig. Wrth siarad am ffigyrau cerddorol Cymreig allweddol, mae pobl yn aml yn sôn am Tom Jones, Shirley Bassey, neu'r Stereophonics, ond yn aml yn cael ei or-edrych yw'r sîn gerddoriaeth iaith Gymraeg anhygoel. O ganwyr protest fel Meic Stevens a Dafydd Iwan, i eiconau ôl-bync (post-punk) yr 80au fel *Datblygu*, bydd yr erthygl hon yn ceisio tynnu sylw at ddylanwad cerddoriaeth Gymraeg ar hunaniaethau diwylliannol ledled Cymru.

Roedd ond yn naturiol i ddechrau gyda'r eicon diwylliannol Dafydd Iwan, canwr ac actifydd gwleidyddol a

aeth ymlaen i arwain y blaid wleidyddol, *Plaid Cymru*. I'r rhai sy'n anghyfarwydd ag Iwan, roedd ei ganeuon pwerau Cymraeg yn bwysig yn y frwydr i amddiffyn iaith Cymraeg a diwylliant Cymreig trwy gydol y 1960au a'r 70au. Mae ei draciau enwog *Yma o Hyd* (1983) ac *I'r Gad* (1977) wedi eu hystyried yn "enghraifft bendant o bŵer a dylanwad cân boblogaidd" (James, E.W 2005). Wrth ddadansoddi gwaith Iwan, fy ffocws oedd datgelu unrhyw gyfeiriadau posib at hunaniaeth a diwylliant yng Nghymru.

Ysgrifennwyd un arall o'i draciau dylanwadol, Carlo (1969), i dargedu Tywysog Charles a'i deitl newydd fel Tywysog Cymru. Yn y gân ddoniol hon, mae Iwan yn ceisio tynnu sylw at yr hyn a gredai oedd elfennau allweddol hunaniaeth Gymreig. Mae'r gân yn cynnwys cyfeiriadau clir, amlwg tuag at hunaniaeth ac mae'n enghraifft gadarn o hunaniaeth Gymraeg wedi adlewyrchu trwy gerddoriaeth.

Rydyn ni bellach wedi sefydlu bod hunaniaeth Gymreig yn cael ei chyfeirio at drwy gerd-

doriaeth Gymraeg, ond a yw hi bob amser mor amlwg a welir gyda geiriau Iwan? Yn y gân *Tryweryn* (1979) ysgrifennodd y canwr Meic Stevens deyrnged emosiynol, ddisgrifiadol i bentref Capel Celyn yng nghwm Tryweryn yng ngogledd Cymru. Mae Meic Stevens yn ganwr cyfansoddwr caneuon poblogaidd o Sir Benfro a daeth yn adnabyddus trwy gydol y 70au a'r 80au am ei ganeuon pop seic-werin (psych-folk) bachog. Er ei fod yn agosáu at ei 80au, nid yw hi'n anarferol i weld Stevens yn chwarae yn dafarndai a chlybiau ledled trefi a phentrefi Cymru.

Mae'r blodau yn yr ardd yn hardd,
Mae'r rhosyn ger y drws yn dlws,
Ond nid yw'r blodau'n tyfu nawr,
Mewn tŷ o dan y creigiau mawr

Ffigur 3: Stevens and Jones (1979) – *Tryweryn*

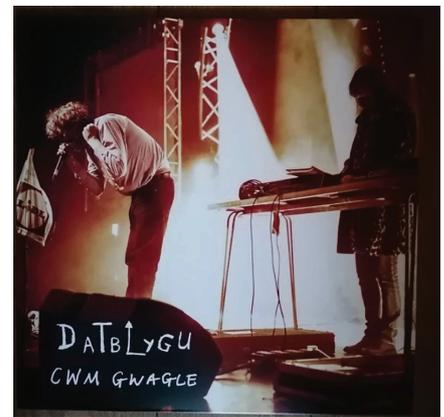
Er bod *Tryweryn* (1979) yn cyfeirio at lai o nodweddion hunaniaeth Gymreig i gymharu â *Carlo* (1969) gan Dafydd Iwan, mae'r gân yn cyfeirio at ddigwyddiad diwylliannol Tryweryn. Yn digwydd yn y 1960au, cafodd pentref Capel Celyn ei fodd i greu cronfa ddŵr ar gyfer Lerpwl. Mae disgrifiadau trawiadol Stevens a'i iaith emosiynol yn creu argraff drawiadol o'r digwyddiad a'i oblygiadau yn y 1960au.

Y band olaf y byddaf yn sôn amdano yw arwyr ôl-bync Cymru, *Datblygu*. Yn adnabyddus am eu geiriau onest yn disgrifio'r realiti o fyw yng Nghymru yn yr 80au a'r 90au, roedd *Datblygu* yn hynod dylanwadol yn y sin gerddoriaeth yng Nghymru. Yn anffodus, bu farw'r canwr David R. Edwards, a elwir yn fwy cyffredin fel Dave Datblygu, cynharach eleni. Gyda cholli ffigwr mor

bwysig, daeth teyrngedau i mewn o ffigurau Gymreig fel Gwenno (Canu), Huw Stephens (DJ Radio) ac Elis James (Comediwr). Esboniodd Gwennlian Anthony o'r band cyfoes Cymraeg Adwaith bod *Datblygu* a Dave wedi dylanwadu "yn uniongyrchol ac yn anuniongyrchol ar ein cerddoriaeth, geiriau ac agwedd." (Adolygiad Celf Cymru, 2021). Trwy hyn gallwn weld enghraifft berffaith o'r effaith y mae cerddoriaeth *Datblygu* wedi cael ar gelf, cerddoriaeth, a hunaniaethau ar draws y sin gerddoriaeth yng Nghymru.

Felly, a yw'r artistiaid hyn wir wedi dylanwadu ar hunaniaeth Cymru? Neu ai dim ond y sîn gerddoriaeth Gymraeg sydd wedi ei dylanwadu gan yr eiconau hyn? Llynedd, fe darodd Yma O Hyd (1983) gan Dafydd Iwan rhif un yn y siart *iTunes*, ymdrech a drefnwyd gan sefydliad diwylliannol a gwleidyddol Cymru *YesCymru*. Yn ogystal, mae Tryweryn wedi tyfu i fod yn symbol pwysig i Genedlaetholwyr yng Nghymru, yn wneud cân Steven yn berthnasol hyd heddiw, ac mae *Datblygu* yn cael ei atgofio'n fawr am eu heffaith barhaol ar hunaniaethau yng Nghymru. Mae'r broses hon wedi fy nysgu bod cerddoriaeth yn ddyfais wirioneddol bwerus.

Er fy mod bellach wedi gorffen fy astudiaethau, edrychaf ymlaen at archwilio ymhellach ar effaith cerddoriaeth Gymraeg arnom. Nid oes gennyf unrhyw amheuaeth y bydd bandiau Cymraeg modern fel Adwaith, Mellt a Bandicoot yn ein heffeithio'n enfawr dros y blynyddoedd i ddod ac yn ysbrydoli'r genhedlaeth nesaf o gerddoriaeth Cymraeg.



Ffigur 4: *Datblygu* (2020) – Cwm Gwagle

Llyfryddiaeth

BBC (2020). *Welsh language song Yma o Hyd tops iTunes UK song chart* [Ar lein] ar gael ar: www.bbc.co.uk/news/uk-wales-51083459 (Cyrchwyd 23/03/21).
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James, E. W (2005). *Painting the world green: Dafydd Iwan and the Welsh protest ballad*, *Folk Music Journal*. 8(5), pp. 594-618 [Ar lein] ar gael ar: search-proquest.com.ezproxy.uwtsd.ac.uk/docview/1355871?accountid=130472&pq-origsite=primo (Cyrchwyd 02/01/21).

Lluniau

Ffigur 1 Cleaver, O. (2021) *Osian Cleaver* [Ffotograff].
Ffigur 2 Iwan, Dafydd (1969). 'Carlo'. Yn: *Carlo/Y Dyn Pwysig*. WD 913. [Geiriau]. Welsh Teldisc; Cymru, UK.
Ffigur 3 Stevens, Meic & Jones, Heather (1979). 'Tryweryn'. Yn: *Caneuon Cynnar*. C485G. [Geiriau] Recordiau Sain Cyf; Cymru, UK.
Ffigur 4 *Datblygu* (2020). Cwm Gwagle. [Clawr] Ankstmusik; UK. Defnyddir trwy ganiatâd AnksMusic.

An english translation of this article is available on the Friends website: friendsoftheglynnvician.com/newsletters

'finding Swansea': A new project for the Friends

Anja Stenina

#findingSwansea – a celebratory archival response

This project was born out of a discussion during the recent FOGV board consultation on the current and potential future role of the Friends. Following the lengthy pandemic lockdown, there was an increasing pressure on institutions such as the Glynn Vivian to make their collections more accessible to the wider community, particularly in the digital realm. We felt there was huge cultural potential stored within archives that rarely get to see the light of day. Given that the role of the FOGV is to support the Gallery, to support learning activities and to encourage appreciation of the arts, it seemed like a good idea to try to find a way to help to bring the archive out of the boxes and on to an online platform, whilst adding the experience, passion and personalities of the Friends members along the way.

The idea is that the Friends will select an object from the Glynn Vivian collection connected to a theme, and collectively produce a portfolio of interpretation material based around this. It can take the form of oral history, social history, artistic response, etc. We are interested not only in adding artistic knowledge to the object, but giving it a broader cultural relevance by positioning it alongside the social history of Swansea, and Wales.

How Does it Work?

Starting from the initial theme, we will invite the Friends to nominate objects from the Gallery collection that have some particular value or meaning for them. The Gallery currently holds a significant number of its paintings collection online at: artuk.org/visit/collection/glynn-vivian-art-gallery-2722, though nominations are welcomed from any part of the archive. These nominations will then be



Michael Sweeping into Air by Douglas Swan. City & County of Swansea: Glynn Vivian Art Gallery Collection

shortlisted and the Friends will have a chance to vote on which object will be the focus of the project.

Once we have an object, there will be a period of roughly two months during which we will invite submissions to add to the portfolio. 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)

Visual arts (photographs, paintings, etc.)

Poetry, Music and 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 also approach other interest groups (local history, environmental, heritage, poetry, etc.) to invite them to share their knowledge and experience. Following the collection of submissions, everything will be compiled and uploaded to be held online as an archive in its own right as well as supporting the Gallery's own interpretative material. The final stage will be a launch event to publicise/celebrate the Gallery artefact and archival response.

Who Are We?

For now, the finding Swansea steering group is made up of three members of the Friends.

ANJA STENINA holds a first class degree in Fine Art, a Master's degree in Research and is currently undertaking a PhD in Fine Art with a focus on social epistemology. She is the Media Secretary for the Friends, a practising artist and one of the directors of GS Artists (a local artist led gallery). Anja is interested in generating engagement and conversation around those things that go without saying.

BENESEK MONK holds a Master's degree with distinction in Photography – Contemporary Dialogues. He has deep family ties to Swansea and its social and industrial heritage. With a background in education, community engagement and environmental work, Ben has held a particular interest in archival response since

attending *The Lure of the Archive* symposium at the Glynn Vivian Gallery in 2017.

JEREMY GLUCK holds a Master of Arts (Hons.) degree. With extensive experience in the arts, digital humanities, mental health research and training, and community voluntary sector project management, he works as a fine artist in digital art, film, installation, and performance, and in July 2019 he presented his paper on Gustav Metzger at the UWTSU Nexus Learning and Teaching Conference in Swansea, Wales. He is a co-founder of Swansea-based Axe Head Collective whose fourth group exhibition at Volcano Theatre takes place in October 2021.

Above all, this is a FOGV project and we welcome any members who would like to get involved at any level – any suggestions for improvements would be great, as would any volunteers who'd like to get involved in the day to day running of the project.

What Now?

To start off the project, our initial theme is 'Landscape'. Therefore, any members who have a particular object from the Gallery collection to suggest as a focal point, please get in touch and let us know. Our team is more than happy to assist with the logistics of the documentation process – we can film, photograph, scan, interview, record, upload, etc. The deadline for nominations is 20th October 2021. Following this there will be a poll held on the Friends Facebook page to agree the first work. Voting will close on 27th October 2021.

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This edition of the Newsletter was produced by Louise Burston and Kay Renfrew, and designed by Louise Burston. Please email the Friends if you would like to contribute an article or editorial.

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