

Newsletter

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need to know about the Society**

- illustrated history of the Society, its objectives and support for the arts
- programme of all activities for the year
- complete archive of our acquisitions since the Society's inception, with an easy search facility
- images and notes of all our acquisitions since 1999
- details of membership - including on-line application
- useful links to contact officers, museums and galleries

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Chair Chat 2012

Chris Evans CASW Chairperson

I welcome this opportunity, and regard it as an honour, to greet you in my first Chair Chat. On behalf of the Executive I send best wishes to you and yours at this seasonal time.

I begin by paying tribute to Gareth Davies, the previous Chairman of the Society. We were extremely fortunate to have someone with such a breadth of experience. He came from the museum world and brought to us his love of the visual arts and dedication to promoting it within the Society and further afield. He served as Secretary for 11 years, and 5 years as Chairman, giving of his wisdom, commitment, integrity as a person, and meticulous care. On your behalf, I extend good wishes to him and to Sonia, who actively supported Gareth, and rejoice we still see them both at meetings.

I continue by giving information of the workings of the Society over the last year, not only for you as members, but also as it is a requirement that we meet the Charity Commission's statement of recommended practice.

You will all have had the opportunity to enjoy our lecture programme and educational visits, both at home and abroad. These have been the fruits of the hard labour by members of the Executive. An enormous amount of research goes into producing such a stimulating programme and I know 2013 is going to be as creative and enjoyable for you. Jean Williams will be reviewing last year's activities and a new programme will be produced in January.

We continue to give financial support to the visual arts and, in the last year, we have given Artes Mundi the sum of £3000, a student prize of £1000, and contributed to the Bardsey Island Trust for restoration work of the Brenda Chamberlain Murals.

We have progressed legal issues in the last year, with the production of a licence to use images of artists' work and an offer of legal help, should anyone wish to include CASW in their will.

Our membership is always changing, but I am pleased that we continue to attract a considerable number of new members. There was an Extraordinary General meeting held on 1st September 2012: it was agreed to raise the subscriptions and you will find further information in the Newsletter and our Membership Secretary will notify you in due course.

You know that we were able to obtain funding from various bodies to examine the position of Public Art Collecting in Wales, as a way of informing our future planning and that of the People's Collection. David Moore took up this task and presented us with a very informative report based on information received from Institutions and individuals.

There are a number of recommendations and we are already implementing a few. In particular, we are planning to appoint a buyer to purchase works of art to be gifted to Paintings in Hospitals, and these will be presented at the 2014 AGM. This single project follows three recommendations: continuing to purchase, considering displaying in public places and matched funding. We have been given the sum of £6,000 from the Morel and Gibbs trusts and CASW will match that sum in 2013. We are grateful for this valuable support.

In addition, we are discussing in what way we might be involved with changes to Cyfarthfa Castle, given it will be making major changes in the next few years. This is a feasibility study and I will keep you informed of any developments.

At the AGM in July 2012, we said goodbye to two valued members of the Society, Peter Wakelin and Tudor Jones, both of whom had

served their two terms of five years. I spoke highly of their particular contributions at the AGM, and also of my sense of personal loss as they have been such a help to me. It was a pleasure to see Tudor appointed as a Vice President of the Society.

I have already mentioned Gareth Davies coming to the end of his 5 years as Chairman, with myself taking his place. John Fitzgerald was elected as Vice Chairman. Sian Williams, already a member of the Executive, took up the post of Events Secretary and Judith Foy, a previous member of the Executive, was appointed to be responsible for the Lecture Programme. Together they have put in place a calendar of events to be proud of. We have welcomed two other new members, David George and David James.

The death of any member is always a sad occasion and I'm sure you will want me to record the passing of Stan Jones. Stan contributed to the CASW Executive in many ways: his study visits to West Wales (with Morfwyn's help), his design for our logo and as a Studentship selector. Most of all, we will remember him as a gentleman and a gentle man, softly spoken, knowledgeable and dedicated.

Producing this introduction to the Newsletter has made me reflect on the changes I have seen in my relatively short time as a CASW member. The Millennium began with CASW celebrating with the production of *The Year of the Artist*, twelve prints from twelve artists to mark each month of the year. 2003 saw the introduction of our free public Tuesday evening lectures, now well-established but, at the time, considered a risky venture. Those six lectures were in addition to our six Lisvane Saturday lecture and lunch events. We produced two calendars, one of evening lectures and one of all events for members, and an Annual Report of high standard, supported by our advertisers. We were proud to have a website in operation in 2006 and I hope to report that we have updated it soon. In 2008 we celebrated the 70th Anniversary of the Society with a specially-commissioned Print Portfolio of four prints and a book of essays, the Gregynog Studio Book. 2011 saw our very successful Distribution Exhibition, curated by David Moore at MOMA. The previous distribution Exhibition was held at the National Library in 2005. These changes demonstrate the evolution of CASW which has an ongoing energy. I will, I'm sure, be reporting new ventures this time next year, whilst also holding tradition and established culture in mind. These memories are an important rooting from which we move forward, balancing the past whilst moving with the times to the future.

Finally, let me pay tribute to all the Executive members who contribute in their own way, all pulling together to make an integrated whole, which functions well. This is due to the long-standing culture of CASW, which has a tradition of good will, open communication and collective decision-making. I applaud each one of you, but you will understand if I pick out the sterling work of our Secretary, Jean Williams (aided by Nesta James). The Secretary not only has a very busy job, being in touch with all the affairs of the Society, but is also the face of the Society. This she does with great skill and charm. She has been an enormous support to me in my early months. In addition I must also mention our President, whose unfailing dedication is an example to us all. Along with Jean, he provides the second pillar to sustain the Executive.

My thanks to all executive members and you as members for your on-going support of our ventures.



Blwyddyn Newydd Dda

2012 - The Year in Brief

Jean Williams

There was lively and sometimes heated discussion at our first event of 2012, when the artist Tim Davies, who was Wales' representative at the 2011 Venice Biennale, presented a lecture *Venice and other adventures*.

The February lecture was given by Alan Salisbury, artist and then Head of Art at the University of Glamorgan. Alan gave us an insight into his work with a beautifully illustrated lecture *Things aren't what they seem*.

In March, Chris Brown, artist, and founder member of the gallery G39, presented a lecture on Wales the *International Contemporary Art scene*.

There were two Lisvane lectures before Easter. In January, Bernard von Lierop, artist and art theorist, made a welcome return to present *Art, Power, Money and Crime*, in which the dark side of the canvas was cleverly revealed to us.

The March Lisvane lecture was given by CASW Executive member William Gibbs. Titled *Artists of the Welsh Mountains, Augustus John, JD Innes, David Jones and John Piper*, William presented us with splendid images, even setting us a question on the unknown location of one of the Augustus John landscapes.

All Lisvane lunch events are well supported and are invariably oversubscribed, so we always urge early booking.

The Annual Dinner at the end of March was again a very pleasant spring evening as we gathered at the SWALEC Stadium at Sophia Gardens, for convivial company, followed by CASW members again talking about a favourite painting in their collection. The now familiar venue is invariably a success and thanks once again to Sonia for organising a successful event.

David Alston joined us at Lisvane in May and generated much debate as he presented *When was Modern Art?* looking at the evolution, through time, of ideas about modern and indeed contemporary art.

In June, Anne Price Owen gave the Lisvane lecture, based on her forthcoming book *Women Artists in Wales*, some of whom were in the audience.

Also in June, we enjoyed a study tour to Yorkshire, led by Dilys Jackson and Sylvia Olley. The Barbara Hepworth Museum in Wakefield and the Yorkshire Sculpture Park were two of the highlights on this very successful tour.

The AGM was held in the National Museum and Gallery in Cardiff when our outgoing Chairman, Gareth Davies, expertly, as ever, reviewed his years as CASW Secretary and Chair with a selection of CASW purchases. Museum staff also gave presentations on current and future developments at the Museum.

The *Art in Llandaff* Saturday was not blessed with clement weather but the art and hospitality at our two venues was exceptional and we are grateful for the hospitality shown by our CASW hosts.

In July, we had a day trip to Swansea, visiting the Taliesin Arts Centre to view the CASW-gifted John Uzzell Edwards work *Drefach Felindre 11*, the 50th Anniversary exhibition at the Attic Gallery, and the Mission Gallery.

In early September, in preparation for the study visit to Vienna, Ilse Fisher Hayes, a member of the CASW Executive, presented a talk on *Vienna Revisited*, in which she focussed on the life and works of Klimt, Shiele and Hundertwasser.

September also saw a new venture for CASW with a fund-raising event of music and art in the Vale, when we had the opportunity to visit the Vale of Glamorgan home of John and Carol Phillips, to view their art collection and to enjoy a music recital by The Ash Hall Duo, Carol Phillips and Trevor Roberts. What a splendid evening it was to listen to Carol and Trevor present their arrangements for two pianos of works by Grieg, Schumann, Mendelssohn and Gershwin.

At Lisvane, in September, Jeffrey Jones, Reader in Ceramics at Cardiff Metropolitan University, presented a thoughtful lecture on *Ceramics and Sculpture, Different Disciplines and Shared Concerns*.

The study tour to Vienna, organised by Ilse and Tom Hayes, in October, was a great success, much enhanced by the preparation we had received from Ilse in September. We were spoiled for choice in the range of museums and galleries to visit in this Imperial of cities.

Ben Borthwick, Artist Director of *Artes Mundi 5* gave the October Tuesday evening lecture, in which he reviewed the objectives of the prize and gave an insight into the current AM5 artists.

The Study tour to London, which took place in November, began on a crisp Autumn day with a visit to the David Nash exhibition in Kew and continued, as usual, with exceptional visits.

The third week of November was filled with CASW events. Monday evening we attended a viewing of the 20th Anniversary



Vienna



Vienna

exhibition at the Martin Tinney Gallery in Cardiff. Martin, together with Nick, both CASW members, generously hosted our visit. On Tuesday evening, Eleri Mills gave a fascinating presentation of her artistic journey and her stay in New York as a Creative Wales Ambassador. On the Thursday, we had a day visit and lunch in Carmarthen to view the Glenys Cour exhibition at the Myrddyn Gallery. Wet, windy and dismal it may have been outside, but in the gallery, a riot of energising colour confronted us, as we saw the most recent of Glenys' work. What a bonus to have Glenys meet us at the gallery. Gallery manager, Meg Anthony, gave us an insight into the genesis of the exhibition and, in spite of laryngitis, Glenys answered all our questions.

Our penultimate event of 2012, a December Lisvane lunch, saw artist and CASW member Clive Hicks-Jenkins in conversation with Professor Damian Walford Davies. Entitled *Furious Embrace, Clive Hicks-Jenkins amongst the poets*, their discourse explained and explored the *ekphrastic* power of Clive's work, in that his work is often prompted by poetry and in turn his art has engaged the poet.

Images, poetry and sensitive conversation made this a memorable Lisvane event.

A stimulating visit to the *Artes Mundi 5* exhibition at the National Museum and Gallery, led by David Thorp of Artes Mundi, was our final event of 2012.

In November, some recent CASW purchases were again shown at the Visual Arts Exhibition at Glasbury Arts, ensuring that CASW works are seen by a wider public.

On a personal note, I would like once again to thank colleagues on the Executive for their support, and particularly to record my gratitude to Gareth for his invaluable knowledge and wisdom. *Diolch o galon Gareth*. To CASW members, much appreciation for your camaraderie and continuing support of the Society.

Diolch yn Fawr! Jean Williams CASW Secretary

Yorkshire Educational Visit 11th – 15th June 2012

Alan Spiller

The inspiration for this visit came from as far back as 1966, when Bronwen and I honeymooned in the Porthminster Hotel, St Ives. On one evening, we sat at a dinner table next to Barbara Hepworth. Although not making contact, we were inspired to seek out her local pieces and have retained our interest in her work ever since. When The Hepworth Wakefield opened in 2011, we knew it was a visit CASW should make, particularly as its close proximity to the Yorkshire Sculpture Park opened up further opportunities; not least, more Hepworths! So, I gently approached Dilys Jackson and asked whether she had ever considered running a sculpture-based study tour. She hesitated for a moment, smiled, and said "I'll talk it over with Sylvia"; thus another hugely successful CASW trip was underway.

We left the museum steps not realising that we were escaping some of the worst ever June weather and would only be rain affected at the very end of our last visit. Our first visit was to the NT neo-classical Kedleston Hall, in Derbyshire. This showpiece mansion, the first major commission for the young Robert Adams, was designed to display the great wealth of his patron, Sir Nathaniel Curzon, through an eclectic collection of paintings and sculpture. In this he succeeded, but the highlight for some of us was the Eastern Museum, housing the many fascinating objects collected by the then Lord Curzon, during his period as Viceroy of India. These included the magnificent 'Peacock Dress', designed by House of Worth, in cloth of gold for Lady Curzon, the Vicereine, worn when she attended the Delhi Durbar of 1903. It is now owned by the Nation, in lieu of income tax.

Then we went on to a double treat at the house and studio of sculptor Robert Ward FRBS. Rob and his wife were very welcoming and split us into two groups, one visiting the studio while the other sampled a delightful and unexpected cream tea. Rob is an internationally-known sculptor working with many materials, including wood, marble and stainless steel. He has commissioned pieces in USA, China, Italy, Singapore and the UK, which are often of monumental proportions and, since 2000, largely in reflective stainless steel. Professor of Sculpture at the University of Huddersfield, Rob's introduction to his work was succinct and the examples in the studio clearly supported his aim to 'create visual poetry in all his work'. Do seek out his website. At least two pieces and numerous books were purchased by CASW members.

We arrived at our comfortable, friendly and largely efficient Oulton Hall Hotel, tired but very happy. Dinner, served in a private room, allowed us to relax in the friendly warmth so often generated by CASW members, and to animatedly discuss the first day and the expectations for the days ahead.

Tuesday saw us refreshed, after an excellent breakfast, as we set off towards Leeds and the Henry Moore Institute; part of the HM Foundation which Moore set up in 1977 'to encourage appreciation of the visual arts'. Here, we were in for a stern test of our views on contemporary and, in this case, conceptual art, as we viewed and became part of sculptor Michael Dean's installation *Government*, described by the artist as 'the way human conduct is regulated'. This consisted of three polished concrete pieces, plus matching door handles, which were placed in scaled relation to their surrounding architecture. The two rooms were carpeted to allow attendants and visitors to sit on the floor. We were asked to touch the sculptures to assist in the change of patina during the exhibition, and also to handle a loosely lying clay ball, which could be moved at individual will. In addition, the gallery assistant read 'poetry' to us (the inverted commas are mine!) from a book and then ripped out the page. Others were invited to do the same as he read out the lengthy, artist's description of the work.

Some members sat, but most wandered around in a haphazard way, discussing the work while secretly wondering 'What am I doing here!'. This went on to a third room with a large TV showing a single image of a cabbage, but I will stop here.



Henry Moore Gallery, Leeds

A light lunch next door, in the splendid Tiled Hall of Leeds Art Gallery, restored sanity. The celebratory exhibition, Art in Our Time – 100 Years of Collecting by Leeds Art Fund, including a number of excellent sculptures (lovely Hepworth Mother and Baby) and 2D works, aptly demonstrated how one of the earliest regional support agencies in the UK had developed their outstanding collection. We scurried around the Fiona Rae exhibition *Maybe You Can Live on The Moon in The Next Century* with a majority apparently enjoying her large colourful canvases ‘full of energy, humour and complexity’. Later, there was time for exploring the Arcades, Harvey Nichols (at least one party dress bought) or the excellent Gallery Craft Shop. And so to bed!

Wednesday morning we set off to Wakefield for the first Barbara Hepworth experience. Some might carp at the exterior of this remarkable building, designed by David Chipperfield, but its setting alongside the River Calder, a canal dock and a scrapyard held its own individual charm; particularly for the photographers. Inside was an absolute revelation – as the galleries unfolded it quickly became clear that this is a first class collection in a world-class space and an absolute jewel in the crown of both Yorkshire and British art. Every room is expertly curated, with clear space between exhibits allowing sculptures to be viewed individually against a clear background and then jointly from a distance. The central galleries also allow through views into each other. Displays explaining the intricacies of sculpting and casting are outstanding. Barbara Hepworth has definitely come home. The Ploughman’s lunch in the delightful café was also welcome and exemplary.

Nostell Priory, a nearby NT property, filled the remainder of the day. Home of the Winn family for more than 300 years, it is packed with treasures, not least being the largest Trust collection of Chippendale furniture, much of it in the rooms originally bought for and in many instances in original positions. A very fine Brueghel of the *Ascent to Calvary* was, for me, the pick of the paintings, while Angellica Kauffmann’s painting of herself trying to decide a career in music or painting was out on loan. The Adam’s rooms were, as ever, outstanding as was also the Paine staircase.

The weather continued fair on Thursday as we emerged tired, but unbowed, for a long and wonderful day at the Yorkshire Sculpture Park. In the morning we were free to roam as we wished, so we all set off with different plans as to how to cover as much ground as possible. My little party opted to start with the outdoor Miró, which were strategically placed in the park and gardens close to the main building. These were part of this first major UK survey of sculpture by Joan Miró (1893 – 1983), staged in collaboration with the artist’s foundations and family, and incorporating works from major collections in Spain and Europe. A straw poll suggested that members fall into either ‘love him’ or ‘hate him’ camps; from my Spanish excursions I had decided I liked the sculptures, but was ambivalent about the drawings and prints. After the fun of the outdoor sculptures we entered the Underground Gallery to explore five rooms of mixed sculpture and prints. Apart from some misguided labelling, with prints and sculpture confusingly stuck together on the walls, the curation was excellent; in particular the introductions to each room were succinct and very clearly printed.

My view of Miró had changed when I came out; exposure to such a large body of work has increased my enjoyment of the sculptures but I had also grown to appreciate a wider range of the prints. However, as my friend Mary Handy always says to me, “You like everything!”



Caro at Chatsworth



Wakefield



Caro at Chatsworth



Wakefield

We then managed a fairly rapid walk around the park, picking off as many of the YSP collection as practical. These included the Hepworth group *The Family of Man*, Elizabeth Frink's *Running Man* and a Henry Moore *Seated Woman*. There followed a pleasant sandwich lunch, complemented by the kind offer from a German Swiss group (on their second visit!) to finish off their cakes and fresh fruit,

We rejoined the coach to be taken to the Longside Gallery, on the South side of the park. We expected to be shown the works held in store, so imagine our delight when Dilys informed us that Jane Bhojroo, of the YSP, had obtained permission for us to be given a preview of the Anish Kapoor exhibition *Flashback*, which was due to start on the Saturday. This was a real coup and testament to Dilys's determination not to disappoint. At least three of the pieces had only recently returned from Mumbai, where they featured in an exhibition of his work to support the launch of his soon-to-be- iconic (sorry, had to put it in somewhere!) sculpture *ArcelorMittal Orbit* sited in the Olympic Park. Jane gave an excellent introduction to the exhibition and the individual pieces and tactfully answered difficult questions. So ended another triumphant day and happily we set off to get ready for the party. As ever, this was a happy occasion, with the hum of animated discussions, there and later at dinner, confirming that we were sharing another CASW success.

Expectations remained high as we left the hotel on our final morning and headed south to the Chatsworth Estate, home to the 12th Duke of Devonshire, Peregrine Cavendish and his wife Amanda. Both have become familiar figures to those of us who followed the recent television series on life at this magnificent house, garden, park, farm and museum/gallery. Neither the few of us who had not previously visited nor the afficianados would be disappointed. The choices on offer at Chatsworth are immense, so after a welcoming coffee and biscuit break, we scattered ourselves widely around the site. As I had suggested a sculpture-orientated tour, we set off for the Canal Pond to view Chatsworth's first show devoted to a single artist, namely Caro at Chatsworth. Sir Anthony Caro OM CBE RA, is

the doyen of British sculpture and this unique opportunity to view an exhibition of fifteen of his steel sculptures, representatives of four decades of work and set in the beautiful surrounds, worked almost perfectly. The walk around the pond allowed distant, panoramic and close-up views of every piece, giving the viewer ample time and space to confirm or revise first-sight opinion. The monumental *Goodwood Steps*, running across the width of the pond and parallel to the front of the House, worked from every angle - whether as a silhouette partially obscuring the facade from the far end of the pond, or standing inside the work (sheltering from the windblown deluge from the Emperor Fountain), looking through to the House or down the pond at all the other pieces. Although this was clearly the masterpiece of this collection, many of the sculptures grabbed one's attention as their idyllic settings gave them new dimensions. Standing alone on the high path running along the pond, I was moved to see, from distance, Dilys approaching with reverence the work titled *Double Flats*, which, from my vantage point, seemed to represent a giant tome extolling the beauty of these works and this place. How lucky were we to have been granted the experience. All members of our group had enjoyed their chosen routes, whether House, gardens, food and drink or in varying combinations. Bronwen and I will hopefully return to spend more time in the house and gardens but, as the rain started to fall, everybody sat back in their seats on the coach, ready for the long drive home and with smiles of complete satisfaction very much in evidence.

Our grateful thanks go to Dilys and Sylvia for the massive amount of time and effort they gave to fashioning and delivering such a wide and varied programme, which was highly enjoyable at every level. Mike, our loyal driver, made his usual professional and friendly contribution to our enjoyment. Here's to the next time!



Anish Kapoor at Longside



Anish Kapoor at Longside



Magdalena Abakanowicz YSP



Caro at Chatsworth



Sophy Ryder at YSP

Day trip to Swansea July 25th

Nesta James, Jean Williams

It was a glorious summer day with Swansea Bay at its best, as CASW members from Cardiff and West Wales joined us at the University on a day visit to Swansea.

We were at the Taliesin Arts Centre to view *Drefach Felindre 11*, by John Uzzell Edwards, a work purchased by Chris Evans in 2011 and gifted by CASW to Swansea University. The large, colourful, mixed-media work is exceptionally well placed for visitors coming to enjoy the varied theatre and film programme offered by the Centre. There was also other art to view by Glenys Cour, Ernest Zobole and Kyffin Williams. The summer exhibition in the Ceri Richards Gallery was an added attraction, with a number of our group purchasing works on display.

Lunch was at Sketty Hall, with drinks on the sun-drenched terrace before hand. Originally a Georgian mansion, its history resonates with Swansea family names; the Dillwyns, who owned the famous Cambrian Pottery and the Vivians, who gave Swansea its art gallery.

After an excellent lunch, we went to the Marina Quarter for the main purpose of our Swansea visit, which was to celebrate the 50th anniversary of the Attic Gallery. We were welcomed by Alexandra and David Rowe and had an introduction to the history of the gallery by Dr Ceri Thomas. There was much reminiscence of the 1960s by CASW members, not only of the art but of Beatles songs and mini skirts!



Sketty Hall

There were two exhibitions to view; a retrospective of works from the sixties gathered from collectors and artists, and another of the work of artists who currently show work at the Gallery. CASW member and Swansea artist Glenys Cour, who joined us at the Gallery, had works in each of the two exhibitions. Led by our president, Bryan Hibbard, we toasted fifty years of the Attic.

A visit to view the exhibition of work by Katie Allen, *Nature Illuminated*, at the Mission Gallery, completed an enjoyable day in Swansea.



Taliesin Swansea



Ceri Richards Gallery

Study visit to Vienna October 2012

Trix Pryce

Circumstances have dictated that this report be written a few weeks after the actual trip. I have tried to turn this into a positive, as the passage of time enables one to have a more considered perspective. I hope that my notes and memory do not play me false as I write.

A successful holiday is all about planning and this Vienna visit was certainly very well-planned by Ilse and Tom. The advance planning started with the Lisvane lecture on Klimt, Schiele and Hundertwasser, given in such a scholarly and informative manner by Ilse. This gave us a wonderful preview of what was in store. Then, before we left, we were sent detailed information on the various galleries, restaurants and cafes we might visit and buildings of note in the city. In fact the pamphlet read like a mini Berlitz Guide and was just what we needed! Finally, to cap it all, Tom and Ilse invited the tour members to a small party at their Lisvane home. This gave us all an opportunity to meet old and new friends and receive last minute information.

As there were only a few planned trips organised during our visit, it was up to each individual to determine what they wanted to do. However, by the end of the week most people had visited similar venues, albeit at different times and on different days.

On the first morning, Ilse had arranged for two guides to be in the foyer to help us with the journeys to our chosen destinations. We welcomed being shown the tram routes and I think that most of us soon realised that travelling around Vienna by tram and bus was relatively easy. Each day Tom and Ilse did their “ward round” at the breakfast tables – their words! – checking whether we knew how to get where we wanted to go and giving out advice etc.

On the second day after breakfast, Chris Evans gave a most enlightening paper to our group. It was entitled Making Links. The talk made us aware of the radical intellectual, literary and artistic changes taking place in Europe at the start of the twentieth century,

Secession Building



We arrived in Vienna, after a pain-free journey, just as dusk was falling. The hotel, The K + K, was in a small, one-way side street off a busy thoroughfare, centrally situated and just a five minute walk from the Museum Quarter. The hotel proved an excellent choice and the staff were most helpful. It no doubt helped that Tom and Ilse were known to the staff from their earlier Viennese visits. The area around the hotel was well worth exploring, with a fascinating mix of restaurants, ateliers and shops. One of the ateliers was a leather workshop which Sian and I visited. There we saw a traditional Viennese craftsman at work, pony-tailed and all, with his large enveloping apron, neatly positioned tools hanging on the walls and piles of multi-coloured hides of leather. When asked to divulge the cost of his original designs, he politely refused, so the cash cards were kept cool!

The evening meal on the first evening was pre-booked for us in a local restaurant, the Glacis-Beisl. What a great idea for tired travellers!

and not least in Vienna. Here the ground-breaking work of Freud in the realms of self-examination, the analysis of dreams, the linking of autopsy with symptoms, was mirrored in the artistic world of painting and writing. She highlighted the case of Dora, asking the question ‘What does woman want’. The twentieth century saw a revolution in the way women were viewed in our culture and she saw this echoed in the chosen artistic subjects of Klimt, Schiele and Kokoschka and in the writing of Schnitzler. A deeply relevant and thought-provoking talk which helped us with the background of what we were going to see.

Our first impressions of Vienna were perfectly described by Jo, “The grandeur, the opulence, the decorations on the buildings and the sheer size of those buildings all showed the wealth behind it” During the visit, as we walked, trammed and bused around the city, we saw many examples of Vienna’s glory, both past and present, from the Hofburg Palace, the Cathedral, the Secession Building to the Art Nouveau buildings near the Naschmarkt. The list is endless.



The Leopold Museum could not have been nearer to our hotel. It is a relatively modern museum. Indeed Bryan and Elizabeth commented on the changes in Vienna since their 2000 trip, in particular, the expansion in the Museum Quarter with its many new museums. Here there were a significant number of Schieles works. The artistic oeuvre of the artist Schiele was for many people a highlight of the trip. Ray, Tony and Dan all commented strongly on his impact. “Breathtaking” said Ray and Pat, “bowled over” said Dan then Tony made the observation that “the angularity of Schiele’s body in his self portraits expressed his life which was lived in extremes”.

We were also fortunate to catch the Klimt exhibition at the Belvedere and it was here that Mary thought that she had come “eye to eye” with Klimt. We see so many reproductions of his work, for example The Kiss, that it was a wonderful experience to see the original paintings.

Hundertwasser House



Essl Museum

Many people went to the Hundertwasser area to see both the architecture in his flats and the museum showing his paintings. Opinions on Hundertwasser's work varied. Some fell in love with his riot of colour and bravado, whilst others were much less impressed, using unmentionable words to describe their reactions. It is a good job that we don't all like the same thing!

The Albertina was another source of joy to our group. David was most struck by the long frieze in the Emperor Maximilian I exhibition, with its attendant detail, fine colourisation and precision. The sheer breadth and extent alone of this frieze showed the grandeur that was Maximilian's Vienna. For others, the familiarity of Durer's Hare and Praying Hands were deeply moving.

I have hardly room left to describe the Kunsthistorisches Museum. The sheer wealth of the art work here is mind boggling. A room full of Breugels, a priceless Vermeer, a Raphael Madonna in all her radiant beauty. The list is endless.

During the week, members of the group visited a range of other interesting places. Ray visited the Clock Museum for instance, Ann and Peter went on the Ferris wheel and walked to see the Danube. Sian booked to see the Riding School in action and a goodly number went early on Sunday morning to hear the singing at the Augustkirche. Judith somehow went up the wrong set of stairs and found herself sitting with the singers to the astonishment of the conductor and the surprise of her "fellow singers"! Those who went were thrilled to hear Karl Jenkins being billed with Mozart in the programme that morning. The Welsh get everywhere!

Gareth renewed his acquaintance with an 'old girl friend', (never fear Sonia, she was the Venus of Willendorf and dates from pre-history around 27 BC)! Richard and I ventured out to visit the Schubert House, braving the Schottentor on the way.

The famous Stadt Opera was visited on different evenings by various members of the group. L'Elisir D'Amore and Fidelio were the current operas in production. Beautiful and memorable experiences, but I could not help but think of WNO with its high standards, fabulous, energetic chorus and last but not least, the cheapness of the seats in comparison.

CASW London trip 9th – 12th November 2012

Arthur Parker

This was the first CASW London trip for Sarah and me, having been urged to take advantage of it by fellow participants on the Leeds trip in June. We set off promptly at 8.00 a.m. on Friday 9 November, just before the rain arrived at Cardiff, and kept ahead of the weather front on the way to our first venue, Kew, for an exhibition of David Nash's work.

At the Shirley Sherwood gallery, the exhibition was set in context by Ann Lawlor, who explained that, unfortunately, David Nash himself had unexpectedly had to travel in the opposite direction, back to Blaenau. The display, launched in June and refreshed in October, involved both previous pieces and work created during a 6 months 'residence' at Kew. Given the nature of the material, this had raised interesting questions of coordination between artist, project manager and Kew horticulturists, such as 'is the tree dead - or sufficiently dead?!

Given David Nash's approach, perhaps one should view his creations

The CASW dinner was held on the Friday evening in a restaurant near to the Hotel called the Witwe Bolte. The weather was mildish and we were able to sit outside, albeit with pashminas at the ready for the ladies. The rather gruesome story behind the name of the restaurant was retold by Ilse, making the food a welcome antidote to the story.

We also had an organised visit to the Schönbrunn Palace, now with fewer rooms open to the public than on my previous visit in 1984. The hardy walked up to the Gloriette, whilst others sat and relaxed in the autumn sunshine. That evening, we all experienced a hostelry in Grinzing, on the outskirts of Vienna, and were duly serenaded by a local fiddle player and accordionist. These communal meals were much enjoyed by all.

We didn't want to leave Vienna and Vienna didn't want us to leave. We arrived at the airport in good time. However, some of our number had difficulty finding their way into the checking-in area, whilst others, myself included, got hopelessly lost in the building. It was not a happy experience seeing the rest of the party going in the opposite direction down an escalator! All's well that ends well. We eventually got safely onto the plane after our escapades and settled down for the trouble-free journey back to Cardiff.

Everyone was in agreement that we had had a wonderful and most stimulating holiday.

Thank you Ilse and Tom.



Freud's House

anyway as essentially part of the journey of a tree from seed to leaf mould – as realised in the film of his *Oak Boulder*. This showed the boulder, carved from the stump of a 250 year-old oak tree in north Wales, and placed in the upper reaches of River Dwyryd in 1978, enduring wind, rain, sun and snow, and viewed by uncurious cattle as it made its fitful journey downstream (last seen in 2003 making its way into the Irish Sea).

In the gallery itself some works were recognizably organic Nash forms, while others showed recent influences, such as aboriginal art. In most cases the comparative novelty of being told, 'yes, you can touch' applied, which the works themselves certainly invited.

Outside, there were further works in wood and bronze casts of carvings: and in the Temperate House, perhaps 20 works shared the space with the palms. As the afternoon progressed, the sun emerged and showed Kew's trees in their gaudy livery, which encouraged us to venture up the tree walk to experience this at tree top level.

Saturday morning saw us at the National Gallery for *Seduced by Art*. This had received rather mixed reviews but, in the event, proved very thought-provoking and showed that sometimes you just have to see for yourself. A number of photographs were intrinsically

interesting for the quality of image achieved in the earliest days of photography, c1850. Fairly straightforward to absorb were examples of the influence on early photographers of painting conventions and genres – for example classical settings and poses – and of more recent photographers playing with images, such as Delacroix's *Death of Sardanapalus*. Less straightforward were contemporary instances of photographers manipulating images in a very painterly way, whether through exposure, filters, combining different images, or the host of possibilities now available in the digital age.

For example: set side by side, were an 18C Melendez still life and a beautiful painterly photograph by Evelyn Hofer (d.2009), described once as 'the most famous unknown photographer in America', about whom I am now determined to find out more. Or Beate Gutschöw's *LS#13, 2001* – a take on the pastoral tradition – where a number of digital images with echoes of Poussin, Claude, Ruisdael are put together to create a slightly disconcerting 'Arcadian' landscape. Perhaps most intriguing was Gersht's *Blow Up* – which from a distance looks for all the world like a large semi-abstract painting – but is actually a high-speed digital image of flowers disintegrating, after having been coated in liquid nitrogen, then detonated!

There was just time to go across to the main galleries to have a quick look at the Richard Hamilton *Late Works* exhibition and, before getting back on the coach in the Haymarket, to renew acquaintance with one or two old friends in the main galleries – notably, in my case, one of Thomas Jones's *Naples Walls* – a partner to the one I covet in the National Museum, Wales.

Thence to King's Place, backing onto Regent's Canal and part of the regeneration of the King's Cross hinterland; this is an arts venue hosting two concert halls as well as two galleries, acting as the home of the Ruth Borchard self-portrait collection, which continues to offer an annual self-portrait prize. The current exhibition included a selection of the original collection of 101 paintings (apparently all bought for 21 guineas, no more, no less – including Euan Uglow, Patrick Proctor, Roger Hilton and Anne Redpath) and 30 new acquisitions. It was fascinating to see the different approaches taken –

from frighteningly honest insights into physical and mental states, to more defensive stances, to stylistic statements.

After looking at the trail of large sculptures around King's Place (curated by Pangolin), Sarah and I took advantage of the proximity of the British Library to see the Mughal exhibition in the Paccar Gallery. That evening, to complete that day's kulturfest, we went to Uncle Vanya at the Vaudeville. We emerged onto the Strand to learn that Dan, who should also have been in the audience, had been taken ill with a nasty stomach upset. Sadly, this meant that he was unable to enjoy the remainder of the programme he had so ably planned, so we were very fortunate that Chris was on hand to take over.

Remembrance Sunday – a beautiful crisp clear autumn day – found us at the RA for the Bronze exhibition, which was every bit as good as the excellent reviews had suggested. The 150+ works were simply but very effectively organised by genre – the human form, groups of figures, gods, the animal world etc – while being numbered from c3000 BC through to a recently completed Anish Kapoor piece. As well as its chronological span, the different scale of pieces of the exhibition was also striking, from tiny Ghanaian goldweights through to a 3m high *Perseus and Medusa* (also exhibited in the form of a preparatory model). The serious tone was lightened by playful pieces, such as Picasso's *Baboon and Young* incorporating, as you gradually realise, two toy cars, and Jeff Koons' *Basketball*, floating in its hoop but drawing attention to its weight.

There were so many wonderful pieces I suspect most would find it difficult to name favourites. But, apart from the strikingly beautiful *Dancing Satyr*, discovered in 1998 by fisherman dragging nets 500 metres deep in the Straits of Sicily, and placed in the entry to the exhibition, for me some of the most memorable were among the oldest pieces exhibited. For example: the *Chariot of the Sun* (14th century BC, found in Denmark in 1902), a statuette of a tribal chief from Sardinia, and an Etruscan votive figure – anticipating Giacometti by 2000 years or so.

Most of the group then went on to previews of Sotheby's and

Bonham's forthcoming auctions. Instead, we strolled down to the V&A, 10 minutes' walk from the hotel, though skimming later through a catalogue, I wished we had also gone to the sales rooms.

After the usual convivial drinks and dinner on Sunday evening (and a well-deserved vote of thanks to Chris, in Dan's absence) the last venue, on the Monday morning, was the Fleming Collection in Berkeley Street, just along from the RA. Some years ago I had discovered for myself this little gem of a collection, based mainly on 20C Scottish painting, though on that first occasion I had made the mistake of



David Nash at Kew

going there on a Monday, when it is closed to the general public. But now I understood why, as our guide, curator Selena Skipworth, explained - Mondays being reserved for groups such as our own - who therefore had the two galleries to ourselves.

At street level and downstairs, changing exhibitions are shown - on this occasion a retrospective of Leslie Hunter (1837 - 1931), one of the Scottish Colourists for whom the gallery is particularly known. Reflecting his development towards finding his own style, this felt like a journey through French painters such as Chardin, Manet, Vuillard and Matisse. Upstairs, a selection of the collection's 750 paintings are shown, including two works whose iconic status has been reinforced by Scotland's moves towards greater independence: *The Last of the Clan* (Thomas Faed) and *Lochaber No More* (John Watson Nicol).



David Nash at Kew

Outside, the drizzle had at last caught up with us. Inside, the glowing colours of Hunter, as well as his fellow colourists Cadell, Peploe and Ferguson, put this out of our minds. A few of us then braved the drizzle to see some more superb Peploes at the Portland Gallery, just across Piccadilly, which could brighten up your wall if you had up to half a million pounds to spare.

Then back to the Holiday Inn to pick up Dan, somewhat recovered and warmly welcomed on board. Then, with thanks also to our driver Neil, who had manoeuvred the coach so capably through London traffic, back to Cardiff. I must finish this account with personal thanks to Dan for such a meticulously organised trip, evidently following the well-established precedent of previous organisers: those who said we should not miss this part of the CASW calendar were quite right - and I trust we'll be back another time....

Casw Business News

CASW Legacies

Imagine having your name connected with a piece of art which will give pleasure, and further the understanding and appreciation of the arts amongst the people of Wales for decades to come. It is only through the generosity of its members that CASW can fulfil these objectives.

That is what a legacy to CASW in your Will can achieve. You might want to have work bought with your gift, so CASW can work with your family to choose the artist, to choose the piece, to decide where it should be displayed and how your gift is to be acknowledged. You may prefer that your gift should fund a series of lectures or other events for the lovers of art Wales. CASW will be happy to discuss your precise wishes with you or your family. If you would like to discuss your wishes with CASW, please speak to Sian Williams, a private client solicitor and a member of CASW's Executive Committee, who will be able to provide the appropriate wording for your own solicitor to include in your Will, and provide you with CASW's Legacy Briefing.

Special Message from Membership Secretary

An Extraordinary General Meeting was held on Saturday September 1st. 2012 at Lisvane Memorial Hall.

It was agreed to increase Membership Fees for the first time in 6 or 7 years. The new rates will come into force from March 1st. 2013. Single Membership will be £30.00 and Joint Membership £42.00. I will be writing to all members early in 2013 requesting the uprated fees and, in particular, to those members who pay by Standing Order so that they can inform their banks with plenty of time to make the changes needed. **Dan Evans**

CASW management The management and day-to-day running of the Society is the responsibility of an Executive Committee consisting of a Chairman, Vice Chairman, Secretary, Assistant Secretary, Membership Secretary, Treasurer, Events Secretary and fifteen Ordinary Members. They act as Trustees of the Society in whom all the assets of the Society are vested. The officers of the Executive Committee hold office for five years, retiring each year by rotation and are eligible for re-election. Ordinary Members of the Executive Committee hold office for five years, three of their number retiring annually by rotation. Members are eligible for two consecutive terms of office and are then ineligible for re-election for a period of three years.

We will have a number of vacancies in July 2013 and encourage members who are interested in joining the executive to get in touch. We are particularly looking for members with an interest and skills in advertising, organisation of study trips, administrative support and IT proficiency. Membership of the executive is stimulating, challenging and pleasurable. Do get in touch.

DATES FOR YOUR DIARY

Saturday 12th January 2013 11.00am

*Lecture and Lunch Robert Priseman, artist and curator:
Francis Bacon to Paula Rego.*

Tuesday 15th January 2013: Evening Lecture Series 7.30pm
Dr Lisa El Rifaie, School of English, Communication and Philosophy, Cardiff University: Autobiographical Comics - Self Representation in Words and Images.

Wednesday 6th February 2013

Madge O'Keefe will lead a morning guided visit to the murals and art works at Llancafarn Church, Vale of Glamorgan, followed by lunch at the Fox & Hounds.