

# Sladers Yard

Contemporary British Art, Furniture and Craft,  
Licensed Café and Live Evening Events

Press release

Dan Llywelyn Hall: Where the Roads Meet

5 July to 14 September 2014

Ceramics by Svend Bayer, furniture by Petter Southall

42pp colour catalogue with foreword by Rachel Campbell Johnston

Dan Llywelyn Hall talk: Friday 5 September 6.30pm

A magnificent solo show of over fifty major recent paintings by one of Britain's most talented young artists with internationally acclaimed ceramics and furniture.

Dan Llywelyn Hall was commissioned to paint the Queen by the Welsh Rugby Union and last year she sat for him at Windsor Castle. He was the winner of *The Sunday Times* Young Artist of the Year when he was 23 and his portrait of Harry Patch, the WWI war veteran was the promotional image for the BP Portrait Award in 2009.

Acclaimed by critics and public alike, Dan Llywelyn Hall's paintings of place reach like memory for the heart of the moment of being somewhere. Figurative without being descriptive, his intense exploratory use of colour and the physical language of paint, is coupled with a deep knowledge of and affinity to the history of art. 'The Neo-Romantics worked in a period which I think was honest. They were charged with a sense of place, and that great lineage through from Samuel Palmer to Sutherland. That interests me. I feel as though I'm more at home in that milieu.'



Tai Chi Retreat on Tenerife Dan Llywelyn Hall 2014 oil on canvas 80 x 90cm

Born in 1980, Llywelyn Hall lives in the age of global warming, pollution and development. The spirit of place he evokes powerfully in his freely painted visionary works, is being attacked on all sides and he makes it feel all the more vital as a result.



Return to the Black Mountains 2014 oil on canvas 65 x 75cm

‘Figurative painting is inextricably linked to craft and the ability to tap into the alchemy of handling paint. This is where the pleasure and indulgence really grip me and bring me back for more. There are few things in life that seem so meaningful as when the right colour and texture of paint speak clearly and set the tone for a certain feeling, giving rise to an emotional response. The internet is one of the greatest vehicles for accessing an appreciative audience, but it’s always in the immediate vicinity of a painting that the magic takes place. This is one of the most comforting constancies of looking at good paintings.’ Dan Llywelyn Hall

Based in London, Llywelyn Hall paints all over the world, often following the steps of someone he admires, a painter or a writer, rediscovering somewhere he has explored in that person’s work. ‘I suppose I’m curious about the commonality of experience and how it validates the work by going to a place and experiencing it for yourself... The place in some ways is irrelevant. It’s a starting point, and it only becomes relevant when the work I’m doing is realized... what takes over is memory and some sort of emotive reaction.’ Using layers of paint, thin washes and thick impasto, sometimes he controls the paint and other times lets it drip and move freely creating a great variety of textures in his work combined with subtle and unusual colour combinations. The work is highly layered, revealing more and more with time.

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Another Night Cafe 2014 oil on canvas  
75 x 50cm

'He paints with an expressive vigour and energy that lifts his best work beyond the descriptive and symbolic into a world of thoroughly realized and imagined forms.' (Andrew Lambirth, A Critic's Choice catalogue, Browse & Darby 2010)



Awaiting a Spectable at the Neuadd Reservoir  
2014 oil on canvas 49 x 72cm. Below: A Walk with  
Pierre 2014 oil & acrylic on canvas 46 x 55cm



Dan Llywelyn Hall was born in Cardiff in 1980. He has exhibited widely, including the National Portrait Gallery, the National Museum of Wales, the Saatchi Gallery and Windsor Castle and has work in the permanent collections of HM The Queen, the Imperial War Museum, the National Gallery of Wales, the Museum of Modern Art Wales, the House of Lords, the National Library of Wales, Newport Museum & Gallery, BT's corporate Collection, Barclay's corporate collection, Tenby Museum & Gallery and private collections worldwide.

'I think you've got to be very brave if you're going to make something that is heartfelt and meaningful, you've got to be prepared to put yourself on the line. That's absolutely essential.'  
Dan Llywelyn Hall

Born in Uganda to Danish parents, Svend Bayer he came to this country when he was 16. He graduated from Exeter University and joined Wenham Bridge Pottery as student to Michael Cardew. Later Cardew called him 'easily my best pupil... his is a force of nature. Everything comes to him so easily.' In 1973 Bayer married and travelled to potteries with big wood-fired kilns in Japan, S Korea and SE Asia.

In 1975 he set up his own pottery at Sheepwash, North Devon, near the ball clay mines and sawmills who supply the offcuts to burn in his kiln. Since then he has worked with tremendous levels of energy, strength and application making the pots which are recognised around the world.



Svend Bayer ceramics: Large Storage Jar 64cm high. Large Jar 100cm high.

He is known for the extraordinary size of his pots and for the exceptional colours and textures he achieves with his glazes. His firings are unusually protracted and hot, lasting five days and nights during which the kiln has to be continuously stoked with wood. While the shapes of his pots derive from traditional forms, he breaks tradition by exposing delicate glazes to the wood ash in his kiln. This high-risk practice causes the glazes to ooze and flow with remarkable colour and texture. Svend exhibits his work in leading galleries in this country and has shown in USA, Australia, New Zealand, Kuwait, India, Malaysia and Brazil.

His work exudes personality, deriving from a traditional training but breaking the rules with the hand of a master. 'If you look for perfection in my pots you will not find it.' He says, 'Look at them as you would on survivors... they have the signs of a life lived which, in my pots, come from the firing process.'

Petter Southall's furniture is also made using a high risk, immensely skilful process of steam bending curves and arches from solid timber. Bending ambitiously large pieces of wood, he creates graceful components where the grain of the wood curves with the shape. A former traditional Norwegian boat builder, he takes the streamlines of boats and brings them into his

With a highly skilled team of craftsmen and apprentices, he makes his designs by hand using an innovative combination of boat-building and fine cabinet-making techniques.

His style is Norwegian for its use of wood. Petter's designs have a distinctive Scandinavian confidence and simplicity. He works in unique and beautiful pieces of oak, ash, elm and other Northern European hardwoods, often using wood sourced from the local area. He specialises in steam bending thick solid boards into the arches, twists, curves and rings so striking in his designs.

Finished with natural oils and tactile textures, his furniture is made to be used, bringing pleasure every day to the home, work place or public space. Commissions include the directors' dining room at the National Gallery, boardroom for Barbican Art Gallery, reception furniture for various London corporations & for Bridport Town Hall. Public art seating for Cambridge Science Park, Wessex Ridgeway Sculpture Trail, Sanctuaries for Newton Abbott and Minehead Hospitals & the Macmillan Garden at Hereford Hospital as well as many private commissions.

A peripatetic childhood led Petter to study traditional wooden boatbuilding in his native Norway. One of 8 taught to build the Oselvar Faering, open sailing rowboat known as the Stradivarius of the sea, Petter still sails his first Oselvar from West Bay harbour. In 1984 he went to College of the Redwoods in California to study cabinetmaking with James Krenov, the intuitive cabinetmaker. In 1989 he came to UK to study sustainable design at John Makepeace's forward-looking Hooke Park College. From 2001-4 his showroom was on Pimlico Road, Belgravia. In 2006 he and his wife Anna Powell opened Sladers Yard in West Bay Dorset, now a highly respected art gallery, showroom and award-winning licensed café.

For more information or pictures please contact Anna Powell or Judith Brazier at Sladers Yard on 01308 459511, email: [galler@sladersyard.co.uk](mailto:galler@sladersyard.co.uk) .

**Sladers Yard** West Bay Bridport Dorset DT6 4EL [www.sladersyard.co.uk](http://www.sladersyard.co.uk)



Deco Reading Chair by Petter Southall 140cm high in oak and leather.