

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

In this Issue

- Chair Chat
- The Year in Brief
- Norwich Educational Tour
- 11th Biennale Fresh Air
Quenington Sculpture Exhibition
- Study Visit to Budapest
- Swansea Day trip
- London Weekend Study Tour



Swansea



London



Quenington

Chair Chat 2013

Chris Evans *CASW Chairperson*

At this festive season I send you all very best wishes and trust you have enjoyed the celebrations.

I take pleasure in speaking to you, both in person and in this written form. My pleasure stems from the good will you give me. This is most evident at the Lisvane Saturday lectures, which you tell me are educationally rewarding and socially enriching.

A year ends and a new one begins. We use the transition to reflect personally and as a Society on our successes and failures and make resolutions to improve our performance. These reflections on CASW 2013 will be presented formally in the Annual Report but informally previewed in this Newsletter.

To begin with - the finances of the Society. We have a success story, as the with-holding of funding for purchases for two years has steadied the situation and we are now in a healthy position. Indeed, a major part of the December Executive meeting was given to discussing a Business Plan drawn up by the Officers.

We plan to continue with our prize of £1000 given to a postgraduate student, £2000 for a CASW Eisteddfod prize and £8000 for a possible purchasing project. We have a new expenditure, as we have to finance the hiring of a venue for our Free Tuesday lectures. Previously, we enjoyed the luxury of the sponsorship of The School of Architecture and the Society is grateful for that support. However, we have been fortunate again, as Rowland and Sian Davies have given £350 which, with Gift Aid, enables us to pay for the hiring of The Birt Acres Lecture Theatre for four lectures. In addition, Ken Spurlock has given the Society £500 and I think it would be appropriate to use the money to fund three lectures at Lisvane. Let me take this opportunity to invite more members to consider sponsorship. This would make a huge difference to our planning for the future.

A further item on the December agenda was the auditing of our Events programme. I am delighted to report the success of our study tours and lecture series, so admirably co-ordinated by Sian Williams. Judith Foy has put together 12 lectures, which is no mean feat. Together, and separately, they have produced a professional events programme, which requires considerable patience and persistence. Thank you both. With the help of Sonia Davies, Sian also helped organise our Annual dinner and was instrumental in inviting the speaker, William Wilkins, who spoke of his varied interests.

Our rewarding day visits to Swansea, the Cotswolds and Chepstow were the results of the work of Jean Williams, Alan Spiller and Nesta James showing us public art, sculpture and water colours respectively.

Madge O'Keefe led a detailed and varied tour of Norfolk and we benefitted from her in-depth research and enthusiasm. Dan and I led a group to London, with the help of Nesta James. Tom and Ilse Fisher Hayes planned the tour of Budapest, but sadly Ilse could not travel to accompany Tom. Further, Peter Clee suffered a brain haemorrhage whilst away; as I write, fortunately his recovery continues. I mention this as Peter is a Vice President, but also it demonstrates the resilience and cohesiveness of the group that the tour was a success under Tom's leadership.

Jean will be mentioning the events but I make no apology for repeating them, as I want to recognise how much hard work, even angst, is involved in being responsible for a programme which is so varied and rich.

I mention our artist members, Dilys Jackson, Jean Walcot and Audrey Walker who co-ordinated a successful selling exhibition of work

by members, both professional and serious amateur. William Gibbs opened the exhibition, boldly reviewing a large number of works.

I can report to you that the new website has emerged as promised, but not without its teething problems. Thanks to the patience and persistence of our working President, Professor Bryan Hibbard, they have been resolved and CASW has emerged with a more efficient and modern face. The evolving E-Journal is part of this new website and Professor Tom Hayes has had to learn a new language before it can be launched. In the meantime, our Editor, Dr Sandra Harding, is collecting and preparing papers in readiness for publication.

I can also report that our plans for buying for Paintings in Hospitals has come to fruition and our Buyer, Robert Harding, will present the works at our next AGM. I remind you that this project was match-funded with support from the Gibbs and Morel trusts, in conjunction with CASW. I reiterate our thanks to the trusts. Future planning revolves around a joint enterprise for an exhibition at Cyfarthfa Castle in July 2015.

I know I have told you of the passing of Peggy Rees Matthews but I take the liberty of mentioning it in its appropriate place, here in the Newsletter. Her vitality, endless positivity, grace and charm are a loss to the world.

Ken Spurlock and his wife resigned their membership as they can no longer take part in the Society's activities, but not before sending us a generous cheque of £500, as I mentioned earlier. I think it would be fitting to use the money to support the Lisvane lecturers.

Alan Spiller, Nesta James, Madge O'Keefe and Jean Walcot came to the end of their term of office and we will miss them as people and the contribution they have made, but we will take pleasure in seeing them at events. Indeed, they are still contributing in helping with events: my sincere thanks. John Fitzgerald resigned from the Executive and from his position as Vice Chair, as he found the travelling from Glasbury too much with the demand of so many meetings. He has, however, continued to lead the working group which is in discussion with Cyfarthfa Castle. My thanks John. I am pleased that Dr Sandra Harding agreed to take the position of Vice Chair and we are fortunate to have her experience on board.

We welcomed three new members to the Executive: Sonia Davies, Phillip Dixon and Arthur Parker. You will know of Sonia's magnificent work for the Society and now this is formalised as she becomes a member of the Executive. In welcoming Sonia to the Executive we now have the knowledge and experience of CASW's history in the present. Arthur has agreed to take responsibility for advertising and Minutes Secretary, and Phillip for publicity. I recognise and appreciate the sterling work of all the helpers who work from before 9am to make the Lisvane lectures and lunches such a success. We rely on these very heavily and I thank you all.

Finally, I thank Jean Williams and Professor Bryan Hibbard, whom I have previously described as the pillars that support me: Jean in offering her experience, wisdom and ability to think and reflect and Bryan in bringing his right-minded thoughtfulness.

I have not forgotten you as members and invite you to continue to be in a dialogue with me and with the Executive, telling us what you want, what you think, where you want us to go. The Executive members are trustees of the Society but you are the body of the Society. As I began I end saying that is what I value most - a conversation with you. I look forward to sharing our new programme of events with you

Chris Evans

Blwyddyn Newydd Dda

2013 - The Year in Brief

Jean Williams

A Lisvane lunch, with a lecture given by the Derbyshire-born artist Robert Priseman, started our calendar of events for 2013. As curator of an exhibition at Abbott Hall in Cumbria, Robert presented us with a view of artists, from Bacon to Paula Rego.

Our Lisvane lecture in February was given by Professor Robert Pepperell, who studied at the Slade and is currently Professor of Fine Art and Head of the Department of Fine Art at Cardiff School of Art and Design. Central to his work is an investigation of the nature of perceptual consciousness, carried out through inquiry and the practice of painting and drawing, topics on which he lectures internationally. He gave us a thought-provoking talk on Art and Perception.

In the Spring Lisvane lunch, Jill Piercy gave us a talk on the Welsh artist Brenda Chamberlain. Jill's book, on which the talk was based, chronicles the life of Brenda, both as an artist and writer, whose work was strongly affected by the places she lived, most famously on Bardsey Island and the Greek island of Hydra.

At our Summer Lisvane event, and in preparation for the study tour to Budapest, Ilse Fisher-Hayes, member of the CASW Executive, and who had lived in Budapest, gave us a meaningful insight into the contemporary city as well as invoking images of its Habsburg past and its Cold War circumstances.

Clarrie Wallis, curator of Modern and Contemporary British Art at Tate Britain, was our speaker in the September Lisvane lunch. She shared with us what is involved in buying art for the nation and in curating exhibitions by many of the leading figures on the contemporary art scene, including Damien Hirst, Richard Long, Sarah Lucas, Mark Wallinger and Cerith Wyn Evans.

Our final Lisvane speaker in November was Professor Robert Meyrick, Head of School and Keeper of Art at Aberystwyth University. Having recently researched and curated a major exhibition for the National Library of Wales, he spoke of the artist Christopher Williams in a talk entitled 'From Maesteg to Morocco: the work of Christopher Williams'.

All Lisvane lunch events are well supported and are invariably oversubscribed, so we always urge early booking. As a Society we are most fortunate to have such a dedicated group of members who organise our flagship Lisvane events.

Our free Tuesday lectures are open to CASW members and the general public. In January, Dr Lisa El Rafeie, of the School of English Communication and Philosophy at Cardiff University, presented 'Autobiographical Comics' - self representation in words and images. The February lecture was given by the Llanelli-based artist Peter Fennemore, who represented Wales at the Venice Biennale in 2005. In his talk 'Gwendraeth House, a compact manifold - houses are commodities, homes are souls' - he presented his photographic record of the interior of Gwendraeth House, Llanelli, seeing it as a deep time capsule occupying physical and unconscious dimensions. At the March lecture, we viewed the film 'David Jones between the Wars: the Years of Achievement', presented and directed by Derek Shiel and Adam Alive. The film charted the artistic and literary achievements of David Jones during the inter-war years, complementing the film we had previously viewed with Anne Price-Owen on David Jones as artist, soldier and poet.

Our Autumn Tuesday lecture series saw Charley Uzzell Edwards, artist and gallery owner, give us a colourful talk, ranging across world cities, on 'The Art of the Street and what happens when it comes Indoors'.

The October meeting saw the artist Richard Higlett step in at short notice to present a talk in two parts. Firstly, a review of the Contemporary Cardiff Studios project, and secondly an engaging presentation of his own practice and curatorship.

In the December Tuesday lecture 'The Road to Abstraction: the work of David Tinker', Tracey Tinker gave us a comprehensive review of the work of her late husband.

In the early Spring, the Society Annual Dinner was held at the Park House Club, Park Place, Cardiff. Organised by Sonia Davies and Sian Williams, this was a well-received event with a much enjoyed after dinner talk by CASW member, William Wilkins CBE, DL, Founder Chairman of Artes Mundi.

A highlight of the Summer programme was the fund-raising Members' Exhibition of works by both CASW professional artists and serious amateur members of the Society. Organised and curated by Dilys Jackson, Jean Walcot and Audrey Walker, the exhibition was held at Y Galeri, Caerphilly.

Study trips and tours continue to attract members, and 2013 was no exception. In February, the morning study visit to the murals and art works at Llancarfan Church, organised by Madge O'Keeffe, was oversubscribed. In the Spring, Madge also organised a successful study tour, based at Norwich. A successful day visit to the Fresh Air garden sculpture exhibition in the Cotswolds, organised by Alan Spiller, was our first trip of the Summer.

To Swansea for the AGM in July. The Ceri Richards Gallery at the Taliesin Centre hosted a morning reception for us and Nicky Cass gave an introduction to her glasswork exhibition, 'Shadows of a Graphic Land'. Our afternoon guest speaker, Dr Don Treharne, a CASW member, presented a well-received talk on the Swansea artist Vera Bassett.

Our 'Art in a Home', in September, took us to Shirenewton, visiting Anne and Michael Robinson to view their eclectic art collection at a home with views of the splendid Monmouthshire countryside. Ilse's Lisvane lecture prepared participants well for the eight-day stay in Budapest in September, but a complication with a recent knee operation prevented Ilse from joining the trip. However, Tom took charge and (with support from colleagues - Hungarian and Welsh) ensured that the details he and Ilse had planned came to fruition. Unfortunately, Peter Clee was taken to hospital whilst in Budapest. It is so good to hear that he is now back in Cardiff and making a good recovery. We send him our best wishes.

October saw us return to Dylan Thomas' *ugly, lovely town* with a visit to the Mansion House, hosted by the Lord Mayor of Swansea, lunch at Sketty Hall and a tour of the Locus International, 'Art across the City'.

The London Trip is invariably the highlight of our Autumn events. As ever, an imaginative and varied programme had been organised by Chris and Dan Evans.

I am sure you will agree that the CASW events of 2013 fulfilled the aim of our founding members, who believed strongly in the ability of the visual arts to uplift the human spirit.

On a personal note, I would like once again to thank colleagues on the Executive for their support. To CASW members, much appreciation for your stimulating company, camaraderie and continuing support of the Society.

Diolch yn Fawr!

Jean Williams CASW Secretary

CASW study trip to Norwich, April 29 to May 3 2013

Judy Stephens

As the coach travelled eastwards our guide, Madge O’Keeffe, announced that we needed a little background information to prepare us for the visit to Norwich. “Six million years ago, when elephants roamed East Anglia ...” she began. Wow, so this is how CASW does things, I thought. In depth or what!

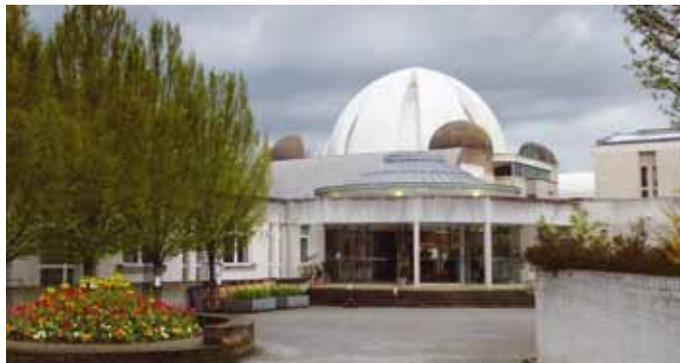
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The five-day study trip to Norwich was my first trepidatious venture on a CASW art trip. To any other hesitant members, I can only say that I have already booked my second. Please forgive my loose grasp of fellow students’ names but ask me anything about Norwich cathedral, foundation stone laid 1096, and I will enthral you with tales of how the first bishop was a beaver, following the rescue of Saint Felix from a river by a colony of beavers, how the locals hated the place and tried to burn it down, and why poverty and an absence of star-quality relics resulted in the survival of its unfashionable Romanesque architecture, while round and about the rich guys were building their tributes to god and mammon in the perpendicular style. Madge’s erudition was off-the-scale impressive. But before we even reached Norwich, there were delights galore.

Our first stop was Cambridge and the New Hall Art Collection at Murray Edwards College, founded as the women-only college, New Hall. The collection grew from a 1991 appeal to 100 top professional women artists for gifts of their art to go on permanent display as an inspiration to the students. The response was immediate and the collection bagged 75 items, our guide Mary Kelly told us. Now there are some 450 works, all of which have made it past not one but two selection panels. It has become the most significant collection of contemporary women’s art in Europe. It includes work by two members of our party. As my kids would say, “How cool is that!” In the garden was a striking bronze by sculptor, Dilys Jackson, with its maquette near a window overlooking the piece. Eileen Allen has a dramatic and still timely, mixed media piece called *Uprooted*, inspired by a newspaper photograph of people fleeing from the Bosnian crisis. We had lunch in the domed Modernist dining



room and my eyes flipped from Maggi Hambling’s *Gulf Women Prepare for War*, with a veiled woman holding a rocket-launcher, to Evelyn Williams’s unsettling sleeper in *All Night Through*. We were surrounded by famous names – Gillian Ayres, Sandra Blow, Shani Rhys James, MaryFedden, with Laura Ford coming soon. I was loath to leave – there was so much more to see.



But we were off to the home and studio of photographer-turned-sculptor Richard Bray. “I felt the need to make something more solid, less transient,” he told us. “Things.”



He kindly provided tea and cake in his cottage, before a tour of the long, idyllic, country garden, dotted with his tall totem-like abstract wooden sculptures. In his two studios, one for drawn design work, the other piled with wood and banks of tools, he talked interestingly about his working methods and ideas.

Then we were off to our hotel, the warm and homely Best Western George Hotel, where we dined nightly at 7.30pm at sociable round tables. It was hard to believe that just over 12 hours previously we were queuing to board the bus outside the National Museum in Cardiff.



Day two and we headed for Tombland, not a downbeat theme park for depressives but the environs of the cathedral. In an era when the Manhattan skyline is commonplace, it is astonishing that the scale of a mediaeval cathedral still makes you gasp. The vaulted ceiling soared overhead with its stonework gathered and smocked like cloth, carvings down below offering glimpses of 15th century sensibilities – a washerwoman grabbing a thief by the hair, a green man.

I hate the way such wonders disappear into my mental cathedral soup – were those carvings in Rheims or maybe Wells? – so I made a point of interacting with the lines left by an anonymous stonemason's toothed chisel, movements no doubt patterned into his muscles and appealing to me as a stitcher. The worn patchwork of paving stones in a multitude of greys could translate into a Ben Nicolson or a Sean Scully. Centuries ago, somebody with a mindset very like, yet very different from my own, took pleasure in creating those beautiful abstract arrangements.

A half-lit, twisting stairway, leading up to the mezzanine treasury, was a special moment. Up here were bright patches of the original blue and red paintings which once covered the walls with a Disneyland brilliance. These oldest remnants dated from the 13th century. What a terrifying place the cathedral must have been.

After lunch, in the elegant new cathedral café, we made our way downhill to the Dundee's Cooper Gallery of Norwich University College of the Arts for an exhibition based on the life and work of eminent curator Professor Lynda Morris. There was an autograph hunter's glee about many of the exhibits, such as letters from Joseph Beuys and Gilbert and George – then calling themselves George and Gilbert. An odd, but artful, aura of amateurism kept the onlooker aware that this was a personal collection, a lifetime of memorabilia charting a shifting art scene, with big moments when Lynda curated an important Tate exhibition about Picasso's peace politics and brought Agnes Martin and Gerhard Richter to Britain for the first time. I asked a gallery assistant about the strange appearance of drawing pins sticking ephemera to the walls. How wrong can you be! The drawing pins were actually magnetic pins attached to magnets on the wall, with archival tissue protecting each layer. "I don't know how Lynda managed to whittle it down – she's got a houseful of this stuff," said my informant. It is a collection for the future art historian – though not everyone was convinced...

Afterwards, we had free time to wander the ancient centre of Norwich, finding the cobbled boutique area (must-have shoe shops and an art supplies shop selling book cloth by the metre, which I still haven't used), historic houses decorated with patterned flints, and galleries such as The Assembly House with ART ALIVE! featuring work by 120 East Anglian contemporary artists.

Day three saw us at the Sainsbury Centre for Visual Arts, on campus at the University of East Anglia. The Norman Foster building houses Robert and Lisa Sainsbury's collections of ethnic and modern art, so wonderful that it is difficult not to run about screeching. Oh to possess the fat little walking hippopotamus, Egyptian, ceramic, 3,000 years old or the 500-year-old silver Inca llama, with an expression uncannily like the donkey from *Shrek*. And the elongated African masks near the glowing and particularly beguiling Modigliani portrait, and the Bacons. The exhibits are displayed to play one against another and create resonances across time and culture.

Day four had Norwich Castle as its star attraction. It predates the cathedral and houses the city art gallery, where the Norwich School of Landscape Artists take top billing. These are, for me, the sort of landscapes where I say "wonderful sky, great trees" and pass by, scarcely missing a beat. But a talk by gallery guide Bethan brought them brilliantly into focus. These were no wishy-washy landscape artists but the roaring boys of their day, pushing the boundaries,

having lurid love-lives and competing to challenge convention. "Look", said Bethan, pointing – and one of the little figures near a tree by a boating river was definitely having a wee.

This was a low-key day, with a chance to recuperate before the journey home and, for me, one of the great attractions of the trip – a visit to Henry Moore's Perry Green home, garden and studio. The big exhibition of the summer was Rodin, with sculptures counterpointing Henry Moore's own, set on lawns amid specimen trees, in delicious sunshine. A guide showed us where pieces had been paired to reveal how one artist had captured movement while the other favoured stasis; one was interested in heads, the other was not; one favoured naturalistic muscle tone, the other opted for fluid drapery and so on, each creating his own vision of the core essence of a human body.

The biggest revelation for me was Henry Moore's tapestries. I had never seen one before and here was a barn gallery filled with huge, glowing textile works with the fluidity of pen line, chalk and watercolour wash. They were a thrill and a testament to the skill of the West Dean tapestry artists who translated Moore's drawings into wool.

But more was to come. I was among the first to fight for a ticket to view Henry Moore's house, not on the itinerary but an optional extra. Here I could wallow in the details of lives lived – a Courbet covered in nicotine from Irina Moore's cigarettes, her sewing machine in the dining room, china from mixed boxes bought cheaply at a local auction house, the Yorkshire frugality of an elderly fridge, near a Picasso dating from the time of Guernica. When the Moores lived at Hoglands, only the dining table remained free of displays of art objects. And then there were the kitchen curtains – what joy – Moore's textile called *Treble Clef, Zigzag and Oval Safety Pins*, dating from 1946-47 and run up by Irina on that sewing machine.

There was a blur of pub lunch at The Hoops and a long coach journey home with a cargo of satisfied CASW customers. Thanking Madge for organising the excellent trip, our chair, Dr Chris Evans, said, "When I grow up I want to be Madge." Hear, hear.



11th Biennale FRESH AIR Quenington Sculpture Exhibition

Nesta James

Another CASW trip, another early morning start. On arrival at the Jones Depot, the coach driver's cheery greeting of "good morning girls" lifted the spirits, and we were soon on our way to meet the rest of the party at the ubiquitous LIDL car park in Maes y Coed Road. The weather looked promising and, as always, members arrived in good spirits, having sneaked in an early shop!

The exquisite 5-acre garden and river at Quenington Old Rectory formed a stunning stage setting for our visit to the biennale FRESH AIR sculpture exhibition which aims 'to wash the dust from the soul of everyday life'.

David and Lucy Abel Smith have lived at Quenington Old Rectory for 30 years, and have been hosting the Fresh Air contemporary art and sculpture show in their garden for over ten years. A three-week education programme, for over 850 children, is run in the garden, as well as masterclass workshops with local artists. Bursaries are awarded every year for developmental work and apprenticeship programmes.

All round the house and garden you can see the strong influence of art, in many different media: a metal fountain with three spouts pours water into three separate cups; a circular dovecote has been made into a library which, when its double doors are opened, becomes a stage; giant willow circles stand proud in a herbaceous border.

Our guided tours saw us viewing a selection of the work of 91 established and new artists who presented a combination of conventional and unusual materials in their work.



Exciting work by new exhibitors, to encourage the viewer to 'think out of the box', include *Jelly Shoes* by Tom Hackett, an installation of 1,000 cast silicone jelly shoe sculptures forming a circular floor piece; *The Absent Man* by Shinichi Kaneko using cement and pigment; colourful ceramic porcelain thorns assembled over the trunk and branches of a tree by UWIC graduate Natalia Dias who, incidentally, was an Eisteddfod Gold Medal winner for her ceramics.



The river Coln, flowing through the garden, provided an extra platform for artists influenced by water, such as Jacque Pavlosky's installation of floating glass bottles, and *Submergence*, made of high fired porcelain by Jo Taylor, which is being designed to fit in the swimming pool.

A short walk from Quenington led to the Keepers Arms, where members enjoyed a hearty lunch and animated discussion of a



stimulating morning, before driving into Cirencester for a free afternoon to enjoy visits to the Cathedral, the New Brewery Arts Centre and the Corinium Museum.



FRESH AIR Quenington affords the public a brief window of only three weeks biennially. CASW is most grateful to Alan Spiller for acting quickly on a suggestion by John and Eileen Wolfe and for organising a successful visit. A deserved thanks to Alan and Bronwen and Tessa and John Cheal for their support. A CASW joint venture at its best!



Hungary for Art - Budapest Visit September 2013

Sandra Harding

There's plenty of contemporary art on view in Budapest. CASW members who heard Ilse's Lisvane lecture were well prepared for our eight-day stay in Budapest, but unfortunately a complication with a recent knee operation prevented Ilse from joining the trip. However, Tom took charge and (with help from colleagues – Hungarian and Welsh) ensured that the details he and Ilse had planned so carefully came to fruition.

The Centre of Budapest

Our K+K Hotel is in the centre of the city, in a one-way street just around the corner from the Opera House. Some CASW members went to the opening night of Verdi's 'Falstaff', while others enjoyed watching the live broadcast, from seats outside the Opera House on Andrassy Avenue, which was closed to traffic for the weekend to celebrate the last days of summer.



Heroes' Square, at the end of Andrassy Avenue, as well as being the venue for the amazing Szechenyi Baths (15 pools of varying sizes and temperatures inside and out) is also home to the **Museum of Fine Arts** (the largest collection of fine art in Hungary) and the **Kunsthalle** (or Palace of Art). There, a remarkable installation – Matrai Erik's *Landscape* – filled a large rectangular room: water cascaded in front of a white screen at one end of the room, filling the floor space with approximately 9 inches of water in which gold dust was suspended. The gold dust skinned and crusted eerily at the edge of the pool while the noise of running water filled the space.

At the **Museum of Applied Arts** there was an exhibition of Art Nouveau architectural features. The huge ceramic pieces, transported to Budapest at great expense from the Bigot Pavilion at the 1889 Paris Exhibition, had been in store for many years: they were a

perfect complement to the impressive collection of Art Nouveau artefacts (e.g. jewellery, glass, tapestries and vases) already within the museum collection and in many other venues across the city.

The **Ludwig Museum**, to the south of the city centre, close to the Danube, is Hungary's only museum dedicated exclusively to the collection and display of contemporary art. It has an extensive permanent collection, but one of the highlights at the time of our visit was an exhibition of the work of nine contemporary visual artists in Hungary, who had been shortlisted for the Leopold Bloom Art Award: the award (a collaboration of the private and public sector) was established in 2011 to support the presence of Hungarian artists in the international art scene, regardless of age and medium used. The exhibition featured photography, video installations, animations, puppet films, and – for me, the most impressive of them all – meticulous, large-scale collages by Gabor Kerekes.



The **Hungarian National Gallery** (on the hilly Buda side of the Danube) was showing two exhibitions during our stay: Chagall and Imre Amos (the latter sometimes known as the Hungarian Chagall); plus Impressionist and Post-Impressionist art from collections in Israel and Budapest. Both exhibitions presented lively juxtapositions of artists' work, placing pieces by Hungarian artists (e.g. Szinyei Merse and Rippl-Ronai) within an international context.

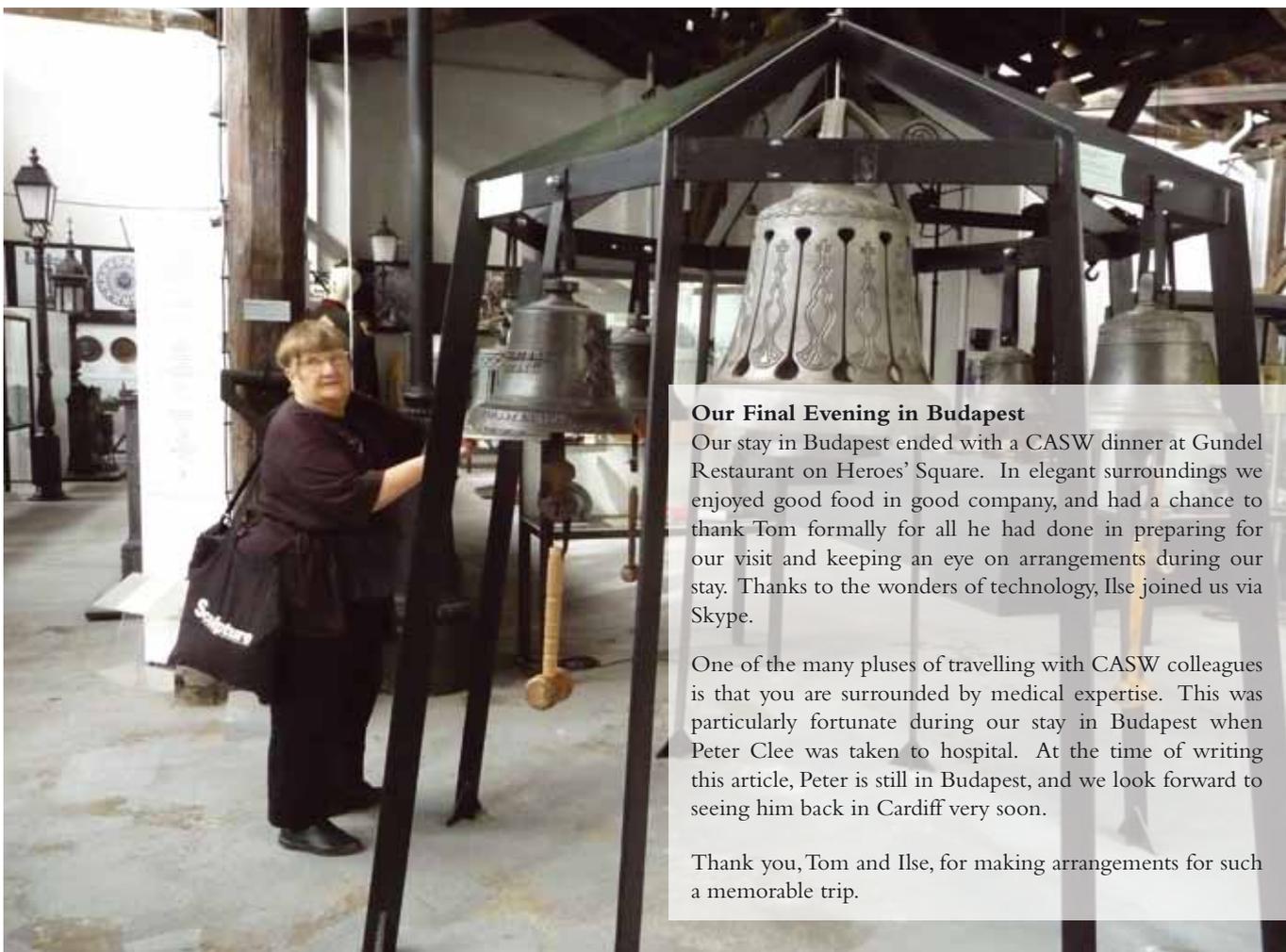
Beyond the Centre of Budapest

On the third day of our stay, Tom and Ilse had arranged for a coach to take us to three places on the Danube. The first stop was **Esztergom**, where we had a guided tour of the impressive Basilica (the largest church in Hungary) and the treasury, which houses some beautiful historical textiles, including garments with haunting 3D depictions of the crucifixion, as well as intricate designs using minute pearls from the Danube. We then climbed to a panoramic view point at the fortress in **Visegrad**, and, as a reward for our exertions, were treated to lunch in the Renaissance Restaurant, where Tom kept an eye on the lively proceedings from "the high table".

Our third stop was **Szentendre**, a town settled by artists at the beginning of the twentieth century. We visited a saw mill that had been recently renovated via an EU project: it had been transformed into an impressive exhibition space to display the art of Szentendre through permanent and temporary exhibitions. Some of us then climbed the narrow lanes to visit the studio of Istavan ef Zambo; we were given an enthusiastic welcome by the artist (and his dogs!) who showed us many colourful, surreal canvases in the studio at the top of his house, overlooking the Danube.



During the next few days, some colleagues discovered the Foundry Museum (based in the original buildings of an iron foundry that ceased production in the 1960s) and others visited Csaba Furjesi's studio on the outskirts of Budapest, and bought some of his drawings. Some also made the journey to **Momento Park** to see the political statues that had been placed on the streets of Budapest 1947-1988. When the communist dictatorship fell in 1989-1990, 42 statues were moved to Momento Park, where they are displayed devoid of their architectural context. Although the sculptures are now theme park exhibits, the political context is made plain in the publications and films/exhibitions shown in one of the old Nissen huts; here in the half dark there are glimpses of the terror of the regime as well as the paradoxical comedy that eventually surrounds such dictatorships, as demonstrated in the training films for the secret police.



Our Final Evening in Budapest

Our stay in Budapest ended with a CASW dinner at Gundel Restaurant on Heroes' Square. In elegant surroundings we enjoyed good food in good company, and had a chance to thank Tom formally for all he had done in preparing for our visit and keeping an eye on arrangements during our stay. Thanks to the wonders of technology, Ilse joined us via Skype.

One of the many pluses of travelling with CASW colleagues is that you are surrounded by medical expertise. This was particularly fortunate during our stay in Budapest when Peter Clee was taken to hospital. At the time of writing this article, Peter is still in Budapest, and we look forward to seeing him back in Cardiff very soon.

Thank you, Tom and Ilse, for making arrangements for such a memorable trip.

Swansea Day Trip October 2013

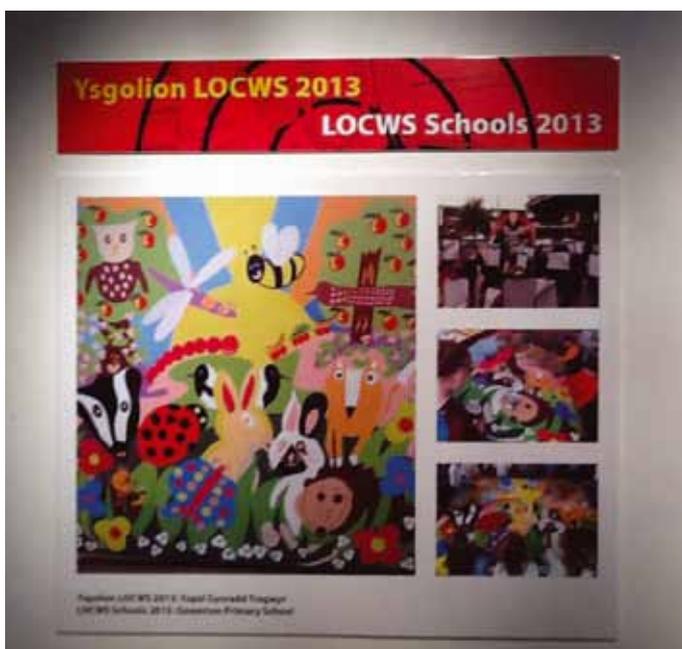
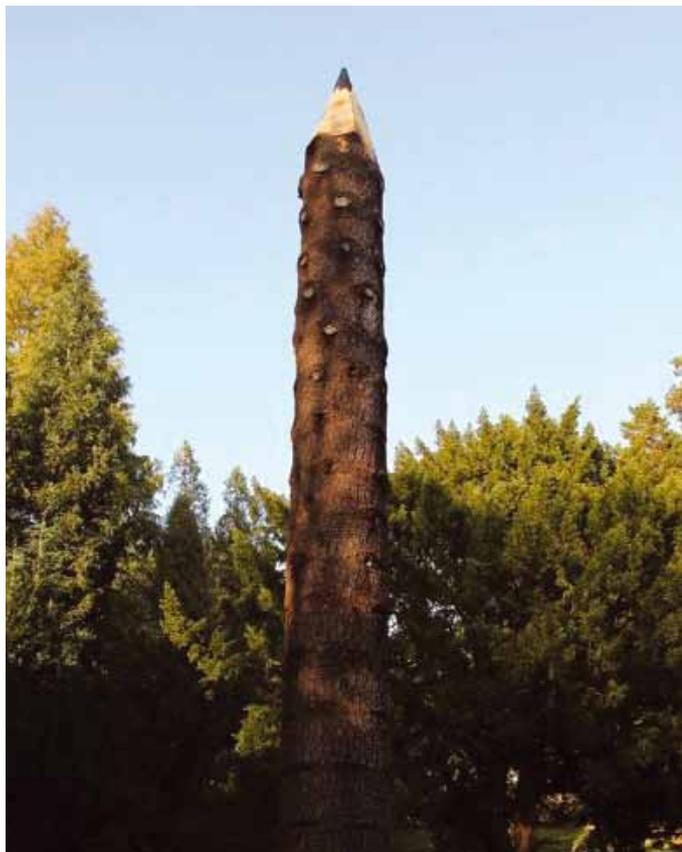
Jean Williams

This was our second visit to Swansea this year, but alas we did not enjoy the idyllic weather of our Summer AGM visit. However, we received a warm welcome from the Lord Mayor of Swansea, June Stanton, as she greeted us to a morning reception at the Mansion House. Our purpose was to view the art works on display. We were fortunate that Jenni Spencer Davies of the Glynn Vivian Gallery and Dr. Barry Plummer had agreed to guide us around the paintings. Jenni reminded us of the contribution CASW had made over the decades in gifting works to the Glynn Vivian Gallery and Barry enhanced our viewing of the works, including those of Christopher Williams, William Grant Murray, Felicity Charlton, Alfred Janes.

On to Sketty Hall for a good lunch before welcoming David Hastie, Director of the Locws International 'Art across the City' project. David gave us a brief introduction to the public art project.

We followed with a guided coach tour to view some of the installations which included the British Empire Windows of the Brangwyn Hall which references the interior Brangwyn Panels, the Matthew Houlding sculpture on the rotunda in front of the Guildhall, and the Jacob Dahlgren Demonstration placards in front of the Amphitheatre in the Marina Quarter. We completed our visit in the Waterfront Museum to see the work done by schools in relation to the Art across the City installations.

The weather prevented us viewing some of the installations, especially those in Cwmdonkin and Singleton Parks. The Cwmdonkin piece, *Dylan's Pencil*, by Mark Folds was carved out of a tree stump 30 feet high. Did Dylan Thomas perhaps sit under the tree whilst writing some of his early works? Cwmdonkin Park will surely receive many visitors next year, as Swansea, *Dylan's ugly, lovely town (or so it was, and is, to me)*, embarks on celebrating the 100th Anniversary of the poet's birth.



London Study Tour October 18th - 21st 2013

Morfydd and David Entwistle

Early on Friday we set off from Cardiff, half an hour late because the coach had been delayed by traffic problems, but thanks to our excellent driver we arrived at our first venue on time.

We started in Walthamstow, with a visit to the William Morris Gallery. The Morris family lived here from 1848 - 56. The next owners donated the house to the public in 1899, and in the fifties the house was opened as the William Morris Gallery, with the help of the Brangwyn gift and the Macmurdo bequest. This had been delayed by the Second World War. An extension was added in 2012. It is the winner of the Museum of the Year Prize 2013.

Morris was originally destined for the Church, which his mother decreed as a respectable occupation. However, having inherited money from his wealthy father, he embarked on an artistic life. He was interested in many facets of art, including embroidery and textiles. He and his friends set up a decorating business and they founded the Morris, Marshall Faulkner Company which provided a complete design service: they also made beautiful tiles, some designed by Burne-Jones and Gabriel Rossetti - close friends of his. His first wallpaper design was called *Tiellis*. Stained glass was also an important element of their work, Morris not only designing but playing a vital role in the production. As well as this he learnt to embroider, knot carpets and weave tapestries, before introducing them to his workshops. He also produced wonderful furniture, and wrote poetry.



The Gallery houses an extensive collection of all forms of the art of Morris and his friends. It is not surprising that he had many wealthy customers, both at home and abroad. However, he stated "I do not want art for a few any more than education for a few or freedom for a few".

In later life he became a political activist, and gave many talks on the inequality of life, as he passionately supported the poorer people. When he died, at the age of 62, one doctor said "the disease is simply being William Morris and having done more work than most men".

The range of exhibits, from the iconic wallpapers, furniture, stained glass, tiles and tapestries is breathtaking, as well as the house itself. It is well worth a trip out to Walthamstow. After visiting the beautiful



gardens and parkland in which the house is set, we left for our comfortable hotel in Bayswater.

On Saturday morning we set off to visit Tate Britain. The main purpose of our visit was to see the Lowry Exhibition. Unlike William Morris, he came from a Northern working class background, and he was passionate about the effect of the Industrial Revolution on the local landscape. He described seeing the Acme Mill with the low streets of workers' cottages and feeling that he had to paint it. The vast majority of his paintings contain a large number of walking figures, now known as his matchstick men. His works are accurate representations of local industrial scenes. He was an extremely prolific artist, despite having a 9 -5 job as a debt collector, only retiring in 1952. In the '50s he discovered the mining villages of the South Wales valleys, which reawakened his interest in industrial scenes - of which his *Ebbw Vale* is an outstanding example. His later works contain smaller groups of people, as seen in the series of much larger industrial scenes in the last room. He only became a Royal Academician in his 74th year.

The vast majority of Lowry's works are instantly recognisable. It was enjoyable to see such a large selection, displayed in chronological layout, with some of his French impressionist contemporaries' work for comparison.

The Tate is undergoing refurbishment and has re-hung its major British works in an Exhibition called *500 Years of British Art, 1540 to the Present Day*. Everyone will have their favourites, but I was particularly taken with William Beechey's portrait of *Sir Francis Forde's Children giving a coin to a Beggar Boy* and the expression on the beautifully-dressed girls' faces as they lean forward to give a coin to the boy in ragged clothes.

There is a very large selection of all the well-known artists, displayed in chronological order in each room as one moves through to the present day. The last rooms contain not only paintings and sculpture but also installations under the heading of conceptual art, some of which will be changed at times to reflect contemporary ideas.

After a light lunch in the improvised café in the Tate grounds, we travelled to the Serpentine Gallery. Outside the gallery there was a fascinating structure, a "pavilion" designed by the Japanese architect Sou Fujimoto. He is noted for delicate, light, and permeable enclosures. This was a temporary assembly of white steel tubing on which one could climb and have a coffee inside. It will be replaced by another temporary pavilion next year again designed by another international architect. Inside, the Gallery contained works by the conceptual artist Maria Merz, who makes ingenious sculptures,

paintings, and installations from simple household materials. The nearby Sackler building has had a recent extension designed by the renowned Zaha Hadid, which we could only view from outside. This gallery housed an exhibition by Adrian Villas Boas of items that could be the fossils for future millennia, called *Today we Reboot the Planet*.

On Sunday, we visited the London Transport Museum in Covent Garden. Besides housing a collection of early buses, trams, and carriages, there is a marvellous collection of Railway Poster art dating back to the start of the London Underground. There is an extensive display of coloured advertisements, those from the inter-war period being very striking, with stunning colours and graphics. In many of the later ones there is a large humour element, even at times quite subtle. We then had time to wander around the vibrant Covent Garden area and have lunch.

In the afternoon, we travelled to the Kew Bridge area to visit artists' studios. We split into two groups, one to visit Jane Corsellis and the other to visit Jason Bowyer in his studio at the Kew Steam Museum. They are both members of the New English Art Club which concentrates on figurative, portrait and landscape art, Jason Bowyer being the current President. The latter is a very charismatic artist, with a wide range of styles from extremely detailed interiors of workshops to rural scenes and flower paintings. He comes from a family of artists, and his wife is a ceramicist. His son is in Art College, but Jason complained that drawing is no longer taught! He has been a war artist, and has recently been in Afghanistan, and gave a fascinating account of his experiences.

Those visiting Jane Corsellis were treated to a tour of her Georgian house on the Thames tow path. This once belonged to Leo Abse, and has splendid river views. They saw a display of her current works in the attached studio, and had light refreshments.

In the evening we met for a drinks reception, before travelling to the sister hotel at Ealing for the Society Dinner which was excellent.

On Monday morning, we set off for Tate Modern, to see the Paul Klee exhibition. Born in Switzerland he was first a violinist, before developing his art. The exhibition focuses on the works marking the development of his career as one of the most important artists of the 20th century. The Tate's survey of his work is displayed in a series of intimate rooms, with the pictures shown in chronological order and hung far apart to allow their inspection. This allows an appreciation of his changing and evolving style. Much of the work is colourful abstracts based on squares and triangles and there are also cartoon drawings of real and imaginary creatures. The exhibition was fascinating and not to be missed.

The last visit was to the headquarters of the Contemporary Arts Society. We were welcomed by the curator, Lucy Bayley, and given a talk on its work, which is to provide a consulting service to private, public and commercial clients. We saw part of the Eric and Jean Cass gift, on loan from the Wolverhampton Gallery, but there was limited space. Despite the similarity in titles between the two Societies, there is a striking contrast in resources, with the CAS having a permanent base and a staff of sixteen. They clearly have a much larger budget.

We then set off for home, having had a wonderful visit. Our many thanks to all those involved in the organisation of it, and especially Dan and Christine Evans for their hands-on supervision and the very varied and interesting programme.



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- Check that CASW e-mails are not being blocked or lost in your Spam folder.
Put the address newsletter@caswart.centrefordigital.co.uk in your 'accept e-mail' list.
- The new website and related mailing system is designed to work with all current operating systems, including lap tops, i-pads, other tablets and smartphones. It may not work efficiently with old operating systems, such as Windows prior to Windows XP. Consider updating your system.
- There is now a plethora of general Search Engines (Browsers) which vary in their functionality and do not always establish links correctly. The worst offenders are some versions of Windows Explorer which, unfortunately, is the most widely used browser. We recommend that, instead, you use Google Chrome. This is efficient and fast and is readily available free.
- When you click on a link, either in an e-mail or in the CASW website, usually the relevant page will be displayed. Sometimes the page is not displayed immediately but a TAB with the subject on it appears either at the top or the bottom of the screen and you have to click on this to display the page. It is easy to miss seeing this tab and you may think the link has failed. If a link does fail the fault is probably with your browser and an "ERROR" message will appear, commonly "ERROR 404".

If you still have problems contact the Webmaster (see 'Contacts' on the website) giving as much detail as possible. So far, most problems have been resolved by switching to Google Chrome.

CASW News

DATES FOR YOUR A DIARY

Tuesday 21st January 2014:

Sue Williams, artist and Artes Mundi finalist *Small Talk, High Heels*

Saturday, 25th January 2014:

Walter Keeler, artist and professor of ceramics *The Story of my life as a Potter*

Monday 3rd February 2014:

CASW visit to Private View of sculptor Dilys Jackson's exhibition *Metal Matters* at Cyfarthfa Castle Gallery, Merthyr Tydfil (exhibition runs 27th January – 23rd February 2014)

