



contemporary art society for wales
cymdeithas celfyddyd gyfoes cymru

Charity No:247947 Patron: The Rt. Hon. The Earl of Snowdon

NEWSLETTER 2016



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Thoughts from the Chair...

Let me begin by sending my best wishes to you, the members, and to the Society as a whole. I trust the New Year, with its sense of renewal, will be fulfilling for both. There is, with every beginning, an ending, and so with this Newsletter I look back on 2015 presenting an overview, which will be expanded in the Annual Report, and also look forward to 2016.

I am gratified and encouraged by the way you, as members, have responded to our programme of events. I take your good attendance as a reflection of your pleasure and satisfaction with the quality of the lectures and other educational activities and so don't hesitate to congratulate and thank the Executive Committee for their enterprise and hard work.

The core elements of the educational programme of the year are made up of 12 lectures organized by our Lecture Secretary, Judith Foy. We are grateful for the donation from Betty Evans in support of our free Tuesday lectures, which are open to the public. The educational tours have been organized by a number of members. Madge O'Keefe took us to Llancarfan Church, Dilys Jackson and Sylvia Olley to Manchester and Liverpool, Sonia Davies to Quenington Sculpture Park and to Aberystwyth for the Clive Hicks-Jenkins exhibition in the National Library and then on to the home of Clive and Peter Wakelin, Tom Hayes (sadly without Ilse) to Nancy and Paris, Andy Taylor to Carmarthen and Arthur Parker, Dan Evans and Nesta James to London. The events programme was organized by Sonia Davies for the first half of the year and then by Dilys Jackson for the latter. Sian Davies and Sonia Davies organised our annual dinner and we enjoyed both the meal and entertainment, which was organized by Trix Pryce. My sincere thanks to all those members involved in events. Their creativity and diligence is appreciated.

You will notice that a lot of work is done by members who are not on the Executive. Indeed, this is particularly relevant when we look at the number of people involved in the production at the Saturday Lisvane lecture and lunch. It has earned the reputation as the best lunch in Cardiff and at a very low price. The planning and precision of this is down to the commitment and organizing skills of Sonia Davies. She has a wonderful team behind her, all of whom play their part. I must mention the final session of the year, when we enjoyed the lecture given by Dr Barry Morgan, The Most Reverend Archbishop of Wales, on Kyffin Williams and R.S Thomas. It was such a success, both in terms of the content and delivery of the lecture but also in the orchestration of the lunch.

There were changes to the Executive at the AGM in July 2014 with Sonia Davies coming to the end of her year as Events Secretary and Dan Evans his five years as Membership Secretary. My thanks to both, who have given so freely of their time and energy. I am pleased to report that Dilys Jackson has taken Sonia's role and Steve Bowkett that of Dan. We welcomed Alan Salisbury and Jo Wiener to the Executive and were delighted to see Jean Williams take up the well-earned position of Vice-President, made vacant by the sad loss of Bernard Rees. We have co-opted Lyn Daunton onto the Executive and she has taken the role of managing our website. She will be exploring how to extend our social media presence to enable us to reach a wider audience.

CASW has fulfilled its remit to purchase and support the visual arts in a number of ways. MOMA Museum received the CASW Purchase Prize at the Eisteddfod. Carmarthen Museum received the CASW Gift Award and used the £9000, which included £1000 from Roland and Sian Davies, for a modern Welsh Dresser to display works by 15 artists connected to Carmarthen. Peter Dutton and Peter Bodenham spoke about the work, at the AGM, and the dresser was unveiled at an event at the Carmarthen Museum.

Judith Wooding, printmaker from Aberystwyth School of Art, was the 19th student to receive the CASW Student prize. In addition, CASW gave £3000 to support students to invigilate at the Venice Biennale and benefit from the experience of being part of the international art fair.

A memorable innovation for CASW was the exhibition at Cyfarthfa Museum and Art Gallery. 'Into the Light' exhibited all the 38 works previously gifted to the museum since 1947. David Moore worked with Kelly Powell and other museum staff to research and curate the exhibition. Sue Hiley Harris designed the catalogue, which was written by David and sympathetically translated by Don Treharne. I am pleased that all members received a copy of the catalogue. CASW is extremely grateful for the financial support it received from the Brecknock, Gibbs and Morel Trusts. This activity not only showcases the works purchased by CASW but also provides a record of the collection. We hope to repeat this venture with another museum in the near future.

We have received works previously gifted to St David's Hall and they will be redistributed to the University of South Wales and Brecknock Museum. In addition, the work *Ship Aground* returned to CASW by Penny Owen and Jenny McClelland, will find a new home in the near future.

I hope you will take pleasure in an equally enjoyable programme of lectures and study tours in 2016. CASW will continue to fulfill our remit of supporting the visual arts by its educational programme and contributing to the Eisteddfod, Artes Mundi and a student prize. We are in the process of deciding how we proceed after two years of the CASW Gift Award.

I cannot close without mentioning the passing of Margaret Pyke, a loyal and staunch supporter of CASW, a teacher to many of us and most of all a dear friend.

I have expressed my appreciation of the sterling work done by the executive, but I must highlight the unfailing support, wisdom and friendship I have received personally from the Secretariat, Andy Taylor and Arthur Parker, the Vice-Chair, Sandra Harding and the President, Bryan Hibbard.

I look forward to seeing you in the New CASW Year as the greatest pleasure is the relationships we build around our shared enjoyment of the visual arts. For that I thank you.

Chris Evans *CASW Chairman*



A packed AGM in July

TRUSTEE VACANCIES

At the time of the 2016 AGM in July, there will be vacancies on the Executive Committee of the Society. The committee members are the Trustees of CASW and are responsible for good governance and financial probity and for submitting an annual return to The Charity Commission. The Executive Committee meet four times a year on the first Wednesday of the months of March, June, September and December. If you think you might enjoy a closer association with CASW, please contact me on andytaylor2295@outlook.com for an informal discussion. There are no qualifications required, although we would be keen to recruit people with an interest in being tour guides for CASW excursions and people with experience of 'word press'. The main criterion, however, is a love of art and a wish to foster its wider appreciation.

Andy Taylor *CASW Secretary*

‘NEWSLETTER’

Readers may recall a suggestion from me that our annual magazine be renamed with a more interesting title than mere ‘Newsletter’. It’s in the nature of these things, I suppose, that I received very few suggestions, in fact none! I take it therefore that CASW members are entirely content with its current moniker and ‘Newsletter’ it shall remain. There’s something rather satisfying about maintaining the status quo. Status Quo...now there’s an idea?

Andy



CYMRU YN FENICE

CASW again provided financial support for the Welsh input into the Venice Biennale through our support for young Welsh artists, who act as invigilators throughout the exhibition. Arts Council Wales, in association with Ffotogallery, nominated 15 young Welsh artists/curators as part of the ACW Invigilator Programme. The programme is designed to provide participants with valuable opportunities to meet other artists and invigilators from other countries; to develop their creative networks, discuss and share ideas about contemporary art practice and to develop new exhibition opportunities. The Welsh invigilators are in Venice for six or seven weeks and as well as their networking opportunities they are able to pursue personal projects as artists and exhibition curators. The Wales input into the Biennale was through a work by Helen Sear.

Like all artworks, people’s responses depend on how the images are perceived and filtered through one’s personal experiences. There will be more about the Welsh invigilators’ experiences at the Biennale and how their individual practices have been enhanced by their time in Venice in the CASW Annual Report later in 2016.

Andy Taylor

CASW VISIT TO PARIS AND NANCY

Paris in the springtime! We left Cardiff after the, now traditional, very early morning assignation on the steps of the National Museum and after a trouble-free journey by coach and Eurostar arrived in a Paris radiant with blue skies and buzzing with traffic and tourists. Our hotel, the K & K Cayre on the Boulevard Raspail in St Germain, was cool and comfortable and within easy walking distance of both the Musée d'Orsay and the Louvre.



Musée d'Orsay

With no set programme the 21 members of the group were able to take full advantage of the freedom this allowed to sample the rich pickings of the many museums and galleries of Paris. Inevitably, the d'Orsay proved a popular choice. Several members were able, by a variety of stratagems, to avoid the huge queues at the entrance and were ushered straight in. (Tip: take a walking stick!) The superb Impressionist Collection for which the museum is famous was thoroughly enjoyed, as was the additional treat of a retrospective exhibition of a large number of Pierre Bonnard's paintings and photographs. The number of his paintings on show, the vibrant colour of the works and the intimacy of the subject combined to provide a striking experience.



Musée Picasso

Individual members or small groups also took in a rare Velasquez exhibition at the Grand Palais, which included his portraits of the Spanish royal family and his famous portrait of Pope Innocent X. The Pompidou Centre visitors returned with mixed opinions of its architecture and some members who had done their homework took a taxi to the newly opened Foundation Louis Vuitton, where they saw a stunning exhibition that included four Picassos, two Matisse's, and one of the versions of Edvard Munch's *The Scream*. Others enjoyed a visit to the Musée Picasso itself. A visit to the Louvre was an opportunity to see some Pre-Impressionist works by Corot, Delacroix and David and to

lunch on the terrace of the Café Marly in the warm spring sunshine.

No account of a visit to Paris would be complete without some mention of its culinary delights. Suffice to say that these were enthusiastically and appreciatively sampled at various restaurants and brasseries during the three evenings of our stay.



Musée de l'École

On our fourth day, we left in the early afternoon for the 90-minute journey by SNCF Grandes Lignes to Nancy, having first made the tortuous journey by coach to the Gare de l'Est through the horrendous Paris traffic. The very modern Suite Novotel, which was our base in Nancy, was unlike most of the hotels we have used but was comfortable if not exactly centrally situated. This did not prevent the group from enjoying a busy programme of visits attended



our visit to the Musée de L'École de Nancy. In this former country house with its delightful grounds we saw more stained glass by Gruber, but also furniture by Gruber, Majorelle and Galle, together with glassware also by Galle. The whole house and its contents represented the full flowering of the delightful though short-lived style created by the industrialist artists of the Art Nouveau movement. In the afternoon, after lunch at cafes on the Place Stanislas, a visit to the Musée des Beaux Arts was notable for the Daum collection of magnificent glassware of all shapes and sizes.

The final dinner at the Brasserie Excelsior provided a very enjoyable end to our visit and an opportunity to thank our indomitable 'courier', Tom Hayes, who despite the sad absence of Ilse, detained at home by illness, dealt ably with all the complications of tardy taxis, Eurostar breakdown, elusive coaches in Paris and London, counted us out and back innumerable times and brought us all safely back to Cardiff.

Deirdre Hine

DARK MOVEMENTS and TŶ ISAF

The Society's Calendar of Events is a veritable cornucopia of fulfilling delights. The entry for the 27th June, 2015, proved to be one of its highlights featuring the Clive Hicks-Jenkins Dark Movements exhibition at the Aberystwyth Arts Centre, followed by an At Home at TŶ Isaf, with Clive and his partner Peter Wakelin, to savour their art collection. Their close association with CASW and Peter's significant contribution as an Executive member, lecturer, buyer and source of good advice added to our expectations. And for two of us another opportunity to enjoy the company of valued friends, now made less frequent by their move from Cardiff to Ceredigion. And Jack would be there!



Jack

...Another opportunity to enjoy the company of valued friends

Constraints on the road to TŶ Isaf meant the main CASW contingent left Cardiff by luxury mini-coach rather than Mrs Jones's customary conveyance. Those from further west and north came by personal transport and there was already a group of Society medics in Aberystwyth, where on the previous day our Chair, Dr. Chris Evans, had lectured to the History of Medicine Society. So a goodly number gathered for mid-morning refreshments in the Arts Centre refectory. Then to the Gallery where Clive, in his customary engaging style, prepared us for *Dark Movements*, a major showing of new works in symbiotic relationship with earlier, familiar studies of the Mari Lwyd (grey mare), central to his highly acclaimed *The Mare's Tale* exhibition at Newport Museum & Art Gallery in 2001. It was from this, that one of us purchased *Stumbles and Cannot Rise* for the Society, now in Amgueddfa Cymru/National Museum Wales. *Dark Movements* features *Second Fall* (2001) a large Conté on Arches image from *The Mare's Tale*. Memories came flooding back of Clive at work on the series on the dining room floor (such were their size) in Plasturton Avenue, Pontcanna and of him burnishing the Conté with his stockinged feet. *Dark Movements* is multi-media and collaborative embracing aspects of poetry, dance, puppetry, theatre, film and music involving, among other distinguished practitioners, Jeffrey Beam, Mark Bowden and Damian Walford

Davies. There is an enthralling film by Pete Telfer (music by Peter Byron-Smith) and, of course, the bitter sweet, elegiac association with his late, close friend, the poet Catriona Urquhart. The essential monochrome of *The Mare's Tale* gives way to colour, particularly the pulsating reds and blues which Clive has made his own. There was one disappointment – *Dark Movements* deserves to be a major touring exhibition.

After lunch back in the refectory, where we were joined by the former National Librarian, Andrew Green and his wife (both close friends of Clive and Peter), a short journey brought us to Tŷ Isaf, a listed 19th century house. Here, Rose Macaulay wrote her first novel, *Abbots Verney* (1906), when it was the home of her father, professor of Classics in the University.

We had visited the house soon after Peter and Clive moved in, and on subsequent occasions, but not recently, and were amazed at the transformation. We now properly appreciated the hard, though rewarding work Clive and Peter had described to us over the years (in many hilarious emails). Old friends (paintings, sculptures, puppets, artists' books) were there to greet us, something for everyone, reflecting Clive and Peter's consummate taste. We were thrilled to see again Nick Evan's *The Sin Eater*, a rare example in a domestic collection.



Second Fall (2001)



Tŷ Isaf

Touchingly, there were housewarming gifts from friends such as Glenys Cour and Dick Chappell, and examples of the cruciform constructions of Peter's father, Richard, which are sometimes incorporated into Clive's work.

We were given free range to wander the house, including Clive's studio on the gabled, top floor, with our hosts unobtrusively explaining or answering queries. The weather was good and some took the opportunity to explore the encircling flower meadows and garden. Tea, with a surfeit of cakes, was served both in the house and al fresco.

Re-united with Jack (who can be seen in Clive's paintings) we became again throwers of the ball, duly retrieved in what seemed an endless but enjoyable cycle (as it had been for our grandchildren when Jack stayed with us at a snowy St. Fagans and a frisbee replaced ball). And it was not long before we were joined by other CASW members, subsidiary to the star, in our own performing art exhibition.

Gareth & Sonia Davies



The Sin Eater and a Clive puppet

WHAT IT MEANS TO ME

It's always interesting to find out what a particular work of art means to its owner. In pursuit of this I asked Jean Williams, until recently the Secretary of CASW and now a hugely deserving Vice-President, to start what I hope will be an ongoing enquiry ...



I have chosen a mixed media work on paper by Ernest Zobole titled *A Painting about Tyntyla*, (1994). It is a work that characterises Zobole's work of the 1990s and his blue dominated period. As someone whose initial training was as a geographer I have an interest in the depiction of the landscapes of Wales, rural, urban and industrial. In this painting I see the elements of Rhondda Valleys, the river, the road, the terraces, the railway, the hilltop Penrhys perhaps, all depicted at night with the lights sparkling in the windows of the houses. But there is so much more, of course, with the artist himself at his easel, a magical reality, illustrating what Dai Smith wrote of Ernest Zobole as a Magic Realist. I really felt the loss of the painting when it was part of the year-long 2004/5 posthumous, national touring exhibition "Ernest Zobole: a Retrospective", curated by Ceri Thomas. An exhibition that encapsulated Zobole's contribution to the visual culture of Wales.

But the last words must go to my godson, Ryan. He was about nine, and I asked him what he saw and thought about the painting. He looked at it, turned to me and said, "That's easy, it's about that man in his room painting his world out there."

Jean Williams Vice-President CASW

QUENINGTON, FAIRFORD AND BUSCOT PARK

Wild Gardens Road - an eerie but beautiful place to meet -
early morning mist hangs like gauze ribbons above the lake.
Cars line the side of the road;
shadowy occupants watching the wildfowl
navigate the scummy water searching for breakfast.
More vehicles arrive - a critical mass is reached and people emerge from their protective casing into the
drizzly damp day.

A creature of habit the coach waits in the wrong place.
Some fear the timings will be thrown -
suddenly it arrives but not where expected,
a frisson of anxiety runs through some,
The pace quickens metaphoric elbows sharpened, as favourite seats may be lost!

Settled now, companions chat amicably as the journey begins.
Uneventful until our esteemed and valued organizer, thrown by a sharp bend down the stairs of the
emergency door,
bruised but able to carry on.
As always humour coming to the fore;
the accident dismissed as a way of testing the efficiency of pacemakers.

As Quenington Old Rectory reached:
the sun peeps through the grey mass of cloud,
welcoming the party as they emerge stiffly from their confinement
into a garden world of wonder.
But first to bodily needs
causing queues at the loo
and the coffee tent
where pastries and scrummy cakes lay in wait.
Once sated and curators met the remarkable tour begins.



Exhibits in every space, cavity and hollow.
Too many wonders made from glass, wood, stone, concrete and plastic,
to mention here.
Nature, for once, predominates over the human form,
textured hares and bunnies abound, some small some tall
birds peep, peck, emerge and just be
sculpted flowers placed with real blooms in the exquisite borders
tall brightly painted poles and gold and black columns rise unexpectedly from the soil.

Visual contradictions proliferate:

David Watkinson's bronze sycamore seeds the size of plane propellers,
a gigantic hand fashioned by Sophie Ryder from steel mesh but managed to retain the look of softness,
Jacque Pavlosky's miniature crystal city made from charity shop finds causes quite a stir,
a tree dressed in knitted scarves, another by Lucy Strachan placed on a mound with plastic fronds waving in the
breeze in unison with painted fabric by Carole Waller fixed to poles like Buddhist prayer flags.
A dozen life sized yellow plastic dogs placed in wheelbarrows by Tom Hakett used as an aid to elicit shaggy dog
stories.

Back in front of the house two real dogs play hard to get,
Then into the swing of stokes and tickles.
Their owner Lucy Able-Smith, a bohemian streak of blue in her hair,
wants to reveal her legacy to the house- a limestone roundel that is her library.
At the touch of the fob nestling in her hand the doors swing open to everyone's surprise and delight,
revealing a living space designed to satisfy practicality and beauty.
Lining the doors Norma's Starszakowna's landscape textile of pastel shades add warmth, texture and the words
See; Poetry; Hear; Music; Touch – perhaps a reflection of our experiences today.

With some reluctance we have to go,
other things to see and do.
Up the hill to the local pub painted in the ubiquitous Farrow and Ball greeny-grey named Elephant's Breath or
some such silliness.
Food ok, service slow, but conversation and laughter flourished with catch-ups and friendships renewed, restarted
and created.

On to Fairford and St Mary's church.
The familiar and reassuring voices of Thomas Cromwell aka Mark
Rylance and Joanna Lumley, guide us electronically around the rare
and beautiful medieval stained glass windows depicting the life of
Christ.

Mercifully work saved from reformation destruction by whitewash
or more likely a person of great influence.

Back in the bus to Buscot Park, thankfully a relatively small and
contained mansion with a long history and still the family home of
the Farringdons.

Most head for the café and reviving tea and scones while others
march resolutely through the wonderful gardens to the house.

Tiredness prevails and affects enthusiasm – relief when some twentieth century paintings are spotted in one of
the bedrooms.

Returning through the gardens taking in the long vistas designed successfully to draw the eye to points in the
far, far distance.

A few stopping to buy home-grown geraniums as a souvenir of the trip.

Most thankful to be on the coach and settled for the journey home.

A delicious sleepiness overtakes.

Some sounds of slumber and a squeal of delight when a grandmother is told her grandchild achieved the desired
results.

Celebratory champagne is mentioned as the coach whisks us safely home!

Lyn Daunton



CASW LONDON STUDY TOUR

Our first visit, on our way to our comfortable Bayswater hotel, was to the recently refurbished Kenwood House with its fine art collection displayed within the magnificent Adams Brothers' interiors. It was a gentle introduction to Arthur Parker's programme for a long weekend packed with intellectually challenging, stimulating and diverse experiences enjoyed in congenial company. For some of us Kenwood House and its surrounding parkland held some very happy memories of times past, and so it was appropriate that a weekend which ended with a visit to the Museum of Brands should begin with a trip down Memory Lane. We were amongst old familiar friends: a Rembrandt self-portrait of the artist in old age; an unusual Turner seascape in oils on wood contrasted with a more peaceful Cuyp seascape; some famous Gainsborough beauties, and a luminous Vermeer, *Girl with a Guitar*, which we were told had been stolen by the IRA and later retrieved from a London churchyard with help from a clairvoyant.



Tess Jaray's studio

Unfortunately, there was no psychic premonition to prepare us for our adventure the next day when our coach was immobilised by a puncture in leafy Canonbury. This left half the party stranded, during a dramatic squall, outside the Estorick Collection of Modern Italian Art. The rest of the party, who had visited the home and studio of Tess Jaray, took shelter in an obliging Health Centre whilst they waited for a fleet of taxis to ferry them to the Tate Modern at Bankside.

It had been an intriguing morning at the Estorick Collection. Our very stylishly-attired guide "Buddy", who could have stepped out of a 1950's Italian film set, explained the research conducted on some of their paintings, using techniques ranging from "Taking the Back Off" to "Multispectral Infrared Reflectography". The scans were displayed beside the original works, giving insights into the artist's creative process and fascinating those addicted to "Fake or Fortune".

This collection, assembled over the years by the Restoricks, was housed, in 1998, in a Georgian house in Canonbury. Two particularly interesting paintings had musical themes: one - *Music* - by Luigi Russolo, was a visual translation of a musical performance, carefully plotted out with swirling sound waves and elongated primary-coloured shapes resembling keys. Buddy told us that children, when asked to sing the notes, invariably sang yellow as the highest note. *The Hand of the Violinist*, by Giacomo Balla, conveyed in a series of lines the musician's fingering movements over the quivering strings of his violin.



Tate Modern

Feeling like the bedraggled mariners in the Kenwood Turner seascape, we eventually all washed up for lunch in the café at the Tate Modern. After the tribulations of the morning, Alexander Calder's *Performing Sculpture* was very soothing, as one watched the almost imperceptible movement of the mobiles and their reflections on the white gallery walls. One recalled the mobiles we used to hang over our children's cots to lull them to sleep, little knowing that the term "Mobile" was coined by Marcel Duchamp in 1931 on seeing one of these kinetic sculptures.

There were also his wire sculptures, some of them caricatures of his artistic friends, including Ferdinand Leger and Josephine Butler, capturing their essence in a few twists of wire. The Cirque Calder exhibits included one piece which had been restored following the discovery, very recently, of the original tiny section of brass wire, removed in the 1920s by a museum attendant to repair a fuse.

The CASW members who visited the Ai WeiWei exhibition last December, at Blenheim Palace, were able to recognise some of the pieces on show this time in the almost equally palatial setting of the Royal Academy. These included the white marble surveillance cameras, the heap of three-legged stools, the precious Chinese vase adorned with the Coca-Cola logo and the famous crabs, now piled incongruously in a corner on bare floorboards instead of the precious carpet with which they had blended so harmoniously.

How does one begin to summarise such an exhibition with so many themes? The audio guide certainly helped! For example, what was a white marble push-chair doing in the corner of a white marble lawn, guarded in the corners by two surveillance cameras and a sinister gas mask, fashioned out of the same marble which had also been used for Chairman Mao's mausoleum. We learnt that this was Ai WeiWei's angry response to the authorities' surveillance of his children.



Ai Weiwei

This was art on an industrial scale, produced in a factory studio by his team of workers and traditional craftsmen, using materials which ranged from iron, marble, crystal, recycled bricks and ancient timber, to old tables and chairs and even pulverised Neolithic vases. It took four years for his assistants to hammer, by hand, hundreds of steel reinforcing rods recycled from shoddily erected buildings damaged by earthquake. Now, straightened and restored, they were transported across the world to be laid on the floor of the Academy in a room whose walls were papered with the names of thousands of students who had perished in these earthquakes; a reminder of the loss of young life particularly poignant when seen the day after the ghastly events in Paris.

Another wallpaper, with a garish design of gold handcuffs, CCTV cameras and Twitter symbols has been reproduced on silk scarves available in the gift shop for £100 each. This wallpaper was hung in a room containing six iron cubes, each housing a diorama of the artist's incarceration, which could be spied on through small windows. Elsewhere, there were other cubes, one made of intricately carved precious woods, another of compressed tea, and another of crystal containing priceless ancient artefacts. In the final room hung a huge chandelier, created specially for this exhibition out of bicycles and shimmering crystal.

The exhibition at the National Portrait Gallery "Giacometti, the Presence" needed no Reflectography or audio guide to interpret the artist's creative process. The preparatory sketches shown alongside the busts showed how well he achieved his aim to "give sensible expression to pure presence". His fascination with the eyes of Caroline was evident in his series of portraits, where the background details gradually gave way to a portrait that focused almost entirely on them. Similarly, a series of sketches of his mother in a detailed domestic setting of pedal bins and kitchen furniture develops into a likeness featuring only the face.

It was now time for us all to wind down and relax at our traditional dinner in the hotel and thank Arthur Parker for organising such an interesting and varied programme. As a complete contrast, the final visit was to the Museum of Brands. This provided an opportunity to unite and reminisce in a light hearted way.



The Brands Museum

In Turner's seascape we saw how the hapless storm-tossed mariners are left to their own devices by their skipper, who seems oblivious to their tribulations. How different this was from our genial driver Dave, who skilfully guided us through congested, rain-soaked central London cheerfully overcoming the problems with his vessel and was always present to offer a helping hand and get us safely home.

Mary Kellam

THE DRESSER UNVEILED

An August morning saw a party of CASW members travel to Carmarthen Museum to witness the unveiling of the Dresser and its contents. You will recall that the museum was the successful bidder for the 2015 CASW Gift Award. Our visit to the museum was preceded by lunch at the National Botanical Garden. The dresser stands proudly in the museum in the company of several others from various parts of Wales, each with its own particular design characteristic. The piece upholds a fine tradition of craftsmanship with its design obeying the well-known maxim of form following function. It's contemporary, of course, in pale oak with darker banding but it complements the old dressers with their burnished patinas. The 'CASW dresser' will darken with age as people run their hands over its surfaces and generations to come will enjoy the touch. Of course, a dresser is nothing without its contents and the CASW Gift Award included funding not only for the piece itself but also its contents. And they are a delight; some fine pieces of the ceramicist's art. In particular, a piece to enthral children and adults alike...but more of that in the CASW Annual Report later this year. If you can't wait, you know what to do. *Andy*



www.casw.org.uk

Visit our website for all you 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



CASW NEWS

DATES FOR YOUR A DIARY

Tuesday 19th January

**Ann Gibbs, Ceramicist
Placements**

7.30pm in Room 0.53, School of Architecture,
Cardiff University, King Edward VII Avenue,
Cathays Park, Cardiff.

Saturday 6th February

**Dr Kim Howells, Art Historian and Film Maker
The Geography of Creativity**

11am Lecture followed by lunch at Lisvane
Memorial Hall, Heol y Delyn, Lisvane, Cardiff,
CF14 0SQ

Tuesday 16th February

**David Garner, Installation Artist
Assisted ready-mades**

7.30pm in Room 0.53, School of Architecture,
Cardiff University, King Edward VII Avenue,
Cathays Park, Cardiff.

Saturday 5th March

**James Russell, Curator and Art Historian
Eric Ravilious – A life in Pictures**

11am Lecture followed by lunch at Lisvane
Memorial Hall, Heol y Delyn, Lisvane, Cardiff,
CF14 0SQ