

LATE SPRING 11 FREE ISSUE NO 11

# ARTicle

CULTURAL LIFE ON THE EDGE

**2 DIFFERENT POINTS OF VIEW**  
LINDA & CHERYL THOMPSON *artists*

**POSTCARD FROM AUSTRALIA**  
KELLY LEAR *photographer*

**UNDERGROUND ART FROM INDIA**  
MARIA JONES *architect*



Above: *Blind Captain Cat* © Cheryl Thompson  
Below: *Dream Destination* © Linda Thompson

# CROSSING CONTINENTS?

## *From Pembrokeshire to the World*

In this edition of **ARTicle**, we showcase work from three continents:

Close to home, as the County's galleries open for business in earnest over this Spring's Easter and multiple Bank Holiday weekends, Tenby's Art Matters at the White Lion Street Gallery plays host to a new exhibition from mother-and-daughter 'team', Linda and Cheryl Thompson (see opposite) – a striking contrast of styles.

This edition of **ARTicle** also see the introduction of two features that we hope will become regular fixtures in the magazine in future. In her 'Postcard from...' Australia, Solva-based photographer, and founding participant on our **ARTists** Pembrokeshire website, Kelly Lear, who is spending a year Down Under, recounts the differences she has found between these two vastly divergent yet compelling landscapes. Architect Maria Jones opens a series of pieces on unusual art galleries from around the world with an account of one of India's most striking and unusual art venues: the GUFA in the culturally-rich city of Ahmedabad. If readers have their own 'Postcard' or gallery accounts that they would like to share with us, then please get in touch.

It seems so long ago but **ARTists** Pembrokeshire as an idea is just two years old and the 18-months worth of Sustainable Development funding that enabled the group to set up its virtual arts centre at [www.artpembrokeshire.co.uk](http://www.artpembrokeshire.co.uk) has just come to an end. We will do a recap of our successes in the next edition, and would like all members and readers to put their thinking caps on and let us know if they have any ideas for future funding opportunities. Our website constantly provides up-to-date information on competitions and commissions and the latest is the call for nominations for Artes Mundi – see below. Good luck to you all!

## CHANGING SEASONS

### CALL *for* ENTRIES: ARTES MUNDI 2012

Wales' biennial international arts prize has changed seasons – from Spring to Autumn – and nominations are now being invited for Artes Mundi 5.

The UK's largest arts prize (see feature in **ARTicle** 4, Spring 2010), Artes Mundi gives a platform to artists who are established in their country or region and are emerging internationally but who are under-recognised in the UK. Artes Mundi 5 will be installed in almost 800 square metres of new contemporary galleries at the National Museum Cardiff, opening in September 2012 and running for three months. The nomination form can be viewed at [www.artesmundi.org/nomination-form/](http://www.artesmundi.org/nomination-form/)

Please note that a web presence is required for entry so if you are a Pembrokeshire artist and don't have one, contact us at [info@artpembrokeshire.co.uk](mailto:info@artpembrokeshire.co.uk) for your free entry on **ARTists** Pembrokeshire.

# MOTHER *and* CHILD REUNION

## LINDA & CHERYL THOMPSON *artists*

April sees the opening of an unusual show in Art Matters at the White Lion Street Gallery, Tenby. The two artists exhibiting, Linda and Cheryl Thompson, are mother and daughter – and both have exhibited separately at Art Matters in the past.



Linda in her Tenby studio Image © Maria Jones

Originally from Edinburgh, Linda moved in the 1970s to Tenby, where she brought up a family – including Cheryl, who now lives in the Scottish capital but exhibits frequently in her home town. This neat circle has brought them together in a joint exhibition, which opens on 30 April.

Despite this serendipity, however, their styles and subjects couldn't be more varied.

Linda's acrylic work depicts Tenby in a variety of guises, from sea- and townscapes to portraits of famous residents – often with a touch of the surreal, in works that betray influences as diverse as de Chirico and Patrick Caulfield. Her section of the exhibition is called 'A Different Point of View', but the working title was the tantalising 'Un-seeing Tenby'.

Cheryl, by contrast, has produced a set of black-and-white limited-edition prints inspired by Dylan Thomas' classic 'Play for Voices', *Under Milk Wood*. For this, she has used the traditional technique of pen dipped in ink, which has then undergone an etching-type process and hand printing with oil-based inks.



Above Tenby: *Forgotten Gem #2* © Linda Thompson

Below *Mr Pugh, dunking Mrs Pugh in rat soup*

© Cheryl Thompson



In the soup? Cheryl Thompson

Although Linda has always drawn, and even trained in mechanical drawing and worked initially as an architectural draftsman, she has been practising art full-time since graduating as a mature student from Carmarthen's Trinity College in 2007. The catalyst, she says, was actually visiting her daughter in her studio while Cheryl was studying for a Fine Art degree in 2001. Having dabbled in watercolours previously, Linda was encouraged to take on oil painting at college, but she considered that they took too long to dry between stages and found acrylics a better medium. Her degree took one day a week for five years, during which time she also experimented freely with plaster-of-Paris castings amongst other media.

# ARTISTS' PROFILE

## ART MATTERS *exhibition*



Mural: Tenby VC Infants School

© Linda Thompson

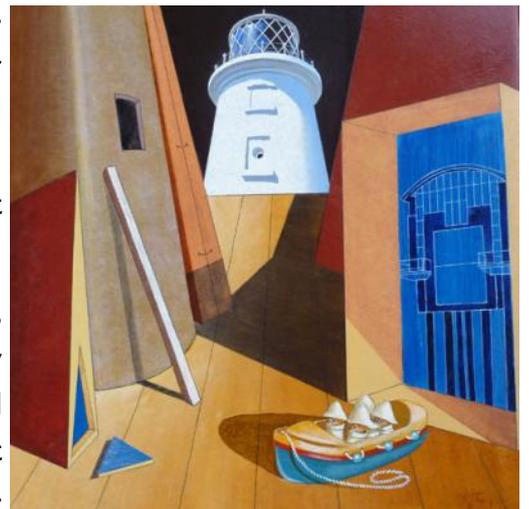
The fact that she came to Fine Art later in her career hadn't curtailed Linda's artwork, however. Tales abound of portraits and paintings worked on and then casually gifted to friends and relatives! Whilst working at Tenby Infants School, she designed and painted an 8'0" x 4'0" mural for the school, which depicts the life of the school over its 50-year history.

Indeed she declares herself keen to engage more with public art, bemoaning much work seen in public buildings which is not at all inspiring or uplifting.

She claims to find her artwork therapeutic, and that the pressure of the degree and the presence of deadlines has wetted her appetite for the subject. She is keen to try more portraits, and would like to become 'looser' and more abstract in her work, getting away from the precise detail so prevalent in her current output.

Nonetheless, Linda recalls that her local gallery, Art Matters, initially found her pictures 'strange', and weren't sure that they

would sell. This forced her to think about what kind of work might attract sales, and to work



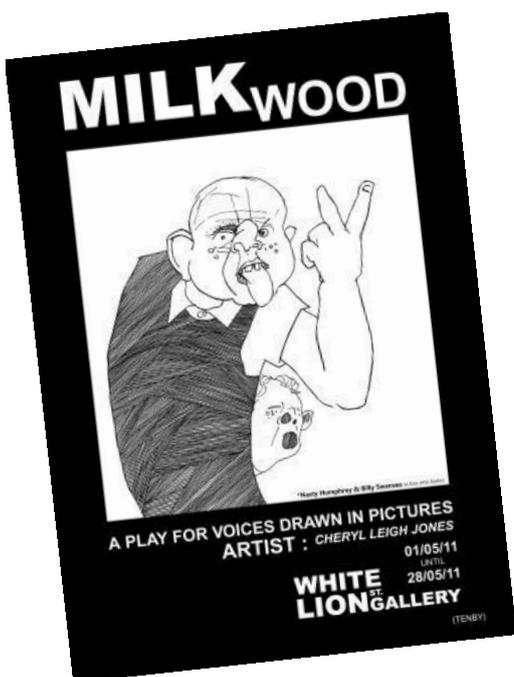
*Life is but a Dream*

© Linda Thompson

more with colour) – which she finds 'difficult', claiming she is happiest when working in black and white.

This will come as a surprise to anyone perusing the often extremely vivid hues of her latest work, which stand in such stark contrast to Cheryl's many monochrome images.

Cheryl's work is more concentrated in format, often comprising series of similar-sized prints which demonstrate her experience in graphic illustration for books and magazines. She cites as influences the 'big three' exponents of British pen-fuelled satire – Ralph Steadman, Gerald Scarfe and Ronald Searle – alongside the dark, brooding work of Edwardian master Arthur



Milkwood poster © Cheryl Thompson

# MOTHER *and* CHILD REUNION

## LINDA & CHERYL THOMPSON *artists*

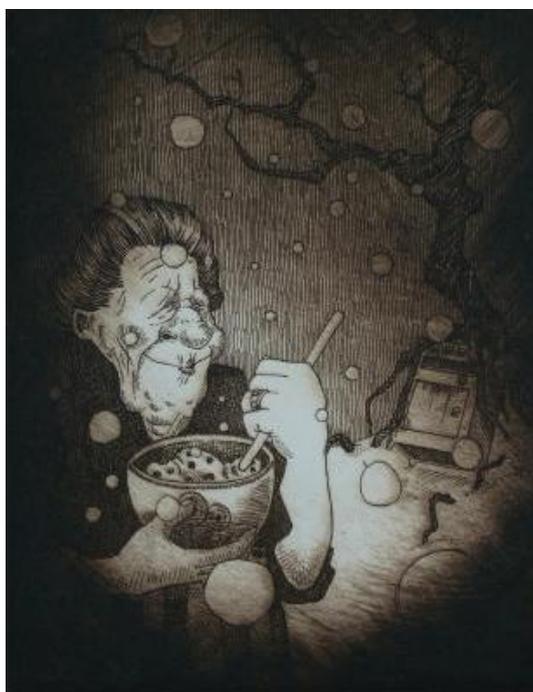


Room with a View  
© Linda Thompson

Rackham. In the work displayed at Art Matters, she took inspiration directly from the written *Under Milk Wood* having deliberately avoided listening to its many radio and other spoken-voice incarnations. In this way, she says that she was able 'to use myself as a direct filter from script to paper', interpreting Thomas' verbal characterizations 'either via a portrait form, or to capture the "essence" of that person through their thoughts or dreams'. She is also currently illustrating two of her own books: one, darker-sounding tale for older children and adults about an entrepreneur who runs a sinister 'duel business'; and a book for younger children featuring the intriguing-sounding characters Stumpy the City Pigeon and The Snorkelling Monkey!

This isn't the whole story, however, and Cheryl also undertakes commissions and works in paint in a more colourful style.

Nonetheless, she approaches painting in a similar way to illustration, and always tries to sneak in a plot or narrative, being fascinated by the watching and documenting



Evans the Death's Mother Making Welsh Cakes  
in the Snow © Cheryl Thompson

the 'everyday person' and then exaggerating aspects of their appearance to arrive at a livelier caricature treatment. Her most recent commission



Kubla Khan (detail) © Cheryl Thompson

has been for eccentric Scottish author Sandy MacNair: painting an interpretation of the Samuel Taylor Coleridge poem *Kubla Khan*. Cheryl recalls: 'dipping my pen into an inkwell of "liquid acid", I adjusted my kaleidoscopic specs and with his favourite music (The Incredible String Band) in the background, I got to work.' Shades, perhaps, of Welshman Ralph Steadman's caustic accompaniments to the frazzled, recollections of that other famous Thompson – the much-missed Hunter S?

*A Different Point of View* and *Milkwood* open at Art Matters at the White Lion Street Gallery, Tenby, with a *Meet the Artists* event on Saturday 30 April at 7 pm (details from [www.artmatters.org.uk](http://www.artmatters.org.uk)). The exhibition runs from 1 to 28 May, 10 am – 5 pm; daily except Wednesdays). For more information, contact John or Margaret on 44 (0)1834 843375 or email [info@artmatters.org.uk](mailto:info@artmatters.org.uk)

# POSTCARD FROM AUSTRALIA

KELLY LEAR *photographer*

Solva-based photographer, Kelly Lear, shares her experience of travelling in Australia

Coming to Australia has surprised and amazed me. The image I had before I left was of one giant beach stretching along the east coast, dotted with seaside towns, filled with beer drinking backpackers and surfers. I forgot to picture the rest of Australia? This photograph was taken in The Flinders Ranges, South Australia, which was my first trip out of the city and into the Ozzie countryside. I was immediately stunned by the vast expanse of space! We drove for miles without seeing another soul. It



Flinders Range, South Australia © Kelly Lear

was a strange feeling to be so far away from civilisation and any other human being, a feeling not experienced living in Britain.

The countryside was a refreshing change from the cities I had visited, to be able to see the vast horizon and stare far into the distance with 'nothing' obstructing the view! Using this landscape as a subject for my photographs enabled me to create a composition that allowed space within which to think. I was surprised how 'nothing' could be so interesting and captivating, never once did I feel restless, and I spent a long time just staring in awe.

Living in Pembrokeshire there is a feeling of space, where I can often feel distanced from the rest of the world; an escape from reality. Here it was similar, except that in the Australian countryside you really are very far away from anything. A massive difference between Australia and Britain is the weather and how this affects the landscape, colours, atmosphere and way of living. In parts that receive little rain, I noticed the earthy colours, the reds and oranges; the golden of the grass. These were complemented by the often cloudless vivid blue sky, and the blue shadows of the looming mountains.

I have found many similarities between Australia and Britain, but there are subtle differences influenced by the weather. People's clothes, their attitudes to certain things, what they eat – and seeing their sofas on the front lawn! Being away from Pembrokeshire, I have realised just how beautiful it really is, and how, bad weather isn't always a bad thing. There is something magical about the Pembrokeshire coastline that I haven't seen here. I think the wind, rain and mist we experience at home creates an atmosphere that, combined with the rugged landscape, makes something of real beauty. I have even missed this weather from time to time, and the excitement of facing the elements. My trip has made me appreciate Britain, in particular Pembrokeshire, but also has given me the urge to see more of the world, and discover more of the differences that I have found so intriguing.

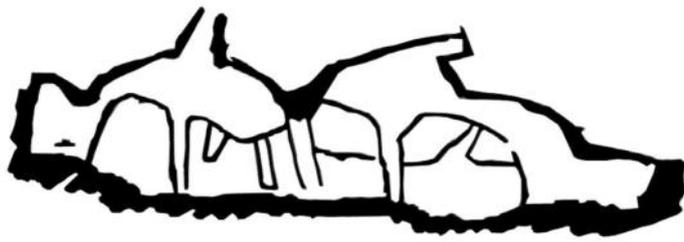
# UNDERGROUND ART *from* INDIA

## MARIA JONES *architect*



The Gufa's restless roofscape

Image © Maria Jones



Design sketch of the Gufa

© Balkrishna V Doshi

In the first of an occasional series of articles on unusual art galleries around the world, Maria Jones is in the Indian city of Ahmedabad

At the entrance to Ahmedabad's leafy university campus, and through a low brick gateway, a strange form erupts out of the earth. A writhing 'landscape' of tiled mounds, it resembles the backs of multiple turtles, distorted Buddhist *stupa* domes – or perhaps a beached spacecraft. On closer inspection, things grow even odder. Fringed as it is by a lively café, thronged in the cool evenings by students from the nearby academies, its gaping maw nonetheless provides access to a subterranean cave populated with weird, metallic statues.

You have stumbled across the Gufa, a unique collaboration between India's most well-known architect, Balkrishna Doshi, and artist, M. F. Husain, whose sculptures grace its interior. Despite Doshi's past reputation for producing stunning buildings of considerable discipline (in his student days, he worked for Swiss modernist master Le Corbusier), the Gufa is a seemingly wilful collection of forms and marked a turn in his *oeuvre* towards a more mystical, narrative approach. And despite Husain's foremost reputation as a painter (he exhibited alongside Picasso at the 1971 São Paulo Biennale), his metal sculptures dominate the interior, reminiscent of Buddhist and Hindu cave-temples, and the tiled version of his painted 'snake' perfectly complements Doshi's restless roofscape.



Cavelike interior

Image © Maria Jones

No ordinary art gallery then, but not as impulsive as at first sight. Its half-sunken form responds masterfully to the searing Gujarati climate, where temperatures may reach the high 40s Centigrade in the parched summer months. The myriad glazed tiles covering the bulging and rippling roof forms may have provided the perfect 'canvas' on which Husain famously sprang one day and painted the gallery's trademark sinuous 'snake' pattern. However, they also reflect glaring sun away from the interior – and their myriad forms provide the maximum amount of surface area by which to do so. As a blending of the mystical and the practical, the Gufa is in a class of its own.

# HIGHLIGHTS

## ARTicle RECOMMENDS *for the* LATE SPRING

- Art Matters' White Lion Street Gallery in Tenby is showing 'Linda and Cheryl Thompson: New Work' until 28 May. Linda's paintings are in acrylic on a series of themes including unusual aspects of Tenby while Cheryl has produced a series of original prints based on Dylan Thomas' *Under Milk Wood*. More details are on 00 44 (0)1834 843375 or email [info@artmatters.org.uk](mailto:info@artmatters.org.uk)
- St Davids Studio Gallery is showing new acrylics, pastels and watercolours by Chris Neale until 8 May. Call 00 44 (0)1437 720 648 or email [info@stdavidsstudiogallery.co.uk](mailto:info@stdavidsstudiogallery.co.uk) for more information.
- Emrys Arts are showing Jessie Mason's recent works until 31 May. For more details email [sales@emrysart.com](mailto:sales@emrysart.com) or telephone 44 (0)1437 779646 or 779646
- Tenby Museum and Art Gallery's new exhibition is the work of Cherry Pickles and runs until 22 May. Contact them on 00 44 (0)1834 842809 or email [info@tenbymuseum.co.uk](mailto:info@tenbymuseum.co.uk)
- St Dogmaels Gallery has a solo show by Diana Heeks running until June 4. Contact them on 00 44 (0)1239 612677, or email: [saintdogmaelsgallery@hotmail.co.uk](mailto:saintdogmaelsgallery@hotmail.co.uk)
- The Cloister Gallery in the Refectory at St Davids Cathedral will be showing the expressive oil paintings of Jo Kimpton until 9 May. More details available on [www.stdavidscathedral.org.uk](http://www.stdavidscathedral.org.uk)
- Picton Castle is hosting an exhibition of new works by Ian Jacob entitled 'In Sutherland's Footsteps' until 31 May in the Large Gallery. For details see [www.pictoncastle.co.uk](http://www.pictoncastle.co.uk)
- Darren Yeadon is showing his latest work in Carrara marble and Preseli bluestone at Druidstone Hotel near Board Haven until mid-May. For more details call 01437 781221 or email [chipchip88@hotmail.com](mailto:chipchip88@hotmail.com)
- Fishguard Arts Society is showing 'H20 - An Exhibition of a Watery Theme' at the Tower at Oriel y Parc in St Davids from 30 April - 4 June. For more details, go to [www.fishguardartssociety.org.uk](http://www.fishguardartssociety.org.uk)
- Running until 8 May at Oriel Joanna Field Gallery at the Torch Theatre in Milford Haven: 'Abnormal'. Ju Gosling is a disabled artist who approaches some difficult questions in a colourful, playful way, using digital imagery and installation. For more details call 00 44 (0)1646 695267 or go to [www.torchtheatre.co.uk](http://www.torchtheatre.co.uk).
- Pembrokeshire Art Associates are showing their work at Newport Memorial Hall until 2 May. See [www.newportmemorialhall.co.uk](http://www.newportmemorialhall.co.uk) for more details.
- Oriel y Parc in St Davids is showing 'Stories from the Sea: Above: Below and Beyond the Tide'. For more information see [www.orielyparc.co.uk](http://www.orielyparc.co.uk) or call 00 44 (0)1437 720392.

## LOOKING FORWARD

- From 6 May until 4 June, The Waterfront Gallery in Milford Marina will be hosting 'Pembrokeshire Photographers', featuring the work of Heather Bennett, Gina Hughes, Annie Nichols, Chris Tancock and David Wilson. The private view is 18.30 - 20.30 on 6 May and Chris Tancock will be talking about his work on 12 May at 19.00. Contact them on 01646 695699 or email [david.randall@btconnect.com](mailto:david.randall@btconnect.com).
- Oriel Joanna Field Gallery at the Torch Theatre in Milford Haven is showing Chris Rees' 'The Way it Was' from 13 May to 12 June. Between 1997 and 1999, Chris captured on film a group of people who live in a small hamlet in West Wales. More details can be found on [www.torchtheatre.co.uk](http://www.torchtheatre.co.uk) or by calling 00 44 (0)1646 695267.
- Tenby Museum and Art Gallery's next exhibition is Caro Flynn's ceramic work, on show from 27 May to 26 June. Contact them on 00 44 (0)1834 842809 or email [info@tenbymuseum.co.uk](mailto:info@tenbymuseum.co.uk)
- From 14 May to 18 June, Oriel Q in Narberth is showing new work by Beth Marsden. Oriel Fach has photographs taken at the Narberth Food Festival by Mark Kerr and photography from students of the West Wales School of Art is on the Stairs. Call 44 (0)1834 869454 or email [lynne-orielq@tiscali.co.uk](mailto:lynne-orielq@tiscali.co.uk) for more information.
- PureART Gallery, in Milford's Marina, are planning their next show which starts on 7 May and runs until 31 May and showcases the work of Maggie Brown and Ishbel McWhirter. Call 00 44 (0)1646 694591 or email [gallery@artpure.co.uk](mailto:gallery@artpure.co.uk) for more details.
- ARTists PEMBROKESHIRE's website is live, and includes a constantly updated listings page, as well as giving visitors the opportunity to pass on their 'hot tips' for events in the county. There are also links to other arts listings websites and publications. Visit [www.artpembrokeshire.co.uk](http://www.artpembrokeshire.co.uk) or join us on Facebook and Twitter.

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