



Then & Now

6th June – 14th July 2024

THE TURNER HOUSE



Jenny Allan

I am a Scot who lives in Wales and became a European at age 24 when Britain joined the EEC. Through marriage I have more family members in Europe than in Britain.

I trained at Glasgow School of Art in the 60s; taught at Southampton College of Art in the 70s; fell apart in the 80s consequently becoming a teaching and practising psychotherapist and exhibiting painter in the 90s.

My work is the product of ongoing intrapsychic enquiry. Visual metaphorical narratives arising from the dismantling of the archaic shaping of 'self and other' belief systems that are the result of environmental impingement.

Carl Rogers suggests 'What is most personal is most universal' and similarly I'd suggest these personal internal narratives also provide for an external commentary. 'The Wonderland Years' is essentially a potted expression of outrage and, although a response to my childhood, is equally relevant to the process of the referendum and the onset of Brexit.

Similarly 'The Red Queen's Gambit' is as pertinent to the criminally casual disregard by those in Westminster as it is about my relationship with my mother, whilst 'Waiting' features a distorted version of Laing's 'Divided Self', real and false selves becoming reflections of each other — vacant, obedient and anxious, waiting to discover if what was lost can be found, just as Britain waits helplessly and haplessly in the face of continuing disintegration.

The significance of 'Asylum?' is more about performance than content. Selected for the 1995 National Eisteddfod, a jacket cover for a book about Welsh Psychiatric Hospitals, and prompting my membership of The Welsh Group, and it represents my first experiences of belonging as an artist in Wales.

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Lorna Edmiston

European connections have played a key role in the development of my work. From artistic influences, as well as several visits to European cities, the cultural impact of the continent has always been an important element.

During the late 1980s to the early 1990s, artists such as Matisse and Bonnard were influential – lessons were also learned from the Scottish Colourists and the later works of Anne Redpath, who were all inspired by the light of the Mediterranean. The use of intense vibrant colour, applied with vigorous brushstrokes, were the prevailing features in my painting during this period.

Compositions based on the motif of architectural forms within landscape became my subject matter, and although the locations were places in southern California, aesthetic considerations were informed by the work of artists in 20th century France. As a university lecturer, I participated in several cultural trips to Europe, teaching drawing to students in the cities of Barcelona, Prague, Rome, Florence and Venice. My paintings have been exhibited in Germany, as part of a cultural exchange between the Welsh Group and German artists.

During the mid 1990s, I based my work on the subject matter of landscape, producing a series of paintings based on locations in Prague and Empuries in Spain. Recent compositions continue to use landscape as a starting point to explore the interactions of colour and the calligraphic qualities of paint. Connections with Europe remain; my current work draws inspiration from Cap Frehel in Brittany and the coastline of west Wales.

For further information please visit — info@lornaedmiston.co.uk

Mary Husted

My work has always been a response to the landscape I find myself in, together with references to my personal life. A sense of 'presence' of 'being there' has always been central. I have lived in many places on various continents. In each, as I absorb the new environment, I am filtering it through past places, past experiences. Sometimes they meld. I grew up on the South Downs in the 40s and 50s. I studied art for a while in Germany in 1963. Then marriage and the arrival of children became my life. I moved with husband and family to Barry in Wales in 1979, where the view from my windows inspired me to take up art again. A Fine Art degree in Cardiff consolidated this, and since then I have lived and worked as an artist.

When my oldest daughter moved to live in France fulltime in 1987, I began to move back and forth between there and Wales. I have French grandchildren, (as well as Welsh and English.) They feature in my drawings as do the landscapes I move through. Long stays in Australia and SE Asia added to the mix, and aspects of new very different landscapes and cultures became integrated into my work. The reliefs and 'boxworks' continued but developed alongside a concern with drawing. I realised that my notebooks became works in their own right. My Open Books project, started in 2010, took this in a new direction – www.openbooks-international.org/

I was raised to think of myself as a European. My father set great store by this so that 'we would never be at war with our fellow Europeans again'. Needless to say, for me, Brexit was a catastrophe.

For further information please visit – <http://www.axisweb.org/p/maryviviennehusted> –
and email maryhusted@hotmail.com

Gus Payne

My work is concerned with the human psyche; the rhythm of human cultures. Both the idiosyncrasies that make each of us culturally unique, and the broad universal truths that unite us. My works in this exhibition reference migration and attitudes towards the 'other', and also the patchwork kaleidoscope that colours a veil, beneath which our shared humanity resides.

In 1995 I was an Erasmus exchange student at Athens School of Fine Arts. I was interested in Jungian psychology and the relevance of mythology on the human psyche; the "Collective Unconscious". A rhythm seen throughout human cultures, irrespective of time or place. No surprise then perhaps, that my fascination with mythology began with that of the ancient Greeks. I explored the Acropolis of Athens, Delphi (site of the Ancient Oracle), Crete (site of the Labyrinth / Knossos) and various other locations where the university had annexes, with studio spaces, where I could stay free of charge (I spent less than half my time at Athens, usually backpacking across Greece).

It was then with some despair that I met the proposition that UK was to leave the EU. Clearly there is the very tangible, and immediate effect of UK students now being denied the opportunity I'd enjoyed. Despite some concerns, I believe that the only progressive way countries can tackle the prospect of increasingly powerful multinational organisations, focused on ever increasing productivity and consumption, is to work multilaterally. I believe that the needs of citizens should be paramount, rather than shareholder profits.

Gerda Roper

I adore the painters Chagall, David Jones and Bonnard, and how with the first two, their imagery appears to float in space. I admire how Bonnard paints the memory of what he sees. I like to root myself in a tradition of "magic realism", which encompasses what is felt, what is seen and what is remembered.

I am frequently enrapt by the Renaissance painters Piero della Francesca, Fra Angelico and Botticelli. I marvel at them and how they paint an angel's wing, a soldier's sandal, a saint's halo, and a nobleman's hat with the same assuredness of having seen or witnessed them.

Botticelli's *La Primavera* is about the transfiguration of spring. The warm winds breathe upon the earth and flowers issue from the mouth of Chloris who mutates into the beautiful Flora. In spring new life bursts forth, the sap rises and we are all transformed to a degree from our wintry cardiganed selves.

I like the idea of transubstantiation, epiphanies, insights, transfigurations and transformations, all of which are subtexts of my paintings but now also include crystal gazing, and the desire to know the future.

While we know the past and the present, the future contains our (vain) hopes and desires. The fortune tellers, the tarot cards, the palm readings promise us insight into our future.

Perhaps it is that very helplessness that I so keenly feel in relation to politics and which has led to this vein of work I am showing here.

Ceri Thomas

Born in London to Welsh artist-parents and raised there and in Wales, I am a freelance artist, art historian and curator specialising in art in Wales over the last one hundred years. In 1989, I was awarded a ten-month, postgraduate Council of Europe Higher Education scholarship to develop my painting, drawing and print-making in Florence, having spent an undergraduate year there in 1980-1. One outcome was *Self-Portrait in Florence* which locates me, aged thirty, on the rooftop of the studio of the painter Pietro Annigoni whom I knew in the 1980s.

In 1992, I was on the Greek island of Naxos (of Ariadne fame) where I sketched the small, marble Cycladic figures in the local museum and developed them into a commentary on mass tourism and the cult of the overall suntan.

Later, as a repeat visitor to my Polish girlfriend in Rome, I seized upon the eternal city's imposing Piazza del Popolo as a significant cultural location, not only because of the two Caravaggio's in the adjacent church of Santa Maria del Popolo but also due to the preparations there for one of the first public rallies of Silvio Berlusconi's Forza Italia, following the party's election to the European parliament in June 1994 and the Italian regional election wins of April 1995.

My 'Now' work also combines observation, imagination, commentary, and metaphorical reference to the individual and the international. *Give and Take?* was produced on the cusp of the EU referendum campaign (I was actively involved in the 'Wales for Europe' campaign) and the *Bird in the Hand* series post-dates Brexit and its ongoing cultural, political and economic consequences.

For further information please visit — cerithomasart.com — and for picture sales and his latest hardback book 'Shaping Art in Wales' (2023), @ £33 each, email — cerithomasart@gmail.com



The Euro-Wales '92 Group is a new initiative which was conceived of in 1991, and is currently taking shape in preparation for its first major launch next year.

The group's genesis and complexion are many stranded:

- 1) its very conception represents a response to a perceived gap not only in Welsh culture, but also to Wales's growing yet still rather weak profile, as we see it, in the rest of Britain and Europe;
- 2) its appearance anticipates Britain's fullest integration into Europe so far, at the end of 1992. One of our primary long-term aims, therefore, is to promote Wales's artistic richness and foster European links - a process to be preceded, and subsequently complemented, by the co-ordination and consolidation of emerging Welsh talent;
- 3) members of the Euro-Wales '92 Group will principally comprise of young visual artists and designers, though those working on the theoretical/historical/critical side will also be included. More precisely, no person born before 1950 nor without proven professional commitment to his/her art will be eligible for membership. Similarly, he/she must have a European outlook, as well as have some link with Wales, through parentage, birth, residence, training, etc.;
- 4) in addition to annual exhibitions, the group intends to provide a variety of features as it develops and grows: to participate in other events, liaise with other groups, develop exchanges with our European counterparts, function as a new forum for debate and produce occasional publications, organise the transportation of pictures, etc.. Thereby, it will not merely serve as an antidote to individual artistic isolation, but will, hopefully, enrich both the immediate and wider cultural environments too.

This small presentation by just some of the founder members is not a representative cross section of our still-embryonic group. It is just a tiny foretaste of greater things to come.

Barry Youth Centre, South
Glamorgan, 3 September 1992

Exhibitors

Frankie Locke
Adrian Paul Metcalfe
Glyn Pooley
Ceri Thomas
Steve Whitehead



ADRIAN PAUL METCALFE

Born

Bradford 10 February 1960

Education

Cardiff College of Art: Art and Design (Foundation)

Coventry Polytechnic: Fine Art (BA Hons)

Career

An AADW member, has exhibited widely since the early 'eighties.

Teaches painting part-time, and has been an artist in residence on several occasions, having also provided workshops and demonstrations for schools, art and community groups, and museums.

Works created to have a symbolic quality, derived from "...a personal response to specific [natural and ancient] sites ... and the living spirit of nature..." contained therein.

(Selected) Exhibitions

1987 "White Water", Llanelli Library

1990 "Touch the Earth", St David's Hall, Cardiff

1990 "Water, Wood and Stone", Old Hall, Cowbridge

1991 "Traces of Albion", Bryn Glas House, Newport

1992 Laing Art Competition, Mall Galleries, London

1992 "Fingerprints", Newport Museum and Art Gallery

(Selected) Placements

1985 Artist in Residence, Daniel Owen Centre, Mold

1988 Artist in Residence, Carnegie Community Centre, Skewen

1992 Workshop, "Fingerprints", Newport Museum and Art Gallery

Address

6 Adamsdown Square, Adamsdown, Cardiff, South Glamorgan, CF2 1EZ (tel 0222 471195 [Home]/ 464576 [Studio])



CERI THOMAS

Born

London 23 November 1958

Education

University College London: Art History and Italian (BA Hons)

University College Wales, Aberystwyth: Visual Art (MA Hons)

Career

Significant periods of time have been spent in Italy since 1980. Began exhibiting in 1983.

Also a part-time lecturer in art history and art practice, and an occasional writer on contemporary artists.

More recently, has been profiled on BBC Wales radio and television, and HTV's "Primetime".

Aiming at a metaphysical realism, notably in figure and still-life pieces.

(Selected) Exhibitions

- 1985 "Figurative Artworks: 1983-85", Theatr Ardudwy, Harlech
- 1990 "Tuscan Perspectives", British Institute of Florence, Italy
- 1990 First Wales Art Fair, Phillips, Cardiff
- 1991 "Compositions", St David's Hall, Cardiff
- 1991 Second Wales Art Fair, Old Library, Cardiff
- 1992 "Golden Prospects", Norwegian Church, Cardiff Bay

Awards

- 1985 Italian Government Short-Term Study Scholarship
- 1989-90 Council of Europe Higher Education (Painting) Scholarship
- 1990-91 Welsh Arts Council Interest-Free Loan
- 1992 Co-sponsorship by Cardiff Bay Development Corporation and Grosvenor Waterside of "Golden Prospects" exhibition

Address

Villa Seren, 23 Park Road, Barry, South Glamorgan, CF6 8NW (tel 0446 735616)





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CITY OF
 CARDIFF

JULY EVENTS - 2 DAYS OR MORE

1 - 2 **Sleeping Beauty.** Annual extravaganza created by the design students of the Welsh College of Music & Drama taking a classic fairy tale as this year's theme. Puppets, models, sets & assorted constructions promise an experience that is both educational & highly entertaining. Suitable for children and adults of all ages! Cardiff Castle: 6.30pm & 8.30pm. £2.00, £3.50. Tel: 0222 372175.

1 - 3 **Barnum.** Paul Nicholas stars in the smash hit musical which follows the ups and downs in the life of America's greatest showman, P. T. Barnum, with showstopping acrobatic, juggling and tightrope walking feats. A thrilling family entertainment featuring great numbers including "Come Follow The Band" & "Join The Circus". New Theatre: 7.30pm (Thu.1st & Sat.3rd matinees at 3.00pm). £9.00-£24.50.

The Hound of the Baskervilles by Sir Arthur Conan Doyle adapted by Perry Thomas Mirage Theatre Company presents a faithful rendering of the classic mystery with Sherlock Holmes, master of detection, facing his most puzzling case. Sherman Theatre, Arena: 8.00pm. £3.50, £5.00.

The Winter's Tale by William Shakespeare presented by Cwrpas Theatre. Caerphilly Castle: 7.30pm. £5.00. All seats under cover. Box Office: Calvin Rees Travel, Caerphilly - Tel: 0222 861318; Ortel Bookshop, Cardiff - Tel: 0222 395548.

1 - 10 **The Art of Work.** An exhibition of oils, watercolours and prints which relate to the theme of work that was, and in some cases still is, carried on in South Wales, charting the developments from an agrarian to an industrial society. Newport Museum & Art Gallery: 9.30am-5.00pm (Mon-Thu); 9.30am-4.30pm (Fri); 9.30am-4.00pm (Sat). Admission free.

Euro-Wales '92 Group. Exhibition of paintings, prints and photographs by ten young artists. Third Wave Gallery, Jacob's Building, West Canal Wharf, Cardiff: 10.00am-5.00pm (Wed-Sat). Admission free.

1 - 24 **Art Exhibitions** at St David's Hall (10.00am-4.30pm and after 6.00pm most evenings). A shared exhibition of recent works by Patrick Keen and John Sweetingham featuring land and sea scapes, marine life and other works (Level 4). Exhibition of recent drawings, paintings and hand-cast paper pieces by David Good (Level 2).

1 - 31 **In Fusion: New European Art.** An exhibition of the work of eleven artists who live and work in Europe but whose cultural roots lie elsewhere. The artists show the importance of recognising the diversity of Europe's cultures. Oriel, The Friary, off Queen St, Cardiff: 9.00am-5.30pm (Mon-Sat). Tel: 0222 395548. Also at Chapter Arts Centre, Cardiff: 12noon-5.00pm & 7.00pm-10.00pm (Tue-Sun). Admission free.

Chairs and Chairmakers. An exhibition of 49 chairs dating from c.1500, which traces the evolution of the chair in Wales. Both fine and country chair-making traditions are featured with items made by Wales' foremost contemporary furniture makers. Demonstrations and archive footage of craftsmen at work. Welsh Folk Museum, St Fagans: 10.00am-5.00pm daily. **Until Sept. 24th**

Canals of Wales. Through the early illustrations, photographs, models and artefacts this exhibition shows how canals of Wales, in the north and in the south, were instrumental in allowing the industrial revolution to shape the face of Wales as we know it today. Welsh Industrial & Maritime Museum, Cardiff: 10.00am-5.00pm (Tue-Sat), 2.30pm-5.00pm (Sun). **Until January 1994.**

Prehistoric Sea Monsters. Huge spectacular animals have lived in the sea since prehistoric times. Over 100 million years ago there were enormous reptiles, giant fish and other strange animals. This exhibition shows many of these fascinating creatures, including ten robotic reconstructions that move and "swim" in an underwater setting. National Museum of Wales, Cathays Park: 10.00am-5.00pm (Tue-Sat), 2.30pm-5.00pm (Sun). **Until February 27th 1994.**

Exhibition

THE first major exhibition of the Euro-Wales '92 Group is being held at the Third Wave (formerly West Wharf) Gallery, Cardiff, until July 10.

Members of the group, several of whom come from the Barry area, including Ceri Thomas and Glyn Pooley, are young visual artists and designers born since 1950 and working as painters, printmakers and photographers. Styles range from Magic Realism to abstractions.

One of the group's primary aims is to promote something of Wales' artistic diversity and richness, and thereby foster European links.

The exhibition is open Wednesday to Saturday (10am to 5pm).



**Care and Treatment of the
Mentally Ill in North Wales
1800–2000**

PAMELA MICHAEL