

Llais Voice



Ymson / Soliloquy I 2001 Olew ar Gynfas / Oil on Canvas 152.5 x152.5cm

CHRISTINE
Kinsey



Ymson / *Soliloquy III* 2001
Olew ar Gynfas / *Oil on Canvas*
152.5 x 152.5cm

Mae fy mhaentiadau'n tynnu oddi ar fy nychymyg ac eto wedi'u gwreiddio'n gadarn yn yr hyn sy'n digwydd o ddydd i ddydd. Ynddynt, cloriennir llais iaith weledol sy'n archwilio'r berthynas rhwng byd allanol, byd mewnol ac arallfydolrwydd. Cefais fy magu'n ferch mewn cwm diwydiannol Cymreig o fewn y diwylliant Cristnogol Celtaidd. Ffurfia'r dylanwadau amlhaenog a ddeilliodd o'r fagwraeth honno gefndir i bob cymeriad ymgymryd â'i rôl wrth iddo chwilio'n gyson am fodd i bontio'r bwlch rhwng cymdeithas seciwlar a'r dyhead am foddhad ysbrydol.

Clywaf eiriau'r artist/awdur David Jones wrth wneud y brasluniau cyntaf 'ei nodwedd haniaethol, waeth pa mor guddiedig neu ddyfeisgar y bo, sy'n penderfynu gwir werth unrhyw waith'. Y nodwedd haniaethol hon sy'n rhoi'r fframwaith y plethir y llinynau naratif iddo. Mae cerddoriaeth a barddoniaeth yn gatalyddion sy'n ysgogi fy nychymyg, yn arbennig cerddoriaeth y cyfansoddwr o Lithuania, Bronius Kutavicius y mae ei gerddoriaeth wedi bod o'r pwys mwyaf i annibyniaeth wleidyddol, cymdeithasol a diwylliannol ei famwlad, a geiriau R.S.Thomas y mae ei ddelweddau'n archwilio'r wyneb cudd rhwng y bydol, yr ysbryd a'r dychymyg - swyddogaeth hanfodol i artistiaid o ran esblygiad diwylliant Cymru annibynnol.

Mae'r themâu caethiwed a rhyddid yn gyfryngau i fynegi'r llinell naratif gan ddatgelu'r cymeriadau mewn amser a lle. Bu mytholeg gyfriniol yn ysbrydoliaeth wrth imi ddatblygu fy amcan athronyddol a'r broses o baentio. Cynnwys fy ngwaith paratoi nifer o frasluniau ac astudiaethau lliw. Fe'u trosglwyddir i ffurfio cefndir tywyll i haenau o arliwiau ysgafnach a chyfoethocach er mwyn creu rhith o le gwag. Bydd y cymeriadau'n symud trwy'r lle gwag hwn, mewn darluniadau parhaol yn aml, mewn ymgais i wneud yr anweladwy yn weladwy.

Drwy gydnabod anghyfiawnderau cymdeithasol, gwleidyddol a diwylliannol y gorffennol a'r presennol yng Nghymru, nid yn unig yr wyf yn ceisio mynegi llais iaith weledol i gyfleu pryderon cyfoes gan archwilio 'gwleidyddiaeth y ddameg yn hytrach na'r ddadl' (1) ond rwyf hefyd yn ailasesu'r modd y portreadir ac y deillir merched yn y diwylliant Gorllewinol. Fy nod bob amser yw tynnu'r llinynau dylanwad hyn ynghyd mewn un llais ac i gymathu'r profiadau hyn â'r angen am fywyd mewnol ysbrydol.

Drawing on my imagination but firmly rooted in every day occurrences my paintings record a visual language voice that explores the relationship between an outer world an inner world and other worldliness. The layers of influence that have evolved from growing up female in an industrial Welsh valley within a Celtic Christian culture form a backdrop against which each character enacts a role, continuously searching for a way of bridging the gap between a secular society and a longing for spiritual fulfilment.

I hear the words of the artist/writer David Jones as the first drawings are made 'it is the abstract quality however hidden or devious which determines the real worth of any work'. It is this abstract quality that forms the structure into which the narrative strands are interwoven. Music and poetry act as catalysts in stimulating my imagination, in particular the music of the Lithuanian composer Bronius Kutavicius, music, which has been vital to the political, social and cultural independence of his homeland, and the words of R.S. Thomas whose imagery explores the interface between the worldly, the spirit and the imagination an essential function of artists in the evolution of the culture of an independent Wales.

The themes of enclosure and liberation are vehicles that articulate the narrative line revealing the characters in time and place. Gnostic mythology has been inspirational in developing my philosophic intention and painting process. My work involves a great deal of preparation, numerous drawings and colour studies, which are transferred to form a dark ground onto which layer upon layer of richer lighter tones are added to create the illusion of space through which the characters move often in continuous representation in an attempt to make the invisible visible.

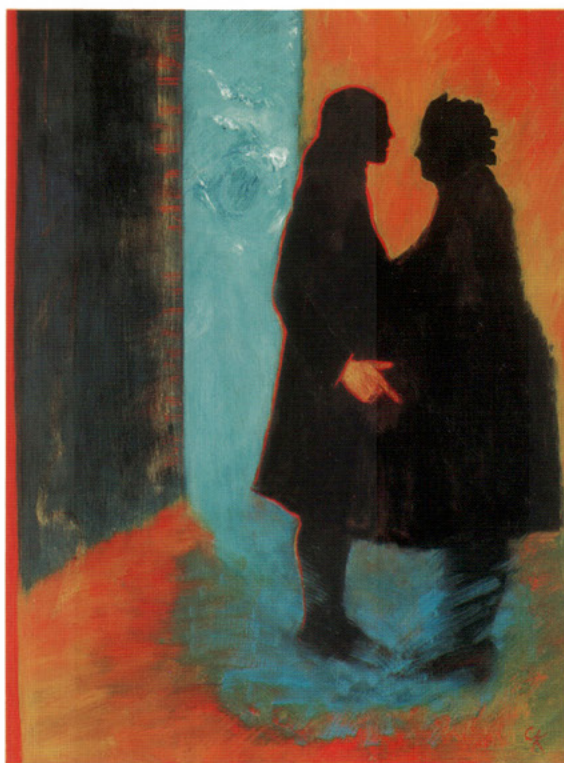
Recognising the social, political and cultural injustices of both the past and the present in Wales, I am not only endeavouring to express a visual language voice to convey contemporary concerns exploring the 'politics of parable rather than polemic' (1) but also to reassess the depiction and perception of women in Western culture. To draw these strands of influence into one voice and correlate these experiences with a need for a spiritual inner life is my continuing quest.



Yn null Sassetta 2001 *After Sassetta* 2001
Olew ar Gynfas / *Oil on Canvas* 41 x 31cm



Ceidwaid y Cofion Ysbrydol 2000 *Guardians of a Spiritual Memory* 2000
Olew ar Bwrdd / *Oil on Board* 41 x 31cm



Gyrrais draw i ymweld â Christine Kinsey ym Maesycrugiau tra oedd hi'n cymhennu ar ei phaentiadau i'r arddangosfa hon. Buasai'n ddiwrnod llethol o haf a hyd yn oed wedyn, a hithau'n nosi, daliai'r awyr yn ddiawel. Wrth i mi basio'r perthi tal a dyfai ar ymylon y lonydd, gallwn weld y teisi gwair anferth yn y caeau o boptu. Roedd golwg fygythiol braidd arnynt yn y gwyll, fel gwylwyr disylwedd, disglair yn gwarchod y porth i Annwn.

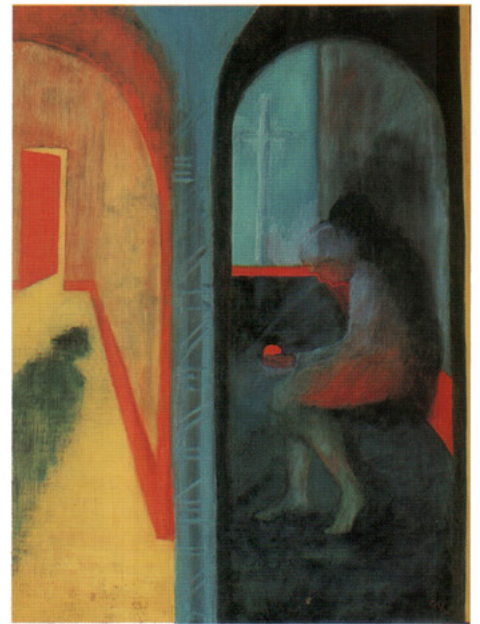
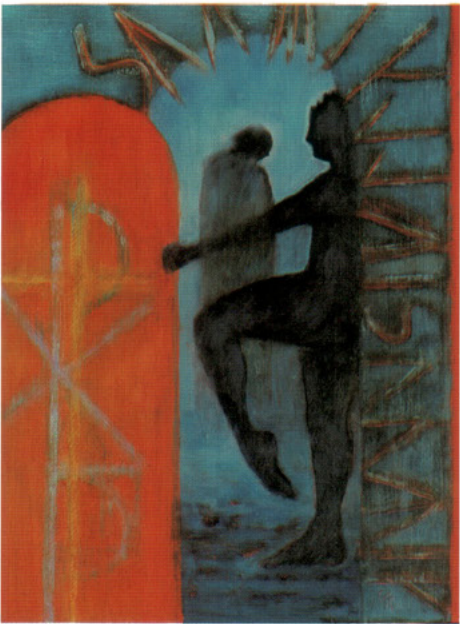
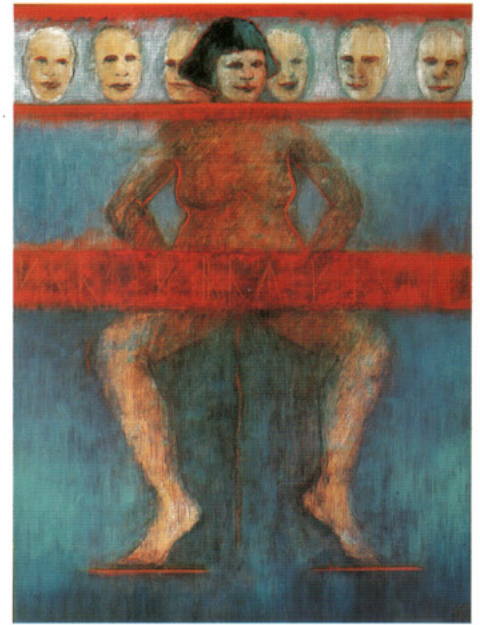
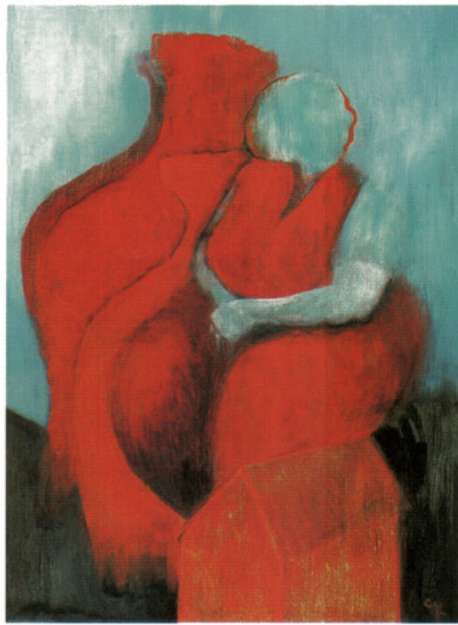
Erbyn hyn, mae fy atgofion am y noson honno yn ymddangos yn od o briodol, oherwydd wrth i mi gamu i stiwdio Christine Kinsey, roedd y siapiau a'r ffurfiau a oedd yno i'm croesawu yn y golau pwl hwnnw fel petaent o fyd arall. Neu'n hytrach o fodolaeth arall, o wedd ymddangosiadol arall ar realiti. Yn yr oes ôl-fodernaidd hon lle mae ystyr ddyfnach celfyddyd yn fwyfwy dan warchae gan newydd-deb diflanedig Saatchi-aidd, daliaf i gredu yng ngrym trosgynnol celfyddyd, cerdd, paentiad neu ddarn o gerddoriaeth. Fel y dywedodd Christine Kinsey hithau am y broses o greu darn o gelf: 'Yn y diwedd mae rhywbeth ynof yn dweud, "mae hyn yn real!" A dyma stopio... rwy'n teimlo'n gyfan.'

Dyma'r union gyfanrwydd a welir yn y gyfres ddiweddaraf hon o'i phaentiadau. Maent yn cynnwys elfennau a geir yng ngwaith cynharach Christine - y lliwiau coch a melyn a glasddu mud; y cymeriadau benywaidd niferus; y persbectifau ar oleddf sy'n rhan annatod o bob cyfansoddiad; a'r ysgogiad cadarn o alegoriaidd sy'n dwyn elfennau gwasgareddig y cyfansoddiad hwnnw at ei gilydd mewn cyd-destun unigryw o Gymreig. Ac eto mae'r paentiadau diweddaraf hyn fel petaent yn fwy ysbrydol nag erioed, eu cyfeiriadau amrywiol yn fwy toreithiog, ond â rhyw gyfanrwydd cynnil a llachar yn perthyn iddynt. Mae'n siŵr gen i y bydd y beirniad celf yn sylwi ar y myrdd o ddylanwadau dwfn a geir yn y paentiadau diweddaraf hyn, o arlunwyr y Dadeni i ddehonglwyr y chwedlau Celtaidd. A minnau'n sefyll gerbron triptych o'i gwaith, er hynny, gwelaf Efa fel petai am y tro cyntaf, yr afal yn ei llaw yn hanner-lleud o gnawd dihalog, y cread i gyd wedi ei gywasgu i'r gilgant fechan a diniwed honno. Felly hefyd cwmpas uchelgais Christine Kinsey, ac felly natur ymostyngedig ac ysbrydoledig ei champ.

I drove out to visit Christine Kinsey in Maesycrugiau while she was putting the finishing touches to her paintings for this exhibition. It had been a stiflingly hot summer's day and, even now, in the late evening, the air was still. Passing through high-hedged lanes I caught sight of enormous bales of hay in the fields to either side. As dusk fell they took on a forbidding aspect, wispy glinting sentinels who guarded the gateway to another world.

My memory of that drive later seemed curiously appropriate, as when I stepped into Christine Kinsey's studio, the shapes, forms and colours that greeted me in the fading light did indeed seem to have come from another world. Or rather from another existence, from another plane of perceived reality. In a postmodern era in which the deeper meaning of art is increasingly rubbished in favour of Saatchi-style ephemeral novelty, I still cling to a belief in the transcendental power of art, of a poem, of a painting, of a piece of music. As Christine Kinsey herself has said of the process of creating a work of art: 'Finally something says, "this is real!" Then I stop... I feel whole.'

It is that very wholeness which will be found in this latest series of paintings. They contain elements of Christine's earlier work - the muted powerful reds, yellows and blue-blacks; the numerous female characters; the skewed perspectives integral to the composition; and the strongly allegorical impetus which pulls together the disparate elements of that composition in a uniquely Welsh context. And yet these latest paintings seem even more spiritual than before, their multifarious range of references ever more abundant, but spare and brilliant in their wholeness. Art critics will, I am sure, comment on the many profound influences which inform these most recent paintings, from the great Renaissance painters to the Celtic mythologists. Standing before one of her triptychs, however, I see Eve as if for the first time, the apple in her hands an uncorrupted half-moon of flesh, the whole of creation contained in that small innocent crescent. Such is the scope of Christine Kinsey's ambition, and such is the humbling, inspiring nature of her success.



Ceidwaid y Cofion Ysbrydol 2000 *Guardians of a Spiritual Memory* 2000
Olew ar Bwrdd / *Oil on Board* 41 x 31cm

Ffotograffiau / *Photography*: Tina Carr © Christine Kinsey (1) M. Wynn Thomas / Cell Angel - Menna Elfyn
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Mae'r arddangosfa hon yn talu teyrnged i Bryan Jones, Artist a Ffrind / *This exhibition pays tribute to Bryan Jones, Artist and Friend*