



FRIENDS
OF THE
GLYNN
VIVIAN

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GLYNN VIVIAN

Newsletter Winter 2023

Cylchlythyr Gwanwyn 2023



Letter from the Chair - Louise Burston

Dear Friends,

We managed to hold our long over-due 64th AGM at the Glynn Vivian Gallery on the 30th November 2023. This meant that we could elect a new team of Officers: myself as Chair, Richard Nash Vice Chair, Malcolm Hill Treasurer, Pat Nash Membership Secretary and Gwennlian Beynon Events Secretary. We also welcomed three Ordinary Members of the committee: Kirstine Dunthorne, Chris Bird Jones and Melvyn Williams. This should make a strong team to take the Friends into the New Year.

Special thanks need to go out to all those who have been holding the fort as it were, especially Anja Stenina, Claire Francis, Cody Bates, Jayne Woodman and our President Andrew Green. We also need to thank Karen MacKinnon, Katy Freer and all the Glynn Vivian staff.

Finally, thank you to all the Friends. Your support is greatly appreciated and we hope to see the organisation flourishing and our membership growing during 2024.

On behalf of the committee we wish you all a healthy, creative and peaceful 2024.

Cover Photo: From Ken Marten's *Vienna Nights* series



Curator's Report - Karen MacKinnon

As we all know, these past few years have been and continue to be challenging times. Post pandemic we still find ourselves in a place where things are still turbulent and unsettling. A recent survey by the Audience Agency showed that there have been major changes in attendance since the pandemic which are still having repercussions across the cultural sector with a third of people who used to be regular attenders still not returning. In a recent audience development survey respondents reported that overall, they are attending arts and culture less than before the pandemic (37% said that they were attending less, but only 12% more).

The gallery is one of the venues that forms part of Swansea Council's Cultural Venues alongside – the Brangwyn Hall, Swansea Museum, The Grand Theatre and The Dylan Thomas Centre. We recognise that the cultural sector will continue to face serious challenges and ongoing uncertainty because of the long-term impact of the pandemic, rising energy prices, high inflation, and labour supply challenges. The escalation of costs of services, materials, travel, and transport also impacts our ability to present an ambitious local and international programme.

However, there is some good news! Audience figures last year – between March 2022 and April 2023 – almost returned to pre pandemic levels. We saw an increase in National partnerships with major arts organisations such as National Portrait Gallery, Imperial War Museum, 14:18 Now; British Art Network as well as partnerships with local communities; schools, third sector organisations. In times of crisis there is no doubt that partnership, community, and collaboration become even more vital.

Like most, if not all art galleries across Wales the gallery has been under capacity. However, it was recognised by senior management at Swansea Council that we needed more support. During March 22 – April 23 we were able to employ Rachel Curtis as our new Buildings and Operations Manager which has had a huge impact at the gallery – ensuring that the buildings systems and structures are maintained, working with all staff on customer services and creating operational structures which allow the whole team to better communicate and deliver our busy programmes. We have also extended Alan Moss part time role to support maintenance of the buildings services as well as employ relief front of house posts.

We have also been able to raise funds from many sources – ACW, Esmee Fairbairn, British Art Network, Imperial War Museum, National Portrait Gallery, Contemporary Art Society, and others.

The last few years have been challenging for all of us both personally and professionally and this includes the Friends of the Glynn Vivian. But despite the challenges we face, the Friends have been an invaluable support for over 60 years and there is so much to celebrate and look forward to!

Photograph by Polly Thomas 2018.

From clockwise:
 First two images -
 Ealing Road,
 London, 2023;
 St Fagans, Cardiff,
 2023;
 Alexandra Road,
 Leeds, 2023



DYING THE TIGER STRIPES

Robin Chaddah-Duke discusses Dying The Tiger Stripes, a project exploring the experiences of people from the Indian subcontinent living in the shifting cultural landscape of modern Britain.

Pearl Street,
 Cardiff, 2023



I'm from a mixed-race family. My dad is from Bristol, England and my mum is from the Punjab, India, but she moved to London in the 80's. They met at university, and I was brought up in Stroud, a small town in the English countryside. We would travel most weekends to see my Nanni and Nanaji (my mum's parents) in Morden, London where I was thrown into a rich Indian culture that wasn't unfamiliar but was certainly different to our lives in Stroud. This contrast of culture and led me to question my own identity and place in the world from a very young age. I think because of this, I have always been interested in subcultures and experiences that exist somewhat outside of the mainstream. It wasn't until my final year at University that I began to look directly at my own experiences and began to work on



“Dyeing the Tigers Stripes”. The project focuses on the experiences of the South Asian diaspora living in the UK and how the Indian Partition of 1947 has divided communities that once lived harmoniously. India’s Partition led to the largest migration crisis that the world has ever seen, it isn’t a surprise that an event as tragic and traumatising as this would split communities.

The reasons for India’s partition are again debated but as Sean Phillips from History Nuffield College puts it:

“Most scholars today emphasise that Partition was neither an inescapable consequence of irreconcilable differences between Muslim and Hindu populations, nor an inevitable political manoeuvre by the British following decades of ‘divide and rule’. Rather, a complex interplay of factors, including rising communal tensions in the 1930s, political choices made by elites at both national and provincial levels, the impact of the Second World War and the widespread breakdown of law and order following the ‘Great Calcutta Killing’ in 1946 are important to consider as factors.”

The many causations of Partition as well as the violence seen from every side of the conflict has led to partition not being discussed despite its undeniable presence within relationships of groups who once lived under British India.

My family were affected by the Partition, they travelled hundreds of miles to escape the religious violence that was occurring across British India. They are Hindu and lived in what is now Pakistan which



was very dangerous. They managed to get to Delhi and began a new life there.

Over 40 years later, they found themselves in London, arguably the hidden epicentre of India’s partition. Hindu’s, Muslims, and Sikhs still stand separated in the UK despite knowing they were pitted against each other by the British. This is what I wanted to investigate within my photographs, I began to travel across the UK and make photographs of groups who shared a history but largely didn’t interact.

I began to visit places of worship, Gurdwaras, Mosques and Temples in Cardiff initially. I was welcomed with open arms and people let me into their lives to make pictures and spend time with them. Although I became close with people in Cardiff,

what I wanted to talk about was happening all over the UK, so I began to travel. I visited areas all of the UK, attending parties, weddings, religious festivals, important sites of heritage and history and basically anywhere in which wider South Asian culture could be found.

The photographs I make aim to bring these estranged groups together in order to question the cause of these conflicts. The colour and vibrancy seen in the fabrics and the photographs displays an aspect of Britain’s shifting cultural landscape. This project reflects how the historical relationships between the Indian Subcontinent and Britain has shifted to our contemporary one.

Visit Robin Chaddah-Duke’s Portfolio:
www.robinchaddahduke.co.uk

Facing page: All Saints Road, Gloucester, 2023
Central Image: Brick Lane, London, 2023



TEN QUES- TIONS WITH KEN

Q & A with Port Talbot based
photographer Ken Marten

Is there a philosophy behind your work?

Embrace the chaos!
I appreciate the philosophy behind Discordianism - order and disorder are illusions we impose on the universe.

I have utterly failed to settle on a particular methodology, style or subject matter, so perhaps my work is defined by a fragmented, experimental aesthetic. I incorporate everything from documentary to abstraction in my work.

Self-portraits feature a lot, but this is because I find it difficult to ask other people to model for me. I use limitations as a source of inspiration.

Which artist has had the most influence upon your practice?

Not an artist, but a movement in photography known as New Topographics (which began in the mid-1970s) opened my mind to the potential of photographing my immediate surroundings rather than seeking out picturesque locations. Discovering the work of photographers such as Lewis Baltz and John Gossage made me feel less weird when I go out and make images of industrial estates or railway bridges.

Often, the jumping-off point for my photography is documenting the mundane and quotidian, but that can lead in any direction, such as abstraction or a psychogeographic approach, that is, exploring how the environment influences the mind or our behaviour.

I would also cite the painter George Shaw - not so much as an influence but more of a kindred spirit.

What's your earliest memory of visiting an exhibition and what



Image: from Ken Marten's *Vienna Nights* Series

impact did it have on you?

I cannot recall which was the first exhibition to resonate with me, but I remember Bernd and Hilla Becher's *Typologies of Industrial Buildings* at The Museum of Wales in 2021 shook me. It showed me the possibilities of transcending the medium you are working with. Their technically rigorous documentation of industrial structures (such as colliery winding towers) becomes almost sculptural when laid out in vast grids on the gallery walls.

How does place affect your work?

Place influences my work enormously. I was reminded of the film *Picnic at Hanging Rock* on a recent walk to a waterfall with my partner and his dogs. The falling water seemed to alter our

behaviour as we got closer to it - for a brief while, we lost sight of one another and couldn't hear a thing above the roar of falling water.

How does a place do that to people? Why did the school girls and teacher in *Picnic at Hanging Rock* disappear?

Also, I'm fascinated by the liminal qualities of abandoned buildings or the weirdly unresolved space beneath a staircase, for example.

Do you prefer to work into the late hours or early morning?

I have no preference for a time of day to work. Inspiration often arrives unexpectedly but usually requires days of fruitless messing around until something falls into place.

As for making images, nighttime photography can transform shabby suburbia

into surreal dreamscapes, so I enjoy being something of a night time flaneur-wandering empty dark streets with my camera and a tripod.

What keeps you motivated?

Being inspired by the work of other artists and photographers. Online platforms, such as Instagram and Tumblr have been instrumental in introducing me to new photographic artists.

What would be your ideal project?

Maybe a fictional documentary project based on folklore, blurring boundaries between the real and the imagined. Photography is the ideal medium for world-building.

Current favourite podcast/audiobook?

I like to listen to episodes of *PhotoWork* with Sasha Wolf. It's a podcast that frequently interviews many of my favourite photographers, such as John Gossage or Ron Jude.

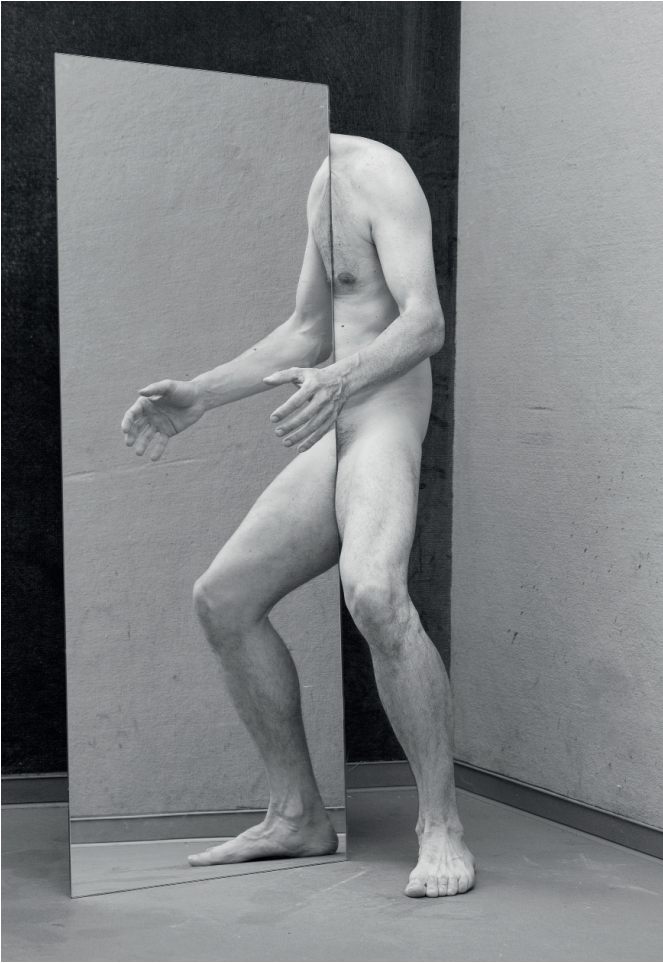
Current favourite book/poem?

Not just a current read, but I never grow tired of reading *The Prophet* by Kahlil Gibran.

Current favourite album?

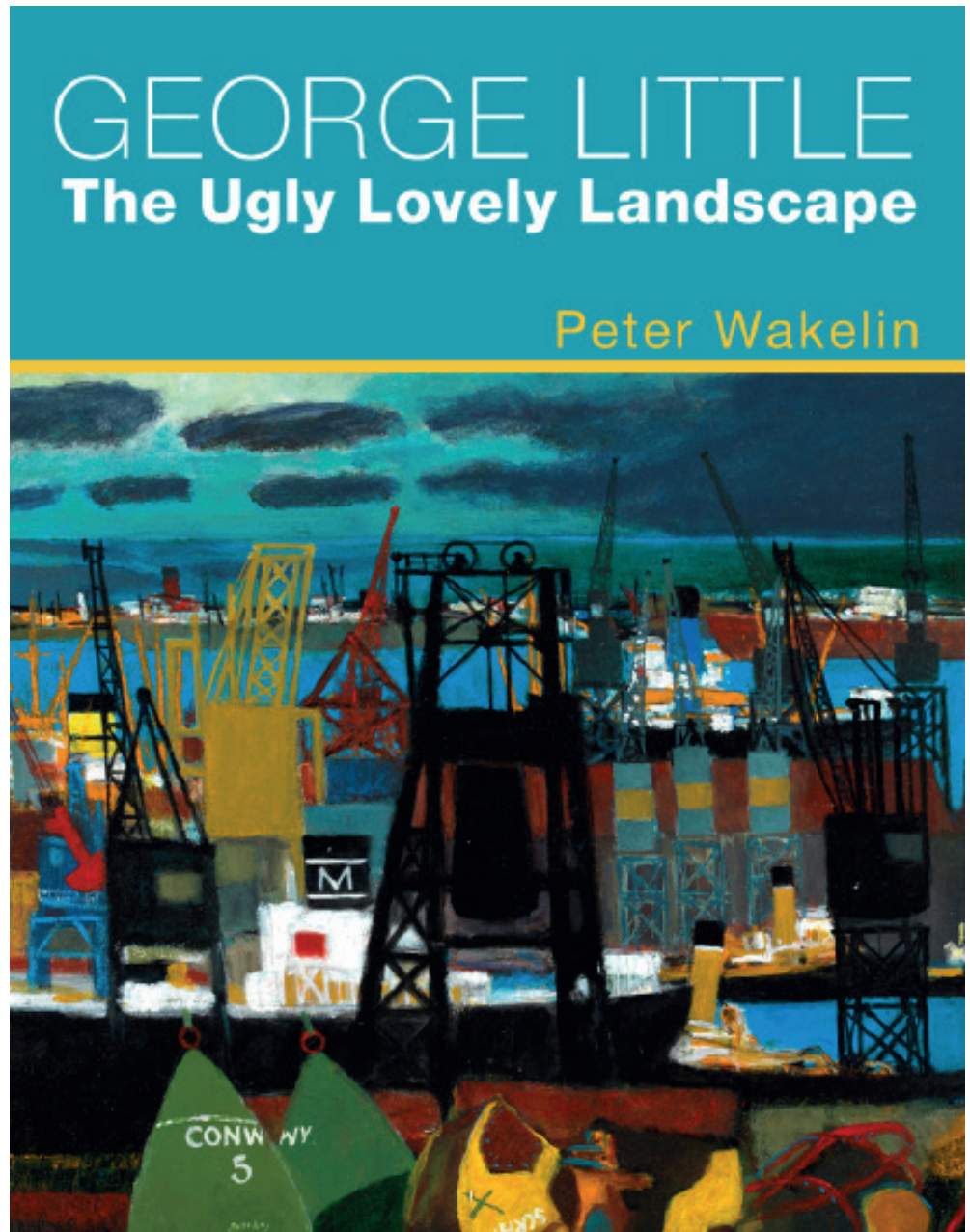
Since I stopped buying albums and using streaming services, I tend to make playlists from various artists to suit my mood. Having said that, *Shabrang* by Sevdaliza, *New Long Leg* by Drycleaning and *The Solution* is *Restless* by Joan as a Policewoman are all whole albums I've listened to multiple times recently.

Visit Ken Marten's website:
kenmarten.myportfolio.com



Top, left: from Ken Marten's *Self Portrait* series; Top, right: from Ken Marten's *Vienna Nights* series; Bottom image: from Ken Marten's *Vienna Nights* series.

Peter Wakelin: George Little The Ugly Lovely Landscape



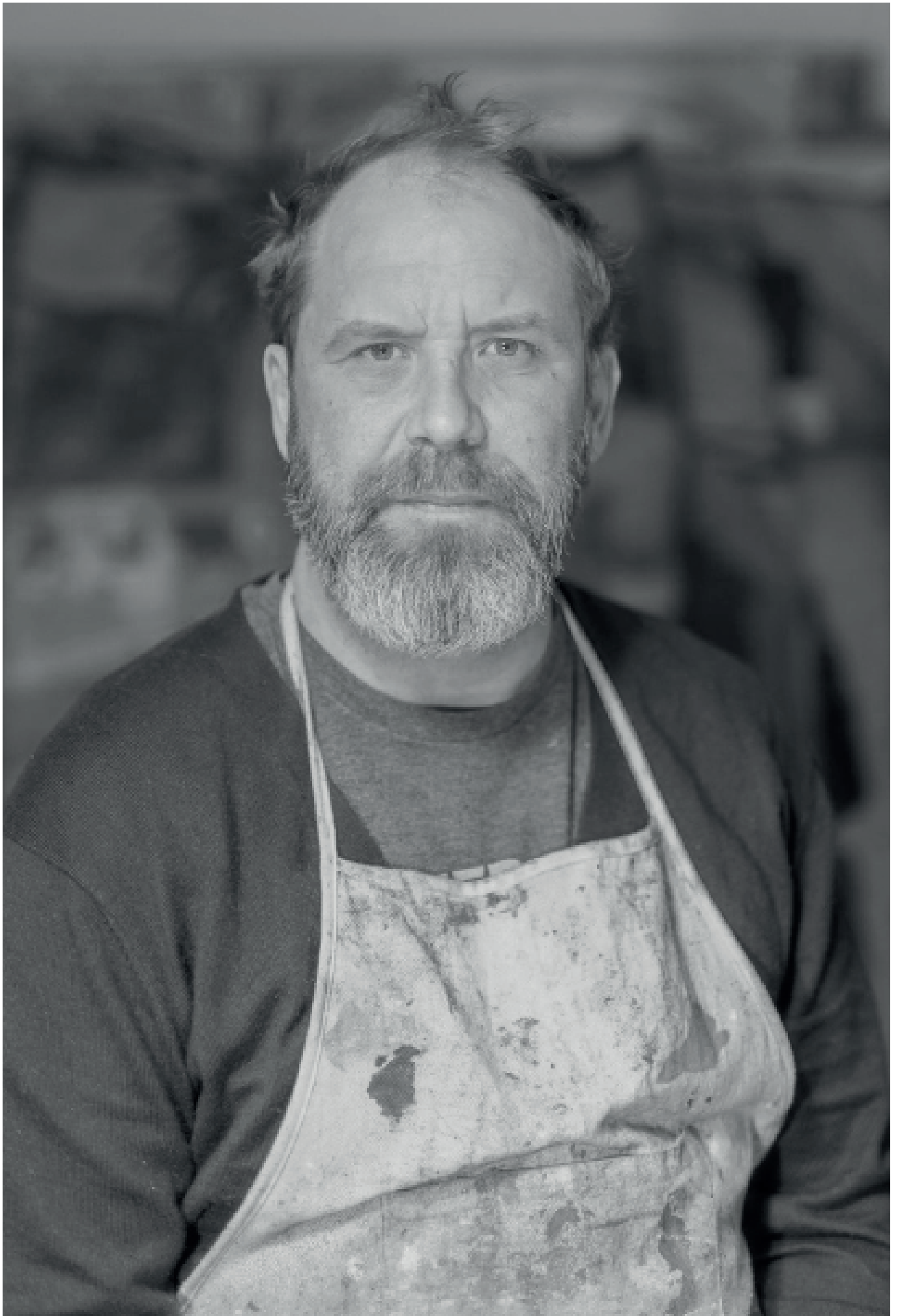
Writers, artists, urban explorers and archaeologists have long been drawn to the places of industry and the gaunt and mournful remains left behind by deindustrialisation and urban decay. No artist has been more committed to recording and interpreting such environments than George Little. Born in the east end of Swansea in 1927 he grew up next to the abandoned copper works, slag heaps and still-busy docks of Dylan Thomas's

'ugly, lovely town'. As a teenager the destruction of the Swansea Blitz was seared into his imagination. After training at Swansea College of Art and the Ruskin School of Drawing in Oxford he lectured in art history at Swansea University. He brought a deep visual knowledge to a life's work exploring the dramatic forms and startling colours of industrial and urban decay in photographs,

drawings and paintings. He continued working up until his death in 2019.

New book by Peter Wakelin featuring over 100 photographs and paintings by George Little of heavy industry and industrial towns that chronicled their decline through his lifetime. Available for purchase at Parthian Books:

www.parthianbooks.com



STUART THE ARTIST AND THE ANIMA: MACKAY

Facing Image: Portrait of Stuart Mackay at his studio in Neath by Ken Marten. Image courtesy of Ken Marten.

My artistic journey began with a bachelor's degree in painting and drawing 25 years ago in Swansea, yet I didn't delve into self-expression until now. Instead, I found myself working in film, contributing to other people's stories.

Up until now I've been painting insignificant pictures of reclining nudes set in a surreal landscape, desperately trying to explore some deeper aspects of the human condition in my practice, but didn't know how to go about making those first steps until studying for my Masters.

I'm attempting to make the initial steps towards a more profound exploration of the human condition through my art. Having a background in psychology and personal therapy experiences, I naturally felt that delving into this realm should be a significant focus for me as a painter. Currently, I am engrossed in researching the theories of Carl Jung. While some view Jung as rooted in mysticism, his ideas resonate with what I've experienced and sensed within my own mind.

My artistic objective is to embody

Jung's emphasis on Archetypes in my work. Jung posits that by identifying and integrating these Archetypes into our conscious world, individuals can gain a deeper understanding of their unconscious motivations and conflicts. This process enables one to work towards greater self-awareness and personal growth. On a personal level, my exploration aims to reconcile these internal conflicts and achieve psychological balance through the creation of art.

Jung asserts, "Man's way into his

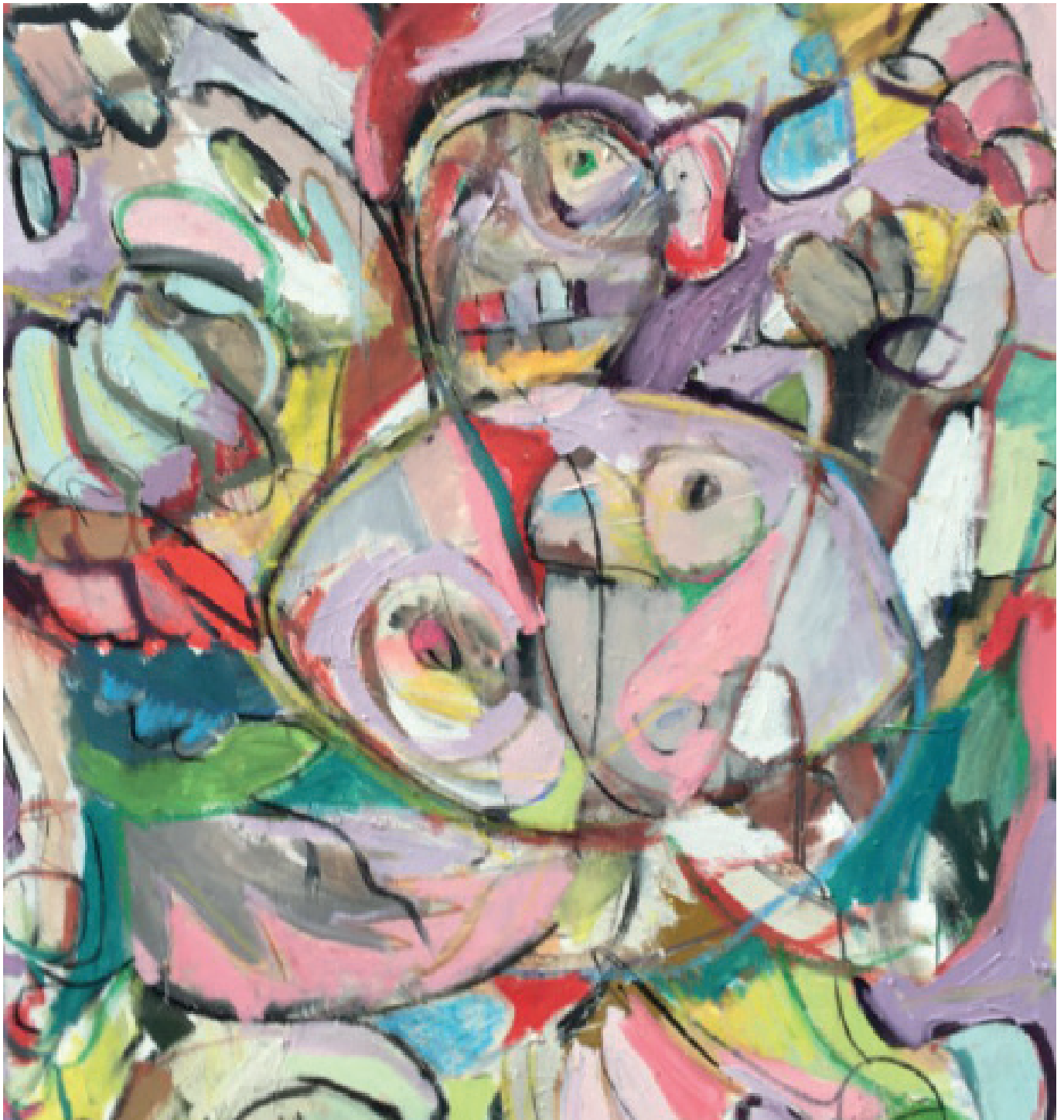


Image: Stuart Mackay, *Psychopomp* 2018; Oil paint, oil pastel, acrylic paint on canvas; 80 x 120 cm.

unconsciousness is through the Anima, the personification of the psychological female tendencies within man." Personally, I find myself repressing the Anima archetype due to societal conditioning and my own overcompensating tendencies, a byproduct of the absence of a male role model. The challenge lies in accessing my unconscious mind to reconcile these opposites, especially when the environment, particularly in a working-class setting, subtly conveys that such exploration is not accepted. To delve into this exploration, I plan to use reference material selected from social media that implies, through symbols, the existence of opposites in the

human unconsciousness. I aim to communicate these concepts in an ambiguous direction, delving into subjective meanings that may or may not be derived. This approach will closely reflect the mixed messages I've received from society regarding the journey to manhood. Consequently, it will raise questions about masochism and the evolving identity of man in today's world.

This text was generated utilising OpenAI technology ChatGPT.

Visit Stuart Mackay's portfolio:
www.stuartmackaydesign.com/art



Image: Patti McKenna Peter Tabot's Company at The Waterfront Museum, 2023; Ink on paper.

'Speed- sketching bands! How would you even do that?' A bystander screeched above the music when she found out why I was squashed into a corner of the Elysium bar drawing Spooky - the first band of the 'Young Songwriters' showcase on the second night of Swansea Fringe Festival.

I was one of a small band of artists invited to watch, sketch, film or otherwise capture any of nearly 80 performances during the weekend of the 5th - 7th of October 2023.

First off, I stumbled into the theatre space at the Waterfront Museum to sketch Peter Thabit & Company. They were reading from Thabit's play: *Under the Raging Moon* evoking the last hours of Dylan Thomas hanging out in a bar with ordinary New Yorkers. I couldn't see what I was sketching in the near-darkness but I liked that. I let my right brain do it's stuff whilst I listened to the play with my left.

Before I knew anything of Rimbaud, Will Self or Rebecca Solnit - all proponents of the art of exploring cities aimlessly on foot - I had invented my own style of psycho-geography whilst living in

FRINGE FOLLOWING

Patti McKenna

Paris in the early 80's. A part-time teaching job left plenty of time for pleasing myself around the galleries, boulevards and bars. Repulsed and beguiled by turns (who knew the Cluny Museum had a collection of metal chastity belts as well as the stunning *La Dame à la Licorne* tapestry?), I sketched everywhere from Le Halles, Montmartre to Clichy most weeks, frequently getting lost and wearing out my rotring pen in the process. Moreover, the idea of a *Flâneuse* (a female pleasure seeker) is a misnomer; that winter just happened to be when the temperature dropped to minus nine degrees centigrade. It was so cold the government opened up the metro to the homeless. So Paris led me to speed-sketch to prevent frostbite. Arthur Rimbaud, *flâneur extraordinaire*, reports in his poem *At the Green Inn, Five in the Evening* that he had: "For a whole week.. ripped up my boots on the stones of the roads". This suffering enhances the pleasure of the food he has afterwards. Similarly, I just

happened to be suffering from a painful trapped nerve on the weekend of the Fringe. The stupefying effort required to walk from venue to venue made me 'hangry', maybe enhancing my relish in hunting and capturing the acts.

On the final evening I hobbled back to the Waterfront Museum where the chilly garden had been prepared for a decidedly Welsh Country line-up. Swansea's finest were here and as we huddled round the fire with blankets, acts such as *Boatbar To Hamburg*, *IEST*, *BWCA* and *Tharun Ratud* chased away the cold with their songwriting. *BWCA* were a classy Welsh lyric-band clearly influenced by *The Super Furrries*, whilst *IEST* was reminiscent of Neil Young.

All told, the festival was truly 'for everyone' as it asserted in its publicity.

Patti McKenna's sketches documenting the Fringe Festival are on display at Urban HQ, Swansea until the 31st January 2024.

THE LINKS PROJECT

Sarah Grounds

I am a multi-disciplinary, working-class artist based in south west Wales. I work predominantly with photography, performance and installation, but will happily give anything a try. I live just outside Carmarthen in a little eco-cabin I built with my partner on a One Planet Development, a super eco planning law being pioneered by the Welsh Government. I live off grid, deal with all my own waste and grow 65% of my own food.

I realised I was an artist quite late in life. I come from a background in music and performance, but for most of my adult life I ran a business selling vintage clothes. I got lost in the frenzy of motherhood and trying to pay the bills, to the point that I went for a few years not creating anything at all. But as an artistic person, I could not keep that up forever, and I realised I didn't like or respect who I had become. I wasn't happy, so I either accepted that or things had to change. At the same time as this 'midlife crisis' I had started taking photos with my phone. I was struck by how much I could say as a performer through the lens. I had never considered photography a medium so suited to performance, and I was excited by the different dynamics I could create with the still image. I knew that if I wanted to take this further, I needed help from experts, to learn the craft of photography.

Luckily, Swansea College of Art runs a fabulous BA in Documentary Photography and Visual Activism. As someone who has spent my whole adult life being politically active and trying to find new ways we can live as a society, this course sounded perfect for me. The Welsh Government give amazing support to people living in Wales to do further education. So at the age of 42, I stopped my little business and went back into



education. I became the first person, up to my generation in my family, to go to university. I got a First for my BA, and I am now doing an MA in Contemporary Dialogues, with the intention of expanding my practice into different mediums and working collaboratively with other, local artists.

My practice has evolved a lot over the last three years. I take the photographic image out of its conventional frame, filling whole spaces with one image, removing the 2D image totally from the wall to become 3D sculpture. Turning the still image into the moving image, through stop motion and then, putting it all back on the wall again.

Image:
Sarah Grounds,
Links 2023

“

I share my thoughts, worries and joys about living in our modern, hierarchical society, touching themes of class division, Feminism, and the unfolding climate crisis.”



Image: Sarah Grounds, *Safe Places* 2023

Experimentation is key to my practice. I try to push the limits of what modern photography is and challenge myself to always go somewhere I have never been, from wetplate collodion to Algenerated images. All mediums are legitimate, and all empower my voice as an artist.

My work improvises around ideas of connection, isolation and freedom. Exploring Social Ecology,

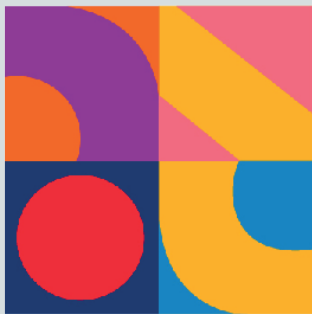
Permaculture and Gilles Deleuze’s concept of the Rhizome, I look at how everything and everyone is connected, how this affects us all in worldly terms but also, how it affects me on a deeply personal level. I share my thoughts, worries and joys about living in our modern, hierarchical society, touching on themes of class division, Feminism, and the unfolding climate crisis.

My work is becoming

more and more installation based, incorporating site specific, improvised installations, responding to the space, place, and time of the install. I have been fortunate enough to win the Sybil Crouch Award at UWTSD and have a year’s residency there with a large studio space in which to practice and explore my ideas. I also won the Alan Whatley Prize at the end of my BA, and both awards are going to culminate in

exhibitions in 2024 at the Stiwudio Griffith Gallery, Dynevor.

Visit Sarah Grounds’ website: www.sarahgrounds.com and follow her on Instagram @midlife psychosis



CARTREF CREATIVE

A HOME FOR CREATIVES

A new network, *Cartref Creative*, is now taking in members. Cartref Creative aims to be a ‘home’ for creatives; a place to gather. These will include a website that has a directory of creatives with spaces for members to promote their work, a regular newsletter updating members about what’s happening in south west Wales, events in various venues across the region consisting of TEDx style talks, workshops and social events.

By registering your details, you’ll be the first to hear when the project goes live and be the first through the door at the housewarming!

To sign up, please enter your email: www.cartrefcreative.cymru

ARTES MUNDI 10

Artes Mundi brings together a major biennial exhibition of international contemporary art by some of the most relevant artistic voices engaging with urgent topics of our time.



For the first time, AM10 will be presented nationally at multiple venues across Wales. The venue partners are: MOSTYN, Llandudno; Oriel Davies Gallery, Newtown; Glynn Vivian Art Gallery, Swansea; National Museum Cardiff; and Chapter, Cardiff. The winner of the prestigious £40,000 Artes Mundi Prize – the UK's largest contemporary art prize – announced during the exhibition run.

Nguyễn Trinh Thi at Glynn Vivian Art Gallery, Swansea and Chapter, Cardiff. Born and continues to live and work in Vietnam. Nguyễn Trinh Thi is a Hanoi-based filmmaker and artist. Traversing boundaries between film and video art, installation and performance, her practice currently focuses on the power of sound and listening, and the multiple relations between image, sound, and space. Her work explores history, memory, representation, ecology, and the unknown. At Glynn Vivian Art Gallery in Swansea, Trinh Thi will re-present the critically acclaimed *And They Die a Natural Death* (2022), originally shown as part of Documenta 15 in 2022, here newly reconfigured for a gallery setting. In making the work, Trinh Thi was inspired by the auto-biographical novel *Tale Told in the Year 2000* (2000) by Bùi Ngọc Tấn, currently censored in Vietnam.

Referencing a scene from the book, the work comprises a wind and wi-fi system set up in Vietnam's Vinh Quang-Tam Da area that triggers the sculptural installation of fans, audiovisual effects, sound, chilli plants and the haunting playing of the *sáo ôi* flute, an Indigenous musical instrument used by groups in the Northern mountainous areas. In real time, an immersive shadowy forest on the gallery surrounding walls connects the space in Swansea to the Vietnamese woodland.

Artes Mundi 10 is on at The Glynn Vivian Art Gallery until Sunday 25 February 2024

Image: Nguyễn Trinh Thi, photo by Stuart Whipps

Richard Huw Morgan

Y pŵer

A roddodd y prif reswm i mi drws dduweud 'ie' [i gyfrannu'r erthygl hon]. I dduweud diolch i'r Glynn Vivian am y rôl hanfodol yn fy nhaith artistig, ac i feddwl am y straeon di-rif eraill a allai fod yn debyg i fy un i, drwy ddoð i gysylltiad â chelf.

Dw i ddim yn cyfeirio at gyfweled â'r diweddar, gwych, Graham Chapman, gynt o Monty Python, yn ei drôns, yn dilyn ei weithred o dafu pysgod yn noson agoriadol yr arddangosfa 'Contrariwise: Surrealism and Britain, 1930-1986' yn y Glynn Vivian yn 1987. Er mor anhygoel oedd ei glywed yn siarad yn frwdfrydig am ei rôl arfaethedig yn 'The Adventures of Baron Munchausen' gan Terry Gilliam (yn anffodus ni ddiogwyddodd hyn oherwydd ei farwolaeth anhymig) ni dyma a gafodd yr effaith fwyaf parhaol arna i.

Ro'n i wedi cael man meddal am swrealaeth ers i mi ofyn i wneud collage yn yr ysgol gynradd, rhywbeth oedd hefyd yn cael ei ganiatáu yn ystod celf lefel 'O'. Ond daeth hyn i ben yn llym yn ystod celf lefel 'A', trwy wneud llun pensil ffoto-realistig wedi'i hanner gorffen allan o flwch 'Cadbury's Roses', sy'n dal gyda

fi, 'n tystio i mi gefnu ar bob celf (am y tro).

Roedd rhai darnau o waith gwych, a chofiadwy, wedi'u pacio i mewn i'r arddangosfa yn '87, ond mae'r cerflun gan Malcolm Poynter, wedi aros gyda mi. Mae profiad hir gyda fi o brynu recordiau finyl gyda'r gwaith celf clawr yn aml yn gyfrifol i mi brynu ar hap. Yn gynharach y flwyddyn honno roedd yr union gerflun gan Poynter wedi ymddangos yng ngwaith celf gydwethredol ar gyfer yr albwm o'r enw 'The unacceptable face of freedom', gan y grŵp, anhysbys i mi ar y pryd, 'Test Department'.

Prynais yr albwm a chefais fy 'chwythu i ffwrdd' gan ei bŵer. Ymlaen yn gyflym i 1988 a nawr yn byw yng Nghaerdydd yn gwelw bod 'Test Department' yn doð i'r dref, prynais docyn. Wel, nið 'Test Department' yn unig oedd yno. Roeddent yn cydweithio gyda 'Brith Gof'* mewn cynhyrchiad o'r enw Gododdin. Do'n i erioed wedi clywed am 'Brith Gof' o'r blaen, ac fel y mwyafrif yn y gynulleidfa honno, yn sicr nið oeddwn erioed wedi profi unrhyw beth tebyg i'r perfformiad hwnnw. Gwnaeth newid fy mywyd.

Yn gyflym ymlaen at 1990 a gwelais boster yn dweud bod 'Brith Gof' yn chwilio am

berfformwyr ar gyfer eu gwaith newydd ar raddfa fawr.

Dim ond ail ddiwrnod y clyweliad y gallwn ei wneud.

Roedd yn ddiagon.

Y pŵer sydd gydag orielau i newid bywydau.

For information in English about 'Contrariwise: Surrealism and Britain, 1930-1986' visit

<https://ianwalkerphoto.com/surrealism/surrealism-in-britain/contrariwise/>

Footnote/ troednodyn

*Brith Gof was founded in 1981 by Mike Pearson and Lis Hughes Jones, and Clifford McLucas became the artistic director, it was an experimental Welsh performance/theatre company that pioneered in site-specific works.

*Sefydlwyd Brith Gof ym 1981 gan Mike Pearson a Lis Hughes Jones, a daeth Clifford McLucas yn gyfarwyddwr artistig, roedd yn gwmni perfformio/theatr arbrofol Gymreig a oedd yn arloesi mewn gweithiau safle-benodol.

*Brith Gof a/anð Test Department 1989:

<https://www.youtube.com/watch?v=2MbWONivRfI>

This edition of the Newsletter was produced by Alice Jones

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@FriendsGlynnViv

Your membership

subscriptions are important to us

and a vital source of revenue. We

appreciate your continued support!

Date for your diaries - 25 YEARS OF THE WAKELIN AWARD

Saturday 23 March – Sunday 30 June 2024

You are invited to the exhibition opening on

Friday 22 March 17:30 – 20:00