



FRIENDS  
OF THE  
GLYNN  
VIVIAN

CYMDEITHAS  
CYFEILLION  
ORIEL  
GELFYDDYD  
GLYNN VIVIAN

Newsletter Spring 2024  
Cylchlythyr Gwanwyn 2024

## Hello!

Welcome to the Spring issue of the Newsletter.

In this edition of the newsletter, you'll find information on upcoming exhibitions and events spanning a wide range of galleries and organizations. From the collaborative work of four British sculptors in Elysium's *Material Matters* to the debut of Ellie Young's solo exhibition *After* at gallery Ten, we're excited to present you with a host of exciting events.

We're always open to onboarding new writers to contribute to the newsletter. We are particularly interested in hearing the voices of marginalized or minority ethnic communities across south Wales. Please contact Alice at [contact@alicejonesdesignstudio.com](mailto:contact@alicejonesdesignstudio.com) with any ideas.

And finally the Friends would like to congratulate Glenys Cour on her 100th birthday and the fantastic exhibition of her work currently at the Mission Gallery. 100 years old and still painting!

Alice Jones  
(Editor and Designer)

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**Cover Photo:** Sokari Douglas Camp Asoebi, steel, 2005, from the exhibition *Material Matters* currently at Elysium Gallery. Image courtesy of Sarah Tombs.

# Celebrating 25 years of the Wakelin Award in partnership with the Friends of the Glynn Vivian

To mark a quarter of a century of prize giving the Glynn Vivian Gallery is hosting an exhibition of Wakelin prize winners (2000-2021)

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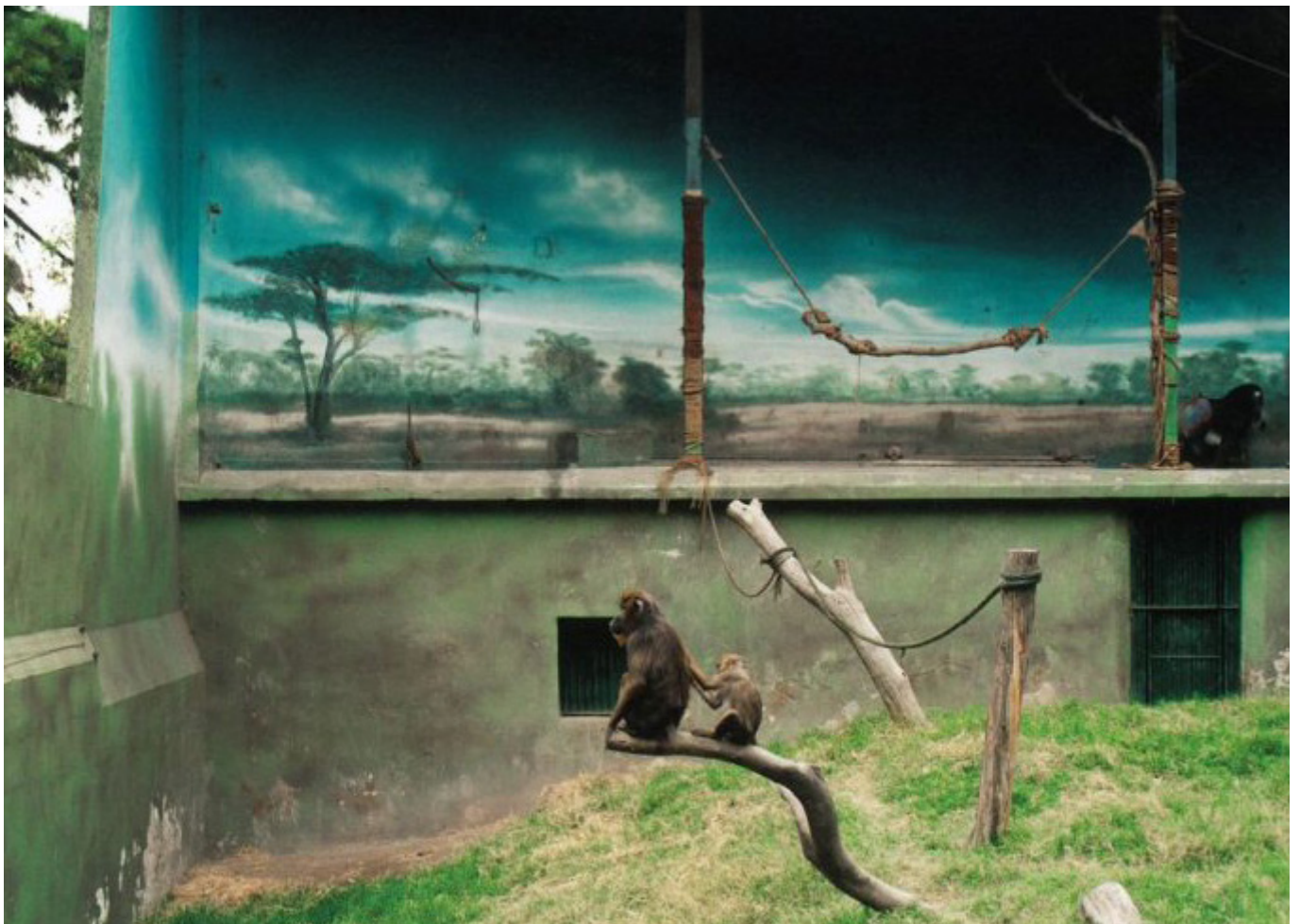
**T**he annual Wakelin Award is administered and supported by the Friends of the Glynn Vivian, together with donations in memory of Richard and Rosemary Wakelin and is given to an artist living and working in Wales, whose work is purchased for the Glynn Vivian Art Gallery's Permanent Collection.

Richard Wakelin (1921-1987) and Rosemary Culley (1919-1998) were both artists, based in Swansea from the late 1950s. They met as students at the Welsh School of Architecture in 1939. Richard worked as an architect in private practice and later with the City Council (where his role included care and alterations at the Glynn Vivian Art Gallery). They worked through several organisations to further the visual arts, notably the Swansea Art Society, the Association of Artists and Designers in Wales, the 74 Guild of Artist Craftsmen, the Welsh Group, and the Friends of the Glynn Vivian. They were co-founders of the Swansea Arts Workshop in the Maritime Quarter, now the Mission Gallery. As artists, they both worked in abstract styles, but they appreciated all forms of art and craft.

*When we set up the Award after my mother died in 1998, we thought it would be something our parents would have enjoyed because of their love of the Glynn Vivian, and it would last for a few years. We never guessed that the scheme would continue to be so worthwhile for a quarter of a century. It's fantastic to look back at all the artists the Award has supported in that time and the wealth of works that have been added to the Glynn Vivian collection to be enjoyed by the people of Swansea. - Dr Peter Wakelin*

*The Wakelin Award has enabled the gallery for the past 25 years to acquire wonderful works for its permanent collection. This unique partnership between the Wakelin family and the Friends of the Glynn Vivian Art Gallery is very special in the support it offers the gallery, artists in Wales and the works it enables us to share with audiences and communities. This exhibition is a celebration of what the award has achieved over so many years. - Karen MacKinnon, Curator.*

**The Exhibition of award winners continues until 1 September 2024 at the Glynn Vivian Art Gallery.**



**Clockwise from top:** Helen Sear, *Chameleon*, Winner 2013. Ingrid Murphy, *Hold*, Winner 2022. Richard Billingham, *Mandrills*, Winner 2018. All images courtesy of Swansea Council, Glynn Vivian Art Gallery.



# TIMELINE

Robert Harding	2000
David Tress	2001
Pete Davis	2002
Craig Wood	2003
David Garner	2004
Tim Davies	2005
Dick Chappell	2006
Brendan Stuart Burns	2007
Anthony Shapland	2008
Catrin Webster	2009
Jonathan Anderson	2010
Meri Wells	2011
David Cushway	2012
Helen Sear	2013
Clare Woods	2014
Alexander Duncan	2015
Philip Eglin	2017
Richard Billingham	2018
Anya Paintsil	2019
Cinzia Mutigli	2021
Ingrid Murphy	2022

**From top:** Philip Eglin, *Four Small Jugs*, Winner 2017. Cinzia Mutigli, *Sweet Wall* Winner 2021. All images courtesy of the Glynn Vivian Art Gallery.

# OBSERVATIONS COLLECTIONS RECOLLECTIONS

PETE  
DAVIS:  
WAKELIN  
AWARD  
FRIENDS  
TALK



**Image:** Pete Davis *Splott*, Cardiff, 1969. Courtesy of Pete Davis.

Pete Davies was the Wakelin Award Prize Winner in 2002. The talk will trace Davis' documentary work from early projects to how his photography has developed and widened over the years. He will show examples of many of his major exhibitions and publications including current work in progress.

**For more information visit: [www.friendsoftheglynnvivan.com](http://www.friendsoftheglynnvivan.com)**

**1.45pm  
20 April 2024  
Lecture Theatre,  
Glynn Vivian  
Gallery**

# 100 YEARS OF GLENYS COUR

Sally Moss



“  
Glenys is now 100, paints daily in her home studio and is inspired by the ever-changing light and views from her sea-front windows.  
”

**G**lenys was born in Fishguard in 1924 and brought up in the mining communities of the Rhymney Valley.

She studied under Ceri Richards at Cardiff Art School and in the late 1940's came to teach in Swansea where she met and married sculptor, the late Ron Cour. Both taught at Swansea School of Art, Glenys mainly in the world-renowned Stained-Glass Department. She contributed to the wider world of Art in Wales through the South Wales Group (now the Welsh Group), WWAA, Friends of the Glynn Vivian and the Swansea Arts' Workshop. A 2017 Retrospective Exhibition took place

at Glynn Vivian Art Gallery, curated by the late Mel Gooding. Glenys is now 100, paints daily in her home studio and is inspired by the ever-changing light and views from her sea-front windows. Her work is in both private and public collections. In 2020 she was awarded an MBE for services to the visual arts in Wales.

**100 Years of Glenys Cour is a retrospective exhibition hosted by The Mission Gallery, Swansea, from February 3rd - 4th May 2024.**

**Image:** Glenys Cour photographed by Vince Bevan in 1985 ©Vince Bevan All Rights Reserved.



# OPEN '24 PRIZE WINNER

Friends of The Glynn Vivian prize winner Welsh Artist Gareth Lye

**B**orn in Wales in 1972 Gareth Lye has been engaged in drawing, painting and making things all his life. Encouraged by a highly practical and talented family, he was attracted from an early age to work which combined thoughtful approach with concise action. Formal education took the path of a Foundation Course in Art & Design at Swansea Institute 1992, a HND in Graphic Information Design in Harrow 1995 and a HND & BA(Hons) in Architectural Stained Glass in

Swansea Institute 2002. From 2002-13 Gareth balanced his time between sub-contracting to artists & studios in the UK to carry out research, design, fabrication & installation of large scale private, public & sculptural commissions in glass. During this period, Lye also regularly exhibited paintings and completed many stained glass commissions.

He moved to St Ives in Cornwall in 2014 where he concentrated on painting & carving, working to commission and selling work independently. He exhibited as

a member of the St Ives Society of Artists at The Mariner's Gallery from 2016-2021, where, for a very brief time, he became a director in 2017.

Gareth returned to South Wales in 2021. His work is firmly grounded in the premise of accurate drawing, and is deeply rooted in a long visual tradition of a thoroughly controlled, draughtsmanship based response to our experience.

**Image:** Gareth Lye *Look At My Hands!*, Acrylic on board. Judges of the Friends of The Glynn Vivian prize were Gwenllian Beynon and Melvyn Williams.

'Perhaps the bravest thing I've done during my darkest times'

# THE RUSSIAN DOLL



*In memory of all women who have lost their lives at the hand of violence.*

The Glynn Vivian Art Gallery  
presents *The Russian Doll* by Kristel Trow  
from 23 March to 19 May, 2024



**T**he Russian Doll is Kristel's most intimate work to date, a series of new black and white photographic portraits of women who have experienced adversity in their lives.

Inspired by the wartime photographers who carried their own portable darkrooms, the photographs have been developed in a specially designed camera, which sits in the belly of a Russian doll. Kristel was given a Russian Doll as a child, a recognisable object and a popular souvenir, and kept it until she moved into a women's refuge herself. During this time her view of the object changed it became '*a symbol of femininity and fertility and a caricature of how women are sometimes viewed and treated; like a personal ornament that can be picked up and put down.*'

Kristel has collaborated with women for this series of portraits which captures their intimate stories, many of which deal with violence including domestic, state, health. The installation takes you on an inner journey from trauma to recovery and highlights shared experiences through these women's voices. Kristel has been working in close collaboration with women all over the country, within Wales and further afield such as Oxford, Dartmoor and the Eden Project, Cornwall. Each place has been chosen carefully with each collaborator, as a place that means something to each of these women.

Handwritten texts presented alongside the images adds layers of narration, emotion, and reflection with quotes taken directly from the project's participants. Multi award-winning writer and filmmaker, Will Millard, has also documented Kristel Trow's journey to creating the work, this new film will also be on display.

Kristel Trow, artist, said: *I have a story that's authentic and I have taken a journey that many other people can and will take if they are open enough to keep going. Perhaps the bravest thing I've done during my darkest times is called myself an artist regardless.*

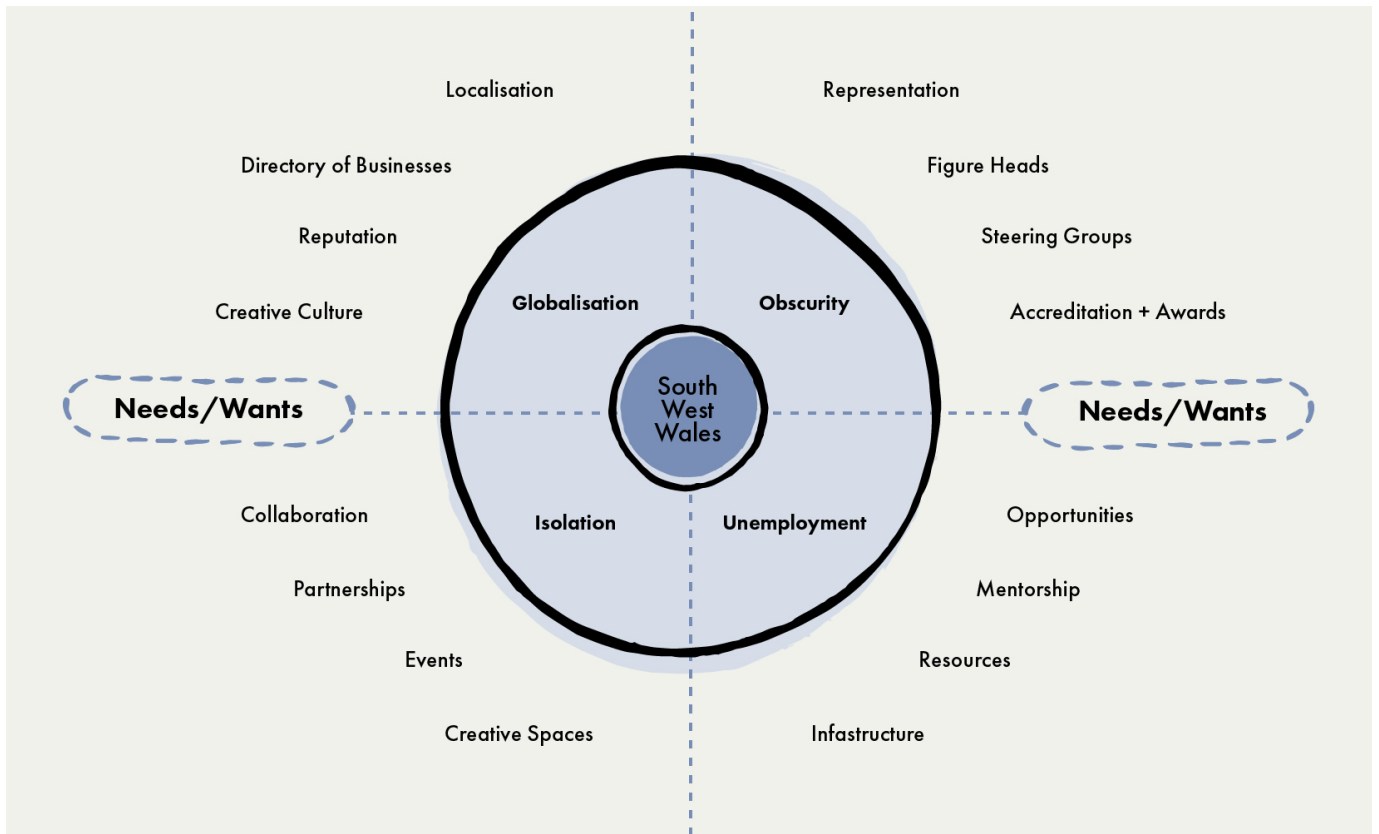
Karen MacKinnon, Curator, Glynn Vivian Art Gallery, added: *This is such an important subject and it is vital art explores these stories, Kristel's work sensitively engages with the subject, by empowering her collaborators to create new narratives.*

**“The installation takes you on an inner journey from trauma to recovery”**

**Previous page:** *Persephone*, Kristel Trow, 2023

**This page:** Portrait of Kristel Trow with the Russian doll camera, inspired by wartime photographers who carried portable darkrooms.





# CREATIVITY CAN SAVE SOCIETY

The potential to create a co-dependent web of people and businesses across S W Wales by Alice Jones

**J**ohn Locke’s theory on ownership and property outlines the importance of autonomy in the relationship between ‘man’ and land. Put simply, the farmer tills a patch of land and through this gains autonomy. Creativity is the equivalent of tilling land in its relationship to culture. Through an active engagement with culture, we learn how to question received wisdoms. We become at home in the world.

## The Problem

When you consider the contribution of S W Wales in developing the unparalleled wealth of the West, the area has seen comparatively little ROI. The south Wales valleys, for example, are home to some of the poorest regions in Europe, let alone the UK. Living in an impoverished community has a direct effect on an individual’s

ability to develop the confidence, ambition and curiosity required to engage with the world in a creative way. Access to cultural institutions plays a large part in this. With The Senedd announcing huge cuts to the funding of Libraries and Museums across the region for 2024-5, S W Wales is edging towards a future of unprecedented challenges.

## The Role of Creative Thinking

*Whether information holds meaning for readers is more important than whether they can access or disseminate it.* Peter Claver Fine is referring to the role of the designer in the so-called information age. Not only are so many more people able to access ostensibly unlimited amounts of information, but also the means to reproduce it has become much more accessible. Given that 86% of people in the West own a smartphone with all the information in the world on it, where are all the autodidacts? Reiterating Claver Fine’s point, the problem is that we lack the ability to create meaning

from the information we have access to. It’s crucial that we arm ourselves with the mental tools to negotiate between the existing structures that bind us and the uncertainty of tomorrow. Creativity is the key tool which allows us to mould meaning from this chaos.

## The Vicious Cycle

Creative problem solving starts with the individual and their ability to adopt systems of thought that challenge the orderly. On close inspection, all creative practitioners have experienced a ‘hand up’ in the form of direct opportunities, encouragement from others or contact with creative thinkers. I grew up on a council estate in West Hampstead. Although my family were poor, my primary school was well-funded and school trips included visits to The British Museum, The Millennium Dome and

**Image:** Diagram exploring the problems facing S W Wales and the needs/wants of people and organisations in the area in order to tackle them. Illustrated by Alice Jones.

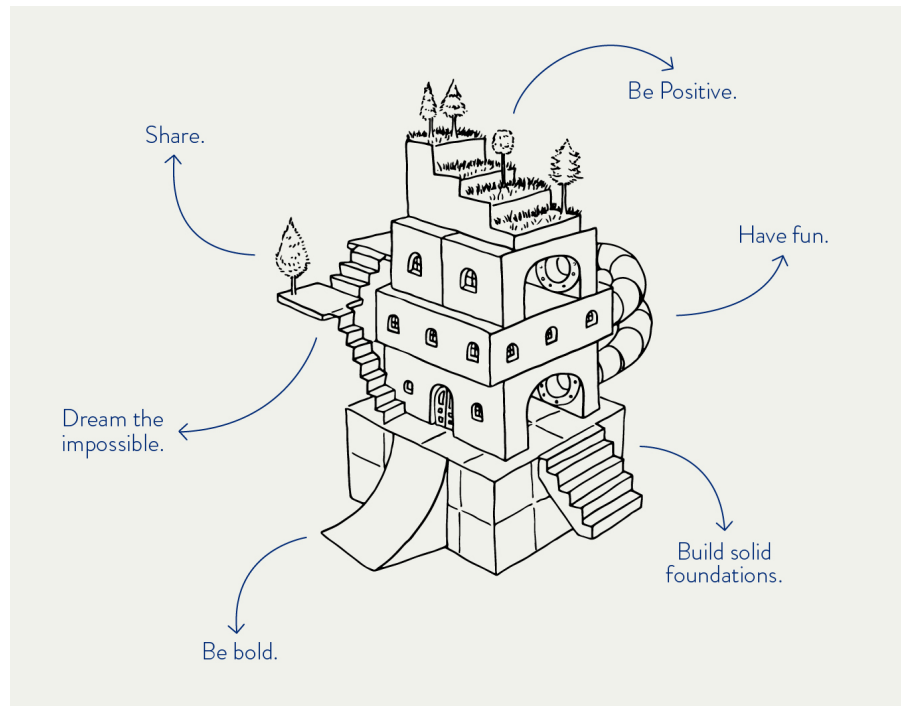
The Natural History Museum. We were even given professional drawing tutorials at The National Portrait Gallery. To boot, my mother was a painter and my father was a sculptor, so I was constantly exposed to creative ideas from an early age. When my family moved from West Hampstead to Sandfields in south Wales, I came to terms with the value of access to cultural institutions, something I'd taken for granted. I went from living in a hub of culture and well-funded organisations to an area that has had its cultural infrastructures demolished over the past fifty years.

Creativity is a skill set. It requires a combined investment of time, opportunities and access to resources. In the UK, your ability to access these is, to a large extent, dependent on winning the geographical lottery. Here, a vicious cycle ensues. In order to independently tackle the regional challenges we face, a culture of ingenuity must be adopted; Individuals need access to a number of resources and an understanding of their significance within a wider context to adopt this approach.

### The Solution

*To be truly radical is to make hope possible rather than despair convincing* - Raymond Williams.

To have any kind of long-term effect on the future of S W Wales, the cultural landscape needs to shift.



Culture is defined by the Oxford dictionary as *the ideas, customs and social behaviour of a particular people or society*. The road to change, then, depends on our ability to influence the collective activity of people who live in this area. Key to taking the first steps towards change is the provision of spaces where ideas can be *thrown at the wall*.

Cartref Creative aims to provide this space or *home* for people across S W Wales. Whether physical or virtual, the idea is to facilitate conversations between businesses, creative practitioners and local communities. As the project progresses, so too will the social infrastructure required to support

collaboration between a hugely diverse network of people. Over time, a co-dependent web of people and organisations will develop, creating shifts in the tectonic plates of the cultural landscape of South West Wales.

Throughout 2024, Cartref Creative will be hosting a number of events across the region, including Llanelli, Carmarthen, Cardigan, Neath and Swansea. The next event is on Wednesday June 12th from 18:30 at 32 King St, Carmarthen SA31 1BS.

**Sign up for the Cartref Creative newsletter:**  
[www.cartrefcreative.cymru](http://www.cartrefcreative.cymru)

**Above:** The metaphorical Cartref Creative home, with its basic set of housekeeping rules - *build solid foundations, have fun, share, be useful, dream the impossible, be bold*. Illustrated by Alice Jones.

**Left:** Advertisement for the Cartref Creative event *Creativity can Save Society* at Ffwrnes Fach, Llanelli, showcasing the interconnected nature of people, businesses and organisations across the area. Illustrated by Alice Jones.

## CREATIVITY CAN SAVE SOCIETY

Come listen to a panel discuss how creative projects can have social benefits. Network and meet fellow creatives.

Cymuned yw'r fenter hon sy'n creu gofodau yn y cnawd ac ar lein er mwyn galluogi pobl greadigol fel chi i gysylltu, dysgu, rhannu a datblygu.

Ffwrnes Fach

09.04.24

The Material Matters exhibition at Elysium Gallery focuses on the work of four contemporary British sculptors by Sarah Tombs

# Material Matters

**A**s curator of this exhibition I wanted to explore the relationship of process and materiality; and how through experimentation and manipulation the sculptor can create unique sculptural objects. Engagement with materials and processes of 'making' are particularly relevant in an era when increasing availability of digital technology, Computer Aided Manufacture and Artificial Intelligence threaten to make many aspects of traditional human artistic endeavour redundant.

*Material Matters* investigates ways in which these sculptors combine non-traditional and traditional materials and techniques and how they deal with elements of construction, surface and colour. The exhibiting sculptors have established practices over several decades and this exhibition draws upon connections between their approaches. A generous Henry Moore Foundation grant enabled the Elysium Gallery to bring this work to Swansea from Norfolk, Sussex, Wiltshire and London; giving Welsh audiences a unique opportunity to see their work for the first time.

Sabin uses a vast range of materials, including ephemeral edible substances usually found in the kitchen, such as margarine, to create specific sculptural forms which are transformed into highly coloured and shiny plastic permanent objects. He uses industrial processes of welding



**Images:** Andrew Sabin *Radius and Ulna* Concrete and Steel, 2023. Courtesy of Andrew Sabin.

and construction in his freestanding object-based sculptures which are constructed from cement, steel, polyurethane and expanding foam. He says: *I believe it is a sculptor's job to test materials. It doesn't come without obstacles, but I like a good sculptural struggle.*

In *Radius* and the *Ulna*, Sabin alludes to the relationship of 'hand' and 'mind'. Representations of arms and hands have been cut using an

oxy-acetylene torch. They hang, dangling from a metal structure, and reach for a mass of concrete which could be a rocky landscape or the landscape of his mind.

Accompanying his freestanding sculpture he has installed a series of brightly coloured luscious wall pieces. Some look as though they have been formed from lava, with forms oozing from wall-mounted shelves. Others look tempting enough to eat, with the appearance of extruded seaside rock or boiled sweets. His green triptych *Sap Rises (Green Ensemble)* is made from mixed polyurethanes and uses colour to suggest the driving energy, famously described by poet Dylan Thomas as the *green fuse of spring*. Grandjean's work deals with form and pictorial



**Above:** Andrew Sabin *Sap Rises (Green Ensemble)*, main element: mixed polyurethanes. **Below, left:** Andrew Sabin *From Time to Time (V.2)* stainless steel part, plinth element - concrete, 2024. All images courtesy of Andrew Sabin.



elements. At the heart of his practice is wood carving, which is deconstructed and then reworked to create amalgamations of forms made from concrete, mesh and plastics. Colour is applied to the surface which consolidates the sculptures.

*For me, materials have to be pushed beyond their literal characteristics. Beauty is not the goal: but an authentic and believable sculptural energy and presence in which form and content are one.*

His new body of work *Heroes* is a response to the Elysium Gallery's former life as a nightclub. Grandjean has created a series of mixed-media 'revellers' that interact with the architecture of the gallery.

*When responding to the challenge of bringing a body of work to the Elysium Gallery, I was fascinated by the name and the way it opened up in me a re-enchantment with the Greek myths that my mother read to me when I was young. Those myths of course that underpin so much of Western European art. I decided to take on certain characters from*

*Greek myths and to use them unambiguously as subject matter for a series of sculptures. Myths are always metaphors of course, illuminating human vulnerabilities that underlie any heroic [narrative].*

Marie-Therese Ross's sculptures are made from a combination of laminated wood parts and found objects which are integrated and sublimated into the works with carved and painted wood. Colour adds another layer of expression and meaning to the whole. The mass of wood echoes the drawn and cut-out lines found in her drawings and collages, lending itself well to her process of working.

For this exhibition Ross has focused on Dylan Thomas' poetry and life. His poems *A Winter's Tale* and *Lie Still, Sleep Becalmed* have particularly inspired the artist, allowing her to discover shared experiences with the poet and express these in her new works. Her installation explores themes of mortality, and incorporates music which was specially written for the exhibition.

Douglas Camp CBE transforms

oil drums and fabricates steel into figurative sculpture that is rooted in the Nigerian culture of the artist's childhood. Her work is highly coloured and uses pattern, textile and decorative elements. Rather than designing and laser cutting, Camp *draws* patterns by hand using a blowtorch to cut into the steel sheet.

*Londoneer*, is a celebration of *retail therapy* in her larger-than-life sashaying shopper in all her finery with her handbag and Tesco shopping bag. *Asoebi* is inspired by the Yoruba dress-code for special occasions. Douglas Camp has used sheet steel to make a group of 6ft women wearing their traditional dress and head ties.



**Above:** Andrew Sabin *Veil*, concrete and epoxy, 2022. **Below, left:** Andrew Sabin *One Thing in Front of Another 10*, concrete and epoxy 2022. All images courtesy of Andrew Sabin.



The Elysium Gallery is also exhibiting works by three undergraduates from Swansea College of Art alongside the exhibition. Luke Cotter makes work from found furniture and has created *Spring Riders*: a group of interactive wooden exercise machines. Amelie Warner's piece *A World Unknown* fills the bar alcoves with cardboard cities; and Branwen Jones is showing *Blocks*: three fragile paper structures inspired by the forms of unfinished buildings and ruins.

In partnership with the *Material Matters* exhibition, a few doors down Swansea High Street from the Elysium Gallery, Demian Johnston, artist in residence at GS Artists, has created an enormous card and steel installation titled *This is not a Perfect World*.

**The exhibition opens on Saturday 27th April and runs until 11 May with a programme of online talks.**



**Above:** Sokari Douglas Camp *Asoebi*, steel, 2005. Image courtesy of Sarah Tombs.

# FIELD OF SOULS

In his upcoming exhibition at The Sir John Lloyd Gallery, y Gaer, Keith Bayliss continues his exploration of the potential to create a 'home' for the wandering souls of the world.

In late 2019, prompted by an ongoing group of drawings he was making, visual artist Keith Bayliss offered an idea to his friend and long-time collaborator, the poet David Thomas that they look at a collaboration concerning aspects of loss. It proved a timely conversation, its topic soon become very relevant.

Several themes preoccupy Keith's work. Love, loss, and the idea of the individual, a "Wandering Soul" journeying through life, facing adversity, looking for consolation. Here he responds to them, by creating an environment, a "home", a place where the soul can exist and grow free from anguish, conflict and tragedy, a place of rest, a place of peace - a sanctuary.

*We are lost, we are adrift...* As the artist stated in his exhibition Hortus Conclusus/The Enclosed Garden at Mission Gallery, Swansea in 2012, where he first collaborated with his son Joseph. This exhibition was a seminal experience. Here, in this exhibition, Keith has found an opportunity to create his place of peace, a home for the Souls of the world - his Maes Eneidiau/Field of Souls.

*Keith's casts of angels, fools, child-adults and voyagers are innocents adrift in a world we view with a sense of wonder, because he has the artist's gift of enabling us see it as they do. While their bodies are often presented as frail and schematic, their faces are beautiful and brimming with humanity... His tenderness for his creations reaches out to the viewer and catches like a sob in the chest, because we feel for them and fear for them in equal measure, these fragile participants in an ancient mystery.* - Clive Hicks-Jenkins, 2011

Bayliss' collaborative exhibition in The Sir John Lloyd Gallery consists of over seventy eight characters – delicate constructions made from tissue paper, Floating Heads and small Seated Figures who inhabit a small enclosure, a place of peace – The Field of Souls/ Maes Eneidiau.

**Bayliss will be exhibiting at y Gaer, Brecon from 29th June – 15th September 2024.**

**Images:** Keith Bayliss at his studio, photographed by Bernard Mitchell. Courtesy of Keith Bayliss.





# ELLIE YOUNG: AFTERS

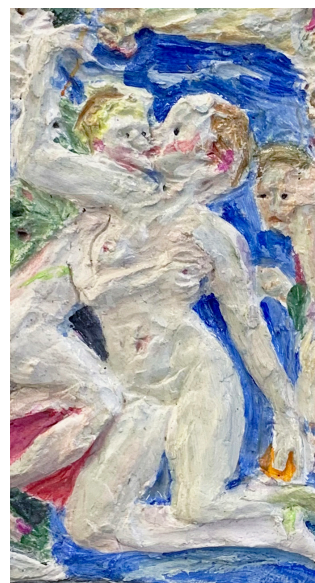
Mae TEN yn falch o lansio cynrychiolaeth o'r artist Ellie Young gyda arddangosfa unodyn, 'Afters'

Ganwyd Ellie Young yng Nghaerdydd ac astudiodd yn UWIC Caerdydd gan dderbyn gradd Celf Gain yn 2010. Ers graddio, mae wedi arddangos yn eang o gwmpas yr DU, gan gynnwys arddangosfeydd unodyn yng Nghaerdydd, Aberteifi a Llundain. Mae'n baentwraig ffigurol mynegiannol, llawn hiwmor, a cymer ysbrydoliaeth o ystod eang o ddiwylliant gweledol - yr 'uchel' a'r 'isel', campweithiau i operau sebon, eiconau byd pop i'r eiconograffiaeth grefyddol. Adnabyddus

ac enwog yw testunau ei phortraedau sydd wedi'i mowldio o glai a'u paentio â phaent acrylig Mae 'Afters' yn gorff o waith newydd sy'n darlunio nifer o'r gweithiau celf mwyaf adnabyddus o ganon hanes celf y Gorllewin. Nenfwd Michelangelo, merched Titian, tywyllwch Caravaggio - i gyd yn esiamplau enwog o ddiwylliant aruchel pop. Dyma ychwanegi at y traddodiad hir o gopio campweithiau'r Hen



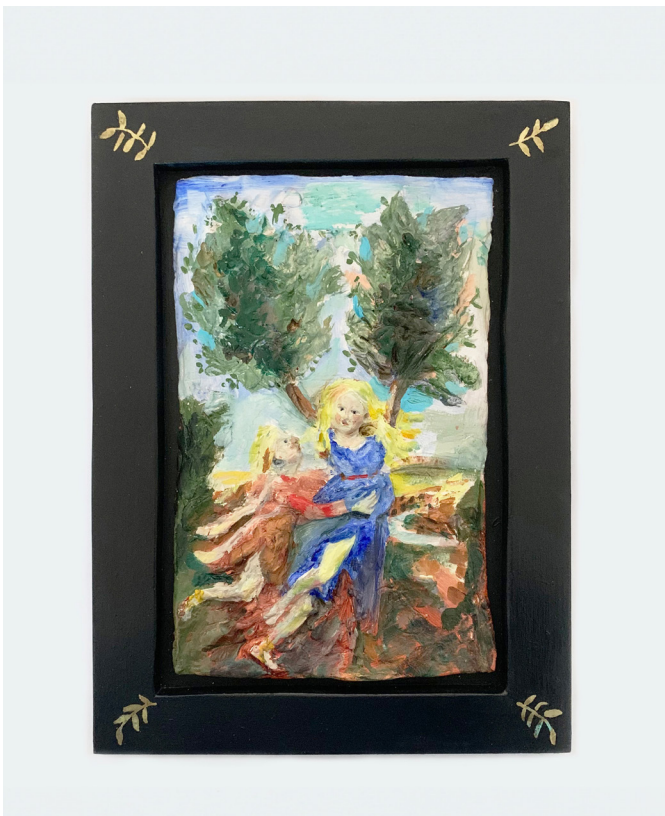
Feistri a phaentiadau enwog o'r Dadeni fel ffordd i ddyysgu'r grefft o beintio. Mae'r delweddau hyn wedi'u ail-gynhyrchu dro ar ôl tro gan artistiaid â'r byd masnachol ac yma cawn ystyriaeth Young, yn gerfluniol a bywiog, llawn egni ac yn dwyllodrus naif ac - yn ddi-os - â hiwmor. Does dim amheuaeth bod y gwaith wedi'i wreiddio mewn gwybodaeth a dealltwriaeth o hanes celfyddyd gain y Gorllewin - mae'r teitl ei hun yn cyfeirio at y traddodiad o ddefnyddio 'after' i nodi'r artist y dynwarwyd. Mae 'afters' Young yn berffaith gytbwys - yn pontio rhwng celfyddyd ddirifol a chael hwyl ar ba mor ddirifol ydyw,



rhwng parch at y pwnc a gwneuthuriaid sydd â thafod yn y boch. Ac maent yn gwampweithiau yn eu ffordd eu hunain.

**Clockwise from top:**  
*After* Caravaggio *The Incredulity of St Thomas*, courtesy of TEN gallery Cardiff; detail from *After* Bronzino *The Allegory with Venus and Cupid*, courtesy of TEN gallery Cardiff; *After* Caravaggio *Testa di Medusa*, courtesy of TEN gallery Cardiff.





**Clockwise from top:** After Bronzino *The Allegory with Venus and Cupid*; After Pontormo *The Deposition from the Cross*; After del Pollaiuolo *Apollo and Daphne*; After della Francesca *The Baptism of Christ*. All images courtesy of TEN gallery Cardiff.

This edition of the Newsletter was produced and designed by Alice Jones

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