



*Celebrating 40 years
of Mission Gallery*

Introduction

In 1977, a group of artists set up Mission Gallery (then Swansea Arts Workshop Gallery), and for many years galvanised and sustained an artist run, voluntary organisation, which saw Turner and Jerwood Prize winning artists exhibit, as well as local and Wales based artists.

For this 40th Anniversary exhibition, our current and past Staff, Volunteers and Board of Directors will be selecting their favourite Artists and Makers from the last four decades. Contributions and donations via artwork, workshops, writing, poetry and music as well as comments and congratulations from those who have been involved, supported, enjoyed and loved Mission Gallery, will all be part of a summer of celebration and activity.

Mission Gallery is proud of its rich and layered history and this summer's exhibition will provide a glimpse of the stories, memories and highlights as well as events, activities and themed workshops for adults and children. Our digital catalogue will form the basis of an ongoing archive we hope to develop throughout the exhibition period. We are grateful to the writer and curator Sally Moss for her research and texts which lay the ground work for this valuable snapshot of our fascinating history

For this 40th year exhibition, many artists have donated work such as prints and drawings which will be on sale for as little as £40, as part of our Fundraising for the Future. Please continue support Mission Gallery as a place of opportunity, experience and education for all.

Swansea Arts Workshop – on a Mission

“AADW Executive Committee - the last meeting was held on the afternoon of Sunday 18th January 1976 in the home of Ron and Glenys Cour in Swansea... Some time ago we asked every Branch to investigate suitable buildings which could be acquired and converted into studios ...”

LINK, Issue Spring 1976

Ron Cour was the first Chairman of the Swansea & District Branch and, with Dick Wakelin, had spotted the potential of the redundant St Nicholas Seamen’s Church in Gloucester Place. Once the thriving South Dock it was now a rundown/ derelict area – but Swansea City Council had plans for regeneration into a ‘Marine Quarter’.

Acquiring the building for a peppercorn rent in spring 1977, Swansea Arts Workshop was to be a multipurpose project - meeting place, gallery, event space and workshop with two studios (and more planned nearby). Launch of the gallery on June 23rd was to *“coincide with the Queen opening the new Leisure Centre”* (did she pop in?) and *“the response of our members to the challenge of having the gallery area completed has been overwhelming. All the venture needs now is a responsive public. Civic pride in the Workshop will follow with time.”* Celebrations included a week long mini Arts Festival - John Ormond’s poetry; Welsh Choral Music; ‘Swansea Jack’ folk group; Hamlyn Davies on American art; Bob Cobbin and concrete poetry.

AADW believed that *“the artist’s studio is the basic and most necessary facility in the creative process”*. A lease was finally negotiated with the Swansea City Council for the two office floors of the former Oscar Chess car showroom creating 11 more studios

(first tenants were three potters, one sculptor, six painters and a photographer), print workshop and photographic dark room. Opening in February 1980, local press reported -*“There is nothing so important to a group of artists as a base from which to work, and the Gloucester Place studios have filled that void”*.

‘Swansea Branch News no 1, 11/77’, listed the new Management Committee, Chairman, General Secretary, Exhibition Secretary, Treasurer, P.R.O., Premises Manager, Materials Banker and Newsheet Editor. This combination of visual artists, stepping up to tasks, working together with a creative programme of exhibitions; work spaces and studios; diversity of events; commitment to community; public dialogue and support for/ involvement by young artists - would be the ongoing ‘mission’.

Old Hub - New Hub

“Members began to realise that having this display space means that we are able to show what we want free of interference by lay committees and insensitive administrators.”

LINK Issue 13 1978

From 1977 Swansea Arts Workshop supported artists and encouraged public participation. Initially the exhibition programme featured work by *“Branch members and others, interspersed with travelling shows which would not otherwise appear in Swansea”*. But exhibitions were just one aspect of the ‘mission’ to create a centre of activity and interest – a hub - for the arts in Swansea.

A Visual Artists Slide Library; Interest free Credit Plan for purchasing art works; Employment Training Schemes (*“able to cope with the unusual and unexpected”*); Artists Exchanges (including Mannheim); Studios, Print Workshop and Darkroom; Drawing and Etching sessions; Mural/ hoardings projects; Film evenings; Art Loan Scheme to individuals and businesses; local initiative panels; educational projects for youth and the unemployed - or lobbying for Art/ Craft Commissions in public spaces and campaigning to improve the Glynn Vivian Art Gallery & Museum.

Peter Jones, Welsh Arts Council, supported campaigns and proposed ideas to Swansea City Council. So in 1980 the first city artist in Wales was appointed and the press confirmed that - *“the City council was eager to experiment with this direct involvement of an artist in its activities, the appointment was part of the City’s obvious commitment to the visual arts and environment, already shown by its sympathy for artists’ groups, its extension of the Glynn Vivian Art Gallery and Museum, recent appointment of an Exhibitions Officer there, and renovation of historic parts of Swansea”* (and projects by the city’s Special Projects Officer, Robin Campbell).

Throughout the 1980s discussions were ongoing about new directions and priorities – *“develop a more meaningful relationship with Swansea College of Art; stop the leaks in the studios (always on the list!); engender greater awareness of the national situation; increase dialogue between members; evolve ambitious exchanges with other groups; expand external space to the Marine Quarter; examine new methods of fund-raising and provide experience and guidance to relevant authorities* (indeed this was so successful that the Branch was invited to submit a proposal to open a Gallery in the Old Guildhall – but that’s another story!)

Welsh Arts Council – now Arts Council of Wales/ Swansea City Council – now City and County of Swansea

Texts by Sally Moss • July 2017

Curator & Lecturer
Member of AADW • 1977
Mission Gallery Acting Director • 2010/11

Jonathan Anderson

Selected by Dr. Russ Harris

*Mission Gallery Board Member
and Vice Chair of Mission Gallery Friends*

Jonathan Anderson's work *Dark Star* left a lasting impression on me. I remember being overwhelmed when I first saw it exploding in the gallery space. The intense black shape seemed an impossibility, where the points of the star reached into the arches and alcoves of the exhibition area.

The blackest of blacks contrasted with the pure white walls of the gallery, and almost seemed to suck the light into its core, like a black hole. Coal dust was part of my childhood, and is integral to his work.

Dr. Russ Harris

Jonathan Anderson graduated from Swansea Metropolitan University in 2007 and had his first solo show, '*Dark Star*' at Mission Gallery in 2010.

Past group shows have included '*To the Buddha: Veils and Voids*' at St Davids Hall, Cardiff, 2010, '*Terra*' at Jerwood Artspace London 2011, '*Thin Place*' at Oriel Myrddin, Carmarthen 2015. Solo shows include '*Coal Dust Mandala*' at Oriel Myrddin in 2012 and '*Coal Face Buddha*' at Art Lacuna, London in 2016.

In 2010 he was the recipient of the Richard and Rosemary Wakelin Purchase Prize at The Glynn Vivian Art Gallery, Swansea.

Dark Star • 2010
A Mission Gallery Exhibition

A Collection of Drawings • 2008
Group Show



Julie Arkell

Selected by Deirdre Finnerty-Davies

Exhibitions & Marketing Assistant

I have such fond personal memories of working with Julie Arkell when she exhibited at Mission Gallery in Spring 2015. I am, in fact, wearing the 'Jam' brooch I bought as I write this and a 'Runaway Rabbit' hangs in my daughter's bedroom (a gift from the Mission Gallery staff on her birth). Needless to say, I am smitten with Julie's work.

The detail that goes into each creature she creates, the stories that they tell through their character and the reputation that precedes Julie and her work, is next to none. I admire her achievements in craft and I was delighted to have been able to assist Julie with bringing her collection to Mission Gallery and also participate in a wonderfully memorable and imaginative day-long workshop.

Deirdre Finnerty-Davies

Julie Arkell is one of the UK's best recognised, and much loved, contemporary folk artists. She creates delightful imaginative creatures, full of wit and whimsy that bring a smile to your face. Working in papier-maché and mixed media, Julie combines craft and fine art techniques and process with vintage fabrics, found and discovered curios, papier-maché, stitch and knit to create these unique, and distinctly personal, objects.

Born in London, Julie Arkell studied at West Surrey College of Art and Design in Farnham before gaining a diploma in textiles at St Martin's School of Art.

Away • 2015

A Ruthin Craft Centre Touring Exhibition



Keith Bayliss

Selected by Paula Richards

Finance & Administrative Assistant

I like art I can connect with. Keith’s work for me is an honest interpretation of the world he sees. For me it is filled with a sense of wonder, innocence and paradoxically, knowingness. *The Enclosed Garden* lures you in with the promise of something else waiting for you on the other side, like a magical land. It left me wanting to know more, to go to the places hinted at. I guess it appeals to my own childhood memories and flights of fantasy and the richness of imagination.

Paula Richards

I cannot emphasis strongly enough, the importance of Mission and its predecessor Swansea Arts Workshop. This gallery provided my first opportunity to exhibit. It was my starting point as a professional visual artist and for that I must thank Jane Phillips, once again. Thirty plus years on, Mission provided an opportunity for me to do this again and for that I must thank Amanda Roderick. Both experiences were of fundamental significance to me. Both were starting points. Artists should continually re-start, re-analyse, re-assess. This is not easy, but Mission allows this, encourages this and because of this, Mission is of vital importance.

But also, I cannot express to you how oddly magical the building is. The brick and stone has a life and a personality of its own. It can be both accepting and painfully demanding as an exhibition space. I have seen many hundreds of shows there since it was born as a gallery and of course each show is different, but strangely, each show seems meant to be. There are some who will say it is due to the cleverness of the exhibitor or the curator. To some extent I agree. But as someone who works with materials, I know that they have a life of their own. This building has a life of its own. Sit in it one evening, when it is empty, before hanging your next show and if you give it time, you will hear it speak to you.

Thank you Mission – the building and everyone in it.

Keith Bayliss

The Enclosed Garden • 2012

A Mission Gallery Exhibition

Recent Work • 1981

Keith Bayliss: New Work • 1982

Annual Group Exhibitions

Arts Education

Image & Word • Me, Myself, I

Splash Cymru • Criw Celf West

Curatorial & International Projects

Poem in October, Belgium/Wales Exchange • 1995

The Visual Word, UK Year of Literature • 1995

Invention, Imagination, Interpretation; Czech and

Slovak Surrealist Exhibition • 1998 at

Mission Gallery, Taliesin and Glynn Vivian.

Photography by Thomas Smith



Caroline Broadhead

Selected by Anna Lewis

Mission Gallery Board Member

So many inspiring artists work have entered the gallery over the years, it was difficult to pick just one. I felt I had to select the beautiful work of Caroline Broadhead. Caroline was one of the artists that inspired me to study jewellery design and I was lucky enough to study under her tuition during my degree in Middlesex University. She has always been an influence in my way of working and how I think about jewellery, the body and material.

Caroline for me is one of the pioneers of new contemporary jewellery and works across disciplines in applied art, textiles and collaborates with dance and performance artists. Her installation at Mission in 2003 was a memorable ghost like installation of empty suspended dresses creating a room within a room you had to negotiate whether you stepped inside or outside. A surreal experience in this beautiful space I will always remember. What an honour to exhibit beside her at this special show.

Anna Lewis

Working across the fields of the fine and applied arts, creating installations and three dimensional objects, Caroline also regularly collaborates with choreographers producing installations for live performance. She was awarded the Jerwood Prize for Applied Arts: Textiles in 1997 and was winner of the Textiles International Open in 2004. Her work is included in public collections throughout Europe.

Away • 2003

A Mission Gallery Exhibition

Beyond Material • 1997

A Mostyn Gallery Touring Exhibition



Olivia Brown

Selected by Gail Wynter McCarry
Business Development Manager

I first saw Olivia's work at Mission Gallery in December 2011. It was a wonderful whimsical display touching on the real issues around celebrity obsession. It was such a charming and popular show and naturally one that captured my canine loving heart and I have avidly followed her work ever since.

Olivia's work is dominated by her interest in the animal kingdom especially dogs. Her sculptures are chunky and solid for me reflecting a depth of real character and as a life long dog owner, she perfectly captures the individual quirky nature of them. Her first work began life in a Debenhams window. Elvis The Whippet's Salon was an extension of her degree show in which she had looked at the absurdities of the beauty industry - again it was a whimsical take set in a 1950's style poodle salon. Olivia's ability to tackle more serious social issues but with such a playful touch reflects the depth of her talent and leaves a true impact upon the audience.

Elvis represented by the charismatic Whippet breed is an iconic piece and made a return in Reggie's Roller Disco on the judging panel and I simply fell in love. It is wonderful to see Elvis & Olivia back at Mission for old and new audiences to enjoy once again.

Gail Wynter McCarry

Olivia has become widely known for her ceramic sculptures and site specific installations such as Elvis the Whippet's Salon, Operation Jumpsuit and more recently Reggie's Roller Palace.

As well as the aforementioned Olivia spends a lot of time painting. When not working Olivia spends her time with her husband, lovely little daughter and Edith the (very old) greyhound where they live in the beautiful Yorkshire countryside.

Reggie's Roller Palace • 2011
A Ruthin Craft Centre Exhibition



Julie Brunskill

Selected by Rachael Leahy

Retail Assistant

Julie Brunskill and her family are huge supporters and active members within Mission Gallery. Julie's work, based in our Craft space, is such refreshing way of looking at the medium of ceramic. She thinks beyond the traditional ideas of what ceramics should be and creates these small intimate worlds within each of her ceramic sculptures.

Rachael Leahy

First visit to the gallery

I have known and loved Mission Gallery, or Swansea Arts Workshop as it was then, since first visiting Swansea in summer 1983. I received a warm welcome from the gallery attendant, who told me about Swansea Arts Workshop Gallery and the Association of Artists and Designers in Wales. She said if I did come to live in Swansea I must get involved, as indeed I did several months later.

I have no memory of the exhibition that day but the welcome was courtesy of the lovely Rosemary Wakelin. The gallery was then, and is still, a major port of call for meeting other artists/makers in the Swansea area.

Julie Brunskill

Maker in Focus • 2016



Katie Allen

Selected by Rachael Leahy

Retail Assistant

Katie Allen's approach to painting is so dynamic and her style reminds me of my absolute favourite painter Peter Doig. I know that part of Katie's practice has been public art commissions and one project which I've seen myself is in Morriston Hospital. I admire and support outreach and engagement work by artists in public buildings, which can be easily accessed by everyone within the community.

Rachael Leahy

Mission Gallery has played a formative part in my art education from its early beginnings as Swansea Arts Workshop, where, as a foundation art student, I enjoyed attending the weekly life drawing classes that were held there. Since then I have seen the gallery go from strength to strength. The exhibitions over the years have helped to inspire, inform, shape and challenge my ideas and understanding of art. I was delighted to have been invited in 2012 to have a solo show at the galley and am grateful for the support the gallery has given me in developing my career.

I wish Mission Gallery a Happy 40th Anniversary and continued success in the future!

Katie Allen

Nature Illuminated • 2012
A Mission Gallery Exhibition



Glenys Cour & Muriel Clement

Selected by Amanda Roderick

Gallery Director

I have been involved in Mission Gallery for twenty years – two of its four decades in existence and almost half of mine. In that time I have been fortunate to have worked with and learnt from so many talented and influential people. There are many significant women from different generations whose loyalty and association with Mission Gallery transcend others. Too many to mention who have impacted me personally but Glenys and Muriel are an inspiration to so many of us in Swansea.

They have not only exhibited regularly at Mission Gallery in group and solo shows but also between them over four decades, helped set up, galvanize enthusiasm, sustain and support the gallery for long periods of its journey. Their commitment to and investment in the organisation, are and were, crucial to its longevity, success and philosophy.

It is essential that we acknowledge the creative vision, passion and contribution of key artists and individuals at such a celebratory time in the gallery's history. To recognise how that particular group/generation established a long term ideology; influencing and feeding an organisation, developing its ethos - one centred on the importance of nurturing and supporting artistic talent. Politically, socially, 1977 was a defining era; a period when so many grassroots organisations like Mission Gallery - around the world - were formed. Now more than ever, at such critical times for the arts, culture and education, we must remember Mission Gallery's core values, its inclusivity and how it was founded; as an evolving creative collective and an artist run space.

A long time ago in 1977 Swansea Art Society was a flourishing and forward looking group and they decided they needed an exhibition space of their own. At the time my husband Ron Cour was the Chair. He was sculpture lecturer at Swansea Art College. He was building a cabin on our boat in the dock and as he was passing by the Mission Chapel, he went inside and realised, though it was in a very poor state, that it had potential and we took it on. After many hours of sweat and tears, the small band of helpers including Jane Phillips and some of our art students, it became a lovely little gallery. We called it Swansea Arts Workshop, where exhibitions and performance of all sorts took place, including Ted Hughes reading his poetry.

From this beginning over the years it took on various artistic guises eventually becoming Swansea Branch of the Association of Artists and Designers headquarters, until at last it became the lovely little gem of a gallery called Mission Gallery. It flourishes and in doing so, enriches the community in so many ways. We are so proud of it.

Glenys Cour



Glenys Cour & Muriel Clement

Selected by Amanda Roderick

Gallery Director

For forty years, Muriel Clements masterful tapestries have encompassed the constantly changing, interacting pattern of earth, sea and sky. The reflective quality of the yarn, combined with its richness of colour, expresses a very personal statement about the environment in which she lives.

Many years of teaching and travelling have a place in her work: Greek islands, Gower beaches, French countryside. Gallery and studio visits the world over, some of them, like The Edinburgh Tapestry and her enduring admiration for weaver Archie Brennan, are constant themes. She insists that tapestry is its own mistress, seeking neither to imitate painting nor produce photographic likeness. In her weaving, her passion, perhaps above all else, is colour and form. Her dye book is itself a work of art, a document of her quest for the perfect blue, red or green... floating at the gallery walls, we might see in her 'windows' views of our world, shared and personal journeys, and a particular interiority that is her landscape.

"Losing herself in time and space, absorbed in colour - this is Muriel's text, one that is rich and accomplished, a true celebration of her language"

Angela Maddock, 2010



Claire Curneen

Selected by Angela Maddock

*Artist, Writer & Lecturer. PhD candidate at Royal College of Art.
Former Board Member, Volunteer and
Former Chair of Mission Gallery Friends 2011-15.*

I've always been absolutely captivated by Claire Curneen's work, it is stunning. For years a photocopied print of two of her sculptures has been pinned to my studio wall for inspiration. This is work I could only ever dream of making: beautiful, troubling, fragile and tender, it is all those things that make a life, but most of all it 'pricks' me, which, at the end of the day, is what the best of art should do.

Angela Maddock

'Curneen's work offers us a precious liminal space of contemplation, like an altar or an icon but crucially, if there is devotion here, it is to humanity and creativity'

Teleri Lloyd Jones
for the exhibition catalogue *'To this I put my name'*

Claire Curneen's sculptures are poignant reflections on the nature of humanity and our precarious place within it. Universal themes of loss, suffering and sacrifice underlie her intricate, porcelain figures, their translucent and fragile qualities offering potent metaphors through which to consider the human condition. Her ceramic figures have an imposing presence which tap into our desires, fears and mysteries. They are highly visceral, referencing Catholic imagery from the early Italian Renaissance.

Porcelain, terracotta and black stoneware create an exquisite textural finish to these works, with dribbles of glaze and flashes of gold to accentuate their rich qualities. These figures bear bold narratives of human experiences and explore themes around death, rebirth and the sublime.

Succour • 2004
A Ruthin Craft Centre exhibition

To this I put my name • 2014
Collaborative Touring Exhibition
with Ruthin Craft Centre

Photography by Dewi Tannatt Lloyd



Paul Emmanuel & Ian Davenport

Selected by Kat Ridgway
Education & Participation Assistant

Paul Emmanuel has always had strong connections with Mission Gallery since presenting the show *Current* in 1988, a solo show in 2000 and a period of time as its Gallery Co-ordinator/Curator in the early 1990's. A Goldsmith graduate who studied alongside Damien Hurst, Craig Wood and Ian Davenport, he co-curated *Right Now!* in 2014 with Craig Wood. This exhibition was in my view one of the most exciting exhibitions held here since my involvement with Mission Gallery.

Paul has always remained true to his roots and produces work that is inherently and inescapably Welsh. His work is generally centred on paint and pigment and his unique and contemporary approach combined with eclectic material choices and techniques, are inspirational and thought provoking.

Kat Ridgway

Paul Emmanuel

Paul Emmanuel graduated from Goldsmiths College, University of London in Fine Art/Textiles in 1988, and lives in the Brecon Beacons in Wales.

Emmanuel uses the context of how and where painting is made to reference broader structures that inform the meaning of its setting. They bring a range of references from hybrid forms to material interplay. His work sits between beauty and abjection, high art and folk art with their materiality diverted from its traditional, natural or utilitarian destinies. Varied in form, the works all have an underlying connectedness through ideas of materiality, a common approach to physical stuff, its inherent references and conceptual malleability.

Ian Davenport

Shortly after leaving art college, a friend asked me to be involved in a group show he was curating at Mission Gallery. It was Paul Emmanuel's first curatorial role. Although the exhibition did not receive that many visitors, all the work was very powerful. Twenty-seven years later Paul collaborated with another artist living in Wales, Craig Wood, to organise another exhibition of the same people. For me this was a perfect opportunity to make a wall painting in the 'Apse' space of the former chapel and respond to the architecture. It was also a chance to 'dry-run' a project I had been planning for the Venice Biennale 2017 which has just opened. So twice in my life Mission Gallery has provided an important opportunity - long may it continue.

Current • 1988
Right Now! • 2015

Paul Emmanuel Exhibitions

The End • 2006
Psycho • 2002
Green Finger Mixture • 2002
New Painting. Solo Show • 2000
Curator Right Now! • 2015
Current • 1988



Paul Emmanuel

Blue Nantyffin Comb Painting • 2016
Oil and Texel fleece on stretcher bars



Ian Davenport

Peter Finnemore

Selected by Dr. Hamish Gane

Mission Gallery Board Member

Peter was this mysterious part-time tutor when I was at art school in the late 90's. We were all aware that he was highly regarded as an artist and photographer, but nobody had seen much of his work. When *Gwendraeth House* came to Mission, all was made clear. There are very few artists able to successfully synthesise such a rich array of dialectical elements: playfulness, seriousness, humour, anger, comfort, fear, philosophy, religion, spiritualism, postmodernism, cultural identity and universal suffrage... they're all there in spades (in Peter's garden), and perfectly poetically presented. We all bought the catalogue, a beautiful Ffotogalley publication, and I still recommend it to my students. Peter continues to produce incredible work, inspiring new generations of students and emerging artists. He's a Welsh treasure.

Dr. Hamish Gane

Mission Gallery is a wonderful institution, a beautiful exhibition space engrained with Swansea history, which has encouraged and nourished the careers of several generations of artists, including myself. It has given a platform for artists at the beginning of their careers to showcase their creative talents and to reach an informed and supportive audience. Mission Gallery is infused with the spirit of its first Director, Jane Phillips and that legacy is now being pushed ably forward by Amanda Roderick. It was a great pleasure to work with both of them on my solo show *Gwendreath House* in 2000.

Peter Finnemore

Gwendraeth House • 2000

A Ffotogallery Touring Exhibition



Rozanne Hawksley

Selected by Keith Bayliss

Vice Chair of Mission Gallery Board

Rozanne Hawksley is a maker of powerful imagery. That is not an easy ability. Many artists try and rarely succeed in making imagery that is significant, emotionally powerful and descriptive of the human condition and experience. Her work is, well crafted and seductive, you are drawn into the intricacy in its making only to be struck to the heart and grabbed by the throat by its intense emotional impact.

Rozanne is a relatively recent exhibitor to Mission Gallery and yet she is not a young artist. If asking Rozanne to describe her involvement with Mission, you will receive a description of her immense gratitude to Mission for the opportunity it gave her at a time when she needed support and reassurance of her worth. This is something Mission is good at. It is a rare and priceless quality.

Keith Bayliss

I am so pleased to be asked to take part in this special show at the Mission Gallery – a gallery I grew fond of, respected and that gave me my first solo shows.

It is a long time since Jane Phillips asked me to show in “*Best of the West*”: I delivered my piece to this small, dark, semi-ruin of an ex-mission for Sea-men, with rubble and broken wooden floors – where there were any. Even then however, Mission had a unique, inexplicable atmosphere, which has never faded, it is always there: kind to each and every show and category of work. It embraces everyone.

So; Happy Birthday Mission. And many more.

Rozanne Hawksley

Offerings • 2010
A Ruthin Craft Centre Exhibition

Of Sea and Stars • 2007
Group Show

...a treaty will be signed sometime today
1997 • A Mission Gallery Exhibition

Best of the West • 1988
Group Exhibition



Neale Howells

Selected by Isabel Griffin

Company Secretary, Mission Gallery Board

I chose Neale Howells because he has always wanted to be selected for Wales in Venice and never has – yet. So now he has been selected for this instead. He has always come out and supported Mission Gallery and other small galleries in Wales and been a strong force and presence in the arts here. The words on his gallery’s website summarise his work better than I ever could.

“The work is not graffiti because it never appears to be a single person’s message. It is the accumulation of graffiti: layers of messages jostling for space, words that have been scratched out and tiny pencil doodles filling the gaps. Sometimes a huge aerosol figure or a sprayed tag will be the final layer of a painting that seems to represent decades of abuse but shares the same fascinating beauty you find lifting the lid of an old school desk”.

from John Martens Gallery
www.jmlondon.com

“...you often work on a painting and find it going nowhere... this is typical and you trust yourself to get yourself through... this piece contains an image of a cockerel.. it comes from a bit of graffiti i found while out in malaga... i added to its wall on an underpass and took a photograph... stored until lately i used the image to complete a large work... i then worked with it on other large works... its such a strong image for me and completed the paintings perfectly... here is the image having its very own portrait...”

Neale Howells



Tom Hunter

Selected by David White

Mission Gallery Board Member

I first became familiar with Tom's work when Mission hosted his first Welsh exhibition *Unheralded Stories* in the Spring of 2013.

I am something of a traditionalist at heart so perhaps that is what drew me to those fictitious scenes that are a clever and modern interpretations of the Old Masters tableaux paintings. Tom's work is firmly rooted within the mundanities of urban life yet he somehow brings richness to his portrayal of the casual and acknowledging how he depicts those struggles within his photographs is intriguing and I can't help but admire his integrity to both his work and his community.

I am excited that Tom has agreed to exhibit at the Gallery's Anniversary Exhibition.

David White

The compositions of these staged tableaux's in Tom Hunter's landscapes from the series *'Life and Death in Hackney'*, are based on Pre-Raphaelite paintings. *'Vale of Rest'* follows J.E. Millais' painting of the same name (1858). The photograph was taken in the Lea Valley, Hackney, East London, and feature the travellers who use the area for open-air parties. Using dramatic natural lighting and rich colours, Hunter presents a surprisingly beautiful version of an overgrown urban landscape. This image along with *'After the Party'*, are in the V&A collection and were featured in their exhibition, *'Making It Up: Photographic Fictions'* (3 May 2013 - 12 January 2014).

Tom Hunter is an artist using photography and film, living and working in East London. He is Professor of Photography at the London College of Communications, University of the Arts, London, Honorary Fellow of the Royal Photographic Society and has an Honorary Doctorate from the University of East London. Tom has earned several awards during his career, his latest in 2016, the Rose Award for Photography at the Royal Academy, London.

Unheralded Stories • 2013



Richard James

Selected by Matthew Otten
Design & Branding

Nominating Richard James for the ‘Mission is 40’ exhibition was a no-brainer.

His exhibition ‘New Paintings’ consisted of several large scale paintings. It was striking how his work occupied the space at Mission Gallery; the contrast between his work and the exhibition space. I admired Richard’s painting technique; his bold use of colours and expressive brush stroke created paintings that demanded attention.

Over the years, Richard’s ‘New Paintings’ exhibition is one that I vividly remember and strongly associate with Mission Gallery.

Matthew Otten

Richard James’s paintings are an exploration of his chosen medium, oil paint; the subject of portraiture is just the starting point. Vast areas of canvas are left blank, untouched; empty space is just as important as those that are covered with the lightest washes of colour or loaded brush marks. James’ scribbles and measurements are dotted across the surface, reminders of colours and sketches that seem to keep the painting upright; acting as a framework for the fleshy tones that are added after careful consideration.

New Paintings • 2013



Christine Jones

Selected by Rhian Wyn Stone

Retail & Front of House Supervisor

Ceramics has always been a passion of mine, and although I am not a ceramicist, works such as Christine Jones’ speak to me in a way no other medium does. The tactile quality of the medium asks viewers to question the way it is made, of how the artist has dealt with the clay and the patience needed for the process itself. The subtlety of form and colour within her work both entices and challenges in equal measure, something I would love to see in an exhibition setting once again.

Christine also played an important part during Mission Gallery’s creation, in particular the development and reputation of the Craft Space and has shown such loyalty and support throughout the years, which we are very grateful for.

Rhian Wyn Stone

Mission Gallery, a beautiful and generous space that embraces ideas, hopes and dreams. Over the years the gallery has been such an important and positive part of my creative life. My first solo exhibition ‘*Clay Circles*’ in 1985, also further solo exhibitions and many group shows.

I consider myself very fortunate and privileged to have been involved in it’s development; working with dedicated and passionate artists and volunteers all holding dear a vision and ideal. Many artists, myself included, have benefited greatly from the support, guidance and opportunities offered by Mission, long may this continue. A unique and special place.

Christine Jones

Clay Circles • 1985

Still Horizons • 1996
A Mission Gallery Touring Exhibition

New Work • 2003
A Ruthin Craft Centre
Touring Exhibition

Photography by Nicola O’Neill



Glass Artists in Swansea: Chris Bird Jones, Catrin Jones & Amber Hiscott

Selected by Deirdre Finnerty-Davies

Exhibitions & Marketing Assistant

Having studied in the Architectural Glass department myself from 2007 until 2013, I came to meet these three significant glass artists. One as a lecturer, all as practicing artists and two as students themselves, each have forged a name for themselves in Swansea's rich legacy of glass artists. Throughout their careers each have had a connection with Mission Gallery from its early years and long may it continue.

Chris Bird Jones • Swansea

Chris Bird-Jones works primarily in glass as her preferred material and has donated one slice of 'Freshly Baked 1 - 7' in celebration of her long association with Mission Gallery. The piece can be hand engraved on the base with 'Mission is 40' and artists signature if desired by the purchaser.

Chris states; "Mission Gallery has been an integral supportive part of my practice since it's inception in 1977, the year I graduated from Swansea College of Art. Watching Swansea Arts Workshop flourish I became a member of AADW, it inspired me to establish the AADW branch in Wrexham. In 1991, invited by Catrin Jones and Amber Hiscott, showing in the Ice in our Luggage exhibition was my initiation to the Women's International Glass Workshop and also led to Evanescence, Mission Gallery, Swansea Festival 1992, my first solo exhibition in the UK.

Recent collaboration with Mission Gallery, Swansea College of Art and the National Waterfront Museum led to me curating international glass exhibitions including Gathering Light 2009, Glass Games 2012, Private Collections 2013. Maker in Focus 2013 supported my nomination for Creative Wales Ambassador 2016 by Ruthin Craft Centre. Happy Birthday Mission!!"

Catrin Jones • Swansea

I first became aware of the gallery, then known as Swansea Arts Workshop, when I was an art student in 1978. On graduation from Swansea Art College after studying Architectural Glass, myself and four other Swansea students moved in next door to what is now the Pump House, and set up a co-operative glass studio, Glasslight Studios. The gallery was always a great source of inspiration and support. It was good to be part of the creative community run by AADW, which was an artist-led organisation, providing studio and exhibition space. I enthusiastically joined AADW, painted walls, organised weekly life-drawing sessions and showed glass in the group shows. Then in 1991, I collaborated with Amber Hiscott to invite an international group of women glass artists to exhibit in the gallery. The show was a wonderful success, leading to Jane Phillips inviting Chris Bird Jones to exhibit a year later.

It was fun to be showing glass again in the gallery last year as Maker In Focus. The place has been of immeasurable importance to my creative life, and to the colourful and varied creative community of Swansea and beyond. I wish it well for 40 more future years!

Catrin Jones works principally with glass for architecture; she has created large scale works for the public realm for the past 30 years.



Anna Lewis

Selected by Megan Leigh

Learning & Engagement Co-ordinator

Although I never visited Anna Lewis' exhibition Cathexis at Mission Gallery, the strong image of the show is one that's always stayed with me. It is easy to understand why it is so often chosen to promote the gallery - these intricate fragile birds swarming the gallery space, really lends itself to something otherworldly – and powerful. Her work as an artist has also been instrumental in our flagship Education Programme, Criw Celf West, in which she's led many Master-classes over the past 5 years. Extending from her practice, they have been rich in exploring the design process - giving our students tools to develop and think beyond what's in front of them.

Anna is an invaluable part of the gallery and her work as an artist, tutor and support as a board member is highly esteemed for the constant quality she delivers in these fields. Therefore it's only natural that she is recognised for her outstanding contribution with inclusion in this celebration of Mission Gallery's Forty Years.

Megan Leigh

Mission Gallery and I have grown up together, I am also celebrating my 40th year so it seems appropriate I take part in this lovely celebration. As a child I used to flock to the gallery regularly and I volunteered here as a student. It has played a significant role in my development as a designer maker having taken part in several exhibitions, selling work in the shop and now being on the Board of Directors.

Staff here are like an extended family and we share many happy memories. Jane Phillips presented me with a huge challenge and incredibly exciting opportunity in 2006, to fill the entire space for a solo show. The result of this was *Cathexis*, a suspended installation made from thousands of printed wooden birds that flew through the building. I could not imagine a better location for this piece of work. Thank you Mission Gallery for so much, we all love you, have a very Happy Birthday.

Anna Lewis

Cathexis • 2006

Maker in Focus • 2012



Roger Moss

Selected by Keith Bayliss

Vice Chair of Mission Gallery Board

I knew of Roger Moss 40 years ago. The Carmarthen Branch of AADW would exhibit on an annual basis in what is now Mission. It is only in relatively recent years that I have become more closely involved with Roger. He was a part of the ‘*Dreaming Awake*’ exhibition I put together, that started in Wales, toured the Czech Republic and returned to its final show at the Czech Embassy in London. One of Roger’s most recent displays of work was as Maker in Focus in Mission.

Why would I choose Roger? His work is elegant, it is clean, it is paired down to the bare essential, the “true” essential of the image and the subject is always a personal one. His work is quietly expressive. His work is timeless. He is an artist who is part of the fabric of art from Wales. He is a fierce defender and honest critic of Mission. Mission and Wales could not ask for more.

Keith Bayliss

FROM SAW TO MISSION (IMPOSSIBLE!)
A View from Carmarthen

Never! It’s hard to believe that it’s 40 years since the Swansea Branch of the Association of Artists and Designers in Wales AADW - gave Swansea culture a kick up the proverbial and gave us all Swansea Arts Workshop S.A.W.

And we fellow members in the west took it to our hearts. Like its namesake, in the movie world, it was established on a very small budget that has paid immense dividends ever since. But unlike the film it is exactly the opposite of a tale of horror, it’s a joy.

And it’s appropriate that, SAW also means a wise saying, a maxim, a proverb coming from the old English for saga. What a wise saga it has become for us a legend in its own time.

Swansea needed it.
Wales needed it.
We needed it.

A gallery yes, but it is much more. It was and is the glue and cement for the melding, the welding and the blossoming of the arts, all made possible by the efforts, enthusiasm and professionalism of many, many people.

It has been a nursery, an incubator, a place of ideas, conversations, exchanges, happenings, readings, music, parties, fancy dress, theatre Good Times, Good Stuff. (and meeting doppelgangers, Mr. Campbell is mine!)

And often, we’d all fall over to the Queens, into the arms of the Great Grizzly for further imbibing and communication ...

Great people, great place, great growth - a tonic for Swansea.

So in the words of that cultural icon George W. Bush “Mission Accomplished”, but it is much more than that, it is Mission Established.

Happy Birthday Mission.

Roger Moss



Osi Rhys Osmond • 1942- 2015

Selected by Tim Stokes

Criw Celf West Learning Assistant

Over the last several years, I have found myself trying to channel Osi Rhys Osmond. His energy, tenacity, passion for the arts and his welsh roots are always encouraging and inspiring: A teacher, colleague, friend and a role model.

It's wonderful to be able to suggest Osi to be included in this exhibition, and as part of this process to be able to visit his beautiful home in Llansteffan again, and meet with his wife Hilary. Together we took time to search through Osi's paintings and drawings, and our conversations and memories guided our decision upon two works to be exhibited together at this time. I remember many conversations over the lunch table at the Foundation Art and Design exchanging a shared love for the work of Keith Vaughan and Francis Bacon. These mix with a recollection of black and white images taken by Osi, showing young people freely swimming and playing in the reservoir in the Rhondda Valleys. All of these thoughts echo within these works for me.

Tim Stokes

Osi - man of passion and of many parts - artist, teacher, author, broadcaster, presenter, politician and cultural activist. His work always involved the close examination of nature and the human condition. He saw colour and beauty in everything and never ceased to wonder and question the world and our place in it. In his view, “Our life is our Brief Eternity”. Osi's ‘Hawk and Helicopter’ exhibition was held at Mission Gallery in 2011 and the gallery was dear to his heart.

Hilary Rhys Osmond

Hawks and Helicopters • 2011

A Mission Gallery Exhibition

A Collection of Drawings • 2008

Group Exhibition



Aled Simons

Selected by Bella Kerr

Chair of Mission Gallery Board

I have known Aled since he was a student on the Swansea Foundation Art & Design course. I don't think that I can say that I taught him: he seemed to arrive fully equipped, with a head full of ideas, a finely tuned aesthetic sensibility and a natural ability for mischief - all that I could hope for in a student. Aled is an artist, a skilled and perceptive technician, and a musician. In asking him to be part of this exhibition I hope to celebrate his work with the gallery, his contribution to the wider cultural landscape, and his future potential.

Bella Kerr

I imagined myself. Imagine yourself.
Waves surge from the South Pacific oceans, they upturn the boat but it is not sinking and it does not sink.
A missionary that was reading How to survive underwater takes to the surf and rescues hundreds and thousands of seamen.
Ultra-high tides have strewn debris of the past as a present for the future.
Coconut headphones, a satellite dish made of hay, cardboard iPhones.
Remember to collect what you can remember, remember.
Awoken by the bin-men but not wide awake. Rubbish. Trash can.
The supernatural disrupts the known and unknown - and the known unknown.
I try to create a brain from memory, it turns out malformed and misinformed.
Find an air-pocket, put your head in it and breath for a bit.
Some call 1977 a re-birth. New Rose, that was 1976 but who cares.
I still dream of pyramids, worn on the head like a crown, spinning.
That's orgone baby, that's mana, man.
Imagine for yourself.

Aled Simons

Shipwreck • 2012
A Mission Gallery Exhibition

Mission Open • 2008
Group Exhibition



Fern Thomas

Selected by Rhian Jones

Mission Gallery Board Member and Chair of Mission Gallery Friends

I have been following Fern Thomas' practice, which has had a long association with Mission Gallery, since her time as a recent graduate in 2005. Her work, ranging from drawing, video, installation, to the spoken word invites us time again to enter new worlds that are suspended between past and present, fact and fiction. As part of her work for her solo show at Mission in 2010 she founded her own fictional research unit the *Institute for Imagined Futures & Unknown Lands* which acts as an ongoing framework for new narratives, dreams and provocations around our relationship to the world and what we believe in.

Rhian Jones

I am interested in sound, magic, alchemy, discovering facts and blurring history. I am drawn to the role of the artist as agitator, interlocutor, shape shifter, enchanter. Central to my practice is the idea that we each have the capacity to creatively shape the world we live in.

Fern Thomas • thesefuturefields.eu

When the Moon Fell Out of Orbit

2012 • A Mission Gallery Exhibition

A Collection of Drawings • 2008

Mission Open • 2008

As Framework: 'Bring Music Bake Bread' • 2007

Artist Rolls • 2006



Sue Williams

Selected by Ruth Cayford

Visual Arts Manager, The County and City of Cardiff Council. Former Volunteer at Mission Gallery, 1999-2000

I first came across the work of Sue Williams in 1999 on my first day of volunteering at Mission Gallery. I was struck with the direct gaze of Sue’s protagonists, her stance to the voyeur challenges traditional female representations of victimhood and objectification. Today, Sue’s maverick explicit pictorial revelations, communicate much that’s still taboo, intimacy with technology in loveless worlds and the breakdown of human relationship. Never passive, Sue’s work must be appreciated in the context of women taking their rightful equal place in the world.

I will be forever deeply grateful to Mission Gallery, whose open door gave me so much confidence and knowledge at a time when I needed it most. Some things in life words can’t describe and how you feel in that space is one of them. Mission Gallery is a church for art, the heart of an artists community and a place we all must protect.

Ruth Cayford

Mission Gallery hosted my first solo show in 1999. The Director at the time, Jane Phillips, she took a risk and paved the way for my future as an artist. This exhibition not only celebrates Mission Gallery’s 40th anniversary but personally it acknowledges the great work done by both Jane Phillips and more recently, Amanda Roderick. Thank you.

Sue Williams

All Hers • 2000
A Mission Gallery Touring Exhibition.

A Collection of Drawings • 2008
Group Exhibition

Southern Lines & Northern Lights • 2014
Group Exhibition curated by Ceri Jones



Catherine Yass

Selected by Claire Densham-Phillips

Jane Phillips Award Committee Member

The memory of Catherine’s outstanding photos of Port Talbot Steel Works has remained with me since she exhibited her work at the then Swansea Arts Workshop, over 20 years ago. I was initially unsure what to expect – in my naivety, the steel works theme didn’t sound very ‘nice’!

Catherine’s work was beautiful. Immediately I could see – the sheer size of the installations; the enormity, heaviness, brutality/crudeness of the machinery and industry; the vivid contrasts of colours; the deafening noise and the sheer hard work. Jane Phillips was a volunteer at SAWG then; her job was at the Glynn Vivian Art Gallery. Her professional curatorial skills were superb. Jane saw the potential in Catherine Yass’ work – she is an exceptional artist who has since been nominated for the Turner Prize.

With the crisis at Tata Steel, the risk of closure and unemployment I have thought about Yass’s exhibition and what her take would be on the potential end of this iconic industry in Port Talbot. I know what Jane would think. So it seems fitting that Catherine is selected – for her outstanding art work and also the resonance her past work now has in the context of the future of steel-making in South Wales. These are socio/political/artistic reasons that Jane would have certainly seen as important: I’m sure she would have heartily agreed with my choice!

Claire Densham-Phillips

Decommissioned is a series of 5x4 plate transparencies that were buried in the rubble of a demolition site, and placed on diggers and other demolition machines. The images were of interiors of the building prior to demolition. 17 of them survived in various states of decomposition. Layers of emulsion had been peeled off, scraped away by diggers, scratched by glass, or had reacted with the chemicals in the rubble and site materials to reveal bright vibrant colours.

Steel • 1996
A Ffotogallery Touring Exhibition

Decommissioned • 2011-2013
Duratrans transparency, lightbox
Edition 1/3 + 2Aps

Courtesy the artist and
Alison Jacques Gallery, London



The Association of Artists and Designers in Wales – AADW

“The larger the membership the greater our strength, support and influence – which means that we can all live more effectively as creative individuals within our communities”

Glyn Jones, Chairman AADW 1976

Google AADW and you're just directed to the Association's archive in the National Library of Wales, Aberystwyth. In 1974 when a group of artists decided that a powerful collective voice was needed for the visual arts in Wales – there were no computers in every home, or mobile phones and the World-wide web would not be invented until 1989!

But AADW was ground breaking, innovative and powerful, affecting lives/ cementing friendships and influencing attitudes – its story needs to come out of store. Indeed, parallels exist in the current situation for the visual arts and how AADW challenged an *“unsympathetic climate; a decline in the opportunities for artists, craftspeople, designers”* and the diminishing role of art education. A determination to campaign and *“if there is no response then we will continue to be the pacemakers”*. And campaign it did!

Glyn Jones was the ‘motivating force’ behind AADW and with others of a like mind at Cardiff School of Art, went *“up and down the country”* and *“immediately found like spirits across Wales”*. A shared belief that the visual arts needed a national organisation to promote serious criticism and discussion; to protect and advance standards; to advise and assist members and public bodies; to co-operate with other groups similarly involved; to create more and better opportunities for practice and study, and, more specifically, to establish active branches of the Association throughout the country.

By 1975 there were six branches (including Swansea) and by 1981 eleven – managing studios, workshops and galleries. A democratic Association with decisions taken by the National Executive Committee plus elected officers from each branch. Mainly funded by the Welsh Arts Council but also members subscriptions; rents from studio buildings and income from ‘LINK’ AADW’s Newsletter – a unique publication giving artists a *“public voice”*. The Association achieved so much including a National Register of Visual Artists; a Slide/ Photograph Directory; an Artists Benevolent Society ... and of course Mission Gallery and Swansea Studios in Gloucester Place remain as tangible evidence of its legacy.

Written by Sally Moss, 2017

AADW - Advert for the Association

Throughout Wales there is a noticeable decline in the opportunities for artists, craftsmen, and designers to effectively follow their profession. The current unsympathetic climate makes it difficult to retain artists and designers in the country, and even more difficult to attract them to Wales. The members of the Association are committed to arresting this decline. You are invited to do likewise by joining.

Who Are We?

Artist, designers, and craftsmen who care. Care about the survival and development of the total visual and cultural climate in which we are placed.

The Association was formed on the 6th June 1974. It arose from a wide-spread belief that design and the visual arts in Wales needed such an organisation to express collectively and publicly the opinions or criticisms already voiced by individual artists and designers.

To date we have established branches of the Association in many parts of Wales. Some of these already have new gallery, studio and workshop buildings for the use of members. Our Newsheet ‘LINK’ is published regularly and distributed free to members. ‘LINK’ provides news, information, criticism, reviews and comment on art and design matters. It is the only publication of its kind in Wales.

Many Authorities now consult the Association as the only organisation representing professional artists and designers nationally.

What Are Our Aims?

To promote serious criticism and discussion

To protect and advance standards

To advise and assist members

To advise and assist Public bodies.

To co-operate with other similarly involved organisations

To create more and better opportunities for practice and study

To establish and maintain active branches of the Association throughout Wales

The Association has the motivation, expertise and commitment to implement these aims and with each new member our strength increases. We aim to represent the majority of artists, craftsmen and designers working in Wales and to encourage those people who are not practitioners, but who are sympathetic to our aims, to become associated with us. It is probable that if the situation is neglected further, then any opportunity for an indigenous development in the visual arts and design will be lost.

(Transcript of advert text used on the back of copies of LINK in the 1970s)

LINK Issue no 21

January February 1981

Branch Reports:

Swansea Branch.
Despite a fire in the theatre below us we are still functioning and were intending to open Swansea Studios and Print Workshop on Saturday January 31 (1981).

The ‘Open Day’ - with all studios open to the public and media - was to be followed by a party for all members in the evening to coincide with the private view of the Swansea branch members exhibition, ‘In Progress’.

We are planning a local loan scheme whereby members’ work will be rented out to restaurants, public houses, hotels and offices. It should serve to bring some cash in, while putting members work in the public eye.

At a meeting at the Guildhall on December 9, Swansea Fringe Society officially was born. In October, Swansea will have a fringe festival, the second in Britain after Edinburgh’s well known annual event. Strong representation is being made to accommodate the visual arts and related performances. Swansea branch, in anticipation of the meeting, decided to upgrade their annual party to be an Arts Ball in full fancy dress, which took place in Swansea Arts Workshop on December 13 (1980).

In the tradition of the best Arts Balls, it was indeed a truly bibulous and bizarre event. The main act was a duo, Sholomir and Jasmin. Having apparently fired a dart through Jasmin’s stomach, Sholomir attempted to hypnotise some of the imbibers, (actually says - impibers!) who obviously were far too inebriated to reach the ‘plains of consciousness’ which allegedly exist in the deep recesses

of the brain. Indulging in jumping barefoot on broken glass and swallowing a sword is fine, but the feat of escapology, in which Sholomir was entombed, chained, handcuffed and padlocked in a riveted, welded and reinforced tank, left the audience slightly confused. How did he do it? There was no time to answer, for Sholomir was already swigging some highly inflammable liquid and blowing great balls of fire towards our barrel-vaulted ceiling. The writer rushed for the fire extinguisher. Nothing took, however, not even the fire eater. To cool down, a barrel of Felinfoel was drunk and a fine trad jazz band, Memphis 7, played until the small hours.

Despite some hefty outlays the evening made £10 for the branch. Discussions are taking place to plan a Summer Ball with representatives of the new Dylan Thomas Theatre opposite the workshop.

Written by Dick Wakelin (unverified)

Mission Gallery

Staff & Board July 2017

Keith Bayliss

Artist & Arts Educator
Board of Directors • 1996 - 2017
Chairman • 1996 - 2011
Vice Chair • 2014-17
Jane Phillips Award Chairman • 2011-17
Enclosed Garden • 2012. *A Mission Gallery Exhibition*
Criw Celf West Masterclass Tutor • 2012-17

Deirdre Finnerty-Davies

Artist & Curator
Exhibitions & Marketing Assistant • 2013-17
Volunteer • 2011-2013
Exhibitor in Mission Gallery Craft Retail Space • 2013-17
Curator of Jamie Hill Salon Offsite Group Exhibition • 2012
Laura Thomas Maker in Focus • 2013, Living • 2017

Hamish Gane

Artist & Lecturer
Programme Director Photography in the Arts,
Swansea College of Art, UWTSO
Board of Directors • 2008-2017
Chair of Mission Gallery • 2011-14
Volunteer • 1997-1998
Apron • 2005

Isabel Griffin

Creative Producer
Mission Gallery Board of Directors • 2015-17
Company Secretary • 2015 -17

Russ Harris

Former GP. Vice Chair, Friends of the Glynn Vivian.
Mission Gallery Board of Directors • 2008 -17
Vice Chair, Mission Gallery Friends • 2014-17
Jane Phillips Award Committee • 2011-17

Rhian Jones

Executive Project Officer, Nawr, Arts & Education Network
Mission Gallery Board of Directors • 2014-17
Chair of Mission Gallery Friends • 2015-17

Bella Kerr

Artist & Lecturer Art & Design Foundation, Swansea College of Art, UWTSO
Mission Gallery Board of Directors • 2013-17
Chair of Mission Gallery • 2014-17
Curator of CIVIC • 2014
Exhibitor in Keeper(s) • 2013, *A Mission Gallery Exhibition*.
Group Shows: A Collection of Drawings • 2008
Mission Open • 2009
Criw Celf West Masterclass Tutor • 2013-17

Rachael Leahy

Artist & Maker
Mission Gallery Retail Assistant • 2015-17
Volunteer • 2014-15, Friends Secretary • 2017
Exhibitor in Gathered Again, Foundation Alumni Group Show • 2015
Mission Gallery Retail Space • 2016-17, Curator of Living 2017

Volunteers

Sarah Abbott • Jonathan Arndell • Louise Helen Johnson
Sarah Saad • Hana Scoular

Mission Gallery

Staff & Board July 2017

Megan Leigh

Artist
Mission Gallery Learning & Engagement Co-ordinator • 2016 -17
Education Assistant • 2015-16
Volunteer • 2014 -15

Anna Lewis

Artist, Designer & Lecturer at Art & Design Foundation
and Surface Pattern Design, Swansea College of Art, UWTSD
Mission Gallery Board of Directors • 2008-2017
Volunteer • 1997/98
Cathexis • 2006
Maker in Focus • 2012
Criw Celf West Masterclass Tutor • 2013-17

Matthew Otten

Illustrator & Designer
Design & Branding for Mission Gallery • 2014-17
Volunteer • 2012-2014
Curator & Exhibitor in the [...] space • 2013 & 2015

Paula Richards

Art Student
Mission Gallery Finance & Admin Assistant • 2015-17

Kat Ridgway

Artist
Mission Gallery Education & Participation Assistant • 2015-17
Volunteer • 2013-15
Exhibitor in Are you sitting comfortably, Group Show • 2015

Amanda Roderick

Mission Gallery Director & Curator • 2011-2017
Jane Phillips Award Committee & Programmer • 2011-17
Gallery Development Officer • 2003-2011
Company Secretary/Board Member • 2003-2014
Volunteer/Administrator • 1997-2003

Tim Stokes

Artist & Lecturer, Art & Design Foundation, Swansea College of Art, UWTSD
Mission Gallery Criw Celf West Education Assistant • 2016/17
Exhibitor in the [...] space • 2012
Group Exhibitions: Artist Rolls • 2006, Mission Open • 2008
Time Let Me Play • 2015
Criw Celf West Masterclass Tutor • 2016

David White

Solicitor, W. Parry & Co, Swansea
Mission Gallery Board Member • 2014-17

Rhian Wyn Stone

Artist & Maker
Mission Gallery Retail & Front of House Supervisor • 2013-17
Retail Assistant • 2012-13
Volunteer 2010-12 • Criw Celf West Masterclass Tutor • 2016
Jane Phillips Award Secretary • 2014-17, Friends Secretary • 2011-12
Exhibitor in Maker in Focus • 2012, Mission Gallery Craft Space • 2012-17
Curator of Jane Phillips Award Graduate Showcase • 2014-17
Living • 2017

Gail Wynter McCarry

Business Development Manager • 2016-17
Mission Gallery Board of Directors: Treasurer • 2015-16
Finance Assistant 2014-15; Volunteer • 2012-13

Acknowledgements

Mission is 40 is an exhibition organised to celebrate forty years of Mission Gallery. Work by previous exhibiting artists has been selected by the Staff, Board and Volunteers – past and present – of Mission Gallery. The exhibition has been organised and curated by Keith Bayliss, Amanda Roderick & Deirdre Finnerty-Davies.

Help us celebrate our 40th Anniversary with a series of Events & Activities at Mission Gallery.

Private View

2pm Sat 29 July • To be opened by Dr Peter Wakelin.

Workshops

Bookbinding for Adults with Angela Maddock • 1 July
Drawing Master class for Adults with Keith Bayliss • 12 August
Summer workshops for children, led by Kat Ridgway • 4-18 August

Talks

2pm Saturday 19 August • With Sally Moss & Guests

Closing Event

6pm Sat 16 September • An evening of poetry & jazz.

40 for 40. Many artists have donated prints & drawings which can be purchased online and in the gallery, beginning at just £40. Sales of this work will contribute towards our fundraising for the future 40 years of Mission Gallery.

Please continue to support Mission Gallery as a place of opportunity, experience and education for all.

With thanks to

Sally Moss
Dr Peter Wakelin
Alison Jacques Gallery
Waddington Custot Gallery
Alan Cristea Gallery
Purdy Hicks Gallery
Artworks Logistics
Matthew Otten
Hannah Biscombe
Nicola O'Neill
The Jane Phillips Award
The Arts Council of Wales
Swansea College of Art, UWTSD
City & County of Swansea

Special thanks to

All Mission Gallery, Swansea Arts Workshop & AADW Staff, Board, Volunteers, Artists, Visitors, Partners, Funders and Participants since 1977, who have contributed to the building and the organisations great success over the past forty years.

Design & Branding

Matthew Otten | www.matthewotten.co.uk

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Ainsley Hillard

 Cyngor Celfyddydau Cymru
Arts Council of Wales

**ARIENNIR GAN
Y LOTERI
LOTTERY FUNDED** 

 Noddi gan
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