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Newsletter Spring 2022
Cylchlythyr Gwanwyn 2022

Hello!

Welcome to this Spring issue of the newsletter.

The gallery is now fully open and has some exciting Spring exhibitions, as well as the return of 'Glynn Vivian at night'.

Everyone is welcome and no booking required! See Karen MacKinnon's Curators Report on page 12 for a full update.

Thanks to all of you who took the time to offer your opinion on whether you would like the printed version of the newsletter to continue, or to change to a digital format. Opinion was very much that the printed copy should remain, so for the time being we will continue as it is. Thank you for all your positive comments and feedback.

We hope you enjoy this Spring issue of the newsletter.

Louise and Kay
(*Editorial team*)

A Map for Nigel (2014)

Iwan Bala

I presented, or 'gifted' this painting (though I find it hard to describe my work as 'paintings' per se, preferring to call them mixed media drawings) to the Glynn Vivian collection at the end of 2021 because I felt that would be the appropriate place for it. It is part of a series of works dedicated to the life and work of the late Gower born poet, essayist and psycho-geographer Nigel Jenkins (1949-2014). After his untimely death, I began to make work based on his poetry, having had several conversations with him during a symposium on Welsh culture and history in Syracuse, New York State back in ... and a realisation that we should work together in some way. This never took place and, in a way, I felt obliged to develop some work that memorialised him. Shortly after 'exhibiting' the earliest of these works on social media, I was contacted by his daughter, the musician Angharad Jenkins whom I had not met before, and who visited my studio in Bute St, Cardiff several times. Through her enthusiasm it became obvious to me that we should collaborate (in lieu of not having managed to do that with her father). An idea formed to create an installation of drawings with a short lecture/performance and music composed for the fiddle and played by Angharad. We called this 'PROsiect hAIku', owing to Nigel's skill at the discipline of composing Haiku poems.

A book 'Fragments: Encounters with Poetry' was published in 2018 by the H'mm Foundation (which Nigel had established with his friend Ali Anwar) in which many of the works, along with my writing about the project and my ideas, appear.

The drawing in question, 'A Map for Nigel', was one of the last pieces added to the series, and it attempts to capture 'the whole of Wales' that Nigel had travelled and thought about, inhabited, fought for and wrote of. I had always been interested and fascinated by maps since an early age, and for a year had studied Geography as part of a course at Aberystwyth University.

The map of Wales, uncharacteristically laid on her side to also suggest an island on the horizon, was a motif I had used some years before, in the early 1990's. I might add here, that another artist born in the Mumbles inspired my use of the outline map of Wales, Paul Davies (1947-1993) who established the Beca group of politicized artists in the 1970's, of which I was a member. He often made collages and paintings using an expressionist technique based on the geographic shape of Wales.

'The whole of Wales' for Nigel began from his roots in Gorseinon

and the Gower, (Penrhyn Gwyr), took in all of Wales and then extended to the other parts of the world, wherever he went. I have exaggerated the size of the Gower peninsula on this map (Nigel's 'The Real Gower' was published posthumously by Seren in 2014, as well as two previously published volumes of 'The Real Swansea'). He travelled in the USA, and notably, the Khasia mountains of north east India which had been the destination of Christian missionaries from Wales in the nineteenth century. In his book 'Gwalia in Khasia' (Gomer,1995) he recounts this history and captures the abiding relationship between the Khasi people and Wales by making and recording his own journey.

Journeys require the possessing of a 'map', and Nigel was a man of journeys. He and his good friend Osi Rhys Osmond (1942-2015) artist, writer and lecturer (in Swansea) often took students from the USA who were on the American programme at Trinity College, Carmarthen (as it then was) on tours of Wales, giving them a vivid insight into the history and culture of this country that they both loved. They called these 'The Patriots Tour', and Osi wrote; '*a four-day trip around Wales on a Jones Ffoshelig coach, which was in itself a critical choice. Cocooned and micro-phoned we expounded to our captive audience the past and present wonders of Wales, the smallest continent*'. 'Fragments, Encounters with Poetry' p.51. (H'mm Foundation, 2018).

The drawing also quotes several pieces of Nigel Jenkins' writing, jotted roughly and with corrections as if in a writer's



Map for Nigel. Iwan Bala 2014. City & County of Swansea: Glynn Vivian Art Gallery Collection.

notebook. On the right appears a part of his essay 'The Lie of the Land' from 'Footsore on the Frontier' (Gomer, 2001) - which incidentally has 'Ynys Esgyrn/Bone Island' (2000) an earlier 'Wales on her side' image that I painted in oils, on the cover - 'The world is one blue teetering orb, and everyone wants to save the whales; a few of us, living on this particular swathe of it, live in hope also of saving Wales, in all her cultural, topographical and ecological variety'. For me this sums up my own practice and ethos, what I have described as a 'Custodial Aesthetics'.

A humorous poem 'The Creation' by Nigel is also written into the body of the drawing, and Anglesey takes the form of a portrait of Angharad with a ribbon in her hair, which she wore at the time. At the centre bottom of the image is a silhouette of a figure standing as if gazing at the whole vista. The whole work emulates the appearance of an antique map, and is coloured in a way that suggests an aged manuscript, an artefact that might be displayed in a museum rather than a gallery.

Belshazzar's Feast

Jenny Williamson



Belshazzar's Feast during cleaning. City & County of Swansea: Glynn Vivian Art Gallery Collection.

The recent re-development of the Glynn Vivian Gallery enabled conservation staff to embark on a project that previously was not possible. The new state of the art oil painting conservation studio has the space and equipment to carry out the restoration of potentially one of the most important early Italian paintings in the Collection. The 16th century Venetian painting 'Belshazzar's Feast' is documented in our cataloguing system as: "Unknown painting 'Belshazzar's Feast'; Venetian school; oil on canvas". Andrew MacKenzie of Bonhams gave his verbal opinion during a visit to the gallery in March 2010: "Copy of or follower of

Veronese Probably early 17th century. Poor condition."

The painting was given to the Gallery in 1920 by John Dyer, a wealthy Swansea businessman, who had made money as a flour merchant. He gave several important works including 'The Holy Family' by Paris Bordone (1500-1571).

This painting was in a poor state when it was donated, the canvas was degraded and there were several tears. Lack of proper storage in the Gallery meant that it was stored in the boiler house with several other paintings for a while. The painting was covered with a thick layer of

soot and it was hard even to see the figures in the painting, but initial investigations and cleaning tests revealed the quality of the painting. There appear to be similarities with paintings by the famous Venetian artist Paolo Veronese (1528-1588).

The full conservation and restoration will take up to two years. The first stage of the treatment was to remove the thick layer of black grime (possibly soot) from the painting.

The next stage is the structural work. The original canvas is old, brittle, torn and the attachment to the stretcher has failed. The painting needs to be



Belshazzar's Feast before and after cleaning (detail). City & County of Swansea: Glynn Vivian Art Gallery Collection.

attached to a new canvas and stretched around a new stretcher to provide support for the paint film.

Because the painting is over two metres long it is too large for the Glynn Vivian lining table so has to be lined elsewhere. With the generous support of the Friends of the Glynn Vivian the painting will be taken to London for lining. After lining it will return to the Gallery for the varnish removal and restoration of the paint damages. After a final varnish it will be ready for

exhibition and we plan to make it the subject of an exciting display about the culture and people of Europe in the sixteenth century.

This is an exciting opportunity to carry out a major restoration of possibly a very important work. The restoration will reveal the quality and style of the painting and will help with attribution. We are working in partnership with Swansea University scientists to analyse the pigments. We hope that this will help establish exactly where and when the painting was made.

The Wakelin Award: Cinzia Mutigli

Anthony Shapland

The Wakelin Award is administered by the Friends of the Glynn Vivian and results in a work of fine art or craft being purchased for the Gallery collection. This work is by a Welsh artist of merit whose work is not yet well represented in public collections. This year the work was selected by Anthony Shapland, a previous recipient of the award.

There's a thing that happens when artists also work-work in the visual arts. A bit like standing too close to a radio mast, the signal reaches only those further away with clarity; they often get eclipsed in their support for others or type-cast in light of the benefits they deliver. Although they are at the centre of a number of activities, they are often in danger of being overlooked.

That is why I am really pleased to nominate Cinzia. Her precision – whether in performance, exhibition or publication – demonstrates a steady progression and a consistency as one of the most considered and versatile artists working here. This award is a marker of her career and impact in Wales.

I have known Cinzia since the mid-90s; I had returned to Wales and we were in overlapping artists circles. Cinzia was part of a group, Quincunx, and we were all rattling around in the same scene as g39 (a artist-run gallery in Cardiff) was born. At the same time, Karen MacKinnon launched a series of shows called *Ffresh* of new work from Wales. It felt like a whole generation of artists was becoming more

visible, that the structures were changing and growing in confidence.

Over the years, Cinzia and I crossed paths in her work supporting commissions and careers of many artists at Cywaith Cymru, at Elbow Room, a public arts agency, then at g39, where she works with me in programming and artists development. We're both committed to supporting other artists. We forget sometimes, to step back and remember that we are also part of that ecology.

Recently I worked on SURVEY II, with Jerwood Arts and SITE, which opened at g39 in 2021 with a new commission from Cinzia. The opportunities for larger scale ambitious projects have pushed her work forward, built on a well-researched lexicon of references and research.

The work we agreed to put forward for the purchase prize

is *Sweet Wall*. Made for Jupiter Artland, in 2020, it is mesmerising, though that feels like too small a word. The repetitive imagery and understated, but direct, narrative, orbits the central motif of sugar.

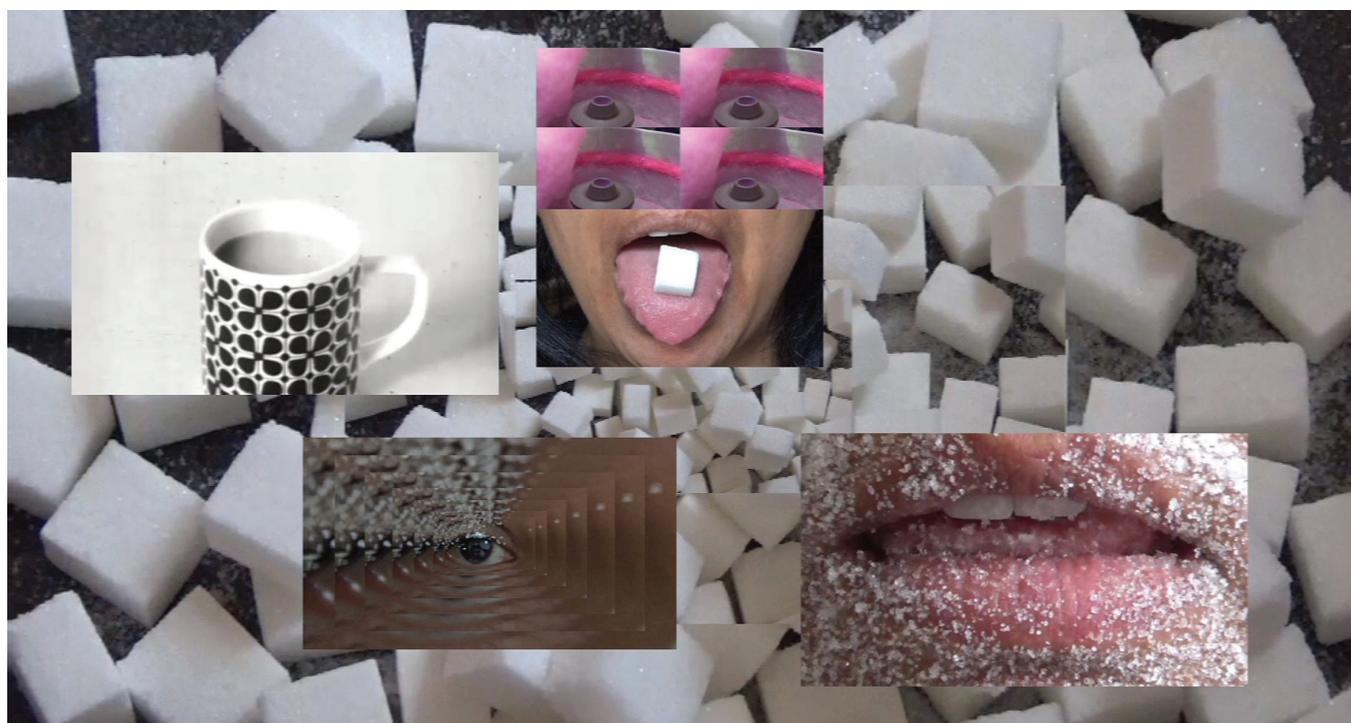
In the film – while we fixate on the repetitive pleasure of candycrush lines dropping satisfyingly into position, or a sweet-prize spun cotton, or white sugar falling like snow into red fruit for jam – something else seeps through. There is a parallel narrative of addiction, desire and gratification; the trauma of the trans-Atlantic slave trade, post-colonial identity and greed.

The rhythm is a lull; sweet imagery sleepwalks us toward an understanding of complicity, of repeated behaviour that persists. The patterns, the dead end of repeated loops that don't progress, the wallpaper motif; all mirror, repeat and echo in a persistent visual voice. Over and over again.

There's a phrase about nothing being so blind to us as our immediate past, only time and distance allows us to see clearly the things that brought us to the ever-moving present. The artworld trope of *discovering* hidden practices jars in the fact that they were always in plain sight. Neither hard to reach nor obscure. Cinzia reminds us that some of these patterns or systems that we move through day after day have become as invisible to us as air, but that they exist and shape the world.

I think Cinzia's recent work is remarkable, as is her commitment to Wales and support and input into the art scene here. I'm proud to support this purchase with the help of the Glynn Vivian, The Friends, and the Wakelin Award.

Sweet Wall is on display at the Gallery until 4th September.



Video Still, *Sweet Wall*, Cinzia Mutigli, 2020. Courtesy the artist.

Gold in a Back Yard

Inspired by the paintings of Charles Burton

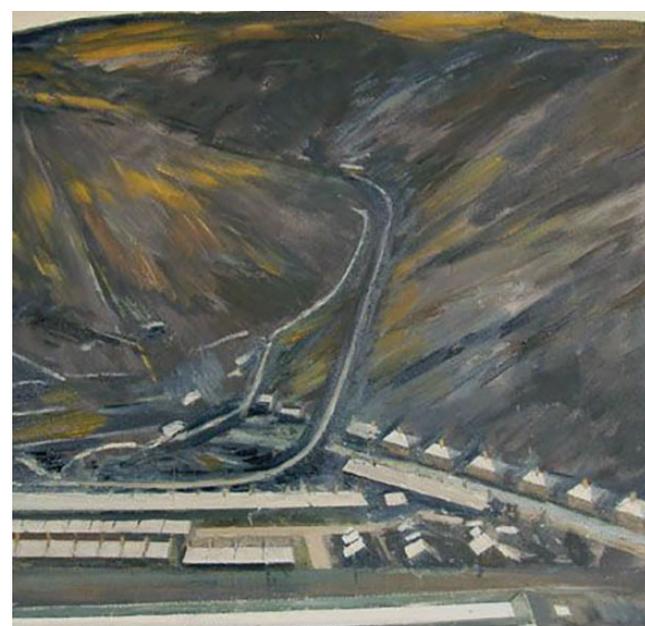
Paul Barrett

"I simply had a mantra of finding gold in my own back yard, and painted what I knew". This statement by Charles Burton along with my first experience of seeing his work created an immediate and visceral response and appreciation. It reflected in some ways my own upbringing and experiences in a similar environment in industrial Lancashire and as such it is a stimulus to my artistic endeavours.

Born in 1929 and growing up amidst the poverty of the pre-war Rhondda Valley, Burton's landscape paintings are much more than mere representation. Through an unconscious and unacknowledged process he responded to and reflected the social, economic and physical changes wrought throughout the Rhondda Valley in the 20th. century.

The painting of the now demolished *St. Mary's Church, Treherbert* (circa 1950), has a simple, flat to the picture plane structure. However there is boldness in depicting a view downhill, leaving a largely undifferentiated foreground in opposition to all the significant content in the upper half of the painting. The colour palette and tones are limited, possibly reflecting the post-war environment. The central element, the "established" Church, is depicted distinctly but separated from the terraced housing and is apparently surrounded by unkempt land; an unconscious rebuke when non-conformist chapels within the urban milieu were more the norm? Close to the terraced houses are impressionistic irregular blocks of colour; they only take form when viewed from a distance. Life, other than the individual running down the footpath, to or from what, is omitted.

The painting *Glenrhondda* depicts the Blaencwm valley near Treherbert and is based on the memories evoked, without precise depiction, of



Top: *St Mary's Church Treherbert*, Oil on Canvas (c.1950).
Above: *Glenrhondda*, Oil on Canvas, 2008. Charles Burton. Courtesy of the artist and Martin Tinney Gallery.

the industrial landscape. Painted in grey and white with highlights in brownish yellow and green, it captures the very essence, the harshness and enclosure, of the valley and industrial environment. Not everything is distinct or detailed yet everything is clear and obvious; the terraced and semi-detached houses, the railway and road snaking up the valley, the collieries and spoil heaps. As such it is a powerful yet unsentimental evocation of a community and way of life that had disappeared. This is evident in paintings of street scenes in Blaencwm. There is a sense of back-of-beyondness, of the specific functionality of place and of life and lives constrained. His comment that the Rhondda Fawr valley had changed dramatically since he left: "It doesn't belong to me anymore, it's so strange, it has almost left me homeless" captures the sense of loss of purpose and social and economic cohesion.

"The thing that I found quite natural was to be myself. I never had any problems at all in feeling that one had to paint in a certain way or anything, it was just my own way, it was what I did". He certainly did! It may be that I am reading too much into the paintings; projecting on to them my own attitudes and responses. Whatever the case, the paintings produce an emotional and personal response in me.

In my paintings of the slate country of North Wales I have tried to evoke the harshness of the landscape and the presence of the slate tips dwarfing the human environment; to reflect the fact that the dominant form of working life has disappeared but also that the community has resilience. A sense of history, sport and the re-purposing of what was the economic base of the community provide a base for community cohesion. In my painting of Burry Port (below right) The ordinariness of the social

and physical environment of Burry Port is communicated in the bright colours and tones of a more expansive period.

The fact that Charles Burton's paintings resonate with me is a testament to their underlying truthfulness, which I try and emulate in my own work.



Top: *Slate Town*. Acrylic on canvas. 2021. Paul Barrett
 Above: *Bowls Club, Burry Port*. Acrylic on canvas. 2022. Paul Barrett.

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Coch a Chariad

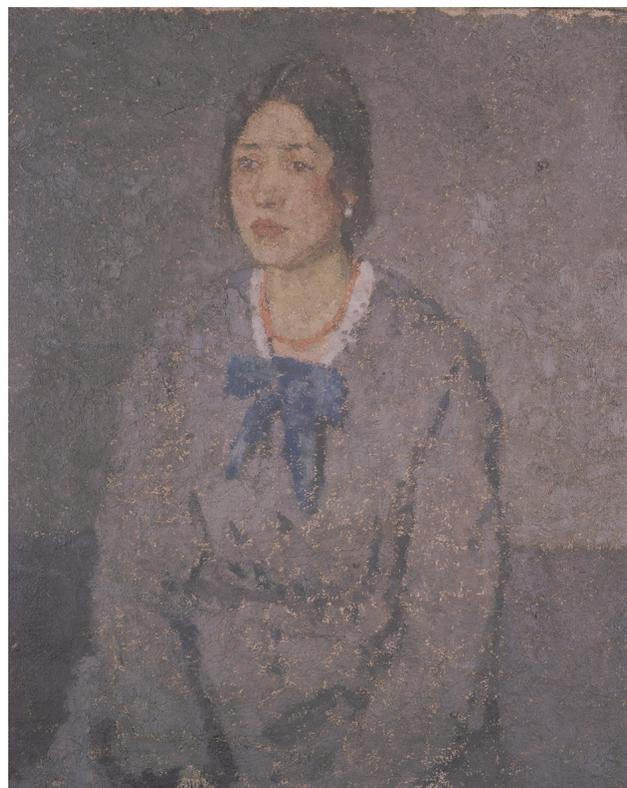
Jasmine Star

Pan fydd merch yn cael ei geni, ein greddf gyn-taf yw lapio hi mewn pinc. Wrth iddi hi dyfu, rydym yn cyfnewid y pinc am goch ffyrnig sydd ag arwyddocâd traddodiadol o amhurdeb, godineb, ac fwlgariaeth.

Mae'n duedd, rydw i fel artist benywaidd wedi sylweddoli, bod y byd celfyddydol hefyd yn dilyn. Mae chwiliad gwgl syml o 'red in art' yn tynnu lan tudalen ar ôl tudalen o ferched a menywod wedi ei clogu mewn blancedi o angerdd a phechod - does dim dynion i'w gweld, ond pam?

Gallwn edrych mewn i'r bwriad tu ôl i hyn, os pe bai yn rhywiaethol a systematig neu dim ond arferiad diniwed sydd mor glwm yn ein diwyl-liant rydym heb allu cael gwared ohono, ond gallwn hefyd troi tudalen a dechrau meddwl, 'daliwch funud, oes yna bŵer mewn dewis y lliw yma?

Rydw i yn siŵr pe bae'r artist Gymraeg Gwen John (1876-1939) yn creu gwaith yn yr adeg yma, byddai hi yn dadlau dros y cysyniad yma ac yn dadlau bod yna bwer yn y lliw. Mae Gwen John yn raddedig o Goleg Celf Slade yn Llundain, ac yn artist llai adnabyddus na'i chyfoedion gwrywaidd - megis Matisse, Picasso, Brâncuși, a Rainer Maria Rilke - er hynny mae John wedi ennill poblogrwydd diweddar am ei phortreadau, llawer ohonynt o'u hunan. Yn ei hunan bortread o 1901, mae John yn portreadu ei hun yn y blaendir mewn cefndir brown, gyda'i mynegiant yn llonydd a'i chorff wedi gwisgo mewn coch. Mae llawer yn honni bod penderfyniad John i ddangos ei hun fel hyn, yn ogystal â menywod arall, yn bwrsasol tu hwnt.



Above right: *Woman with a Coral Necklace*. Gwen John, (late 1910/early 1920). Right: *A Portrait of the Artist's Wife*. Ceri Richards, 1932. City & County of Swansea: Glynn Vivian Art Gallery Collection.

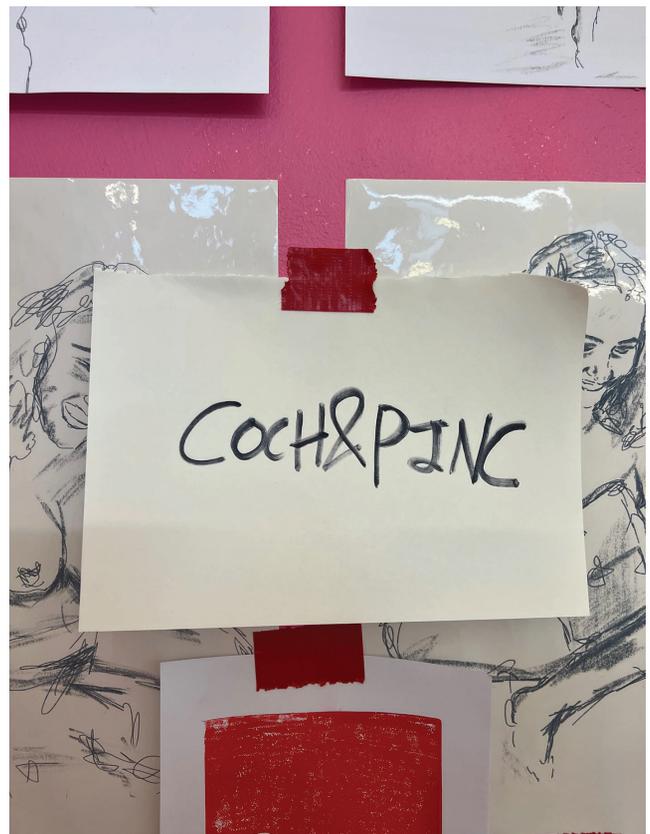
Yn ei erthygl *Gwen John's Self Portrait: Serene and Troubling* o 2018, creda'r awdur Skye Sherwin bod "John's paintings might all be seen as self-portraits of a kind", cyn ychwanegu bod ei hunan bortread o 1902 yn "picture of a bold woman demanding to be taken seriously."

Ydy John yn datgan hunan gariad? Rydw i yn dewis i gredu hyn. Ar ôl methiant ei pherthynas gyda'r cerflunydd Rodin, yn ogystal â byw yng nghysgod ei frawd adnabyddus, Augustus John, gwnaeth hi benderfynu dod yn gefnogwr o fywyd datgysylltiedig. Wnaeth John byw ar ben ei hun ar ôl symud i Ffrainc yn 1910, gydag eithriad ei chathod. Dywedodd yn sicr bod hi yn meddwl "family has had its day."

Parhaodd John peintio menywod yn yr un modd. Mae'r darn *Woman with a coral necklace* yn gwneud i mi deimlo'r un ffordd a'i hunan bortread o 1902. Mae'n atgoffaol o waith Vermeer (1665) *Girl With a Pearl Earring* yn ei liwiau a'i gyfansoddiad, ond mae hefyd yn cyfleu popeth y mae gweddill o weithiau John yn adlewyrchu; llonyddwch sydd yn deillio o gynnwrf.

A fyddai rhywun heb ei phersbectif hi wedi gallu creu darn mor ddeinamig ac eto yn ymddangos heb ymdrech? Efallai. Mae'n bosib. Wrth chwilio trwy gasgliad parhaol y Glynn Vivian byddwch yn dod o hyd i *A Portrait of The Artist's Wife* (1932), wedi ei chreu gan artist Cymraeg arall, Ceri Richards (1903-1971). Mae'r llun yn dangos ei wraig Francis Clayton - mae hi yn gwisgo het mawr wellt a ffroc draddodiadol goch.

Yn ystod ei bywyd, gweithiodd Clayton hefyd fel artist, a chydabyddir gan amlaf bod Richards, trwy ddylanwad Picasso, wedi llwyddo i gynhyrchi beintiad sydd yn portreadu delwedd o unigolyn sydd yn anymddiheurol hi ei hunan. Tra bod darnau John yn ganlyniadau o'i chariad tuag at ei hunan, mae peintiadau Richards yn bodoli oherwydd ei ymroddiad at ei gwraig. Er y gwahaniaeth hwn, mae'r ddau yn rhannu tir cyffredin o sicrwydd tyner sydd yn bleser i'w gweld wrth ymweld â'r oriel. Mae'r menywod yma - Gwen John a Francis Clayton, a llawer mwy - yn hyderus, cryf, pendant; rydw i'n meddwl amdany'n nhw a'u nerth pob tro rydw i yn gwisgo ac yn tynnu siwmpwr goch ar fy nghorff.



Top: *Red and Pink*. Jasmine Star. Above: Jasmine's studio.

An english translation of this article can be found on the Friends website:
friendsoftheglynnvivian.com/newsletters

ENFAWR OEDD EI GYNFAS

His Canvas was Large

David George 1936- 2022

Donald Treharne

David Bowen Lloyd George was born in Dolgarrog, Caernarfonshire on 2 January 1936. Our paths first crossed at Bristol University in 1957 where he was studying Veterinary Science and I Dental Surgery.

Years later when discussing careers Dave told me that he never really wanted to be a Vet but was persuaded to do so by his father. Nevertheless, he pursued a very successful career in that field: firstly, in a practice in 1961 in Aberystwyth before moving to one in Brecon in 1962.

By the mid-seventies his personal circumstances were much changed. He had sold the veterinary practice and was intent on a new career in Law: he studied at the Chester College of Law and was admitted to the Law Society. From 1983 until 1986 he was a solicitor in a Swansea practice. This was a year that was pivotal in his career. In that year he married Angela and secured a post as the Manager of Legal Affairs at the Association of British Pharmaceutical Industries in London to which they had moved. Retiring in 1998 he and Angela continued to live in London. From 1999 to 2005 he edited an International Journal of Trademarks and during this time they returned to live in Swansea.

During his whole life his extra-curricular interests were many and varied. In retirement he was able to pursue more freely the interests that he had always nurtured. A Life member of the Royal Society of Arts he was elected a Fellow in 1995. He had been collecting modern and contemporary Welsh Art since the 1960s and with Angela's help their home in Richmond Villas is a veritable Art Gallery housing an eclectic collection of paintings.

Over the years that home has been witness to much generous hospitality to friends and fund-raising events alike. His connection with the Friends of the Glynn Vivian goes back to the late 1960s - at various times he was Programme Secretary, Treasurer and twice Chairman, in 1985-6 and 2017-9. He and Angela have always been most supportive of the Gallery and its work along the years. He was also a longstanding member of CASW - the Contemporary Art Society for Wales.

Yn anad dim yr oedd Dave yn Gymro ac ar hyd ei oes bu'n gefnogol i'r Gymraeg a Chymreictod mewn unrhyw wedd. Yn saithdegau'r ganrif o'r blaen am fwy na deng mlynedd bu'n Ysgrifennydd yr Urdd er Hyrwyddo Cerddoriaeth Cymru (the Guild for the Promotion

of Welsh Music) ac hefyd yn Drysorydd am flwyddyn. Yn 1983- 86 roedd yn Gyfreithiwr Mygedol i Undeb yr Annibynnwyr Cymraeg (The Union of Welsh Independents). Cafodd yr Eisteddfod Genedlaethol (The National Eisteddfod) ei gefnogaeth egniol hefyd ar hyd y blynyddoedd. Pan oedd hi yn Abertawe yn 2006 bu'n Gadeirydd y Pwyllgor Celf a Chrefft ac hefyd yn Gyfreithiwr Mygedol yn y cyfnod hynny.

Between 2010 and 2015 he started researching the life and work of Vincent Evans, a Welsh miner-artist from Ystalyfera in the Swansea Valley. This led to his being awarded an M.Phil at Aberystwyth in 2015.

I am grateful to Iestyn, Dave's son, who was kind enough to provide me with so much of the information contained in this tribute. David George lived a long and colourful life characterised by his enthusiasm for his interests and for the generosity of his support to so many causes and organisations. The Friends of the Glynn Vivian are sincere in offering our deepest condolences to Angela, Iestyn, Sophie and their families.

A full version of this tribute can be found on the Friends website: friendsoftheglynnvivan.com/newsletters

Curator's Report 2022

Karen MacKinnon

It has been a very busy time at the Gallery lately! Whilst we are not quite back to normal we have continued to present the work of some amazing artists both local and international and it's wonderful to see you all coming back to the gallery. Some highlights include the work of young artists such as Kath Ashill, the latest artist to be awarded the Friends of the Glynn Vivian Sir Leslie Joseph Award. Through mixed media and video, her work considered what it means to be a young woman in Wales, her relationship with her father and her working class roots. We also exhibited the work of Anya Paintsil, a young North Walian artist, to celebrate her winning the 2020 Wakelin Award, administered by the Friends of the Glynn Vivian Art Gallery. Anja's work explores her dual heritage as a Welsh/Ghanaian woman using skills learned and handed down from her grandmother. We are delighted that thanks to the Wakelin Purchase Award, and the Arts Council of Wales, we now own two of these wonderful art works.

Following Carlos Bunga's Terra Firma exhibition at the Gallery in 2021, we were also pleased to learn that the Contemporary Art Society is giving financial support to the purchase of two sculptures for the Gallery's collection. The artist has also given the Gallery two more sculptures on long-term loan.

We also exhibited a major touring exhibition by the Hayward Gallery called Not Without My Ghosts: The Artist as Medium, and alongside this, we commissioned Zoe Preece and Fern Thomas. Whilst Zoe Preece's delicate and beautiful porcelain pieces explored themes of loss, domesticity and challenged the fine line between so-called "craft" and "fine art", Thomas explored the life and legacy of Winifred Coombe Tennant who was a buyer for the Gallery's collection and one of the UK's leading spiritualists.

I am also delighted to confirm that the Gallery received an award from the Esmée Fairbairn

Collections Fund awarded by the Museums Association. The award 'supports projects that bring collections closer to people'. Called Swansea Stories, the award will fund a 2/3 year post for a researcher/curator whose task will be to interpret and display the collection in a more democratic way.

The Gallery has also received a grant from British Council Wales for a collaboration with the Science Gallery, Bengaluru, 'Connections through Culture: India-Wales'. This is one of several projects that Paul Mellon Curatorial Fellow, Zehra Jumabhoy, is working on for the Gallery. In addition, Learning and Participation Officer, Dan McCabe, applied to the Arts Council of Wales for a 'CREATE' grant. We recently learned that Dan's application was successful, which means that this will enable his team to continue all of their extremely valuable learning and outreach work and to develop a new project, Threads, which brings together people from all the various groups to work on a creative project.

In other funding news, I am pleased to report that the Gallery has received support from the Arts Council of Wales to improve its external signage; and the National Portrait Gallery's Skills and Exchange scheme has provided financial support towards a six month internship at the gallery for a person of diverse background. In 2021, the Gallery was also named the first UK Gallery of Sanctuary for its work with asylum seekers and refugees. We will continue to work closely with City of Sanctuary on this project to develop this vital work.

All of us at the gallery really value and appreciate the support of the Friends and we very much hope that you will all come and visit the exhibitions we have just opened at the Gallery - Owen Griffiths, Thinking Green; Art and Industry curated by Zehra Jumabhoy; and this year's Wakelin Award, Cinzia Mutigli. We look forward to seeing you all soon!

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

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