

gallery genesis

FINE ART



# **Robert Slingsby** **Sue Williams**

Cape Town, South Africa   Wales, United Kingdom



P R E S E N T S :

# **Robert Slingsby Sue Williams**

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15 April - 15 May 2010

# Robert Slingsby

Cape Town, South Africa

Robert Slingsby is a highly acclaimed International Artist whose career has spanned over three decades. Having worked with Robert for over 15 years it has been an academic and historical journey watching him record the historical and political transformation not only of his native South Africa but global issues as well.

Like most South African artists of Slingsby's generation he started his career making paintings of a social critical kind. He left Cape Town in 1977 to study at the Vrije Akademie in Den Haag, Holland. The catalyst of his departure was the education riots in 1976. In the late 1970's South Africans anywhere were forced into disguising any political objections resulting in the subtle idiosyncratic symbolism found in painting. It was not until the mid-eighties that political objectives were expressed in mainstream art. In 1977 it was literally life threatening. It has been written of Slingsby that his work of that era marked a rite of passage in what was to become an ever evolving and remarkable career.

Slingsby returned to South Africa in the eighties where he put his energies into understanding the rock engravings of Africa. He has compiled a serious and extensive library of Petroglyphs over the years. As his knowledge and perception of the Petroglyphs developed he put his findings into powerful paintings. He created a series of works focused on the engravings of the Richtersveld, using layer upon layer of paint allowing the surface to be engraved commanding every line to lead you into the depth of exploring the mystery behind the conception of geometric spirals. The exploration and innate understanding of the Petroglyph has been the main thread to Slingsby's works over the last twenty years, which have continued to express emotive political and global issues.

By the mid 1990's Slingsby moved his now fully international recognised talent as an artist to a different exploration, the human species; that of the throw-away culture. The petroglyphs remained. Slingsby added to them the sands of Table Bay. The site provided his material; the flotsam of the found object ... all plastic ... bobbins, detonators, tags, seals impellers, bottle caps and fragments of children's toys. Prominent in the stockpile were fluorescent glow sticks originally used as fishing rod attachments. He expressed his findings by creating framed box's, arranging his found objects, using the Slingsby trademark, spirals and bursts of luminous colour resulting in spectacular images set into recessed surfaces of geometric and free form shapes. Neville Dubow wrote of this collection;

*"Slingsby is open to discussion about the format of his work. I express the thought that the box's polychrome and jewel-like provide formal interest from the rear as well as the front. These are Archetypal forms he has drawn on in the past which derive from the Nama petroglyphs from the Richtersveld. When the Dutch colonised the Cape they gave the name 'Strandloper' to the original inhabitants of Table Bay. It means – beach walker. One might see Robert Slingsby as extending the concept: A new millennial Strandloper, a free spirit, combing the beach marking and making, transferring meaning from detritus to jewel box."*

Slingsby's steady evolution progressed him into studying and living with the forgotten tribe of South Africa, the Nama. The collection of works was visualised through detailed bronzes and quite remarkable paintings detailing the lives and culture of Nama post Apartheid. His signature was still there, using thick paint, a heavily impastoed surface, extending the technique of painting beyond the brushstroke and incised lines. He called upon the onlooker to explore the meaning of home and objects we fill it. He created installations within his canvas giving a new direction to his work, making three-dimensional canvases.

Through his international acclaim came extensive travel and in the late nineties he entered a new era. His personal journey with his own country influenced him in his passage to other countries as an artist. He drew on his past experiences and explorations and began investigating social issues in world we live in today. He produced an important body of work titled "Ex-cessive Baggage" discussing our need for materialism and the vulnerability we are placed in, being constantly searched with obligatory intrusion into our private space when travelling or simply - living. This led to the present series, "CC-Unlimited Power" it deals with the current and compelling subject of green consciousness. This powerful body of work communicates its point readily.

Using the motor vehicle and bones (representing our carbon fuelled economy) as icons, the point is driven home predominantly in the colour red.

"CC-Unlimited Power" took two years in the making. With titles like "Conspicuous consumption" and "Blind rage at Rooiwal", Slingsby's characteristic cutting edge concepts, captures the need for change. Using the marginalised Richtersveld community, home to some of the oldest Southern African rock engravings, the "first" people and an unresolved conflict with the diamond mines, he demonstrates the consequences of mankind's greed and lust for power.

A first in South Africa – an eco-centric art exhibition ("CC-Unlimited Power") is to be exhibited at the Irma Stern Museum during the 2010 Soccer World Cup in June. Slingsby has kindly taken eight pieces away from this body of work to be seen and exhibited for the first time at Gallery genesis, Athens. It should be noted that Slingsby is the highest ranked of the seventeen official Fifa Artists whose selected works have been made into a limited poster edition. Slingsby has acquired a global presence with his art. While this focus inescapably rests on both Slingsby and South Africa, he uses this platform exhibiting relevant art to confront global issues in a South African context in a provocative manner making this historical art exhibition worthy of public attention.

Gallery genesis in collaboration with Eclectic Fine Art, London are delighted to introduce Slingsby to Greece with the first public showing of selected works from the "CC-Unlimited Power" series.

*Sandie Lowry, March 2010.*





Gear shift.

Acrylic on canvas, 27x24







Body type.

Acrylic on canvas, 92x82





The size of my wheels.

*Acrylic on canvas, 59x59*



Caged I.

Acrylic on canvas, 25x25x7

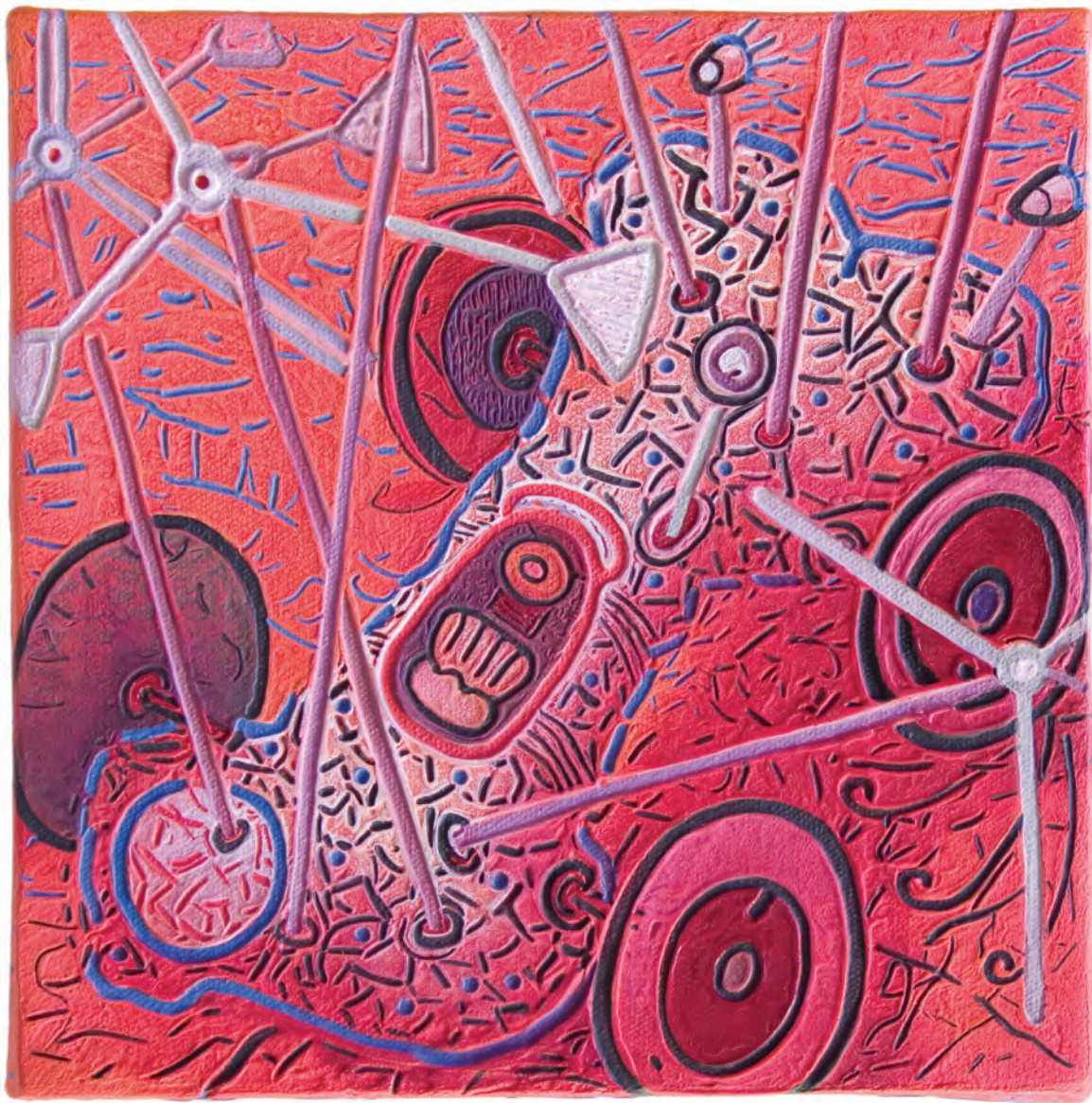




Caged II.

Acrylic on canvas, 50x50x7





T Bone junction.

*Acrylic on canvas, 25x25x7*





Lights on.

Acrylic on canvas, 30x35

**Robert Slingsby.** Cape Town, South Africa.

*Exhibitions Include.*

**2009**

Preparing book for publication 2010.

Preparing for UCT Irma Stern Museum exhibition 3rd to 25th June 2010.

Selected as one of 17 artists to produce Fifa 2010 limited edition poster.

**2008**

Preparing for major exhibitions 2009/2010.

**2007**

June 19: "Square One" Gallery, London, solo exhibition.

May 21st to 27th – "Cork Street" Gallery, London.

Exhibited with Cuban artist, Ernesto Rancá o at "Square One" Gallery, London.

Art Expo, New York with "Park Bench" Gallery Cologne, Germany.

Atlantic Gallery, Cape Town - permanent exhibition.

**2006**

Atlantic Gallery, Cape Town - permanent exhibition.

December - Rose Korber's Art Salon, Cape Town.

30th November – "Hout Street" Gallery, Paarl.

24th November – "Art International", Group exhibition, Nassau, Bahamas.

9th August '06": "Woman - Roots of Namaqualand", curated by Nama San of the Steinkopf/Richtersveld Art's and Craft, in Springb.

YPO auctioned Slingsby painting which raised over \$69,900.00 at the Cape Town International Convention Centre.

"Square One" Gallery, London (April).

Springbok "Woman - Roots of Namaqualand" (July).

Cannazaro House, Wimbledon, London (July).

**2005**

Selected as a finalist in Brett Kebble Art Competition Exhibition that was cancelled as a result of his untimely death.

"Art International", Group show Nassau, Bahamas.

Bell-Roberts Contemporary Art Gallery – Cape Town.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**2004**

Finalist in Brett Kebble Art Competition Exhibition.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**2003**

Exhibiting in Korea.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**2003**

Exhibiting in Korea.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**2002**

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**2001**

Air Gallery, London.

Richard De Marco - On the Road to Meikle Seggie, as part of the Venice Biennale.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town .

**2000**

Richard De Marco - On the Road to Meikle Seggie.

Edinburgh City Art Gallery, Edinburgh.

Hanover EXPO 2000: GERMANY.

"Stanley Picker" Gallery, Kingston University, U.K.

Slingsby Painting in Collaboration with "YPO UNIVERSITY 2000" raises \$250,000.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

**1999**

"Osborne" Gallery, London.

Bourne Fine Art, Edinburgh.

Edinburgh Festival – First South African artist in twenty seven years to be invited.

Research in Egypt & Malta.

"Art Salon" Bay Hotel, Cape Town.

Atlantic Art Gallery, Cape Town.

## **1998**

'Hout Bay' Gallery, Cape Town.  
Klein Karoo Festival, Oudtshoorn.  
Lisbon Expo, Portugal.  
Art Beyond Borders, Augsburg, Germany.  
CNN Arts Club Interview.  
EKHAYA, Travelling Exhibition to Tsoga-Langa, Uluntu, Guguletu.  
'Sun' Gallery, Cape Town.  
'Primart', Cape Town.  
'Gallery 88', Sasolburg.  
IKHAYE. African Studies, University of Cape Town.  
Bang the Gallery, Cape Town.  
'Hout Bay' Gallery, Cape Town.  
IDASA Gallery, Cape Town.  
Worcester Association of Arts, Worcester.  
'Art Salon' Bay Hotel, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1997**

'Groot Constantia' Art Gallery, Cape Town.  
Kunskamer, Cape Town.  
Red Code, Perth, Australia.  
Art Salon, Bay Hotel, Camps Bay.  
Atlantic Art Gallery, Cape Town.

## **1996**

Association of Arts, Cape Town.  
Robben Island Memorial Sculpture.  
The Arts Association of Belville.  
Primart, Cape Town.  
Gallery 68, Cape Town.  
Primart, Cape Town.  
Gallery Atlantic, Cape Town.  
Code Red, Perth, Australia.  
'Art Salon' Bay Hotel, Cape Town.  
Constantia Village Gallery, Cape Town.  
Chelsea Gallery.  
Kronendal Restaurant, Hout Bay.  
Volkskas Atelier Finalist, SAAA.  
Art Salon, Bay Hotel, Camps Bay.  
Atlantic Art Gallery, Cape Town.

## **1995**

Primart, Cape Town.  
BMW Pavilion, Cape Town.  
Chelsea Gallery, Cape Town.  
Sisonke Association of Arts, Mitchells Plain.  
Bellville Association of Arts.  
'Art Salon' Bay Hotel, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1994**

SA Cultural History Museum, Cape Town.  
Everard Read Gallery, Johannesburg.  
Quid Novi Gallery, Germany.  
Seeff Trust Gallery, Cape Town.  
V & A Waterfront, Cape Town.  
'Art Salon' Bay Hotel, Cape Town.  
Sembach Gallery, Cape Town.  
World Convention Centre, Singapore.  
World Trade Centre, Hong Kong.  
Very Special Arts Gallery, Washington D.C.  
Primart, Cape Town.  
'Art Salon' Bay Hotel, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1993**

University of Stellenbosch Gallery, Stellenbosch.  
Chelsea Gallery, Cape Town.  
Art Scene, Cape Town.  
Skylight Gallery, Cape Town.  
Primart, Cape Town.  
Constantia Village Gallery, Cape Town.  
Primart, Cape Town.  
'Cape Town Arts Festival' V & A Waterfront, Cape Town.  
Made in Wood: Works from the Western Cape, SANG .  
Primart, Cape Town.  
De Oude Drostdy Museum, Tulbagh.  
Primart, Cape Town.  
Visual Arts Foundation, Johannesburg.  
Bell 'Art, Cape Town.  
'Art Salon' Bay Hotel, Cape Town.  
Seeff Trust Gallery, Cape Town.

South African Association of the Arts, Pretoria.  
University of Stellenbosch Gallery, Stellenbosch.  
De Oude Drostdy Museum, Tulbagh.  
Visual Arts Foundation, Johannesburg.  
Atlantic Art Gallery, Cape Town.

## **1992**

Primart, Cape Town.  
Chelsea Gallery, Cape Town.  
Feathers Gallery, Cape Town.  
'Art Salon' Bay Hotel, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1991**

Chelsea Gallery, Cape Town.  
Primart, Cape Town.  
Gallery International, Cape Town.  
SANLAM Collection, Baxter Gallery, Cape Town.  
South African Association of Arts.  
Baxter Gallery, Cape Town.  
Chelsea Gallery, Cape Town.  
Labia Gallery, Cape Town.  
Art Scene, Cape Town.  
William Humphries Art Museum, Kimberly.  
'20 Years of S.A. Art' Kunsamer, Cape Town.  
'Art Salon' Bay Hotel, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1990**

Gallery International, Cape Town.  
Gallery 709, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1989**

Chelsea Gallery, Cape Town.  
Johannes Stegman Art Gallery, Bloemfontein.  
Goodman Gallery, Johannesburg.  
Natalie Knight Gallery, Johannesburg.  
Jane se Kunshuis, Paarl.  
Goodman Gallery, Johannesburg.  
Atlantic Art Gallery, Cape Town.

## **1988**

"The Sasol Art Collection", Rand Afrikans University RAU.  
Durbanville Cultural Museum.  
University of Stellenbosch Gallery, Stellenbosch.  
Chelsea Gallery, Cape Town.  
Art Scene, Cape Town.  
Skylight Gallery, Cape Town.  
"Art Salon" Cape Town.  
Primart Gallery, Cape Town.  
Primart Gallery, Cape Town.  
Constantia Village Gallery, Cape Town.  
Chelsea Gallery, Cape Town.  
Volkskas Atelier Finalist, SAAA.  
Kronendal Restaurant, Cape Town.  
Atlantic Art Gallery, Cape Town.

## **1987**

Cape Town Festival.  
Chelsea Gallery, Cape Town.  
Volkskas Atelier Finalist, SAAA.  
Atlantic Art Gallery, Cape Town.

## **1986**

Volkskas Atelier Finalist, SAAA.  
Atlantic Art Gallery, Cape Town.

## **1985**

"Tributaries - a View of Contemporary SA Art " for BMW RSA, Touring  
Germany.  
Cape Town Triennial Competition Finalist, SANG.  
Atlantic Art Gallery, Cape Town.

## **1984**

"Masterworks on Paper" SANG, Cape Town.  
Gallery 21, Johannesburg.  
Atlantic Art Gallery, Cape Town.

## **1983**

Gowlett Gallery, Cape Town.  
SA Contemporary Realism, Pretoria Art Museum.  
South African Association of Arts.  
Gowlett Gallery, Cape Town.  
Atlantic Art Gallery, Cape Town.



**1982**

Gowlett Gallery, Cape Town.  
Goodman Gallery, Cape Town.  
Cape Town Triennial.  
South African Association of Arts.  
Atlantic Art Gallery, Cape Town.

**1981**

“Toys” The Hague, Holland.  
La Tertulia, Amsterdam, Holland.

**1980**

Sheraton Hotel, Amsterdam, Holland.

**1979**

Posthoom, Den Haag, Holland.

**1978**

Gallery Galjoen, S’Hertogenboch, Holland.  
Gallery ’77, Ijsselstein, Holland.  
Nederlandse Fijnschilders, t’Kunsthuis, V H Ooste, Holland.  
Gallery Ploemp, Delft, Holland.

**1976**

Gallery International, Cape Town.

**1975**

Award in New Signature competition.

**1972**

First exhibition in Diocesion College - Bishops Art Loft.

*Collections Include.*

ABSA.  
Pietersburg Art Museum.  
Artoteek.  
Dutch Municipal Collection.  
Witwatersrand University Collection.  
William Humphries Museum.  
SASOL Public Collection.  
South African Reserve Bank.  
Investec Bank, Telkom.  
Cape of Good Hope Bank.  
Sanlam Public Collection.  
Department of Foreign Affairs.  
South African Embassy, Brussels.  
Bunders Bank, Germany.  
Coronation.  
Pepsica.  
Rand Merchant Bank.  
SANTAM.  
SEEFF Holdings.  
Deutsche Bank. Johannesburg.



**Sue Williams**

Wales, United Kingdom

British born Sue Williams is a highly acclaimed and collected artist in the United Kingdom; she won international recognition after being selected as the only British artist for the Artes Mundi International Visual Art Prize 2006. Since then Sue Williams has gone on to exhibit around the world and her distinctive academic art form has led her to win much deserved international commendation. Driven by the desire to understand and interpret the psychological world of the human condition and the ever-increasing pressures that drive us to behave in certain ways, Sue Williams' work is both ambiguous and edgy. It incorporates many different attitudes towards both men and women and challenges our perceptions of gender and the human condition in contemporary, consumerist society.

Always a figurative painter Sue Williams took figurative painting a step further compelling the onlooker to enter into a dialogue with her work. 1990 marked her first important body of work, "Inscape I" funded by the Welsh Arts Council. Sue Williams addressed her personal relationship with her environment. This body of work allowed Sue Williams the freedom to explore her initial conception of figurative painting – to create images through painting or drawing, drawing on her own personal experiences, those around her and her extensive travel, exposing the strengths and weaknesses of living within different cultures and personal gender.

Drawing is as important to Sue Williams as painting; Her drawings are a living journal of her work rather than artists sketches – she draws daily recording psychological incidents that have shaped or impinged on her day. Her drawings often use mixed media, creating strong compelling images with almost an urgent vulnerability in them defying the onlooker to systematically look too or within their own life experience and explore the reality of what they find themselves surrounded by. Sue Williams is not concerned about the confrontation she generates within her work – she invites it. She uses her drawing and painting without inhibition exposing the most vulnerable side of human nature and everyday life using the colour black in both aspects of her work as her dialogue.

Sue Williams' paintings evolve from her drawings. Her strong primary palette and text have become signature to her work. Her use of colour -powerful reds and blues, an exciting combination of effervescent pinks, mixed with whites, yellows and black - open her dialogue with the onlooker and her scale reverberates directly back to her subject matter, enabling people to become physically involved in the painting. Text has always been present in her work, representing the journey with the image as it is being produced. Words or letters become a trigger within the work, consenting to the manipulation of the journey within the image. All these properties are permanent incorporations in Sue Williams work, which she constantly challenges, incessantly pushing her boundaries further in search of equilibrium between the onlooker and the raw truth of her work.

*“Through the Glass’ and ‘Dare U Play’ series responded to 21st century forms of communication, through mobile text messaging, emails and television. These modes of communicating clearly offer a unique dialogue between two people but not through direct speech, rather, mediated through technology. To explore our dependence and fascination with this technological communication, I recorded every text message received throughout a period of 12 months, basing a new body of work on the psychological issues related to text messaging and their interpretations. The works reveal an ambiguous boundary between a secure place and the insecure place, between the real and the imagined. Throughout the process of drawing the work teases and questions the notion of the Self – both sexual and cerebral. The deconstruction of such relationships highlights issues of gender and race, which continue to resonate in contemporary culture - particularly in relation to female fantasy, femininity, and vulnerability. I convey my desire to understand the complex nature of communication in all situations particularly in the bedroom, the lap-dancing club, intimate relationships, relationships between different cultures, binge drinking, and the sex industry to street culture.”*

The above quote from Sue Williams characterises her latest body of work perfectly. We have all been the person in her paintings and drawings, or the onlooker – how she captures the human emotion and fragility of human relations in “Not sure I can promise wont. What doesn’t kill me makes me stronger” is remarkable; Her innate use of space and colour combined with her understanding of the human figure are sensitively portrayed through the body language of her subjects within the painting. The drawings are equal in depicting the rawness of relationships living of the world of technology. Gallery genesis is excited to be the first to publically offer these works for sale and introduce Sue Williams in collaboration with Eclectic Fine Art London, to the Greek Market.

*Sandie Lowry, March 2010.*





Dare U Play 2.

*Mixed media on paper, 150x100*



Dare U Play 3.

*Mixed media on paper, 150x100*



Dare U Play 4.

*Mixed media on paper, 150x100*



Dare U Play 5.

*Mixed media on paper, 150x100*





Dare U Play 6.

*Mixed media on paper, 150x100*



Dare U Play 7.

*Mixed media on paper, 150x100*



Dare U Play 8.

*Mixed media on paper, 150x100*



Dare U Play 9.

*Mixed media on paper, 150x100*



Dare U Play 10.

*Mixed media on paper, 150x100*



Dare U Play 11.

*Mixed media on paper, 150x100*



Dare U Play 12.

*Mixed media on paper, 150x100*



Dare U Play 13.

*Mixed media on paper, 150x100*



Dare U Play 14.

*Mixed media on paper, 150x100*





Dare U Play 15.

*Mixed media on paper, 150x100*

**Sue Williams.** Wales, United Kingdom.

### *Future Works / Exhibitions.*

#### **2009 – 2010**

Oriel Mostyn Llandudno Wales.

Touring 'SHH!' throughout Europe.

'STRAPLESS' a dialogue between Artist and Psychoanalyst.

New works under the umbrella title 'TULU GIRLS'.

### *Biography*

#### **2009**

Received the Creative Wales Award.

'SHH!' a collaboration with choreographer Roy Campbell-moore, dance performers Jem Treays and Chloe Loftus in response to Sue Williams' work.

#### **2006**

Selected for the ARTES MUNDI 2006.

Selected for The Women's Art Library Special Collections, Goldsmiths College, University of London.

#### **2001 - 04**

META. Imaging the Imagination. Poets & Painters exhibiting group.

#### **1998 - 01**

With Brendan Burns, created YSBRYD/SPIRIT Wales – exhibiting group.

#### **1996 - 99**

Visual Arts Board, Arts Council of Wales.

#### **1988 ongoing**

56 Group Wales – exhibiting group.

#### **1985 - 87**

MA in Fine Art, Cardiff Institute of Higher Education.

### *Lecturing / Teaching Positions*

#### **2007 - 08**

Research Fellowship with CIRIC, Dynevor, Swansea.

#### **2004**

Speaker at The Glynn Vivian gallery, Swansea - ELSEWHERE Exhibition.

#### **2003**

Speaker at The Mission Gallery, Swansea - Warren Williams Exhibition.

#### **2002**

Speaker at the National Museum & Galleries of Wales - A PROPOS.

Project Co-ordinator for "Seeing Drawing" DVD.

University of Plymouth and London Institute.

Speaker at the National Women's Conference, Gregynog, Wales'

#### **2002 ongoing**

Part-time lecturer at Faculty of Art and Design, Swansea. Wales.

Part-time lecturer at University of Wales Institute, Cardiff. Wales.

#### **1999 - '02**

Drawing Programme. University Wales Institute, Cardiff. Wales.

#### **1997**

BODYWORKS - Media Department, University of Wales, Newport, Gwent. Wales.

#### **1996 - 99**

Sessional lecturer Faculty of Art & Design, University of Plymouth, Exeter, Devon.

#### **1996**

BODYWORKS funded by the umbrella of European funding CARTOON.

BODYWORKS - Siriol Animation Productions, Cardiff.

#### **1987 (ongoing)**

Sessional tutor in Fine Art in: Foundation studies / BA, MA Fine Art / Arts Ed- B. ed, BA, MA.

### *Residencies.*

#### **2006**

Drawing programme, Bulawayo, Zimbabwe.

#### **2002**

Drawing in response to Leonardo da Vinci, Glynn Vivian Art Gallery, Swansea, Wales.

#### **2001**

SITE-ATIONS Project, Staten Island, New York.

#### **1999**

Artist in Residence, Swansea College.

#### **1998**

Opt for Art, The Glynn Vivian Art Gallery, Swansea.

Opt for Art, Mostyn Art Gallery, Llandudno, North Wales.

## *Awards / Commissions.*

### **2009**

Creative Wales Award.

### **2006**

Arts Council of Wales Project Grant.

### **2002**

A Propos - a response to Ceri Richards, National Museum & Gallery of Wales.

### **2000**

National Eisteddfod Gold Medal Award 2000.

Rootstein Hopkins Foundation Award for Painting 2000.

UNG - YOUNG - JUNG, Avesta Biennale 2000.

### **1995**

Word Overall, Swansea City of Literature Project. Mission Gallery.

Arts Council of Wales Bursary '95.

## *Purchases / Collections.*

National Museum & Galleries of Wales.

National Assembly for Wales.

Contemporary Art Society.

Sotheby's Contemporary Art Auction, The Orangery, Margam Park, Wales.

South Glamorgan County Council.

Glynn Vivian Art Gallery, Swansea.

Numerous private collections worldwide.

## *Selected Publications / Catalogues.*

### **2007**

GOOD FOUNDATIONS by Paul Glinkowski.

### **2006**

Artes Mundi 2006.

'small talk, high heels' Sue Williams – commissioned by the Glynn Vivian Gallery Swansea.

Nominated for Open frequency [http://www.axisweb.orgsue williams](http://www.axisweb.orgsuewilliams).

NY Arts Magazine Jan/Feb 2007 edition.

### **2005**

IMAGING THE IMAGINATION by Christine Kinsey and Ceridwen Lloyd-Morgan. Gomer Publications.

### **2004**

ELSEWHERE publication written by Hugh Adams.

### **2003**

IMAGING WALES contemporary art in context by Hugh Adams. Seren Publications.

HERE & NOW essays on contemporary art in Wales by Iwan Bala and published by Seren Publications Ltd.

### **2001**

SUE WILLIAMS written by Iwan Bala. Planet Publications.

DARLLEN DELWEDDAU written by Iwan Bala. Carreg Gwalch Publication.

META - Imaging the Imagination.

### **2000**

The Artists Project presents CLEAN SLATE and The European Artists Network Conference.

### **1999**

'PAINTING Ysbryd - Spirit Wales' - Contemporary Practise with Paint.

Forward written by Art Critic Norbert Lynton.

### **1997**

Artists and Illustrators - Welsh Renaissance.

### **1995**

Intimate Portraits. Seren Publications.

'barn' - Celf A Drama, Llwfannu Celf.

## *Selected Solo Exhibitions.*

### **2009**

'SHH!' drawing installation from 'dirty linen on line' series.

### **2008**

'small talk, high heels' Ormeau Baths Gallery, Belfast, Ireland.

### **2007**

'small talk, high heels' National Gallery of Harare, Zimbabwe.

'small talk, high heels' National Gallery of Bulawayo, Zimbabwe.

### **2006**

'small talk, high heels' Glynn Vivian Gallery, Swansea.

'small talk, high heels' Oriel Mostyn, Llandudno, North Wales.

Open Frequency, Axis - [http://www.axisweb.orgsue williams](http://www.axisweb.orgsuewilliams).

Artes Mundi 2006.

### **2005**

Three Parts Iced Over. A total theatre performance and exhibition, Cardiff.

### **2002**

Washington Gallery, Penarth, South Glamorgan. Wales.

## **2001**

'ALL HERS' Llantarnam Grange, Cwmbran, Gwent. Wales.  
National Assembly for Wales.  
Welsh Parliamentary Buildings, Brussels.

## **1999**

'HERS' Washington Gallery, Cardiff.  
'ALL HERS' The Mission Gallery, Swansea, Wales.

## *Selected Group Exhibitions.*

## **2008**

Invitation to exhibit at the Shang Yunsu Art Gallery, Beijing,  
China by Professor Qin Jian, of Xiamen University China.

## **2007**

56 Group Show Llantarnam Grange, Cwmbran, Wales.

## **2005**

Selected for the Mostyn 15 Open, Llandudno, Wales.

## **2004**

ELSEWHERE Glynn Vivian Art Gallery, Swansea.  
Harlech Biennale/The Hague.

## **2003**

Selected for the Mostyn 13 Open, Llandudno, Wales.  
"META" Aberystwyth, Wales.  
Welsh Contemporaries, London.

## **2002**

'A Propos' Ceri Richards, The National Museum of Wales.  
Ysbryd Spirit Wales, Le Salle Aragon, Trelaze, France.  
Ysbryd Spirit Wales, Le Centre Culturel, Carhaix, France.  
Ysbryd Spirit Wales, Le Chambre de Commerce et de l'Industrie, Festival  
Interceltique de L'Orient, France.

## **2001**

Group Exhibition Painting Ysbryd/Spirit Wales, The Mall Galleries,  
London.  
META' Touring Exhibition, Newport Museum & Art Gallery. Newport,  
Gwent Wales.  
National Eisteddfod 2001.

## **2000**

Group Exhibition Painting Ysbryd/Spirit Wales, Glamorgan University,  
Pontypridd, Wales.  
Avesta Art 2000 Sweden.

## **1999**

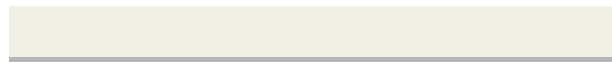
Drawing Exhibition University of Lincolnshire and Humberside.  
The Welsh Contemporaries, Riverside Studios, London.  
Group Exhibition Painting Ysbryd/Spirit Wales, Llantarnham Grange  
Gallery, Gwent.

## **1998**

Riverside Studios Gallery, Hammersmith, London.  
Painting - Ysbryd / Spirit - Wales. Howard Gardens Gallery, University of  
Wales Institute Cardiff.  
Drawing Exhibition Künstlerwerkstatt Bahnhof Westend, Spandauer-  
Damm, Berlin-Charlottenberg.

## **1997**

Worcester Museum and Art Gallery - 56 Group Wales.



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