



MOMA
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Romanticism in the Welsh Landscape

A major loan exhibition at MOMA Machynlleth

19 March to 18 June 2016

WILSON · TURNER · COTMAN · JONES · RAVILIOUS · RICHARDS ·
SUTHERLAND · CRAXTON · COCKRILL · TRESS · SEAR · KLUZ



John Piper, Llanthony Abbey, 1941 (National Library of Wales)

Romanticism in the Welsh Landscape is one of the most substantial exhibition ever held at MOMA Machynlleth. Through over sixty works loaned from public and private collections it explores the seminal influence that Wales has had on Romantic approaches to landscape from the mid eighteenth century to the present. Many of the works included have never been shown in public.

The exhibition includes works by the father of British landscape painting, Richard Wilson, and his disciple, Thomas Jones. Both can be seen as among the precursors of landscape painters who sought to show the particularities of real rather than idealised landscapes and evoke the spirit of place. A generation later it was in Wales that Turner and Cotman as young men experienced for the first time the grandeur of the 'Sublime' and began to find their personal artistic visions. The mountains, waterfalls, ruins, coasts and mines of Wales became subjects for a succession of expressive landscape artists who sought to convey through landscape painting the power of nature, the immensity of Creation and the destruction wrought by time. voices, the Welsh landscape has inspired numerous artists.



Thomas Jones, *The Southern Extremity of the Carneddau*, 1795, National Library of Wales

In the mid twentieth-century, Neo-Romantic artists such as Graham Sutherland, John Piper and their younger followers were inspired by the mountains, coasts and estuaries of Wales to cross-fertilise the achievements of Romantic landscape painters with Modernist ideas derived from Surrealism, Expressionism and abstraction. Sutherland and Piper spent formative periods in Wales, while John Craxton, John Minton and other followed them to find stimulus in the wild scenery of the country. A few artists such as Josef Herman and David Jones made homes in Wales for a time and a generation of Welsh-born painters absorbed a Neo-Romantic vocabulary, including Ceri Richards, John Elwyn, Ray Howard-Jones and Leslie Moore.



Helen Sear, Chameleon, video, 2013

In the last thirty years, the Welsh landscape has continued to nourish visionary artists who have used a range of media from watercolour to video. Among the older generation are Arthur Giardelli, Roger Cecil and Bert Isaac, whose work presented ideas about the Welsh landscape through abstract idioms. Others have placed narrative subjects in Welsh contexts, such as Ivor Davies and Clive Hicks-Jenkins, or have represented the landscape expressively, such as Peter Prendergast, Glenys Cour, David Tress and Philip Nicol. Some younger contemporary artists such as Tim Davies, Ed Kluz, Dalit Leon and Helen Sear reference landscape in painting, photography, video and installation. Some contemporary works will be for sale.

The exhibition is curated by Dr Peter Wakelin.

The exhibition opens on Saturday 19 March. The galleries are open Monday to Saturday from 10am to 4pm.

Please note: the contemporary artists' section of the exhibition will be closed for the Machynlleth Comedy Festival from April 28 until May 4.

Notes for the Editor.

The **Museum of Modern Art, Machynlleth** (MOMA, MACHYNLLETH) was established in 1991 as MOMA WALES alongside The Tabernacle in Machynlleth, Powys. It is owned and run by Machynlleth Tabernacle Trust which is funded by grants and public donations. Throughout the year the galleries show contemporary art, featuring leading artists from Wales, works from the growing Tabernacle Collection, and in August selected entries from the Tabernacle Art Competition. Many of the works of art are for sale. The current exhibition programme is supported by the **Arts Council of Wales**.

In May 2015 "The Tannery" was opened after many years of fundraising and restoration of this historic industrial building. This contains two galleries, connected to the main building by a bridge, one of which is specifically for sculpture. This brings the number of exhibition spaces up to seven.

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