

Behind the post-Covid world, the exhibition year's competition was 'nothing has changed, everything has changed.' Works for the exhibition were selected by a panel of judges featuring Beep 2020 main prize winner Rosalind Parson, Ocean Apart Gallery director and artist Keith Ashcroft, and Elysium Gallery director Jonathan Powell. Webster was thrilled by the quality, range and number of submissions. "There was a huge breadth of approach, from work centred on materiality, to figuration and narrative painting," she says. "Each painting invited a unique response, conveying the great generosity, creativity, integrity and individual vision of the artists, together with the plasticity of painting, which was moulded into forms expressing and responding to the breadth of human experience in our complex, contemporary, post-digital context."

This year's prize received more than 1,000 entrants and Powell says the growing popularity of

where he lives," he says. "I'd hung it in the studio and these paintings are studies of it. I call them 'the hair shirts' - my wife put the shirt in the wash with the dog blanket and it became covered in hairs - it's as ordinary as that."

The subject may be ordinary, but the studies invite you to look again, appreciating the weight, colour and the history of the object, seeing it as familiar yet strange.

Similarly, Rachel Lancaster uses painting to slow down the act of looking, allowing the opportunity to linger on the potentially overlooked. Her paintings are created by applying multiple thin layers of paint - often the anticipated details within the surface of the paint often give way to loose and minimal rendering, as in her winning studies. The immediacy of the painted surface plays off against the heavy, half-remembered, just-out-of-reach quality of each image.

Part of the Hair Shirts Triptych by Gareth Griffiths

Easter's small but arresting paintings fuse imagination and memory - they're mysterious and intimate, softly coloured, but far from unassuming.

"My work, mainly painting and drawing, is based on distant memories and associations recalled during the process mark-making, then summoning and fixing situations and memories to form a poetic narrative," she says.

Her winning pieces, many with time and memory, include a portrait of a sheep and a painting of a mother and child on a beach - enigmatically, the mother has sprouted wings. Dylan Williams, a graduate of Swansea College of Art, submitted a painting of a forest alive with

# 'Queering' the Glynn Vivian collection

*A new exhibition at Swansea's Glynn Vivian Gallery offers LGBTQ+ responses to its permanent collection, reinvigorating historical works by placing them alongside new pieces...*

directly to them.

Founded in lockdown, On Your Face is working to bring the queer creatives of Wales together and to give them a platform.

Through the creation of a directory of LGBTQ+ creatives of Wales, queer content and spaces, On Your Face aims to showcase the LGBTQ+ musicians, designers, writers, artists and photographers of Wales. It also aims to create opportunities and jobs by and for queer creatives.

Its members explored the Glynn Vivian collection with Irving, looking for works that sparked a response. "We did a kind of queer tour of the

collection and got some of the works out," says Irving. "Initially, the exhibition was going to be an exploration of the LGBTQ+ history of the collection, but it has turned out to be a celebration of queer identity, using the collection as a way to explore aspects and reflections of queer identity."

On Your Face co-founder Africa Ollé adds that the lack of overtly queer work in the permanent collection is probably a reflection of the suppression of the past and the invisibility of people with LGBTQ+ identities - in most cases, we'll never know the reality of the artists' sexuality or gender identity.

Their key point was to put forward a new way to view the artworks through a queer lens.

"We reframed work that perhaps was not perceived as queer when it was made," she says. "By taking a queer take on the work, we're opening the audience to think differently about something that maybe was made 100 years ago. What can we imagine? What might have been behind the work and how do we respond to it?"

"It's not just a celebration - the purpose was queering' the collection - changing how we see things and I think it has done that very well, because now when I look at the pieces I feel differently from when I saw them the first time."

■ On Your Face x Glynn Vivian: Queer Reflections runs until September 18.

WHEN artist Fox Irving started exploring the Glynn Vivian's collection for aspects of queer history, she drew a blank. A new exhibition at the gallery seeks to redress the balance, offering LGBTQ+ responses to works from the gallery's permanent collection.

Irving worked with On Your Face collective to create the show, which started small and ended up as a glorious display in a large upstairs gallery space.

From video and installation pieces to pots, sculptures and paintings, the show is a chorus of diverse voices. It's contemporary, and it also reinvigorates the works from the permanent collection, casting them in a new light.

With all the work set to go into the gallery's permanent collection, it ensures that, in the future, LGBTQ+ people searching the collection will find work that speaks