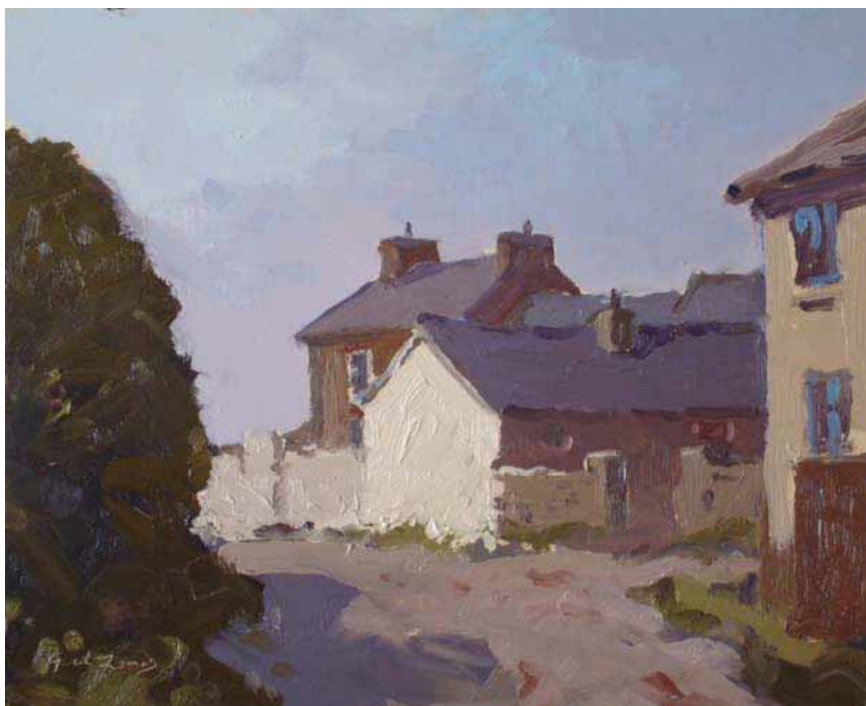


ANNUAL REPORT 2008
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CONTEMPORARY ART SOCIETY FOR WALES
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contemporary art society for wales
cymdeithas celfyddyd gyfoes cymru

Charity No: 247947

OFFICERS OF THE SOCIETY AT 31st DECEMBER 2008

Patron

The Right Honourable The Earl of Snowdon

President

Professor Bryan Hibbard

Vice Presidents

Mr Arthur Giardelli MBE

Mr Ken Spurlock MBE

Chairperson

Mr D Gareth Davies

Vice Chairperson

Mr Bernard Rees

Treasurer

Mr Peter Clee

1

Events Secretary

Dr Christine Evans

Membership Secretary

Mr Bernard H Rees

Yr Hen Sgubor, Flemingston CF62 4QJ Tel: 01446 751253 Email: bernardrees@tiscali.co.uk

Secretary

Jean A Williams

6 Le Sor Hill, Peterston Super Ely, Llanbedr-y-Fro, Vale of Glamorgan CF5 6LW Tel: 01446 760576
Email: briallu@aol.com

Assistant Secretary

Nesta James

Llwyncelyn, 14 Grove Road, Pontardawe SA8 4HH Tel: 01792 863884
Email: nestajames@yahoo.co.uk

Executive Committee

**Professor Tony Curtis, Dr Peter Davies, Dr Dan Evans, Mr William Gibbs,
Dr Sandra Harding, Ms Dilys Jackson, Dr Tudor Jones,
Mrs Maureen Kelly Owen, Mrs Madge O'Keeffe, Dr Anne Price-Owen,
Mrs J M Rees-Mathews, Mr Alan Spiller, Dr Peter Wakelin,
Mrs Jean Walcot, Ms Audrey Walker MBE**

Auditors

KTS Owens Thomas Limited (Chartered Accountants)



Susan Brown

SUMMER EXHIBITION

Featuring Susan Brown

26th June - 5th September 2009

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ANNUAL REPORT 2008

This report, together with the information detailed on p.1 and the associated *Statement of Financial Activities* (pp6 & 7) reflect the Charity Commission's *Statement of Recommended Practice* (SORP). The Society's governance continues to uphold these requirements in furtherance of its Constitutional objects –

To foster and promote the maintenance, improvement and development of artistic taste and the knowledge and appreciation of the arts among the people of Wales, and for this purpose, but not otherwise, the Society shall have the power to purchase contemporary works of art of accepted importance, and to arrange for exhibitions of such works for the benefit of the public, and to present them to Welsh public charitable institutions.

Increasing use of small working groups continues to be employed to progress policy initiatives, their deliberations being subject to Executive Committee consideration and ultimate approval. They are composed of the officers *ex officio* supported by Executive Committee members, with particular interest in the areas under consideration. The President serves as a full member by invitation.

The year's more important decisions/achievements are:

- 70th Anniversary Weekend at Gregynog Hall, Powys
- Production of the 70th Anniversary Print Portfolio and commemorative Gregynog Studio book commissioned in 2007
- Addition of a second studentship award
- Financial assistance to the *Dictionary of Artists in Wales*
- Decision to fill gaps in the CASW Collection together with supporting budgetary provision
- Participation in the Glasbury Festival
- Involvement of the Welsh Assembly Government in the selection and acquisition of the CASW Eisteddfod Prize
- Establishment of post of Past President
- Election of Prof. Bryan Hibbard as President
- Appointment of Audrey Walker, the distinguished textile artist, as Buyer for 2009
- Another hugely successful lecture/study visit programme

This report chronicles another busy year of achievement and the Executive Committee trusts it secures your confidence in their management of your Society.

D.Gareth Davies
CASW Chair

CHAIR CHAT

My formal report will be 'fleshed out' in this year's *Newsletter*, the range and quality of whose articles grows each year thanks to the overseeing of production by Jean Williams.

I have taken previous opportunities, both verbally and in writing to pay tribute to Betty Evans's sterling contribution to CASW in a number of capacities, most recently as President, retiring in 2008.

I now, on your behalf, record our gratitude formally in the Society's Annual Report.

2008 has been another busy and constructive year, highlighted in the Society's splendid 70th Anniversary Weekend at Gregynog Hall, Powys, (featured in the *2008 Newsletter*). However, there were and continue to be concerns, for we cannot remain immured from a most serious world-wide financial downturn. Our already small investment income continues to diminish, as in all probability will surpluses from events, particularly as foreign study visits become ever more expensive with attendant fall off in participation. Access to exchequer-sourced grants (which we had recently begun to explore) will almost certainly cease. We need to do all we can to maximise income and in this context greater support of our 70th Anniversary Commissioned Print Portfolio and commemorative Gregynog Studio book would be welcome; they remain available for purchase.

Even more prudent control of finances will be needed and expenditure prioritized to ensure we provide as much efficiently effective support to the visual arts in Wales as can be reasonably expected of a voluntary organization with modest resources. Perhaps, as encouragement, we should remind ourselves of the Society's genesis in the 1930s Depression and what our founders achieved.

With the National Eisteddfod in Cardiff, CASW's Purchase Prize selection was offered to the Welsh Assembly Government, which readily responded. Lord Dafydd Elis Thomas (Presiding Officer), an art historian/critic in his own right, selected the works (*Spoonscape* Peter Bodenham; *Four Horsemen of the Apocalypse i-iv*; Manon Awst & Benjamin Walther) The level of the CASW prize (£2,000) was insufficient to cover the number of artworks chosen and Lord Elis Thomas committed the Assembly to cover the shortfall. In his address in the Visual Arts Pavilion he hinted strongly that the Senedd should take a more positive role and develop its own Collection, possibly for public exhibition in a refurbished Pierhead Building in Cardiff. This enlightened approach is very welcome and perhaps it may not be too fanciful to see CASW's Eisteddfod Purchase Prize initiative as a meaningful catalyst.

The 2008 London Study visit was, again, a huge success and although it will be reported fully in our *2009 Newsletter* I feel the need to comment. Planned, as usual, by Dr. Tudor Jones and Alan Spiller, the former's serious illness requiring his withdrawal, left Alan (with Bronwen's assistance) to finalize arrangements and to ensure splendid fruition, for which special thanks are due. The highlight was visits to the homes of Rachel Paterson and Rhiannon Gooding to take tea while viewing the works of their late father, Ceri Richards, arguably the most significant 20th Century Welsh artist and a major figure in modern British art. They were truly privileged and memorable occasions.

The Society is grateful for all the support it received during the year, from without and within, not least for the new management Dr Elizabeth Hibbard and her team have brought to our Lisvane lunches.



ORIEL WASHINGTON GALLERY

The Washington Gallery shows over 30 contemporary exhibitions every year, on two levels of gallery space in a beautiful refurbished Art Deco cinema in Penarth. We host regular artists' workshops, talks and cultural events, and have an ongoing education programme, providing access to the arts for all. We have crafts, prints and jewellery on sale, and a fully licensed bar and cafe, open 7 days a week.

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4



Close Encounters IX, monoprint, Bill Jacklin RA



Summer Group Exhibition

20th June to
19th September

New Work from
all the Gallery's artists.

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THE ART SHOP

A unique house for art, The Art Shop and Gallery sells everything for the artist, creative child, book lover, interior designer & discerning collector of Fine and Applied Arts. Changing exhibitions of painting, printmaking, sculpture, jewellery, ceramics and Book Art. Bespoke framing service available.



Top row upstairs gallery images from left to right: William Brown, Craigie Aitchison RA

Bottom row window details from left to right: children's activities, Cornelia O'Donovan, Valentine's, art materials

'The Art Shop is, as its name implies, a purveyor of artist's materials...Upstairs is the gallery, divided into four rooms, a space which is interestingly domestic. This is not the much-vaunted white cube of metropolitan commercial galleries, but a modestly proportioned sequence of rooms in which work can be displayed as it might look in your own home'

(Andrew Lambirth writing in The Spectator Nov. '06)



THE ART SHOP

No.8, CROSS STREET, ABERGAVENNY, MONMOUTHSHIRE. NP7 5EH
Tel. 01873 852690 www.artshopandgallery.co.uk
Opening Times: Tues - Sat 9.15am - 5.00pm

CONTEMPORARY ART SOCIETY FOR WALES

STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an income and expenditure account) for the year ended 31 December, 2008

	Notes	2008 Unrestricted funds £	2007 Total funds as restated £
INCOMING RESOURCES			
<i>Incoming resources from generated funds</i>			
Voluntary Income		12,747	12,262
Activities for generating funds	2	19,140	1,050
Investment income	3	3,098	3,971
<i>Incoming resources from charitable activities</i>			
Educational activities		18,773	18,150
Other incoming resources		1,410	1,446
Total incoming resources		55,168	36,879
RESOURCES EXPENDED			
Charitable activities			
Charitable Expenditure		48,911	7,125
Administration expenditure		24,145	20,638
Governance Costs	4	700	650
Total resources expended		73,756	28,413
NET INCOMING/(OUTGOING) RESOURCES		(18,588)	8,466
RECONCILIATION OF FUNDS			
Total funds brought forward		78,678	70,212
TOTAL FUNDS CARRIED FORWARD		60,090	78,678
6 CONTINUING OPERATIONS – All incoming resources and resources expended arise from continuing activities			
BALANCE SHEET as at 31st December 2008			
		2008 Unrestricted funds £	2007 Total funds as restated £
FIXED ASSETS			
Tangible assets	8	403	504
CURRENT ASSETS			
Debtors	9	5,918	811
Cash at bank		54,470	78,013
		60,388	78,824
CREDITORS /amounts falling due within one year	10	(701)	(650)
NET CURRENT ASSETS		59,687	78,174
TOTAL ASSETS LESS CURRENT LIABILITIES		60,090	78,678
NET ASSETS		60,090	78,678
FUNDS			
Unrestricted funds:	11	40,090	58,678
General fund		20,000	20,000
Purchase reserve fund		60,090	78,678
TOTAL FUNDS		60,090	78,678

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CONTEMPORARY ART SOCIETY FOR WALES

I report on the accounts of the Trust for the year ended 31 December 2008, which are set out on pages 6 and 7. **Respective responsibilities of trustees and independent examiner.**

As the charity's trustees you are responsible for the preparation of the accounts. You consider that an audit is not required for this year under section 43(2) of the Charities Act 1993 (the Act) and that an independent examination is needed. It is my responsibility to examine the accounts (under section 43 of the Act), to follow procedures laid down in the General Directions given by the Charity Commission (under section 43(7) (b) of the Act) and to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that, in any material respect, the trustees have not met the requirements to ensure that:
 - to keep accounting records (in accordance with section 41 of the Act); and
 - accounts are prepared which agree with the accounting records and comply with the accounting requirements of the Act; or
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

KTS Owens Thomas Limited
May 2nd 2008

These financial statements were approved by the board of trustees on 14th March 2007 and duly signed.

CHARITY INFORMATION 31st December 2008 CHARITY NUMBER 247947
REGISTERED OFFICE 6 Le Sor Hill, Peterston-Super-Ely, Vale of Glamorgan CF5 6LW
BANKERS Barclays Bank plc, Cardiff Business Centre, Cardiff
ACCOUNTANTS KTS Owens Thomas Limited, The Counting House, Celtic Gateway, Cardiff CF11 0SN

Constitution Objects

The objects of the Society shall be to foster and promote the maintenance, improvement and development of artistic taste, and the knowledge, understanding and appreciation of the arts among the people of Wales and for this purpose, but not otherwise, the Society shall have power to purchase contemporary works of art of accepted importance and to arrange for exhibitions of such works for the benefit of the public, and to present them to Welsh public charitable institutions.

NOTES TO THE FINANCIAL STATEMENTS

31 December 2008

1 ACCOUNTING POLICIES

Accounting convention

The financial statements have been prepared under the historical cost convention, the Charities Act 1993 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

Change in accounting policies

Works of Art acquired by the society are accounted for as revenue expenditure as all works are purchased for the express purpose of presentation to Welsh public charitable institutions in accordance with the Constitution. No value, therefore, is placed on works of art awaiting presentation at the end of the financial year. Presentations are made periodically and it is anticipated that the next presentation will be made in 2012.

Financial Reporting Standard Number 1

Exemption has been taken from preparing a cash flow statement on the grounds that the charity qualifies as a small charity.

Incoming resources and resources expended

Incoming resources are accounted for on an accruals basis.

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. All costs are directly attributable to their cost classifications.

Governance costs

Include costs of the preparation and examination of statutory accounts and cost of any legal advice to trustees on governance or constitutional matters.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life. Office equipment –20% on reducing balance.

2. ACTIVITIES FOR GENERATION FUNDS

	2008 £	2007 £
Advertising revenue	1,430	1,050
Gregynog Book & Print Project Sales	17,710	-
	<u>19,140</u>	<u>1,050</u>

3. Investment Income

	2008 £	2007 £
Deposit account interest	3,098	3,971

4. Governance Costs

	2008 £	2007 £
Accountancy	700	650

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remunerations or other benefits for the year ended 31 December 2008 nor for the year ended 31 December 2007.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 December 2008 nor for the year ended 31 December 2007.

STAFF COSTS

There were no staff costs for the year ended 31 December 2008 nor for the year ended 31 December 2007.

7. PRIOR YEAR ADJUSTMENT

Following the publication of the book "after Petra" and the portfolio of prints, in conjunction with the Gregynog Press, it was decided by the Committee that all expenditure on the project should be charged as resources expended in the financial statements for the year in which the expenditure is incurred. The comparative figures for the previous year ended 31 December 2007, have therefore been restated in accordance with this policy and the costs of production totalling £11,366 which were shown as Work in Progress have now been shown as charitable expenditure in the comparative figures for 2007.

8. TANGIBLE FIXED ASSETS

	Office equipment £
Cost	
At 1 January 2008 and 31 December 2008	<u>3,729</u>
Depreciation	
At 1st January 2008	3,225
Charge for year	101
At 31 December 2008	<u>3,326</u>
Net Book Value	
At 31 December 2008	<u>403</u>
At 31 December 2007	<u>504</u>

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2008 £	2007 as restated £
Trade Debtors	<u>5,918</u>	<u>811</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

Trade Creditors	<u>701</u>	<u>650</u>	7
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11. MOVEMENT IN FUNDS

	At 1/1/08 £	Net movement in funds £	At 31/12/2008 £
Unrestricted funds			
General fund	58,678	(18,588)	40,090
Purchase reserve fund	20,000	-	20,000
	<u>78,678</u>	<u>(18,588)</u>	<u>60,090</u>
Total funds	<u>78,678</u>	<u>(18,588)</u>	<u>60,090</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	55,168	(73,756)	(18,588)
	<u>55,168</u>	<u>(73,756)</u>	<u>(18,588)</u>
Total Funds	<u>55,168</u>	<u>(73,756)</u>	<u>(18,588)</u>

The purchase Grant Reserve Fund has been set up by appropriating the sum of £20,000 from the General Fund for the express purpose of assisting eligible Welsh institutions to access other larger grant sources of funding for the acquisition of appropriate artworks.

THE SEVENTIETH ANNIVERSARY PROJECT

Four Original Artists' Prints: The CASW Portfolio 2008

Tony Curtis

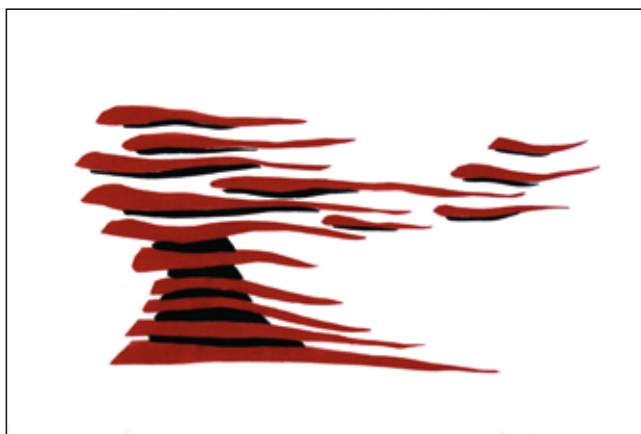
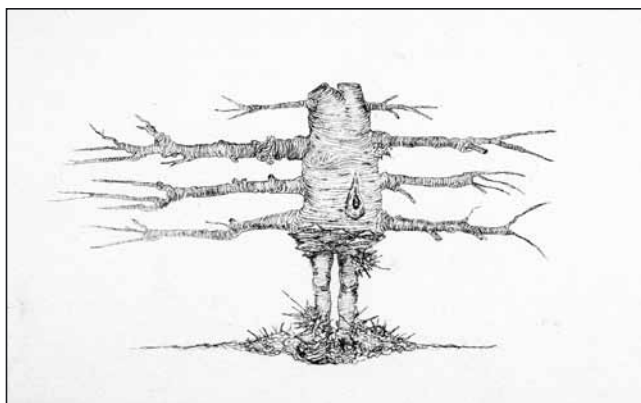
In 2007 a decision was made to allow me to replace the traditional Buyer role by commissioning and producing a portfolio of four works as part of the Society's seventieth anniversary in 2008. I and other members of the committee recognised the previous success of the Year of the Artist project in 2002, when Neil and Deborah Confrey had produced the twelve original works, one for each month, by some of our leading artists. Encouraged by that, and guided by the committee, I determined that the 2008 celebration should consist of a book of essays and a portfolio of original work by artists other than those previously commissioned.

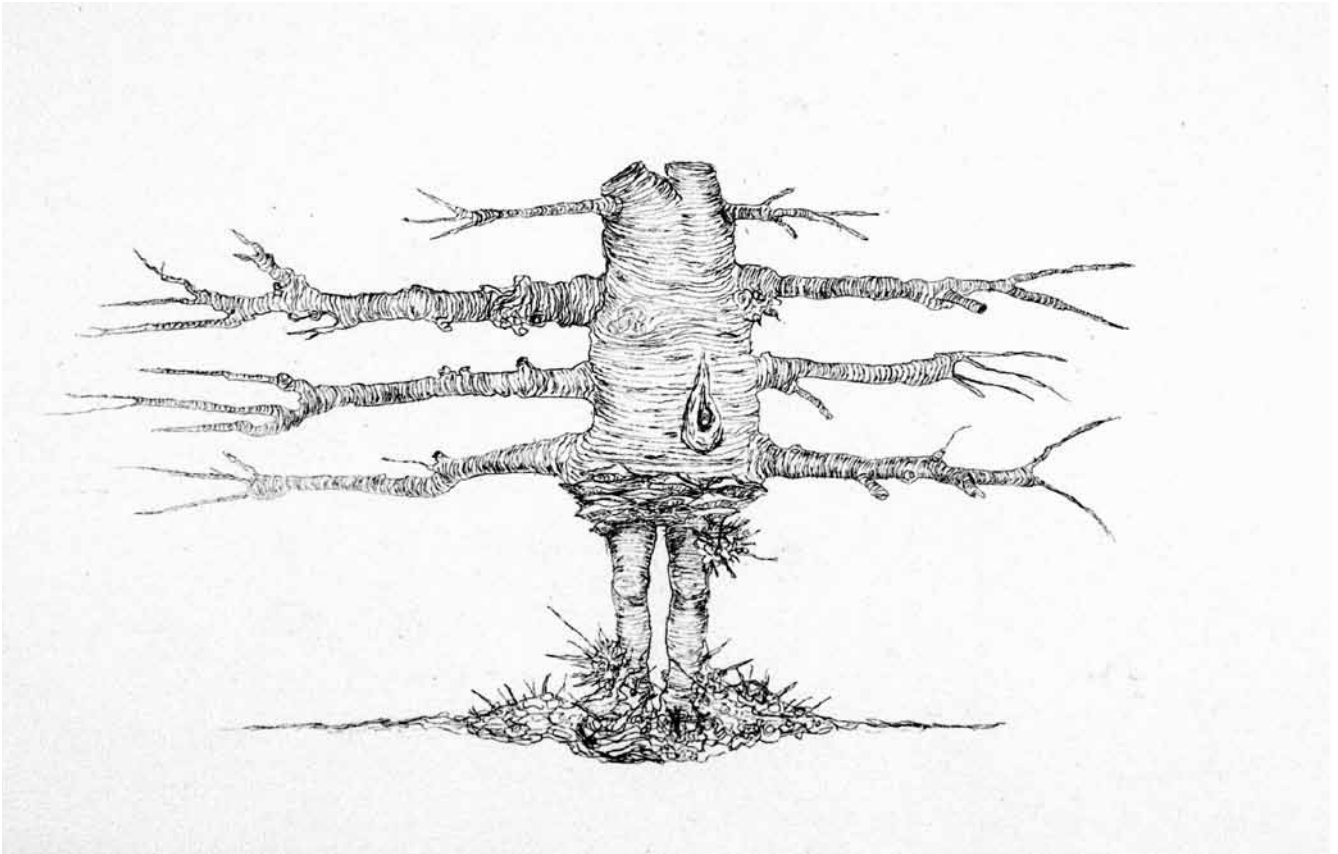
The edition itself, together with the Gregynog-produced book, was to be on general sale and that fact informed choice of essay contributors and the four artists, two painters and two sculptors, who have made serious and accessible contributions to the visual arts in Wales, and who have UK and international reputations: Laura Ford, Shani Rhys James, David Nash and David Tress.

Print-making, the graphic art, has been an important factor in the representation of Wales and its political, social and cultural life for over four centuries. The Society's purchases, I felt, had not always reflected this and I saw the 2008 project as a means of re-invigorating the life of the print in Wales. And so it has proved with the Gregynog Hall annual conference and exhibition being followed by other shows in Powys, Swansea and Tenby. CASW now has a framed exhibition of outstanding prints, available for a variety of purposes, which are sufficiently flexible to provide a core resource for years to come.

The contributors to *Following Petra - A Celebration of Seventy Years of the Contemporary Art Society for Wales* makes a serious, and enlightening contribution to the discourse concerning modern and contemporary art. All the leading artists from Wales, since the second world war and up to this new century, are discussed or referred to by most of our leading critics.

As for the four artists themselves: I finally decided to commission new work from two painters and two sculptors; two women and two men; two artists with roots in the north and two from the south. Those principles were not a constraint, for the artists in the project are among the most notable we have.





Espaliered Girl, Etching, 2007

Laura Fordⁱ was born in Cardiff in 1960 and trained at Bath. She lives and has her studio in Kentish Town, London, exhibits widely and represented Wales at the 2003 Venice Biennale. “Espaliered Woman” was produced in the print workshop at the University of Glamorgan in the summer of 2007 when the artist worked with Chris Nurse. This image, her first print for a number of years, references her Spring 2008 exhibition at Roche Court Sculpture Centre in Wiltshire, in which three life-size “Espaliered Woman” figures were shown.

This image, typically, is both disarmingly simplistic and disconcertingly intriguing. It is, clearly, both “tree” and “girl”; this is a tree that has been espaliered, severely pruned and shaped; this is a girl only because the form has a suggested vagina, legs beneath a gym-slip. Headless, the figure is held between one’s expectations of an illustration in a children’s book, and an organic crucifixion, a contemporary dream of the rood. She is rooted to the spot, either vulnerable or exultant. Is she growing naturally out of the soil, or receding back into her roots?

Childhood is Laura’s central trope: the “Espaliered Girl” etching for the CASW portfolio contributes significantly to her engaging body of work.



The Hand Mirror, Etching, 2007

Shani Rhys James M.B.E. has been one of the most successful and critically acclaimed painters in Wales at the cusp of the old and new centuries. She was born in 1953 in Melbourne, her father being a doctor in the navy and a Welshman. Her mother and stepfather started a travelling actors company, and they knew artists such as Sidney Nolan and Charles Blackman. She returned to the UK with her actress mother and trained at Loughborough and St. Martin's.ⁱⁱ She moved to Wales with her husband and two sons, in 1983, where her career has gone from strength to strength: she won the Gold Medal at the National Eisteddfod in 1992, the Jerwood Prize in 2003, and was awarded an M.B.E. in 2006.

Shani's CASW print, her first ever such work, is informed by a painting from 1996 called "The Hand Mirror". She worked with Chris Nurse at the University of Glamorgan. Her 2007 lithograph inverts the image and changes the colour emphasis to blue. There are just four figures, with the solitary male costume less centrally placed. The gloves scattered on the floor have disappeared in the new image and this may be significant. Those gloves have appeared in many works and are the embodiment of her father's presence. After years of absence she made contact with him again in Australia and the surgeon's gloves he sent her have been worn in her practice as a painter: they are both practical and an appropriation of part of his profession and identity.

As is often the case, Shani's face and form are included in the work: she is almost always facing out at the viewer. She is not confrontational, but, nevertheless is disarmingly open and expressive, as if saying: 'Here I am. Look at me. You see me in what might otherwise have been a private moment.' Though she is anxious to avoid being stereotyped as a feminist artist; she has said, 'I'm painting about the human condition, so the gender is irrelevant.'

Her fascination with costume is focused from the Oriel Mostyn commission in 1994 "Disclosure(s)" where a group of artists was encouraged to respond to works in the collection of the National Museum of Wales. She worked from two paintings: of Katherine of Berain and the double portrait of Sir Thomas and Lady Mansel. 'Both men and women were corseted, they couldn't dress themselves, or even bend down. They were dressed like mannequins, like dolls, so there was a helplessness about these figures.' The figure of Shani as a girl, seated with her hand mirror, seems to be locating her sense of herself and her role as woman in that historical precedent.ⁱⁱⁱ

The CASW etching shows us Shani as a diminutive "Alice" in the wonderland of possibilities – dressing up, assuming adult roles in a society that is gendered through appearance and custom. The undressed fame of the dummy on the left represents both opportunities and challenges: occupy me, dress me.

David Nash R.A. O.B.E. is one of our outstanding contemporary sculptors. His works, mainly large, wood forms, are in major galleries through the world and are exhibited in significant public spaces – MOMA and the Guggenheim in New York, the V&A, the Royal Academy, and widely from Tokyo to California. He was elected as a full Academician in 1999 and has honorary doctorates from the University of Kingston and the University of Glamorgan. He was awarded an O.B.E. in 2005.^{iv}

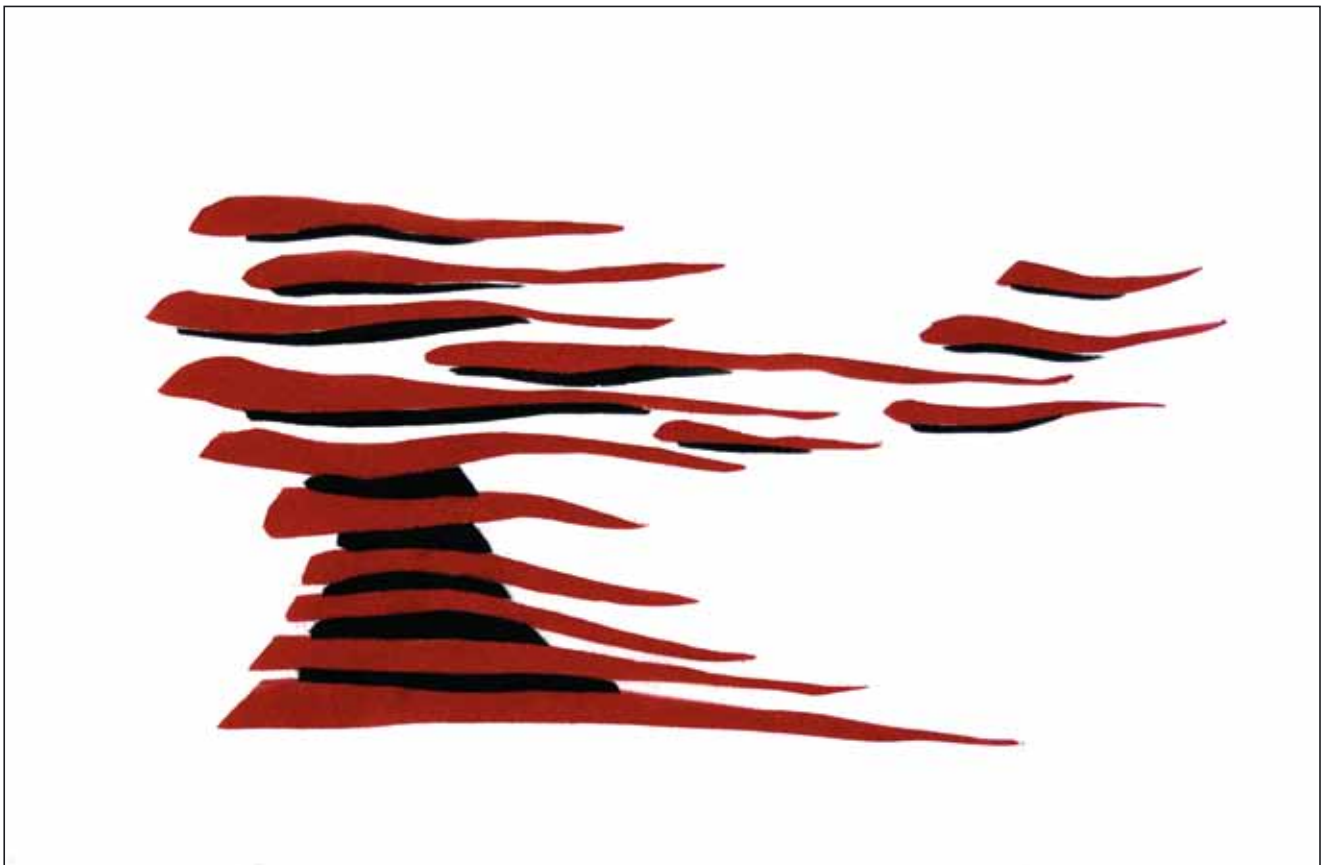
David spent regular boyhood holidays in north Wales and while still a student at Kingston College of Art he rented and then bought a house in Blaenau Ffestiniog, later moving to a former chapel, Capel Rhiw, where he now has his home and personal exhibition space. From 1971, a year after completing his postgraduate studies at Chelsea, he acquired a woodland near Maentwrog and has been working on projects of growth there ever since, notably his “Ash Dome”, as well as the (literally) ongoing “Wooden Boulder” which he cast into the river in 1978 and which has progressed down river and, in 2006, entered the sea off Porthmadog.^v

Richard Mabey, writing of “David Nash’s Artistic Estate”^{vi} has said, ‘The Chinese call wood the “fifth element”. David Nash himself has described wood as a “weaving of earth and light”. He has also said that “the objects I make are vessels for the presence of the human being, aware and surrendering to the realities of nature.”’

David has a firm commitment to the environment and will not use trees that are not moribund. When commissioned to work on a piece he sources the tree and involves local students in the project. He is responsive to the exact structure of each tree and is, in a sense, guided by the wood. This philosophy is exemplified by the Wooden Boulder’s nature journey into obscurity by gravity and the swelling of the Maentwrog river as, ‘a story-attached art work... a stepping-stone into the reality of that particular stream.’ He says, ‘everything in the material world has a spiritual connection, good and bad...I chose to work with wood because it leads me. It teaches me. The wood and the tree and the elements have continually led me.’^{vii}

David’s contribution to the CASW portfolio is an edition of individually stencilled prints; “Red Flash” is referencing the large sculptures in yew,^{viii} one fine example of which, with the same jagged form of suspended movement, is in his collection at Capel Rhiw.

David has a substantial body of graphic work and has produced original prints for some years, including one for the Tate Gallery, St. Ives in 2004 “Pyramid, Sphere, Cube”. His personal production of this original print, assisted by his son, is typical of the importance with which he invests his work in this medium. Each print is created on paper; in a sense it returns that imagination to the wood from which the paper is made.



“Red Flash” hand stencilled print, 2007

David Tress returned to his family's roots in west Wales in 1976, at the age of twenty-one, after studying art at Harrow College and Trent Polytechnic. His journey as an artist has passed through abstract expressionism and an almost Andrew Wyeth heightened realism, to a profound engagement with landscape and buildings that, in common with the other three artists in this CASW project, becomes more than a two-dimensional representation of the world. As Claire Rendell said in her insightful study, 'Though appearances are always his starting-point, what he is finally painting is not the appearance, but the emotion that it engenders in him. And this never seems to be emotion recollected in tranquillity; Tress's paintings plunge us right into the maelstrom.'^{ix}

These works are frequently in two-and-a-half dimensions; he works on paper which is torn, collaged and angled away from the background. They are as much a record of the artist's attempt to grapple with the experience of landscape as a representation of that landscape. The subjects are Pembrokeshire, Scotland and the Isles, Ireland, Tarn in France, and Spain. His studio, close to his house in Haverfordwest, is a surprisingly small, astonishingly messy place, like a guano

depository of paint *Pollocked* over every surface, walls and ceiling. And out of that 'maelstrom' emerges precisely the right decision in terms of the finished paintings; they are both considered and exuberant, and chaotic and resolved.

His drawings in charcoal and graphite are finished, accomplished works, and won him the Wakelin Prize at the Glynn Vivian Gallery in 2001.

In 1999 he was commissioned to produce a Millennium stamp for the Royal Mail and was directed to work in Laxton, Nottinghamshire, a site of medieval strip farming. Tress has always been aware of the history of landscape and for his CASW print returned to the ancient site of Clegyr Boia. This Neolithic settlement is just south of St. David's and was the subject of several Graham Sutherland etchings and drawings in 1938. Tress must see himself in the tradition of Piper and Sutherland and their commitment to Pembrokeshire. "Winter at Clegyr Boia", David Tress's four-stage colour lithograph, was his first ever print; it uses the process of lithography with great sensitivity and engages with the nature of the medium with an excitement similar to that of his painting technique.



"Winter at Clegyr Boia", four plate lithograph, 2007

The four original works which form the Contemporary Art Society of Wales's 2008 anniversary portfolio represent work from two painters and two sculptors who are artists of achievement and acclaim. In addition, three others were conceived and printed – two extra by Shani and one by Laura. In their different ways these seven works represent the diversity, depth and quality of the visual arts in and from Wales at the beginning of the twenty-first century. Those works will, of course, be contributed to collections throughout Wales

In the book, colleagues address issues of Wales the country, the nation and social entity in a discussion of some of the notable artists who have been active in our country during the seventy years of the Society's existence. Most of these artists have had work purchased or acquired by the Society. In that role CASW has made a substantial contribution to the life of the arts in Wales, supporting individual artists and public collections and playing a crucial part in the ongoing debate concerning art and identity. By buying and reading this book, by inviting these prints into your collections, you too may participate further in that important work.

The viewer has to work for perspective from the horizon line and the black and grey marks crackle with the energy of the winter-trapped land. David was introduced to the lithography techniques by Paul Croft at the University of Aberystwyth.

ⁱ All quotations are taken from the interview with Laura Ford by Tony Curtis in *Planet Magazine*, (Aberystwyth, Winter, No 186, 2007.)

ⁱⁱ See *Welsh Painters Talking*, Tony Curtis, (Bridgend, Seren Books, 1997) from which the quotations are taken; and *The Black Cot* (Llandysul, Gomer Press, 2004). {includes an essay by Edward Lucie-Smith.}

ⁱⁱⁱ Cf. Edward Lucie-Smith's essay in *The Black Cot* p17.

^{iv} There are many books and expensive catalogues of his work: *David Nash – Black Below – white Above* (London, Annely Juda/Banque Internationale a Luxembourg, 2002); *David Nash – Forms into Nature {with an essay by Marina Warner}* (London, Artmedia Press, 2001); *Pyramids rise, Spheres turn and Cubes stand still* (London, Annely Juda, 2005); *The Sculpture of David Nash* (Herts, The Henry Moore Foundation, 1996); *Twmps* (Bridgend, Seren Books, 2001).

^v There is a DVD *Wooden Boulder 1978-2003* which records the progress of this art work, (London, Annely Juda, 2007)

^{vi} Richard Mabey, *Selected Writings 1974-1999* (London, Chatto & Windus, 1999)

^{vii} Quotes are from *Welsh Artists Talking* Tony Curtis, (Bridgend, Seren Books, 2000).

^{viii} See the back cover of *David Nash*, Norbert Lynton, London, Thames and Hudson, 2007. This illustrates a version from 2003.

^{ix} *David Tress* Claire Rendell, (Fishguard, West Wales Arts Centre/Gomer, 2002).

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70TH ANNIVERSARY WEEKEND and AGM JULY 18TH - 20TH 2008 Gregynog Hall, Powys

Friday July 18th

Viewing of exhibition and talk

Professor Robert Meyrick

Opening address - The View from Dowlais Top

Professor Dai Smith, *Chair, Arts Council of Wales*

Wine reception

Dinner

Saturday July 19th

Gwasg Gregynog Press - visit and talk

David Vickers

The CASW Collection

Dr Peter Wakelin

AGM

Anniversary Book and Print Launch

Artists in conversation with **Professor Tony Curtis**

70th Anniversary Dinner and recital

Sunday July 20th

Gardens/Walks/ Croquet

Art Now: What Now?

Professor Mel Gooding

PRINTS EXHIBITED AT GREGYNOG FOR CASW 70TH ANNIVERSARY JULY 2008

Exhibition curated by Robert Meyrick

Josef Herman 1911-2000

Two Miners - *Colour lithograph, c.1962*

George Chapman 1908-1993

Pigeon Houses from The Rhondda Suite

Etching and aquatint, with brown hand-colour, 1960

George Chapman 1908-1993

Miner - *Lithograph in black, c.1956*

John Elwyn 1916-1997

Caernarvon Castle - *Lithograph on paper, 1969*

Bernard Cheese 1925-

Down in the Harbour - *Colour lithograph, 1995*

Bernard Cheese 1925-

Porthgain - *Colour lithograph, 1995*

David Tress 1955-

Winter at Clegyr Boia - *Colour lithograph, 2007*

Evelyn Gibbs 1905-1991

Seashore, Anglesey - *Etching with aquatint, 1964*

Kevin Sinnott 1947-

Thin Ice II - *Etching, 1988*

Eleri Mills 1955-

Gorffennaf II - *Etching and aquatint, 2000*

Mary Lloyd Jones 1934-

Hydref - *Aquatint, 2000*

John Brunsden 1933-

Clwydian Range - *Etching and aquatint, 1980*

John Elwyn 1916-1997

Lillies of the Valley - *Lithograph, 1952*

Frank Brangwyn 1867-1956

Tow Rope - *Etching, 1906*

Augustus John 1878-1961

Tête Ferouche - *Etching, 1901*

Augustus John 1878-1961

Lady in a Hat (Gwen John) - *Etching, 1902*

George Chapman 1908-1993

The Valley Gets Deeper - *Etching, 1960*

George Chapman 1903-1993

The Bridge - *Etching, 1961*

Eric Malthouse 1914-1997

Sorting Fish - *Lithograph, 1956*

Graham Sutherland 1903-1980

Ariculated Forms - *Lithograph, 1950*

John Roberts 1923-2003

Large Head - *Etching, 1962*

Ceri Richards 1903-1971

La Cathédrale Engloutie - *Lithograph, 1959*

Ceri Richards 1903-1971

Pianist - *Lithograph, 1959*

Heinz Koppel 1919-1980

Untitled (Head) - *Lithograph, c.1941*

Kyffin Williams 1918-2005

Hugh Dick - *Linocut, 1980s*

Kyffin Williams 1918-2005

Farmer Walking Uphill - *Linocut, c.1983*

Kyffin Williams 1918-2005

Gwastadnant - *Linocut, 1970s*

John Elwyn 1916-1997

Entrance to a Farm - *Lithograph, 1968*

Tom Cross 1931-

Llety Cymro II - *Screenprint 1974*

John Piper 1903-1992

Garn Fawr - *Lithograph, 1981*



Gregynog Press Office Notice



CASW members in the Music Room Gregynog Hall



Retiring President Betty Evans receives a copy of the Society's 70th Anniversary celebratory book from Chairman Gareth Davies



Prof. Tony Curtis in conversation with Anniversary Print Folio Artists, Shani Rhys James M.B.E. and David Tress R.A., O.B.E.



Stephen Gould of Newport University receives the inaugural President's Studentship Award from sculptor Dilys Jackson



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CASW NATIONAL EISTEDDFOD CARDIFF PURCHASE PRIZE Y SENEDD BAE CAERDYDD/CARDIFF BAY

Lord Dafydd Elis-Thomas, the Assembly Presiding Officer, (Y Llywydd), accepted an invitation by CASW to choose a piece to purchase from the art on show in the open exhibition at the Visual Arts Pavilion (Y Lle Celf), at the National Eisteddfod Caerdydd/Cardiff, in 2008, for display in the National Assembly.

Gareth Davies, chairman of CASW, stated: “Since the 2004 Eisteddfod in Newport, money has been set aside in the locality of that year’s Eisteddfod to purchase work for a local museum’s permanent collection”.

“In Cardiff, we support the National Museum of Wales in other ways. And as there is no other museum in the area, we thought the National Assembly might be an appropriate choice, and invited Lord Elis-Thomas to pick a work valued at up to £2,000. What art work is chosen will be purely up to Lord Elis-Thomas. We have displayed in the Senedd in the past but this will be the first time that we have gifted a work to the Assembly.”

- 18 Lord Elis-Thomas said: “I am delighted to have the opportunity to select a contemporary art work for display in the National Assembly. I will have my first opportunity to see the visual art on display at the official opening of the show, on the first Saturday evening of the Eisteddfod. One of the considerations in selecting a piece will be where it might best be displayed for public viewing.”

“Space for displaying art is very different in our three buildings, at the Grade One Listed Pier Head, in Tŷ Hywel, with its own dedicated Youth Chamber, or in the Senedd, itself a work of striking contemporary architecture, which has already become an icon of Welsh democracy. I am very excited that the National Assembly Commission is continuing to be involved in promoting contemporary art as a partner with the Contemporary Art Society for Wales.”

The works chosen by Lord-Elis Thomas were the **Four Horsemen of the Apocalypse’ i-iv (2007)**. These are studies for a large-scale triptych by Awst & Walther that depicts a war scenario. These particular studies make reference to the book of Revelation and the destructive powers of Conquest, War, Famine and Death.

Manon Awst and Benjamin Walther met in Berlin in 2005. Since then they have been living and working together between Germany and North Wales, developing a body of work that often results in installations and performances that fuse the personal myths and fundamental themes of human existence. They have recently exhibited at Galeri Caernarfon and Oriel Mostyn in Llandudno and had their first solo exhibition in London in the Hannah Berry Gallery. Born in Germany, Benjamin Walther studied Art History and Philosophy in Berlin. Before working solely as a visual artist, he directed at some of the most distinguished theatres in Europe, including the Royal Dramatic Theatre in Stockholm, Teatrul Bulandra in Bucharest and the Schauspielhaus in Bochum. Originally from North Wales, Manon Awst completed an Art Foundation course at Coleg Menai, Bangor before studying Architecture at Cambridge University. They write “We were thrilled to hear that our work had been selected for the CASW purchase prize at the Eisteddfod, and it is a great honour that the paintings are to be shown at the National Assembly in Cardiff”.

The other work chosen was **Spoonscape 2008**, Wood, Model trees, drawing by Pete Bodenham. Pete who lives in St Dogmaels, writes, “I am so pleased you selected my work. I work with various materials and processes to realise drawings, sculptures and site-specific interventions. This interdisciplinary approach is often in response to ‘journeys’, both physical and imagined. A recurrent form of inspiration is my phenomenological experiences of the rural landscape and routes through to urban spaces. Bound up with the process of walking, thinking and drawing is the need to work directly and intuitively with materials and objects. *Spoonscape* is a wall-mounted sculpture incorporating carved spoons either end of a branch. The space between the spoons, featuring model trees and the text, can be read as a landscape. The Welsh text translates as ‘inhabit’, along with other possible interpretations. The accompanying drawing of the World represents the tension and struggle between the human agent, the land and national identity.”

The art works chosen by Lord Elis-Thomas have not yet been put on display, as the Pier head building has been undergoing refurbishment works.



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Le Coq, Lithograph by Marc Chagall

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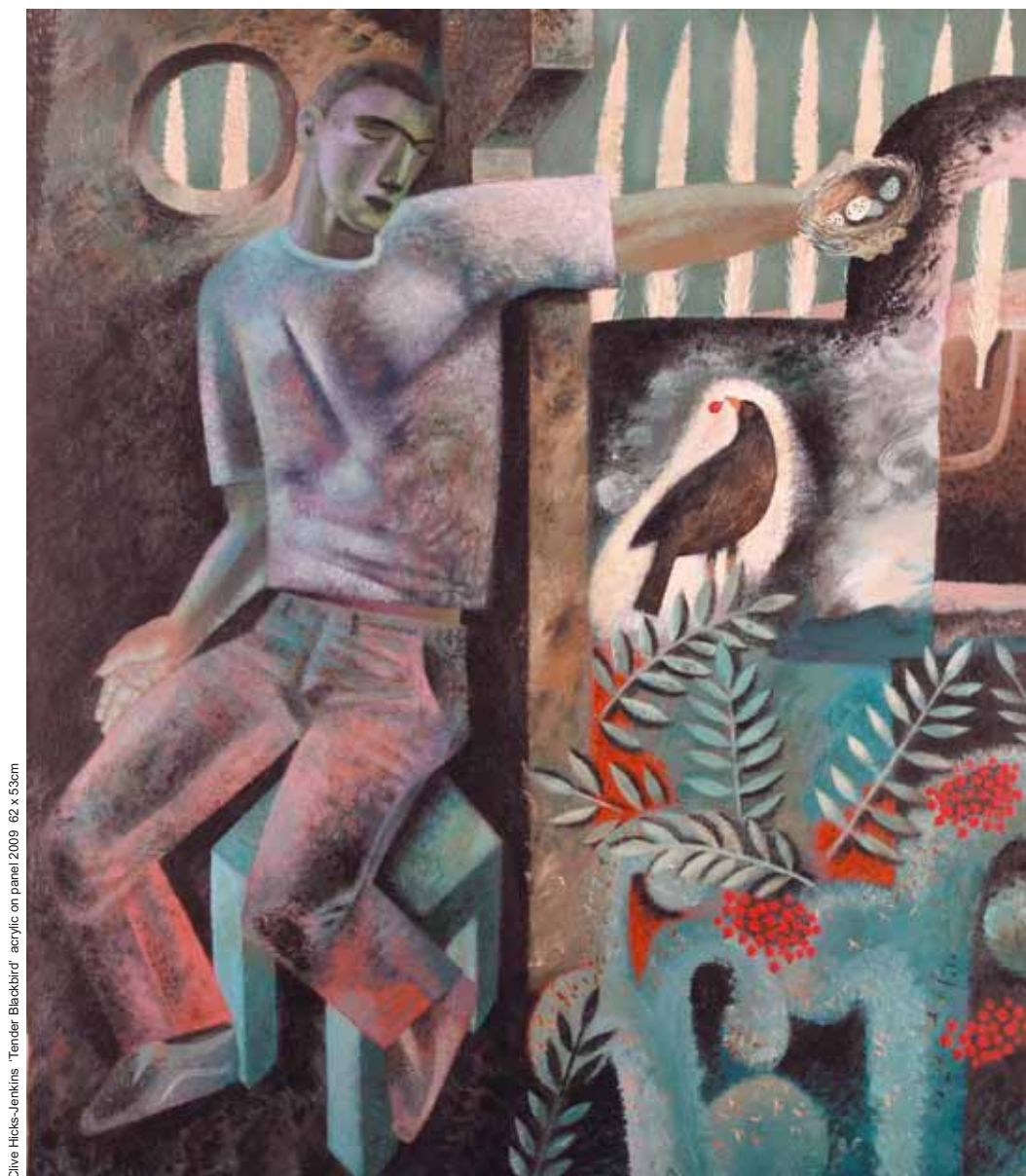
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