

**“It was forty years ago today” –
Locating the early history of performance art in Wales, 1965-1979**

Interview details / *Manylion cyfweiliad*

Interviewee(s) / <i>Cyfweilai/Cyfweleion</i>	Christine Kinsey (CK) (speaker, female)
Interviewer(s) / <i>Cyfweilydd/Cyfweilywyr</i>	Rebecca Edwards (RE) (speaker, female)
Duration / <i>Hyd</i>	01.52.07 CD 1: 01.08.33 CD 2: 00.43.34
Recording Date / <i>Dyddiad Recordio</i>	3 February 2010 [2010.02.03]
Location / <i>Lleoliad</i>	Interviewee’s studio, Hayscastle, Haverfordwest
Access Restrictions / <i>Cyfyngiadau Defnydd</i>	Open
Recording Equipment / <i>Offer Recordio</i>	Marantz 661 and tie microphones
Recording Notes / <i>Nodiadau Recordio</i>	Short break after approximately 90 minutes. Change of location for second part.
Signal Processing / <i>Signal Prosesu</i>	Second part of the interview, interrupted by break, edited into one file. Timeline continuous.
Number / <i>Rhif</i>	IWFYAT-SI-1

Key people / institutions mentioned:

BJ – Bryan Jones
CCA – Cardiff College of Art
JS – Judith Serota
KW – Keith Wood
MF – Mik Flood
PC – Paul Chandler
PJ – Peter Jones
PK – Patrick (Paddy) Kitson
SA – Steve Allison
WAC – Welsh Arts Council
WEA – Workers Education Association

Performances mentioned:

(Numbers refer to reference numbers in *IWFYAT Database* www.performance-wales.org)

DB 190 – Cameron and Miller *Flowers and Flesh*
DB 981 – *Cardiff Arts Centre Project Benefit event*
DB 1212 – Moving Being *The Real Life Attempt* [or: *Signs, Angels, Sun*]
DB 1286 – Various *Pavilions in the Park* [Newport]
DB 1323 – Various *Unknown* [Chapter Shop on Queen Street – possibly called *New Art*]
DB 1620 – Various *Pavilions in the Park* [Cardiff]
DB 1623 – Peter Dockley *Unknown*
DB 1693 – Peter Dockley *Wax Images*
[not in database] various artists, organiser David Mayor *Fluxshoe*

Interview Summary:

Time Amser	Speaker Siaradwr	Summary Crynodeb
CD1		
Introduction; origins of Chapter; new arts centres in the UK		
00.00.00	RE	Interview introductions. Asks CK about the origins of Chapter Arts Centre, Cardiff.
00.00.41	CK	Bryan Jones (BJ) and Christine Kinsey (CK) were living in Cardiff and were both working as teachers. Mik Flood (MF) came to stay at their house Christmas 1968 for a month. The three began to talk about lack of facilities in Cardiff to make or show art, particularly the lack of galleries. Following these conversations, the three decided to set up an arts centre. MF moved to Cardiff, and they began to organise events during 1969.
00.02.41	CK	The first events were mostly music-related. Contacted Steve Allison (SA), who was organising the music programme at Cardiff's Student Union; decided to organise a pop festival as many of these were happening at this time [DB 981]. SA suggested the line-up, including Pink Floyd and Black Sabbath. Rented Sophia Gardens [Cardiff] as they wanted a large space. [Visual and performance] artists were invited to show work during the afternoon of the festival; included mime artist Tony Crerar. The festival ran for over 12 hours. CK recalls arriving by bus and seeing many people queuing and wondering what event they were there for. Over a thousand people attended, but the event only just broke even; the purpose had been to generate money in order to enable the group to rent a space for the arts.
00.05.27	RE	Asks about the arts scene in Cardiff at the time.
00.05.45	CK	There wasn't an active arts scene other than a music scene, which was primarily based in Cardiff Bay. Jazz and folk were especially prominent. Talks about the Silva family on Bute Street, who organised gigs in their living room; this was known as the Ghana Club. Well-known musicians would come from Ronnie Scott's Jazz Club in London. Talks about the Howard Roberts Gallery, which mainly showed works by well-known painters. However, CK can recall that there was 'change in the air', and that artists were looking for different kinds of spaces to show and make work. Placed an advert in the <i>International Times</i> – a well known avant-garde newspaper at the time – asking if anybody would be interested in joining their Arts Centre Project Group. The only response came from Peter Jones, then Art Director of the Welsh Arts Council, who expressed interest in the idea.
00.08.29	CK	Began looking at other arts centres in the UK, including Drury Lane in London. Knew that type of centre wasn't what they wanted in Cardiff, as it was more of a 'drop-out' place. Also visited York Arts Centre, and St Katharine's Dock in London, which was closer to what they envisaged. Believes Joe Tilson and Joss Tilson and Caroline Tisdall were involved with St Katharine's Dock, where they had rented a warehouse and created studio spaces that were then rented out to artists by the square foot. This was similar to their idea for Cardiff: a space to create as well as to show work.

00.09.50	CK	First Cardiff building they looked at was an old car warehouse on Bute Street. [<i>points to a photograph of space</i>]. This was not a particularly large space. They imagined having a performance space for poetry and jazz in the back and a gallery at the front with studios upstairs.
Queen Street Shop project; move into the old Canton High School; early user groups		
00.11.11	RE	Asks about early user groups in arts centre
00.11.42	CK	Discusses the evolution of Chapter. Prior to moving to the current Chapter building, they rented a shop on Queen Street [Cardiff's main shopping precinct] that was used as a gallery space, and from where they also broadcast jazz and poetry out into the street during rush hour. What would later become the Zoo Group [Cardiff-based performance group originating in the art school] did some performance work in this space. While there, they ran a "feasibility study" followed by symposium in the Reardon Smith [lecture theatre in National Museum Wales building] asking members of the public what they wanted of an art centre in Cardiff. Describes the response as 'amazing', which gave them confidence to approach the city council and ask if they had a building for rent as they had realised the car showroom in the Bay would not be large enough. They were offered three buildings: the old fire station on Dumfries Place, a junior school on Crwys Road, and the old Cantonian High School in Canton. [DB 1323]
00.13.35	CK	Visited the Old Cantonian High School. Had been empty for five years; describes the 'terrible' condition of the building. As the building was large, they could offer space to different art forms (visual arts, theatre, dance) and organisations. There had previously been no professional dance companies in Wales, and at the Cantonian site they were able to offer space to such groups. Notes that they didn't want it to be 'elitist' and wanted to involve the community. Canton offered the opportunity of 'rooting themselves in the community there'. The building at this time was 467,000 sq ft of derelict space. Had visions for a theatre, cinema, studios, bars and restaurants but had no money. Therefore they moved into the building, opened the doors, and then artists instantly began to move in, renting space by the square foot. Describes several important moments that created a 'rock-solid bed for Chapter to develop out of'. WEA moved in, which gave them link to the community. Recalls 'Big Jim' Fletcher, a redundant steel worker, who came to help refurbish the building. Everyone physically working to build the place. Other local groups such as Cine Society moved in and built a cinema; describes the creation of Chapter cinema. Creation of the gallery space. Other groups moved in, including the South Wales Arts Society and Everyman Theatre. Believes that Chapter grew from a local need, but also from a political desire: artists were being trapped into a commercialism that controlled artistic development, and so they were looking for ways to produce and present art in spaces that weren't necessarily galleries, making them available to more people and involving more artists. This was important for Chapter; then link between the production and presentation of work was key to the development of Chapter.
00.19.34	CK	Recounts activities of the WEA; mentions Rhodri Morgan, Paddy Kitson and others who helped or were tutors. The nursery run by their wives, Di Kitson

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		and Julie Morgan. Generations of children having come to the nursery at Chapter are now bringing their own children. Julie Morgan and Grace Morgan ran schools in the summer for gypsy children. CK emphasises the community aspect of Chapter.
Early examples of art and performance at Chapter		
00.21.02	CK	CK was responsible for administrating the gallery and theatre, and (volunteer) Judith Serota organised concerts. BJ and MF responsible for cinema and music. Everyone was doing administration as well as building work. Discusses the types of music events organised, including contemporary composers, noting that many were new to Cardiff. Describes a 'coming together of energies from all sorts of directions'. One of the next stages in the development was the move into Chapter of theatre-dance company Moving Being and Geoff Moore. Came out of contemporary school of dance in London. [i.e. London Contemporary Dance School at the Place]
00.22.23	RE	Asks about memories of performance work.
00.22.42	CK	Had converted four classrooms into large gallery space to show wall-based work, but they also wanted to show work that was coming 'off the walls' and became performance. Recalls Peter Dockley and a performance artist called John were the first performance works to be shown in the gallery space. Describes Peter Dockley's work with wax, seeds, vegetable matter, snails and rats [DB 1623]. The piece was in place for several weeks, and as the animals were consumed their bodies would disintegrate. This was the first performance piece in Chapter.
00.25.06	CK	Peter Dockley returned again to work at Chapter. For this they took over a solicitor's office on Dumfries Place, Cardiff [DB 1693]. The office was laid out with props and figures made of wax, which Dockley would burn by blowtorch to make them disintegrate. The first Monday morning after the opening, CK received a phone call from the fire brigade to ask if they knew what was happening as members of the public had rung in to report fires, causing controversy. First time these boundaries had been broken in Cardiff.
00.26.35	CK	Other artists that came to Cardiff were Shirley Cameron and Roland Miller. CK describes content of <i>Flowers and Flesh</i> [DB 190], staged in the large open downstairs space. [refers to photograph] BJ and CK designed the posters for all these events, a few of which are now in the V&A Museum. V&A actively pursued the archiving of Chapter publicity materials.
Establishing the arts centre; Moving Being		
00.27.42	CK	Describes the continuing renovation work undertaken by MF and BJ with the help of volunteers. Raised £1,250 from the Arts Council. They paid an annual peppercorn rent of £1,000 to the local authority, and so had only £250 left to pay themselves and convert the rest of the space. Discusses support received from Peter Jones (Welsh Arts Council), the WAC's new <i>Housing the Arts</i> department, the WAC's finance director, and later from [drama officer] Gilly Adams.
00.29.16	CK	When Geoff Moore and Moving Being moved in, with them came the lighting designer Peter Mumford, administrator Mary Mumford and Pam Moore.

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		Describes the move by the company from London to Cardiff. Chapter decided to raise money to build a theatre downstairs, as there was no easy public access to the upstairs area. Various companies and artists used this space, including Pip Simmons Group, 7.84, John McGrath, Bruce Lacey, Bonzo Dog Doo Dah Band.
Local art scene in Cardiff and South Wales		
00.31.08	RE	Asks about Chapter's relationship with local arts places and the establishment of networks.
00.31.43	CK	The Casson Theatre, Splott, Cardiff [now Rubicon] was where Everyman Theatre performed. Discusses the relationship between Chapter and the Cardiff College of Art [CCA], for example through the Zoo Group. Keith Wood [KW] [a former student at the college] set up theatre company Highway Shoes and staged several shows at Chapter [DB964, DB970, DB1589, DB1907-1914]. Later, links developed with the Lexington Restaurant, Queen Street, and KW created performances for the restaurant [DB1909]. References Zoo Group exhibition with John Gingell, Di Setch, KW and Colin Ainsworth [DB1696]. There weren't any groups in Cardiff at the time, other than amateur groups that had links with Chapter at this time. When searching for exhibitions, Chapter often showed artists that had links with Wales.
00.33.44	CK	Notes an extraordinary period of time in Newport Art College during the late 1950s and throughout the 1960s, during which students received study grants, which was particularly beneficial to students from the South Wales Valleys. Wanted this group of artists who began in Newport to be shown in Chapter; included John Selway, Vincent Tutton [i.e. Vince Tutton], Alan Osborne. Chapter connected locally to artists. CK saw Chapter as 'a window on the world and a doorway into Wales'; wanted Chapter to have a vista that was about Wales and based and connected in Wales, but also reflected what was happening in other places. Invited artists who were working in traditional and new media. Cameron and Miller were the first artists CK saw who made use of video.
Early audiences; support through volunteers; relationship with council; controversies		
00.35.48	CK	Describes Cameron and Millers' video work. Placed a dozen screens in the downstairs space that was showing various images. [DB189?] CK comments that this type of work would be developed further in the future, emphasising Cameron and Miller's foresight.
00.36.21	RE	Asks about the response to these new types of art and who the audiences were.
00.36.38	CK	Notes that they tried to forge links with local junior schools, and recalls several local primary heads were very enthusiastic. Mentions Robert Motherwell's Paper Works and Cameron & Millers' <i>Flowers and Flesh</i> [DB 190]; schoolchildren attended with their teachers. These children now return as adults. Wanted to attract children to Chapter in order to encourage their parents and families to come as well. Did not expect this to happen overnight, as the work offered was avant-garde and work of this kind had not previously been shown in Cardiff.
00.38.16	CK	Emphasises the role the cinema played in the process of bringing people to

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		Chapter. Recalls technical problems with the projector, which kept breaking down; Chapter purchased second-hand equipment from other cinemas. In time, CK believes that people realised how hard CK and others were working in order to run and programme a large arts venue. Courage Brewery supported the venture by selling their beer at the bar. Opening the bar added more work tasks.
00.40.35	CK	Recalls key people helping during this period, including architect Ian Grant Roberts, who volunteered help, and Julie Ward, who worked in the office. With the support of Peter Jones and the Arts Council, they began to be able to employ more people to help. But not much help in the first eight years.
00.41.30	CK	Remembers Moving Being pieces <i>Signs, Angels, Sun</i> [aka <i>The Real Life Attempt</i>] [DB 1212] as being 'remarkable' and 'beautiful'. Moving Being started touring internationally out of Chapter. Other companies moved in, including Centre for Performance Research [then Cardiff Laboratory Theatre] at the gym, out of which came the Magdalena Project and Brith Gof, Masquerade Theatre, including Dek Leverton and Vanya [Constant]. Dance (which was new to Cardiff) began to develop. Film-making also grew. CK recalls wanting to set up a sound recording studio and a dark room; managed to establish the latter but not the former. CK considers these developments as helping the building to expand and respond to the needs of their audiences.
00.43.35	CK	Chapter was also creating controversy in Cardiff, and received bad press from city councillors.
	RE	Asks about the nature of their objections.
	CK	Believes that they disapproved of the type of work that was taking place at Chapter.
	RE	Asks if they came to see the work themselves to pass judgement, or if they were basing their criticisms on secondary reports.
00.44.47	CK	Tried on several occasions to get the councillors to come and see work, but very few came. Through WEA there eventually were councillors who were 'on their side' - PK became leader of the council and supported them. There was a major controversy over the showing of late-night films. Discusses the relationship with the immediate locality around Market Road [location of Chapter]. Recalls trying to attract people to Chapter but understands why some local people weren't convinced by the fact that the school building was being used in this manner; recalls some particularly vicious and personal attacks in the local press. CK believes it took 'eight years and more' to convince the local community that Chapter was worthwhile. It had to grow naturally.
Early film and poetry at Chapter		
00.47.30	CK	Chapter develop from responding to the needs of artists. Notes the growth of filmmaking at Chapter. Remembers the cinema manager, Bernie Living. Living had played saxophone with Manfred Mann and later joined Moving Being, and subsequently stayed in Chapter, changing his name to Lee Buick. Notes the strong influence of <i>On the Road</i> at the time. Considers it an exciting time, planning month by month, deciding on which exhibitions, music, theatre, poetry that they wanted to show. Recalls thrill at invitation to

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		Yevtushenko. Mentions poets who ran poetry group, who invited Basil Bunting and Seamus Heaney. Keith Martin and Fred Daly organised these readings on a voluntary basis. Describes energy of people, who wanted to help and develop
Programming the early work		
00.50.18	RE	Asks CK of her role as programmer; if she was familiar with all the programmed work or if it involved an element of risk.
00.50.45	CK	Describes the process as 'we kind of went with it, really'. Said yes to opportunities. At the beginning they were trying to rent out spaces to try and stay open, for example to the Hare Krishna group. Believes the eclectic mixture of groups and people made Chapter what it is. People would rent space but then offer to help with renovations. CK, BJ and MF were in touch with what was going on in other places. Other art centres were being set up, but like Aberystwyth Arts Centre were under the auspices of an university. CK met [artist] Ivor Davies through the centre with which he was involved in Edinburgh. Theatre Companies knew there was a venue and so would contact Chapter. Mentions Chapter's close relationship with Pip Simmons Group. Other regular visitors included Welfare State, Hull Truck, John McGrath and 7.84 (who were linked with the Miners' Gala). Notes the strong network of theatre companies working in political theatre and agitprop, and that many artist were producing work that was political. CK wanted to create a space that allowed for this work to be heard.
00.53.59	RE	Asks if these networks were loosely personal, or if they developed through word of mouth or advertising.
00.54.18	CK	Completely through word of mouth; they did not advertise after the first advert in <i>International Times</i> . Believes that Chapter 'just grew', and that it attracted a palpable creative energy. All these things began to happen 'and fitted together like a jigsaw'. Notes that it was often financially difficult, but managed to keep going. BJ and CK eventually decided to leave to pursue their own art practises and CK wanted to teach; knew at this point that Chapter needed other skills but did not want to give up her own creative ambitions. Compares establishing Chapter to building an enormous sculpture where the people were the active parts within in. It was a very creative period, but it needed a strong financial basis to continue and someone to look after this. CK and BJ had thought at the beginning that they would be able to rent their own studio once they had set up their arts centre; this intention was at the back of their mind throughout their time at Chapter.
Fundraising; establishing Chapter; leaving Chapter		
00.57.44	CK	Recalls receiving a phone call from Chris Peachment at the Royal Court regarding a tour of <i>Sizwe Banzi Is Dead</i> by Athol Fugard. It was the first time members of Serpent Players from Cape Town had been able to leave South Africa; the company featured Winston Ntshona and John Kani. CK was asked if Chapter would show the production. Paul Chandler [PC], who was then running The Theatre Upstairs at Royal Court, had long phone conversation with Chapter on this occasion. CK believes that work undertaken at Chapter was history-making, and <i>Sizwe Banzi Is Dead</i> was an example of such work. Remembers Winston Ntshona helping CK with a pinboard. Production was

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		‘incredibly successful’. When CK and BJ decided to leave Chapter, CK recalled her conversation with PC, and thought PC would be ideal as a financial manager, with MF as director. PC was initially unsure but eventually came to Cardiff and succeeded in putting Chapter on a sound financial basis. He understood artists and the way they work and was also a remarkable accountant and financial manager. It was then that Chapter began to develop in other directions; CK adds that she believes Chapter would not exist today had it not been for PC.
01.01.07	RE	Asks if was PC able to attract further external funding or whether he managed mainly existing funds.
	CK	CK, BJ and MF did not have time to raise funds and weren’t paying themselves much in terms of a salary; recalls being paid only £15 a week. PC was able to dedicate more time to raising money, to work with the Arts Council and other funding bodies. Notes that during the early period they had raised some money; secured money from the Gulbenkian to buy projectors and to refurbish the cinema. Money had to be raised from several sources during their early years, but they were unable to dedicate themselves as was necessary as they were too busy running the centre and refurbishing the building.
Chapter’s first birthday party		
01.03.08	RE	Suggests that the creative community seemed to form quicker than the finances that could sustain such activity.
01.03.30	CK	Thinks Moving Being moved into Chapter in 1971. After opening the doors and before anything had been done to the building, Cameron and Miller moved in and started to work, as did Jeff Nuttall, John Darling, Rose [McGuire] and ‘Angela’ [i.e. Clare Darling?]. Always had events going on in downstairs spaces, with the upstairs being used as rehearsal spaces. When Moving Being moved in, they used the expertise of Peter Mumford to help design the theatre space [upstairs]. Recalls Chapter’s first birthday party [DB1694], the first time Chapter attracted a large audience. Describes the party and artists involved; Peter Kuttner’s multi-coloured food, kinetic sculptor Charlie Byrd, performance by Bath Arts Workshop (involving coloured smoke) [as Natural Theatre Company] and by Bruce Lacey and Bonzo Dog Doo Dah Band. It was a celebration of still being in existence after a year. Afterwards Moving Being moved in; recalls the contribution of labour and physical work by the company in the continuing renovations.
0108.27		[reference to birds outside; decide to interrupt recording] [change of location of interview]
CD 1 Ends: 01.08.33		
Part 2/ CD 2		
Summer activities		
00.00.00	RE	Asks about a “summer school” in Chapter in August of 1972 that included the teaching of performance. RE believes it was intended for children.
00.01.02	CK	Is unable to recall the event in question being called a “summer school”. But believes children’s activities were held in the summer. The gypsy summer school was separate, and organised with the support of the Chapter nursery.

		[RE looks through notes to find reference to the event – was actually called the <i>Sixth Form Special</i> , sponsored by the WEA]. CK has no clear recollection of this event, but adds that WEA rented spaces and organised their own programmes. Mentions Drama Library, and amateur groups like the Everyman; all were separate organisations that programmed their own events, but were ‘feeding in and out of Chapter’.
00.05.12	RE	Asks why the <i>Fluxshoe</i> exhibition [DB 2319], also in 1972, did not come to Cardiff. [reference to ‘Heike’, i.e. Heike Roms, director of research project on performance art in Wales]
	CK	Recalls that they had written to Chapter at short notice and they simply did not have an available space; the event required use of the gallery and other spaces. CK can remember the documentation of the event and thinking it was perfectly suited for Chapter, but there was no time to reorganise other events. Although they often booked events at short notice, they were unable to do so in this instance.
Relationship with Welsh Arts Council		
00.06.51	RE	Comments on Chapter’s independence, especially compared to other art venues in Wales, which often had links to universities. [reference to ‘Sibyl’ – i.e. Sibyl Crouch, Taliesin Arts Centre, Swansea] Asks to what extent the Welsh Arts Council influenced Chapter’s programming.
00.07.44	CK	PJ was the link between Chapter and the WAC and its <i>Housing the Arts</i> department. CK believes <i>Housing the Arts</i> was established to help Chapter, as Arts Council funding could not be spent on capital, on building projects or revenue. In the early days, Chapter had to apply for funding for every individual event. Recalls keeping ‘the most bizarre accounts book’. As Chapter was a new-type organisation, new rules had to be established. <i>Housing the Arts</i> was able to fund building work and tap into other funds to support Chapter. The situation of revenue funding was difficult at the time, but the structure was already there in WAC to fund events.
	CK	Very early in its existence, Chapter received voluntary help from a solicitor, Alan Saunders, a member of the Everyman Group. He helped to set up Chapter as a limited company with charitable trust status. CK understands Chapter was the first organisation to be given this status. [CK refers to copy of Chapter’s first membership cards] ¹ Every time a member paid their fee, they became a shareholder in the company. And due to their charitable trust status there were advantages, such as not having to pay tax. Their first grant was £1,000. When CK left Chapter, its turnover was £250,000. At that point, Chapter was making over half its running costs (through bar and cinema), which CK believes to be an extraordinary achievement for such an organisation, and is still the organisation’s aim.
Role of Welsh language in Chapter’s early years		
00.13.12	RE	Refers to Sharon Morgan. Asks if Chapter had many links with Clwb Ifor Bach, the Cardiff Welsh-language club, as that was also established on a

¹ Image 9, Chapter up to 1976 [Powerpoint], C:\Users\hpadmin\Documents\Performance in Wales\Research\Interviews\Kinsey, Christine\Prep Chapter - events from DB

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		membership basis with the help of volunteers for language activities in a similar period, or links with similar groups.
	CK	Welsh-language organisations did not play a prominent enough role during the early years; CK notes that she is very glad to see that the Welsh language events are more prominent now. BJ and CK were not Welsh speakers, and so their world was that of English-speaking Wales. Recalls Welsh groups came and used the building – for Noson Lawen, poetry readings, etc – but developed very slowly. Adds that the slow development was also true in other parts of Wales. Notes that Chapter was established during the time of Welsh-Language Society’s [Cymdeithas yr Iaith Gymraeg] activism. Refers to Sian Edwards and Menna Elfyn as people who have contributed much to promote the Welsh language. Sian Edwards was Welsh literature director of Arts Council at the time. CK, BJ and MF were aware of the political campaigns. Although they were the ones designing the programme for Chapter, they were mostly showing work that they had been offered, responding to the needs of what was happening at the time. As Welsh-language performance, dance, film etc. began to develop and become more prominent, this began to be reflected in Chapter’s programming.
00.18.25	CK	Notes that her experience in Chapter covered only the first 8 years. After leaving in 1976, Chapter developed in interesting ways with PC and MF running it together. Suggests that RE talks to MF about the performance work during the period following her departure until 1980. Mentions artist Mac Adams, who attended Cardiff College of Art, and who CK believes worked with Tom Hudson [Director of Studies at CCA] there. Also believes that Hudson brought over group of American students, and Mac Adams met his partner Barbara [i.e. Barbara Whedon] on one of these trips and they then moved to New York. MF commissioned him to do a piece in Chapter; Mac Adams built a fur-lined swimming pool outside, which contained floating ‘dead’ bodies. MF built further connections with American artists.
Cardiff College of Art		
00.21.25	RE	Asks about teaching at Cardiff College of Art; CK had mentioned previously that female students taught by her at Cardiff High did not flourish in the way she expected after they entered CCA.
	CK	Had concerns about how the Foundation Course at CCA had changed during the late 1960s. At the time CK left Newport Art College in the mid-60s, the examination for National Diploma in Design was still a 3-figure composition. Acknowledges that change was needed in art education to reflect major social and cultural changes at the time. Describes development of DipAD; art college were changing to becoming part of universities system. Teaching qualifications became BEd instead of ATD [Art Teacher Diploma]. ‘Change was in the year’. CK took a year out before returning to Newport to do a BEd. By this time Tom Hudson (TH) had arrived at CCA via Leeds and Leicester; had met Terry Setch in Leicester. Also mentions Harry Holland, who became tutor in Cardiff. CK became concerned because students from Cardiff High were told to forget everything taught to A Level and to begin a new kind of education; an idea that continues to this day. Although CK believes that TH had a well-

		formulated idea about how he wanted to change art education, she is unsure if there was enough time to fully formulate these ideas. Students' ideas were 'being deconstructed but there wasn't enough support to reconstruct them'. A lot of the Foundation year at CCA was theoretical study, based around Bauhausian ideas. CK feels that the ideas or knowledge that the students possessed prior to starting university was therefore being undermined, and that they did not receive enough support to allow them to find an individual voice and a language to create roots from which to grow.
00.28.09	RE	Mentions that during this period CCA was introducing performance into the curriculum. Asks if CK was aware of this.
	CK	CK was aware of this, as she was teaching part-time in Cardiff High in 1969, the same year as they hosted the pop concert and opened the shop in Queens Street. CCA students and staff (mentions 'Keith Ainsworth' – i.e. Colin Ainsworth; John Gingell) performed in the shop, and CK believes that these students got a lot out of the experience. Conversely, suggests that students who wanted to work in a more traditional way didn't have the opportunity to do so; adds that the situation was similar in Newport. Courses became about concepts and not about ways of working; painting and drawing weren't encouraged. Comments that it is difficult when figures with strong personalities (mentions Tom Hudson and Craig Martin of Goldsmiths) impose strong ideas onto an institution. Adds that one has to be very aware of the changes that are made in education, as one is dealing with young people's lives. Believes that some of the changes that took place in art education throughout Britain at this time did not meet the needs of all students. Adds that it was a mistake that drawing came to be regarded as a useless activity, as it is actually an intellectual exercise.
00.32.07	CK	Drawing is not only about seeing, but about abstraction and thought process. Describes drawing theory; believes there is a need to understand the process in order to be able to perceive the world around us. Proposes this process is essential in order to fully develop a visual language, and that the intellectual process has now been lost as drawing is considered to be not difficult. Does not know how it may be regained as more than several generations have now missed out on this process.
Women in art		
00.34.20	RE	Comments that the students that she is able to list that came out of CCA [also known as Cardiff School of Art and Design] (with a performance art practice) are predominantly male. Asks CK if this strikes her as surprising.
	CK	The colleges that CK was most aware of at the time were Newport and Cardiff. The student body in Newport was probably 65% female; mentions Betty Rathmell, who later married Ian Dury. CK describes her as her 'role model'; she was in the year above CK. Rathmell was only female painter in her year. Many other women went into fashion, textile design, but only Rathmell was in fine art; later went on to the Royal College of Art. Notes that there were no female members of staff in the fine art department and therefore no female role models. The only woman teaching in Cardiff was Joan Baker, who is still active as a painter. Comments that if one looks at the history of women artists they would often meet partners in art college, get

		married, and then the man would keep working and the woman would stay at home. Mentions the film <i>Sex & Drugs & Rock & Roll</i> and its portrayal of Betty and her painting in the film; cites this as an example of a talented woman giving up her work to support her husband and raise children. This is a repeated pattern for all the women artists that CK knows who got married. Out of all of CK's generation who went from the Valleys to Newport, she is the only woman working professionally and who has worked as a professional artist for this length of time.
00.39.26	RE	Comments that Shirley Cameron seems to be an exception to this rule. Asks CK if Cameron was therefore regarded as quite unusual amongst the artists working at Chapter.
	CK	Agrees that she was an exception. There weren't many female artists; mentions performance artists John Darling and Angela Darling [i.e. Claire Darling?], and Jill Lacey. Comments that there were more women involved in theatre; seems that more women from CK's generation work as writers and poets than in the visual arts.
00.41.17	RE	Adds that the administrators for the student festivals that are part of the research project have all been male.
	CK	There were a few individual women who managed to keep working, but it was extremely difficult; often they worked with their partners who would also be artists (such as CK and BJ); without the dual support it would have been difficult, as she was expected (socially) to settle down and have children. Recalls the last time that she met Betty Rathmell was at the opening of an exhibition by CK and BJ in St David's Hall in Cardiff, where they discussed the possibility of co-exhibiting at a future exhibition, but Rathmell died shortly afterwards.
00.43.27	RE	Thanks, and close of interview.
Part 2 / CD 2 Ends: 00.43.34		

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In the early years American films were made in or near New York, but in 1910 many film companies moved to California because of the sunshine and the scenery. W początkowych latach, amerykańskie filmy były kręcone w lub niedaleko Nowego Jorku, ale w roku 1910 wiele firm filmowych przeniosło się do Kalifornii z powodu słońca i scenerii. Westerns - films about cowboys - became very popular, and California was the perfect place to film. Westerny - filmy o kowbojach - stały się bardzo popularne, a Kalifornia była idealnym miejscem do filmowania. By 1914 American films were very popular, and Hollywood The earliest writer from whom we have learned much about the country and its inhabitants was Julius Caesar, the famous Roman general, statesman and writer. In his Commentaries on the Gallic War? a book written in Latin, Julius Caesar describes the island and the Celts against whom he fought. He tells us that the Celts were tall and blue-eyed. They wore long flowing moustaches but no beards. In their mode of life the British Celts differed little from the Celtic tribes of the Gauls who lived on the Continent. In the 1st century B.C. they lived in tribes, and were ruled by chiefs whom all the t She was Principal Investigator on Locating the early history of performance art in Wales 1967-1979, a research project focussing on the historiography of early performance art, which was supported by a large research grant from the AHRC Arts and Humanities Research Council (2009-2011). Heike is Project Director of What's Welsh for Performance? Beth yw 'Performance' yn Gymraeg?, a major enquiry into the history of performance art in Wales, which she began in 2005. The project won the David Bradby TaPRA Award for Outstanding Research in International Theatre and Performance 2011. The earliest records of slavery in America include a group of approximately 20 Africans who were forced into indentured servitude in Jamestown, Virginia, in 1619. By 1680, there were some 7,000 Africans in the American colonies, a number that ballooned to 700,000 by 1790, according to some estimates. In 1965, Congress passed the Immigration and Nationality Act, which did away with quotas based on nationality and allowed Americans to sponsor relatives from their countries of origin. As a result of this act and subsequent legislation, the nation experienced a shift in immigration patterns. The Volatile History of U.S. Immigration. The United States has long been considered a nation of immigrants.