

seren morgan jones

portraits of
protesters

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3 april - 2 may 2015

gallery/ten
23 windsor place
cardiff, wales

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23 windsor place
cardiff, wales

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in writing from gallery/ten ltd

*portraits of
protesters*

press release

gallery/ten is pleased to present an exhibition of new work by artist seren morgan jones

portraits of protesters is a collection of 13 new paintings documenting welsh suffragists at the beginning of the twentieth century. as with her 2013 debut solo exhibition, *llygaid hanes/ history's eyes*, the paintings emerge initially from a place of research and out of a sense of duty for the subjects. Jones seeks to expand the scope of traditional portraiture, constantly revisiting history and reimagining to provide a new and deserved visual place for welsh women

although her subjects are imagined, each portrait is embedded in its time and loaded with historic references. continuing jones' long-standing interest in female historic figures, the details in which her subjects are adorned are extensive: from the clothing worn and the typical suffragist colours, to the treasured brooches identifying different factions and acting as trophies of imprisonment. These small yet significant details are all evidence of thorough archival research

the titles of the paintings are the names of welsh suffragists - names found on registers, petitions and pamphlets - grounding the exhibition in a sense of history by representing those actual living protesters who gained the important vote. at the heart of this new body of work is a striking sense of responsibility to do justice to those women who fought to establish equality

portraits of protesters, jones' most comprehensive exhibition to date, contains work on both intimate and larger scales and is accompanied by an audio piece of recited speeches and articles from the suffrage campaign. the accompanying audio enhances the themes represented visually within the work, further rooting the exhibition in history while simultaneously linking the exhibition's audience with the Welsh suffragists through the words spoken and heard

jones' accomplished and recognisable technique has been developed through the study of the old masters and through incorporating her own contemporary visual language. her work has garnered serious attention, with this exhibition further establishing jones as one of wales' most prominent young painters

portreadau o brotestwyr

datagniad

mae gallery/ten yn falch o gyflwyno arddangosfa undyn o waith newydd gan yr artist seren morgan jones

gwêl *portreadau o brotestwyr* gasgliad o 13 o beintiadau newydd yn dogfennu merched y bleidlais cymreig ar ddechrau'r ugeinfed ganrif. man dechrau'r corff yma o waith yw ymchwil trylwyr jones a'i theimlad o ddylestwydd tuag at y pwnc, proses a welwyd wrth wraidd *Ilygaid hanes/history's eyes*, ei harddangosfa unigol gyntaf yma yn 2013. ehanga jones cwmpas portreadau traddodiadol gan ailymweld â hanes ac ail-ddychmygu a darparu lle gweledol newydd a haeddiannol i fenywod cymru

er bod y portreadau wedi'u dychmygu, mae pob un wedi'i seilio'n sicr yn ei gyfnod ac wedi'i lwytho â chyfeiriadau hanesyddol. diddordeb hirsefydlog jones yw ffigurau hanesyddol benywaidd ac mae'r manylion sydd ym mhob rhan o'i gwaith yn helaeth: o'r dillad a wisgir a'r lliwiau swffragetaidd nodweddiadol, i'r broetshau a nodai'r gwahanol garfannu ynghyd â symbolau carcharu. mae'r manylion bach ond arwyddocaol hyn i gyd yn dystiolaeth o waith ymchwil archifol trylwyr

enwir pob portread ar ôl un o ferched y bleidlais cymreig, enwau ganfuwyd ar gofrestrau, deisebau a phamffledi'r cyfnod. gwreiddia hyn yr arddangosfa mewn hanes, gan gynrychioli protestwyr byw gwirioneddol - y rhai a enillodd y bleidlais hollbwysig. wrth wraidd y corff newydd yma o waith mae teimlad trawiadol o gyfrifoldeb i wneud cyfiawnder â'r menywod hynny a frwydrodd i ennill cydraddoldeb. *portreadau o brotestwyr* yw arddangosfa fwyaf cynhwysfawr jones hyd yn hyn, a bydd yn cynnwys cyfeiliant sain o areithiau ac erthyglau ymgyrchu'r cyfnod. mae'r gwaith sain yn atgyfnerthu'r themâu a gynrychiolir yn y portreadau, gan wreiddio'r arddangosfa yn ddyfnach mewn hanes tra'r un pryd yn uno'r gynulleidfa gyda merched y bleidlais cymreig drwy'r geiriau a glywir

mae arddull adnabyddus jones a'i thechneg fedrus wedi'u ddatblygu drwy astudio'r hen feistri a'u huno â'i hiaith gyfoes hi ei hun. mae ei gwaith wedi derbyn sylw mawr, gyda'r arddangosfa hon yn sefydlu jones ymhellach fel un o arlunwyr ifanc amlycaf cymru



mari griffith,
art historian
[formerly of the
national gallery
+ royal academy
london]

'these are strong, skillful and
captivating paintings, which seamlessly
blend the european painting tradition
with the reality of our time; our
history, politics and visual culture

they also provide insight into the
artist's own identity, not only through
the personal elements she includes
in her work, but through her sincere
interest in women's history: how women
were treated and represented in the
past. using old visual traditions,
she redresses some of the injustices
of the past.'

'mae'r portreadau sydd i'w gweld yn yr
arddangosfa hon yn ddarluniau cryf,
celfydd a gafaelgar, sy'n plethu'r
traddodiad paentio ewropeaidd yn
ddiwniad gyda realiti ein hoes ni;
ein hanes, ein gwleidyddiaeth a'n
diwylliant gweledol

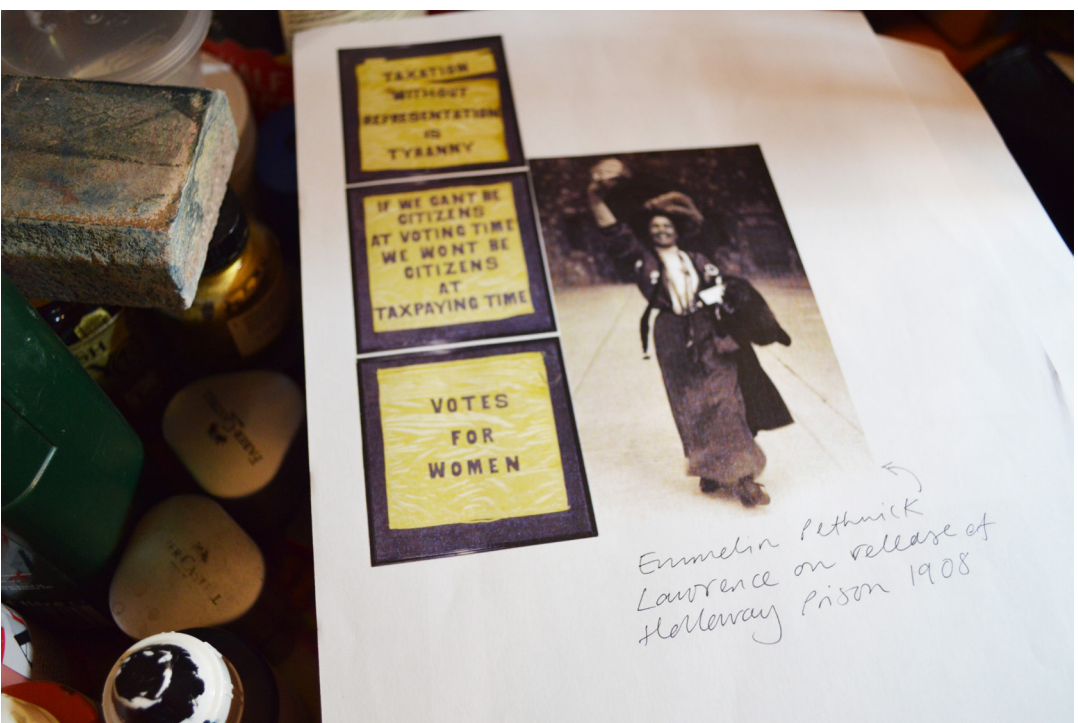
ond maen nhw hefyd yn codi cwr y llen
ar hunaniaeth yr artist, nid yn unig
drwy'r elfennau personol y mae hi'n eu
cynnwys, ond hefyd drwy ei diddordeb
didwyll yn hanes merched: sut oedden
nhw'n cael eu trin a'u cynrycholi yn
y gorffennol. trwy ddefnyddio hen
draddodiadau gweledol yn eu herbyn
eu hunain, mae hi'n unioni rhai o
anghyfiawnderau hanes'

mari griffith,
hanesydd celf
[gynt o'r oriel
genedlaethol +
academi brenhinol
llundain]



Mabel Cooper
outside Bow St
Court Bristol 1912

Millicent Garrett

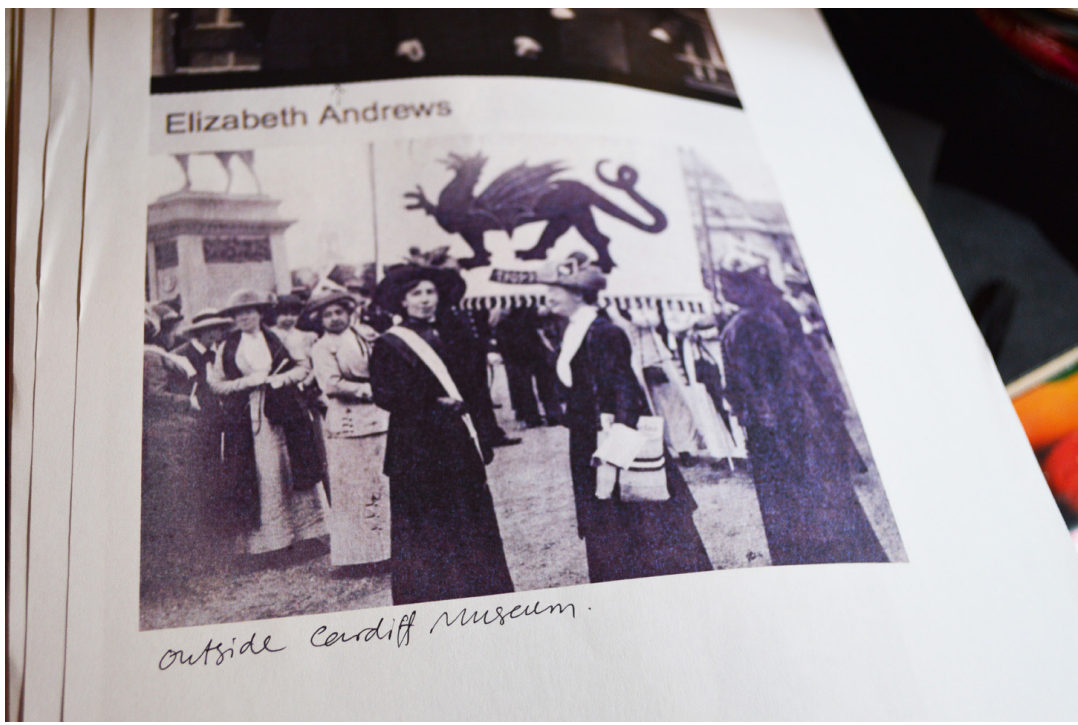


TAXATION
WITHOUT
REPRESENTATION
IS
TYRANNY

IF WE CAN'T BE
CITIZENS
AT VOTING TIME
WE WON'T BE
CITIZENS
AT
TAXPAYING TIME

VOTES
FOR
WOMEN

Emmeline Pethick
Lawrence on release of
Holloway Prison 1908



Elizabeth Andrews

outside Cardiff Museum.



NEWPORT
VOTES FOR WOMEN

WOMEN'S
FEDERATION
OF
SUFFRAGISTS

NEWPORT
W.S.P.U.
NEW SUFFRAGE
FOR
WOMEN
WOMEN'S
SUFFRAGE
SOCIETY
NEWPORT
W.S.P.U.

seren morgan
jones

'as we approach the 100-year anniversary [2018] of british women being given the partial right to vote, i realised i knew very little about the part the women of wales played in the suffrage movement. with *portraits of protesters* i hoped to explore the less well known individuals that made up the nameless masses who helped achieve the right to vote for British women

it is important the viewer can relate to these women and for this they must seem to have once lived. i hope these portraits give the viewer an opportunity to look these women in the eye, across the distance of time, to see what drove them and how the decades of protest and struggle affected them'

'wrth i ni nesáu at ganmlwyddiant [2018] pasio'r ddeddf a roddodd yr hawl rannol i fenywod bleidleisio, sylweddolais nad oeddwn yn gwybod llawer am ran y gwragedd o gymru yn y mudiad Swffragetaidd. gyda *portreadau o brotestwyr* rydw i am roi lle i'r unigolion llai adnabyddus oedd yn rhan o'r llu dienw a helpodd ennill yr hawl i bleidleisio i fenywod prydain

mae'n bwysig i'r gynulleidfa allu unieithu â'r menywod hyn ac i hyn i ddigwydd, mae'n rhaid iddynt ymddangos fel cymeriadau go iawn y cyfnod. rwy'n gobeithio y bydd y portreadau hyn yn rhoi cyfle i'r gynulleidfa edrych i lygaid y menywod hyn, ar draws pellter amser, er mwyn gweld beth oedd yn eu symbylu a sut y bu i'r degawdau o brotestio a brwydro effeithio arnynt'

seren morgan
jones



sophie mary allen, 2015
oil + acrylic on canvas
51 x 41cm
£2250

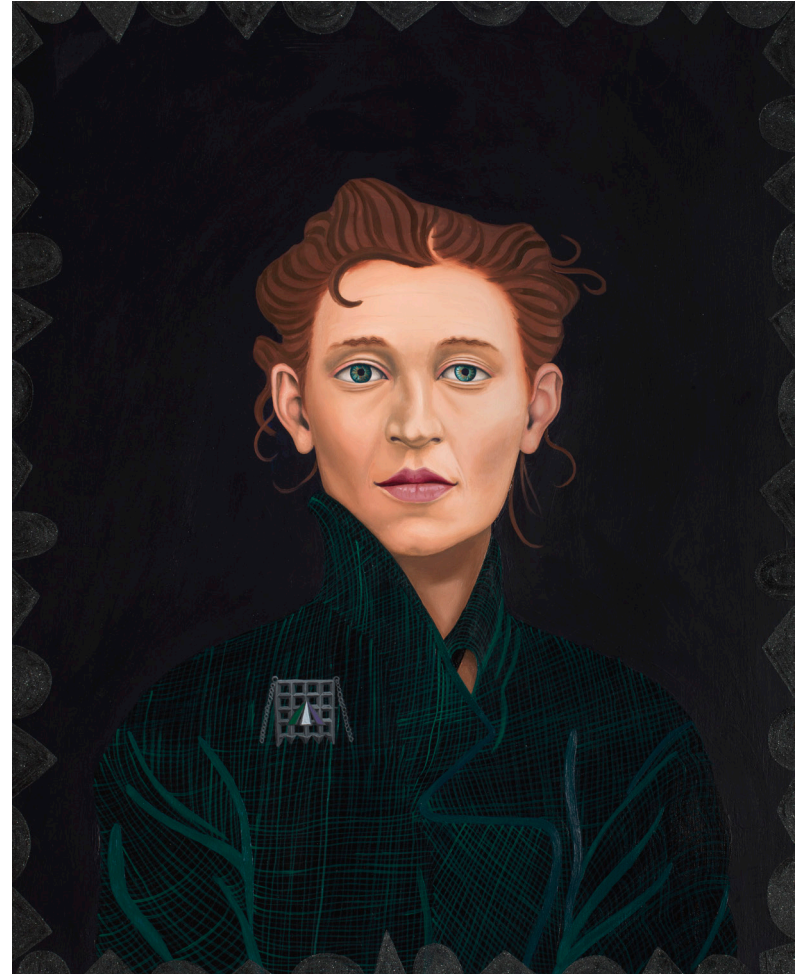
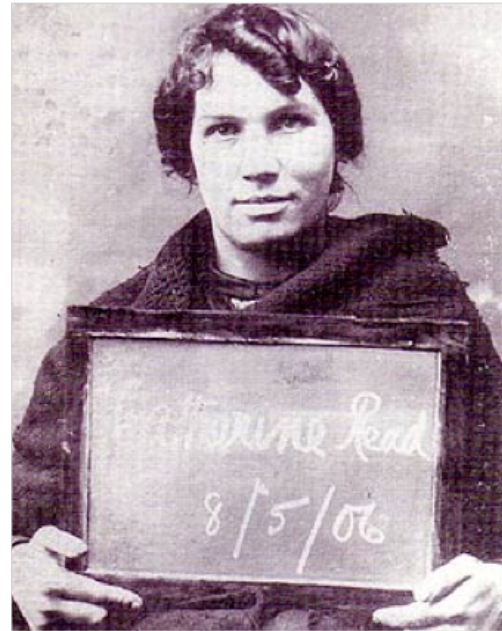




fig. 1 is a mugshot of emma golden - emma goldman [kaunas, 1869 - toronto, 1940], an anarchist lithuanian of jewish origins, known for her writings and manifestos - she was a pioneer in the struggle for the emancipation of women. jones used the image as the basis for the portrait 'mary sophia allen', an image of a militant suffragette on leaving prison



jones studied many different mugshots of edwardian women as references as they tended to be looking directly down the camera + were more likely to be images of the lower classes as this was one of the very few times, if ever, these women were photographed

'i felt it was interesting to use images of women who were on the wrong side of the law as many militant suffragettes did end up in prison but many of these women were in prison for less heroic reasons [e.g. public drunkenness, prostitution etc]. i wanted to try and create images of women that were multi-faceted + not just 1 dimensional heroic figures + i saw these mugshots as a way of helping that process. it also follows in the traditions of many painters before me using prostitutes + poorer people as models such as caravaggio, lautrec + degas'

- seren morgan jones

PORTRAIT AND DESCRIPTION OF HABITUAL DRUNKARD.

Register No. 17.

Name and alias—ELIZABETH THOMPSON, "Hodson," "Nellie Hodgetts," "Amy Thomas."

Residence—70, Francis Road, King's Norton.

Place of business or where employed—None.

Age—29. Height—5 feet 4½ inches. Build—Proportionate. Complexion—Fresh.

Hair—Light Brown. Eyes—Grey. Shape of nose—Sharp. Shape of face—Oval.

Peculiarities or marks—Slight white scar right cheek.

Profession or occupation—Dressmaker and Prostitute.

Date and nature of conviction—11th March, 1903. Drunk and disorderly Prostitute. Fourteen days' hard labour.

Court at which convicted—Birmingham City Police Court.

© newsteam

PORTRAIT AND DESCRIPTION OF HABITUAL DRUNKARD.

Register No. 44.

Name—SARAH HENSON.

Residence—Hospital Street.

Place of business or where employed—None.

Age—37. Height—5 feet 3 inches. Build—Slim. Complexion—Pale.

Hair—Brown. Eyes—Brown. Shape of nose—Ordinary.

Shape of face—Thin.

Peculiarities or marks—Scar bridge of nose; slight scar right eyebrow.

Profession or occupation—Dressmaker and Prostitute.

Date and nature of conviction—9th January, 1904. Drunk and disorderly. Convicted and placed upon the Black List.

Court at which convicted—Birmingham City Police Court.

N.B.—Should any known Habitual Drunkard attempt to purchase or obtain any intoxicating liquor at any premises licensed for the sale of intoxicating liquor by retail or at the premises of any registered Club it is requested that the licensed person or the person refusing to supply the liquor will, as soon as practicable, give information of such attempt to the Police of the District, in order that the law may be enforced.

To the Licensee of the Registered Club
To the Secretary of the Registered Club

Whose special attention is called to above.

© newsteam

sylvia pankhurst designed the famous 'holloway prison brooch' which took the form of a portcullis with a prisoner's arrow to the front. the three parts of the arrow were coloured violet, green + white and it was given to those who had been imprisoned for the cause



british museum collection - suffragette-defaced penny, united kingdom, 1903

this coin - a perfectly ordinary penny minted in 1903 - was part of this civil disobedience. stamped with the suffragette slogan 'votes for women', it circulated as small change + spread the message of the campaigners. at the time, defacing a coin was a serious criminal offence + the perpetrators risked a prison sentence had they been caught. stamping a slogan on small change rather than a silver coin meant that it was less likely to be taken out of circulation by the banks. the message could have circulated for many years, until the law giving women the same voting rights as men was passed in 1928



della abraham, 2015
oil + acrylic on canvas
102 x 91cm
£3950



greta olson, 2015
oil + acrylic on linen
51 x 45cm
£2250





中国福建乌龙茶
烏龍
淨重 125 克
PHEENHONG
PHEENHONG TEA CO., LTD.



jessie jones, 2015
oil + acrylic on canvas
51 x 41cm
£2250



C. PANKHURST

3266-1



christabell pankhurst



suffrage campaign merchandise

rose davies, 2015
oil + acrylic on board
71 x 61cm
£2950

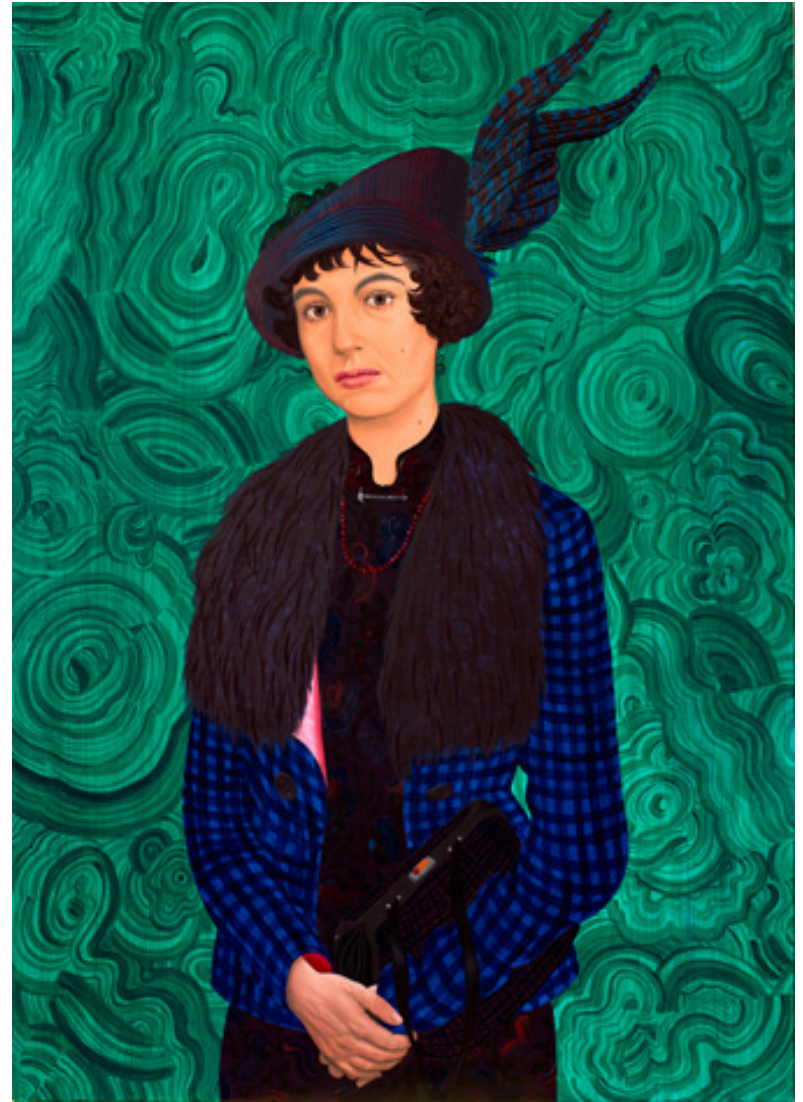




this silver toffee hammer brooch with the inscription 'votes for women'. the women's social and political union [W.S.P.U.] commissioned brooches like this for presentation to suffragettes who had taken part in the window-smashing campaign of 1912. this brooch was probably presented to agnes kelly

militant suffragettes used toffee hammers to smash the windows of shops, business + government offices - the protest was designed to disrupt public life + put pressure on the government to introduce a female suffrage bill. in November 1911, window smashing became an official W.S.P.U. policy. attacks on property over the following months resulted in the arrest of over two hundred women, many of whom received sentences of up to two months in halloway

nellie sheppard, 2015
oil + acrylic on canvas
100 x 70cm
£3750





edwardian style

mrs. maud harries, 2015
oil + acrylic on canvas
66 x 56cm
£2750



val terrill - south wales route pilgrim, 2015
oil + acrylic on board
30 x 28cm
£1500



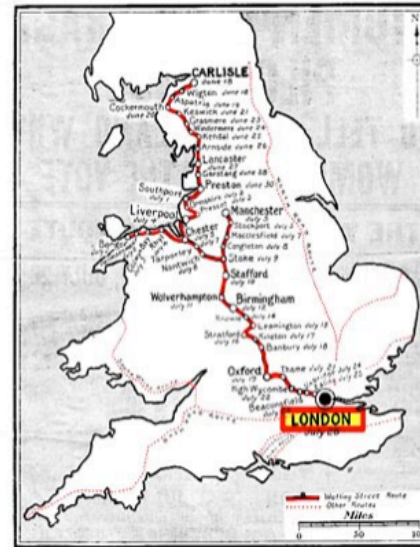
june 1913 – the pilgrimage, organised by the NUWSS, was intended to act as a counter to suffragette militancy, to create a spectacle demonstrating that women, while disciplined, were also law-abiding.

the map here shows the different routes which were organised, two strands came from wales - the North wales route + the South Wales route. women weren't required to walk all of it, they could do as little or as much as they wanted. means of travel ranged from on foot to bicycle, horse, horse and cart + motorcar

the pilgrims were encouraged to wear a 'uniform': they should wear black, navy, grey or white, to pin a straw NUWSS 'cockle-shell' badge to their hat and to carry their belongings in a red and white haversack with a white, green and red strap – the NUWSS colours

NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES
LAW-ABIDING NON-PARTY

THE WATLING STREET ROUTE



HELP THE CAUSE BY JOINING THE PILGRIMAGE FOR ANY PERIOD.

NATIONAL UNION
OF
WOMEN'S SUFFRAGE SOCIETIES



B99. JUNE, 1913.

THE PILGRIMAGE. WHAT DOES IT MEAN ?

IT MEANS THAT

there are thousands of law-abiding women who believe that it is only **just and right** that women as well as men should be allowed to vote for the Members of Parliament, because laws are made which concern women as well as men, and that women should therefore have some say in the making of the laws under which they work and live.

IT MEANS THAT

the women taking part in this Pilgrimage wish to bring more clearly home to you the reasons why they desire this reform, by travelling from all parts of Great Britain, North, South, East and West, spreading information about the work they are doing and the manner in which that work is carried out.

IT MEANS THAT

they wish to make a personal appeal for your help and to give you the strongest proof of their earnestness and enthusiasm in a just cause which it is in their power to give.



gladys williams - north wales route pilgrim, 2015
oil + acrylic on board
30 x 28cm
£1500





June 1913 - the pilgrimage



miss dorothy knight, 2015
oil + acrylic on canvas
51 x 41cm
£2250





in the image of a suffragette in prison clothing [flora copper], she is depicted mid-speech - some suffragettes would practice public speaking out of their cell windows to prepare them for further campaigning after their release

flora copper, 2015
oil + acrylic on linen
51 x 41cm
£2250



suffrage doll

museum number: 13.41.11 | source: collection of st fagans national history museum of wales

physical description: doll wearing a brown and teal woollen suit, a white cotton blouse with blue polka dots, and a pair of brown boots. her facial features have been drawn using black ink and her mouth stitched with orange yarn. in her right hand she holds a flag inscribed VOTES FOR WOMEN. she also wears a handbag made from cotton covered cardboard inscribed with the name MISS FLORA COPPER

merchandising was an important component of the women's suffrage campaign. dolls, badges, sashes + other branded goods were sold at bazaars to generate income for the movement. the motivation behind the making of this doll is unclear. it may have been made to poke fun at the militant suffragettes - the name *flora copper* being a satirical reference to their many scimmages with the police





these rocks, which the militant suffragettes used for a window smashing campaign, are part of the museum of London's collection

'until i watched a documentary about the suffragettes in 2013, i hadn't realised how extreme the methods of some of the suffragettes were, from arson, destroying the contents of postboxes [to disrupt the country's ability to communicate] to physically assaulting the then prime minister, lloyd george. we don't know to what extent these militant actions were done by welsh suffragettes and in wales, but we do know of one famous case of lady rhondda who was involved in protest marches with the pankhurst's, jumping onto the running board of liberal prime minister h.h. asquith's car in st andrews and attempting to destroy a post-box with a chemical bomb'

these activities resulted in lady rhondda standing trial at the sessions house, usk and serving a period of time in the prison there. she was released only after going on a hunger strike



The Very Salt of Life
edited by Jane Aaron and Ursula Masson

TURNING THE TIDE
The Life of Lady Rhondda
AND

e.a. cleeves, 2015
oil + acrylic on board
30 x 28cm
£1500



hilda davies, 2015
oil + acrylic on board
30 x 28cm
£1500





seren morgan jones was born in 1985 in aberystwyth, wales. she graduated from central saint martins college of art, university of the arts london, in 2009. jones has exhibited extensively throughout the uk and had her first london solo show in 2010.

selected solo + group exhibitions

llygaid hanes / history's eyes, solo exhibition, gallery/ten, cardiff, wales [2013], my women, solo exhibition, salon contemporary, london, england [2010]

new welsh art, gallery/ten, cardiff, wales [2014], summer, gallery/ten, cardiff, wales [2014], spring, gallery/ten, cardiff, wales [2014], winter, gallery/ten, cardiff, wales [2013], group exhibition, art in action, oxford, england [2013], project/ten exhibitions, various locations, cardiff, wales [2012], summer in the city, group exhibition, ben uri gallery, london, england [2011], #1 project nim : mass, group exhibition, recession studios, london, england [2011], project/ten exhibitions, various locations, cardiff, wales [2011], best of the uk: 2009, group exhibition, salon contemporary, london, england [2010], project/ten exhibitions, various locations, cardiff, wales [2010]

awards

tony goble award, national eisteddfod of wales, sir gar, wales [2014]

ganwyd **seren morgan jones** yn aberystwyth ym 1985. graddiodd jones o goleg celf saint martins, llundain yn 2009 ac ers hynny mae wedi arddangos ledled y d.u, gan gynnal ei sioe unigol gyntaf yn llundain yn 2010.

arddangosfeydd undyn a grwp dethol

llygaid hanes/history's eyes, arddangosfa undyn, gallery/ten, caerdydd, cymru [2013], my women, arddangosfa undyn, salon contemporary, llundain, lloegr [2010]

new welsh art, gallery/ten, caerdydd, cymru [2014], eisteddfod genedlaethl cymru, sir gar, cymru [2014], summer/haf, gallery/ten, caerdydd, cymru [2014], spring/gwanwyn, gallery/ten, caerdydd, cymru [2014], winter/gaeaf, gallery/ten, caerdydd, cymru [2013], art in action, rhydychen, lloegr [2013], project/ten arddangosfeydd ledled y ddinas, caerdydd, cymru [2012], summer in the city, ben uri gallery, llundain, lloegr [2011], #1 project nim : mass, sioe gymysg, recession studios, llundain, lloegr [2011], project/ten arddangosfeydd ledled y ddinas, caerdydd, cymru [2011], best of the uk: 2009, sioe gymysg, salon contemporary, llundain, lloegr [2010], project/ten arddangosfeydd ledled y ddinas, caerdydd, cymru [2010]

gwobrau

gwobr tony goble, eisteddfod genedlaethl cymru, sir gar, cymru [2014]

gallery/
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this catalogue is published on the occasion of the exhibition
cyhoeddir y catalog hwn ar achlysur arddangosfa

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portraits of
protesters

3 april - 2 may 2015

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cardiff, wales

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gallery/ten + seren morgan jones

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cat gardiner, seren morgan jones + mari griffith

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