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OF THE
GLYNN
VIVIAN**

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GLYNN VIVIAN

Newsletter Autumn 2024
Cylchlythyr Hydref 2024

Hello!

Welcome to the Autumn issue of the Newsletter.

As fall encroaches, we've collated a wide range of information on upcoming exhibitions for you to visit, as well as interviews, articles and scheduled talks from Wales' leading creatives. While The Glynn Vivian is exhibiting the work of Skin Phillips for the first time, Celf Gallery will be celebrating 90 years of Mary Lloyd Jones' work. Meanwhile, Gallery TEN in Cardiff is set to host the work of Sue Williams and The Elysium Gallery will be opening its doors to artists from around the world for the biennial BEEP exhibition. Although the days may be getting shorter, there's plenty of exciting events across South West Wales to keep you inspired throughout the winter.

Please feel free to write to us with any feedback you have on the format and content of the newsletter. Email contact@alicejonesdesignstudio.com.

Alice Jones
(Editor and Designer)

Cover Photo: Skin Phillips, *Chad Muska*, Stuttgart, 2001. Image courtesy of Skin Phillips.

SKIN PHILLIPS

"Returning to Swansea for this exhibition is incredibly special for me. It's a chance to share my journey and the stories of the skaters I've photographed over the years."

Glynn Vivian Art Gallery is delighted to present an exhibition of the work of artist Skin Phillips, a photographer who has been at the heart of the skateboarding scene as it evolved from an underground movement to a multi-billion dollar industry.

This exciting exhibition will showcase Phillips' iconic photography from Swansea to Los Angeles, capturing some of the most defining moments in skateboarding history.

Renowned for his work with San Diego's Transworld Skateboarding magazine, Skin Phillips has been a pivotal figure in documenting the skateboarding world. His photography not only captures the adrenaline and artistry of skateboarding but also narrates the cultural shift from an underground subculture to a global phenomenon. The exhibition will feature a curated selection of Phillips' most influential images, as well as unseen images, archival materials, spanning decades of skateboarding evolution.

In addition to showcasing his early works, Phillips has been commissioned to create a new series of photographs capturing the contemporary Swansea skateboarding scene, which will be acquired for the Gallery's permanent collection. The new commissions are part of 'We Are All Artists' supported by the Culture & Tourism Anchor at Swansea Council and funded by the UK Government's Shared Prosperity Fund. This series will highlight the vibrancy and diversity of the local skateboarding community, reinforcing the cultural significance of skateboarding in Swansea.

Karen MacKinnon, Glynn Vivian Curator, said: "We are honoured to host Skin Phillips' photography at the Glynn Vivian Art Gallery. His work provides an authentic and powerful portrayal of skateboarding, which will resonate with so many here in Swansea and across the world. It is a celebration of photography, street art, sport and the wider cultural significance of skateboarding to so many. We are excited to share Skin's incredible photographs with all our visitors."

Skin Phillips, said: "Returning to Swansea for this exhibition is incredibly special for me. It's a chance to share my journey and the stories of the skaters I've photographed over the years. I hope to inspire a new generation of photographers and skateboarders alike."

Skin Phillips, originally from Swansea, has made an indelible mark on the skateboarding world through his photography.

His career began in the early 1980s, and his work has been a staple in leading skateboarding publications and exhibitions worldwide. Phillips' unique perspective and ability to capture the essence of skateboarding culture have earned him widespread acclaim and respect within the industry.



Clockwise from top: Skin Phillips, *Lance Mountain*, *Sadplant*, *Pink Motel*; Skin Phillips, *Unknown Skater*, *405 Freeway*; Skin Phillips, *Brixton Push*. **Opposite page:** Josh Kalis, 1996. All photos courtesy of Skin Phillips.

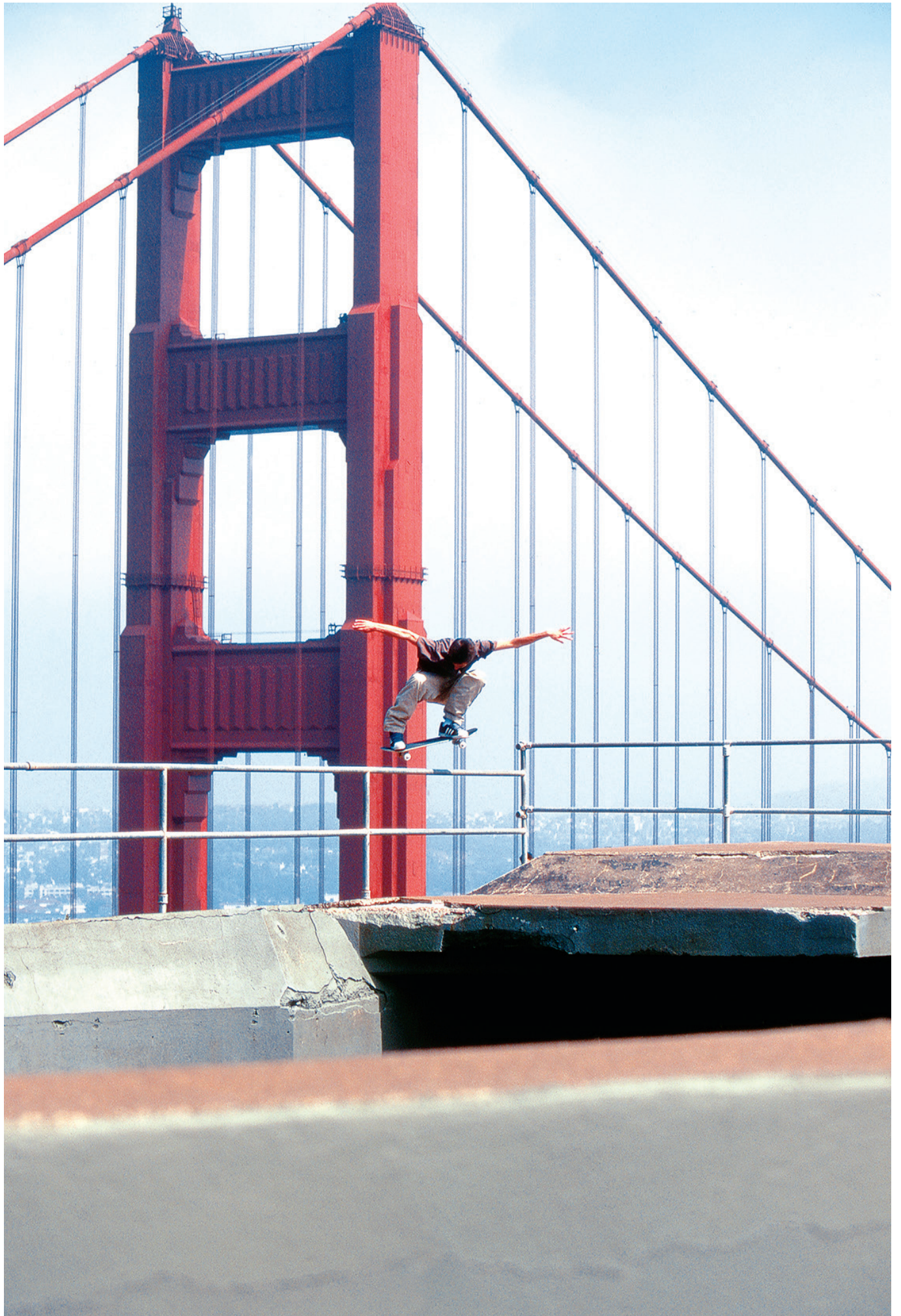




Image: Sue Williams, *Solo Symphony #4*, mixed media on canvas, 2024 130x130cm. Image courtesy of Gallery TEN.

SOLO SYMPHONY

TEN is pleased to present a solo exhibition of new work by award-winning artist Sue Williams.

Solo Symphony features the latest body of mixed media paintings on canvas. Inspired by her recent gallery banner commission, we see a series of dancers spinning around poles, caught in the momentum of the moment. Some are upside down, others are all legs and stiletto shoes, all are topped with the signature Playboy bunny ears. The painting style is loose, with broad, bold brush marks and skilful black outline bringing out the intricate shape of the body. Each of the dancers has a collage face from pages of a magazine, like a supermodel mask - the 'ideal' - hiding the person underneath. This work points to aspects of sexual

communication between people, a prominent theme in Williams' work - the hiding and the revealing, sexual teasing and deeper wants, the fake and the real.

We also see video work made in collaboration with the composer David Bird and artist-writer Marilyn Allen. The visuals come from Williams' many paintings and drawings, flicking in ceaseless staccato, with snippets of conversations between Williams and Allen as they discuss frankly their experiences of being a woman. Watching is aggressive on the senses, and intense passion pushes the work forward.

That intensity is highlighted with a mass of drawings plastered on the wall as a background to the video screen. Like pages from

a visual diary - which are published for all to see - Williams' bold drawings tell the ups and downs of erotic experiences, memories, family issues and commentary on life in the 21st century from the artist's point of view.

At the heart of Williams' whole practice is a universal, wholly necessary yet simple theme: that of human communication. The result is a practice which challenges taboos and provokes a response - it demands attention from the viewer. Some may be dismissive, others embarrassed but such universally human themes are relatable to all - whether we admit it or not.

We have ourselves positioned, we position ourselves. This way and that; here, there; we

perform these rituals, automatic and unthinking until they're not, every waking second of our lives. Might one definition of art be the articulation or translation of such arrangements, deformations and deformations into form? We succumb to forces, yes, have the world in its myriad too-muchnesses forced upon us. But we are forces too. Thus, the imagination; thus, the resilience of art as an instrument of force-making, of elucidating force, of forcefully putting two and two together and getting someplace new.

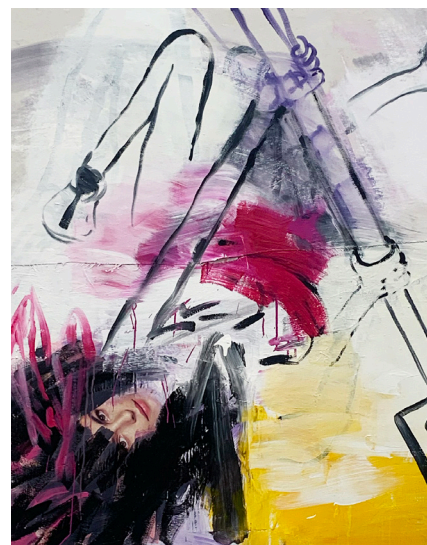
This presentation at TEN of work by Sue Williams and her collaborators is arranged as a meeting of tenors and media and artforms which switch up positions like a pop song. Drawn into focus is the always-uneasy relationship between figure and form, mirroring often-uneasy relations between different kinds of

bodies in different kinds of environments. In the email inviting me to write these words, Cat describes the show's arrangement of the artist's drawings using the term *drifflith-drafflith*, which means any-old-how, haphazardly, helter-skelter, higgledy-piggledy, indiscriminately, topsy-turvy or willy-nilly. Nothing in Williams' work is accidental or haphazard, but such affects – and such unnervingly whimsical vocabularies – are an apt descriptor for the work of an artist whose aesthetic vocabulary has so often sought to deconstruct the niceties of normative aesthetic and formal codes. Sounds conjure figures narrating ambiguous encounters in many-coloured hues and tones. Sonic lifeworlds crackle and clash, images jitter, voices are distorted and remixed. Sound, figure, force, voice, position; to sound, to figure, to force, to voice, to position. In these artworks as in these words, everything is always both revealing and concealing its truest meaning. Bodies built of scraps and vice versa birth explosions of new and uneasy life. They roar with agency, and call into question its very nature: how are you positioning yourself right now?

Might these figures in the work also figure as the artist's collaborators? Their positions and gazes are loud; the flatness of paper only just-about contains their impulses toward the obscene, abject, unallowed. They sing war songs against the world's demands that they be everything to everyone, or any one thing to anyone. They would jump off the walls and shake you if they could. The trick of Sue Williams and her collaborators is to make this kind of immediacy impossible to look away from, impossible not to experience as full-body sensation. This way and that; here, there; look again, and explode with them out into the world.

Dylan Huw.

Images: *Solo Symphony #5*, *Solo Symphony #3*, *Solo Symphony #6*, all artwork mixed media on canvas 2024 130x130cm. All images courtesy of Gallery TEN.



STEWART GEDDES

Talks about the importance of improvisation in his current practice and the relation between material, process and idea.



Image: Stewart Geddes, *NHOJEYRE*, 140x140cm, acrylic on canvas.

Stewart Geddes is a painterly, colourist, abstract artist. He studied at Bristol Polytechnic (UWE); City University, London; and the Royal College of Art. Whilst at Bristol he was introduced to the post-war St Ives abstract school by artists Paul Feiler and Michael Canney, both of whom had close links with West Penwith and taught in the Fine Art department. During this time Geddes visited Patrick Heron at his house 'Eagle's Nest', and saw the collection of Peter Lanyon paintings and drawings in the house of Lanyon's widow Sheila in Newlyn; both became deeply affecting experiences.

Geddes will be having a solo exhibition *Letting String Fall* at Close Ltd, Close House, Hatch Beauchamp, Somerset, TA3 6AE. The private view will be on Saturday 19th October, 5pm - 8pm, which anyone is welcome to attend. The show opens the following day. Details and directions can be found on Geddes' website: www.stewartgeddes.weebly.com

Stewart Geddes will be giving an online talk about his work on 21st October at 6pm. For more information see www.friendsoftheglynnevian/events

BEEP BIENNIAL PAINTING EXHIBITION

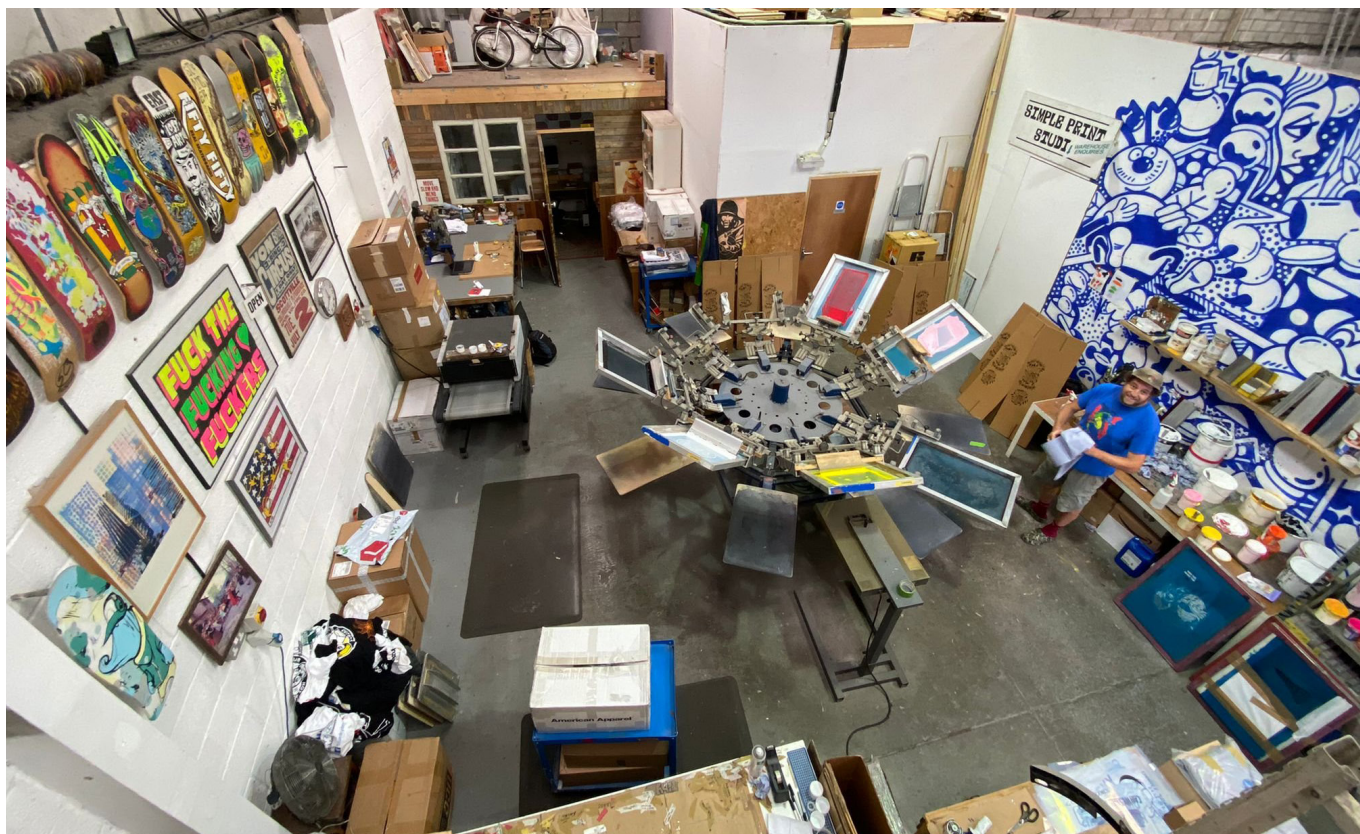
I WON'T
STAY IN
A WORLD
WITHOUT
LOVE



Image: www.elysiumgallery.com/beep-painting-biennial-2024

The *Beep Painting Biennial* returns in 2024 and is selected from an open call for contemporary painters from across the globe. Beep was conceived by artist and Elysium gallery Director Jonathan Powell out of a desire to bring a regular series of ambitious contemporary painting exhibitions to Wales. The title of this year's exhibition is a lyric taken from a discarded Beatles song. Artists were asked to submit work which loosely embodies the theme. Longlisted artists will be given individual song titles from a rescued 7-inch single and will create a new cover to be displayed in the Beep 2024 exhibition. The panel of judges this year are Nelson Diplexcito, Ann Jones and Bronwen Lewis. From the longlist they will draw up a shortlist of 40 artists who will exhibit their submitted paintings amongst the record covers in the show. The Beep 2024 winner will be selected from the shortlist. The Friends of the Glynn Vivian Welsh Award will be selected by Tim Davies.

**09.11.25-
21.12.2024 at
Elysium gallery,
210 High St.,
Swansea
SA1 1PE
Jan - March
2025 at
Aberystwyth
School of Art**



TIDY MIKE'S SIMPLE PRINT STUDIO

Mike Pearson from Simple Print Studio interview with Alice Jones

Having studied in Wales, did you feel like you got the support you needed in order to pursue a career in the creative industries?

I studied at Carmarthen and Swansea during the 90's. I think the timing of that era in South West Wales was priceless. The facilities were great and so were the people. I've made lifelong friendships since then. Did I get the support I needed for entering into the industry? I'm not sure if any college or University course gives that kind of support. There's no hand outs like that. It's on you to make it happen however you want it. You just need to keep going and one day something cool will come up which can lead on and on.

Are there any individuals that inspired you to study design?

Basically, no! Although, my older sister did give me a David Hockney book when I was young and that sparked something. My family has a creative streak going through it

though, and we all drew often as kids. Studying, I didn't know what I was doing. I was not interested in school past the age of 12 or 13 and I tuned out, looking at RAD magazine when I was meant to be doing lessons. I enjoyed art class and I put time into it. My art teacher encouraged me to go to art college. I did a college course in Carmarthen and from there was inspired to follow design. This led me to apply to study in Swansea. Here, I spent a lot of time skateboarding, while keeping my eyes open to visual things. You learn a lot more outside of the classroom. I got a taste for making skate videos and started to get to grips with the basics of Illustrator and Photoshop.

You're well known as the founder of Simple Print Studio, but you're also highly praised for your skate filmography. Do these streams of work stem from the same source of creativity or do you see them as entirely separate enterprises?

They both hold the same opportunity to create something interesting to look at. Printing is basically a repetitive process, while

filming skaters is essentially about capturing tricks. It's always fulfilling to experiment with interesting angles and to try and capture the atmosphere of the unique circumstances you're working with. There's the same satisfaction in printing a hundred of the exact same five graphics by hand as there is with filming a great trick at a great spot, lit well, with an interesting angle.

On reflection, what were the early influences that gave you the confidence & resilience to set up a studio?

Starting a business is scary but I knew we could do the job, we just needed some orders! I had spent some time working at a few different print shops. Overtime, I built up the skills to handle taking an order from printing to shipping out. It was time to make a move from where I was at the time and I didn't want to work for anyone else, so we set things up. Simple Print Studio was set up and is still currently run by Sarah (Mike's wife) and myself. Sarah gave me the

Image: The Simple Print Studio set up in Bristol. Image courtesy of Mike Pearson.

confidence to go for it and has had huge amounts of resilience to put up with me for 30 years! Sarah studied design at Newport and had a period of making images using screen printing. This was where I saw it first hand and it made an impact on me. Previous to this I was influenced by the art on skateboards - that was all screen printed. I spent time looking at the graphics when I was younger and you could see the process with the different layers of colour and maybe a mis-registered layer sticking out here and there. We've stuck at it and with word of mouth we've been printing now for around ten years.

Looking back, are there any projects that stand out to you as career highlights?

There's been a number of projects that we've been lucky to be involved with. We have a printed shirt in the V&A Museum and have made t-shirts for some of our favourite bands and artists. Last year, we had an order one day from Clarks shoes and Anti Hero skateboards the next, that was really cool. Felt like we'd made it!

Where do you see the future of printed merchandise heading and what challenges and opportunities are on the horizon for the industry?

Screen printing is the tried and tested age old way of getting an image on a t-shirt and that isn't going away anytime soon. There are other processes, i.e. DTG,

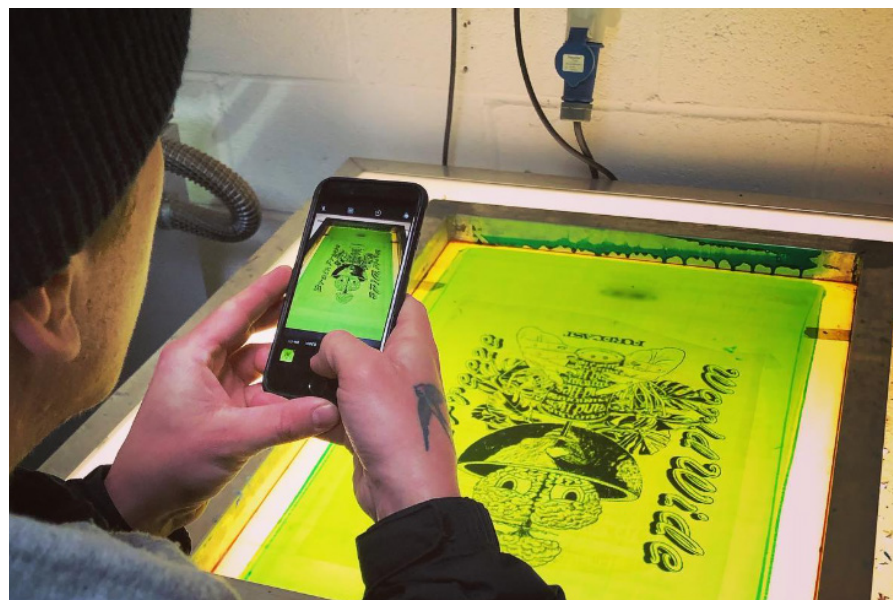


Sublimation etc, and these can create picture perfect results and they have a place. However, there's less human interaction in the process, less hand skills in a way, and I like how 'graphic' images need to be to work with screen print. Halftones and bootleg style images are all really interesting to me. The limitations associated with the early screen printing processes is what inspired me in the first place. It's an art form and it's where the magic is for this process. You can look at a mug or a sticker from the 1970/80's and it's been designed in such a way for a screen print process that looks visually incredible. It has a look and a charm. A digital machine can't achieve that.

To what extent does community play a role in the culture of Simple Print Studio - is there a sense of mutual support between Simple Print Studio and your clients?

Community has really helped our business and we support our clients with care and consideration for the work. Through our networks in the art, skateboarding, printing and photography worlds, we've had great support from friends. We are connected with a lot of business owners who are active with projects needing printed products. From there, word of mouth referrals spread and over time this is what keeps us busy today. Instagram helps with exposure and sharing new work, but you can't get any more grounded than word of mouth. It feels good to land work in this traditional way. Most of our clients are friends or connected in some way and it's amazing to have a great community of clients across the UK. I'm especially fond of our connections in South West Wales, and this support stems back to the friends I made studying in Carmarthen and Swansea.

Follow Simple Print Studio on Instagram: @simpleprintstudio
Visit the Simple Print Studio website:
www.simpleprintstudio.co.uk



Above: Sample of Simple Print Studio's printed merchandise for Coffee Club.
Left: Behind the scenes at Simple Print Studio. Images courtesy of Mike Pearson.



OUT OF THIS WORLD

Heather Phillipson plots a sequence of sonic and atmospheric conditions that conjure airspace, aerospace, and outer space.

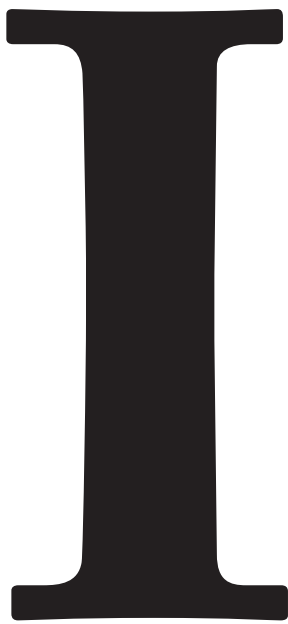
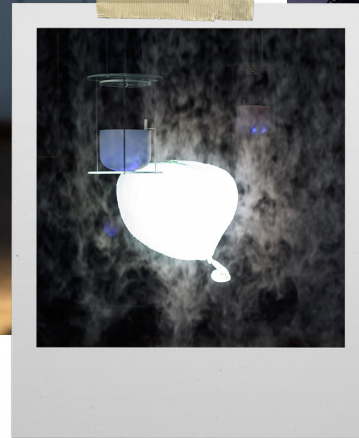


Image: *Out of this World*, Heather Phillipson, 2024, Glynn Vivian Art Gallery.
Photographer: Polly Thomas.
An IWM 14-18 NOW Legacy Fund commission in partnership with Glynn Vivian Art Gallery.

In *Out of this World*, Heather Phillipson plots a sequence of sonic and atmospheric conditions that conjure airspace, aerospace, and outer space. Responding to the ghostly communications of radar, sonar and unidentified aerial phenomena, Phillipson fills Glynn Vivian's galleries with tuned, automated noises and dematerialised images that float and pulsate, creating what she calls 'a visual and acoustic fog'. This fog is, like some aspects of warfare, hallucinatory – generating apparitions, premonitions and phantasmagoria. Through the use of sound as a force that influences us both physically and emotionally, *Out of this World* maps out a vibratory field that acts almost meteorologically.

The exhibition begins in the Atrium and moves into the Garden Room and garden. The exhibition continues in the upper galleries, Rooms 8 and 9 with works chosen by Phillipson from Imperial War Museums' (IWM) collection and Cyfarthfa Castle Museum and Art Gallery Collection. Work from the Glynn Vivian Collection is displayed alongside oral histories from IWM in Room 7.

Heather Phillipson: *Out of this World* is an IWM 14-18 NOW Legacy Fund commission in partnership with Glynn Vivian Art Gallery.

Alongside the exhibition there is a programme of free talks. Visit the What's On page of the gallery's website to book your place.

HEATHER PHILLIPSON INTERVIEW

Tell me a bit about the sources, references and ideas that fed into this show.

When I was invited to make this show, a co-commission between the Imperial War Museum and Glyn Vivian, I was asked to respond to the theme of 'conflict'. Rather than consider conflict via overt and direct references to warfare, I was interested in everything that might surround these ideas - territories, perspectives, atmospheres. When I first started working on the show, there had been a recent Pentagon report into Unidentified Aerial Phenomena over the USA, and suspected Russian or even alien interference. However, it was concluded that the only airborne article detected was a 'sadly deflating weather balloon'. This image, the huge imaginative leap, and the overlap between meteorological instruments and unknown forces, coming from the skies, was really my starting point - what we transmit into airspace and what we receive back: aircrafts, space crafts, chemicals that affect the climate and, of course, hallucinations. Thinking about Wales' key role in the development of radar, I started thinking about all this also, primarily, in relation to sound. Sound is not only an inescapable side-effect of warfare but it has also been used strategically - as an hallucinogenic force that can disrupt and disorientate. At the same time, I was looking through the Imperial War Museum archives (a selection of paintings from which I have chosen to accompany my show) and was taken by the alien perspectives - encountering earth from above, clouds and contrails, things flying, floating and collapsing. I also knew from the get-go that I wanted to bring in the work of the overlooked Welsh singer and philanthropist Margaret Watts-Hughes, whose astonishing 'voice figures' (acoustic images, made using her voice and an eidophone - a device she invented herself) are also included in a separate room upstairs. In the end, all of these elements came together to form what

you find in the three interrelated spaces of the ground floor galleries and garden, the mezzanine, and the two upstairs rooms - the transition through tones, heights, perspectives, light-levels and, above all, sonic environments.

How does this show relate to your previous work and ways of working? Did it take you into new territory?

For me, every show is new territory. Often literally, as I am interested in the place and context in which the show will physically happen. Of course, there are things I've learned along the way, but I try to forget previous projects as much as possible. I want to find things out. *Out of this World* has, perhaps, the greatest focus on audio of any of my shows, and that has opened up new techniques that I've been interested in exploring - devising new ways to produce the sounds that I had in my head, and make them audible in the gallery.

What technical challenges did it pose?

There are many technical challenges in a show like this, where everything is made from scratch and with very particular and specific requirements in mind - working out how to get the parachute forms elevated and retaining their shapes, using a combination of suspension and circulating air, installing a fog machine that produces a huge amount of water vapour that must then be extracted, getting the singing bowls to sing, and with the right intensity and frequency, and, above all, using robotics to automate the two gongs that hang in the atrium. Fortunately, I have been working with an amazing team of fabricators, AV specialists, riggers, a brilliant programmer and a very supportive curatorial team at the Glynn Vivian, so, above all, the show is a meeting of minds and skills that have enabled me to realise my vision.

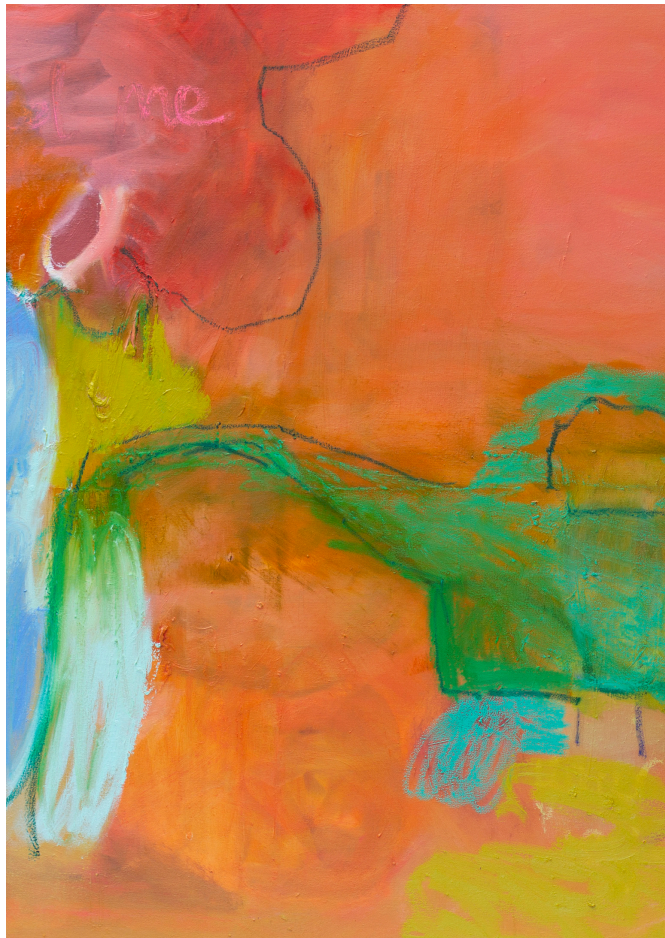
“I explore ways of bringing these landscapes together and play with the similarities and contrasts”

PIERIDES

An insight into the work of Greek-Welsh abstract artist Maria Pierides

In my paintings, I render in colour the stories of the physical and emotional landscapes that formed my experience of being born in Greece and then growing up in England and Cyprus, and now living and working in Wales. The actual process of my painting relates to this theme, as I use mixed media, building up and scraping back areas of paint to capture the atmosphere, mass, and light of the inner and outer landscapes I am trying to depict.

The actual process of my painting relates to this theme, as I use mixed media, building up and scraping back areas of paint to capture the atmosphere, mass, and light of the landscapes I am aiming to depict. In the series 'The Gloaming,' I explore ways of bringing these landscapes together and play with the similarities and contrasts: How being caught between two time perspectives – the Eastern Mediterranean is two hours ahead of England – two different kinds of light, two different cultures, results in both a feeling of richness and diversity of experience as well as a search for rootedness in



Fake Plastic Trees. Mixed media on canvas 100x100cm. 2024

the moment and in space.

Dusk and the changes in light between sunset and darkness capture this feeling of 'homelessness' and search for 'home.' On the other hand, in the plays of light, in exploring ways of translating experiences and representing them in paint on the canvas, there is a liberating beauty too. In the 'Ithaca' series, inspired by the Greek Poet Konstantinos Kavafis' poem 'Ithaca,' I follow the

theme further, exploring different possibilities of rootedness/ rootlessness and the riches of the search for home.

My later series, 'Time and Tide' takes the theme further to a broader exploration of the temporal aspect of human experience and its relationship with nature, and the recent addition of gold leaf and metal in my work is inspired by time spent in Venice, visiting the Biennale, and Byzantine Iconography.

Maria Pierides trained as an artist and art psychotherapist and worked in the NHS for a number of years. She is now devoting herself full time to her art at her studio in the foothills of the Brecon Beacons. Living within earshot of a running stream, she explores in paint the texture and temporality of human experience. Building up and scraping back areas of paint to capture the atmosphere, mass, light and poetry of the landscapes she is aiming to represent, Maria's work seamlessly connects inner and outer worlds.

Maria's painting has been shortlisted for the Society of Women Artists Open, Royal West of England Academy, ING Discerning Eye, Bentley Open Art Prize, The Maidstone Museum, The British Women Artists Competition and the East Meets West Art Award, as well as being Longlisted for the Threadneedle Prize. She recently won a Scholarship and International Exhibition Prize with the Visual Artists Organisation and will have her prize winning painting taken to The Other Art Fair, London 2023.

Maria is also a member of the Free Painters and Sculptors and Flux Exhibitions in London and exhibits nationally and internationally with work in private collections in the UK, USA and Europe.

Follow Maria Pierides on Instagram:
@pieridesmaria



Clockwise from top: Maria Pierdes, *Glimmers of Hope*, mixed media on canvas, 100x100cm, 2024; Maria Pierdes, *Cherry Blossom*, mixed media on canvas. 100x100cm, 2024; Maria Pierdes, *Soft Spot*, mixed media on canvas, 100x100cm, 2024.

October 19 - November 2, 2024

CONNECT

Cysylltu/Connect is a partnership project between Mission Gallery, The Chinese in Wales Association and The Ethnic Minorities and Youth Support Team.

Outside of educational settings accessing the arts can be difficult. Community members may face barriers such as cultural venues being inaccessible, financial constraints or a lack of confidence. *Cysylltu/Connect* addresses these barriers by delivering quality artist-led workshops programmed with three community groups: The Chinese in Wales Association, Autism Support and Youth groups, and The Ethnic Minorities and Youth Support Team's Asylum Seeker and Refugee Support Group. Combining onsite and offsite workshops, the sessions were a platform for creative development and improving social interaction, mental health, and wellbeing. Participants had the opportunity to try their hands at different mediums and work closely with a range of highly skilled professional artists. The work they have created is a testament to the joy of creativity and the talent here in Swansea.

Left: Ceramics class at Mission Gallery with Lowri Davies.

Below: Ceramics class at Mission Gallery with Lisa Burkl. Images courtesy of The Mission Gallery, Swansea.



EAVESDROPPER

Jason&Becky, 4th October – 6th October 10 - 4.30pm

Glynn Vivian Art Gallery is delighted to present a new work by Jason&Becky - *Eavesdropper*. Created in response to Heather Phillipson's exhibition *Out of this World*, a commission in partnership with IWM 1418 Now Legacy Fund together with research into Margaret Watts Hughes' 1887 invention the 'Eidophone' (a device created to visualise the human voice) *Eavesdropper* explores ideas of conflict and communication through interactivity, sound and visuals.

This dual-site installation invites viewers to take on an active role in the realisation of the work, and to consider how their presence affects their own experience, as well as the experience of others.

This new commission is part of 'We are All Artists' and is supported by the Culture & Tourism Anchor at Swansea Council and funded by the UK Shared Prosperity Fund.



Jason & Becky, *THE MESSAGE* (2022). Courtesy of the artist.

“Mae'r gweithiau bywiog, egniol a lliwgar yn yr arddangosfa hon yn dathlu gyrfa Mary mewn peintio.”

MARY LLOYD JONES



Mary Lloyd Jones @ 90
Celf Gallery
7 Medi - 6 Hydref 2024

B

ellach yn ei nawfed degawd, mae Mary Lloyd Jones yn un o artistiaid mwyafsefydledig a hoffus Cymru. Fe'i ganed ym Mhontarfynach, Ceredigion ym 1934, ahyfforddodd Mary yng Ngholeg Celf Caerdydd ac mae wedi arddangos yn eang erscanol y 1960 au.

Wedi'i ysbrydoli gan y dirwedd y bu'n gweithioar-ni fel merch ifanc gyda'i rhieni, mae gwaith Mary yn dathliad o'r amgylchedd gwledig a'i gwreiddiau. Mae ei gwaith yn mynegi ei chysylltiad dwfn â Chymru'r syniad o gynefin; ymdeimlad o berthyn ac ymlyniad â lle penodol. Mae'r ymdeimlad hwn o le yn cael ei gryfhau ymhellach gan ei hetifeiddiaeth ddiwylliannol Gymraeg ei hun.

Mae hi'n baentiwr sy'n defnyddio haniaethu iarch-wilio tirwedd, diwylliant, hanes a hunaniaeth. Mae ei defnydd o'r wyddor gynnar, yn benodol gwỳddor farddol y'Coelbren' gan y bardd o'r 18fed ganrif, Iolo Morgannwg, a sgrïpt Ogham, yngyfeiriad at aralledd Cymreictod. Nodweddion amlwg yn ei gwaith yw'r oliona'r creithiau a adawyd gan ein hynafiaid a diwydiant.

"Fy nod ywy dylai fy ngwaith adlewyrchu fy hunaniaeth, fy mherthynas â'r tir, ymwybyddiaeth o hanes, a thrysor ein traddodiadau llenyddol a llafar. Rwy'n chwilio am ddyfeisiau a fydd yn fy ngalluogi i greu gweithiau amlhaenog."

Mae Mary yn Gymrawd er Anrhydedd o Goleg y Drindod, Caerfyrddin a Phrifysgol Aberystwyth. Mae ganddi hefyd Ddoethuriaether Anrhydedd o Brifysgol Cymru, Caerdydd, ac mae'n Gymrawd Cymdeithas Ddysgedig Cymru. Dros y blynyddoedd, mae wedi gweithio fel artist preswyl yn yr Alban, Iwerddon, yr Unol Daleithiau, India, yr Eidal, Sbaen a Ffrainc. Gellir gweld eigwaith mewn nifer o gasgliadau cyhoeddus a phreifat, gan gynnwys Amgueddfa ac Oriolau Cenedlaethol Cymru a Llyfrgell Genedlaethol Cymru.

Mae'r gweithiau bywiog, egniol a lliwgar yn yr arddangosfa hon yn dathlu gyrfa Mary mewn peintio. Erbyn hyn yn ei nawfed degawd, mae hi wirioneddol yn geidwad ei threftadaeth ddiwylliannol.

"Fy nod ywy dylai fy ngwaith adlewyrchu fy hunaniaeth, fy mherthynas â'r tir, ymwybyddiaeth o hanes, a thrysor ein traddodiadau llenyddol a llafar. Rwy'n chwilio am ddyfeisiau a fydd yn fy ngalluogi i greu gweithiau amlhaenog."

Previous page: Mary Lloyd Jones *Song Lines*, mixed media, 2000.

This page: Mary Lloyd Jones, *Ystumtuen*, mixed media, 2000.
Images courtesy of Celf Gallery.





Clockwise from top: Mary Lloyd Jones, *Gaeaf / Winter*, mixed media, 2000; Mary Lloyd Jones, *Ponterwyd*, mixed media, 2008. Mary Lloyd Jones, *Cwm Idwal*, watercolour, 1987. All images courtesy of Celf Gallery.

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