



Glyn Morgan
Song of the Earth X
oil on canvas, 2004
165 x 152 cm

GLYN MORGAN PRESS RELEASE 2014

EXHIBITION: GLYN MORGAN "BEHIND THE LANDSCAPE"

OILS AND COLLAGES

21ST JUNE TO 13TH JULY, 2014

AT CHAPPEL GALLERIES, COLCHESTER ROAD, CHAPPEL, ESSEX CO6 2DE

EXTENDED HOURS FOR THE DURATION OF THE EXHIBITION: OPEN EVERY DAY 10AM TO 5PM

01206 240326

info@chappellgalleries.co.uk www.chappellgalleries.co.uk

THIS BEING OUR FIRST EXHIBITION IN FOUR YEARS OUTSIDE OF OUR RESIDENT ARTIST, WLADYSLAW MIRECKI, WE ARE VERY PLEASED TO BE SHOWING 30 WORKS BY THE ARTIST **GLYN MORGAN**.

IN 2010 WE HAD TO HALT OUR ROLLING PROGRAMME OF TWELVE CHANGING EXHIBITIONS A YEAR WHICH WE HAD RUN FOR TWENTY FOUR YEARS. WE REGRETTED THAT GLYN MORGAN WAS THE NEXT EXHIBITION ON THAT YEAR'S CALENDAR AND IT WAS CANCELLED AT VERY SHORT NOTICE. GLYN WAS VERY UNDERSTANDING AND IT IS WITH GREAT PLEASURE THAT WE ARE NOW IN A POSITION TO HOLD AN EXHIBITION WHICH WILL INCLUDE SOME WORKS FROM THAT PERIOD (AND BEFORE) AND NEW WORK COMPLETED SINCE.

In conversation with Glyn Morgan, artist, very soon one is aware that the guiding passion for his artistic life in the past and for always was his time at the East Anglian School of Painting and Drawing run by Cedric Morris and Lett Haines. It was 1943 in Pontypridd that they met, Glyn a young student at the Art School, Cardiff and Cedric was selecting work at an exhibition; Glyn was immediately

invited to spend time with him in East Anglia. Fostered by the heady bohemian atmosphere of this school (and home), arriving from Wales, Glyn shared a special place there from 1944 for 38 years.

With a background of London and Paris the sophisticates Cedric and Lett ran a rather informal school (and home). Set up in sleepy Suffolk of all places first in Dedham 1937 then, after a fire which destroyed the original school, at Benton End, Hadleigh by the end of 1939. It was a unique affair that led artists to make their own unique way, some into the 21st century, like Lucien Freud, Maggie Hambling, and of course Glyn Morgan. Perhaps Morris' greatest gift to Morgan was making him aware of their shared affinity for colour.

Glyn Morgan's early influence in Wales from the inspired artist Ceri Richards produced a life-long indebtedness and adherence to drawing (from 1988-1998 he was a member of the Society of Botanical Artists); paintings in oil are often further built up in thick paint, sometimes with sand and fluff from the spin dryer to achieve the texture he desires and collages are intricate in mixed media. During our conversations he talks with wry humour about his Welsh origins, however, just look at his painting, it is full of romance for his home ground.

Immersed in the artistic atmosphere of Suffolk, Glyn and his wife Jean made lasting friendships with Ronald Blythe, author and Michael Chase (1915-2001), Director of The Minories 1966 to 1974 and his wife Valerie Thornton, etcher and painter (1931-1991) who were also connected with Cedric Morris. Haines died in 1978 and Morris in 1982, Glyn staying on for a year after at Benton End with only the company of Millie, the housekeeper. Morgan continued his distinguished career including significant exhibitions in London, England and Wales, achieving in 2006 a large retrospective at the National Library of Wales, Aberystwyth; always pursuing his fascination for making rich visionary paintings, he follows in the tradition of those legendary artists such as Graham Sutherland, Paul Nash and Samuel Palmer.

Glyn Morgan is 88 this year, however this exhibition is not a retrospective. We have not dwelt on showing his progression through still life and portrait paintings of the 1940's and 50's, perhaps initial influences from Cedric; we have included some works from the many series of mythology which has for a large part preoccupied Morgan see for instance "God of Winter Plants" oil 1969 (back cover) and more recently "Dryad I" and "Dryad II" collages 2013; the abstract qualities (possibly a legacy of Lett's own concerns) are also seen to great effect in "Song of the Earth X" oil 2004 as part of a journey into mystical cosmic landscapes, exhibited at Chappel Galleries in that year.

This exhibition is about celebrating Morgan's continuing painting right up into 2014, see "Landscape with Mushrooms II" (front cover) – such a bold example! Here we show his abiding love for the landscape and its intrigues and spirits in the trees, flowers, birds; the paint and colour create their own tales and although not particular to place, in the distance always those round topped Welsh mountains.

Edna Battye 25.4.14.