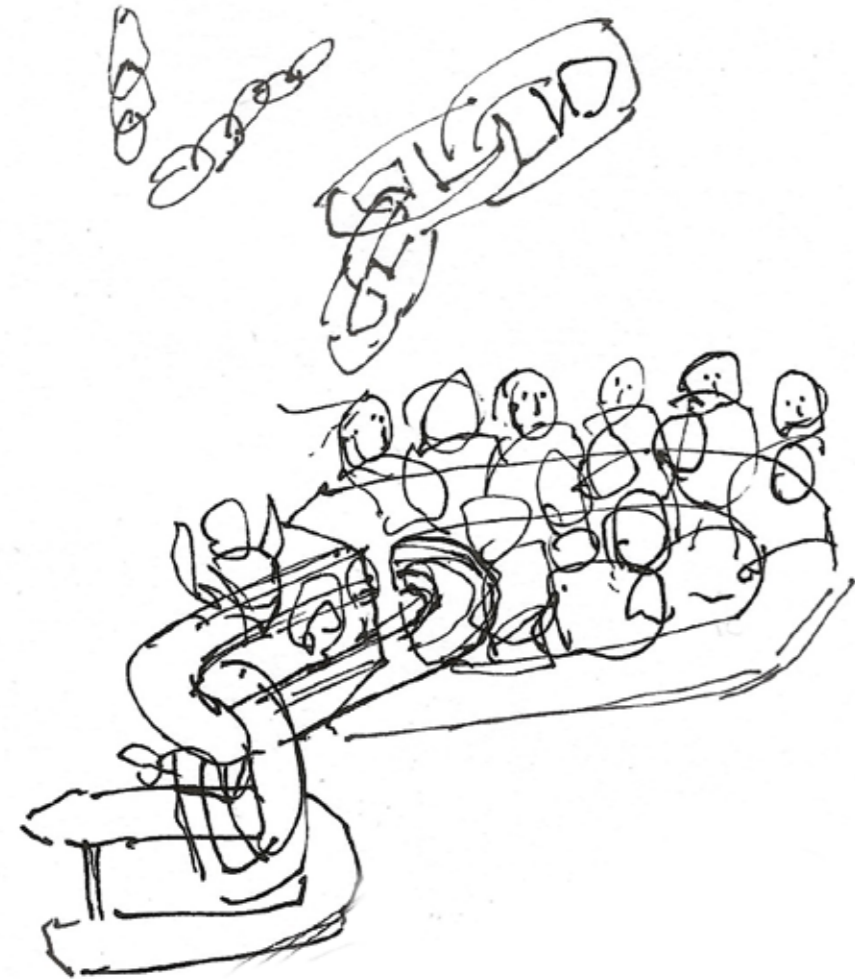


KINSHIP





Creative Connections is a National Portrait Gallery project in partnership with Southampton City Art Gallery. Creative Connections is funded by The National Lottery Heritage Fund and Art Fund with the generous support of the Palley family.

**NATIONAL  
PORTRAIT  
GALLERY**



**Art Fund\_**

**The Palley Family**



[www.petecodling.com](http://www.petecodling.com)



**SOUTHAMPTON  
CITY COUNCIL**

**SOUTHAMPTON  
CITY ART GALLERY**

## Acknowledgements

This project would not have been possible with the leadership and guidance of the Southampton City Art Gallery team. My thanks to Kate Mitchell who led the project and education workshops and Dan Matthews curating and installing the exhibition with Stu Rodda and Jessica Whitfield, Andy Ball and Benedict Hall. And all other SCC staff for their invigilation and tours of the Creative Connections Southampton exhibition this summer.

Big thanks to Liz Smith and the Education Team from The National Portrait Gallery, who commissioned this project and lent such wonderful artworks from their collection for this exhibition. Thanks also to the funders for their generous support.

Many thanks to Cantell School students and staff, including Louise Gillam, for all the wonderful drawings in the exhibition and the curation of such a great selection of portraits to help tell an alternative story of their city through the portrait collections.

Gratitude to Tom Wardle and friends from the Basque Children Society 1937 who continue to remind us of the past, to help us all see a better future.

Thank you to J&C Joel Ltd and Sailmaker Mike Williams for the blank sail and handmade rope detailing of the Kinship canvas.

Thank you to my dear friends Sue Mullen and Les Buckingham for their enthusiasm, oversight of my written notes. And to Joe Low Photography for his keen eye.

Thank you to Pablo Picasso himself for the conversation, artwork and inspiration, taken at Museo Reina Sofia in Madrid. And to Picasso Succession, DACS London, Museu Marítim de Barcelona, University of Southampton Special Archives and Southampton City Archives, Museo de la Paz de Gernika, for research and use of the original photographs.

And in dedication to my daughter Poppy, who will always be the best thing I ever made.



The Habana arrives at Southampton [MS404 A4164/7/1]

## **Kinship:**

... is a tie of emotion and obligation, beyond friendship, that connects individuals to one another and to a larger entity, such as a family, lineage, or clan. Kinship ties are generally based on biological relationships, or clan. Kinship ties are generally based on biological relations—often thought of as shared blood—or sexual relations—usually marriage—but kinship can bring together a wide variety of biologically related and unrelated people. This diversity stems from the fact that although all societies past and present have a concept of kinship, each society has a different concept of who is and is not related, how they are related, and what that relation means in terms of social groups, economics, politics, religion, and networks of social support....



Portrait of the artist by Ula Soffe

## Pete Codling

Born in Zambia in 1969, to a “very Irish mother and very English father”, Pete Codling lived in Cornwall, Scotland and London before settling in Portsmouth, his hometown.

At sixteen he went straight to Portsmouth College of Art & Design (1986-91) and then to East London Polytechnic to complete his BA Fine Art in Sculpture. From there to Wimbledon School of Art to study Site Specific Sculpture (1992-93) and transferring back to The University of Portsmouth to complete his Masters Degree in 1994.

He has had an established career as a sculptor and designer of public artworks, receiving commissions from Local Government and for Lottery-funded regeneration projects throughout the UK. Using a variety of materials and scale, from the epic to the miniature, he has created community projects commissioned to give local populations a sense of place, engagement, empowerment, and ownership.

A lifelong drawer, Pete formerly relied upon drawing as a method of investigating forms in 3D for sculpture, using drawing as a tool of fabrication and understanding rather than a medium in its own right. But he has spent the last decade producing a large body of work on paper focused on narrative figurative drawing, inspired by his residencies and personal journey.

Since 2010, Pete has dedicated himself to developing a portfolio of large-scale charcoal drawings. He is currently working on series of other large scale drawings that can be seen on his website or social media.

*“Querying the essence of what it is to be ‘human’ in the new digital and AI age, his traditional, pictorial use of charcoal is an attuned and sensitive counterbalance within the contemporary art scene.”*

[www.petecodling.com](http://www.petecodling.com)

## Creative Connections – Southampton

### Stories of the City through Portraits

Creative Connections Southampton brings together portraits from the National Portrait Gallery and Southampton City Art Gallery and Museums to explore people whose stories link to Southampton.

Taking inspiration from these collections, art students from Cantell School in Southampton have worked collaboratively with Hampshire-based artist Pete Codling and the Gallery’s Learning and Engagement team to explore portraiture and people associated with the City.

The artist worked with the students to explore portraiture through drawing, using charcoal to capture and portray each other and the Southampton figures they chose to represent the City.

In the final part of the exhibition, student self-portraits are displayed opposite a large-scale drawing called *The Kinship* by Codling, inspired by the local story of 4,000 child refugees from the Basque Country arriving in a steamship, SS Habana, in 1937, during the Spanish Civil War.

Photo by Pete Codling Cantell workshop at Southampton City Gallery



## Connections

Southampton connects all of the people represented in this exhibition. Some were born, lived, worked or died here, while others simply passed through. The nature of our association with a place can take many forms, particularly for Southampton as a historic port city, a point of arrival and departure.

Some of these people are celebrated figures, and some have stories which have been forgotten, but all are part of the City's story in some way, whether positively or not.

The project took the National Portrait Gallery's Collection as a starting point, identifying people with connections to Southampton represented in its Collection. The City's Art and Museum collections were also explored.

The lack of representation in the portraits is striking, with few women or people of colour depicted, a reflection not just on how collections developed in the past but also on who was previously considered worthy of being the subject of a portrait.

Taking inspiration from Cantell School's values, the portraits are grouped according to:

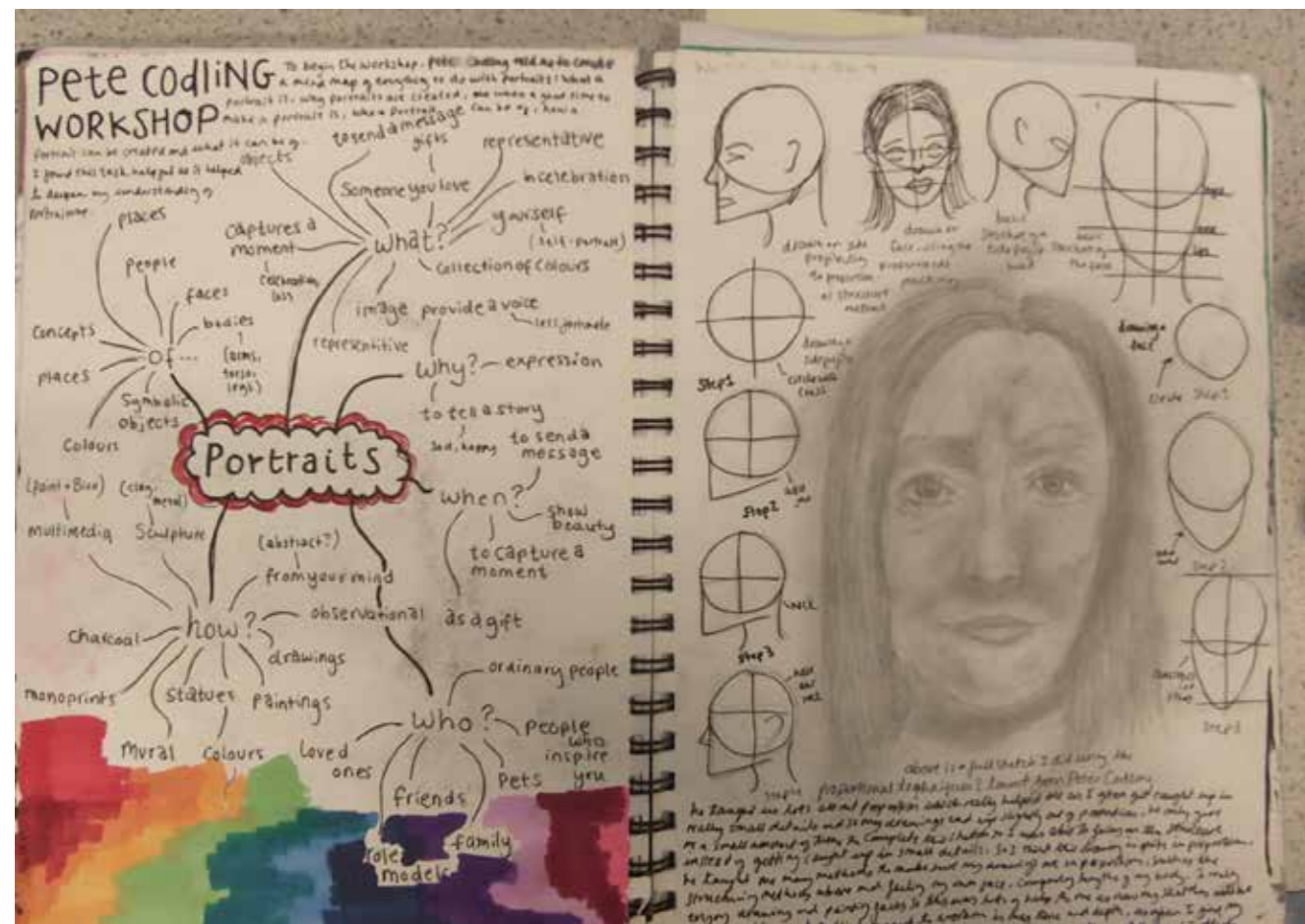
*Challenge, Commitment, Creativity, Cooperation and Courtesy.*

## Cantell School

Cantell School is a Southampton secondary school providing education for 11–16-year-olds. The young artists who have participated in this project are Year 11 GCSE art students from the School.

At Cantell, the values of Challenge, Creativity, Commitment, Co-operation and Courtesy shape how the school community of students and staff work together.

These values have provided a lens through which to examine, explore and finally exhibit the individuals whose portraits are on display and their stories.





## Missing Sitters

The students were invited to consider the selection of portraits from both Galleries to reflect on who was missing or whom they would want to see representing their City.

Some chose to respond to one of the selected portraits, some chose other contemporary or historical figures, and some decided to draw friends or family members; people we can relate to, people who have lived their lives here, people whose values reflect the values they see in the City and whose stories can inspire us:

'I started off by thinking about what is an 'important figure'? How can I capture someone I have never met? I wanted to express Southampton's diversity and individual expression of identity through my work and for the viewer to see this also.' Ali

The people and portraits the students found most inspiring have been highlighted across the exhibition.

A notable omission is the current Prime Minister, Rishi Sunak, born in Southampton, the City his parents migrated to in the 1960s. The National Portrait Gallery commissions portraits of all Prime Ministers, a process that takes some time, so he is not yet represented in their Collection.



## Los niños

The Guernica Children

In May 1937, los niños, the Basque child refugees, were among approximately 4,000 children escaping the dangers of the Spanish Civil War who arrived at Southampton docks on board the Habana.

On arrival in Southampton, the children were to be sent to a camp at North Stoneham, near Eastleigh, on a 30-acre field lent by G.H.Brown of Swaythling Farm. This “canvas town”, as it was called, had been hastily erected and then extended to accommodate twice the original number of refugees after the Home Office changed its decision at the last minute allowing in 4,000 rather than the original 2,000 children. Work was carried out by hundreds of local volunteers — plumbers, carpenters, employees of the Southampton Gas Company and the Corporation Water Department, the Co-operative Society, Southampton Labour Party, the Trades and Labour Council the Scouts and Guides, Boys’ Brigade, Southampton Boys’ Clubs, members of the Round Table and the Rotary Club and students from University College, Southampton. Many gave up their Whitsun holiday to help prepare the camp and, according to reports, “entered into the spirit of the occasion with splendid enthusiasm”.

Appeals went out for clothes and equipment and for further volunteers to staff the depots where donations were to be sent and to assist with cutting up toweling and filling paliasses with straw. University College students spent several days cleaning and

distemping Moor Hill, West End, a house loaned to the National Joint Committee for Spanish Relief to accommodate children who were sick or unable to endure camp life. Women students from Bournemouth Municipal School of Art converted banners that had been made by art students in honour of the coronation of George VI into sleeping bags for the children. “Viva Inglaterra!” was the cry that went up as the children, packing the railings of the Habana, made its entry into Southampton. Most of the children recalled the warm welcome that met them on their arrival in the city.

One sight that excited and enthralled was the bunting and flags that had been put up for the coronation of George VI and which the Mayor of Southampton allowed to be left up for the children. As one of the children recalled “Southampton was full of decorations — every lamp post, every balcony, everywhere there was flags and golden wands and posters and all sorts hanging, and it was quite a sight...”

Each child was given a medical check on disembarkation. They then were tagged with different coloured ribbons to indicate if they needed to go to hospital, to the public baths for a wash or were able to go straight to Stoneham Camp. Those marked with red ribbons were taken to the public baths, as one girl found after swapping the ribbon because red was her favourite colour.

After the checks were completed, the children were bused to the camp at Stoneham. They were amazed to see hundreds of bell tents, that were as one boy noted “round tents like the Indians in America” an image taken from the Hollywood Western films. This image reinforced a sense of adventure

for the children, even if the reality of living in a camp could be somewhat different, with the latrine trenches hated by many and music broadcast over loudspeakers each morning to wake the children from their beds.

With the fall of Bilbao on 19 June 1937 was a realisation that the children were going to have to remain in the UK for longer than intended. Alternative arrangements were therefore made for the children. They were dispersed to be cared for by the Catholic Church, the Salvation Army, which accommodated children in a hostel in London, or in the so-called “colonies” set up by local committees across the country. Set up as a temporary arrangement, the camp was to remain open for four months: the last 220 children departed for St Mary’s Bay Holiday Camp at New Romney, Kent in September. As the children said “Adios” to their temporary home, the camp administrator, Major Neil Hunter, reflected on the enterprise, including how around 1 million meals had been prepared at the camp over the four-month period, and expressed a sincere thanks to all those in Southampton and Eastleigh who had given their support.

The Special Collections at the Hartley Library, University of Southampton, holds archives relating to the Basque Children. There is an online exhibition produced as part of a Heritage Lottery funded project to mark the seventieth anniversary of the arrival of the children.

If you want to know more about this story, I also highly recommend the documentary film by director Steve Bowles ‘The Guernica Children’.

Notes and photos courtesy of University of Southampton Archives Special Collections.



Photo Courtesy of Gernika Peace Museum Foundation



# The Steam Ship Habana

A kinship

The Kinship drawing owes its inspiration to the Spanish steam ship Habana. She was built in 1920 and had an illustrious but hard life as an elegant cruiser liner, then a cargo ship and eventually a fish factory, as mother ship to fleet of small trawlers. She was scrapped in 1978.

She had several names over this career that also give an insight to 20th century maritime merchant history. She started as with the name of the Spanish 'King Alfonso XIII' but renamed 'Habana' in 1931 when Spain abolished the monarchy. She ended her career called 'Galicia'. She had several refits from fire damage and repurposed for each role but kept her overall profile and rather elegant 'shipshape'.

But she is best known for her role as a passenger ship for 3954 children, 214 teachers, volunteers and seven British medical staff. She was chartered by the Basque government to evacuate children from the horrors of the Spanish Civil War that raged from 1936 – 1939. She left the port of Bilbao on 21st May escorted by the trawlers Bizcaya and Gipuzkoa and the Spanish Destroyer Cisca.

Five miles offshore of England she reached protection of RAF Spitfires her Royal Navy escort: HMS Royal Oak and HMS Forrester. Something not missed by the artist with the Oak leaf clouds in the Kinship Drawing. There is also mythology of

escort into British waters by Supermarine Spitfires, also invented and designed by RJ Mitchell from Southampton. His portrait also features in the Creative Connections exhibition.

The other ship referenced in the drawing is the famous RMS Titanic whose connection with Southampton is a key part of the maritime heritage of the city. The SeaCity Museum, is adjacent to the City Gallery, where Kinship is exhibited, in the Civic Centre buildings. It is host to the 'Southampton Titanic Story'. This permanent exhibition gives an insight to the maiden voyage on April 10th, 1912, and the tragedy that unfolded when she sunk with many engineers, staff and passengers from Southampton, on the 14th April at 11.40pm. A time used by the artist on the wristwatch of one of the characters in the drawing.

In the park opposite the City Gallery is a statue memorial to the Titanic Engineers erected in 1914. It features the winged goddess Nike, who also features, reinvented in the Kinship drawing.

Acknowledgements:

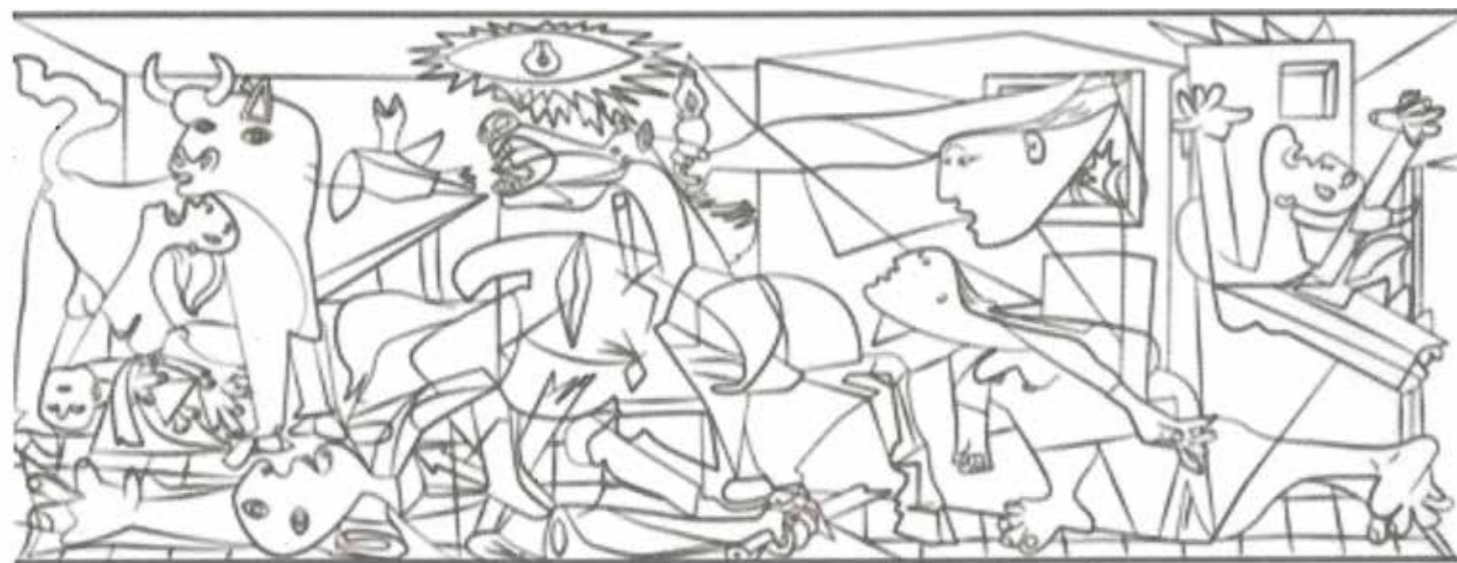
Archives of Southampton City Council. Thank you to Jordi Garcia of Museu Marítim de Barcelona for permission to use photographs from the Museum's collection. Text courtesy of Southampton City Archives.



Habana in her original form as a Transatlantic liner. This is how she would have looked when she transported child refugees from the Basque region to Southampton. Credit: Museu Maritim de Barcelona collection



Pablo Picasso - *Guernica* 1937  
© Succession Picasso/DACS London 2023/  
Museo Nacional Centro de Arte Reina Sofía



Original drawing  
outline for Guernica  
Remaking project  
Nicola Ashmore



## A Conversation with Picasso – notes by Pete Codling

*“No, painting is not made to decorate apartments. It’s an offensive and defensive weapon against the enemy.”*  
Picasso on Guernica

The Kinship Drawing is a deliberate reference to – and a conversation with – Pablo Picasso’s famous painting ‘Guernica’. This masterpiece, created in 1937, memorialised the terrible bombing of the defenceless Basque town of Guernica by the Luftwaffe’s Condor Legion and the Fascist Italia Aviazione Legionaria at the request of General Franco, on April 26 1937. The town was raised to the ground and many innocent people were killed. Picasso’s painting has been exhibited and toured

internationally, courting controversy as a political statement against war, fascism and as a symbol for human suffering. It has been remade and re-invented by many artists for every war since the ‘Guerra Civil Española 1936-39’ (the Spanish Civil War).

So why ‘kinship’? In 2022 I was invited by Creative Connections Southampton, Southampton City Art Gallery and the National Portrait Gallery to work with Cantell Secondary School in Southampton. The project outline specified that portraiture be used in innovative ways to examine contemporary themes such as identity, citizenship and history. Cantell is a ‘School of Sanctuary’ with pupils from all over the world. This idea connected for me to Picasso, who I had been re-examining, and the story of Guernica, and in particular to the 4,000 children who were evacuated from Guernica when it was bombed. These Basque children, ‘Los Niños’, from a small northern Spanish town were temporarily housed at Stoneham in Eastleigh, in a city of canvas tents, and

looked after by the people of Southampton until they found homes in the UK.

This singular act of kindness, or ‘kinship’, led me to reinterpret Picasso’s painting, and to include in my drawing portraits of or by the students at Cantell. The historical connections are also relevant: 2023 is the 50th anniversary of Picasso’s death. It will also be the 86th Anniversary of the Guernica bombing on April 26th. Also a significant aesthetic connection for me personally was that canvas is used for tents, sails and pictures.

I have used the basic composition of the Guernica painting and the key elements and characters to express the contemporary suffering and journey to sanctuary in Southampton, from current war zones in eastern Europe and the Middle East to the cities devastated in the World Wars of the 20th Century. The refugee crisis continues to grow with asylum seekers, alongside global economic migration in the

flux of recessions, depressions, and repercussions of the Covid pandemic.

Picasso illustrates a moment of destruction within an architectural setting. I wanted to depict the journey, as a ‘maritime Guernica’ sailing away from the war. The nautical references and compositional movement across the canvas sail take the viewer away from the static interior composed by Picasso to a ship travelling towards sanctuary.

The power of Picasso’s painting depends on its use of powerful iconography – Spanish symbols like the horse and the bull. As an artist who wants to re-interpret iconography for the 21st century I have reinvented almost all the imagery of Guernica. The bull and the horse are re-imagined, not symbolising the warring Nationalist and Republican factions in Spain as Picasso did but in arms together against the looming beasts and global industry of war. The bull becomes minotaur shielding the mother and

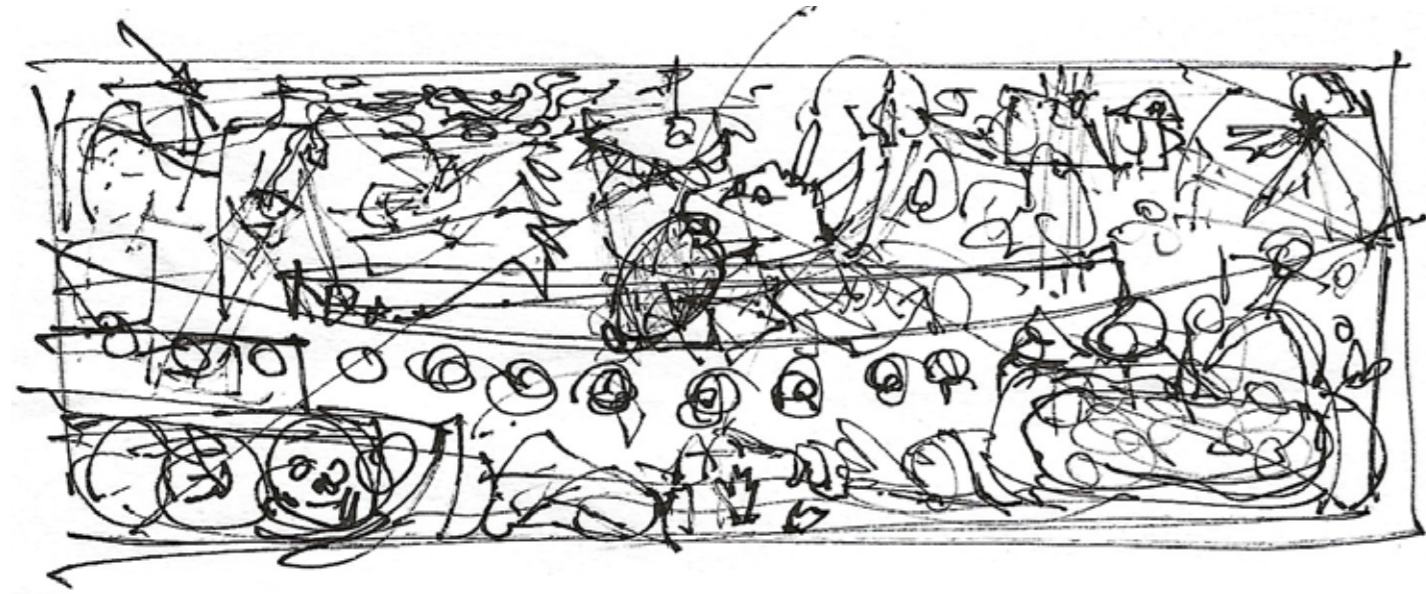
child with the sunflower symbol of Ukraine. A third eye, recomposed in the original painting is brought back to the forehead suggesting the empathy and consciousness of the beast turned into warrior.

But Picasso’s dying horse is transformed into both the hero and the fool. The winged Victory of Samothrace and the ass-headed fool representing the fickle and capricious nature of love and war. It references the ancient Hellenistic Greek sculpture, popularly known as ‘Nike’, whilst also wearing the donkey head of Bottom, stubborn and deluded, in Shakespeare’s *Midsummer Night’s Dream*. The inspiration of which for this change came from the fairy-tale play performed by a local theatre group for these Basque children when they lived in the tent city.

In the top right of the drawing a vulture with all its symbolism, hangs over the rabid bear. Obviously, Ukraine is contemporaneously referenced here but the aggressor is not simply the Russian bear. The

symbolism invites you to consider the other animals in metaphor: the eagle is a national bird of many nations, its skull head not differentiating between major global military players like America, Russia, Germany, Iran, or many war-torn countries of Africa. The United Kingdom’s national bird is, perhaps surprisingly, a small Robin, also to be found in the drawing.

The other motif connecting the narratives in the drawing are the grayscale oak leaves that float cloud-like in the sky. I thought of steam clouds from the SS Habana or perhaps the smoke of war. The oak tree is traditionally a symbol of strength and solidarity that is common to Southampton and Guernica in Spain. Gernikako Arbola (“the Tree of Guernica” in Basque) is a sacred symbol of Basque sovereignty and freedom. Here in Southampton and across the UK and Europe the oak follows the ancient pagan association of a formal meeting place, of marriages and association with strength, friendships, and history.



Across the top of the canvas, I have littered the skyline with bomb shells depicted as Russian Matryoshka dolls. They are the peasant army sent to the battlefield but also the many mothers within mothers, the generations who have given their children to kill the children of other mothers. This poignant narrative motif reminds us that wars are fought by poor people, on behalf of the rich and powerful. It is about war: its fodder, its fuel, and folly and its effect on families.

The largest female figure is the Liberty statue. With the torch held aloft, the book and crown are easily recognisable. But this version of Liberty in the style of Picasso's muses is more primitive, more tribal, and indigenous. Like Picasso's original female characters her breast is exposed, not sexually or vulnerably, but empowered. Her large figure looms over the more abstract huddle of figures drawn as abstract ship funnel shapes, that also suggest the Islamic hijab and burka and the struggle on another battle

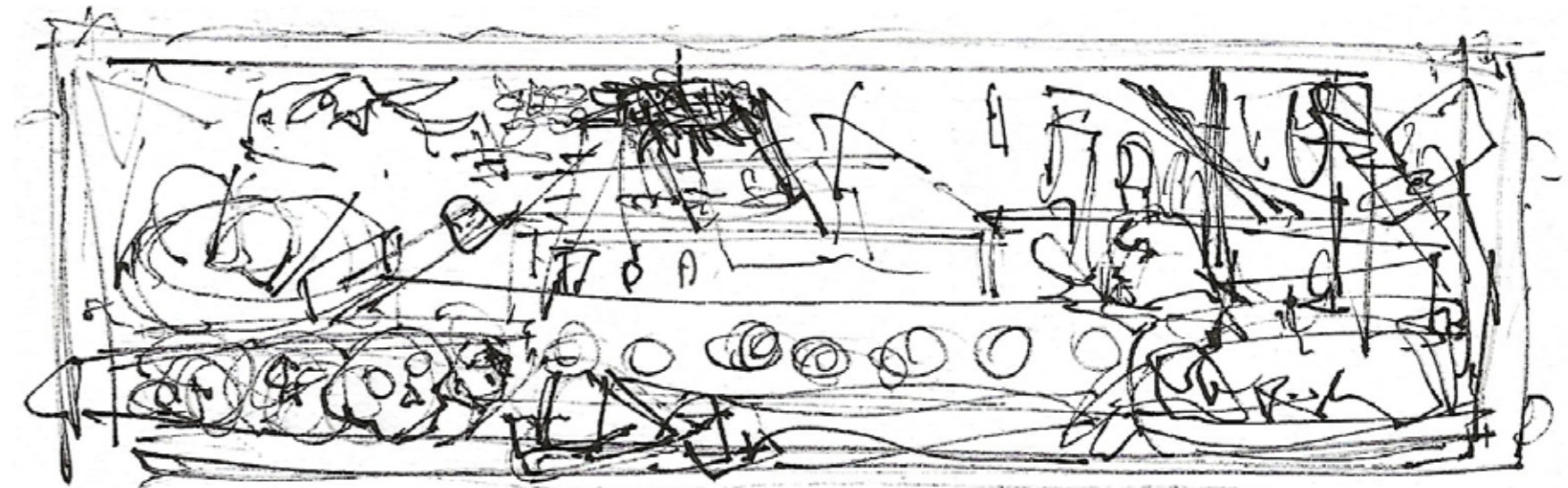
front, for some, against patriarchal suppression and gender control through extreme interpretations of faiths. One of the female characters is lying down suggestive of the disembodied soldier's head in the original Guernica composition, which I have kept in the Kinship drawing.

Technically and aesthetically, I have enjoyed juxtaposing the various styles of Picasso's oeuvre, with his own ancient and contemporary vocabulary and inspiration. While I have not aimed to create an oil painting but a gestural charcoal drawing, it is closer to Picasso's scratchy sketches and the chiaroscuro density of his etchings. My choice of materials is deliberately within my own comfort zone and technical competence as well as the time schedule to produce the artwork.

Like Picasso my necessarily huge work needed to be produced within a month. For Picasso it was the Paris World's Fair of 1937 and was produced in

four weeks, and for me the same time was available to prep and draw in situ on the canvas in the Southampton City Gallery, between exhibitions.

After the 1937 World's Fair in Paris, Guernica embarked on a highly political world tour, and became a 'refugee' to its own success as an anti-fascist painting. It was exhibited in three different cities in England in 1938-39, at a time when the Basque children in Southampton had just started to disperse across the UK. The exhibitions were fundraising events for and raising awareness of the Republican war effort in Spain. I have a romantic notion that the rolled-up Guernica canvas may even have travelled through Southampton's freight port, to and from France en route to the Serpentine Gallery in London, followed by Leeds, Liverpool, and Manchester, before heading back to tour Europe then to America.



Picasso refused to let the painting be exhibited in Spain, until after the death of General Franco. He personally refused to return to Spain after 1934 until his own death on 8th April 1973. Like his painting, Picasso remained 'refugee', refusing to ever return to Spain until the country was rid of the fascist Franco and his Nationalist dictatorship. Unfortunately, Franco outlived Picasso by a few years but the painting was eventually installed in the Prado Museum in Madrid 1981 and then permanently in Museo Reina Sofia Madrid in 1992.

The painting has been endlessly reinvented and recreated as both marketing tool and as the idea of art as politics and a weapon of anti-war propaganda. By drawing attention to suffering and the human condition, it is both a reminder and a premonition. It became one of several tapestries commissioned by the Rockefeller Foundation in 1955, with the Guernica tapestry being on permanent loan to the United Nations building in New York.

Its iconic imagery has been used in political cartoon, graffiti, street art, community and public art. It has been stitched into a protest banner, merchandized by museums, re-made in Lego, assembled as jigsaws, and worn as scarfs and T-shirts. With every new theatre of war there is reference made on magazine and newspaper covers to Guernica, as well as a tool of education for students demonstrating the power of art and storytelling through illustration.

Its familiarity and monumental art status give it the ability as a vehicle of change and engagement. The Keiskamma Art project in Cape Town, South Africa, made their textile version of Guernica in 2010. It is full of symbolism and imagery from their community's battle with the HIV/Aids crisis. An exhibition in Brighton UK in 2017 with curator and maker Dr Nicola Ashmore brought together various versions of collective 'Guernica Re-Makings', including one mobile version made as a protest banner, commemorating 80 years since the aerial destruction of the Spanish town.

The Guernica Remakings project has since turned into an international arts project engaging with communities re-inventing the composition to tell their own story. Guernica has been 're-imagined' many times in street art and murals, many by Ron English, but a particularly powerful 'Grade School Guernica' 2011, version was created on the West Bank wall in Palestine.

It has also been interpreted in 3D for performances, theatre, puppetry, and film animation. In 2017 a version could be seen marched through the streets of Barcelona in the demonstrations for Catalan Independence. In the Basque town a joint cultural committee 'Guernica Gernikara' continues to remember the event of 1937 and the Civil War, celebrate the painting, and campaigns for the original artwork to be exhibited permanently in their hometown, spelt Gernika in Basque.

The 'Rethinking Guernica' project by Museo Nacional Centro De Arte, Reina Sofia, is the most

comprehensive research resource of the artwork, with its own Gigapixel digital version for viewers to explore. I cannot however emphasize enough how important it is to go and see the original should you get the chance.

My own meagre efforts cannot compete with the history of Guernica, but like many other artists the urge to invoke the iconic imagery is hard to resist. The echo of Picasso continues. Artists can only ever be a product of their own time. Picasso himself openly acknowledged influences and echoes of previous masters. In this time of pictorial saturation and our digital access to a universe of 2D imagery, the idea of originality and the new gets ever more contentious, and potentially impossible to claim. With Artificial Intelligence, the very idea or relevance of Art and the man-made artefact are being questioned.

As a 21st Century artist, I also reflect on a further century of world wars experienced since 1937, remotely through visual media and internet news. As artists we need to comment on human rights abuse, climate change, the war on plastic and the internet audience. The army of armchair warriors, and their commentary is represented in his drawing using the '@' sign not just in the light bulb of the iconic lamp shade from Guernica, but also in the detail of ear and eye shapes to some of the characters in my drawing. Picasso's mechanised modernism become post-modern high tech with new symbolism and motifs.

This new artwork refers not just to the human condition through anthropomorphic and cartoon characters, it also invites the viewer to consider Picasso's graphic influence on contemporary visual

representation of the human condition, from cartoon to street art, graffiti, and commercial graphics. When we ask with postmodern anxiety about originality and inspiration in the visual arts it is often refuted with a Picasso quote that "good artists, copy, great artists steal" but even this is borrowed from T.S. Eliot conversing on originality in poetry, who in turn was inspired by an essay by W. H. Davenport Adams in 1892. In my 'conversation with Picasso' I openly cite all sources and hopefully add something of quality to the debate on the role of art as politics and weapon of choice for the unarmed and passive observer.

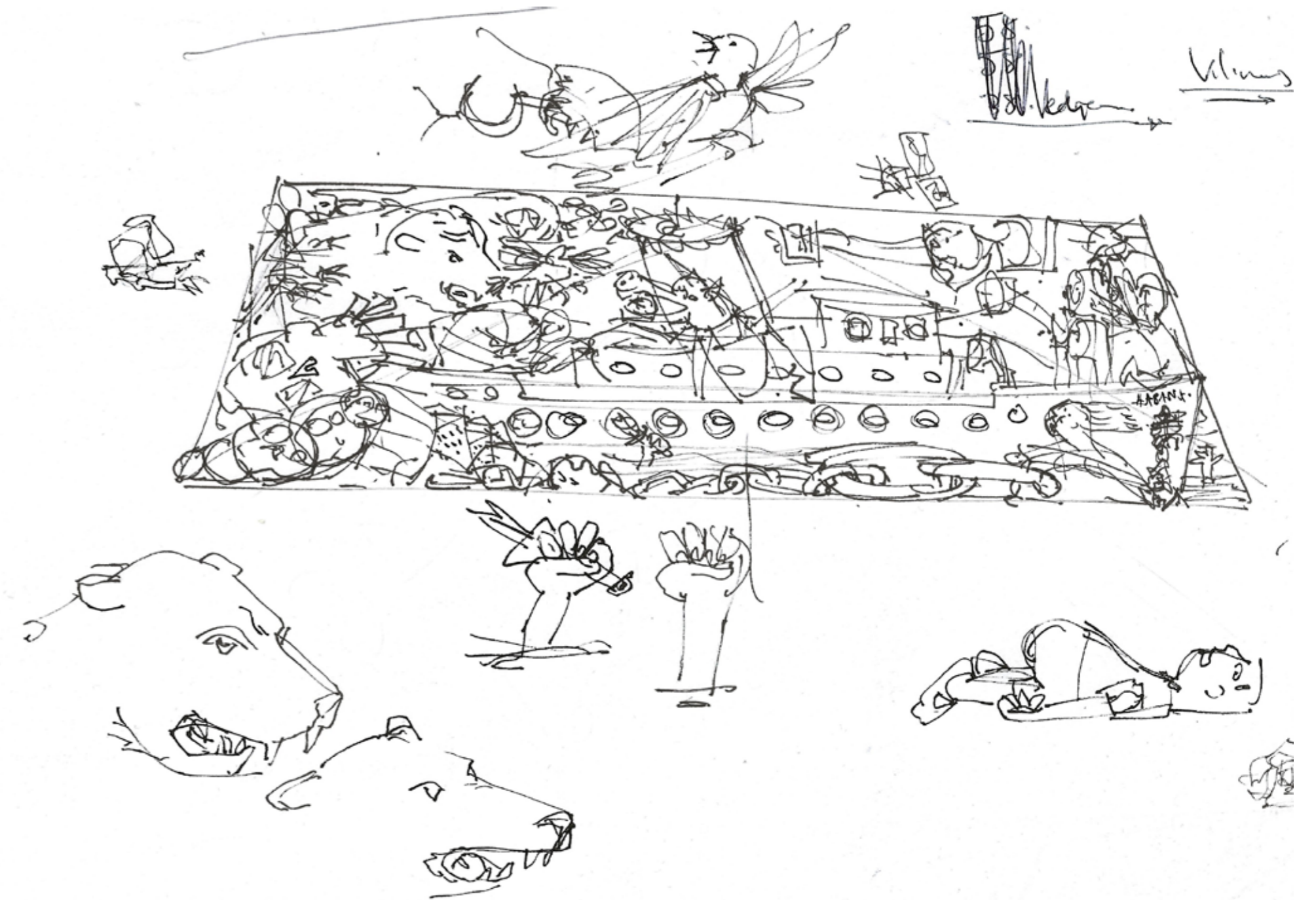
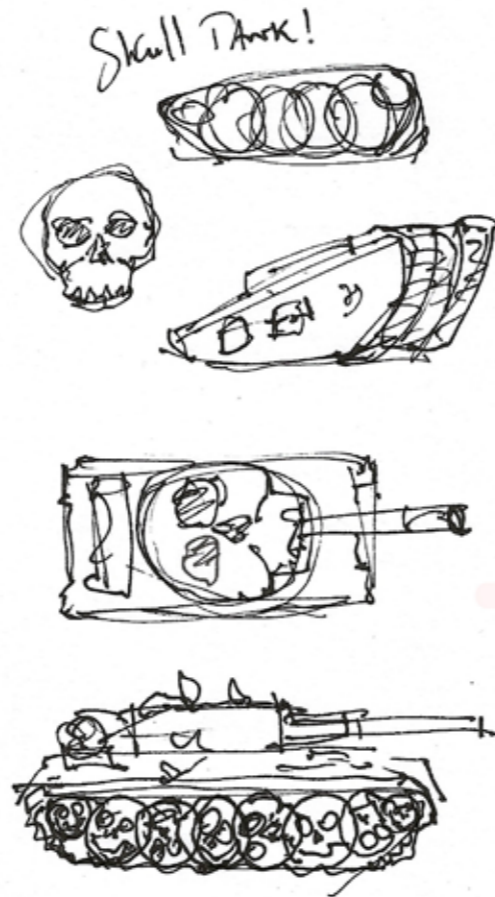
However, too rarely do we see the victim's story as told here by Picasso or Kollwitz, and previously Goya, to name a few. Although the Kinship drawing is about the cause and effect of war and migration, it also aspires to be an artwork of hope, survival, and the journey to sanctuary.

This 'conversation' is not just about style and technique but also the tragedy of subject and meaning. To find common ground and language in this drawing I visited the original Guernica painting in Madrid, spent time in the Picasso Museums in Paris, Malaga, and Barcelona. Tackling such an iconic artwork has also taken place in conversation with some of the original Basque community from Guernica as well as refugees and artist friends from both Russia and Ukraine and migrants from the middle east and Africa.

*"Every child is an artist. The problem is how to remain an artist once we grow up."* Picasso.

The pupils of Cantell Secondary School in Southampton are represented in the ship's portal windows of the Kinship drawing. By transcribing

their portrait drawings into my artwork I hope to give the drawing contemporary reference and context. The pupils represent the history of Southampton as well as the future, and as such I offer this drawing as a portrait of the city.



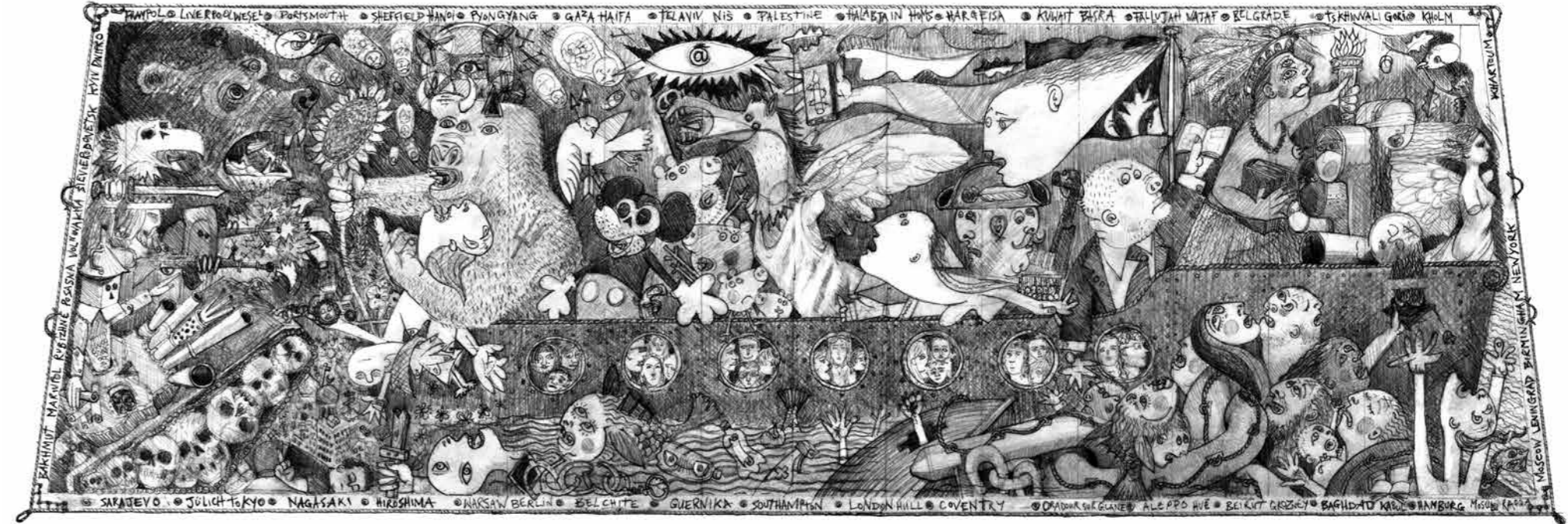
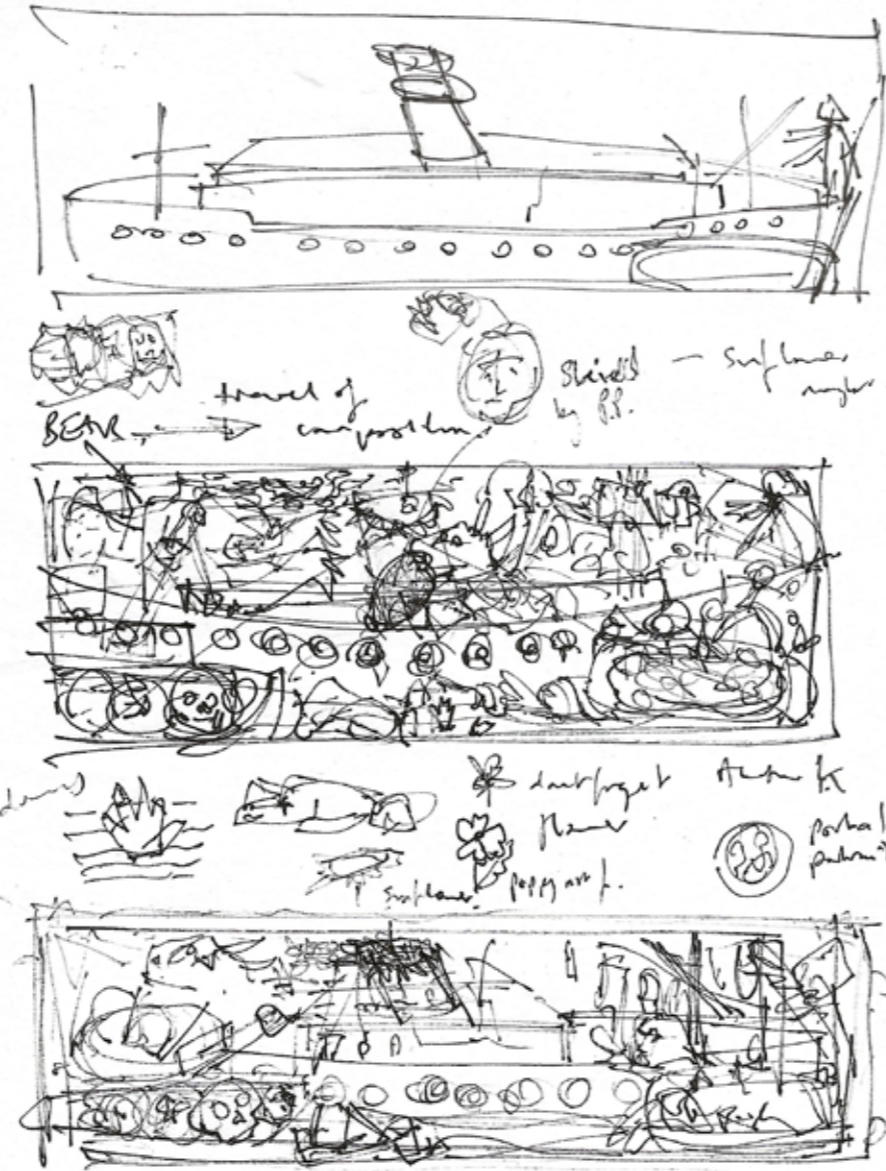
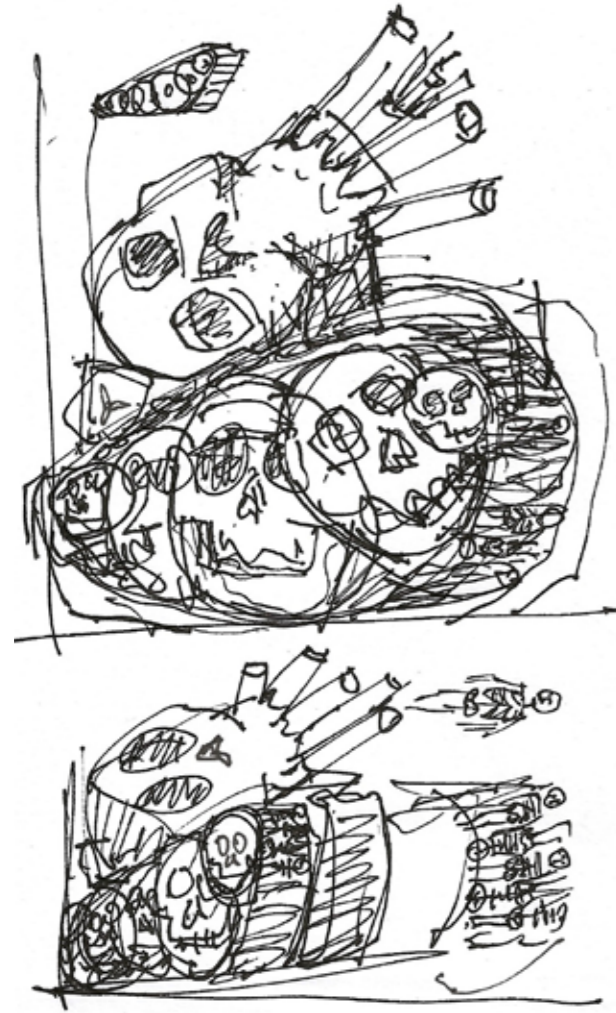
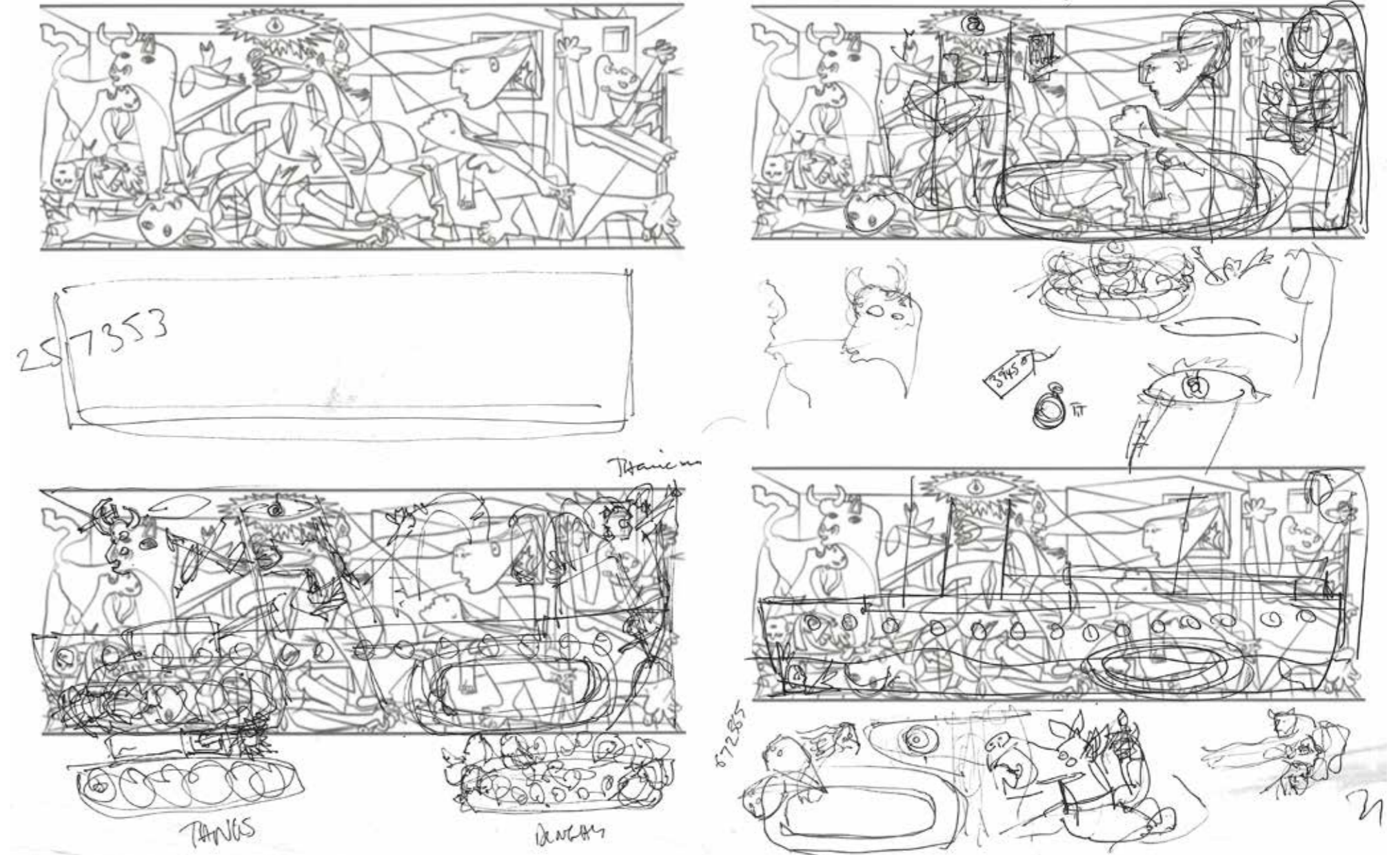
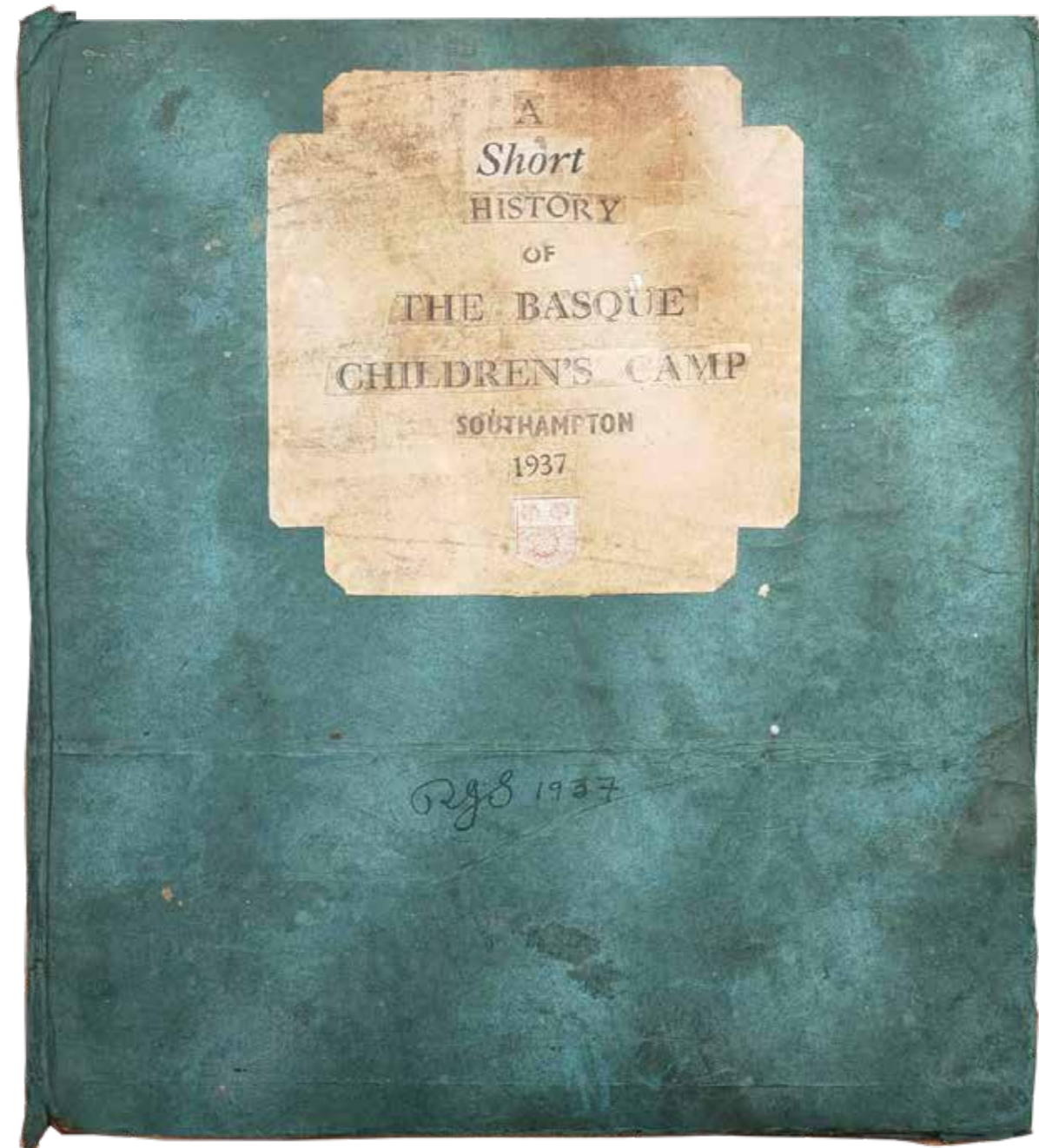




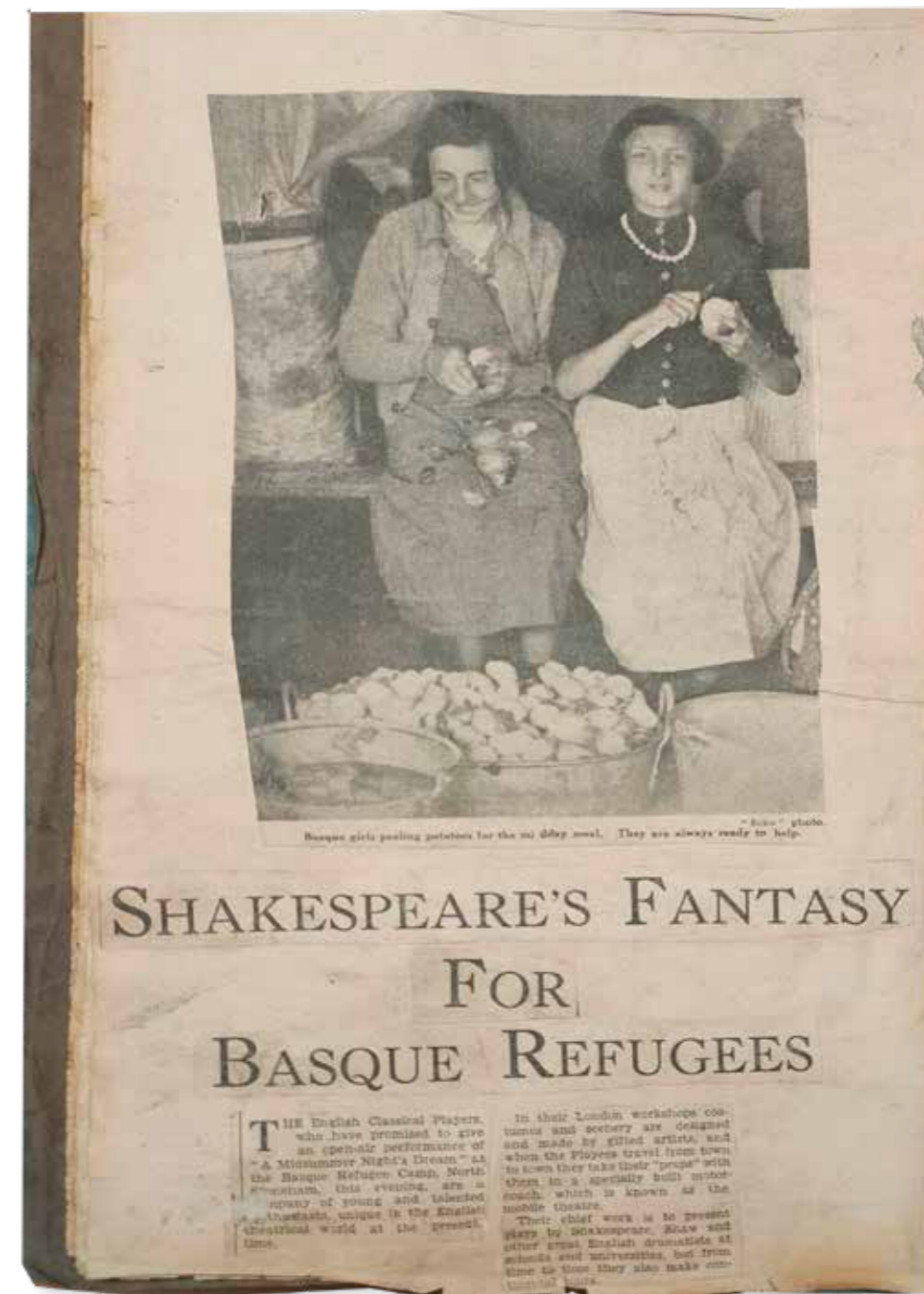
Photo Courtesy of Gernika Peace Museum Foundation



Compositional studies over Guernica template



Research image courtesy of Southampton City Archives



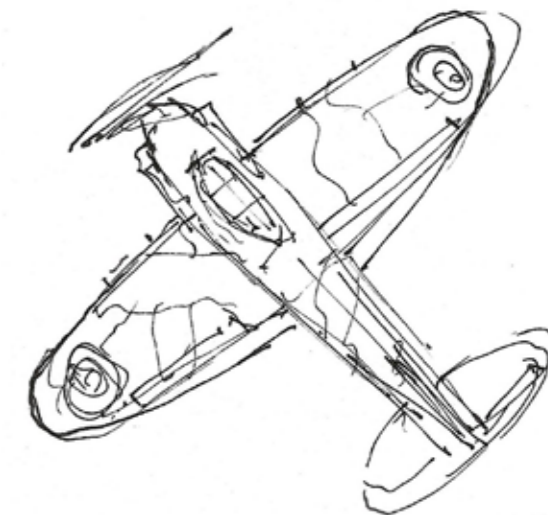
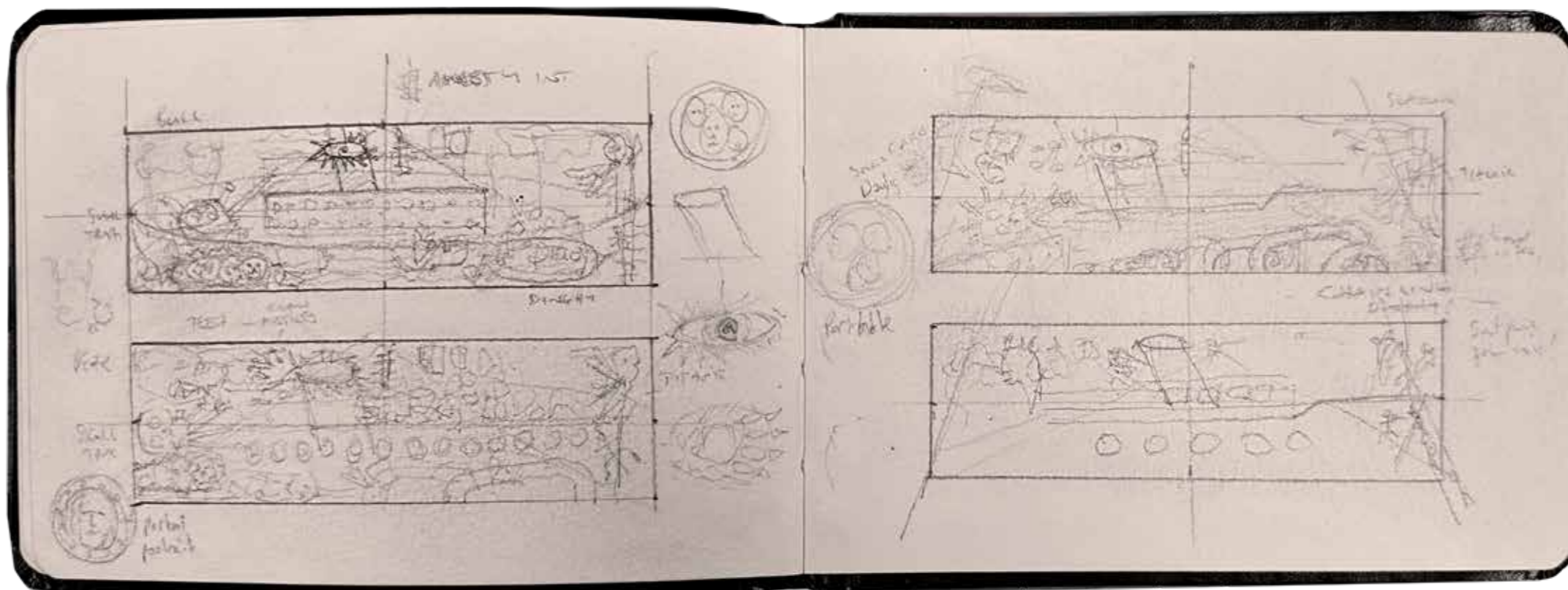


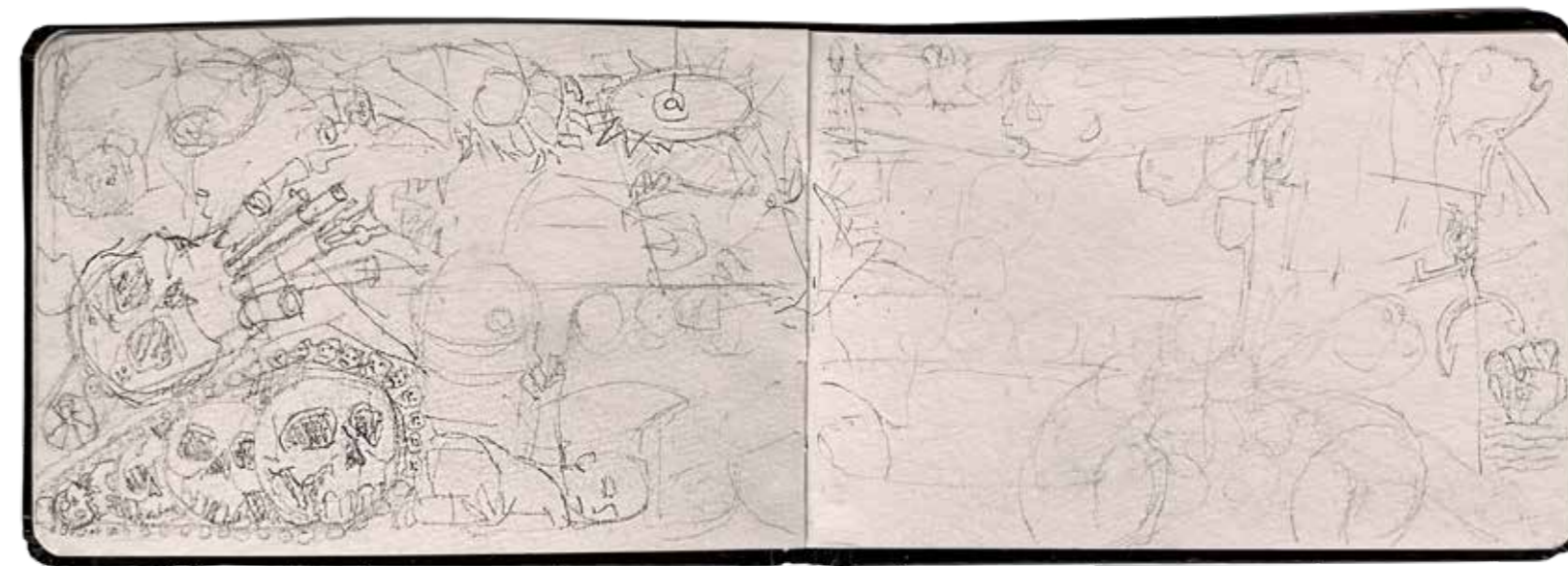
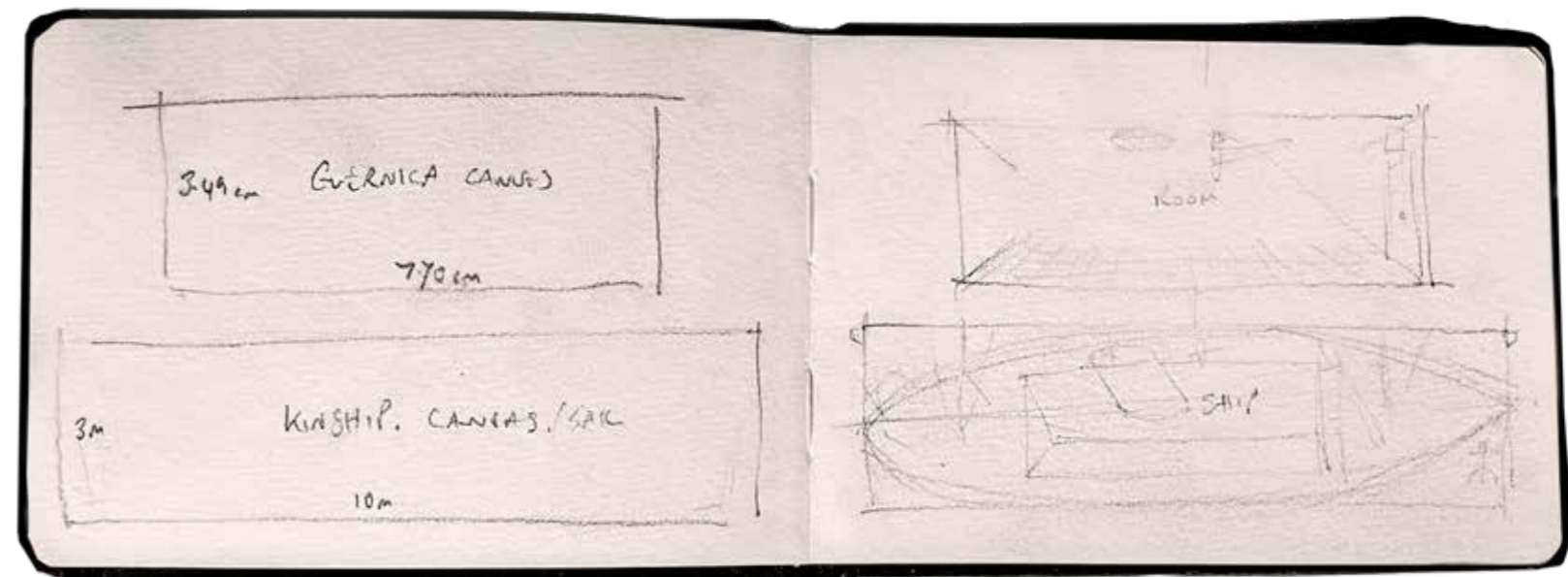


Children on board the Habana as it arrives at Southampton [MS 404 A4164/7/1]



Basque camp, Eastleigh, Southampton.





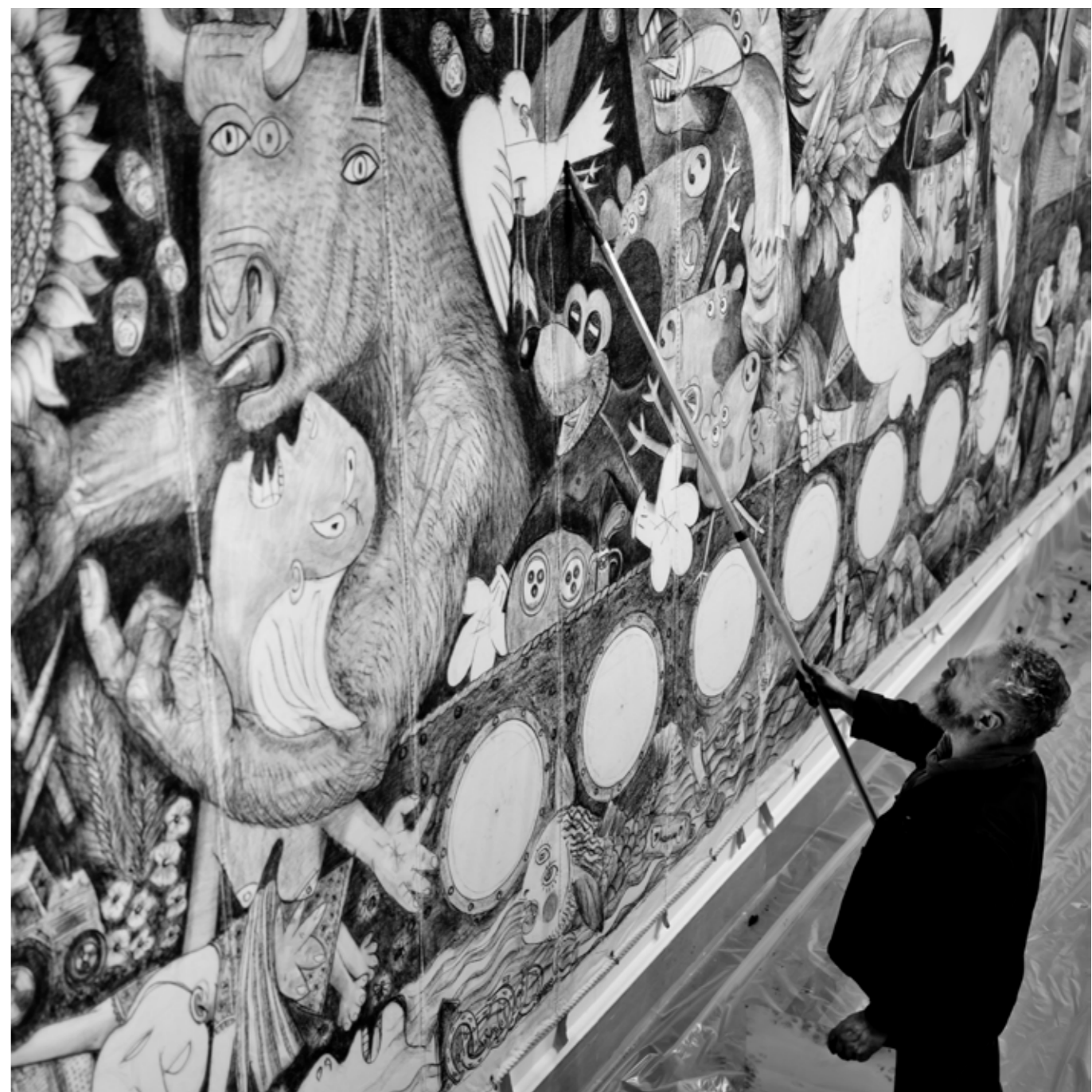




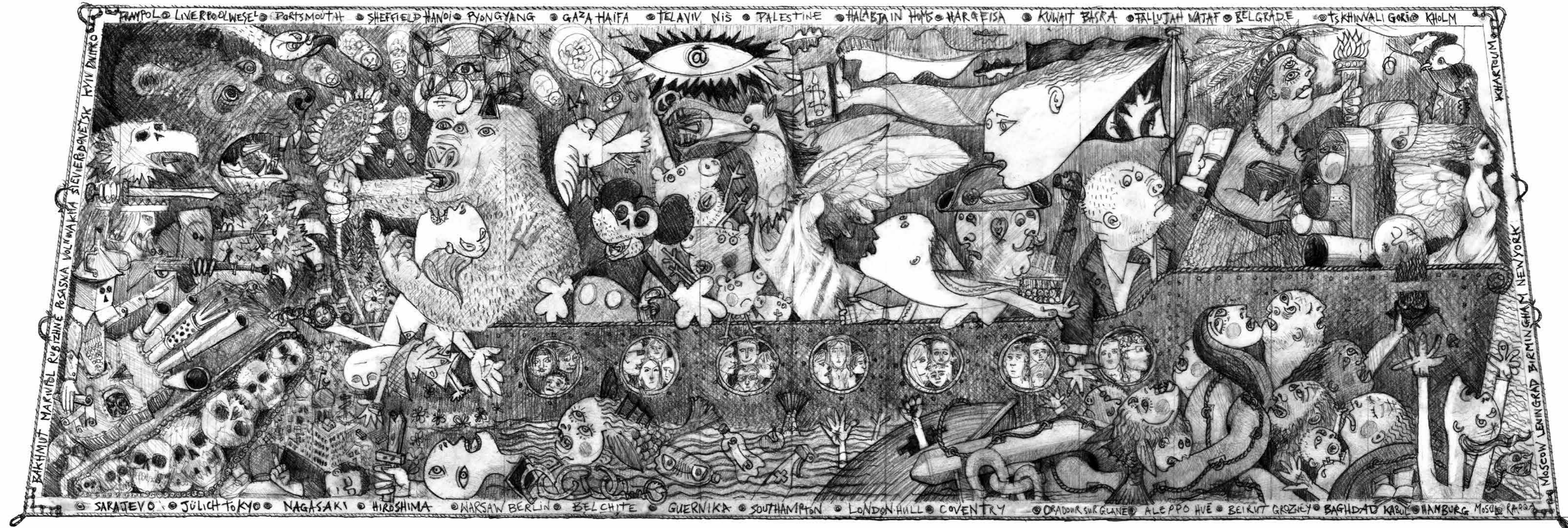


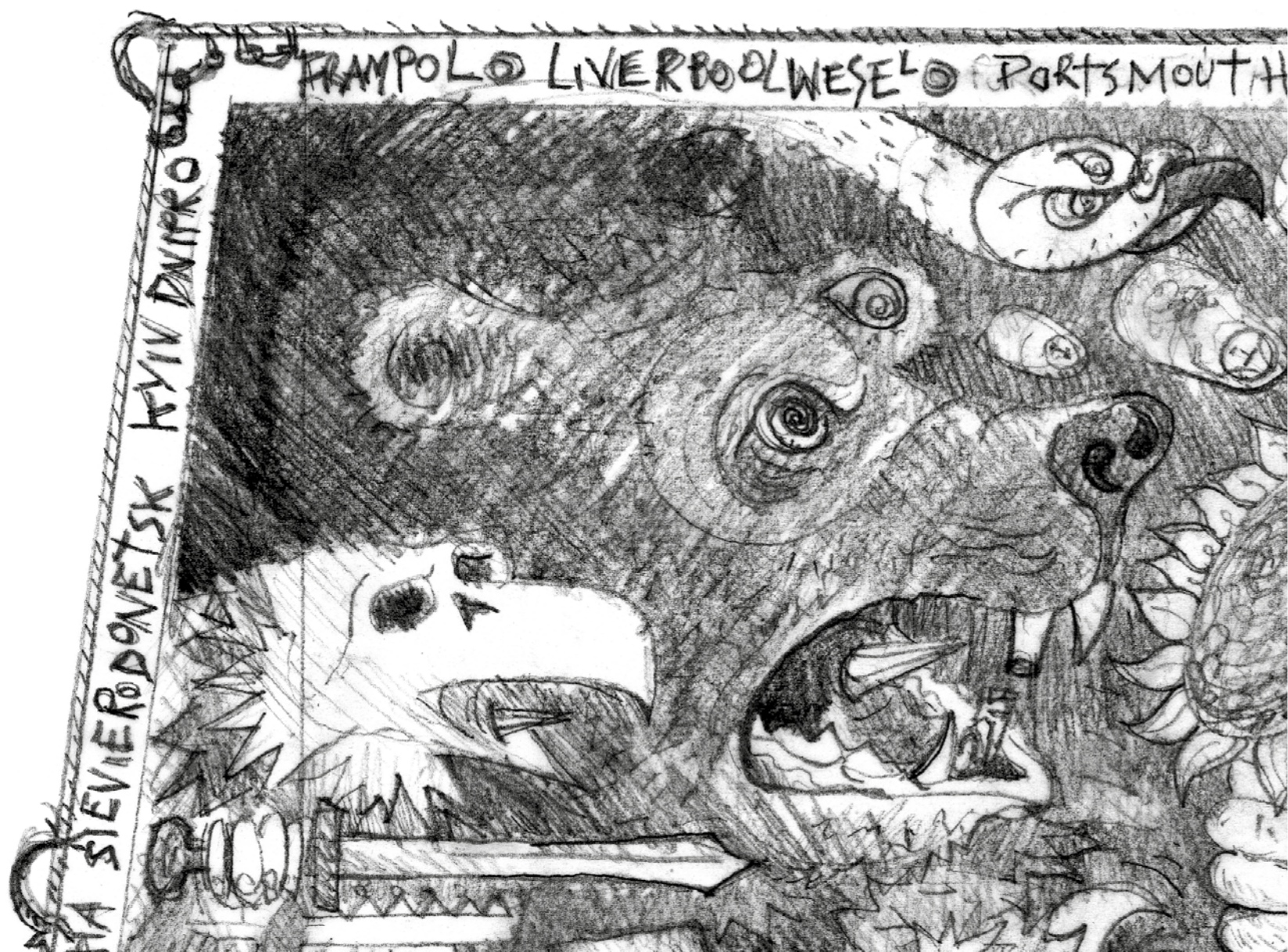








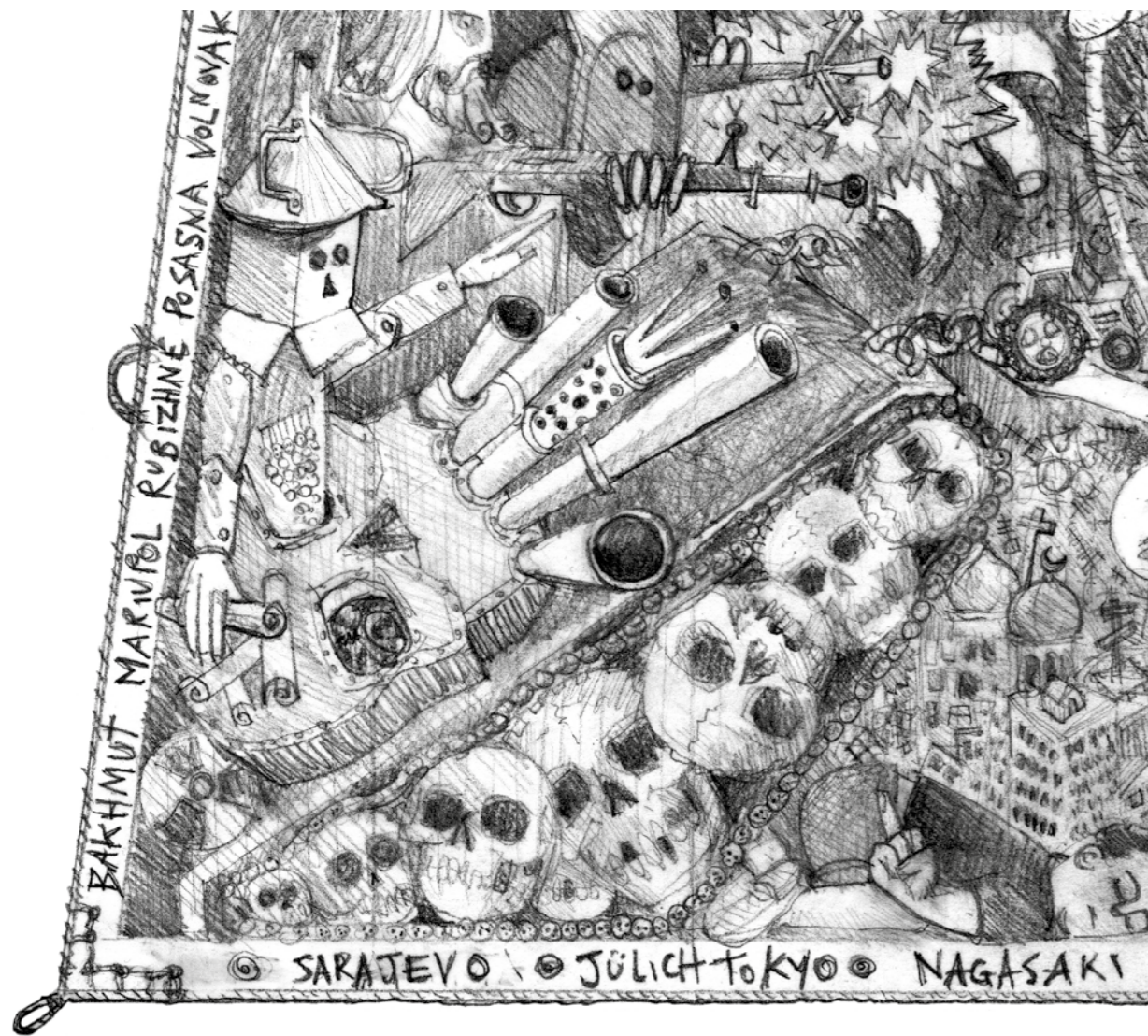




These next pages illustrate a tour through from the scaled cartoon sketch to the final canvas drawing, showing the creative process. There are some notable differences between the small paper sketch and the large canvas, with some artistic license correcting distortions in the enlargement process. The working cartoon sketch drawing is 1m by 32 cm whereas the canvas sail is actually 3.1m by 10m.

Limited edition, signed prints of both versions and other sketches within this book are available via the artist's website or by request.





The 57 names that surround this drawing are an incomplete list - I simply ran out of room for the other cities that have been victim to the horrors, not just of war in general but particularly terror upon innocent civilians from the sky above us. They are not in any order or hierarchy of suffering, making one victim as valued as one hundred. The threshold of choice, starting from Gernika in 1937, and around 500 civilian deaths going up to the hundreds of thousand deaths with the atomic bombs dropped on Japan. Most of these names are known to us via history, education, and news. Others have a history worth looking into and remembering.

Reading from six o'clock anti-clockwise.

- |                   |                |             |
|-------------------|----------------|-------------|
| Gernika           | Pforzheim      | Bakhmut     |
| London            | Liverpool      |             |
| Hull              | Stalingrad     | Jülich      |
| Oradour-sur-Glane | Tripoli        | Raqqa       |
| Tokyo             | Sarajevo       | Hamburg     |
| Kabul             | Leningrad      | Mosul       |
| Coventry          | Nagasaki       | Beirut      |
| Belgrade          | Hiroshima      | Grozney     |
| Basra             | Hanoi          | Bagdad      |
| Gori              | Pyongyang      | Huế         |
| Fallujah          | Belchite       | Warsaw      |
|                   | Gaza           | Alleppo     |
| Portsmouth        | Telaviv        | Berlin      |
| Birmingham        | Palestine      | Southampton |
| New York          | Nis            |             |
| Quang Tri         | Dresden        |             |
| Halabja           | Homs           |             |
| Dafour            |                |             |
|                   | Odesa          |             |
| Dubrovnik         | Dnipro         |             |
| Hargeisa          | Kyiv           |             |
| Frampol           | Sieverodonetsk |             |
| Swinemuende       | Mariupol       |             |

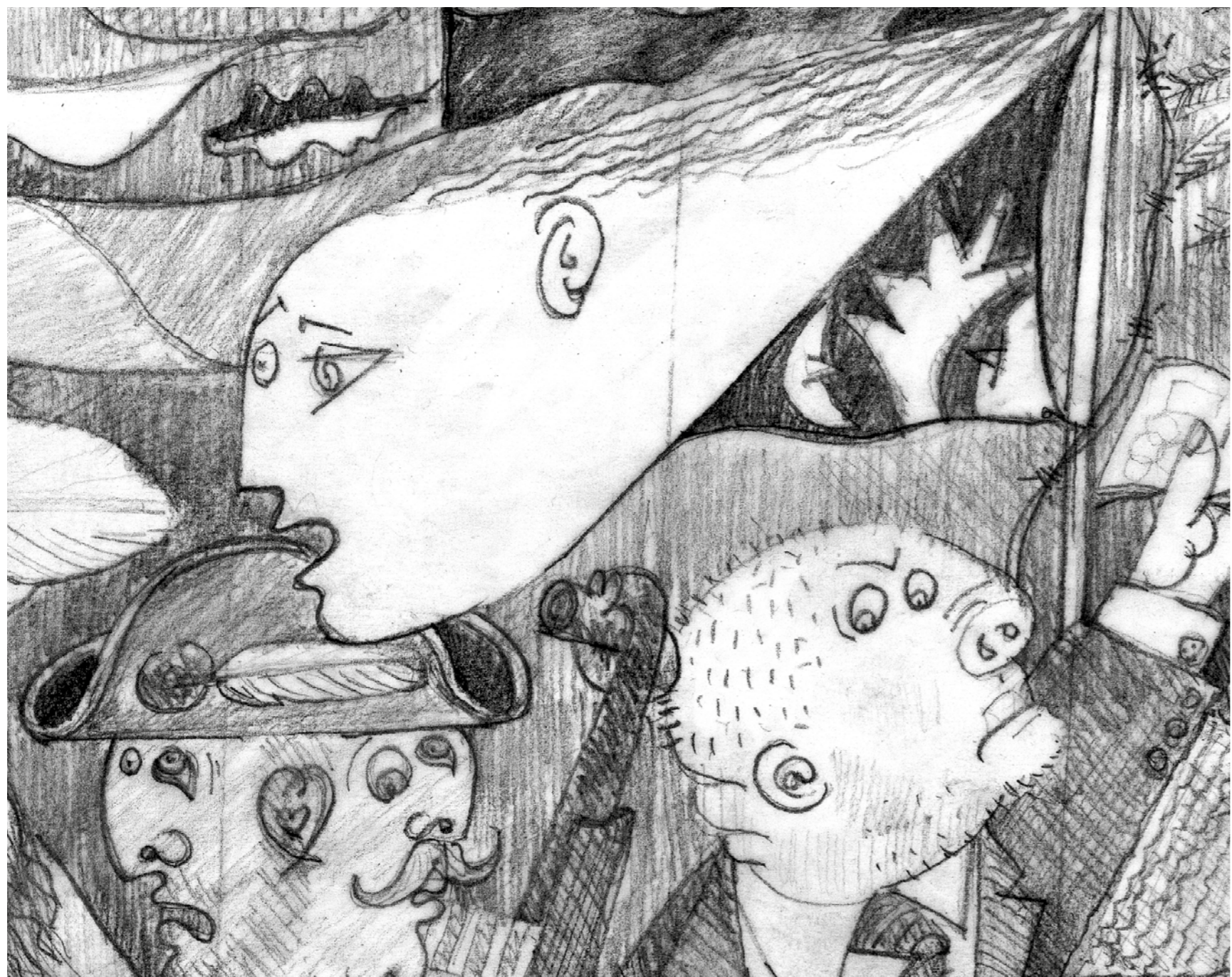




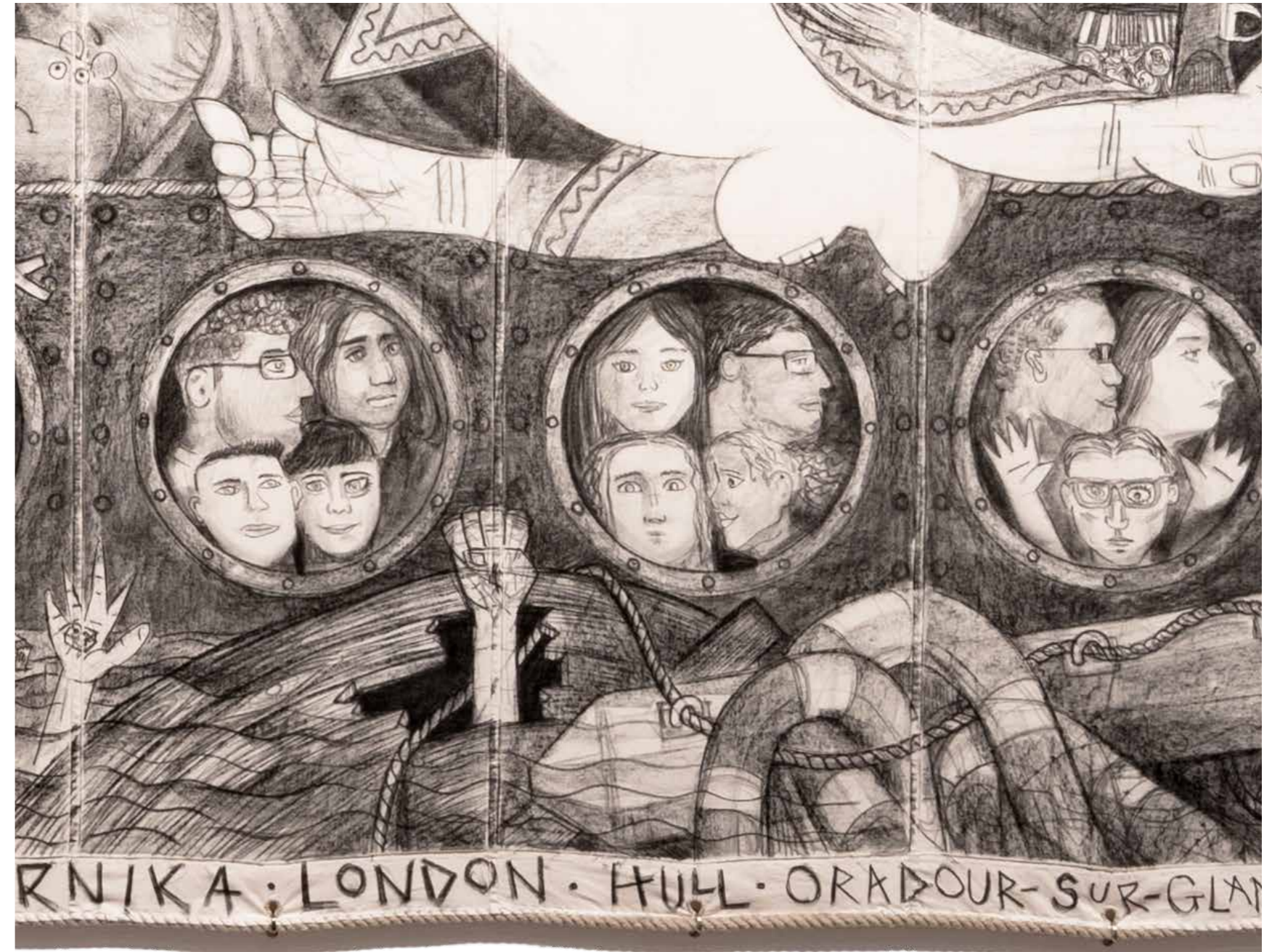




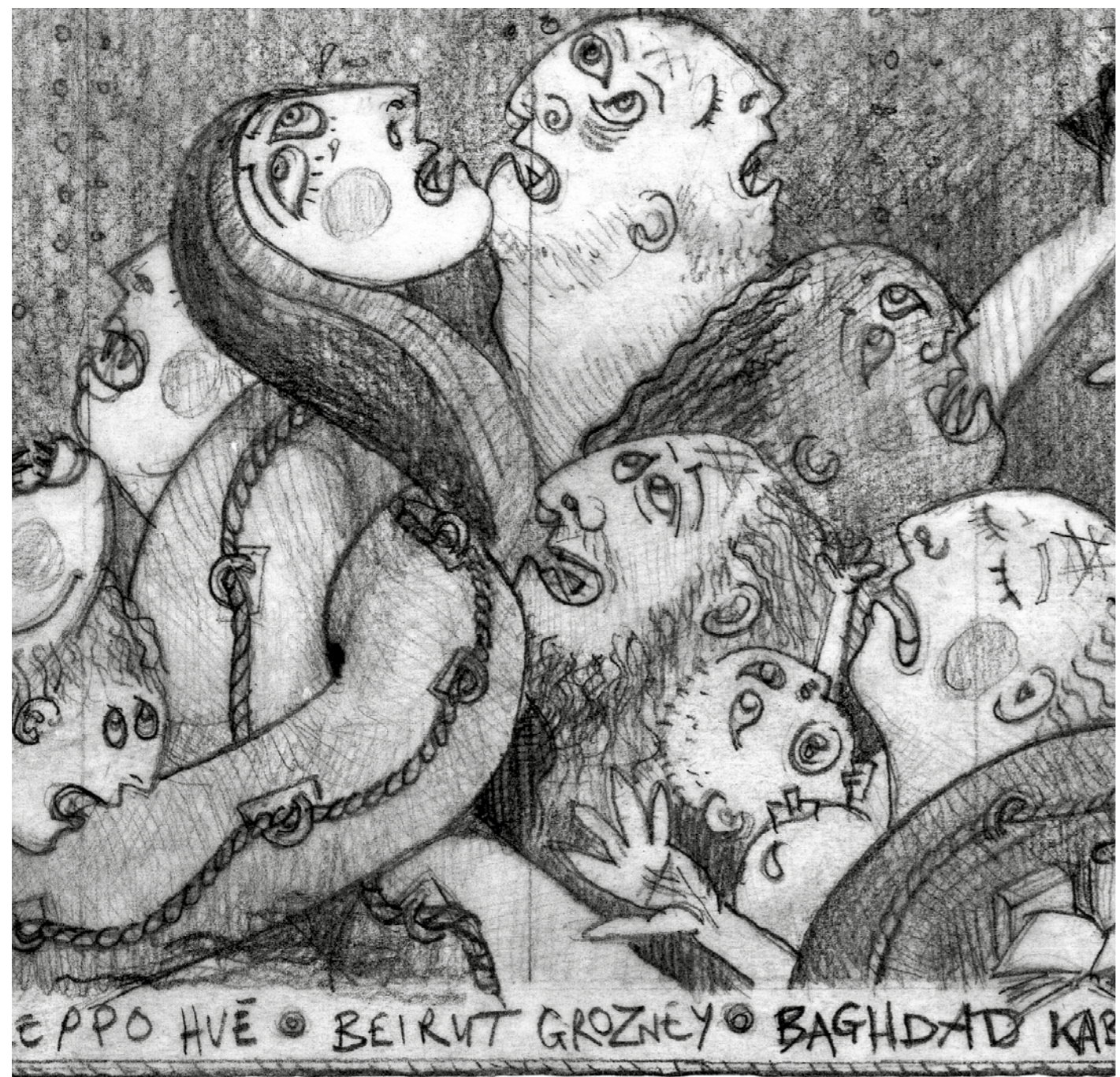


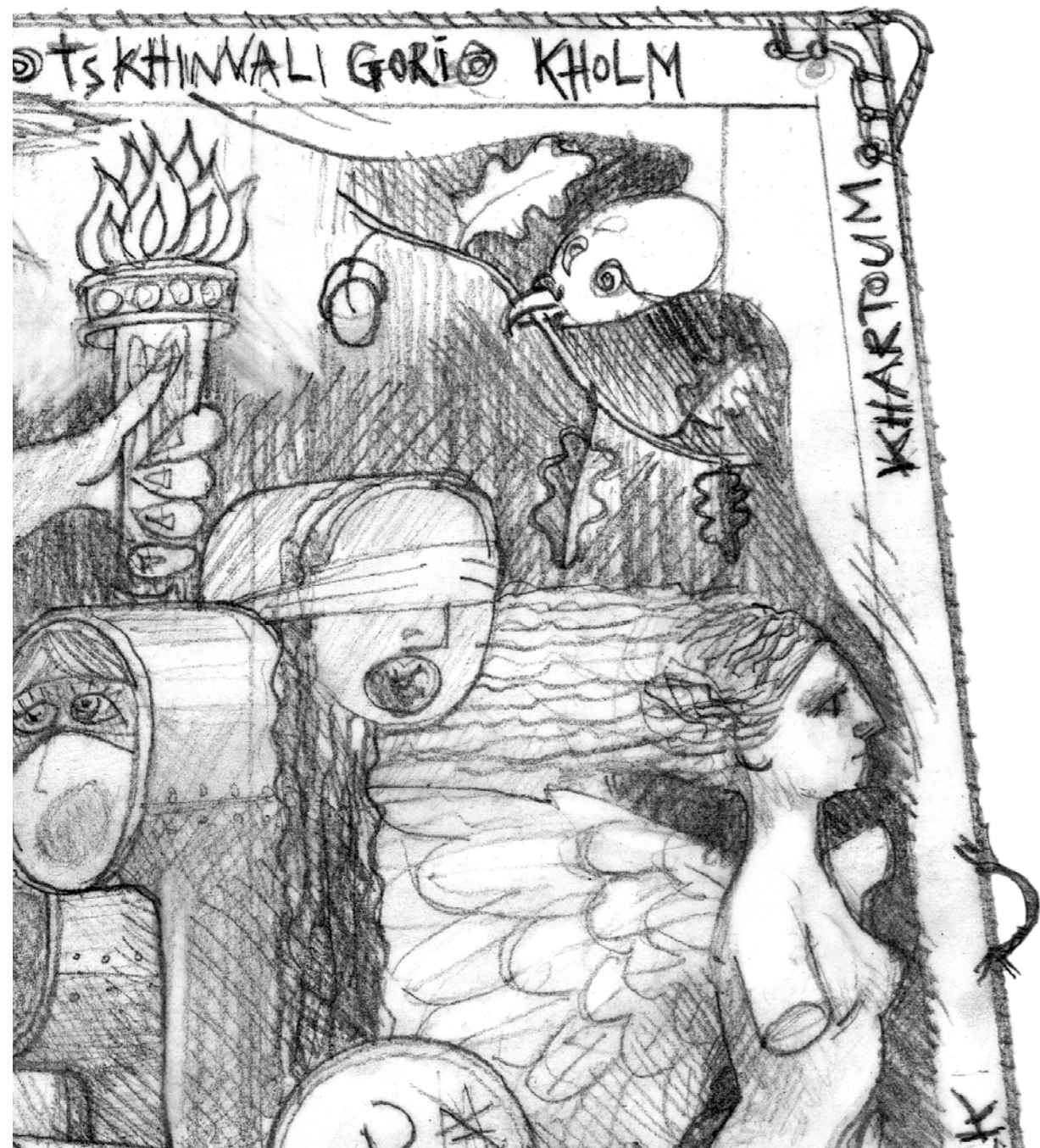


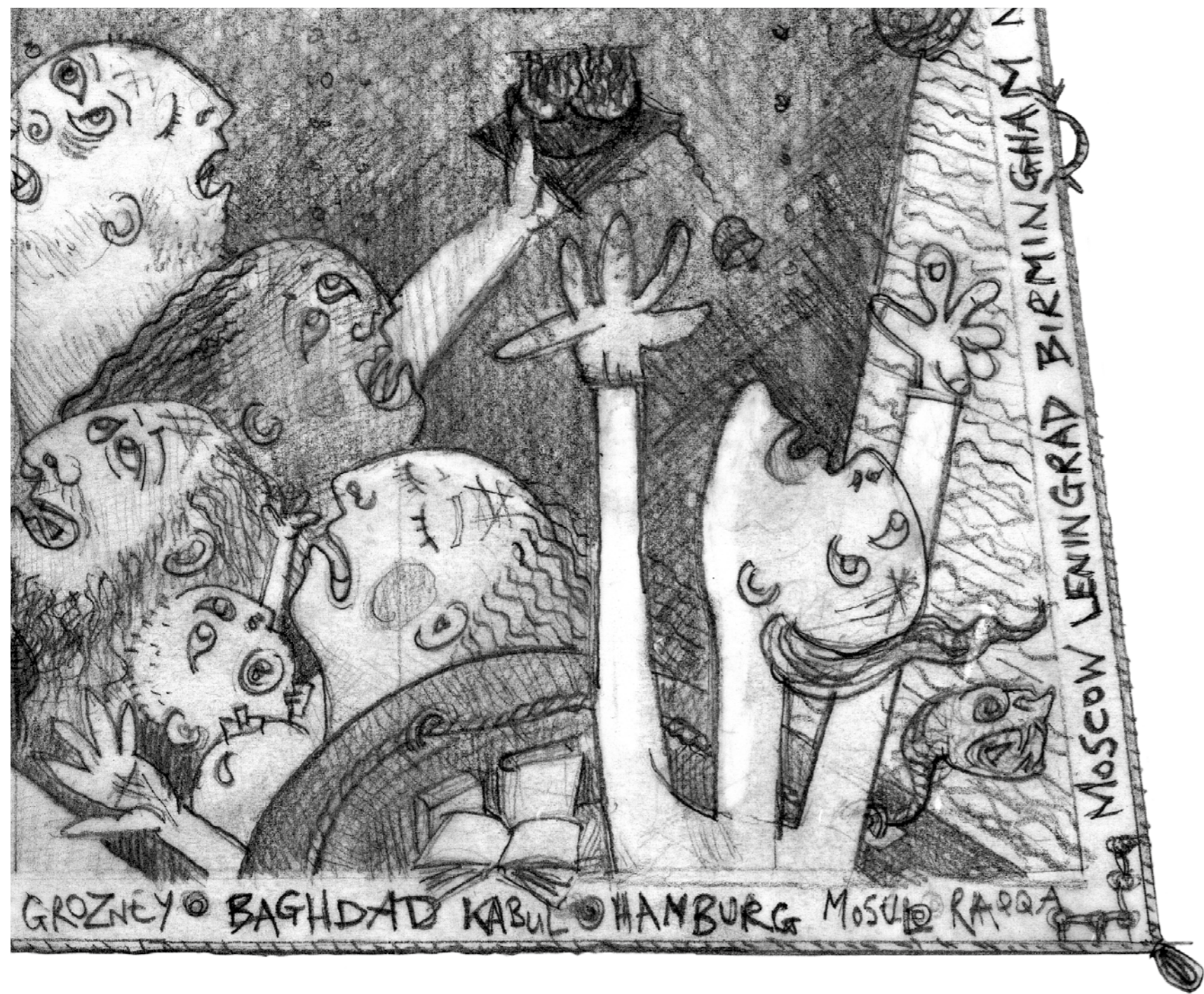












## Drawing ourselves and each other

To develop their practice, the students were asked to draw charcoal self-portraits and portraits of each other. Working upright at easels with charcoal, at speed, and on this scale was a new approach for the students.

*'Drawing is a way I can express my thoughts and feelings without words.'*

*'It gives me the freedom to feel how I want in the form that I want.'*

*'It allows me to set my imagination free.'*















HOMS · DRESDEN · NIS · PALESTINE · TEL AVIV · GAZA · BELCHIT · PYONGANG · HANOI · HIROSHIMA · NAGASAKI · LENINGRAD · SARAJEVO · HAMBURG · TRIPOLI · STALINGRAD · LIVERPOOL · PFO · RHEIM · SWINEM · UENDE · FRAMPOL · HAR · GEISA · DUB · TRONIK

BAKHUJ · MARIUPOL · SIEVERODONETSK · KYIV · DNIPRO · ODESA · JULICH · RAQQA · HAMBURG · MOSUL · BEIRUT · GROZNEY · BAGDAD · HUE · WARSAW · ALEPPO · BERLIN · SOUTHAMPTON · GERNIKA · LONDON · HULL · ORADOUR SUR GLANE · TOKYO · KABUL · COVENTRY · BELGRADE · BASRA · GORI · FALLIJAH

ARTUR · HALBER · QUANG TRI · NEW YORK · BIRMINGHAM · PORT · SPOUTH ·

Kinship:

Pete Codling

© Sketches by Pete Codling 2023

© Photos by Joe Low Photography 2023 unless otherwise stated

Limited edition, signed prints of both versions and other sketches within this book are available via the artist's website or by request.

[www.petecodling.com/shop/prints/kinship](http://www.petecodling.com/shop/prints/kinship)

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the copyright holder for which application should be addressed in the first instance to the publishers. The views expressed herein are those of the author and do not necessarily reflect the opinion or policy of Tricorn Books or the employing organisation, unless specifically stated. No liability shall be attached to the author, the copyright holder or the publishers for loss or damage of any nature suffered because of the reliance on the reproduction of any of the contents of this publication or any errors or omissions in the contents.

ISBN 9781914615771

A CIP catalogue record for this book is available from the British Library.

Published 2023 Tricorn Books,  
1 Bishop Street, Portsea, PO1 3DA

Printed in UK

KINSHIP