

An abstract painting featuring thick, expressive brushstrokes. The color palette is dominated by various shades of red and orange, with a prominent vertical stroke of light grey or off-white in the upper center. Below this, there are areas of dark brown and black, and a large, bright yellow stroke in the lower left. The overall texture is highly tactile and dynamic.

# Impressions of Wales

Oriel Glasfryn Gallery  
April 5th - May 6th 2024



# 'Impressions of Wales'

Spring Exhibition 2024

## Exhibiting Artists

Eloise Govier | Sian McGill | Debbie Nairn | Gareth  
Hugh Davies | Jane Evans | Ed Ap Llwyd | Rob Dalton  
Deanne Doddington Mizen RCA



In this exhibition, we are showcasing a broad portfolio of work from eight artists and makers, each with their own unique interpretation of 'The Impression of Wales'.

A diverse range of techniques, processes and approaches are on display and the pieces have been selected to create juxtaposition and visual harmony in equal measure. They reveal to us unexpected connections and create conversations with each another through a collective act of visual storytelling.

All of the work in this exhibition is available to buy through Arts Council of Wales Collectorplan interest free loans. If you would like to enquire about any of the work in this catalogue or about purchasing through the Collectorplan scheme, please speak to a member of staff.

This catalogue is available to buy from the gallery for £5 or you can view the catalogue along with a list of all the exhibiting works on our website.

This exhibition will run from April 5th - May 6th and is open Wednesday - Saturday 10am until 5pm and Sundays/Bank Holidays 10am - 4pm. Our main gallery building (to the rear of Glasfryn Hall) is open all year round (except for Mondays and Tuesdays).

We hope you enjoy your visit!

# Eloise Govier



Rain Over Mwnt/Glaw Dros Mwnt  
Acrylic on Canvas  
53 x 73 cm  
£1700



St Govans Chapel / Capel Sant Gofan  
Acrylic on Canvas  
54 x 74 cm  
£1700



Mwnt (Paths) / (Llwybrau)  
Acrylic on Canvas  
33 x 43 cm  
£1000

Eloise Govier was raised in Cenarth, Ceredigion. After graduating with both an MA and MLitt in Art History, she travelled to Florence (via Paris) where she attended a life drawing class at the renowned Charles Cecil Art Atelier. Shortly afterwards she travelled to Mitte, Berlin where she lived in an art studio.

In 2008, Eloise began her professional practice as an artist and has exhibited both nationally and internationally; her work has been displayed in galleries in Kyoto, Amsterdam, Barcelona, Berlin, London and beyond. She has also received acclaim outside of the traditional boundaries of art; her art has been showcased at the London Morgan showroom, a UNESCO Protected Modernist Housing Estate in Berlin, the Welsh Assembly, and at the AT - Bristol Science Center where her work was also projected from the BBC Big screen.



Roofs and Chimneys / Toeau a Simneiau  
Acrylic on Board  
18.5 x 18.5cm  
£370

She has been featured or interviewed by numerous magazines and newspapers. Her work has been filmed by the BBC and S4C and she has been described as being “one of the most dynamic artists to emerge from Britain” (Sarah Jane Absalom) as “heir apparent to Sir Kyffin’s legacy” (Robin Turner, Western Mail) and “a name to remember” (Paul Martin, BBC). In 2018, Eloise was awarded a Doctorate from the University of Wales (Archaeology) and became a Fellow of the Higher Education Academy.

**What connection do you have to Wales and how has it influenced this particular body of work?**

I grew up in Cenarth, Ceredigion and have a studio at my family home where I create my oil paintings. This collection features pieces that depict areas along the coast including St Govan's, Pembrokeshire and Mwnt, Ceredigion. I have also been drawn to sites of industry both contemporary and historic, places that are entwined with Welsh heritage and industrialisation and have a group of pieces that respond to Pontypridd and Port Talbot.

**How would you describe your creative process?**

I sketch things of interest day to day. Sometimes I come across something that intrigues me in my sketchbooks and I'll find that a collection develops from those drawings. I prefer to draw first rather than photograph, and to draw directly from life. I tend to go to lots of different events and places to capture lines and forms of interest and to get the energy and emotion of the event. I love the challenge of fleeting moments – moving moments – where you have seconds to get the line down. Back at the studio I will use palette knives and either oil or acrylic paint, I usually use cotton canvas, but recently I have also started using linen.

**Who or what are your main artistic influences and inspirations?**

I am influenced by Fauvism and have recently been revisiting the work of Andre Derain.

I am also researching (and making) ceramics and I am inspired by slipware from the 17th century and techniques such as sgraffito (which I use in my painting – so there's a good synergy developing between the two mediums). I enjoyed the recent Gwen John exhibition at the Holburne Museum, Bath, and took comfort in the fact that she painted multiples of certain portraits. Monet did the same with Rouen Cathedral; light and atmosphere changes, as do people as time progresses. Certain subjects call to me over and over again, and it's good to see how others addressed this factor in their own work



Penbryn (Early/ Y Bore)  
Acrylic on Canvas  
54 x 74  
£1700



Pwllgwaelod Coast, Pembrokeshire  
Oil on Canvas  
63 x 93cm  
£2000



Rhondda Heritage Park I  
Acrylic on Canvas  
39 x 40cm  
£1000



Bertie and Trefor  
Acrylic on Canvas  
103 x 103cm  
£3500



Rhondda Heritage Park II  
Acrylic on Canvas  
40 x 41cm  
£1000

**If you could give your younger self one piece of advice what would it be?**  
Trust in your instincts and the way you interpret the world through your palette knife.



Rhondda Heritage Park III  
Acrylic on Canvas  
40 x 40cm  
£1000



Bertie and Trefor (Morning)  
Acrylic on Canvas  
103 x 103cm  
£3500



Harlech Street Scene / Golygfa Stryd Harlech  
Acrylic on Canvas  
54 x 74cm  
£1700



Sian McGill



Llanddwyn  
Acrylic on Canvas  
61 x 81cm  
£1295



Cemaes  
Acrylic on Canvas  
51 x 51cm  
£895



Porth Dinllaen  
Acrylic on Canvas  
41 x 61cm  
£895



Cable Bay  
Acrylic on Canvas  
41 x 41cm  
£695



Porth Lago  
Acrylic on Canvas  
41 x 61cm  
£895



Rhoscolyn  
Acrylic on Canvas  
56 x 76cm  
£1195

Sian McGill was born in Wales on St.David's Day 1973. After gaining a degree in English at Swansea University, she returned to a childhood love of art, and painting soon became a passion. Today Sian lives on the edge of the Gower Peninsula with her husband, three children, and their cat and dog.

Much of her inspiration comes directly from the places where she loves to spend time - usually outdoors enjoying the coast and mountains.

The paintings are a response to the natural world, an attempt to capture the energy and experience of a place. Sian will often paint outdoors or in situ, as well as in her home studio from photographs.

An expressive and intuitive painter, she works with different tools such as a palette knife, brushes, or fingertips and enjoys experimenting with mark-making, colour and texture to create a variety of effects. This often leads to a degree of unpredictability, allowing the paintings to emerge almost by themselves, producing captivating and highly original artwork.

Sian regularly exhibits at galleries across the UK & abroad and has had work selected for the Royal Cambrian Academy.



Snowdon Summit  
Acrylic on Canvas  
66 x 76cm  
£1295



Tryfan  
Acrylic on Canvas  
79 x 79cm  
£1395

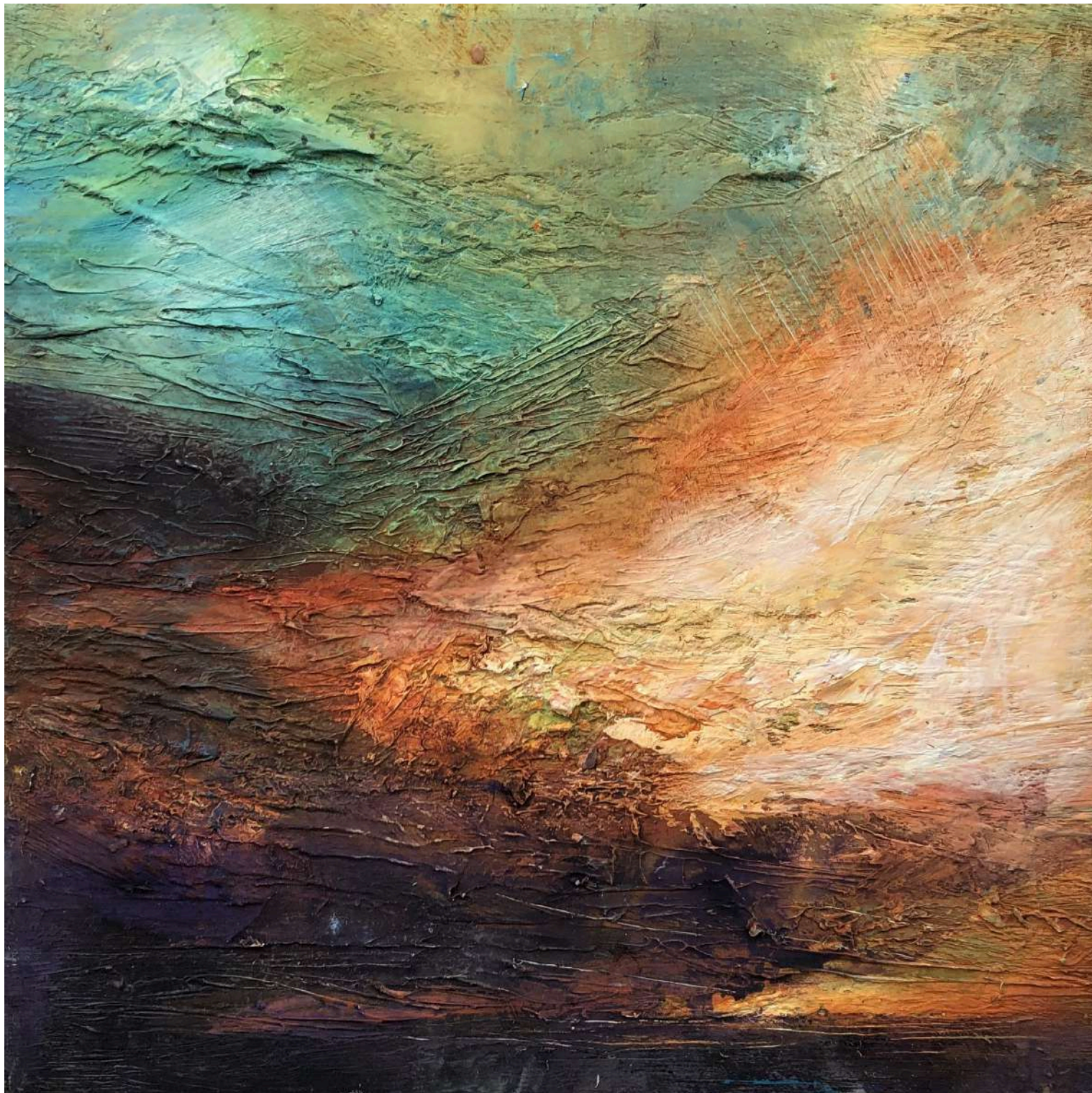


Nant Ffrancon  
Acrylic on Canvas  
43 x 61cm  
£895

Port Isaac  
Acrylic on Canvas  
61 x 81cm  
£1295



# Gareth Hugh Davies



Gwawr/Dawn  
Oil on Canvas  
20 x 20cm  
£550



Aber  
Oil on Canvas  
20 x 20cm  
£550



Arfordir/Coastline  
Oil on Canvas  
20 x 20cm  
£550



Niwl Mor/Sea Fog  
Oil on Canvas  
20 x 20cm  
£550



Cwm  
Oil on Canvas  
20 x 20cm  
£550

Gareth Hugh Davies is best known for the powerful, enigmatic and haunting imagery in his paintings.

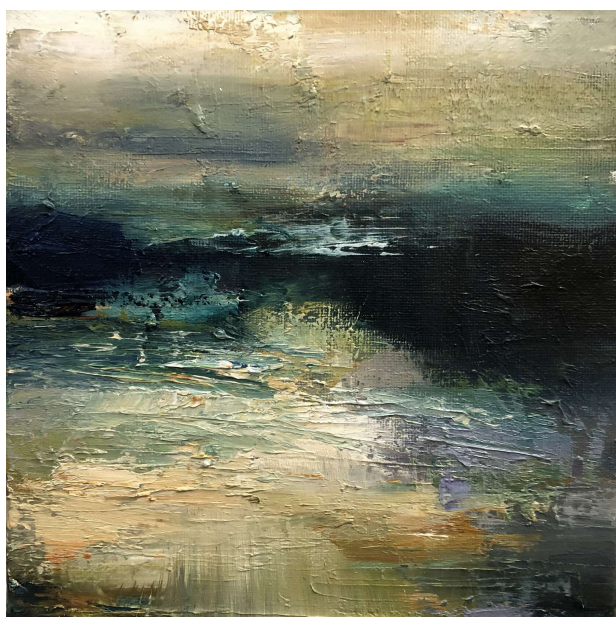
The absence of the figure in familiar visual references such as pine forests, grey skies, rain clouds, urban lighting and tracks in snow enables several interpretations.

“I’m interested in the quiet drama that simple visual references can create. They can be read as meditations on the tensions between light and dark, the remote and the familiar, comfort and a sense of isolation. These pieces are also as much about our transience as our ability to transform the land in which we inhabit”

Gareth Hugh Davies trained at Dyfed College of Art, Carmarthen, Portsmouth Polytechnic and North Staffordshire Polytechnic, specialising in Stained Glass design.

In 1990 he won the Gold Medal for Fine Art at The National Eisteddfod of Wales. He has exhibited at The National Portrait Gallery, with the RBA at the Mall galleries and on several occasions at the Royal Academy Summer Exhibitions.

His work is held in numerous private collections and the public collections of the Glynn Vivian Art Gallery, Swansea, University of South Wales, Oriel y Bont, and Carmarthenshire County Collection. He lives and works in Carmarthenshire.



Llanw/Tide  
Oil on Canvas  
20 x 20cm  
£550



Tro'r Afon/River's Turn  
Oil on Board  
18 x 13cm  
£450





Toriad, Breaking  
Oil on Canvas  
20 x 20cm  
£550



Confluence  
Oil on Canvas  
20 x 20cm  
£550

**What connection do you have to Wales and how has it influenced this body of work?**

Born in Wales, though landscapes not always a topographical reflection perhaps.

**How would you describe your creative process?**

Everything starts with drawing. What starts as an immediate response to a particular landscape can be transformed by continual reworking and re-examining into something without topographical concerns, and a more personal response is allowed to develop.

Magritte called the power to evocate night and day in his 'Empire of Light' series of paintings, 'poetry'.

This idea of 'poetry' underpins my approach to painting, the notion that the intangible can be suggested through the juxtaposition of form, colour and line. An idea of landscape, reimagined and remembered to convey feeling and a sense of a psychological space.

**Who or what are your main artistic influences and inspirations?**

Frank Auerbach, JMW Turner, John Piper, Joan Eardley, Sheila Fell, John and Paul Nash.

**If you could give your younger self one piece of advice what would it be?**

Draw and look more!



Ymylon, Edges  
Oil on Canvas  
30 x 30cm  
£650



Golyghfan, Viewpoint  
Oil on Canvas  
20 x 20cm  
£550

# Deanne Doddington Mizen RCA

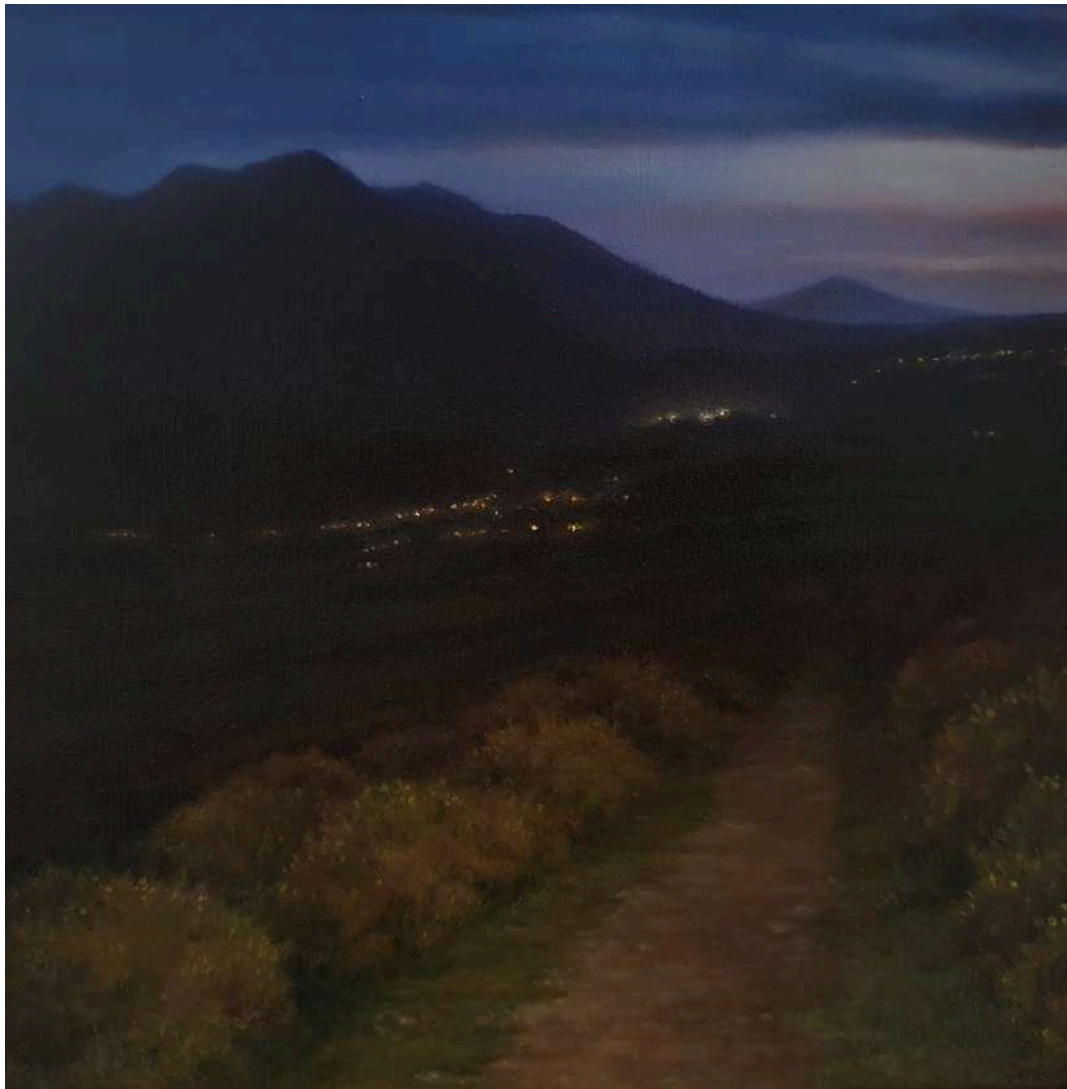


Towards Llanddwyn  
Oil on Wood Panel  
32 x 32cm  
£360

Deanne is a figurative artist who's practice spans both painting and sculpture. She works from her studio in Bethesda, nestled in the foothills of the Carneddau mountain range. In this beautiful location she finds an endless supply of inspiration. Over the last few years her work has been focused on exploring ways to work more sustainably.

She says "My work is about transition. Moments of reflection, tinged with both melancholy and hope; celebrating the beauty of the world, but also acknowledging that much of what we take for granted may soon be lost in a changing world.

We are at a pivotal moment in history and if we take action, it could be the beginning of something beautiful, or if we do nothing, the last moments of abundance before our world changes beyond recognition. My paintings aim to capture the memory of a passing moment with quiet, hopeful anticipation of what is yet to come.'



Homeward Bound  
Oil on Wood Panel  
32 x 32cm  
£360

**What connection do you have to Wales and how has it influenced this body of work?**

I grew up in the rural areas of the Somerset levels. As a child I often visited my grandparents, who live in a beautiful but remote part of Snowdonia, and I have many happy memories of this place. The magic it held for me as a child remained with me into adulthood, and so after finishing my Fine Art degree in 2005, I returned to Gwynedd where I have lived and worked as an artist ever since.

The sheer majesty of North Wales and its ever changing weather make the landscape around me a constant source of inspiration. I am drawn to the first and last moments of the day when the light is low but warm, and colour becomes richer and more saturated. These moments take me back to the excitement and wonder of being a child being in this incredible landscape.

**How would you describe your creative process?**

I enjoy being outside and always carry a camera or sketchbook. It is often those chance encounters whilst doing other things, that bring me so much inspiration.

I take photos for more of an aid memoire as I find often the camera just doesn't do it justice. Upon returning to the studio, I do a quick colour sketch to capture what inspired me, to remember the feeling or colour that struck me most. Then, when creating the final painting, I work from my sketches and multiple photos to get the composition I want.

**Who or what are your main artistic influences and inspirations?**

Although I work in a fairly realist manner I love more looser, gestural works. Richard Whadcock, Jenny Aitken, Richard Bowman and Karina Roseanne Barrett being some of my favourite landscape painters.



As The Rains Descend  
Oil on Birch Box Panel  
30 x 15cm  
£320



Whistling Sands  
Oil on Wood Panel  
32 x 32cm  
£360

**If you could give your younger self one piece of advice what would it be?**

I'm a bit of a recluse and I love spending long hours in the studio on my own, but it's important to take the time to get out and be part of the wider art world.

Visit interesting exhibitions, make friends and network with other artists that inspire you. So many other opportunities come as a result of the wonderful people you meet along the way.



The Rivals  
Oil on Wood Panel  
32 x 32cm  
£360

# Jane Evans



Anglesey Lobster  
Acrylic Ink on Xuan Paper  
53 x 88cm  
£455

  
Jane Evans 2013



Jane Evans is the UK's leading practitioner of the art of Gyotaku. Originally used by Japanese fishermen before the invention of the camera as a way to record their catch; she has made the art form her own by using her own unique composition and colour palette.

For the past two years she has been a member of the European Society of Gyotaku and exhibited in the Royal Society of Marine Artists Annual exhibition. Being recognised by other Gyotaku makers and marine artists is testament to how hard she has worked to master her art.



Mackerel Splash  
Acrylic Ink on Xuan Paper  
41.5 x 61.5cm  
£255



Anglesey Bass  
Sumi Ink on Xuan Paper  
50 x 84cm  
£360



Anglesey Pacific Oysters  
Acrylic Ink on Xuan Paper  
46 x 57cm  
£150



Anglesey Crab  
Acrylic Ink on Xuan Paper  
50 x 65cm  
£290



Blue Fin Tuna Tail  
Acrylic Ink on Mitsumata Paper  
66 x 92cm  
£520

Other works available:

Penmon Bees  
Acrylic Ink on Mulberry Paper  
31 x 34cm  
£105

Anglesey Bass Duo  
Sumi Ink on Xuan Paper  
50 x 85cm  
£415

Anglesey Bass  
Acrylic Ink on Xuan Paper  
50 x 85cm  
£290

Anglesey Bass Shoal  
Sumi Ink on Mulberry Paper  
53 x 73cm  
£730

Octopus Vulgaris  
Sumi and Acrylic Ink on  
Mulberry Paper  
86 x 113cm  
£1,205



Llanfairfechan Swan Feather  
Acrylic Ink on Xuan Paper  
44 x 57cm  
£130



Swan Feather  
H Evans 23

# Ed Ap Llwyd



Tair wythnos o eira/Three weeks of snow  
Triple sgraffito circle vase  
Stoneware on wooden base  
H 46cm, W 16cm  
£130



Yr Ysgyfarnog a'r Ci/The Hare and the Hound (Taliesin)  
Stoneware sgraffito vase  
H 18.5cm, W 18cm  
£130

Ed Ap Llwyd, ceramic artist from near Cadair Idris, Eryri.

Originally from Rhiwlas near Bangor, Ed has lived in southern Eryri since the age of 7. Growing up with a panoramic view of Cadair Idris, only a stone's throw from the family home, the landscape, the mountain weather and ancient stories have inspired his work for decades. Ed's father was an art teacher for a long time, so himself and his siblings and were introduced to the world of clay, drawing, painting, and Celtic mythology from a very early age. Ed was lucky enough to live close by to a potter who kindly took him on at the age of 14 for work experience, where he learned to throw on the wheel and carve patterns into the pots.

More recently, though, Ed has been able to delve into ceramics full-time; 6 years and counting. In fact, he hadn't really worked with clay since art college, so 11 years later he has re-taught himself how to throw and since then sgraffito ceramics has taken over his life!



Y Dyfrgi a'r Eog/The Otter and the Salmon (Taliesin)  
Sgraffito circle vase  
Stoneware on wooden base, H 28cm, W 22cm  
£120



Wythnos o eira/A week of snow  
Sgraffito circle vase  
Stoneware, H 20cm, W 18cm  
£120





Y Crëyr Glas yn llygad y storom/The Heron in the eye of the storm  
Stoneware jug  
H 16cm, W 17cm  
£120

# Rob Dalton



Rhiannon  
(Wall hanging indoor sculpture)  
Chestnut  
115cm  
£490



Guardian Of The Earth  
Cedar  
61cm  
£870



Y Ddraig Goch  
Cedar  
188 cm  
£2,800

After dedicating twenty years to serving his country, Rob's journey to becoming a professional artist has been deeply rooted through using art to heal from trauma.

His distinctive, fluid style serves as a reflection of his inner journey, embodying the themes of freedom, creativity and flow through the medium of wood, resulting in bold, expressive dynamic sculptures that bring the wild to life.

Reflecting Rob's Celtic heritage, his deep connection to Wales means he draws inspiration from the raw beauty of the Welsh countryside, the native wildlife and ancient folklore. Wales has shaped both Rob's life and his art.

**What connection do you have to Wales and how has it influenced this particular body of work?**

I have lived the majority of my adult life in North Wales, a place that feels very much like home. The majestic mountains, stunning countryside and woodland evoke many creative ideas.

My partner who is Welsh, introduced me to the stories of the ancient Celtic Welsh text, The Mabinogion. I have enjoyed the stories in which we find one of the earliest references to the Welsh Dragon. The Mabinogion has been my main influence for this body of work.

**How would you describe your creative process?**

I study as many photographic images of the subject, studying form, perspective and physiology in detail, exploring which features to accentuate. I start my sculptures by “blocking out”, creating the basic shape then working my way down to the finer detail.

Carving is a subtractive form of sculpture. The transformational aspect of finding what creature is hidden inside the wood is an instinctive, fluid process, observing grain patterns, knots and twists.

**Who or what are your main artistic influences and inspirations?**

I take inspiration from two Welsh chainsaw artists in particular, Simon O'Rourke and Chris Wood, whose skill and creativity are truly incredible.

The timber itself is the inspiration. The wisdom and knowledge of the tree, its spirit and character. I love to observe the shape of the timber and what lies beneath the bark, the grain patterns and knots and how this influences my creativity in an organic way whilst I'm sculpting the piece.

I am also influenced by tales of myth and legend, for example The Mabinogion and Cad Goddeu, particularly Celtic and Pagan traditions.

**If you could give your younger self one piece of advice what would it be?**

If you feel inspired to try something new, don't be deterred by naysayers.



Blodeuwedd, Of The Night  
Cedar  
163cm  
£890



Blodeuwedd, Not of This Earth  
Cedar  
137cm  
£1,900

Debbie Nairn



Pod 01  
Porcelain Ceramic  
£199



Debbie describes herself as a sculptor of shape and design, inspired by nature. Lifecycles and growth becoming form and line, having always been amazed by Mother Nature and the construction of living things. The way life grows, it's support systems, protection, stamina, defence mechanisms and instincts. What an Engineer.

Having studied ceramics and metalwork in her Applied Art Degree at NEWI, Wrexham, Debbie calls upon both skillsets to create sculptures. After her degree in 2001 she worked for Craig Bragdy designs, a Welsh company making large scale ceramic murals. Since being made redundant in 2014 Debbie has enjoyed working in different galleries in Chester and North Wales. Both experiences have given her plenty of insight into the art and making world. Now working part-time, she has more time to concentrate on her own artwork.

This series uses slip cast porcelain to produce a skin like that of a shell or a husk – the protection and nutrition of life beginning its journey.

With the theme of this exhibition, Debbie looked to a Welsh staple, wild garlic, for its inspiring textures and shapes; a simple line can be utterly beautiful if time is taken to observe it.



Pod 02  
Porcelain Ceramic  
11 x 8.5  
£105

**What connection do you have to Wales and how has it influenced this particular body of work?**

I have many connections to Wales but my degree in Wrexham being the most profound. Every day travelling to college was an eyeopener watching the scenery changing as it went by. I'd always looked at nature and appreciated it greatly but this was when I started delving much deeper into my feelings towards it.

**How would you describe your creative process?**

I use slip cast porcelain, pushing the process to its limits. Nature was designed to be perfect but elements step in and change it. Slip casting is a process used to create perfect copies each time – I am the element stepping on perfection to create uniqueness and individuality.

**Who or what are your main artistic influences and inspirations?**

I'm afraid the answer is the same as above; it's nature. You can never get enough and the inspiration is never ending.

**If you could give your younger self one piece of advice what would it be?**

Listen to your intuition.



We have a large selection of work by Debbie Nairn and prices range from £40 to £250.



An independent, family run, art gallery showcasing  
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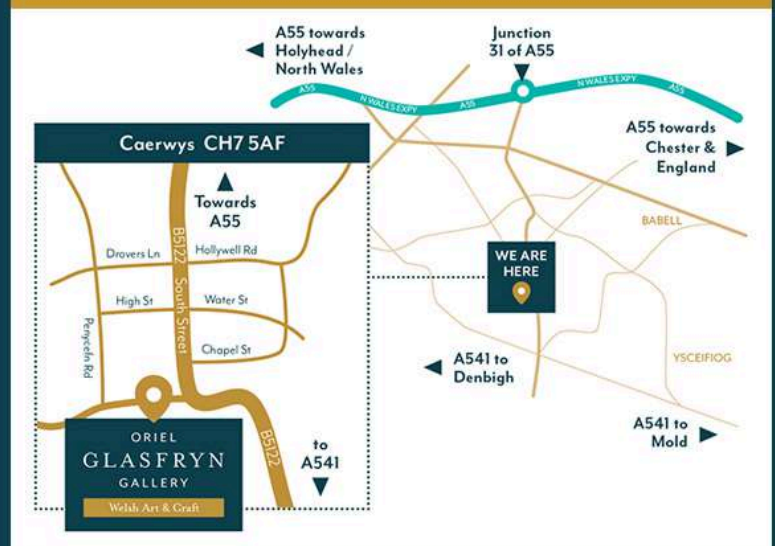
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