Self Portrait with reference to Caravaggio's 'Boy with a Basket of Fruit'

2012, oil on board, 62 x 60cm, collection of the artist

EDITED BY DR. CERY THOMAS
ACKNOWLEDGEMENTS

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Special thanks must go to Dr Ceri Thomas for his help and expertise in the exhibition and publication programme that accompanies it. A conversation that we had in which I mooted the idea of a retrospective transformed into a valuable understanding of a number of issues largely through his enthusiasm and his entrepreneurial energy and ability. Frances Woodley has long been an advocate of my work and I am truly grateful not only for her contribution to this book but for her enthusiastic support in including me in other initiatives she has undertaken as a curator.

Finally I must thank my wife Jane and my daughter Anna who have tolerated my ‘obsession’ as a painter and supported me as a visual practitioner over many years.

ALAN SALISBURY

CONTRIBUTORS

Tony Curtis is Emeritus Professor of Poetry at the University of South Wales. He has published over thirty books, his Selected Poems 1966–2016 (Bridgend: Seren 2016) has a cover painting by Alan Salisbury. www.tonycurtispoet.com/

Dr Ceri Thomas is a curator, art historian and artist with a special interest in the visual culture of modern and contemporary south Wales. cerithomasart.com/ He is curator of Oriel y Bont, University of South Wales. gallery.southwales.ac.uk/

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ALAN SALISBURY: A RETROSPECTIVE

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The autumn of 2015 marks fifty years of Alan Salisbury’s professional involvement with art. The process began in September 1965 when he entered Manchester College of Art and continued two years later when he progressed onto the Diploma in Fine Art at Liverpool College of Art. One of his lecturers has described him as ‘a highly committed, independently minded artist who, crucially, found his own voice and sense of direction at a very early stage, even as a student’[1] and therefore it is not surprising that, in 1970, Salisbury moved yet further afield to attend the three-year MA Painting course at the Royal College of Art in London – a course he has been painting and visually playing ever since.

Salisbury is an English artist who has lived most of his life in a particular corner of Wales and in close proximity to some significant areas there and in Liverpool and London. Although his surname might suggest that he originates from an ancient part of southern England immortalised by Constable, a painter whom he admires, he was in fact born in the...
To celebrate his anniversary year of 2015–16, which ends with Salisbury entering his seventieth year, three south Wales-based authors who are known to the artist have been invited to write in this publication which accompanies his touring retrospective exhibition. Therefore, an overview of these contributors hopefully provides a useful glimpse of the layered web of connections with a painter whose work is itself multi-layered. It is also designed to serve as an introduction to other, important, connections.

The closest author to him in place and time (but not in terms of professional practice and early formation) is the poet Tony Curtis who is also a Barry resident and periodically writes on art and artists in Wales. Whilst Salisbury moved house within the town, Curtis has lived in just the one (intermediate) location, on Colcot Road, which connects Port Road to the middle of Barry. His home was within walking distance of the same educational establishment that brought both men to south-east Wales at the same time. In contrast, Curtis hailed from south-west Wales. However, he is an almost exact contemporary, because he was born (in Carmarthen) just five days after Salisbury, the only child of a Welsh father and a Lancastrian mother. He was raised in Anglophone, south Pembrokeshire.

The two men have known each other professionally for the last forty years. For example, Salisbury's 1985 portrait drawing of Curtis was used as an illustration in Tony Curtis Selected Poems 1970–1985 (1986) and Salisbury's coloured drawing Motorway Journey appeared on the book's cover. Furthermore, the line drawing of the poet was reused a year later in Roland Mathias' book Anglo-Welsh Literature: An Illustrated History (1987) in which Curtis was identified, along with the poet Robert Minhinnick, as a significant, younger Welsh writer in English engaging with his roots. The meeting of word and image has surfaced in Curtis' own (at times ekphrastic) writing as a poet and also in his two books of interviews with Welsh artists or artists in Wales: Welsh Painters Talking (1997) and Welsh Artists Talking (2000). Whilst one of Salisbury's art lecturers at Liverpool appears in the first ALAN SALISBURY: A RETROSPECTIVE [1]

north of the country – in Lancashire – in December 1946. He grew up there and it was its distinctive, northern soil and atmosphere that formed him. However, from the age of twenty-six onwards, he has lived in the quite different environment of south-east Wales, having come to Cardiff College of Art in the autumn term of 1973 to do the Art Teachers' Certificate qualification.

He moved to nearby Barry in 1974, following his prompt appointment to the Glamorgan College of Education, living firstly at Port Road East, on the town's more exposed, north-eastern periphery. From there he moved to a house down the same road, and then to a house on the other side of the road in the centre of town and to the 'Beachside', one of the detached Edwardian houses still in the 1970s on the telephone directory as one of the most up-market levels that continues and now adorns the more enclosed, Barry, Beachside, flats. His first Welsh home, in a semi-attached house, inspired a set of 'stark landscapes in the winter' which deliberately ‘avoid the picturesque and the pastoral’ and therefore are quite different from the surreal, semi-abstract expresiones of Evan Charlton (1904–84) – of whom more later – one of whose paintings was, curiously enough, titled Port Road East (c.1954).

In contrast, Salisbury's residency in his second Welsh home, in the heart of older Barry, where he has lived since 1982, has certainly yielded what has been more evolving, intimate and introspective work. However, a degree of caution needs to be exercised here, because he himself is of the opinion that museums and books (and certain people) have been more influential on his painting than places.10
Similarly, her essay in the present publication builds on her previous recorded conversations with Salisbury to focus on three of his 'intimate portraits' of his young daughter Anna produced more than a decade ago and nine still lifes made between 2007 and 2015.

Moving six years on again – to November 1958 – and I was born in London, Alan Salisbury's third writer. My parents returned to their native Wales when I was twelve and in 1972 (like Woodley) I found myself residing in south Wales, but this was in my mother's native Barry. We lived at the top edge of Romilly Park. As an adult I moved away and so did not meet Alan until 2001 when I became a colleague of his, just two years prior to his departure from the university. Around this time I was elected to the Welsh Group, of which Salisbury had been a member since 1998, and a few years later I researched and wrote the publication Mapping the Welsh Group at 60 (2008) which accompanied a touring exhibition I curated and which included a short piece on each of the forty-eight exhibiting artists and two of their recent works. As an exhibitor myself in the Welsh Group's sixtieth anniversary show, another exhibitor wrote on me but I wrote on everyone else, Alan included. The two reproductions of his work were oil paintings of his Romilly Park home and his daughter Anna who was born to him and his wife Jane in 1991. They carried the characteristically long titles of his more recent and current works and were Anna in Triumphant Possession of her 'Own' Pets, Two Cats Named Molly and Potter, after 'Four-Year-Old-Girl' by Jacob Gerritsz. Cuyp dated 1647 (2003) and Four portraits of Anna aged 1 to 14 with reference to Jacob Gerrit Cuyp dated 1647 and Cornelius de Vos dated 1624 (2005). I approach Alan and his art from the perspective of my research and writing on the visual culture of modern and contemporary south Wales and my curation of related exhibitions at Oriel y Bont and elsewhere, having initially been employed by the University of Glamorgan to research and write on Ernest Zobole (1927–99) and curate his touring retrospective and other exhibitions.

ALAN SALISBURY: A RETROSPECTIVE
house close to Porthceri Country Park. This time round, it was his former student Alan Salisbury whom he successfully invited to apply to join the staff. Salisbury has recognised that he learnt a lot from working with Burton and described him as ‘an incredibly intelligent person … and a marvellous painter’. Burton took early retirement in 1980 and moved to nearby Penarth, but Salisbury and Curtis maintain their contact with him.

Salisbury has stated how fortunate he was to study under Burton and Koppel: ‘Unlike many colleges Liverpool did not have a “house style” so students were given the opportunity to develop their own ideas’. This said, Burton, Koppel and Salisbury are essentially figurative painters, albeit quite different ones. In tribute in 2002, Alan mounted a group exhibition organised by Knowles in the Bridge Gallery/Oriel y Bont (which Alan had co-founded in 1983) titled A Figurative Tradition in Liverpool which included his own work and that of Burton, Knowles and Nicholas Horsfield (1917–2005) who had taught him art history at Liverpool College of Art.

A short distance west, on the far side of Porthceri Park and overlooking the sea, was the home of two more figures on the Barry and south Wales art scene, Evan Charlton and his painter wife Felicity (1913–2009) whom Alan and Jane Salisbury visited often. Evan had been head of Cardiff Art School until shortly before the arrival of Burton there as a student in 1946. He subsequently served as the HMI for Art in Wales until his retirement in 1966. His influence upon art education was significant and his painter’s fascination with art, architecture, place, juxtaposition and narrative arguably finds faint echoes in the work of Salisbury and discernibly stronger ones in that of Sally Moore (b 1962).

Sally Moore is the Barry-born painter-daughter of the painter Leslie Moore (1913–76) and their house was next door to Salisbury’s Romilly Park home. Leslie’s widow Eira lived there until her passing just a few years ago, with examples of Leslie’s and Sally’s paintings on the walls around her. Up until his sudden and premature death, Leslie Moore had for ALAN SALISBURY: A RETROSPECTIVE

To summarise then, only Tony Curtis, the first of the three 2015 writers on Salisbury, shares with him the very same time frame of formation when social mobility was still a new phenomenon and the possibilities seemed endless. For, Alan and Tony belong to that very first tranche of post-war ‘baby boomers’ who began their training in the heady Sixties and started to emerge in the pre-Thatcherite Seventies. There is too the commonality of place and creativity: Curtis and I share Salisbury’s strong connections with Barry; all three of us contributors (Curtis, Woodley and I) are creative in our own right as well and our careers have overlapped with Alan’s at Trefforest; and we three have all come to write on art, Curtis and myself in the 1990s and Woodley very recently. These affinities and intersections inform our responses to Salisbury and his art – and in the case of Alan and Frances this has become a particularly intense and fruitful process. Wales is a small place – or to paraphrase ‘it’s a small world’ as they say in Welsh ‘byd bach’ – yes, but the significant, professional and personal connections and interactions of course, continue. Let me then pose the question of why the last forty years and fifteen years respectively.

Most notable in terms of the immediate Barry art community is the painter Charles Burton (b 1929) under whom Salisbury studied at Liverpool in the late Sixties. Burton was born and brought up in the Blaenrhondda and trained at Cardiff Art School and the Welsh National College of Art. While on an attachment at Cardiff art it was as a teaching member of the Blaenrhondda Group of Student artists, that he had both attended the Blaenrhondda Group shows and that he was a member of the Rhondda Group. In 1959, under appointment of the artist ’s friend, the then head of Cardiff art, art historian and art critic, the painter Mike Roskell, in 1950, who had trained there under Burton and, although originally from Warrington, moved to south Wales from 1953 onwards. Indeed, he and Salisbury are still fellow members of the Rhondda Artists’ Association. In 1953, the year in which he had graduated from Liverpool, Burton returned to Wales and, having established himself in Barry, went on to teach there at the Barry Technicum of Education and later at Barry College of Education. For most of this time, he was for thirty years the art education department at Barry where he taught for thirty years, often over the Barry College of Education and later at Barry where he taught for thirty years, often over.
The curious intermingling with the hospital population and the place’s combination of nineteenth-century British architecture and Chinese-style gardens with pagodas, manicured lawns and tidy paths sound a bit like a real-life version of the Port Meirion used in the 1960s cult television series ‘The Prisoner’.

These unusual, formative years help to explain Salisbury’s interest in the writings of Samuel Beckett and especially Franz Kafka and his unrestricted, perhaps almost therapeutic, activity at Liverpool School of Art to produce paintings ‘that recreated [Kafka’s] vision of the world: strange, sinister and surreal with individuals seemingly trapped and oppressed by bureaucracies and social structures.’

After his successful application to the RCA in London, Alan began to produce paintings of gardens which ‘seemed to be an ideal metaphor to try and create images that were ordered, tranquil and quiet without any trace of disturbance’ – in other words ‘these paintings are about the idea of the painting being a sanctuary and refuge from the world both for the maker and the viewer’. He appears to have been mitigating certain aspects of his Whittingham past by capitalising upon his new proximity to the Victoria and Albert Museum and its collections of Indian miniatures and Tibetan mandalas. His engagement with these non-western works extended to an RCA essay on mandalas and was enhanced by his new-found interest in Buddhism.

The RCA painting school was headed by the benevolent Carel Weight (1908–97) whose own painting belonged to a narrative strand in English art to which Salisbury still feels drawn. Additional exponents cited by Alan are Stanley Spencer and William Blake. He has stated too affinities with other English art strands – the romantic and neo-romantic art of Constable, Palmer, Turner, Eric Ravilious and (the Welsh-born) Cedric Morris; the figurative art of the so-called

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Alan Salisbury is certainly an artist in Wales today, but, unlike the painter Charles Burton (or the poet Tony Curtis) he is not a Welsh artist and does not consider himself to be one. The soul and spirit of northern England run in his blood and his work explores the Lancashire accent and gritty, highly personal themes of loneliness. His roots are in Preston in the north of the country where he is clearly steeped in working and gardening. For the artist, when he was not at the schoolroom or trudging to Whittingham which was the site ofBritain’s largest and somewhat surreal mental hospital. The young Alan would take a short cut through its grounds to his school which, having only three classes for its five- to fourteen-year-olds, he found ‘an even more bizarre and nightmarish place’.

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The later landscapes became increasingly haunting psycho-geographies. They are more invented and inventive. Haptic mark making is introduced alongside carefully delineated, descriptive details. Printmaking techniques are incorporated into the drawings and paintings. There are shifts in scale from the panoramic to the microscopic and the multi-layered and juxtaposed forms range from the geological to the vegetal and anatomical. These characteristics extend into his 1990s landscapes too. So perhaps the move in the early Eighties of his place of work from its Barry premises to Trefforest (whose dying, industrial and geological reverberations as the former South Wales and Monmouthshire School of Mines were still resonating) was another influential factor. Certainly, a paradigm shift was underway there, its teaching of mining-related subjects officially ending in 1992, ten years after the commencement of art degree courses.

The transition into the Nineties saw a further change in his circumstances with the birth of his daughter, following the recent passing of his parents. The appearance of Anna and her desire to have a pet triggered the ‘Anna wants a dog’ portrait series of 1997–2003. Most of it was influenced by an exhibition catalogue Pride and Joy: Children’s Portraits in the Netherlands 1500 to 1700 (2001), a serendipitous discovery which provided Salisbury with a rich source of inspiration and appropriation. This series, and two new self-portrait series, the ‘Art of Goalkeeping’ and the ‘Commedia del Goalie’, reveal a new, playful Alan. Their playfulness, borrowing and transcribing from earlier art to produce images which are by turns ironic, unsettling or just plain humorous are his take on postmodernist practice.

The same applies to his recent, trompe l’oeil still lifes which are also, at times, neurotic, entropic and mildly erotic.

In Frances Woodley’s essay she contextualises his recent and current practice in relation to postmodernist practice, while making reference to several of its international critics. One of its more local, Wales-based critics was Eric Rowan who, writing in Alan Salisbury: A Retrospective [19]

School of London painters Auerbach, Bacon and Freud (who had studied with Morris); the pop art of Peter Blake and David Hockney.[21] The art historian Frances Spalding’s book British Art since 1900 (1987) seems relevant here, as this extract from its preface indicates:

The individualism inherent in British art has liberated artists from unthinking adoption of fashionable styles. It has fostered also those who, though isolated by their individual concerns, together constitute an eccentric mainstream in British art. London can be found, such as David Hockney’s moment as a radical spatial pioneer. The context of this situation is best proved by the fact that between 1957 and 1973, when the impact of American art was at its height, the Professor of Painting at London’s leading art school, the Royal College of Art, was Carel Weight, whose influence on a whole generation of British artists extended from intellectual cognisance to influence.[22]

Later in the book, she goes on to describe Weight’s painting of urban, industrial and pylons (constructions) haunted by the supranatural[23] and one of the common threads that seems to emerge from Salisbury’s English art is the sense of landscape particularity in relation to its local, geographical and historical identity. This is contrasted by his admiration for the English artists of the Victorian period, such as Constable, Gainsborough, Turner, Millais and the Pre-Raphaelites, Burne-Jones and Waterhouse.

Weight imbued his London patches of England with an uneasy (and sometimes rather claustrophobic) edginess over many decades. Salisbury’s 1970s landscapes produced in nationals and small rural Wales were often ‘a source from the gloves to the wider landscape’.[24] The first examples were topographically accurate, capturing the open vistas of the Vale of Glamorgan or the bare Brecon Beacons beyond, their snow cover simplifying the scenes. The Beacons brought back memories of the Triglands of Breconshire landscapes, either with foregrounded landscapes of knarled trees.
In the mid-1990s, depicted "juxtapositions" as "a re-working of old discoveries, which departed a change in style". Peter Wakelin, writing on the Welsh Group fifteen years later, refers back to this quotation but in a more 'playful'. This idea of the stage set and playing with degrees of shallow, flattened or distorted space and reality, applied to the domestic setting and the figure, is present too in the work of other contemporary painters based in England and Wales, ranging from Anthony Green and Paula Rego to Shani Rhys James and John Selway.

Wakelin concludes by quoting from Norman Bryson writing in 1990 on the seventeenth-century Spanish painter Sánchez Cotán and the need to avoid the danger of a particular 'mode of seeing'. This brings to mind the opening of John Berger's influential book *Ways of Seeing* (1972) which was first published when he was young. Still not finding a "subject" and "what is he capturing (and hiding) and what is slipping through? Who is the player and who is the played?"

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Over the last fifty years then, Salisbury has been quietly developing his highly distinctive and technically refined painting. His early formations in Lancashire, Liverpool and London have been enriched by his long-term residency in south and Wales and these places have been characterized by a sense of significant individual memories. His deep interest in the sit traditions and his involvement with the art scene and art theory are revealed. However, we can look into the ongoing after-image of the artist professor - the words on the whiteboard (George Graham years later, blackboard with the question mark in a more<br>Wakelin concludes by quoting from Norman Bryson writing in 1990 on the seventeenth-century Spanish painter Sánchez Cotán and the need to avoid the danger of a particular 'mode of seeing'. This brings to mind the opening of John Berger's influential book *Ways of Seeing* (1972) which was first published when he was young. Still not finding a "subject" and "what is he capturing (and hiding) and what is slipping through? Who is the player and who is the played?"

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When we first met some forty years ago, both being appointed to the teacher training college in Barry, it seemed that you were, essentially a landscape painter; but versions of the Vale of Glamorgan soon became a place of surreal interventions – limbs, sections of maps, painted or collaged joint out of the fields. In your work, has there always been a tension between the real, observable world and the surreal flights of fancy?

Yes, when I was in Barry at the college and living on Port Road East I had that marvellous view across the Vale. So landscapes were on my doorstep and I worked in the Brecon Beacons as well.

But as for the later work: I don’t know if I would use the word surreal – certainly not if it encompasses fantasy, for which I have no interest. Most of the ‘surreal interventions’ that I make are in fact forms of reality. For example, some of the imagery that I incorporated into the landscapes is appropriated from books on plant anatomy revealed at a microscopic level. It looks bizarre but it is ‘real’ although one cannot see it with the naked eye.

In the landscapes I wanted to avoid the picturesque and the pastoral. It is one of the reasons that I sought early on to work with stark landscapes in the winter – coldness, rather than warmth.
I think that you are right in that I am drawn to order. I have always been interested and attracted by pattern not just in the fine arts but in weaving and textiles. I even for a period undertook some weaving and printed some textiles. One of my job specifications at Barry was to support textiles and I did a lot of screen printing on fabrics with students. I also painted large silk hangings when I was at The Royal College of Art. Today when I work on the paintings they are drawn out and planned quite carefully. Things can and do change in the process of painting but I am not a painter who has ever started with a blank canvas and worked organically. There has been quite a lot of research over the years about how children draw. It seems there is no hierarchy there are just different approaches from the haptic and visceral to the planned and ordered. I definitely fit into the latter category – I put lines around things and make definite decisions about where things go right from the start.

In Barriers, from 1978, for example, what you are doing is conflating an interest in formal presentation with something very personal. Yes that is right it has always figured in my work but then I suppose many painters would say the same. At a cursory glance the image might look ‘made up’ but actually it is firmly rooted in observed reality. My father always had a garden and these are the sticks he used to put over young plants with milk bottle tops that would rattle in the wind to protect the plants from birds. It was the unusual and rich pattern of this that inspired me. Some of the early drawings of natural objects like Eroded Pebble (1975) are also quite formally composed.

Barriers 1978, watercolour and gouache on paper, 47 x 47cm, collection of the artist

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Alan, can we go back to your roots? May we talk about the early painting of the Whittingham Hospital which seems to be exploring the notion of enclosure, a refuge that prefigures your formal garden paintings.

I am not sure about that although of course it was a hospital that ‘contained’ its occupants who suffered with a range of mental health illnesses.

It’s got the appearance of a concentration camp, to be honest; the stripes of the wall almost being worn by the people behind the wall. Those trees have become like bars of the place in your painting but also philosophy, psychology, and the meaning of art.

So you were looking for a situation in your art even then?

No, but it was an influence - the idea of creating an image that was more meditative and quiet. Something to contemplate.

But surely there would have been a noisy background of Pop Art at that time?

Yes, that’s true. I think that I was fortunate in that Liverpool School of Art where I spent my formative years of art education was very supportive of individual students developing their own ways of working. There wasn’t a house style or agenda, it was very eclectic in that sense. To certain extent that freedom and autonomy also applied to any time at the Royal College of Art.

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Alan, coming back to your roots! May we talk about the early painting of the Whittingham Hospital which seems to be exploring the notion of enclosure, a refuge that prefigures your formal garden paintings.

I am not sure about that although of course it was a hospital that ‘contained’ its occupants who suffered with a range of mental health illnesses.

It’s got the appearance of a concentration camp, to be honest; the stripes of the wall almost being worn by the people behind the wall. Those trees have become like bars of the place in your painting but also philosophy, psychology, and the meaning of art.

So you were looking for a situation in your art even then?

No, but it was an influence - the idea of creating an image that was more meditative and quiet. Something to contemplate.

But surely there would have been a noisy background of Pop Art at that time?

Yes, that’s true. I think that I was fortunate in that Liverpool School of Art where I spent my formative years of art education was very supportive of individual students developing their own ways of working. There wasn’t a house style or agenda, it was very eclectic in that sense. To certain extent that freedom and autonomy also applied to any time at the Royal College of Art.
Yes that’s right. Writers like Albert Camus, Samuel Beckett but in particular Franz Kafka were major influences on my work at this time. I found Kafka’s descriptions of rather mean-spirited organisations that imposed themselves on individuals a rich source of potential imagery.

Is there your most treasured image in these in terms of which you were still finding ways even childhood through the gardens and Whitburn paintings?

Yes, I suppose there are inevitably references to my childhood and adolescence.

Let’s consider some particular works. Self Portrait as a Triumphant Artist with reference to ‘The Coat of Arms with a Cock’ by Dürer (2007) won you the Wales Portrait Artist of the Year Award in 2008. You interpose a portrait of yourself into the structure of the original Dürer work. The whole is framed by a woven cord and hung with tassels. Against your red shirt you wear a red-ribboned orange medal that has some inscription.

It says ‘Prize Winning Artist’. I do not know of the adjudicating panel knew this as it’s fairly well hidden. If they did they obviously recognized the irony.

A crowing cockerel is perched on your head. The vegetating scrolls of the original replace your hair – always a substantive element in your self-portraits – in the manner of a Cavalier’s wig, albeit one that has lost all sense of decorum: but what might be a self-deprecating image is modified by your firm and assured gaze out at the viewer. I think that the assured confident gaze is part of the self-lampooning quality.

Yes that is right I wanted to playfully banquish the tradition of the artist’s self-portrait. Entering competitions is a bit of a lottery yet most of us do it. I am not interested in any kind of self-promotion and this is also about this especially as I had a lot of, with a little success, in other portrait competitions over the years, in particular what is now called the BP Portrait Award. Sometimes one’s entry is accepted but never one gets rejected.

The whole thing started with a tiny postcard illustration of a Dürer etching left in the art store in the college at Barry where I first taught. I’ve always done the occasional self-portrait – there’s my Self Portrait in Mother’s Mirror (1979) hanging on the wall behind you. At some time most painters will undertake a self-portrait. Of course, you are the most convenient model and the one who’ll sit still longest. But I am also aware that the viewer might consider this preoccupation rather narcissistic.

So in many of my self portraits I try to poke fun and undermine this reading. In this work I’m there with a prize medal round my neck. Everything is ‘over the top’ and ostentatious even the regalia, textiles and framing is designed to look deliberately pompous.

In Postmodern Portrait of Pears (2008) the fruit becomes female nudes; in Tantric Apple (2009) and many other works there is a playful and yet unsettling sexuality – is that part of your determination to shock gallery visitors out of their comfort zone?

No, I don’t set out to shock. The erotic references in my works are so mild and innocuous in comparison to what is available in contemporary media. Raising a smile is the main intention.

When you went away to college there is a sense in which you were still dealing with your childhood through the garden and Whittingham paintings?

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A couple of points here. I am at the moment working on a family portrait, Jane, Anne, Uncle Reginald and myself and I intend to do another portrait of Anne soon. If someone offered me a commission to undertake a portrait I would take it, not for the money but because it would be interesting and the challenge would take me out of my comfort zone. I used to say this to students so I should also be able to follow my own advice! I do paint in France and did some conventional landscapes there but only for a short period in the 1990s. The Self Portrait as a Triumphant Artist was painted there and then finished at home in Barry.

Basically you are right in that most of my work has always emanated from my reading and my negotiations with various art traditions. I think this pattern of working is unlikely to change. However, you never know and I believe you have got to remain open to new ideas and media if possible. I can't see many influences of the contemporary art scene in London. What influenced you? Your teachers, exhibitions? The great collections?

I think all three of these apply. I suppose it also depends on what you define as the contemporary art scene. References to pop art do appear in some of the later still lifes. It may come as a surprise but I also very much admired the work of abstract artists, from early proponents like Mondrian through to the later American abstract artists like Rothko. However, certainly with regard to paintings done over the last twenty years art from much earlier traditions is a major influence. Plus of course, the influence of artefacts and paintings from

Still Life with Apricots and Cherries with reference to Luis Melendez and Lichtenstein in influenced dialogue 2010, oil on board, 63 x 51cm, collection of the artist

In a recent exhibition in the Koyoo Gallery in Cardiff you showed a number of paintings of decorative squashes. Individually or in balanced or unbalanced piles, they had an otherworldly presence, more like ‘Mandalas’ for the soul. The squashes have a common thread that the squashes in the proverbial pot of gold, they have an enlightenment presence, the soul searching hue. I am thinking of in your work. Individually or in balanced or unbalanced piles, they had an otherworldly presence, more like ‘Mandalas’ for the soul. The squashes have a common thread that the squashes in the proverbial pot of gold, they have an enlightenment presence, the soul searching hue. I am thinking of in your work.

When you paint do you listen to the radio? Radio Four or music? I always have the radio on – Radio Four or soccer reports – when I am painting. I don’t think that I am on auto pilot. However, when I am in the process of painting ‘the minutiae’ there is a meditative aspect to this. Almost a form of reverie but this is not necessarily passive and can be productive in that new ideas can, and do, pop into my head.

You and Jane have a house in France and have spent substantial parts of the year over the last two decades there. But you don’t paint France and you haven’t painted the landscapes of Wales for thirty years, family portraits no longer appear or are needed. Upon some recent visits you are always drawn to more natural scenery: water way down, in the studio space, also means in nature? No, I do not think that I am on auto pilot. I am thinking of in your work.

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Eastern traditions. The formal garden images are influenced by Indian and Tibetan paintings - things I saw in the V&A. It was good that the RCA became the painting studios were actually located in the museum as you could transfer in at any time through a set of back stairs to see the exhibitions.

But then these conventional landscape modes led to earlier landscape traditions and then the Anna in Triumphant Possession of her 'Own' Pets and the house is quite clearly your house and you have a resigned expression 'Ok, she won.' They are almost like pantomime cats, humanised on their back legs. As you say, it's a comic farce or pantomime.

I sense that work from this point is not just your witty response to a staid and serious tradition, but a seriously comic interrogation of the purpose of historical European art … and of contemporary practice? Or is that too heavy-handed?

You are as much celebrating that tradition as subverting it, aren't you? There's that challenge to the established art hierarchy – the work of Renaissance painters transposed into goalkeeping exploits on the soccer field. Their work has inspired the football paintings – the 'Commedia del Goalie' series?

If there is a challenge to established art hierarchies it's a mild and playful one. Certainly celebrating all the rich traditions we are fortunate enough to have inherited is part of what I want to do. The two series about football began with the aim of wanting to celebrate the sport or perhaps I should say my idealised view of it rather than its modern day commercial incarnation. I usually work with the radio on in the background, Radio 4 during the day and Radio 5 Live in the evenings. So many hours have been spent listening to football broadcasts that I thought, why not do some paintings about them. I was familiar with Bill Shankly's famous saying about football being more important than life and death. It seemed obvious to use Christian religious iconography to explore the subject.

As a player for my village team and for the Royal College of Art my usual position was goalkeeper so I concentrated on this as my theme … saving goals rather than saving souls. It was an obvious area to explore and exploit.
I experimented with media in that I wanted to re-create the sort of imagery you find in early altar pieces where the painters would use expensive materials like gold leaf. This led me again to use textiles as part of the image and covering every layer of paint and collage to create transparent, glossy jewel-like surfaces.

The tumbling body is one such as you find at the bottom of depictions of hell. The goalkeeper is down there tumbling down below judgement as in The Hand of God. In some of them the titles are longer than Cezanne’s palette of 12th century objects an image of the contemporary object, one of the artist’s story book characters – Timmy, so this inscription is appropriately Timmy the Artist.

But he’s being accused by an ass. The crowd and journalists are Goya grotesques. You’re aware of the poor goalie’s efforts before the modulated and cutreal, had him diabolically stylized as stereo in his Sel Portraits with Self Portraits with reference to Caravaggio’s Boy with a Basket of Fruit (2006) but in this case carrying the fruits of the Western Art tradition as fruits in the basket. Though the figure is not exactly you, is it? And you have that off-the-shoulder shirt.

There are two distinct series here. Firstly, The Art of Goalkeeping which celebrates this iconic figure the saviour of the team and the second called, ‘Commedia del Goalie’ that shows the contemporary as a footballer and failures to which the position is prone.

The tumbling body is one such as you find in depictions of hell. The goalkeeper is down there tumbling down below judgement as in The Hand of God. In some of them the titles are longer than Cezanne’s palette of 12th century objects; an image of a contemporary object, one of the artist’s story book characters – Timmy, so this inscription is appropriately Timmy the Artist.

You can’t get more postmodern than that, can you? And when you stuck wasps to your Zubaran work, you were doing something that no-one had done in that still-life tradition, ever – the painted insects of the tradition becoming real insects.

I am not aware of this being done before in a still painting but on the other hand Damien Hirst has used insects and flies in his sculptures and installations. You are aware of the poor goalie’s efforts before the modulated and cutreal, had him diabolically stylized and coloured in his Sel Portraits with Self Portraits with reference to Caravaggio’s Boy with a Basket of Fruit (2006) but in this case carrying the fruits of the Western Art tradition as fruits in the basket. Though the figure is not exactly you, is it? And you have that off-the-shoulder shirt.

Actually it reproduces the original quite accurately. The past that changes in that there’s a superimposed onto the fruit in the basket, self portraits of famous artists. I think there are about twenty different ones in there.

Tell me about A Contemporary Artist Appropriates Europe’s First Recorded Still Life (2006).

When I retired from the university in 2003 my colleagues bought me a ticket to fly to Colmar to see the Grünewald triptych, a painting I’d particularly admired. The Linden Museum also contains other treasures amongst which is a painting labelled as Europe’s first recorded still life dated from the twelfth century. I decided to use this but incorporate on the shelf of 12th century objects an image of a contemporary object, one of the artist’s story book characters – Timmy, so this inscription is appropriately Timmy the Artist.

The goalkeeper is down there tumbling down below judgement as in The Hand of God. In some of them the titles are longer than a football pitch! Intimidate the Opposition with a Display of Ostentation... feeds into the Intimidate the Opposition with a Display of Ostentation... is a self-portrait as a skinny, sensitive, rather terrified youth playing a ‘man’s game’. They are all of course self portraits and comically delusional – ‘I’m up to my ears in gold-leaf!’

But he’s being accused by an ass. The crowd and journalists are Goya grotesques. You are aware of the poor goalie’s efforts before the modulated and cutreal, had him diabolically stylized and coloured in his Sel Portraits with Self Portraits with reference to Caravaggio’s Boy with a Basket of Fruit (2006) but in this case carrying the fruits of the Western Art tradition as fruits in the basket.

This led me again to use textiles as part of the image and covering every layer of paint and collage to create transparent, glossy jewel-like surfaces.

Tell me about A Contemporary Artist Appropriates Europe’s First Recorded Still Life (2006).
But in terms of the commercial world, the buying public, irony is not an easy thing to sell is it? It is not necessarily what you want to put on your wall – not an easily understood landscape of Wales, like Kyffin Williams. You are challenging your public, by the titles alone.

Perhaps my work is for an art audience, rather than the general public, though I do sell work, including these postmodern works – there is an appetite out there! After all much of Brit Art is laden with irony and that has been a great success both critically and commercially. I have been fortunate in not having to worry too much about selling as I have always been able to support my practice through teaching. To be honest I don’t look at things with an exclusively commercial eye. Painting pictures is a vital element in the way I live my life. Because you are subverting something and because people who buy art on the whole buy work for their homes it is difficult. Take, for example, Alan Meets Zurbaran with Wasps (2009).

Well, actually there’s a bit of a story with a sting here (pardon the pun). That painting was almost sold by a venue in north Yorkshire run by a delightful couple who had just started a gallery: so I was hoping that they would sell something to help them along. They said that this particular painting was almost sold, but the potential purchaser, a man told them: ‘If only he hadn’t put wasps on it, I’d have bought it.’

Alan Salisbury: A Retrospective

There are also the Pop Art references in some still lifes, especially Lichtenstein and his Wham! image; he’s appropriating seemingly inappropriate materials – dodgy comic images – and creating huge, well-painted works from them. Whereas you are taking his paintings and incorporating them back into your carefully executed paintings on such works as Postmodern Portrait of Paris and a 16th Century Bridesman from the 7th Century with a 16th Century Bridesman (2008).

That’s an interesting observation and quite right I think. As we’ve already discussed, early Pop Art was very much around when I was an art student so I suppose it was inevitable that I would reconnect with this at some stage.

Are postmodernist practices in painting a way of keeping you engaged? You would not have kept painting landscapes as Kyffin Williams or Peter Prendergast, would you?

Well some artists do stick to one subject, or perhaps one obsession and I can admire them for that; it must not be repetitious. I’ve jumped around a bit in terms of technique and subject although I have always been a figurative painter. Looking back, on our way in this interview I think you can see some other constant features and through that amongst. But there’s always been Hockney, Freud and Kipling working at the same time as you.

Indeed, in contemporary practice conceptual, installation and time based media are very much in vogue, but you’re right, there is still an interesting and determined tradition of representational painting that continues. Having some knowledge of postmodernist theories was interesting or ‘a traditional painter’. It provided a theoretical and conceptual underpinning for any appropriating from the past and use of playful irony.

In some of the commercial world, the buying public, irony is not an easy thing to sell at. In fact not necessarily when you are in a public wall – not always understandable landscapes of Wales, like Kyffin Williams. You are challenging your public, by your titles alone.

Perhaps my works are for art audiences, rather than the general public, though I do sell work, including these postmodern works – there is an appetite out there! After all much of Brit Art is laden with irony and that has been a great success both critically and commercially. I have been fortunate in not having to worry too much about selling as I have always been able to support my practice through teaching. To be honest I don’t look at things with an exclusively commercial eye. Painting pictures is a vital element in the way I live my life. Because you are subverting something and because people who buy art on the whole buy work for their home it is difficult. Take, for example, Alan Meets Zurbaran with Wasps (2009).

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Anna sought a dog: five years of horror, the artist’s daughter, who had been thwarted in her desire for a real pet, started an unlikely new direction in Alan Salisbury’s painting in the late 1990s. Anna with Polly Pocket Luxury Ranch Searching for the Hidden Dog Based on ‘Two-Year-Old Boy’ from art by Gerard van Honthorst (2001), based on a seventeenth-century portrait by Jan van der Heyden, while the girl plays inside the folds of a Parhais inspired drapery, was followed by Anna in Triumphant Possession of her ‘Own’ Pets, Two Cats Named Molly and Potter, after ‘Four-Year-Old Girl’ by Jacobo Cuyp dated 1647 (2003). Both paintings made direct use of reproductions that Salisbury had come across in an exhibition catalogue entitled ‘Pride and Joy’: Children’s Portraits in the Netherlands 1500 to 1700 (2001). Other portraits followed over the years, distinctive for their playfulness and obvious affection for all things Anna, but most particularly for what the artist came to understand as a postmodern turn in his painting. That is, it is from this point that appropriation and transformation of the compositions and motifs of late sixteenth centuryportrait and still life painting move to centre stage in his practice.

Frances Woodley

Still Life with Sweets with reference to Osias Beert’s ‘Three Dishes of Sweetmeats with Three Glasses’ 2015, oil on board, 58 x 69cm, collection of the artist

STILL LIFE AND INTIMATE PORTRAITS

WORLDS IN THE MAKING

Frances Woodley
Postmodern painting constitutes a re-ordering of images from visual culture and art history achieved through mimesis, reproduction and imitation. This is done with the intention of stripping art, images and objects of their origin and aura and emptying them of their original signification and significance. This approach to painting is a form of theft, or taking what is there for the asking, depending on your point of view. Appropriation’s spoils are often left uncredited in postmodern art or left to its viewers’ power of recall to spot its citations and quotations. (It is interesting to note that Salisbury always credits his sources). By the 1990s, as Welchman states:

I wanted to celebrate the work of those artists important in the development of this particular genre. At the same time I also wanted to try and extend and add to it in a variety of ways. … In some works I have taken a [historical] painting and reproduced it as faithfully as possible but then subverted the original with the inclusion of a contemporary element. In other works the subtext of

Postmodern art is viewed by its critics, Clement Greenberg, Frederic Jameson and Hal Foster, for example, as variously inauthentic, self-serving, violent and violational. But realist and figurative painting of the last fifty years now presents a much richer and more diverse practice than such criticism might have once suggested. It is generally recognized that one of postmodernism’s primary tactics is appropriation.

I suppose it was inevitable that once the idea of using appropriation had informed my practice my attention would focus on still life especially the early work that emerged in the Netherlands and Spain in the late sixteenth century.

Salisbury cites the northern romantic tradition as written about by Robert Rosenblum in Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko (1978), as a tendency with which he identified early on, and continues to do so today. His attraction to Northern painting was therefore evident even at this early stage, though his preference then would have been for or the precision of Albrecht Dürer (1471–1528) or the romanticism of Caspar David Friedrich (1774–1840) rather than the prosaic materiality of the Flemish and Dutch painters that engages him now. This latter tendency is manifest in Salisbury’s manner of painting which results in slightly more formalized views of scenes or still life compositions, rendered in a more disenchanted manner of things. Postmodern art has taken great liberties, Clement Greenberg, Frederic Jameson and Hal Foster, for example, as variously inauthentic, self-serving, violent and violational. But realist and figurative painting of the last fifty years now presents a much richer and more diverse practice than such criticism might have once suggested. It is generally recognized that one of postmodernism’s primary tactics is appropriation.

Seen across one of its longest horizons, the term ‘appropriation’ stands for the relocation, annexation or theft of cultural properties – whether objects, ideas or notations – associated with the rise of European colonialism and global capital.
It is in the changing values of the museum, the changing role of history and culture that realism, realism and realism is a crucial consideration in modern and contemporary painting's appropriations. Every museum has its own history, as a place for showing objects, even in the case of Richard Wilson, and to help the visitor to view a work of art as a single or unitary object. It is the relationships of paintings that fuels the appetite and desire of the viewing public. So we are no longer to use the Salihurst salon and showroom more relevantly, but to imagemaking on the White Wall, hence the resemblance to modern reproductions and copies, and infinite finds. He still will need to be what he can be made to be.

In his working practice Salisbury is both selective and intuitive in his choice of possibilities for still life painting. Reproductions can be photocopied or printed out with highlights for their emotive qualities. It is a way in which he has potential for transformation. It is not his still lifes after others' images, printed out, copied or trying to copy, that is the core of his work. A detail like this can seem to come across, enlarged as such, might be expected, expected, or placed in a completely different context from this being, reduced, reconfigured, reinserted — it is a ‘match-up’. The idea from his own environment can find its way to an artist's choice of images, and fragments of reflections such as tongues and lips can be found in the glass of another artist's future. Attention is crucial to this in a number of his paintings and his paintings that do not appear on the surface. Detail should, however, be confused with description. This difference does not happen to the same degree, one does not consider

sensuality and eroticism withheld beneath the surface is playfully brought forward and [their] messages about the dangers of earthly pleasures ironically highlighted[5].

It is also in the changing culture of the museum, the place where history and culture are stored, narrated, reproduced and disseminated, that a crucial contribution is made towards postmodern painting's appropriations. Every museum has its own website, facilities for downloading images, even, as in the case of Rijksstudio, links to help the viewer to transfer a work of art onto an object of their choice. This is the use of painting as a facilitation of what is usually referred to as ‘the artist's’ power. The viewer is thus encouraged to see the painting in terms of its context. It is this plethora of pictures that feeds the appetite and desire of the viewing public. So we are no longer to use the Salihurst salon and showroom more relevantly, but to imagemaking on the White Wall, hence the resemblance to modern reproductions and copies, and infinite finds. He still will need to be what he can be made to be.

Most of the artist's paintings of still life and portraits of the last decade are composed in a fairly shallow space situated just behind the picture plane. Nearness, and the consequent feeling of immersion for the viewer, is achieved by the scale of his objects, their relation to one another and to the frame. This is very characteristic of traditional still life painting. Salisbury notes that he does not make reference to leather or the grandeur of open space. This is not because distance is never suggested in his still lifes, but that it only rarely makes an appearance. This is not the case in his still lifes where he is treated as a landscape. This is not the case when it comes to the treatment of space, a multiplicity and displacement of forms. His attention to narrative and his connotations (considering it ultimately) is an attempt to move within paintings, within images. Everything, even that of form, is accountably.

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In his working practice Salisbury is both selective and intuitive in his choice of possibilities for still life painting. Reproductions can be photocopied or printed out with highlights for their emotive qualities. It is a way in which he has potential for transformation. It is not his still lifes after others' images, printed out, copied or trying to copy, that is the core of his work. A detail like this can seem to come across, enlarged as such, might be expected, expected, or placed in a completely different context from this being, reduced, reconfigured, reinserted — it is a ‘match-up’. The idea from his own environment can find its way to an artist's choice of images, and fragments of reflections such as tongues and lips can be found in the glass of another artist's future. Attention is crucial to this in a number of his paintings and his paintings that do not appear on the surface. Detail should, however, be confused with description. This difference does not happen to the same degree, one does not consider

sensuality and eroticism withheld beneath the surface is playfully brought forward and [their] messages about the dangers of earthly pleasures ironically highlighted[5].

It is also in the changing culture of the museum, the place where history and culture are stored, narrated, reproduced and disseminated, that a crucial contribution is made towards postmodern painting's appropriations. Every museum has its own history, as a place for showing objects, even in the case of Richard Wilson, and to help the visitor to view a work of art as a single or unitary object. It is the relationships of paintings that fuels the appetite and desire of the viewing public. So we are no longer to use the Salihurst salon and showroom more relevantly, but to imagemaking on the White Wall, hence the resemblance to modern reproductions and copies, and infinite finds. He still will need to be what he can be made to be.

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Lichtenstein’s – with the result that both time and culture are compressed. A second example of flattening is evident in the inclusion of real life objects and appendages used to extend the performative quality of some of his paintings. This happens in the painting Still Life with reference to Fruit and Flowers by Isaak Soreau (2010) in which real flies have been attached and allowed to fall into the recess of the frame, and Would Anyone Like a Cherry with reference to a Work by Osias Beert Dated 1608 (2011) in which artificial floristry leaves and stems have been inserted as extensions to the painted ones. These insertions have the effect of flattening the painting though in a rather different way from the comic bubble treatment mentioned above. In this case representation has to take second place to the real even when it is artificial – we tend to recognize the real before the represented; representation becomes flattened, less noticed, less interesting. The artist sees these interventions as tactics: ‘In some images I have tried to tease the eye by incorporating actual three dimensional elements in combination with \textit{trompe l’oeil} painted illusions’.\[9\]If the viewer is tempted to look past the constructed stems to the painted ones wriggling worm like in the upended bowl, a depth, not unconnected with the time that it takes to look more intensely, comes into play. Then, with its impossible amount of cherries, the bowl becomes more full, and space, helped along by a similarly upended but disappearing fifties style tablecloth, appears more weird. It’s all contradiction, but all made coherent.

There is a curious mix of the entropic, absurd and perverse in some of Salisbury’s more recent still life paintings that seems to me to be caused, in part, by a draining out of colour and context. This can be seen in Still life with reference to ‘Basket of Peaches with Quinces and Plums’ by Louise Moillon, Circa 1641 from a Google Download (2014), for instance and Still Life with Sweets with reference to Osias Beert’s ‘Three Dishes of Sweetmeats with Three Glasses’ (2015). They are slightly less literal than the earlier works, more suggestive, less deferential and more dreamy. The Moillon is painted from a particularly bad photocopy of an already unphotogenic original but it nonetheless retains a kind of theatricality that is in some ways even more absurd. Salisbury’s tablecloths are used to introduce atmospheric contexts for motoring or entropic forms. The simple uncovered surfaces offer a dimension in rich, a canvas space where representational things can appear to be, somewhat artificially, both real and still, and in a world of illusion.

There are a number of engaging ways in which Salisbury plays with form and reality in his still lifes, two of which are worth exploring, albeit briefly. The first is his ongoing use of the tradition of comic style text bubbles as seen in Basket of Fruit and Vegetables by Isaak Soreau under Attack from Roy Lichtenstein (2010). With reference to this painting the artist has said: ‘I have fused different visual arts traditions from different historical periods, for example the brash iconography of Pop Art into a seventeenth century still life style. The effect of such a spoken address in the text that forces the picture back, not so much in depth as in the shallow terms of comic book speak. Or, to put it another way, the copy of an original still life painting is being used as a text to text painting in a comic frame – something the subject matter takes them to point differently. For example, the continue to come to the stage with the comic text that for Salt and Geo车身在车上的不同位置，但对双色设计的最终结果是一个独特的外观。双色设计的关键在于将颜色的组成进行选择，以达到理想的效果。
There is, I think, just room for one last thought about the painting of paintings that is Salisbury’s ongoing practice of still life. This is his interest in the ‘writing on vision’ by St. Ignatius of Loyola. Norman Bryson, largely responsible for the critical turn in the study of historical still life with the publication of his book *Looking at the Overlooked: Four Essays on Still Life Painting* (1990), makes mention of the saint and his writings in relation to the paintings of Sánchez Cotán (1560–1627). The artist saw Cotán’s still life paintings, and those of Zurbarán and Meléndez, at the exhibition *Spanish Still Life: from Velasquez to Goya*, at the National Gallery in London in 1995; they left a big impression. I will leave it to Bryson’s writing on Cotán’s still lifes to conclude my own reflections on Salisbury’s painting:

> [Cotán’s] paintings show the same suspicion towards unreconstructed imagination as the *Spiritual Exercises* of St Ignatius. The enemy is a mode of seeing which thinks it knows in advance what is worth looking at and what is not. … Just at the point where the eye thinks it knows the form and can afford to skip, the image proves that in fact the eye had not understood at all what it was about to discard.\(^{[11]}\)

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ALAN SALISBURY: A RETROSPECTIVE

poor reproduction printed out from the Internet. Its lack of resolution and intensity has forced the artist to play with the print’s washed out, ‘pinkish’ qualities making the painting more about the strangeness that has come to be rather than about what it once was: ‘It is something that happens in painting, you can set up a painting with all the intentions and then something else comes out, you know, whether that’s deliberate or whether it’s almost unconscious is another matter.’\(^{[10]}\) In *Three Dishes of Sweetmeats…*, using a similarly desaturated palette, though more ‘yellowy’ this time, the artist isolates elements and repeats shapes and patterns in ways that make them beautiful yet uninviting and perversely strange. Once again, our prior understanding of the original is unsettled, and never regained. From a viewer’s point of view recent will liks upon the experience for serious and successive ways that his earlier works did not: they are less amorphous, more open in interpretation.

To take the long view of a lifetime’s work is impossible here. It is as though the still lifes that grew out of the playful appropriated portraits of his daughter have turned out to be the culmination of an audacious and wilder premonition in his painting career during his postgraduate studies in the Black College of Art in the early 1970s. Eventually, his paintings acceded to a way of looking and depicting that is of little and isolated from his own vision, but that tendency was also borne out of a kindling in painting that was prevalent in those ‘formative years’ of art school. It is much more revealing that those same stills, now modernist inns, are in fact the ‘sort of art school that I knew’, and that ‘had already expressed an inclination towards detail and patterns that emanated from everyday life and visual culture’.

By the time the artist moved to London this preference was becoming further ‘informed’ by an interest in Peter Blake and Kit Williams who were active in the Slade at the time. In the realm of English pop art and its own ‘drunkenness on the imagination and pop culture’ of that decade, Tony Curtis, Ceri Thomas and Frances Woodley (2015), John C. Welchman, *Art After Appropriation: Essays on Art in the 1990s* (Amsterdam/London: G + B Arts International/Routledge 2001), p.1.


2 Alan Salisbury, personal correspondence to contributing authors Tony Curtis, Ceri Thomas and Frances Woodley (2015).


5 Salisbury, personal correspondence to contributing authors Curtis, Thomas and Woodley (2015).

6 Alan Salisbury and Frances Woodley, conversation transcript (1 March 2012), pp.3-4.

7 Salisbury, personal correspondence to contributing authors Curtis, Thomas and Woodley (2015).

8 Ibid.

9 Ibid.

10 Salisbury and Woodley, conversation transcript (1 March 2012), p.16.

ANNA WANTS A DOG PORTRAITS STILL LIFES THE ART OF GOALKEEPING COMMEDIA DEL GOALIE
Anna in Triumphant Possession of her ‘Own’ Pets, Two Cats Named Molly and Potter, after ‘Four-Year-Old-Girl’ by Jacob Gerritsz. Cuyp dated 1647  
2003, oil on board, 32 x 25cm, collection of the artist

Anna Inhabits a Virtual World of Dogs  
2002, oil on board, 30 x 24.5cm, collection of the artist

Anna with her Digitally Enhanced ‘Ideal’ Pet  
2001, oil on board, 32 x 23.5cm, collection of the artist

Anna Daydreaming about Owning a Dog  
an Ambition Cruelly Denied by her Father  
1997, oil on board, 22 x 25cm, private collection

Anna with Polly Pocket Luxury Ranch Searching for the Hidden Dog  
Dressed as ‘Two-Year-Old Boy’ from work by Caesar van Everdingen  
2001, oil on board, 29 x 23cm, collection of the artist
Still Life with Fruit with reference to Fruit Trees
2010, oil on board with beeswax and wax, 65 x 77cm, private collection.

Would Anyone like a Cherry with reference to a Work by Osias Beert dated 1608
2011, oil on board with beeswax, 56.5 x 62cm, collection of the artist.
Ying Yang Still Life with reference to Thierriat Augustin ‘Fleurs dans un vase du Japon’ and Daniel Fröschl ‘Rhinozershomer’

2009, oil on board, 56 x 76cm, collection of the artist

Zurbaran Lemons in an Indian Miniature

2014, oil on board, 34 x 50cm, private collection
Four Hundred Year Old Bread Rolls with reference to Works by Pieter Claesz

2009, oil on board, 53 x 70.5cm, collection of the artist

Lemons and Bacon

2014, oil on board, 31 x 41.5cm, collection of the artist
16th Century Lemons from Holland Anticipate the De Stijl Movement
2009, oil on board, 56.5 x 75cm, collection of the artist

Figs, Pear and Aubergine with Citrus
2011, oil on board, 55 x 70cm, collection of the artist
A Contemporary Artist Appropriates Europe's First Recorded Still Life (2006)

2006, oil on board, 76 x 57cm, collection of the artist

Bouquet of flowers from 16th Century Holland attacked by Goya's Gremlins

2009, oil on board, 74 x 53cm, private collection
Melendez Tomatoes
2014, oil on board. 44 x 60.5 cm, collection of the artist

Bread Roll and Tomato with reference to works by Luis Melendez
2011, oil on board, 37.5 x 28 cm, private collection
Stigmata Pear
2010, collage: oil and resin on board, 27 x 23cm, collection of the artist

Stage Pear 2
2009, mixed media on board, 26 x 23cm, collection of the artist
Basket of Fruit and Vegetables by Isaak Soreau under Attack from Roy Lichtenstein (2010)
2010, oil on board, 62 x 75cm, private collection.

Jumbled Up with reference to Maestro di Hartford
2010, oil on board, 51 x 65cm, collection of the artist.
Still Life with reference to 'Basket of Peaches with Quinces and Plums' by Louise Moillon c.1641 from a Google Download

2012, oil on board, 49 x 59.5cm, collection of the artist

Anna in Triumphant Possession of her 'own' Pets named Molly and Potter after 'Four Year old Girl' by Jacob Gerritsz Cuyp dated 1647

2003, oil on board, 32 x 25cm, collection of the artist
Commedia del Goalie: Melancholicus with reference to work by Jacob de Gheyn II dated 1596
2006, oil on board, 32 x 24cm, collection of the artist

Commedia del Goalie: 'The Accused'
with reference to Los Caprichos by Goya
2005, oil on board, 48 x 41cm, collection of the artist

Commedia del Goalie: Faced by a Marauding Centre Forward
with reference to the work 'The Great Hercules' by Goltzius
2005, oil on board, 37 x 27cm, collection of the artist

What a Donkey
2005, collage, resin and oil on board, 33 x 23cm, collection of the artist

Commedia del Goalie: The Injury
2006, collage, 27 x 34cm, collection of the artist

Commedia Del Goalie: Pierrot
2005, oil on board, 30 x 25cm, collection of the artist

Commedia Del Goalie: An Attack of the Gremlins
with reference to Los Caprichos by Goya
2005, oil on board, 30 x 25cm, collection of the artist
The Art of Goalkeeping Series: Intimidate the Opposition with a Display of Ostentation
with reference to the Work of Jean Clouet
2003, oil on board, 35 x 26cm, collection of the artist

The Art of Goalkeeping Series: A Triumphant Save
with reference to work by Hans Memling
2003, oil on board, 31 x 26cm, collection of the artist

The Art of Goalkeeping Series: Spring in the Heels
with reference to Work of Rogier van der Weyden
2003, oil on board, 30.5 x 27cm, collection of the artist

The Art of Goalkeeping Series: Professional Gamesmanship with the
Approval of Angelic Authority and reference to the Work of Rogier van der Weyden
2003, oil and collage on board, 31 x 25cm, collection of the artist

The Art of Goalkeeping Series: Flying Save with Divine Saviour 2
2003, collage, resin and oil on board, 23 x 23cm, collection of the artist

The Art of Goalkeeping Series: The Hand of God
2004, collage, resin and oil on board, 25 x 19cm, collection of the artist

The Art of Goalkeeping Series: Flying Save with an audience of
Appreciative Cherubim
2003, collage, resin and oil on board, 24.5 x 23.5cm, collection of the artist
Four Portraits of Anna from 1 to 14, with reference to works by Jacob Gerritsz Cuyp 1647 and Cornelis de Vos 1624

2005, oil on paper, 83.5 x 58.5cm, collection of the artist

Portrait of Jane

1985, oil on canvas, 122 x 92cm, collection of the artist
Self Portrait with Organic Forms
2014, oil on board, 85 x 55cm, collection of the artist

Transcription: Double Self Portrait Separated by 48 years after ‘Four Year Old Boy with Goat’ by Jan Albertsz Rotius dated 1652

2008, oil on board, 32 x 23.5cm, collection of the artist
Self Portrait with Romilly Park
1987, oil on board, 98 x 150cm, collection of the artist

DRAWINGS
GARDENS
LANDSCAPES
Rose Petals
1978, watercolour and gouache on paper, 49 x 48cm, collection of the artist

Water Feature
1977, watercolour and gouache on paper, 60 x 51cm, collection of the artist

Barriers
1978, watercolour and gouache on paper, 47 x 47cm, collection of the artist
Eroded Pebble II
1975, pencil on paper, 64 x 51cm, collection of the artist

Snow, Brecon Beacons
1986, pencil and chalk on paper, 50cm x 70cm, private collection

Snow Patterns, Vale of Glamorgan
1985, pencil and charcoal, 52 x 68cm, private collection
Deep Pool at Dusk
1999, monoprint, collage and oil on board, 51 x 74cm, collection of the artist

Storm Cloud
1985, watercolour on paper, 48 x 67cm, collection of the artist
Valley Rib
1996, monoprint, collage, ink and oil on paper, 57 x 75cm, collection of the artist

Hillside Brecon Beacons
1988, pen, ink, monoprint and collage on paper, 65 x 72cm, private collection
Exotic Fruiting Bodies
2001, pen, ink and watercolour on paper, 56 x 75cm, collection of the artist

Sorus and Pinnule
2000, pen, ink and watercolour on paper, 57 x 62cm, collection of the artist
Out of Control
1994, mixed media on board, 66.5 x 56cm, collection of the artist

Decimated Hedge
1977, mixed media on board, 84 x 56cm, collection of the artist
Landscape and River
1999, mixed media on board, 53 x 39 cm, private collection

Nature and Form
1998, mixed media on board, 62 x 51 cm, private collection

Two Leaves and a Vortex
1999, mixed media on board, 29.5 x 22.5 cm, private collection
## QUALIFICATIONS
- 21.12.1946: Born Preston, Lancashire
- 2000–: Visual Artist

## OCCUPATION
- 2010–: Elected member of The Royal Cambrian Academy
- 2012–15: Chairman Welsh Group
- 2000–: Elected member Welsh Group Steering Committee
- 1998: Elected Member of Welsh Group.

## GROUP EXHIBITIONS (Selected)
- 2016: A Retrospective, Oriel/Y Bont Gallery, University of South Wales
- 2015: A Retrospective, Art Central Gallery, Barry
- 2014: Kooywood Gallery, Cardiff
- 2010: Elected member of The Royal Cambrian Academy
- 2009: Joint One Person Show Alan Salisbury and Steve West, Bay Arts Cardiff
- 2008: Joint One Person Show, Kooywood Gallery, Cardiff
- 2005: Altered Images (Selected Finalist), Painters Hall, London
- 2004: Things Are Not What They Seem, Alan Salisbury and Neil Chard, Rhondda
- 1999: Ten Welsh Painters, University of Surrey, Guildford
- 1998: Welsh Group International Touring Exhibition, Artmax - China, Hong Kong and Australia
- 1997: Group Exhibition, Clywd Theatr Cymru
- 1994: Final Proof (Selected Finalist), Painters Hall, London
- 1993: One Love: The Football Art Prize, The Lowry Manchester (Selected Finalist)
- 1992: Wales Portrait Award (Selected Finalist), Painters Hall, London
- 1986/89/91/92/97: Welsh Group Annual Exhibition, Welsh Group Exhibition for the R.N.L.I. Festival Exhibition, Barry Dock Offices, Barry
- 1985: Recent Academicians Wales (Now touring to China, Hong Kong and Australia)
FIRTH AND WHITMORE
1992

ARTISTS’ PUBLICATIONS

1998
Parry, Bryan, John Morris and the Arts of Wales, Gomer, 2004
1991
Jones, Peter W., hitchman, Isabel, Post War To Post Modern, A Dictionary of Artists in
Wales, Gomer, 2015
1984
Gates, Evans, Contemporary Wales: An Illustrated History of Welsh Literature,
University of Wales Press, 1984
1970
Llewellyn, G. Williams, Wales: A Country of Words, Gomer, 1970

WEBSITES

London Art Exhibitions Network: www.artlyst.com
Kooywood Gallery: www.kooywoodgallery.com
Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1964
Glasgow, 1964

THOMPSON AND NOON
1959
Fox, Elly, Modern British Art: A Survey of Art in Britain, Thames and Hudson, 1956

BOOK COVERS AND ILLUSTRATIONS

1980
Curtis, Tony, Gwynfor Evans: Seren 2016
1973
Jones, Peter W., hitchman, Isabel, Post War To Post Modern, A Dictionary of Artists in
Wales, Gomer, 2015

1990
Curtis, Tony, Tony Curtis Selected Poems 1970-1985

ARTISTS’ EXHIBITIONS

1960
Glasgow, 1960

2007
Duchez, Thomas, Selected Poems 1987-1992

ARTISTS’ PUBLICATIONS

1998
Petry, Dr Michael, Nature Morte: Contemporary artists reinvigorate the Still-Life tradition
Thames and Hudson, 2013
1983
Petry, Michael, Nature Morte: Contemporary artists reinvigorate the Still-Life tradition
Thames and Hudson, 2013

WEBSITES

www.thewelshgroup-art.com
www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1947
Dee, 1947

WEBSITES

London Art Exhibitions Network: www.artlyst.com
Kooywood Gallery: www.kooywoodgallery.com
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WEBSITES

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ARTISTS’ EXHIBITIONS

1945
Dee, 1945

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ARTISTS’ EXHIBITIONS

1940
Dee, 1940

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ARTISTS’ EXHIBITIONS

1935
Dee, 1935

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WEBSITES

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Kooywood Gallery: www.kooywoodgallery.com
Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1930
Dee, 1930

WEBSITES

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WEBSITES

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ARTISTS’ EXHIBITIONS

1925
Dee, 1925

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Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1920
Dee, 1920

WEBSITES

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Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1915
Dee, 1915

WEBSITES

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ARTISTS’ EXHIBITIONS

1910
Dee, 1910

WEBSITES

London Art Exhibitions Network: www.artlyst.com
Kooywood Gallery: www.kooywoodgallery.com
Personal website: www.alansalisbury.com

WEBSITES

London Art Exhibitions Network: www.artlyst.com
Kooywood Gallery: www.kooywoodgallery.com
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ARTISTS’ EXHIBITIONS

1905
Dee, 1905

WEBSITES

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Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1900
Dee, 1900

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ARTISTS’ EXHIBITIONS

1895
Dee, 1895

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ARTISTS’ EXHIBITIONS

1890
Dee, 1890

WEBSITES

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WEBSITES

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Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1885
Dee, 1885

WEBSITES

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Kooywood Gallery: www.kooywoodgallery.com
Personal website: www.alansalisbury.com

ARTISTS’ EXHIBITIONS

1880
Dee, 1880