

Name: Damasque Wells

Student Number: 1908076

Word Count: 1448

Lecturers: Julia Lockheart & Gwenllian Beyon

The Forgotten Dreamer's Exhibition

Humans today still remain a highly complex, visually oriented species (Hurlburt & Voas, 2011, pp.4–7) and for this reason 'The Forgotten Dreamers' exhibition is a timely reminder that our world must not be forgotten and dreams and magic still exist but it is up to us individually to create this through paintings, drawings and prints and other forms of art expression.

The illustrious picture book over time has always remained at the forefront of memory. Illustrators from past and present have played a huge role in developing a connection to dreams and magic and what role they play within our own worlds individually.

'The Forgotten Dreamers' Exhibition is a curated visual invention aimed at bringing together illustrative genius of five talented artists/illustrators whom over the history of time have all delved into the magical worlds of Welsh Arthurian Legends and the many stories that have enveloped our ideas on the mythology surrounding these tales of triumph, tragedy and love.

This exhibition will showcase not only a tale of Welsh Arthurian Myth and Legend but will put a spotlight on the skills, talents and successes from these four creative prodigies over the course of history and their own personal lives. 'The Forgotten Dreamers' will unlock a buried cosmos of alternative realities and restore a creative faith within each and every one of us.

Venue

Situated in the beautiful Welsh Countryside and Brecon Beacons National Park Carreg Cennen Castle is a representation of the visual magic a destination such as this can bring to "The Forgotten Dreamers' exhibition.

Set amongst the picturesque backdrop of the village 'Trapp' Carreg Cennen boasts not only the perfect haven to exhibit but also offers an alluring sentiment of old world architectural grandeur that upholds the world of magic, folklore and fantasy within the artist's work.



Photo 1

The moodiness, the atmospheric feel, the ever changing Welsh environment from gloomy rainstorms to basking summer sunlight captures the very life blood that 'The Forgotten Dreamers' exhibition is trying to purvey . By inoculating an illustrative world that borders on truth and fiction and by occupying the individual personal experience, patrons will be transfixed within the physical parameters that Carreg Cennen offers. This historical castle endeavours to radiate and invoke a feeling of ancient connection within the worlds that these artists employ. Be prepared for a heartfelt inner journey and a five sensory experience. ***Those that visit Castell Carreg Cennen will not forget the wild beauty and grandeur of the spot. It is a desirable place for the artist as well as for the archaeologist*** (Jones, 1858, pp.10–15) The magic of Carreg Cennen is about to bewitch and invoke an experience of the old world, one that you will always remember throughout time and space.



Photo 2



Photo 3



Photo 4

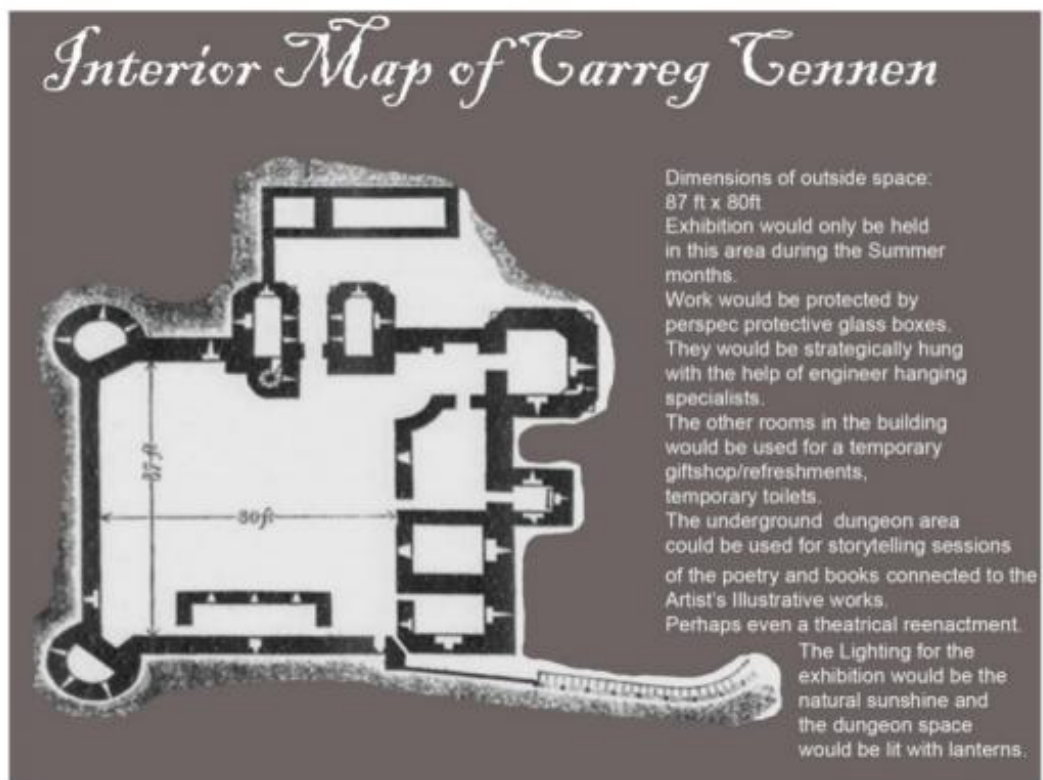


Photo 5

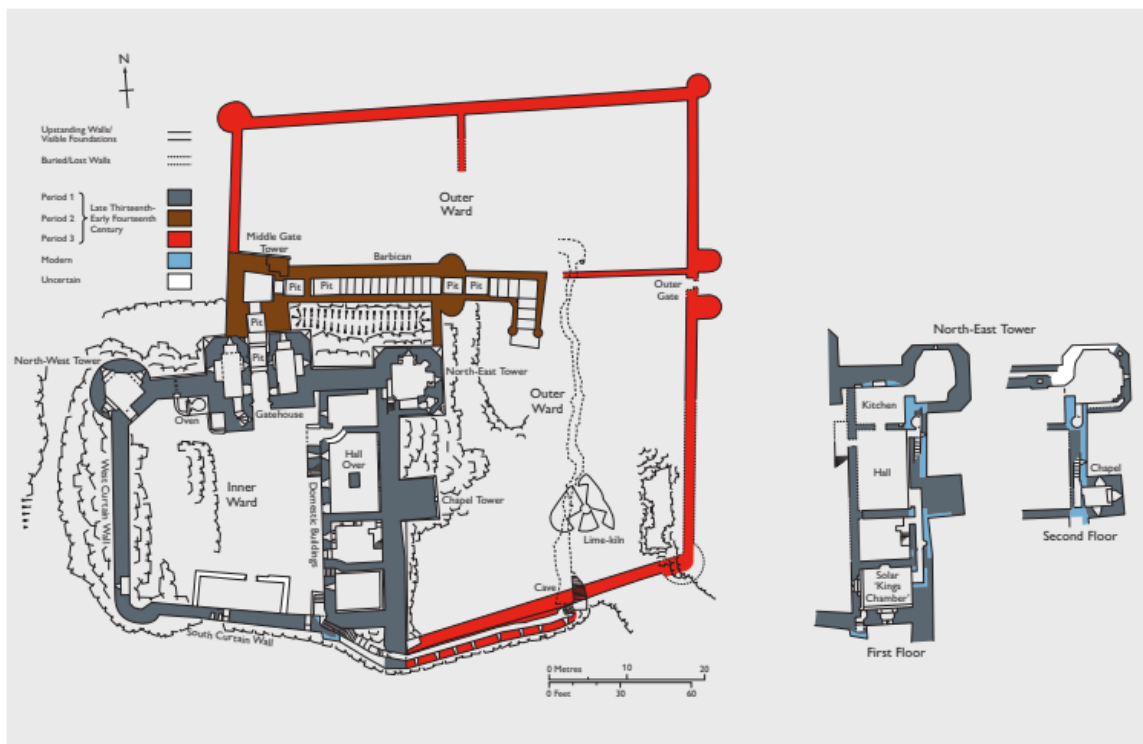


Photo 6

Information below about the venue with notes added:



Map 1



Map 2



Map 3

Artists and Work

Although there will be a plethora of illustrative works on display, to set the scene of what one will experience at Carreg Cennen in the upcoming Summer months, is a variety of works connected to the writings of authors who have delved into the world of Arthurian Legend and their illustrative counterparts who have contributed to their stories and brought to life the adventurous chronicles and tales of Arthur, Merlin and the Knights of the Round Table.

Walter Crane

Having the title of one of the greatest children's book illustrators from the late 19th and early 20th Century, the whimsical work of Walter Crane, **demonstrates a preoccupation with the visual, rather than conceptual relationship between word and image** (Salisbury & Styles, 2012.). **In Crane's mind, the architectural, decorative book became a place where verbal thinking and visual thinking united and became equally important. This connectedness of word and picture was recognized and praised by Crane's contemporary critics, and should be understood as another important contribution to raising the intellectual level of decorative illustration.** (HUTTON, 2010, Children's pp. 27-43,292.)



Image 1

A coloured lithograph titled *King Arthur asks the Lady of the Lake for the sword Excalibur* (Image 1) created in 1911 by Crane for the book written by Henry Gilbert 'King Arthur's Knights' is just one exquisite example of the illustrative pieces taken from Gilberts book that will be showcased during this event. **Over the course of history Crane has exerted a power influence on the subsequent generations of book artists.** *The colour plates within ' King Arthur's Knight's' are a perfect complement to the narrative, capturing all the romance, valour and mystery of these classic stories* (Gilbert, 1985)



Image 2

Arthur Rackham

Arthur Rackham an illustrator who is known for his exquisite depictions of beautiful and grotesque creatures, majestic beasts, playful and proud fairies, and enchanted anthropomorphic trees (Mangan, 2017, pp.13–16) Is an artist who has been selected for the 'Forgotten Dreamers' exhibition because of his subtle yet striking sentiment of grandeur in his works. **A bridged from Sir Thomas Malory's Le Morte De Arthur The Romance of King Arthur adapted by Alfred W Pollard's in 1910 whereby Rackham has delightfully illustrated this superb edition of the tales of King Arthur** (Rackham, A,1994) , In Image 2 above titled 'Merlin and Nimue' is an image depicting the Lady of the Lake also known as Nimue enchanting Merlin. It is just another lovely example of an exceptional coloured timeless lithograph depicting the age of chivalry and romance that the Welsh and International community will have privy to in the upcoming months.

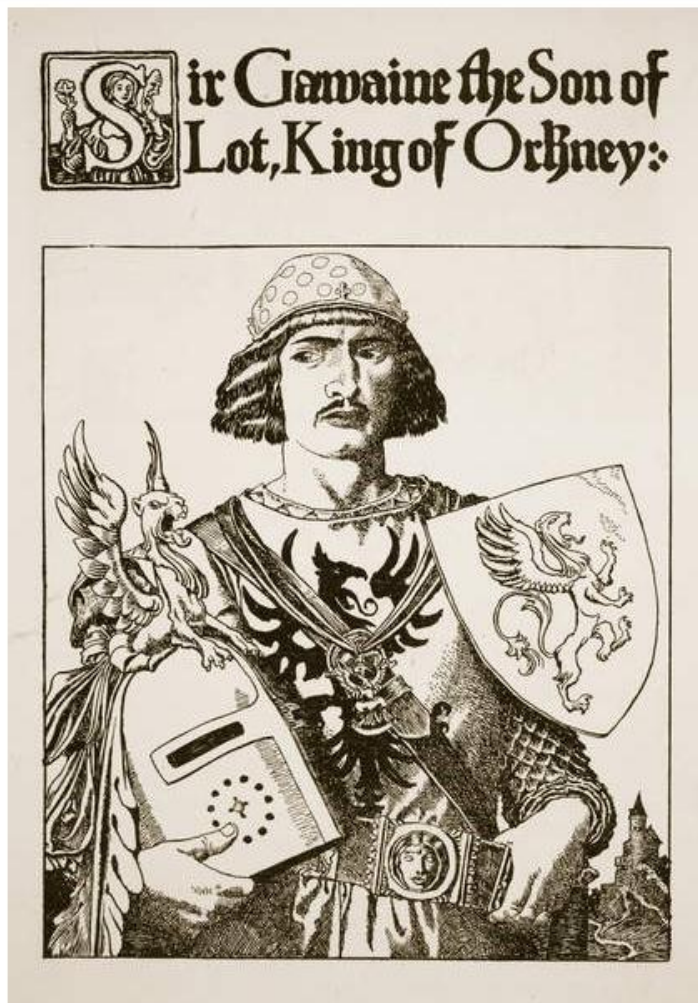


Image 3

Howard Pyle

Howard Pyle is considered by many to have been the major influence in what is known as the Golden Age of American Illustration and has been praised by many great artists including Van Gogh who stated that he was one of the “great black- and-white artists of the people” and declared one of Pyle’s illustrations as “a damned fine thing” (Harris, R.C, 2017, pp.93–113.) Pyle’s depictions of the world of make-believe also reflect many of the themes and methods of European Aesthetic and Symbolist art. (Schiller J.K, 2012,pp.38–46)

In his written and illustrated book ‘The Story of King Arthur and his Knights’ a decisive children’s book written and illustrated by Howard Pyle **conveys at a glance, the whole aura of that splendid age and examines his unique talent for capturing the imaginations within his illustrations and storytelling.** (Pyle, 1965) The ‘Forgotten Dreamers’ exhibition is looking forward to visually stimulating not only an adult audience but also children of all ages. The detailed story is historical and informative and will introduce the world to characters as displayed in Image 3 ‘Sir Gawaine the Son of Lot, King of Orkney’ a lithograph produced by Pyle for the book in 1903 whom perhaps before this exhibition the

audience may never of known. Be prepared for new insights and unlocking a world that has long been forgotten about within the illustrative creations of the multi talented Howard Pyle.



Image 4

Gustave Dore

The ambience of the Welsh Summer Sun will capture a radiant setting within the old stone walls of Carreg Cennen, a perfect backdrop it seems for Dore's work which will make the viewer transform into a flowering ***nettle in the gentle sunlight of ruins. The sunny room will be buzzing in the heads of the dreamers.*** (Bachelard, 2014)

Having illustrated a momentous almanac of dark verse light compositions arising from literature from ages of young and centuries old, French Artist and Engraver ,Gustave Dore's illustrative works exhibit a language of visual poetry like no other. Whilst exploring Gustave's

emblematic worlds the viewer through examination will discover a narrative of universes delving into the supernatural and often times alien mindset. **H.P. Love-craft, an early 20th-century master of horror stories, could describe a spine-tingling escape from a haunted house as "a piece of delirium out of Poe or [Arthur] Rimbaud or the drawings of Doré."** (Rosenblum, 2007, pp 34-42)

Classified under the unruly motto of romanticism Dore's illustrated voyage of Idylls of the King written by Alfred Lord Tennyson between the years 1859-1885 is a poetic Arthurian story that showcases an anthology of illustrations that makes "**...trees twist and rocks frown...**" — **Paul Cezanne** (Land, 2015, pp.49–77)

Pictured in image 4 entitled 'The Finding of King Arthur' this illustrative engraving explores the subject of Merlin finding the baby Arthur on the sea shore. With astonishing beauty Dore manages to capture the breadth and width of human emotion within his works and the audience will be taken aback by the true essence of Gustave's brilliance as a visual creative genius in his renditions of these Arthurian Legends and what they bring to every generation throughout time.

The 'Forgotten Dreamers' and its behind the scenes team is excited and in admiration to bring these notable four illustrators together whom over the course of history have each played a role in the developmental connection of visual thinking in the magical world of Arthurian Legend.

Bibliography

Hurlburt, G.F. & Voas, J., 2011. Storytelling: From Cave Art to Digital Media. *IT Professional*, 13(5), pp.4–7.

Jones, H., 1858. CASTELL CARREG CENNEN. *Archaeologia cambrensis*, 4(13), pp.10–15.

Salisbury, M., Styles, M. & Carmarthenshire College, 2012. *Children's picturebooks : the art of visual storytelling*, London: Laurence King Pub.

HUTTON, J., 2010. Walter Crane and the Decorative Illustration of Books. *Children's Literature*, 38, pp. 27-43,292.

Gilbert, H (1985) *King Arthur's Knights*. London: Bracken Books

Mangan, Bridgid, 2017. Illustrator Extraordinaire: Bechtel Fellow Enthralled by Arthur Rackham. *Children & Libraries: The Journal of the Association for Library Service to Children*, 15(2), pp.13–16

Rackham, A. (1994) *The Romance of King Arthur*. London: Studio Editions Ltd.

Harris, Richard C., 2017. Willa Cather, Howard Pyle, and "The Precious Message of Romance". *Cather Studies*, 11, pp.93–113.

Schiller, Joyce K., 2012. WHEN THERE IS A STORY TO TELL. *USA Today Magazine*, 141(2808), pp.38–46.

Pyle, H (1965) *The Story of King Arthur and his Knights*. Dover edn. NewYork: Dover Publications Inc.

Bachelard, Jolas & Jolas, M, 2014. *The poetics of space* .New edn. Boston MA: Beacon Press.

Rosenblum, Robert, 2007. Resurrecting Gustave Doré. *USA Today Magazine*, 135(2744), pp.34–42.

Land, R. Gary, 2015. Gustave Doré: Boy Genius. *Illustration*, 12(48), pp.49–77.

Photos

Photo 1

Photo 2

Photo 3

Photo 4

Photo 5

Photo 6

All photos taken by Damasque Wells

Maps

Map 1

Jones, H., 1858. CASTELL CARREG CENNEN. *Archaeologia cambrensis*, 4(13), pp.10–15.

Map 2

<https://cadw.gov.wales/more-about-carreg-cennen>

Email and PDF received from Verity Hadfield, Photographic and Images Officer, Historic Environment Service (Cadw), Economy, Skills and Natural Resources Group, Welsh Government, 5/7 Cefn Coed, Parc Nantgarw, Cardiff, CF15 7QQ, <https://assets.wales.com/>
E-mail: verity.hadfield@gov.wales

Map 3

English School, *Carreg-Cennen, Wales (engraving)*

Description

Carreg-Cennen, Wales. Illustration for *The History and Legends of Old Castles And Abbeys* (John Dicks, c 1875). Digitally cleaned image.

Location

Private Collection

Artwork Images

Image 1

Crane, W., 1911. *King Arthur asks the Lady of the Lake for the sword Excalibur*, from 'Stories of the Knights of the Round Table' by Henry Gilbert, first edition, 1911 (colour litho).

Image 2

Rackham, A., 1910. *Merlin and Nimue*, illustration from 'The romance of King Arthur and his knights of the Round Table' by Alfred W. Pollard, 1910 (colour litho).

Image 3

Pyle, H., 1903. *Sir Gawaine the Son of Lot, King of Orkney*, illustration from 'The Story of King Arthur and his Knights', 1903 (litho).

Image 4

Dore, G., *The Finding of King Arthur*, illustration from 'Idylls of the King' by Alfred Tennyson (engraving).

Other References

Evans, J.G., 1906. *The Black Book of Carmarthen*, Pwllheli: issued to subscribers only

Dames, M., 2002. *Merlin and Wales : a magician's landscape*, London: Thames & Hudson

Malory, T. & Moore, H., 1996. *Le morte Darthur*, Ware: Wordsworth Editions

https://www.goodreads.com/author/quotes/53519.Thomas_Malory

Rosenblum, Robert, 2007. Resurrecting Gustave Doré. *USA Today Magazine*, 135(2744), pp.34–42.

<https://www.illustrationhistory.org/artists/howard-pyle>

<https://hubpages.com/art/Aubrey-Beardsley--TB-took-this-gifted-aesthetic-artist-at-only-25>

Scott, LaRue, 2003. Arthur Rackham Illustrations. *British Heritage*, 24(4), pp.52–54.

<https://www.illustrationhistory.org/artists/howard-pyle>

<https://www.illustrationhistory.org/artists/arthur-rackham>

<https://www.illustrationhistory.org/artists/walter-crane>

Fisher, T, & Gamman, L (eds) 2018, *Tricky Design : The Ethics of Things*, Bloomsbury Publishing USA, London. Available from: ProQuest Ebook Central. [31 March 2020].**chapter the magic that is design pg. 83 and 84**

English School, *Carreg-Cennen, Wales (engraving)*

Thomas, Y 1995, 'In defence of the realm', *In Britain*, vol. 5, no. 7, p. 26, viewed 15 April 2020, <<https://search-ebscohost-com.ezproxy.uwtsd.ac.uk/login.aspx?direct=true&db=hjh&AN=9507074392&site=ehost-live>>.

<https://www.phrases.org.uk/meanings/a-picture-is-worth-a-thousand-words.html>

Clark, R., 2007. The Guide: exhibitions: Walter Crane: Sleeping Beauties Manchester. *The Guardian (London, England)*, p.36.

POST, W., 1994, Jan 23. SMITHSONIAN SHOWCASES VICTORIAN ILLUSTRATOR'S ART: [3 STAR EDITION]. *Orlando Sentinel*, H3.

XIA, K.T., 2015, Oct 06. "World of Walter Crane" Exhibition Opens at Houghton. *University Wire*.

Schiller, Joyce K., 2012. WHEN THERE IS A STORY TO TELL. *USA Today Magazine*, 141(2808), pp.38–46.

Scott, LaRue, 2003. Arthur Rackham Illustrations. *British Heritage*, 24(4), pp.52–54.