

Deugain Mlynedd yn Ddiweddarach

FORTY YEARS ON



Mae grŵp o gyn fyfyrwyr a
thiwtoriaid yn meddwl am eu
bywydau, a gyfoethogwyd gan
brofiad ysgol gelf yng Nghasnewydd.

31 Mawrth - 4 Gorffennaf 2020

Yn Amgueddfa ac Oriol Gelf Casnewydd Sgwâr
John Frost Casnewydd De Cymru NP20 1PA
Ffôn: 01633 656 656

A group of former students
and tutors reflect on their
lives, enriched by an art school
experience at Newport.

31 March - 4 July 2020

At Newport Museum and Art Gallery
John Frost Sq. Newport South Wales NP20 1PA
Tel: 01633 656 656

ACKNOWLEDGEMENTS

My sincere thanks go to Mike Lewis and Newport City Council for allowing me to stage this exhibition and to Sian Iles, Oliver Blackmore, Kevin Barry and Barbara Bartl for all of their wonderful help in bringing the whole project together.

I would like to take this opportunity to thank Julian Cole for giving so generously of his skills and time to carry out the design and layout of this excellent exhibition booklet for which I shall be eternally grateful.

I would also like to thank Glenn Marshall for taking up the challenge of designing the exhibition poster, invitations, and along with Julian, the booklet cover design,(it was Glenn who designed our original degree poster in 1980) and he has also given so generously of his time and skills to carry out this wonderful work.

Many thanks to Cathy Cooper for all of her help, support and encouragement from day one.

Thank you to Dr. Peter Wakelin for his interest and involvement in the project and for coming along to officially open it for us.

Finally my thanks to all of the exhibitors who have responded magnificently to allow me to create this exhibition.

Neil Carroll
Exhibition Curator.

FORTY YEARS ON NEWPORT 2020 EXHIBITION

at NEWPORT MUSEUM and ART GALLERY
JOHN FROST SQUARE, NEWPORT

MARCH 31ST to JULY 4TH

Introduction

The Class of 1980

As the class of 1980, we were born in the post-war 1950s and very much formed by growing up in the 1960s and 70s.

By nature and nurture, our formative years during those decades were full of absorption and there were important people such as family and teachers who gave us the encouragement and support along the way to be creative and to pursue our dreams.

From Hippies to Zippies and Patchouli Oil to Punk Rock! The magical experiences gained amongst a diverse range of tutors and students at Newport College of Art were certainly absorbed and taken on board.

John Exton says "At Newport I met people from all parts of the country who opened up vast horizons extending my understanding of the world in the widest sense. We learned from each other, mentored and supported each other, sharing ideas and techniques"

With one to one tuition, tutorials, lectures, critical and historical studies, clubs and societies, our horizons were certainly broadened from under the green dome and music, literature, travel, theatre, film were all areas we were encouraged to absorb.

Roger Lougher says "The beginning of me as an independent person. This is when I met people who gave me permission to be more me. It was also the first loss, I was moving and being moved outside the world I'd grown up in."

The college was of International importance, Josef Koudelka would visit and have his staple diet of mashed potatoes in the refectory, David Hockney and Ian Dury were visiting lecturers Brian Eno worked with the students on a piece which they performed at the Royal Albert Hall, Bob Dylan attended a college hop, Van Morrison played the grand piano in the hall during college afternoons.

A very special place indeed.

'The Port'

Newport as a city certainly had its influence on shaping our views as young people. The 'Port' is a multi-cultural city and we lived in areas that were new to us. The eastern valleys and by great contrast, rural Monmouthshire are both close at hand as are the neighbouring cities of Cardiff and Bristol.

Cathy Cooper says " Art College taught me how to perceive, to design, to draw, to express, Newport taught me how to live"

Venturing Forth

Art College provided a launch pad, the green-domed mothership, from which we zoomed out into a myriad of different directions to get a taste of the real world.

We are a generation that were taught traditional skills creatively, in what was very much an analogue world. Our tutors taught us how to be designers, potters, film-makers, painters, sculptors and then we have gone out into the world as unique individuals needing to be imaginative, skilled, good researchers, team players and independent thinkers.

Willie Stewart and his careers team were superb in helping us make our way.

We have taken that out into the world and lived our lives guided by those formative years at Newport.

The Creative Industries

It is far from easy to earn a living by working creatively and the qualities of creativity, tenacity, sensitivity and appreciation as well as a toughness and stubbornness of spirit are all very necessary. The willingness to stick at it and find ways to put our creative minds and talents to use. We have had to adapt and re-learn, change direction and transfer our skills into all sorts of other areas and ways to survive.

Into the Eighties through Yuppies and Beyond!

Our first decades post-college gave us what was a very steep learning curve and the move from analogue to digital in particular, was very challenging as we progressed towards our 30s and 40s.

We have all had to come to terms with the digital age which ironically has allowed everyone to become a d.i.y. designer, artist, photographer etc. with the subsequent effect on the livelihoods of some!

Contextually the 1980s gave us Pac-Man, M.T.V., Back to the Future, Chernobyl, the Berlin Wall smashed, Spandex and the invention of W.W.W.

The 1990s significantly saw the W.W.W. being published, as well as Google and the iMac, eBay, gameboy, Nelson Mandela released, it gave us inflation, the Gulf War,

Margaret Thatcher resigned and the Good Friday Agreement was signed. It was the era of Boris Yeltsin and Bill Clinton, the European Union, the Euro, the channel tunnel and lots, lots more!

We were in our early forties by the year 2000 which, looking back, that turn of the Millennium was twenty years ago now!

“The Sandwich Generation”

We are now in our early sixties and busier than we have ever been. It's clear that a number of us have been, and still are in many cases, caring for our older relatives and also those younger than us, with grandparents being a new and delightful role for some.

Picasso said that “the meaning of life is to find your gift, the purpose of life is to give it away” As time has moved on, we have used resourcefulness in finding ways to put our creative minds and talents to use and this has included the passing on of our skills, knowledge and the belief in what we do, to others. The golden thread of influence has seen us receiving with one hand and passing it on to the next generation with the other. I think that between us, we have passed on the qualities that Newport instilled in us to thousands of others and it's important to be able to bring it all back home too, to where we began at Newport, and I very much hope that the people of Newport especially the youngsters, will gain insights into, and inspiration from, what they see and read in this exhibition.

Social Media

For a group of people who grew up with a large wireless set in the living room and a telephone box at the end of the road, it's the internet and social media, and our embracing and use of it, that has brought us back in touch with each other and enabled this project to be realised and bring this exhibition to you. It reflects our use of, and engagement with, new technology and the digital world. I am hopeful at this time of writing that the physical exhibition can also be supported by an internet-based site which will be a longer lasting point of reference that can be added to and used as an educational resource now, and in the future.

The Exhibition

The initial idea I had was based on how an art school experience enriches lives in so many ways and that we should try and mark the passing of forty years since Derek Butler commissioned Glenn Marshall's wonderful photo-booth poster advertising our degree show at Newport Museum and Art Gallery in 1980.

I am very grateful for the opportunity to be able to hold this show at Newport and I would like to thank Newport Council and in particular Mike Lewis, Barbara Bartl, Oliver Blackmore, Sian Iles and Kevin Barry for all of their work on this project.

I wanted this to be as inclusive a project as possible and at its core are a collection of individuals who feature on that original poster. It's a subjective and personal curation of people who wanted to get involved and who have embraced the idea warmly.

It was important to me to have also included the work of some of our tutors, which will give you a very clear indication of the diversity and quality of our educators, the people that have been a very special part of our lives.

It's certainly a diverse cross-section and a wonderful gathering of individuals.

This exposition of their current work and biographies will hopefully give you fascinating insights into how an art education at Newport has influenced and enriched our lives.

You may wish to look deeper and explore the work of the individuals yourselves.

Thank you Newport and here's to the next forty years!

Neil Carroll

Exhibition Curator

A note from Dr. Peter Wakelin

There are so many Newports in Britain that you always have to be clear which one you're referring to - not Shropshire, not Pems, not Isle of Wight, not 'Pagnell', but the one that used to be Monmouthshire, then Gwent and now (like New York, so great they had to name it twice) is Newport, Newport. Yet despite this multiplicity, to my knowledge there was only ever one Newport with an art school. It was so well known that you never had to say when talking about the art school which Newport you were talking about. I grew up in an arty household all the way over in Swansea in the 1960s and 1970s where Newport, Hurn, Rathmell, Wright, Zobole and others were quite familiar names. Added to that, no one who ever visited the great green dome in Clarence Place could forget the place. But for those who didn't know it or the people who made it such an extraordinary institution, this project is keeping the memory alive.

Dr. Peter Wakelin



Simon Barber

1977 - 1980: BA Graphic Design, Newport College of Art, Gwent, South Wales

My three years at Newport were life-changing. The Publicity Design course taught me all the design and typography rules that you need to understand before you can start breaking them, something I didn't realise at the time. But it was the music culture happening outside the college walls that really excited me, I blew my second year's grant on a drum kit and played for college band The Wait and Pontypridd band Blaue Reiter, fronted by fellow students and Constance Street housemates Claire Sinnott and Bari Goddard.

1980 - 1985: Nursing Assistant, Coldharbour Hospital, Sherborne, Dorset

Full-time employment arrived as a summer job and lasted five years. Still obsessed with music I was playing in several bands (The Act, Scarlet Downs and The Chesterfields), organising gigs, and putting a fanzine 'Feeding The Fish' together with my friend Alan Flint.

1984 - 1990: Songwriter and Musician, The Chesterfields

1985 - 1986: Graphic Designer, Photobanc Limited

1985 - 1990: Graphic Designer, The Terrible Hildas

1987 - 1992: Music Promoter, The Electric Broom Cupboard, Sherborne and Yeovil

The Chesterfields signed to Bristol's Subway Organisation label in 1986 and, following the release of our 'A Guitar in Your Bath' EP, were quickly embraced by Radio 1's Janice Long and John Peel, resulting in a thoroughly enjoyable four years of recordings and gigs throughout the UK and Europe, with our album 'Kettle' reaching No.2 in the UK Indie Chart. Alongside this my partner Amanda Wallwork and I became 'The Terrible Hildas', producing artwork for record sleeves, posters and merchandise for the independent music industry. I also ran a fortnightly music club called the Electric Broom Cupboard, bringing bands from all over the country to Sherborne and Yeovil.

1990 - 1998: Freelance Graphic Designer, Foothold Design

1998 - 2000: Graphic Designer, Ragged Bears Publishing, Milborne Wick, Somerset

Following the demise of The Chesterfields, Amanda and I set up Foothold to produce graphic design for creative businesses and individuals, including the Craft Galleries Guide, Vinyl Japan Records, Somerset Arts Week, Dorset Arts Week, Glastonbury Dance Festival, and PJ Harvey. Regular work for Ragged Bears Publishing brought the offer of full-time employment and the opportunity to see if that might suit me. It didn't.

2000 to present day: Editor and Designer, Evolver magazine

2000 to present day: Freelance Graphic Designer

2007 - 2008: Marketing Officer, Dorchester Arts Centre, Dorchester, Dorset

2008: Marketing Officer, Dorchester Festival

Now approaching its 20th year, Evolver is the Wessex region's free arts and culture guide.

Published bi-monthly, it features listings and features promoting visual arts and performance events in Somerset, Dorset, Devon, Wiltshire, Bristol and Bath. It brings together all the things I love - graphic design, art and music. I continue to take on other design and marketing projects, and design brochures for the region's two major arts events, Dorset Art Weeks and Somerset Art Weeks.

Was ist Kunst? What is Art?

Graham
Bebbington



Graham Bebbington

I first saw this on a poster while hitching in Germany and seems appropriate 40+ years on when thinking about Newport College of Art and its influence on my life. In that case it was an exhibition of Modern Art in Hamburg. In my case it has been a lifetime trying to find the answer.

Newport gave me the space to explore a new world of different types of art in my Graphic Design Course. The College showed me different ways of seeing through drawing, painting, photography, calligraphy, typography and, more importantly for me, the moving image. I had discovered concentrating on one image and moving type a bit to the left or right didn't rock my world. My love was on moving stuff around in the surreal way of my hero at the time Terry Gilliam with the hope that one day I could animate in the style of Road Runner, Scooby Doo or Baloo. Excellent tutors and a group of very creative and supportive friends/ students during the 3 years there gave me the passion, curiosity and perseverance to pursue my dream.

After leaving Newport I signed on at home in Cheshire in between various part time jobs and sleeping on friends floors in London while knocking on various studio doors until almost a year to the day of leaving Newport getting a job assisting in Medical animation. From there I moved around different studios as a freelance artist learning about the different areas of animation where I discovered Special Effects and immediately fell in love with the abstract world of fire, water, snow, shadows etc. I became well known for being skilled in the field and had a wide and varied 30+ year career as a result.

Below are some of the highlights:

FX specialist on the **'Snowman'** for TVC for Channel 4.

FX specialist on the 80's TV series **'SuperTed'** in Cardiff.

FX specialist on **'When the Wind Blows'** for TVC for Channel 4.

FX animator **'Balto'** for Amblimation (Now Dreamworks).

FX supervisor on **'Space Jam'** in London (Premier Films for Warner Brothers).

FX animator on **'The Thief and the Cobbler'** for Richard Williams Animation.

Journeyman animator on **'Fantasia 2000'** for Walt Disney, Los Angeles.

FX animator on **'Jungle Book 2'** Tandem Films for Walt Disney, London.

FX animator on title sequence for **'Thunderbirds'** for Nexus Productions.

Animator on the **'Snowman and the Snowdog'** for Lupus Films for Channel 4.

Added to this are many commercials, pop promos and title sequences during my time in the creative hub that was London in the 80's and 90's. I am no longer a full time professional animator but will always have a passion for it and art in all its forms thanks to the early seeds planted at Newport College



Brett Breckon:



Brett Breckon

1958 - On a Monday in March the adventure begins, and I am born

1964 (or thereabouts) - earliest art memory when I drew figures with more detail than those of my class mates and I remember the teacher singled me out for praise - my first review.

1969-71 - big school early years. My family moved house a couple of times in short order so by the end of my second year I was at my third grammar school, but at all three I had found sanctuary in the art room.

1972 - a new young art teacher, Keith Richmond, arrived and he inspired and encouraged me to work and made me for the first time aware of the possibility of making a career of art. He continued to teach and guide me into sixth form and A-levels which lead to....

1976 - Shrewsbury School of Art, foundation year. It seemed to be sunny the whole year and my eyes were opened further to the wonders of the art world, and the wonderful people who occupy it.

1977 - Newport. How fast the years went, how important they were. I was allowed to create an illustration portfolio whilst on the graphic design course, this due to my desire to pursue airbrushing as the main means of my image making, which would not have been possible on the actual illustration course. However as with everyone on every course within the college influences, guidance, tuition and help flowed between departments and from all tutors. It was a great three years.

1980 - I took my airbrush portfolio out into the world of the freelance illustrator. I remained in Newport and worked mostly for design and ad agencies in South Wales, Bristol and beyond, with a few commissions also coming from Welsh and London publishers.

1980's - airbrushing ceased to be a popular medium, ironically just around the time I wrote the book 'A Guide to Airbrushing and Photo-Retouching'. And so I turned to more traditional paint methods.

1990's - A notable change in my client base with less from the ad world and more from publishing, much of it in Wales. The decade also brought me a family and a move to Pembrokeshire.

2000's - My coastal location had a big influence on my work during this time as did my two sons as they grew up around me working from home. I was happy to be producing work for book publishers of interest and relevance to my boys, notably on historic, mythical and fantasy themes.

Solo Work - I began to produce more of my own work rather than commissioned work during this time

Styles - my long career and the need to adapt to survive left me with three distinctive styles of work - paint, scraperboard, and, inevitably, a digital style - I am still making sense of this diversity but very much enjoy working in each discipline.

Subjects - I have returned to some of the mechanical themes and subjects of my airbrushing years for recent self-motivated work, but also angels, fairies and dragons abound in my wide realm of image making.

40 years - This is an ongoing apprenticeship, and a journey with my lovely wife Lucy. I still learn something new with every image I make, and with each image I make I try to make less mistakes and aim for completion if not perfection.



Elizabeth Buck



Elizabeth Buck

I believe that from a small child I had a huge and colourful imagination, but it took my Art Teacher to inspire me to apply for a Foundation Course. So it began, at age 17. Carmarthen, for a years Foundation Course, and then I completed my degree at Newport in 1980. I was accepted on a PGCE Course in Cardiff. I loved it.

I moved to Portsmouth, and worked for a local Arts Centre creating design work. Worked as an Exhibition Officer with the City Council, creating a Travelling Exhibition on a single decker bus, visiting schools in the local area.

My first Art Teaching job was at Portsmouth Grammar School, such an inspiring and creative environment. I taught GCSE and A'Level Art, as well as each year group. I loved being part of the design and building of stage sets too.

After the birth of my first son, I worked as a Supply Teacher in Hampshire, before returning to Pembrokeshire. We all lived in a wonderful, ancient cottage by the sea, an acre of land to grow food, a stream, barns, orchard, trees to climb, a few minutes walk to the ocean. A tiny hamlet called Lake, a vibrant and kind community for my four children to grow up in. Space to grow.

I took a post at our local college, teaching A'level and NVQ Artwork, then returned to do a variety of Supply Teaching in Pembrokeshire. As life unfolded and with my fourth child needing constant hospital care, I worked where I could, as a cleaner and some office work.

I returned to work in Education, firstly teaching EFL with adults, and then as a Supply Teacher and Learning Support Assistant near Pembroke. Great to be back working with young ideas and huge imaginations. Later I accepted a similar post in a rural Primary School, enjoying special needs work, teaching Philosophy, and creating specialised Art projects. At this time I gained an external certificate in Counselling and helped run workshops in Mixed Media and Textiles, a huge turning point for my Personal Art Work.

I travelled with a group of educationalists to Ecuador, South America. To Quioto, and to Primary Rainforest. A huge and unique experience, offering up huge opportunities for work with schools.

I made a spontaneous plan and changed my life. My children had moved onto University and beyond. I left my job, put my magical cottage up for sale, took work in a local Castle for the Summer, leaving to travel. Hong Kong and Australia being the furthest. Rich experiences. I heard my house was sold when in Sydney. On my return, no house, no job.

On my second day back in Pembrokeshire I had chosen a 'new' house, and was offered a job in a beautiful Hotel by the sea. I have been living in my 'Palace' and working at the Hotel for the last few years. Creating booklets, cards etc, and A Large Golden Mural in their new dining area.

Last year I was fortunate to have a solo exhibition in the same room as my Mural. A great success, I was overwhelmed by the support I received. I sold many original works and limited edition prints. I am planning a second exhibition in September 2020. I continue to work in my own studio, and recently I have been holding mono printing workshops at local festivals and with small groups. I am loving exploring so many new creative processes.

NEIL CARROLL



Neil Carroll

The very idea of going to Art College in the first place was an absolute dream and I feel so lucky to have had that opportunity and so grateful to my parents for their encouragement. I am one of three children and they worked so hard to support us. My school teacher, Mr Parfitt, was also a strong influence.

I travelled the early bus with the mining apprentices, they sat in a row on the big side seat with their pit boots and flasks and me opposite them in silver daps and sketchbooks. A complete contrast in dress code and pathways, though a good bond between us. We took a mutual and genuine interest in what each other was doing, strengthened at the time by Jack Crabtree's amazing body of work on colliers.

Newport College of Art, it's magical tutors and my brilliant fellow students, taught me many things between the age of 18 and 22. Peers growing up and advancing together, sharing skills, knowledge and interests. My subject matter was often my home territory and my friends back home kept my feet on the ground.

Leaving college in 1980 wasn't easy, there was a recession on and the need to adapt, be flexible and re-learn was essential for survival. Willie Stewart and his Careers team were great in providing support there and my friend Brett Breckon sprinkled some magic dust by introducing me to Yvonne, someone who instantly transformed my life and has continued to be an incredibly positive influence 40 years on.

We got on wonderfully and settled in Cardiff, marrying and starting a family, with our first son David being born in the early 1980s, the beginnings of what has been a beautiful relationship. I completed a teacher training course and was offered a post teaching Art at Ross on Wye in 1985.

It's there that we began a new life and our second son Jack added to our family amongst the orchards, hop-yards and the steeped spires of Herefordshire.

My teaching career at Ross was amongst wonderful colleagues and students and it was a very rich and rewarding experience. There were many opportunities to carry out community based projects and to take trips to major exhibitions. I enjoyed being a painter in the classroom and a number of my former pupils have gone on to have careers in Art and Design which I am very pleased about.

Both of our sons are also working as designers which we are delighted about.

David and his partner Rachel had a son, Dylan, in 2017 and so we are thrilled to have become grandparents too.

Yvonne has always encouraged me to continue with my own work which I enjoyed doing, particularly in the Summer breaks. I have been fortunate enough to have exhibitions of my paintings too, with a major solo exhibition 'The Spirit Fired' at Newport Museum and Art Gallery in 2004, also a touring exhibition 'Here Comes the Sun' which represented Wales at the InterCeltique Festival in Brittany in 2010.

Yvonne is an accomplished printmaker and with a return to the valleys, we have had exhibitions together 'Kindred Spirit' at The Rhondda Heritage Park in 2015 and 'Trouvaille' at Cyfarthfa Castle Museum and Art Gallery in 2019.

This Forty Years On project and exhibition has kept me very busy and brings us up to date here in 2020.

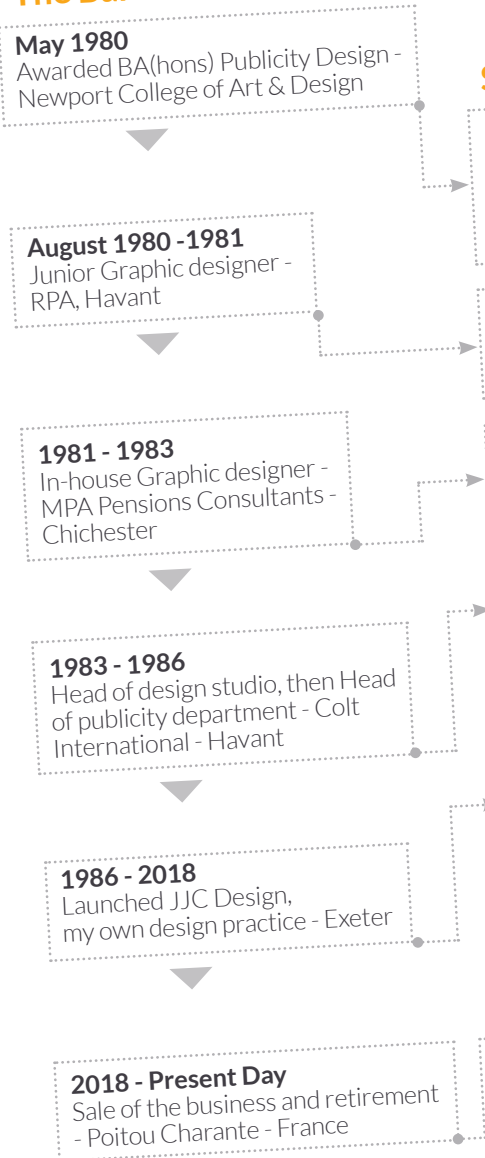


“Well, how did I get here?”

Talking Heads

Julian Cole

The Bare Facts



Salutary Lessons?

Look at things until you really see them. Always look under the bonnet. Substance is much more important than style. A lot of technical knowledge, which informed and underpinned all future techniques.

You always have to start at the bottom... ..but it doesn't last forever. The real commercial world is nothing like college.

I hate Letraset! Needed someone to invent a computer that could handle the typography and image manipulation.

A truly multi-disciplinary training (like the one received at Newport) is invaluable.

More than 30 years running a business clearly taught me a lot: Never let a customer take their own photos or be in them; always check everything at least twice; never believe anything a printer tells you. I also learnt how to use a computer that somebody had invented by this time.

Teaching an old dog new tricks is a waste of time. Better to leave it to the young dogs. They won't ask for advice, they know it all - just like we did.

Any Regrets?

Wish I could have stayed longer at Newport and spent less time in the pub - Oh and not got involved in the Hop Squash Society.

Should have stayed for another year, learnt more and not moved just for the money.

Good pay and an on-site squash court are no compensation for a dull job.

None at all - good job, well paid and great experience builder across all the graphic disciplines.

Didn't employ young people with advanced social media skills soon enough.

Should have retired sooner

“This ain't nothin new, but it ain't nothin”

Waifs

Cathy Cooper



Cathy Cooper

I left Newport Art College in 1972 with a Diploma in Fashion & Textiles but circumstance led me into a long career in broadcasting, first at London Weekend Television in 1977 then at the new breakfast show GMTV in 1993, where I initiated and ran the Music Department.

A brief interlude with darkroom processes whilst at Newport in 1969 inspired me to take evening classes in photography ten years later when living in London. My interest developed over the years and I adapted quickly from film to digital.

In 1999, I visited the Antarctic on an expedition cruise and this ignited a life-long passion in the Polar Regions. In 2007 I was elected to serve on the Committee of Friends of Scott Polar Research Institute as Challenge Coordinator. I recruited and participated in fund-raising Arctic dog-sledging challenges, also giving talks and presentations of my photographs.

Whilst working full-time, I started travelling on a regular basis with a journalist and in 2008 my first images were published by the Mail on Sunday. Since then I have been a regular contributor to their travel section.

My involvement in a number of environmental and history projects, resulted in a unique and significant photographic archive of a successful ten-year campaign in 2006 to save a Late-Victorian Electricity Works in Twickenham. This received local and nationwide press including front page of the BBC website.

In 2011 I retired from GMTV and went back to college to study photography for two years, gaining Distinctions.

While researching projects for my course, I discovered the circus. Photographing it became an obsession that continues today and has resulted in having two showcase exhibitions in Zippos Circus Big Top in 2018 and 2019.

Since 2013, I have been a regular contributor at Orleans House Gallery, Twickenham and one of my photographs is in the Richmond Borough Collection. I have won awards in major competitions including International Garden Photographer of the Year 2016 and 2017 and exhibited at the Royal Botanic Gardens Kew and the 2014 Oxford Photography Festival.

My work has been published extensively in magazines, books, and on websites. A snap that I took in 1973 of Joe Strummer at a Newport student party was used in the Allan Jones bestseller 'Can't Stand up for Falling Down' 2017 (Allan was also an Ex-Newport student).

In 2019 I had my first retrospective solo photography exhibition – Life Through a Lens: 60 Years with my Cameras – at Orleans House Stables Gallery, Twickenham. The exhibition included photographs I had developed and printed back in my Newport days.

In the same year, two of my circus images were accepted for the Discerning Eye Exhibition at the Mall Galleries, London and two triptychs chosen for the first Landscape exhibition on the new Saga cruise liner Spirit of Discovery.

The years I spent studying and living in Newport were significant. They shaped who I am today and made me fiercely independent. I look back on them fondly and from time to time make a pilgrimage to visit the old haunts of my well-spent youth.

QUOTES

"I left the wild beauty of Pembrokeshire to come to Newport. It was a big life-changing adventure for a sixteen-year-old but a decision I'll never regret".

"The friends I made at Newport Art College are still around me today. It was a special place that cemented close bonds".

"Art College taught me how to perceive, to design, to draw, to express. Newport taught me how to live".



Angela Crowcroft

Angela Crowcroft (né Evans) was born in Jersey in the Channel Islands of Welsh parents, attending Jersey College for Girls where the love of Art was fostered by Pat Miller (who had trained at the Slade under EH Gombrich among others). She was an inspiration to me, saw something in me and suggested I should be going to Art College. I did a Foundation Course at Swansea College of Art in 1976-1977 and took a BA Hons Graphic Design (Illustration) 1st class at Newport College of Art between 1977 and 1979.

I was lucky to find myself in a college with characterful tutors like Tom Hughes who shared their interest in developing and valuing skills of drawing and printmaking and had connections with well known artists in Wales and beyond. He shared Mervyn Peake's marvellous booklet, *The Craft of the Lead Pencil* (1946), with us, gave us sets of paints and led many discussions about Art. I was drawn to the Victorian building, with its copper verdegriis dome, its busy interior like a hive, honeycombed with rooms off central stairwells lined with white and green tiles, and delicious Chelsea buns in the canteen. It was the Punk era, with people experimenting with weird clothes and singing in bands, with visits from ex art students like Ian Dury. The following year I did a PGCE in Art at Sussex University, Brighton, as I planned to be an illustrator and thought that it would be useful to support myself initially by teaching. It was a busy year with writing essays and teaching practice.

Towards the end of the course Pat Miller contacted me to say there was an unexpected vacancy in the Art department at my old school and suggested I apply, so in 1980 I was back at JCG teaching Art to girls aged 11 – 18, with my former teacher as my colleague until she retired. Early on I discovered the job of teaching was fascinating and was happy to pursue it as my career; during four decades (and counting) I have tried many different ways to help students learn to look, to appreciate the work that

goes into Art and to develop their skills. I have always done practical demonstrations, now called modelling, and have enjoyed getting to know the students and trying to build their confidence. Many of my students have gone on to Art College and have had successful careers in the Arts. I have found that I am always learning and being inspired by my students; I have never looked for promotion as this would have kept me out of the classroom. Of course, things have changed over the years, with more and more pressures to deal with in school, but changing technology and the internet now allows me to show my students art from any era at a touch of a button.

Outside school I have done commissions for posters for plays and contributed to group exhibitions. For several years I have designed and help construct a 35-foot float which takes part in Jersey's annual Battle of Flowers parade.

I have taken part in several exhibitions by local art teachers down the years, and look forward to the chance of developing my own work in the future.

Philip Cumpstone



Philip Cumpstone

Born: Oxford 1964.

Philip moved to south Wales aged 6, becoming immediately fascinated with the physical grime, terraced houses, severe sloping topography and the extensive industrial landscape. He considers himself fortunate in witnessing the very tail end of the era of tin-baths and gas-mantles. Pit remains, abandoned modernism, contamination and dust. For him this was reflected in the black and white televisions, the hard machismo and displacement of social skills within Spaghetti Westerns and of the many people disfigured from industrial accidents. Missing fingers, glass eyes and an inexplicable casual racism. In due course his primary education was at Pontllytyn Junior School, his mind prised open by the coincidental flourishing of a fresh, visionary brigade of patchouli-oiled leather jacketed hipsters. Adroit articulate Marxist educators, embedding the primary metaphysical skills of questioning, deconstruction and exploration. Secondary education was at Heolddu Comprehensive School, Bargoed, 1976-1984.

Multi-Cultural awakening

Philip moved from the family home in Fochriw, aged 19, to Ebenezer Terrace, Newport, Gwent. The 10-month cultural revolution that was the 1984/85 Art and Design Foundation Course at Emlyn Street annex awaited. He continued on at Newport to complete his BA(Hons) in Graphic Design at Clarence Place, graduating with a 2.1 degree in 1988. He moved to Birmingham the same year, attending the University of Central England at Gosta Green. Here he completed an MA in Graphic Design, graduating in 1989.

Employments

During the MA he was invited to teach at the Matthew Bolton Technical College on the National Diploma course in Graphic Design as a visiting Illustration tutor. In 1991 he joined the Social History Department at Birmingham City Museums and Art Gallery as an Interpreter at historic sites around the city for the next six years.

Returning to south Wales after an absence of 8 years, he settled for a further six at Graig y Betting, an isolated stone Bothy on the Gwrhyd Road in the Swansea Valley. After a short stint as a jobbing studio Graphic Designer, he was approached by the Art Department at Gower College Swansea where he taught History of Art, Graphic Design, Typography and was a personal tutor for 18 years. He spent a subsequent year as a supply teacher within the SEN (Special Educational Needs) and EBD (Emotional and Behavioural Disorder) sector before becoming A-Level Coordinator for the Graphic Design and Photography courses at Coleg Sir Gar, Llanelli.

In April 2018 he paid off his mortgage on Temperance Cottage at Cwmllynfell, on the very edge of the Black Mountain. Consciously deciding to take a break from teaching, he has become focused on creating a Welsh stick-chair making business as well as expanding out into artisan bread-making for his own nutritional wellbeing, engagement and satisfaction.

Professional memberships

In 1994 Philip was elected a member of the Society of Architectural and Industrial Illustrators, in 2015 elected a member of the Society of Authors and in 2016 became an Adobe Certified Associate (Print and Paper Publishing) Philip has also been an intermittent hanger-on of The Twentieth Century Society and The Association of Illustrators.

Welsh stick chairs

Philip has been researching and exploring the historic context of the artisan built, pre-industrial chair. A calling that he has attributed to a subconscious reaction to his art education.

John Exton

(Newport 1966 -1969 Graphic Design)

I left Secondary School at 15, with no qualifications. My education really started with 4 years of Art School in Wakefield, gaining sufficient GCE's for admittance to the Dip A.D. course. Newport was a formative time. I walked through those double doors and opened a path to my future career. I was fortunate to win a competition open to all artists with Welsh connections throughout Europe for the first edition of the Welsh magazine 'Mabon'. I also had designs exhibited in the Design Centre for Tywysog Cymru. Throughout I was supported and encouraged by my parents...I can never repay them.

In Newport I met people from all backgrounds, who opened up vast horizons, extending and challenging Art in all it's facets. John Wright, Derek Butler, Jeff Clements, Doug Halliday, Charlie Gillard, Harry Meadows, Les Darbourne, Steve Atkinson, to name but a few of the staff, pushed and cajoled us throughout our formative three years.

A teaching career followed...

Kingston High School, Hull. Art teacher (2 years)

School of Art Nuneaton. Lecturer i/c of Printmaking (2 Years)

Aylestone School, Hereford. Head of Dept of Aesthetic and Creative Studies (6 ½ years)

Clarendon College, Nottingham. Head of Foundation Course. (2 ½ years)

King's School, Worcester. Head of Dept. (12 Years)

Monmouth School. Head of Dept. (15 years)

In addition to these positions I taught part time in Prep School, Borstal, various Colleges of Art, as well as being an Assistant Principal Moderator for OCR, visiting Schools and Colleges throughout the UK

I taught in Hong Kong, devising units of B.A. for Chinese Art teachers. I was also seconded to the Ministry of Education, Singapore, advising on 'A' level Art.

In addition I have acted as trainer, organising meetings, debating standards, new examinations and pilot schemes. I have also created residential courses in West Cornwall, working with a large number of artists.



As a teacher my mantra was simple. 'I am the bridge across which many will pass'

Teaching has been a fundamental part of my life. Working in State and Independent Schools, teaching and lecturing in Comprehensives, Colleges of Art and Cheltenham and Gloucester University. I have been fortunate to meet, work alongside, and observe good and bad practice.

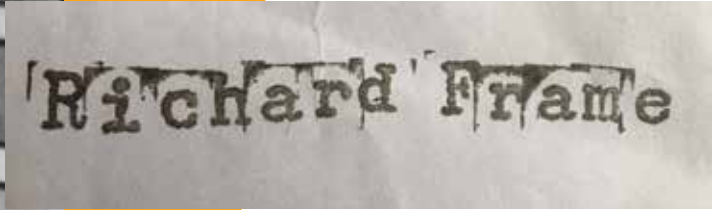
As a teacher I lit the blue touch paper to many a firework, allowing students to creatively explode.

My wife, Sue and myself, taught together at Monmouth. We are part of the Mari Lwyd tradition, and appear throughout the UK, with our stable of 4.

I have two highly creative children from my previous marriage, Morwenna and Gweniver.

My life has been a creative adventure. My main canvas has been the students I have taught and nurtured.

My personal work centres around Photography, Jewellery and Illustration.



Richard Frame

My arts education began in the foundation department of Cardiff Art College in 1970, from where I begrudgingly moved to Newport in 1971. My third choice. I'd wanted to move away from Wales and go to a seaside college. But as it turned out, it was the best place I could have gone to, I'm still here, a thoroughly converted Newportonian.

I had no idea what I'd wanted to do when I finished college, teaching didn't come into it. I was interested in performing arts. For two years I'd put on a panto and I was doing voluntary work in a local special needs school, based around drama. In my last year I left college for a couple of weeks and took up with Circus Hoffman travelling around the South of England. Returning to Newport I got involved in a film with fellow student Cathy Cooper which was produced by ex Newport students, Steve Stevenson and Maggie Brooks both studying at the National Film School. I even got involved in a college band of sorts.

After leaving college I helped set up a children's theatre company and for two years travelled around Britain visiting primary schools. This led to working with adolescents in the local psychiatric hospital and eventually psychiatric nurse training.

I'd always been interested in the work of Gilbert and George, Richard Long, performance art, circuses and festivals and began to get involved in community arts, helping run children's adventure playgrounds, Pill Carnival the Baneswell festival.

In 1983 I was employed to set up and run a new homeless organisation in Newport, in a building next door to TJ's night club. I had already known Johnny Sicolo from my student days and we became reacquainted.

I was always aware of the benefits of 'art therapy' and sessions were regularly held in the hostel. Art played an important role in all our buildings, every one who used or lived in them, would help design and make everything, from huge wall mosaics to the plaques to mark the unveiling of a building.

In 1990 we opened the first purpose built arts centre for homeless people, providing a whole range of arts based activities, including a catering group, a recording studio and a 'Theatre of the oppressed'. A forum which allowed sensitive topics to be explored. Two albums were produced, featuring the work of the students, and a further album was recorded by a professional using homeless musicians to accompany him. Eric Clapton even donated a number of his songs to be used by the musicians for fund raising endeavours.

Since retiring I became involved in the campaign to stop the closure of Newport Museum and Art Gallery which was successful. I had kept in touch with one of my tutors, John Selway and he persuaded me to become secretary of the 56 Group (Cymru) which I did for many years, organising a number of exhibitions for them.

With two friends I have been running a not for profit publishing company. In 2017 we published a book by the Caerleon writer, Arthur Machen 'The Great God Pan' which John illustrated. Around the same time our friend Jon Gower wrote a biography of John entitled 'Vigilant Imagination'. We jointly published this with the HM'm Foundation, sadly John died just before they were released. Our next work was with 56 Group member Pete Williams who illustrated our new edition of another Machen work which was launched in June 2019 at the Barnabas Arts Centre in Newport.



Bari Goddard

Once upon a time there was an ugly little Welsh boy who wanted to sing beautiful songs and create beautiful images but, sadly, he was told he could only do one because that was the way of the world .so he thought about this for a while and came to the only conclusion he was happy with - 'Really? watch me, I will do them all!'

After leaving Newport in 1980 with a BA in Graphic Design I drifted through various design and arts jobs all the while persevering with my love of music until 1983 when I moved to London and joined my first 'real' band 'KNIVES'. From then until I 'retired' from music in 1996 I sang, performed and appeared with artists as varied as Jimmy Somerville, Cliff Richard, Then Jerico, Banderas, Horse, Sex Gang Children, Madonna, Southern Death Cult, The Cure and Scary Thieves. Highlights included supporting Bowie in Paris in 1994, performing at the premiere of Pedro Almodovars 'High Heels' in London in 1991 and spontaneous unannounced appearances doing backing vocals for Lily Savage as her 'chav' nephew Stu Savage whilst Jimmy Somerville in drag performed as her 'slut' neice Jessie Savage.

I was continually painting and drawing through these years and exploiting every aspect of the hedonistic lifestyle that being in a Rock band offered. Exhibitions in London, Paris and Madrid, followed but on leaving my music career after a gruelling 10 month world tour I decided I wanted to try something else creatively, something that demanded a discipline I had never really been capable of - Photography.

So in 2005 I bought a camera, attempted to read a book on photography and, in my naivety and arrogance, promptly disregarded it and thought 'I can do that'. A vast learning curve followed, rejection after rejection as regards exhibitions for years until in 2012 I was given my first solo show in East London at an Anarchist Newspaper collective.

Since then I have been lucky enough to have exhibited worldwide in the most amazing cities and galleries, one of the highlights being part of a group show at The Louvre, Paris in Summer 2015.

I am currently working with Andi Sex Gang on his new project Dada Degas, Sex Gang Children on their new album and Holly Johnson on a joint homage to Derek Jarman for 2020

Recent photographic exhibitions include :

13 Group Exhibition, Groznan Croatia 2019.

13 Group Exhibition, Koprivnica Croatia 2019.

13 Group Exhibition, Lauderdale House, London 2019.

13 Group Exhibition, Lauderdale House, London 2018.

13 Group Exhibition, Split Croatia 2018.

13 Group Exhibition, Lauderdale House, London 2017.

Solo exhibition The Sponza Palace, Dubrovnik 2017.

Ode To Life Festival, Montenegro 2017.

13 Group Exhibition, Embassy of the Republic of Croatia in London 2017.

Solo exhibition Dubrovnik Antique Gallery, Dubrovnik 2016.

Embassy of the Republic of Croatia in London 2015 and 2016.

The Louvre, Paris 2015.

Cave Gallery, London 2015.

https://www.flickr.com/photos/g_o_d_photography/

<https://godphotographyblog.wordpress.com/>

Email - god.photography@gmail.com

ARTS



Nick Long

I have always been an Art School boyo, and my life in higher education is little more than an excuse to remain so. I have been lucky enough to visit Art Schools all over the world, and whether they be in Shanghai or the Severn Estuary, they all contain the same kinds of peoples. Troublemakers, in the major or minor keys. Those who are reluctant to conform, those who go to places where many fear to tread, those who learn the rules just to break them, and those who act differently because they are different.

When I became the head of a visual communication department {Solent University, 2012}, it became my job to manage those differences. And when the emails arrived stating, "Your students have {insert wonderfully odd activity here}, please explain what measures you will put in place to ensure this does not reoccur", I already had a standard response waiting in my draft box. It said, "Being different is their job and my job is to give them the freedom to be so". Of course, I never sent that email. Instead I apologised profusely and promised they would never do such a thing on a busy high street again {To do something of note, you first have to get noticed. Sīc}.

Perhaps unsurprisingly and rather kindly, we were asked if we would like to create our very own Art School in a land far far away from the main University campus.

In its first week of operation, I heard the unmistakeable blast of The Stooges, 'I wanna be your dog'. On discovering the source, I found a group of Fine Art students looking up at a visiting lecturer who was covered in peanut butter. He said he was

about to re-create the first ever stage dive {Iggy Pop, Cincinnati, 1970, it's on YouTube, go watch}. Politic would suggest I should have interrupted and asked if the relevant risk assessment forms had been completed. Instead, as he leapt into the air, I reached up to catch him. Then for good measure, we paraded our man above our heads through every room and corridor in the Art School. I should have retired on the spot, for there would be no finer moment in my Art and Design career.

If I were to try and pinpoint where I formed most of my ideas on what an Art School should look and feel like, Newport would loom large. In my first term, the performance artist Stuart Brisley, invited all to the roof of Clarence Place to perform his latest work. It's simply too death defying to safely describe here, but suffice to say I knew I was no longer in Kansas {or on Kanvas}. Gillian Clarke {National Poet of Wales 2008-2016} tried to teach me creative writing {sorry Gillian}. Josef Koudelka wandered in to talk about his Prague Spring photographs.

And so, on and on and on. In short it was an education filled with highlights that became a memorable exemplar of how osmosis should work in an Art School. Fill it with interesting things and see what happens.

My own work has been mostly collaborative. Six volumes and 130 plus interviews with visual communicators {mostly troublemakers} from around the globe {SBooks 2002-2012, if I'd known how long they would take, I wouldn't have started}.

More recently I have tried to avoid the fate of much graphic design {tomorrow's fish and chip wrappers} and produce work for public spaces. There followed a rather lovely quarter mile typographic pavement {Shirley Towers, 2014}, a 50 metre type mural with 45 etched panels {new Spark building, Southampton 2016, note to self, never work with glass again, it breaks}, and a three metre high type monolith {new Sports building, Southampton 2018, I always loved '2001, A space odyssey'}.

The piece you see here is a collaboration to create a 'Graphic Score', a notation musicians can use to improvise a performance. It is six metres long and created from the recorded sounds of an icy walk through Oslo.

I retired from my life in Art Schools a year ago. Do I miss it? Damned right I do. Would I do anything differently? In hindsight, I would have removed my fave vintage Ben Sherman before I caught that chap covered in peanut butter.

Nick Long 2019

{Keep warm this winter, make trouble.

Sīc}

My life in 14 point

Roger Lougher



Roger Lougher

- 1958 - 1960** The colonial years: I am a second wave baby boomer, born in the British Empire, in Northern Rhodesia, now thankfully Zambia; the Americans had the Cuban Missile Crisis, the fear of imminent nuclear annihilation wasn't lifted until 1989ish
- 1960 - 1969** The early years: we moved back to the UK to live with Nan, mum's mum, in Rogerstone and then dad bought a house in Bassaleg. Nan had a radio as big as a cupboard. We had the Vietnam War for breakfast.
- 1969 - 1976** The big school years: I went to big school and the Americans landed on the moon; the three day week; the Oil Crisis and Punk. Punk now feels like a howl that presaged the horror of the Blue Rinse. We thought it was because of how bad things were, not how bad things would get.
- 1976 - 1977** Foundation in Art and Design, Newport College of Higher Education. The beginning of me as an independent person. This is when I met people who gave me permission to be more me. It was also the first loss, I was moving and being moved outside the world I'd grown up in.
- 1977 - 1980** BA Fine Art, Falmouth School of Art. Much more art and arty people and delight and learning
- (1979 - 1990)** The Blue Rinse, the 'her name will not be spoken' era, the milk snatcher, the heroin peddler, the seller of our inheritance, the museum opener, hope shutter, the navy nanny, the one who denies community, the scourge of unions, the Eton cat's-paw, homophobe, Azure Anonym, Cobalt Curse, the forgive-her-not-blue, smalt smug, mournful midnight blue before the red dawn of hope, bad egg blue, the blight)
- 1981 - 1991** Early London years; post college adjustment; birth of The Illustrated
- 1991 - 1998** Guide to ... a collectable encyclopaedia in parts. The Illustrated Guide ... on video. cycle messenger, Miners' Strike, AIDS.
- 1991 - 1998** The London years in animation. I started working in animation. I was seduced by my ineptitude and the possibility of being paid to draw.
- 1998 - 1999** A brief sojourn in America, animation took me to Hollywood.
- 1999 - 2000** The Newport years redux; my father had died before I went to America and I wanted to be around if my mother needed me in her dotage, care work
- 2000 - 2005** Cardiff years: continuing work in care, 9/11, Afghanistan War, The Iraq War, 7/7, assassination of Jean Charles da Silva e de Menezes
- 2005 - 2007** MA Doc Phot, UWIN
- 2007 - 2009** The mill years. I sold my house in Cardiff and bought a mill in west Wales.
- 2009 - 2019** Rhôd years. Being in an artists lead group.
- 2019 - 2020** What's next?



Ian Robert MacGregor

1952 - 2006

On the 31 August 2016, something wonderful happened and all down to the power of modern technology, social media, nostalgia and keeping stuff from a long time ago. This would not have been possible without the Newport College of Art Facebook page set up by Neil Carroll.

Our 100th member Leanne MacGregor joined the group in search of someone who had met or known her late father Ian MacGregor who graduated from Graphic Design in 1975. She knew absolutely nothing about his early days and life at college. All she had were a few rusty film cans and tapes of film experiments he had made in his final year.

It was by a fluke that I remembered an Ian who worked as a camera assistant on a National Film School production I was involved in back in 1974. Three of us in the production team were ex Newport students.

I still had all the photos taken during the shoot so checked them against Leanne's few images of her dad. I found a likely candidate. It was him. It was Leanne's father. She was overjoyed and so was I. It was a very emotional moment.

In 2019, Leanne decided to get the tapes digitized at great expense as they were not in good condition and sent me the files. I have put together a collage of moments from the films to represent Ian MacGregor's time at Newport Art College and in his memory. I am sure he did much more than this but this is all we have.

Cathy Cooper 2019





Stephen Maguire

A reflection on the ongoing positive influence that attending Newport Art College in the early eighties has had on my work and remained with me.

When I was at school I was taught, one-to-one, for 2 years, by an abstract printmaker and figurative painter Dennis Hawkins (Slade 1949-52). I was very fortunate and it was a very creative and formative period for me.

Arriving via clearing at Newport, bedding down in the dismal halls of residence, I wasn't very sure what on earth was going on, or why I was there.

Thus began a 2 and a half year period of pissing about and discovering, interspersed with some very good Art History lectures, music and amateur hedonism. Good mates were met up with, and then a frightening realization in the final 6 months that I needed to get a degree, or just write off my time spectacularly.

I had re-invented myself as a Fine Art photographer, using medium format to capture any abstract or quirky form that presented itself in the viewfinder. I learnt the darkroom skills I needed to produce a portfolio of my best work for the degree show.

My final external assessment was by Sue Davies, founder of the Photographers Gallery, London (Newport always excelled at inviting the best visiting lecturers).

Sue was accompanied by Ernie Zobole, Jack Crabtree, Ivor Davies, John Selway and my 'personal' tutor Keith who I had been consistently in conflict with.

John commenced by describing my photos as 'painterly' which immediately set the scene, collective enjoyment, reflecting on painterly references and influence, and an altogether positive experience. ...Got a 2:1.

What I hadn't realized over the time I was at Newport, was that my power of observation, balance, composition, harmony and perception was continuously growing in its own petri dish.



I left Newport and drifted into working in a Fine Art picture framers and assisting in recording studios. Altogether moving in a different and more technical direction.

In my head my Degree in Fine Art had suddenly become redundant, but I transferred it to a Post Graduate Engineering Design qualification, learning advanced manufacturing technologies, computer aided design to manufacture, materials etc.

I spent the next 20 years in process machine 'Design to Manufacture' which took me all over the world. I hold joint patents in packaging designs.

My work has been very diverse, from producing 3D animated fly through layouts for Cadbury packing lines (because executives couldn't read Technical drawings) to designing and implementing a plant to generate electricity from black bin waste and sewage.

I've been fortunate to now retire from daily problem solving, and now indulge my hobbies of music, motorcycles, classic cars and do a bit of buying and selling.

I don't call myself an Artist, but I guess I can do if I want to.

PS Throughout I have also been a reasonably accomplished and occasionally acclaimed guitarist.

GLENN MARSHALL



Glenn Marshall

1980-82 After leaving college I struggled to find work, my main problem being I thought I was 'an artist' so when I did get briefs I ignored them and made my own interpretation. I mostly survived on rejection fees and reduced-price supermarket dented tins. I couldn't even afford materials - most of my portfolio college work has drawings on the back of it.

1982-87 I got a break after a flatmate used me to test a brand new digital paint system which meant that when TV stations started to go digital I already had experience with computer etch-a-sketches.

I began working for TV-am mostly drawing Roland Rat. In 1987 my fellow comrades and I were sacked in a Thatcherite national attack on the workers.

1987-92 During this time I was employed in post production doing animation and special effects, but mostly as a 'matte monkey' which meant I spent hours digitally masking or correcting film that had been badly shot. I also did work for television broadcasters including BBC/ITV/Channel Four. A highlight was doing the hymn text on 'Songs Of Praise'.

1992-2008 One of the companies I freelanced for more and more frequently, was ITN. After about 18 months I suddenly realised I was working there full time.

In 1998, in a meeting with a branding agency, I instantly became ITN's Creative Director. Everyone in the agency, including the cat, seemed to be called a Creative Director so our Head of News told them that I was ITN's, just so it looked like we had one. My promotion was announced the next day - no salary or role change, just a shiny new title.

At ITN we sometimes needed to film each other to illustrate stock graphics. I posed to represent homelessness/living on the streets, and from time to time the image would pop up on the bulletins (fake news). I often wondered if people I was with at school/college had seen it on News At Ten and thought 'I knew he'd end up like that!'

In 2008 I left ITN to spend more time with my imaginary family. I'm now a 'Digital Brand Awareness User Experience Multi-platform Content Imagineer & Global Visionary'. The only down side to this is I need a heck of a long business card.

Over the last few years I've mostly been involved with cartoons and illustration. The New Yorker, Italian Vogue, New Statesman, The Economist, The Guardian and Private Eye are just some of the publications I enjoy reading.

I've curated several exhibitions including 'Glenn Marshall - Not Funny' a bitter show of all my rejected work and failed projects This has now turned into a sort of Anti-TED talk with lots of failure but no redemptive inspirational ending.

The thing I loved at Newport was the traditional disciplines, such as life drawing, cold setting type and hand animation but also having the incredible freedom to experiment: - I spent two months individually cutting ALL the letter 'e's out of a novel (I had two copies) and gluing them on another piece of paper.

Wish they'd taught how to draw noses though.

@marshallcartoon

Kevin O'Farrell

1977–1979: Gwent College of Higher Education, Newport, Documentary Photography, two year course, received a Diploma in Documentary Photography, under David Hurn and John Charity.

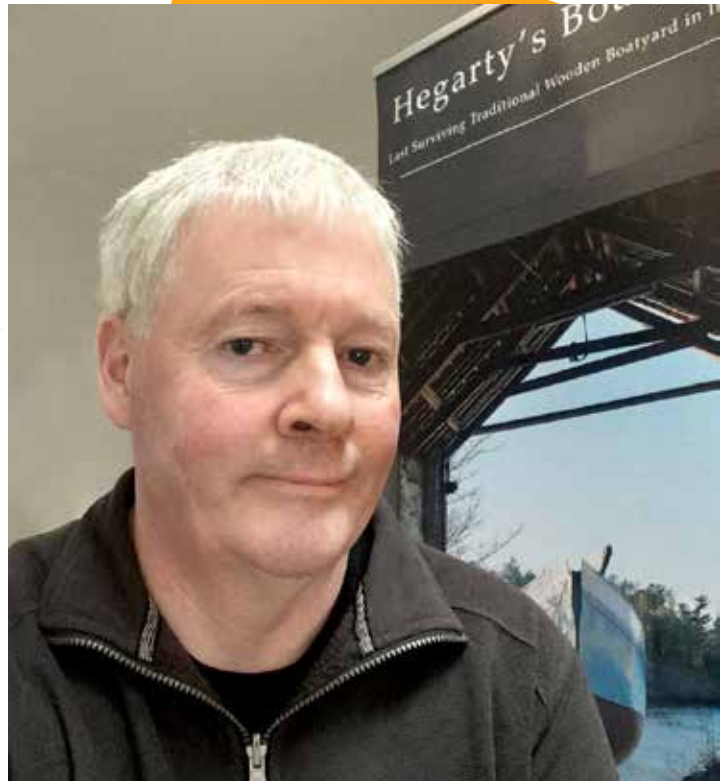
I was extremely lucky to be accepted on the Documentary course at Newport, I was seventeen years of age at the interview and just eighteen when I started, it was to be the fourth year of running the course and at that time, I was the youngest to have been accepted and stayed the full two years, (at that time you could do one or two years).

It was an incredible experience. It was the first time in my life I was doing exactly what I wanted to do, I was so lucky to discover that at an early age. Having done a foundation in Art and Design before going to Newport, I knew the type of photography I wanted to pursue and Newport was the only place to be. It was an inspirational place, the ethos and passion for photography, has remained an important part of my life for the last forty years. It was John Charity who made me understand that quality of life and the way one lived and worked was so important, which led myself moving back to live in Ireland in 1980, with my wife to be, Jane, (who worked as a secretary in Clarence Place, main office). We have been married since 1982 and are still together.

Freelance Documentary Photographer, from 1980 onwards.

- Promoted and taught Irish Photography workshops with Christine Redmond, Paul Hill and Martin Parr.
- As a photographer I have had articles about my work published in The British Journal of Photography, Amateur Photographer Magazine, Creative Camera and Wooden Boat Magazine USA.

Kevin O'Farrell



- Ireland Project Book
 - Freelance photographer for Irish Times, Sunday Business Post, The Sunday Tribune, Daily Express and various other publications and book projects
 - In 1986 was awarded an Irish Arts Council Visual Arts Bursary for the photographic project Bathing Places.
 - First photographer in Ireland to be awarded by the Irish Arts Council, Artist in Residence at St Clare's Convent School Kenmare Co. Kerry which resulted in an Exhibition in the Douglas Hyde Gallery in Dublin.
 - Recent work has been the Fishy Fishy Cookbook Published to go with RTE's Martin's Mad about Fish.
 - Traditional Boats of Ireland Project
 - Presently working on Hegarty's Boatyard, a major photographic touring exhibition and book publication. A long term project, taken over the last twenty-five years, documenting Irelands last surviving traditional wooden boatyard. Travelling in Ireland and the North in 2020 and ending in the National Maritime Museum in Cornwall, in 2021
 - Solo Touring Exhibitions: Bathing Places : Opened in the Project Arts Centre in 1988 With Tom Mc Ginty (The Dice Man). Wexford Arts Centre, Wexford, Garter Lane Arts Centre Waterford, Butler Gallery, Kilkenny, Triskel Arts Centre, Cork, Cibeal Cincise, Kenmare, Limerick City Art Centre, Nuns Island Arts Centre, Galway, Corner House Gallery in Manchester UK and the Side Gallery in Newcastle in the UK.
 - Solo exhibitions: The Gallery of Photography, Dublin, Cibeal Cincise, Kenmare, Bandon Pottery, Co. Cork, The Irish Stock Exchange, Dublin and West Cork Arts Centre, Skibbereen Co. Cork.
 - Group Exhibitions : First Welsh Open, Foto Gallery, Cardiff, Wales, Crawford Municipal Art Gallery, Cork, Ireland 85, Zurich, 'Ireland 85' Zurich, Switzerland, Irish Contemporary Photography, Guinness Hop Store Dublin, 30 CONTEMPORARY COLLECTION at the Gallery of Photography, Dublin, and 2017, 2018 and 2019 Members Show Uillinn: West Cork Arts Centre, Skibbereen, Co Cork.
- www.kevinofarrellphotographer.com

Janne Rebecca Read



Janne Read

Janne Rebecca Read was born in Arendal, in the South of Norway. She studied Media and Communication in Norway and worked both for newspapers and TV. In 1996 she travelled to Wales to study Art and Design Foundation and later Documentary Photography, at the Magnum affiliated University of Wales Newport. Her tutors and early inspirators were Pete Davis, Ken Grant, Paul Seawright and Clive Landen. During her studies in Newport she met the artist Roderic Read. They married at Christchurch in 1998. The same year she was awarded a Public Art Project in Bristol, supported by the Arts Council of England. Her first solo exhibition was at the Norwegian Church Arts Centre in Cardiff in 2000. The exhibition travelled to The Courtyard, Hereford Centre for the Arts. She has exhibited her work internationally and is represented in both private and public collections. She has been the festival artist at Hovefestivalen. Janne was commissioned by the acclaimed Norwegian interior design company 'Henriksen Snekkeri' to produce an artwork 'A Study of Trees # 5', for a 3x5 metres wall. Her work is often inspired by nature, light and energy.

She has been working as an art, media and design teacher in both schools and in further education. She has written the children's book 'Regnbuedragen', which her husband, Roderic has beautifully illustrated. She now lives in the

South of Norway on the island of Tromoy, just outside Arendal, together with her husband and their 17 year old son, Valentin. Here they also have an open studio and art gallery, Hove Atelier (www.hoveatelier.com). This is where the artist couple produce and display their work. Janne was a member of the RPS, Contemporary group, and took part in group exhibitions at The Barbican Centre in London, The Octagon gallery in Bath and The Picture House Centre for Photography in Leicester. She is now member of the FFF, The Norwegian organization for professional photo artists.

Dr. Pete Davis, who was Janne's mentor while studying Documentary Photography at Newport, has written about her work 'A study of trees': "Forests can appear to be timeless and yet they are constantly evolving and changing. In some locations this is barely noticeable over many generations, even millennia, while human intervention and natural ecological factors can alter and devastate other wooded environments in the blink of an eye. Many forests owe their longevity to being a useful resource for the indigenous population, a situation that may have existed for some areas of woodland since the retreat of the glaciation that covered most of northern Europe until 10,000 years ago. This sense of history and continuity pervades many of these places and provides both spiritual renewal and creative inspiration for a sensitive creative photographer such as Janne Rebecca Read.

The myths and legends that are associated with forests are as diverse as their historical artistic representation and open to a wide range of creative interpretations according to the response of the individual artist. Janne's work here draws on both her understanding of and sympathetic relationship with these places and her perceptive use of historical photographic references and techniques. She has managed to blend together the histories of this particular landscape environment and her chosen creative medium. This has resulted in a body of work that while contemporary and 'of the moment', is also a reflection of the timeless nature of such places passage of time and an expression of her own thoughts and feelings about a place that is clearly special to her".

Roderic Read

Roderic Graeme Read

Born Newport 1956

Foundation Course Newport 1977/78

Newport College of Art, Fine Art 1978/81

Bristol College of Art 1981/83

I work mostly with charcoal drawing, oil painting and printmaking. I am interested in the play of light and shadows, which could be portrayed in a city or town and also in the landscape, such as the Raet National Park at Hove, in Norway, which is where I now live and run an open studio and gallery, Hove Atelier, with my artist wife Janne Rebecca Read. I have illustrated the book 'Regnbuedragen', which was written by my wife.

Even though my artwork to an extent is naturalistic in expression, I tend to compose my images and create a theatrical sense where I wish to convey emotionally a place bordering between fantasy and reality.

I have exhibited my work in Europe and North America in galleries such as the National Portrait Gallery, London, National Museum of Wales, The Mall Gallery in London, Tegnerforbundet gallery in Oslo and the European Parliament in Strasbourg. Cricket Hill Gallery New York.



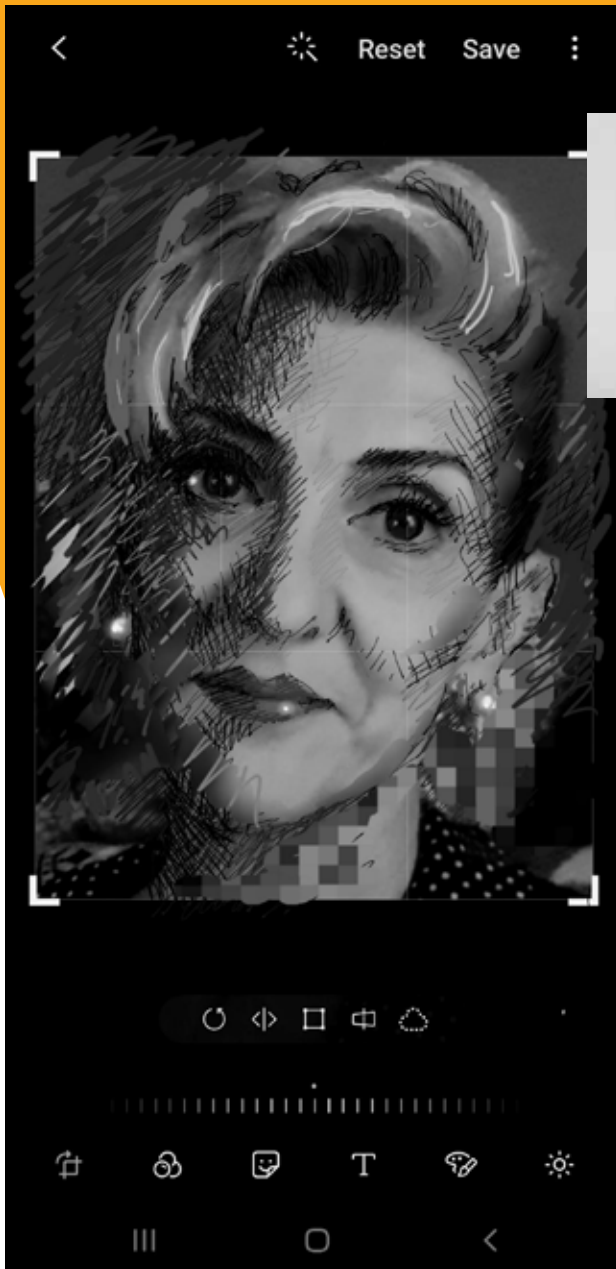
A handwritten signature of Roderic Read in cursive script. The signature is written in dark ink on a light background.

Awards

Welsh Printmakers Award

Cleveland United Kingdom, International Drawing Biennale, Prizewinner

Southern Norways Annual Exhibition of Art, Travel Award



Claire Sinnott

What I've been up to...

I worked as a gardener for the first year or so after leaving college (I'd worked summer holidays in my local park when a student), while doing the occasional commission - mainly portraits - before getting a position in a private school, initially as a Textiles teacher and after two years (and the Art teacher's retirement) as Art teacher. They also kindly (or dubiously) gave me Religious Education classes for 12 year olds... I loved working and engaging with youngsters who, in spite of it being a private school, were from all sorts of backgrounds. I worked there for 10 years before I felt the need for a change.

Whilst there, I also worked for Swansea college as a tutor running evening classes for adults, again mainly Textiles, (and eventually Paint Techniques for Interior Design -

some classes were in a relatively deprived area and the attendees were inspired and inspiring), which I continued for at least 20 years.

After I left the private school I worked part time (whilst still teaching evenings), as an Arts and Crafts instructor in a local day centre, and also worked freelance as a dress designer, making wedding and bridesmaid dresses and special occasion outfits and still doing the occasional portrait.

I then had my daughter and spent five years at home with her, although I did manage to fit in a course/qualification in Interior Design Techniques when she started nursery at 3 (and a few years later taught that to adults in evening and afternoon classes) and working from home as a freelance Textile Designer. Once she started full time, I also volunteered at my daughter's school, taking groups of 5-6 year olds for Arts and Crafts. This eventually led to part time work in the school as a one to one T.A. with a young boy with behavioural difficulties (I eventually did a two year Counselling course at Swansea University leading to a HND as a result), and I continued to work with children with special educational needs for about 12 years, also fitting in part time Textiles and Art teaching in a local secondary school. However the pressures in the current education system led me to look for alternatives.

I now work part time in a nearby theatre, which is varied and interesting but allows me time to do other creative work (when I'm organised enough!) such as portraits, textiles work, and making jewellery...

...hopefully the best is yet to come!



J Stanton-Wilson



Jane Stanton-Wilson

After completing her Art Foundation at Derby, Jane Stanton attended Newport College of Art with a keen interest in drawing, illustration and printmaking. Her biggest influences were Tom Hughes, Terry Illot and Gillian Clarke, along with Newport itself and its dockland. She graduated from the Graphic Design course with a first-class honours degree and went on to study Illustration for three years at the Royal College of Art in London, where she was taught by Sir Quentin Blake, Dan Fern, Sheila Robinson, Peter Brookes and Lynda Kitson. Whilst at the College she won the Folio Society Book Illustration Competition, the Brian Robb Travel Scholarship to Venice and was awarded a residency at the Cité Internationale des Arts in Paris, graduating in 1983.

After leaving the RCA, she practised as an artist and visual reporter undertaking residencies at The Royal Naval Dockyard, Chatham, The British Rail Locomotive Works Swindon and appointed by the Imperial War Museum Artistic Records Committee to record the last days of the Women's Royal Army Corps. She took part in the exhibition; "Documenting Modern London" and won the Gordon Fraser Award for Reportage at the Museum of London.

She spent several years in the Terry Lawless boxing gym in the East End of London culminating in an exhibition at the Morley Gallery, London, followed by commissions at Derbyshire County Cricket Club.

Jane has work in the public collections of The Imperial War Museum London, The Museum of London, The National Maritime Museum, The Towner Art Gallery Eastbourne and the South East Arts Association Gillingham. She has been the subject of two retrospective exhibitions, at Derby Museum and Art Gallery and at Derby University with "The Creative Use of Actuality" a solo exhibition of reportage work.

Alongside this, she practised as a freelance Illustrator for Penguin Books, David Chipperfield Architectural Associates, Pandora Books, The Illustrated London News, London City Ballet, Welsh Channel Four, Stephenson Harwood Solicitors London, Mitchell Beazley, Bloomsbury Books, Gibson Hamilton Partnership Loughborough, Ambit and the London Magazine.

Whilst in London she lectured part time at Chelsea School of Art and Brighton Polytechnic before taking up appointments first at Middlesex and then Liverpool Polytechnics. In 1992 she re-located from London with her family to teach Graphic Design at the University of Derby, establishing an Illustration BA and then Masters provision in Visual Communication.

In 2009, she was promoted to Head of Design and is now Course Director for the School of Arts at Derby. She plays a key role in trans-national art and design education at the University as Project

Manager with Vakalo College of Art and Design in Athens, die Spengergasse, Vienna and at various locations across China.

Jane has published two books on drawing and her research interests are around the role of drawing and visual research in the design process along with social documentary and reportage for which she is working on a project about the City of Derby. She is a peer reviewer and written several leading articles for the Association of Illustrators journal "VaroomLab". Recently she contributed a paper to a symposium about the Derby surrealist painter; "Marion Adnams; A Singular Woman" with Derby Museum and Art Gallery.

She works as a consultant and external examiner at many institutions which have included; University of the Arts London, Arts University Bournemouth, Central Saint Martins London, Duncan of Jordanstone College of Art, University of Wales, Coventry University, Brighton University, Hereford College of Art, Loughborough University, Southampton Solent, Norwich School of Art, University of Gloucestershire and Anglia Ruskin University.



Sally Wallis

I was born into a family of artists and eccentrics (and eccentric artists). My second cousin once removed was Elwin Hawthorne of the Camden group which included Walter Sickert, an artist whose work I have always loved. For the first 6 years I lived in an old rambling house with my family and grandparents, a house full of art, books and collectibles. I developed a fine tuned interest in the macabre and the bizarre.

Although academically gifted I was a lazy student preferring to draw. I won a scholarship to study at Haberdasher's Monmouth School for Girls but refused to go as I didn't fancy the idea of boarding school.

I thought I'd do a fashion and design course at Newport College of Art, but decided on Fine Art (Painting) and began studying there in 1976. After completing the Foundation Course I began a BA Fine Arts, but had physical health problems which made it impossible to grip a brush, and severe mental health problems. I returned to college but eventually had to leave. Being unable to draw and paint as I wanted led to me giving up producing art.

During subsequent years I got involved with the local music scene and managed a number of local bands, from jazz funk to blues via speed metal groups, travelled all over the country, and had great fun. My artistic outlet was designing and making my own clothes, jewellery making, crochet and other crafts. I also went to gigs, festivals, and partied - hard!

Fast forward to late 1990's and I had met the man who I later married. He bought me a HP compact camera and printer and I started taking photos. I found a new way to express myself. I found that my interest was in capturing the unusual, the discarded, the overlooked. I was living in Pill and involved in community campaigns - such as keeping the local community centre open, projects and events, including the Pill Pulse magazine as their official photographer. When the magazine folded I took over the Pill Pulse Facebook page, which I still run. I upgraded my cameras over time, learnt a bit of Photoshop, and kept on taking photos.

My style has evolved and I always carry a camera as I never know when I will see a subject I want to capture. As my disability has worsened I have had to cut back on a lot of the physical involvement in local issues but I use social media to help with local issues and campaigns. I no longer feel frustrated by being unable to produce art through drawing and painting. I can express myself through photography.

Gen

‘Beauty is in the eye of the beholder - get it out with Optrex.’

attributed to Spike Milligan

Gerard Whyman

1965 Born in April in the week that Cliff Richard was at number one with ‘The Minute You’re Gone’. If it had been a week later I would have entered the world with The Beatles ‘Ticket to Ride’ at the top slot. I’ve never been cool.

1970-76 Primary school years. Remember being told off for using a blunt pencil and using a paintbrush in a rough manner while painting. Early signs of an artist in the making.

1976-84 High school years. Gained a batch of ordinary ‘O’ levels and not so advanced ‘A’ levels. Developed an interest in Art despite doing A level Art.

1984-85 Foundation Art/Design at Gwent College of Higher Education. Fairly shaky foundations at best and consequently took a year out to put together a portfolio. Discover I can draw decent looking architectural pictures.

1986-89 BA Graphic Design, Clarence Place. Scratched enough together to get a 2/2 degree. The main thing I learnt is that I wasn’t cut out (and paste) for a career as a graphic designer.

1990 However, that didn’t stop me from working as one. It was at the South Wales Argus so maybe that doesn’t count.

1991-93 Scribbling, sketching, scratching around to get illustration work trying to find direction but with scant success. Spent a lot of time reading psychology books, trying to find direction etc etc.

1994 Get first gag cartoon published in The Spectator (est 1828). Discover that I’m now a cartoonist. Also discover ability to write very bad puns.

1995 Try desperately hard to get more cartoons published. Drawing odds and sods in equal measure.

1996 Get second cartoon published in The Oldie. There’s no stopping me now.

1997 First appearance in Private Eye, on eve of New Labour election victory. Start of a run of appearances in the re-launched Punch, over 50 cartoons in it between 1997 and 2001.



Start selling original artwork at London Cartoon Gallery. Regular cartoon appearances in low, middle and top shelf magazines in diverse titles ranging from Cat World, New Statesman, New Humanist and Fiesta. Commissioned work includes caricaturing. Cartoon exhibited in political show at Oxo Tower, London. Start to go to life drawing classes which I’ve tried to keep up over the last twenty years.

2003 - 05 Cartoonist for M&G Investments promo campaign - total lack of financial knowledge no barrier.

2003 Joined premier bus and coach operators’ trade journal, routeONE magazine, as weekly editorial cartoonist, now approaching 17 years with them. Can now draw a London Routemaster from memory as a result.

2005 - 2011 Regular cartoon contributor to Reader’s Digest magazine. Join Cardiff Drawing Group to help develop my more ‘serious’ art. Exhibit with them at the Old Library, Cardiff, 2009 in a show based on the parks of Cardiff and an exhibition of work based on a literary theme at Barry art gallery, 2011. Designed and painted dragon sculptures in Newport’s Super Dragon trails of 2010 and 2012. Self published a selection of my cartoons in compilation book, ‘Oddly Distracted’.

2013 Take studio space in Robbins Lane studios, Newport, painting landscape, architectural and figurative pieces in oil and acrylic.

2016-17 PGCE (PcET) completed at USW. Solo exhibition ‘Newport Old and New’ at Barnabas House, Newport showing contrasting styles of Newport architecture with line and wash drawings and oil and acrylic paintings. Join Society of Architectural Illustration as full member.

2019 Exhibition ‘Split Person-artily’ at Cwtsh, Stow Hill Newport shows off my diverse selection of my cartoons, paintings and drawings. The puns don’t get any better and I’m still trying to find my direction.

Gerard Whyman www.gerardwhyman.com



George Wilson

Like most of my peers, I joined the Documentary Photography course as a mature student, having clocked up over twenty years of working life in various jobs: laboratory technician; road manager; postman; telephone engineer to name a few. Photography had always been an interest and when the opportunity arose I applied to the course, and was lucky to be accepted.

When I left Newport and went to live in Kent with Gill, I took a temporary job in an amusement arcade. During the two years I spent there, I amassed quite a collection of photographs of the characters and activities in this small community.

I left the arcade at the same time as Gill quit her job, shortly before our son Alex was born. During 1982, we attempted to build up freelance work, and set up our business the following year. We shared some clients through sub-contracted work from advertising agencies: industrial photography including Sheerness Steel, UK Paper companies, petroleum companies and so on; farming; PR work; all alongside my own documentary work in schools, hospitals and communities which I submitted to various publications with some success.

When the digital revolution happened and it became clear that we would both have to run with it or go out of business, I taught myself industry standard computer programmes and we both became fairly competent, first on PC then Mac.

Professional photography became an area in which it was increasingly difficult to get work: everyone bought a digital camera and was doing it themselves. I was still submitting work to Alamy and taking pictures, but local industries I'd worked for had begun to fail and close.

Towards the end of our time in business, I was able to help Gill on the design side, putting together monthly publications, until that work was finally taken in-house by the agency.

When Gill went into teaching and created networks with the local art school, an opportunity arose for a computer technician, and I ended up in the role, in a job share with a young digital artist, and I worked here part-time until 2008, when the first of many 'culls' in staffing at the now Arts university resulted in my redundancy. During our time in education, I was often called upon to photograph various projects at the Art School and I made my first film documenting an outreach event.

I have exhibited locally several times: an exhibition of analogue black and white photos of the less romantic aspect of life in a seaside town; 'Postcards from the Coast' an exhibition of colour digital postcard prints, again challenging traditional concepts of the seaside; and an exhibition of work last year which essentially updated the first exhibition and juxtaposed the images.

A couple of years ago, a chance exchange between two friends generated unexpected interest in my collection of arcade photographs. A postgraduate photography student at the local Canterbury Christ Church University was looking for images of seaside culture in connection with his work, and contacted me about my photographs. He trawled through all the negatives (hundreds) and digitised the images. These are now formally entitled 'The George Wilson Collection' and are part of SEAS (The South East Archive of Digital Photography), to inform 'researchers into hitherto overlooked arcade cultures'. This links closely to the work of Dr Alan Meades, researcher at CCCU. The only other known collection of such work is by award-winning photographer Ira Nowinski and is held at Stanford University in the United States offering an interesting comparison in the differing cultural contexts.

The collection was exhibited at the inaugural exhibition of the Daphne Oram Gallery at Canterbury Christ Church University in March 2019, curated by Dr Karen Shepherdson, Reader on Photography at CCCU, who also co-curated 'Seaside Photographed' a major touring exhibition which began its journey at Turner Contemporary this year.

Dr Gillian Wilson (née Harris)

I begin by listing my career roles, and landmarks to provide context to my summary of the impact of my Art education on my life, as this is what we are celebrating and reflecting upon. First and foremost, I met George at Newport and he has been my partner ever since. On leaving Newport, we moved to Kent, a convenient place to be close to our respective families.

1980: One week as a signwriter for the Council: Two years as a local newspaper artist.

1982-2003: When our son Alex was born in 1982, we set up a business under the Enterprise Allowance Scheme, government initiative enabling unemployed people to enter self-employment. George and I ran our business offering graphic design and photography: we worked together on some projects and also had a separate client base.

Our practice spanned the transition from analogue to digital working and we adapted accordingly. Ultimately this led to losing work, as more agencies could accommodate their own in-house design facilities. On the plus side, as a designer conversant with industry standard programmes, I managed to secure work in sessional teaching at the Kent Institute of Art and Design - now University for the Creative Arts (UCA). Our daughter Kate was born in 1991.

1998-2018: During this period in education I worked as a Lecturer/ Senior Lecturer alongside various fractional roles supporting the widening participation agenda in outreach with HEFCE and Aimhigher. I also studied for a Masters (1999-2001) then Doctorate (2009-2012) in education to support my teaching. Research question: Is academic writing an appropriate complement to Art and Design practice?

2007-2009: I undertook consultancy work as Lead Trainer Creative & Media Diploma with Specialist Schools and Academies; Functional Skills Trainer with Learning and Skills Network and an author for Pearson Education.

2007-2013: Access & Outreach Co-



ordinator (0.6fte). In this role I established a community arts centre in Herne Bay offering studio spaces for emerging artists, two gallery spaces, meeting rooms and workshop spaces. This quickly became an independently run local facility and is flourishing. I remained as a Director and Chair until 2018.

2015-2018: Unit leader for Research on UCA MA in Creative Arts Education

2018: I left UCA to pursue my own practice and had my first solo exhibition in July 2019 in the galleries I established.

2019: Joined The Margate School (TMS) 'an independent liberal art school for the 21st Century'. Teaching a unit called 'Memoire' which is students' research and reflective journal on an MA in Fine Art (Art, Society, Nature). The qualification is accredited by L'École Supérieure d'Art et Design Le Havre-Rouen (ESADHaR).

As the first person in my family to have a degree - even in Art! - I had opportunities that I could not have envisaged as the very average academic achiever I was as a school leaver: my mum thought I would do well to be a secretary. I have since seen hundreds of young people like me, not held in high regard at school with quite low expectations go on to run successful businesses or achieve

acclaim in their field. Art education changes lives.

For me, as a working mother, a career in art gave me the freedom and flexibility to continue to work and still meet my kids from school and be around if they were ill. And to spend most of my days with George, even when there was sometimes only a couple of hours between going to bed and the school run. I never woke up dreading work, which is something very precious. I've never been at the top end of my discipline, but I've really enjoyed my working life.

Now politically, at a time when creative pursuits are undervalued and undermined in mainstream education, we need to shout very loudly about what we individually have gained from this, and our contributions to society and the economy through our work.

The newly independent liberal art school I have recently joined as a tutor seeks to recreate the model of the art school we knew and loved, rejecting the imposition of standardisation, regulation and testing which characterises our current education system.

2018: my first sessional teaching work began.

1999-2001: studied for MA in Education with OU to support teaching role.



Fiona Windsor née Watkins

I have been involved in Art Education and Teaching all of my adult life.

My love for the subject began during my secondary education, which led me to pursue the Foundation Course at the age of sixteen, at the Fair oak Annexe of Newport Art School in 1976. From here I progressed to Clarence Place to pursue a Fine Art degree from 1977-1980. Here I had the great privilege of being tutored by the likes of John Selway, Ernie Zobole, Jack Crabtree and Keith Arnatt. Happy days!

This wonderful Art School was so important to the town of Newport, directly influencing music, fashion and creativity generally. It brought interesting people and their interesting lives to this working class town and all of this had such a positive impact on the economy and social fabric which in my view is now sadly missing.

After graduating I went on to complete my Art Teaching Certificate at Cardiff (Cyn Coed site) securing my first teaching post in 1981 in a very large girls comprehensive school in Barry.

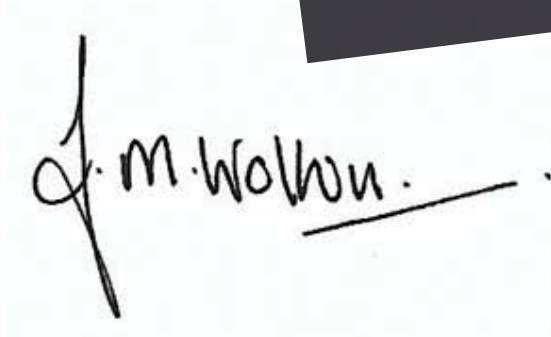
I quickly realized this was my vocation and taught for 36 years in what was a very happy and thriving department and I am very proud to be able to say that I inspired many of the young people I taught, to go on and pursue a career in the world of Art and Design.

During my teaching career, I was lucky enough to be seconded onto the PGCE Art and Design course, where as a tutor I helped in supporting and guiding graduates to go on to become successful Art teachers.

I also took on the role of GCSE Art and Design moderator for the WJEC and still work for them to this day, but now as a team leader, travelling around Wales visiting art departments, supporting staff in maintaining the high standards of the board, through the delivery of a varied and creative syllabus.

Throughout this time I have always visited galleries looking at art around the world and will always continue to do so, believing that this is what feeds the soul of a creative mind.

And so to the present day...I am now officially "retired" but art is still an important aspect of my life. I am pleased to be part of this show which celebrates the wonderful legacy of Newport Art School and that Newport Museum and Art Gallery had the vision to acknowledge it's importance by hosting this exhibition.



Julia Wolton

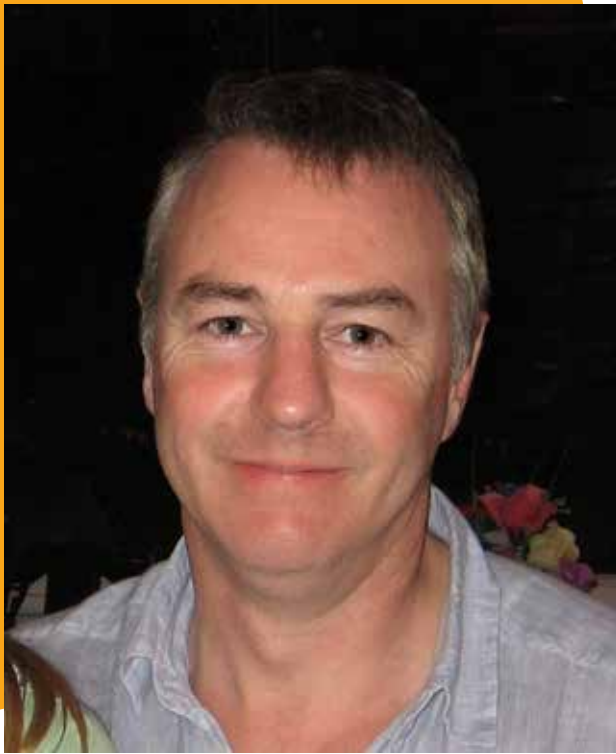
Julia on leaving Newport Art School, in 1980 fled to London.

Her experience of working long summer (and which are always remembered as sunny) holidays on an Adventure Playground in Cardiff propelled Julia into her first youth work job with the "Winch". Based in an old pub in Swiss Cottage (initially squatted by young people) she worked as project worker in a collective team of ten, rotating and sharing roles. This included working in the Free School, Youth Club, Adventure Playground, Motorcycle Workshop, and attending weekly drawn out Friday afternoon meetings, only concluded when the team came to a consensus about every decision.

Working alongside the young people the team supported the miners strike, protested against the bomb, visited Greenham Common, and were instrumental in supporting the unionisation of youth and community workers in Camden. Following roles as Branch secretary and chair, Julia progressed to become an NEC member of the union, building links with Cuba, and organising study visits to Havana.

Whilst at the Winch Julia qualified as a JNC youth and community worker and moved on to a range of senior youth work roles working for Local Authorities and charities. As a senior youth worker, Julia ran youth clubs across London. Using her creative skills (and kudos of being a pirate radio DJ and thrower of warehouse parties in her spare time), she delivered art based programmes to gang affected young people. Stand out moments included youth led performance based projects "Rap's New Generation" and "One Step Ahead"; Films "As the City Sleeps" and "The Pirates of Coldharbour" which starred and introduced (the now award winning Film Director) Fabien Sozandry to film and "Winds of Change" carnival project.

In 2004, Julia was working for Lambeth Council as the Brixton Town Centre Team Leader for Youth and Play when a spate of fatal, gang-related shootings in Brixton, led her to take action. The X-It gang desistance programme (co-produced by Julia and a team of gang-involved young people) began in 2004. The programme won the Guardian Public Service Award for Services to Children 2007 when peer youth workers from the programme gave evidence to the Home Affairs Select Committee on young black people and the criminal justice system. Prior to becoming a freelance youth consultant in 2012, she was the London Regional Development Manager for the Brathay Trust, where she led on the frontline delivery of a range of gang intervention programmes across London.



Robert Wyatt

1977 - 1980 Newport College of Art & Design Vocational Graphic Design course.

1980 - 1982 South Western Printers, Caerphilly
Position: Junior Designer / Artworker
Working for local and national firms in the South Wales area.

1982 - 1984 Dragonfly Design, Cardiff
Position: Junior Designer / Artworker
Working for local and national firms in the Cardiff area.

1984 - 1989 Gilbert Advertising, Covent Garden, London
Position: Graphic Designer / Artworker
Working for local and national firms including Toymaster and Antiference

1989 - 1992 AZ-TEC Designs, St Albans, Hertfordshire
Position: Studio Manager and Senior Designer
Working for local, national and international companies including JCDecaux and Air. Designing and constructing exhibition stands for Gulf Air mainly in the Middle East and India.

1992 - 2016 Wyattgraphics, Cardiff, Wales
Self employed graphic designer working for local and national firms mainly from the tourism and education sectors. Preparing concepts and design/artwork using QuarkXPress, InDesign, Illustrator, Photoshop, Dreamweaver and Flash. Offering print management and in-house digital and large format printing. Work includes stationery, flyers, brochures, books, websites, adverts, logos and exhibitions.

Websites produced using HTML, Flash, PHP & MySQL databases.

Clients include Wales Youth Agency, Trecco Bay Holiday Park and Dragonfly Teacher Training.

At its height the home business had an annual turnover of £250k and employed 2 staff.

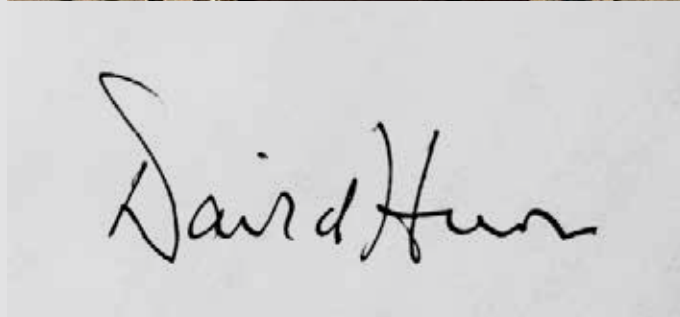
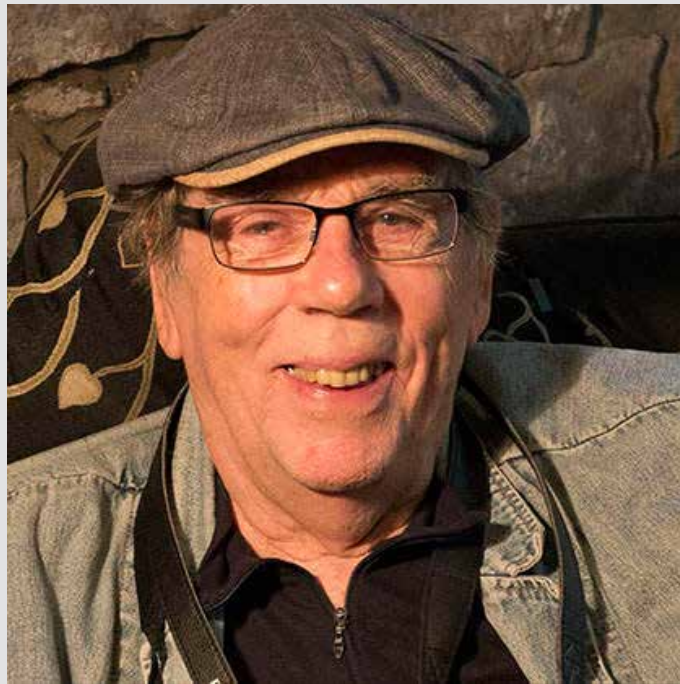
2016 - Retirement beckoning. Getting to know the people of Cardiff as a taxi driver and playing the double bass with the Newport Orchestra and Highfields Church in Cardiff.



Gillian Clarke

Gillian Clarke

Gillian Clarke, National Poet of Wales 2008-2016, President of Tŷ Newydd, the Welsh Writers Centre. In 2010 she was awarded the Queen's Gold Medal for Poetry. Her *Selected Poems* was published by Picador in 2016, and *Zoology* by Carcanet in 2017. Her version of the 7th century Welsh poem, *Y Gododdin*, appears from Faber in 2020. She lives on a smallholding in Ceredigion, where six acres have just been planted with trees, inspiration for new poems, and a woodland journal.



David Hurn

“Life, as it unfolds in front of the camera, is full of so much complexity, wonder, and surprise that I find it unnecessary to create new realities. There is more pleasure, for me, in things as-they-are”

Born in the UK, but of Welsh descent, David Hurn is a self-taught photographer who began his career in 1955 as an assistant at the Reflex Agency. Whilst a freelance photographer, he gained his early reputation with his reportage of the 1956 Hungarian revolution.

Hurn eventually turned away from coverage of current affairs preferring to take a more personal approach to photography.

He became an associate member of Magnum in 1965 and a full member in 1967.

In 1973, he set up the famous School of Documentary Photography in Newport, Wales. He resigned in 1989. He has since been in constant demand to lecture and do workshops around the world.

In 1997 he collaborated on a very successful textbook with Professor Bill Jay, *On Being a Photographer*, since then the book has never been out of print.

It is his book, *Wales: Land of My Father*, that truly reflects Hurn's style and creative impetus. It is a self-initiated project attempting to discover what is meant by the phrase 'my culture'. It consists of observations on the remarkable changes taking place in Wales from 1970 until the book's publication by Thames and Hudson in 2000.

David Hurn has a longstanding international reputation as one of Britain's most influential reportage photographers. His prints are acquired by many leading collectors and museums.

In 2016, David Hurn was awarded an honorary fellowship of the Royal Photographic Society.

He continues to live in, and work from, his home in Tintern, Wales.

Terry Illott (1945 – 2019)

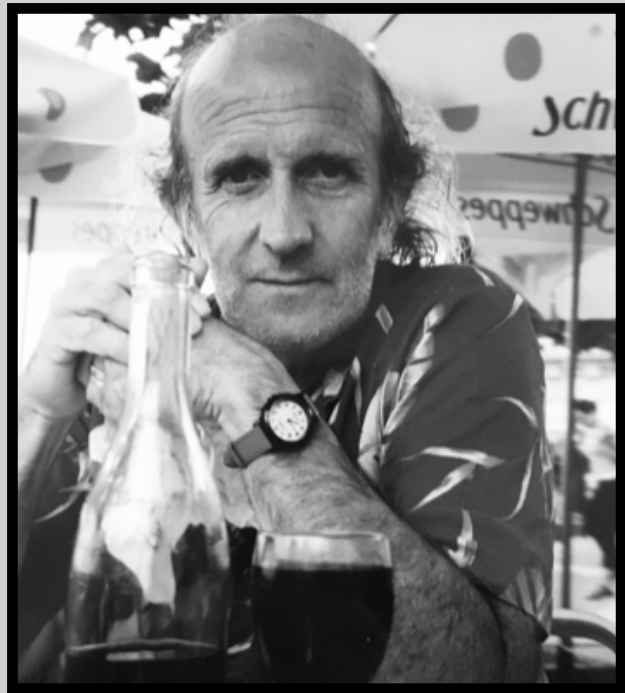
I was born in 1945 and was educated at schools in Gloucester. Between 1963 and 1967 I was a student at Gloucestershire College of Art, Cheltenham, at first on the Pre-Diploma (Foundation) course and then on the Diploma course in the Department of Fine Art (Painting). Between 1967 and 1970 I studied at the Royal College of Art on a Post-graduate M.A. course, also in the Department of Fine Art (Painting).

The 1960's, since much maligned by critics, was genuinely an incredible period of cultural creativity, optimism and excitement. To be a student in a British Art School at this time was, for me - and for many others - a liberating and life-changing experience for which I count myself extremely lucky. After leaving the R.C.A. I married and, after some part-time teaching, found a full-time post at Newport College of Art in the Department of Graphic Design, which was broad-minded enough to deliberately appoint a Fine artist. I enjoyed working with Graphic Design and Illustration students, who were always less pretentious and frequently more creative and talented than their Fine Art contemporaries!

Whilst teaching, I always continued with my own work and, although very conscientious and idealistic in wanting to make the Art School experience as positive for my students as it had been for me, I always thought of myself primarily as an artist and justified my position as Lecturer by thinking that I was doing less harm than someone else might do in my place!

I always had - and still have - a rather ambivalent attitude towards the art market and to showing and selling my work. Much of my commercial or critical success can be traced back to the fact that Lynn Chadwick, the well-known sculptor, who lived locally, bought my entire Diploma exhibition in 1967 and the work (at least the last time I looked!) was still on the walls of his magnificent house, now lived in by his son, Daniel. As a result of this, my work was seen and represented for a time, by Marlborough Fine Art, who were also agents for Lynn himself. During and after my time at the R.C.A., Lynn and his wife, Eva, were very supportive and occasionally continued to buy my work. It was on a visit to show some of my pictures that I met Mike Oldfield who also bought some pieces and later commissioned me to design the cover for 'Crises'.

When it comes to my work, my inspiration and themes have, since student days, been quite consistent. One of my favourite quotations is from Albert Einstein who said that "The most beautiful experience we can have is the mysterious. It is the fundamental emotion that stands at the cradle of true art and true science". This sense of mystery, together with the more elusive quality of poetry, is nearly always present in the work I most admire, such as the paintings of Samuel Palmer, Vermeer and Caspar



David Friedrich, the songs of Bob Dylan and the films of Powell and Pressburger and Stanley Kubrick. This sense of mystery is also connected to the idea of 'the sublime' as understood by the Romantic artists (painters, writers and composers) who were inspired by a kind of wonder and awe in the face of Nature.

If my paintings are gloomy (which some may say they are!) it is because I take a rather jaundiced, pessimistic view of the human race and its abilities and short-comings. When people talk of saving the planet, what they often really mean is saving the human race. In fact, I think the world would be a much more beautiful place without us and would soon recover if we were to disappear overnight. Despite all this, I'm not really such a total pessimist and, even in my darkest pictures, there is usually a glimmer of hope. The other thing to say about my pictures is that I don't do many of them - six in a year would be a lot. I suppose I take the view that the world is already too full of visual pollution and I'd rather not add to it unless I have a good reason to.

Work in public and private collections, including:

Lynn Chadwick

Andrew Lloyd Webber

Mike Oldfield

Hogarth Gallery, Australia

Victor Pasmore

HM Gallery, Brussels

Boymans Museum, Rotterdam



Ron McCormick

Renowned art critic, photo-historian and author of 'Photography: A Concise History' and 'The Photography Book', Ian Jeffrey remarked in a review for Creative Camera magazine

"...Ron McCormick's elegant and brutally honest pictures encapsulate this metamorphosis with precision and aplomb."

Ron McCormick has exhibited and published internationally for 50 years. He has a background in both fine art and photography, and studied painting at Liverpool College of Art followed by post-graduate studies at the Royal Academy Schools, London from 1968-71. Professionally he has worked as a reportage photojournalist throughout the 1970s for a range of book publishers and magazines including New Society, Times Educational Supplement, Time Out, Design Magazine and Socialist Worker Press and has been actively involved in social issues and community initiatives since the early 1970s.

Following a period as Artist in Residence at Newport College of Art, South Wales (1977/78), he was invited to teach at the renowned School of Documentary Photography in Newport, (now Univ. of South Wales) from 1979-97 where he established and directed the NEWPORT SURVEY an annual record of life and work in the community of Newport. He was appointed Visiting Fellow at the West Australia Institute of Technology (now Curtin University, Perth in 1983 and spent twelve months photographing the mining areas of Western Australia

before returning to teach at Newport. In 1997 he took up a new academic post as Head of Design in the School of Art at Southampton Solent University where he also established the University Art Collection and became its first curator 2001-14.

He was director of the Half Moon Gallery in the East End of London 1972-75 and founding director of Side Gallery, Newcastle on Tyne from 1976-78. In 2002 he established Communimedia a community focused design & production enterprise and over a period of 8 years worked with the local Stow Hill Community Group to publish the quarterly magazine ECHO, for the area of Stow Hill, Newport

His photographs are represented in the collections of Bibliotheque Nationale; National Library of Wales; Arts Council of Great Britain, The Crafts Council, Contemporary Arts Society for Wales, Ffotogallery Wales, Curtin University Perth.WA, Southampton Solent University and Newport Museum & Art Gallery.

He has exhibited widely over 50 years including shows at the Institute of Contemporary Art, London; Whitechapel Art Gallery, Serpentine Gallery, The Photographers Gallery, Barbican Gallery, MIT Cambridge USA; La Photo Galeria, Madrid; Galerie im Lichtof, Stuttgart; Saidye Bronfman Centre, Montreal; John Hansard Gallery, Southampton; and Cardiff's Ffotogallery.

Recent publications include:

CRIMINAL ORNAMENTATION by Yinka Shonibare. Pub; Hayward Gallery Publishing, London. 2019

THE DASH BETWEEN by Rob Bremner. Pub. Bluecoat Books, Liverpool 2018
(McCormick contributed a foreword to this publication)

CARROTFLY Ron McCormick, Pub. Communimedia, Newport, Wales 2018

Triumph Workers Lock-in. by Ron McCormick, Pub Café Royal Books, Southport 2018

Whitechapel Boy; a reading of the poetry of Isaac Rosenberg. C. Searle & R. McCormick. pub. Communimedia, Newport Wales 2018

Whitechapel in the 1970's Part One and Part Two. By Ron McCormick 2 volumes Pub. Café Royal Books, Southport 2018

Stepney Words III, Pub Rich Mix, London 2017

Post-War to Post-Modern: A Dictionary of Artists in Wales Pub. Gomer Press, Wales, 2015

Havelock Street Presbyterian Church, Pub. Communimedia, Wales 2009

NO SUCH THING AS SOCIETY: Photography in Britain 1967-1987, Pub Hayward London 2007

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Paul Morris

I am a designer, photographer, printmaker, architectural historian, conservationist and teacher.

As a photographer I am a flaneur, sauntering around recording the consequences of life on the street. As a teacher I nurtured diversity, encouraged experimentation and discouraged the merely fashionable. As an architectural historian and conservationist I have played an active role in caring for our built environment. As a print maker I have experimented with new technologies and as a designer I have tried to approach my work with integrity and humour.

The interwoven threads through my career have been the visual arts, education, design, architecture, interpretation, communication and mentoring, all delivered with good humour and enthusiasm. I have degrees from the RCA, the AA and UWE. I preserve a passionate interest in design, especially the Vernacular, and take every opportunity I can to visit exhibitions of art and design in museums and galleries throughout the world. Travel itself has been a consistent theme of my activities providing inspiration for my own work and teaching.

During the 70's and 80's I was a lecturer in design at a number of different colleges in Britain and Ireland including Bristol Polytechnic, University of Wales, Carmarthen College of Art and Cork College of Art. I also worked as a freelance designer for the National Trust, Legal and General Insurance, Channel S4C, and the BBC. I was the writer and designer of the 'Animation' exhibition staged at the Mostyn Gallery and twice winner of the Arts Council of Great Britain competition 'Art into Landscape'. I am also a member of a number of associated external organisations including, S.P.A.B. the Architectural Association and C.P.R.W.

During the 90's I became a full time member of staff at Faculty of Art and Design at the University of Wales College Newport when I served as external moderator Graphic Design at the Frederick Institute Cyprus, served on Validating Panels at UWCN and was a SEWACN External Moderator. I was the winner of the international poster design competition 'Mon Europe a moi' exhibited at the European Parliament Strasbourg.



I stayed at Newport School of Art and Design, (which I persist in continuing to call it) for the rest of my career, where I was eventually to become the course leader for Graphic Design. The teaching philosophy at Newport nurtured diversity, encouraged experimentation, discouraged the merely fashionable and supported an approach which fostered the individual and tried to question any notion of what the current orthodoxy required. We had no prescription but a shrewd understanding of the needs of the individual, the needs of the industry and society as a whole. I struggle to maintain the same attitude to the world today.

I was born after World War Two but it's looking increasingly likely that I might be still be around for the Third!

I like my fold-up electric bike.



Philip Muirden

Philip Muirden has always avoided the production of works with a unified, pre-conceived, brand image. His output contains celebrations of retinal images e.g. fishing boats of Milford Haven, intellectually inspired work, reflections on the human condition are frequently presented. Another section utilises ideas and outpouring of the surrealistic storehouse we all possess.

Education

Haverfordwest Grammar School, Cardiff College of Art NDD, Cardiff University ATD, Royal Academy,

Appointments

Head of Art & Craft, Warrenfield Comprehensive, Slough. 1962-65

Lecturer, Mansfield College of Art 1965-72

Senior Lecturer, Newport School of Art 1972-91

Visiting Tutor, Newcastle University 1995 and University of Wales, Caerleon 1998-99

Exhibitions

Britain in Watercolours. Royal Academy Summer Exhibitions 1979-83.

Royal Watercolour Society 1990/91/95/2003.

Royal Society of British Artists 1990

Sunday Times Watercolourist of the Year 1990/91/95/2003.

Hunting Group Finalist 1991/94.

New English Art Club 1994.

Discerning Eye 1999.

Welsh Artist of the Year, Cardiff 2002/07.

Royal Society of Marine Artists, London 2010.

Collections

Newport Museum 3, Mold Council 4, Welsh Arts Council 2, Contemporary Art Society for Wales 2, South Glamorgan Council, Stothard & Pitt 2, Bangor Normal College 1, Barnabas Arts Centre 1. Works in many private collections including Portugal, Belgium and Spain.

One Man Shows

Llantarnam Grange, Newport Museum and Art Gallery, Artist of the Month 1987

NM&AG Jazz Notes 1990, St. David's Hall Cardiff

Dockside Gallery Milford Haven 1994, GPF Gallery

Newport 1997/2004. St. Andrew's Gallery Cardiff

2005. **Waterfront Gallery Milford**, From Milford Haven

with Love 2006/10. **Queens Gallery Narberth**, West of

the Rio Thames 2009, **Barnabas Arts House Newport**

2010/17/18, **Barry Town Gallery 2018**.

Publications

Illustrations for Poems 1974 Arts Council, Pembrokeshire

Look On Land and Sea 2005, Art News & Review Critical

Articles, **Who's Who in Art 2000**, Artists in Britain Since

1945, **Pembrokeshire Life 2006/11**.

Broadcasts

Radio Wales 1993/94, **National Television** Swap Shop,

BBC Wales Student Activities, **HTV** River Patrol, Artists of the River Usk 2000.

Agent: Janet Martin, Barnabas Arts House, Newport.

Websites www.philipmuirdenonlinegallery.com



David Petersen

I was born in Cardiff and my first job was working in the steelworks (ASW). I then studied Fine Art at Newport College of Art and then at London University. I worked at Elstree Studios for MGM. Then was Head of the Sculpture Department at Harrow School of Art. I then went part-time as a Lecturer in both London and Newport, before going full-time as a Lecturer in Newport College of Art.

Then for 4 years I was Senior Lecturer in the Faculty of Art and Design, Gwent College of Higher Education.

I was Visual Art Advisor to South East Wales Arts Association (SEWAA), North Gwent Festival of the Arts and Visual Arts Director of Rhymney Valley Festival. I became a Trustee of the Civic Trust for Wales. Chairman of Association of Artists and Designers in Wales (AADW) and a Craft Committee member of the Welsh Arts Council (WAC) and Fine Art Advisor Panel member to the South Glamorgan Institute of Higher Education, Cardiff.

I was appointed as the Head of Three Dimensional Area of Dyfed College of Art and then Head of Sculpture at the same College.

I then set up my own studios and forge in St Clears (which I still operate).

I was elected as Chairman of British Artist Blacksmiths Association (BABA).

Chairman and founder member of Origin (Dyfed), which now has a number of branches throughout Wales.

I then carried out a number of 'Artist in Residence' both here in Wales and further afield. I have been a guest demonstrator in America on several occasions, Germany, Russia (several times), Canada, France, Spain and several times in Brussels.

I have made over 80 programmes for TV, writing and presenting, as well as many films for large screen and countless radio programmes.

I was chairman of the First International Festival of Iron, held in Cardiff. I led the Welsh Delegation to the Interceltic Festival in Lorient, Brittany for 30 years.

I have had over 300 exhibitions of my work both here in Wales and Internationally.

I have carried out hundreds of commissions worldwide and continue to do so!

I have been very fortunate to have had and have some wonderful assistants in my studios who have helped me to create some great sculptures and art works. I have 3 sons who are all sculptors and blacksmiths in their own right. Some commissions require that we co-operate in their manufacture and this we have done with great enthusiasm!



Gerda Roper

Professor **Gerda Roper**

1980 Having worked in Painting and Sculpture on the BA Hons Fine Art course at Newport, Sheffield, Croydon and Hull, I started teaching Life Drawing and Art History on the Foundation Course at Newport (and loved it).

1980 Exhibition of 100 Drawings at Llantarnam Grange, Cwmbran

1981 One person show at Newport Museum and Art Gallery of 135 works. Work was acquired for the Collection there and by the Contemporary Art Society Wales.

1984 Moved to Newcastle Upon Tyne to be a Course Leader on the MA Fine Art

1985 Selected for "Women Artists in Wales" an Arts Council Touring Show of eight artists curated by Moira Vincentelli and touring five venues throughout Wales.

1984 -2015 I painted, maintained a studio and worked as an academic with one person shows and group shows in UK and abroad

2015-16 Retired and returned to live in Wales

2019 Member of the Welsh Group

2020 I paint and draw about women's lives and perceptions. I embrace reality, myth, allegory and fiction. I have wanted to be like Medusa with a head of writhing snakes at Board meetings. I have wanted like Daphne to turn into a tree when unvalued in a relationship. I have wanted to communicate the joy I had in my child and in my own childhood.

2020 In my work I like to use moments of stillness, a sense of anticipation, arrested time, the need for silence and times where one has to hold one's breath. I like when all is stilled in the whirl of life and a kind of awakening arises in the midst of it all.

2020 In Painting, I try to engage a particular paint handling that resonates with the subject matter. I believe that one reads a painting as much by how it is painted as what it describes.

2020 I like to draw in series and as with painting, I love it when momentum sets in.

I like how Nureyev needed to "know what" he was dancing, which of course could only become itself, through him dancing it. Similarly, I try to hold a "what" in what I do even though it frequently only comes into being through the handling.

