

Art : Photography
Wales : Conflict : Home

Celf: Ffotograffiaeth
Cymru : Ymladd : Cartref

- **Question 5:** From the **Lens-Based Image Making** research strand lectures, choose a theme, movement, or selection of artists that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.
- And aspects from Question 1
- **Question 1:** Using at least 3 examples, consider how image makers have utilised digital technology to explore at least one of the following: **Conflict**, the Environment, **Identity**, the Surveillance State, the Technological Society?



Mary Dillwyn (1816-1906) (c.1853) [Salt print] Sally and Mrs Reed

<https://www.library.wales/discover-learn/digital-exhibitions/photographs/mary-dillwyns-llysddinam-album>

Much has been written about Mary's older brother, John Dillwyn Llewelyn (1810-1882). Today he is regarded as Wales's earliest photographer, but as is so often the case in historical studies, the same attention has not been given to the photographic talents of the female members of the family. Mary Dillwyn was Wales's earliest female photographer and she is also one of Britain's most notable early female photographers.

David Jones In Parenthesis

- Epic War poem – WW1 Published in 1937
- Follows the movements of the Welsh fusiliers on the front line
- Ending with the battle of the Somme and the assault at Mametz Wood where 4,000 Welsh men lost their lives, Jones survived.
- The prose – poem is partly autobiographical - English Private John Ball (Jones) narrates.
- In Parenthesis draws from history – Arthurian legends, y Gododdin and it draws on the fact that other men in History have been to war.
- In Parenthesis gives you a strong idea about what daily life in the trenches of WW1 was like ‘ Better than any other text’ Tim Kendall
- Cerdd Rhyfel Epig – Y rhyfel Byd Cyntaf Cyhoeddwyd ym 1937
- Yn dilyn symudiad y milwr Cymreig ar y rhes flaen
- Yn gorffen gyda brwydr y Somme a'r ymosodiad yng Nghoedwig Mametz lle gollodd 4,000 o Gymry eu bywydau, goroesodd Jones.
- Mae'r rhyddiaith - cerdd yn rhannol hunangofiantol - John Ball (Jones) y Preifat Saesneg yw'r adroddwr.
- Mae In Parenthesis yn denu o hanes – sef chwedlau Arthur, y Gododdin ac mae'n tynnu ar y ffaith bod dynion eraill mewn Hanes wedi bod i rhyfel.
- Mae In Parenthesis yn rhoi argraff cryf o beth oedd bywyd o ddydd i ddydd fel yn ffosydd y rhyfel mawr. ‘ Better than any other text’ Tim Kendall

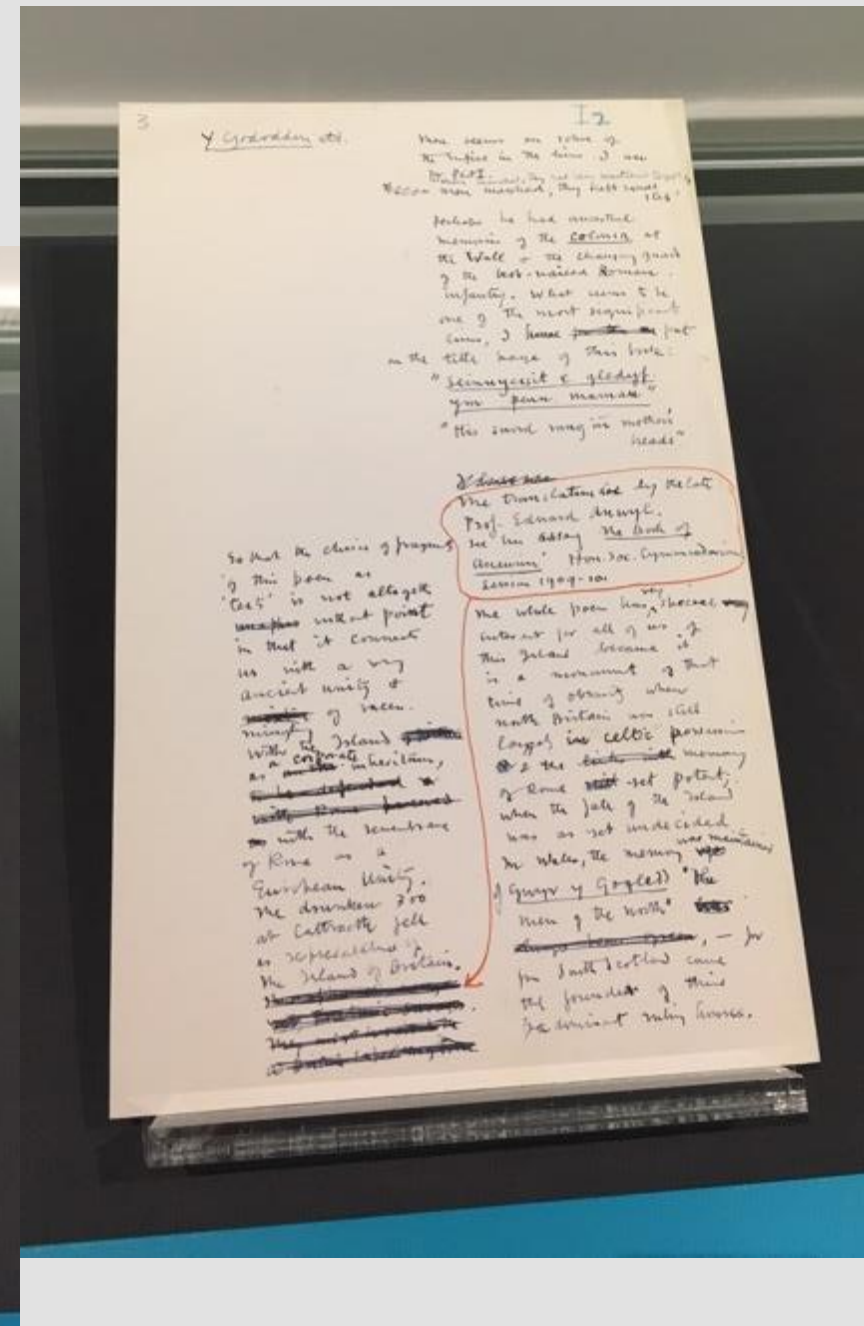
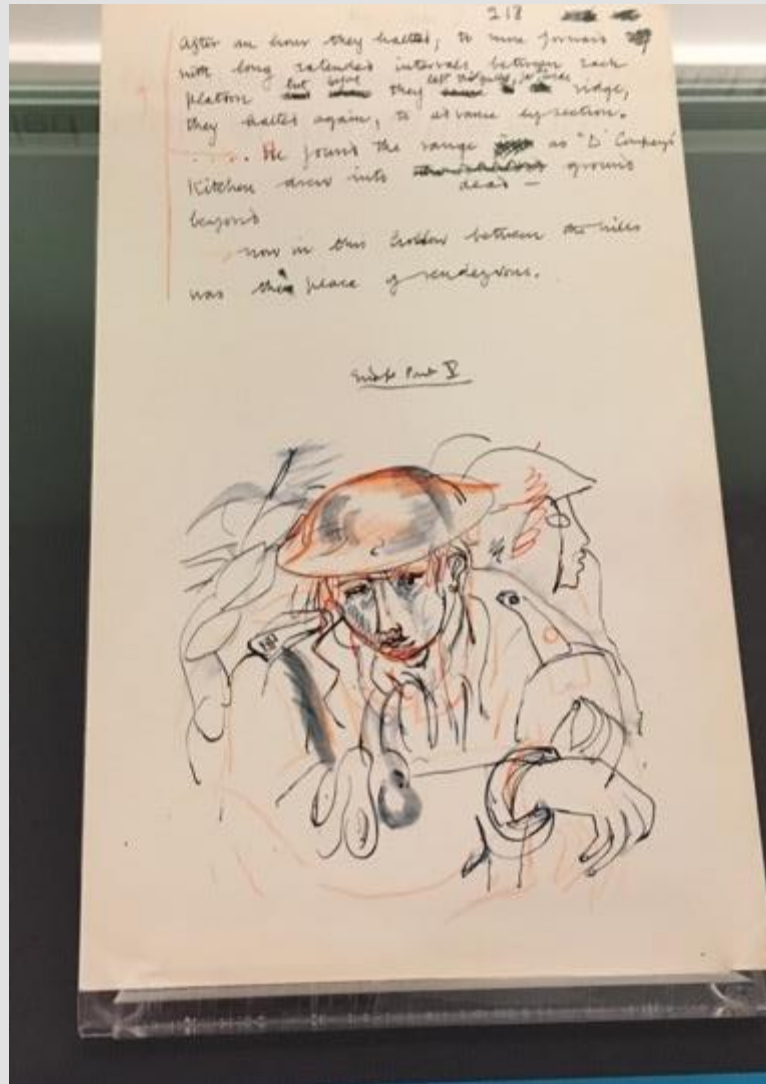
Jones's poetry is difficult. It might help the reader as he reads the two hundred pages of *In Parenthesis* is to view it through two lenses. One lens is Celtic with its historical, mythological and linguistic tints. As you look notice the shadows, or echoes, of an earlier poetry by the sixth-century war poet Aneirin who documented the Thermopylae-like defeat of the Gododdin tribe by a superior Saxon force. There are echoes from the Mabinogi too especially with that magical cauldron that rejuvenated the fallen. The second lens is Christian, especially Roman Catholic, or rather, 'Catholic'. Both lenses are connected by the central motif of 'rebirth' bridging these two important traditions.

NATHAN LLYWELYN MUNDAY (2014)

<http://www.walesartsreview.org/david-jones-in-parenthesis-not-just-a-poem/>

Each part of in parenthesis is introduced by a quotation from an early Welsh poem y Gododdin written by the poet Aneurin -6th century- the only survivor of a horrific battle

Gwyneth Lewis states 'the relevance is heart-breaking because here he is the survivor of WW1 his muse comes from memory and total defeat.



In Parenthesis | Kate Burton reading









**Eisteddfod Genedlaethol
Maldwyn a'r Gororau**
1-8 Awst 2015



Mae'n bosib nad oes neb
yn adnabod coedwig
Mametz, lle lladdwyd
4000 o filwyr Cymru,
cystal â'r ffotograffydd
Aled Rhys Hughes.

It's probable that
nobody knows Mametz
Wood as well as the
photographer Aled Rhys
Hughes.

It was in this wood that ,
4000 Welsh soldiers
were killed during
WW1.

Aled Rhys Hughes (2016) photograph Welsh dragon Flag on tree

Bues i mewn 'na (Coedwig Mametz) tua 50 o weithie i gyd a ddes i ar draws tua chwech baner draig goch wedi eu hoelio i'r coed. Oedd bob un, oni bai am un, wedi bod 'na am flynyddoedd mawr ac maen nhw fel petaen nhw wedi tyfu i mewn i'r coed, neu'r coed wedi eu cymryd nhw i mewn.

I went in (to Mametz Wood) about 50 times in all and I came across about six red dragon flags attached to the trees. All of them, apart from one, had been there for many years and now look as if they had grown into the trees, or that the trees have drawn them in.



Aled Rhys Hughes 2016 photograph



Aled Rhys Hughes 2016 photograph

Live shells and detonators are unearthed by tree roots as army boots are nestled between tree trunks above



Aled Rhys Hughes (2016) photograph
A shell stays wedged in a tree, a century after the battle took place

<https://www.bbc.co.uk/cymrufyw/36725113>

Cartref Nain a Taid yn Llansannan oedd Llys Euryn. Ar ôl ffermio gydol eu hoes, ymddeolodd y ddau i'r byngalo bychan newydd yn y pentref. Troesant gae anaddawol yn ardd ryfeddol a llanwyd y ty â thrugareddau eu bywyd yn lluniau'r teulu, ornaments a phetheuach ymddangosiadol ddiwerth. Ymhlyg yn y geriach hyn i gyd yr oedd holl straeon eu bywyd. Lluniau o straeon y bywyd hwnnw, wedi ei weld ar ôl iddynt fynd ar daith olaf i gartref henoed, yw'r casgliad hwn felly.

Llys Euryn was my grandparents' house in Llansannan, north Wales. After a life spent as farmers they retired to this brand new bungalow in the village. Here they created an extraordinary garden from an unpromising field, and filled the house with the furnishings of their old life family photos, ornaments and beautifully kitsch bits and pieces. All were imbued with the story of their lives. Here, therefore, are photographs of that life story, told after they left for the last time, to an old people's home.

Aled Rhys Hughes *Cartref/ Home Series*



Trowsers/ Trowsus



Venus de Milo



Two Pictures/ Dau Lun



Aled Rhys Hughes Goodlife/ Bywyd Da from Cartref/ Home Series

Peter Finnemore

Cyfweliad gan yr artist Peter Finnemore am ei arferion gweitio, syniadau ac ysbrydoliaethau. Darlledwyd y cyfweliad hwn yn 2000 i gyd-fynd â'i arddangosfa un person *Gwendraeth House* yn Ffotogallery, Caerdydd

The artist Peter Finnemore being interviewed about his working practise, ideas and inspirations. This interview was broadcasted in 2000 to coincide with his one person exhibition *Gwendraeth House* in Ffotogallery, Cardiff

<https://vimeo.com/23031156>

Threshold 2009
Archival pigment ink
81 x 56cm



Every day 2009
Archival pigment
ink 81 x 56cm



Head is my only Home - Peter Finnemore

- <https://vimeo.com/153071733>

<https://peterfinnemore.com/menu>

Battle of the Trees

This is a modern take and contemporary historical response to conflict - inspired by the Medieval Welsh (13th cent.) text '*Battle of the Trees*' (*Cad Goddeu*) from the *Book of Taliesin* and by the poet Robert Graves.

Ymateb modern ac hanesyddol cyfoes am wrthdaro - ysbrydolwyd gan y testun *Cad Goddeu* o Lyfr Taliesin (13 canrif) a hefyd gan y bardd Robert Graves .

<https://vimeo.com/290107221?from=outrio-embed>

Eve of Destruction

<https://vimeo.com/32710728>

- Eve of Destruction was first shown in 2004 as part of the Zen Gardener exhibition at Oriel Mostyn. It is part of a body of video art comprising of around 80 films which have been exhibited internationally and are archived within in a number of public collections.
- These filmic documents are visual intelligence gatherings, taken from field operations in my family's back garden in Wales. Sailing under false colours and embarking on counter intelligence manoeuvres is the awkward squad, the irregulars; family, friends and myself.
- Within these series of short films, a diverse number of overlapping ideas scatter, collide, fuse, synthesise and fragment. Shorthand of these investigations includes some of the following merging and interrelated threads of enquiry.
- The colour green as a perceptual phenomena and metaphor. Its function in nature and its cultural codes. Green is political; it implies fresh and essential ways of responding to the old order and the effects of industrialisation and globalisation. Guerrilla Gardeners and The Revolutionary Guard (eners). "Action this Day". " Dig for Victory".
- Chaos is my order, Heisenberg's uncertainty principle as an artistic tool. Schrödinger's cat is unnamed, an abstract entity. My cat is called Myffin. He is a Shaman's animal companion.
- The camouflaged figure is an amalgam of different archetypes; a poet, holy fool and bum, a shaman, foot soldier, a home guard rebel, guerrilla, survivalist. He is a contemporary manifestation of the Celtic Green Man, a ritual figure made of foliage to celebrate the coming of spring.
- Camouflage patterns and designs are appearances witnessed in the natural world. Hunters and prey of the animal / insects / plant kingdom are colored and marked to fuse and blend into the background in order to gain advantage through their 'invisibility'.
- Sir Roland Penrose and the Home Guard Manual of Camouflage. Mein Field. The evolutionary stages of camflauge include - from nature, to culture, the military and into subversive fashion industry statements..

Eve of Destruction

- The Mabinogion and the 'The Taliesin' tradition - the ability of transformation. The 3 R's – reality, magic realism and surrealism.
- Hegemony and imperial, cultural and economic colonisation and the relationship between local and global. Dâl dy dir. Margins within margins, disempowerment. Cultural camouflage as means of survival, of being invisible.
- Psycho-geography and the mapping of territories and consciousness. Gardens as landscapes and sites of actions. Nature, culture and the politics of territory. The Good Gardener the Bad Gardener and the Ugly Gardener, "you see in this world my friend; there are two kinds of people, those with loaded guns and those who dig... keep digging".
- Public and Private. Voyeurism and Spectacle. Creativity and Destruction. Humour and Tragedy. Shock and Awe.
- Old school and new school martial arts films, revenge as a moral code. Charlie Chaplin's' masquerades and double roles in Shoulder Arms (1918) and The Great Dictator (1940). Humour as subversion.
- Camp X-Ray. Perception management, the manipulation of the public through fear. Neocons, reality creators - projection, deception, concealment. Scientia est potentia. Military language and terminology, over the top and counter intelligence activities as Zen like activities. Midget submarines, Wafs and bouncing bombs.
- Psychological operations, Project Jedi and the 1st Earth Battalion - super soldiers duper soldiers. Stan Ridgeway.
- My head is in the garden shed. Sheds as sheds, sheds as dwelling spaces, shrines and camps. The politics of dancing and not dancing. Zen.
- "... and once more, I felt the lightning flashes between the opposite poles over the abyss, between reality and the ideal, between reality and beauty, felt the swaying of that airy bridge – humour."

H. H

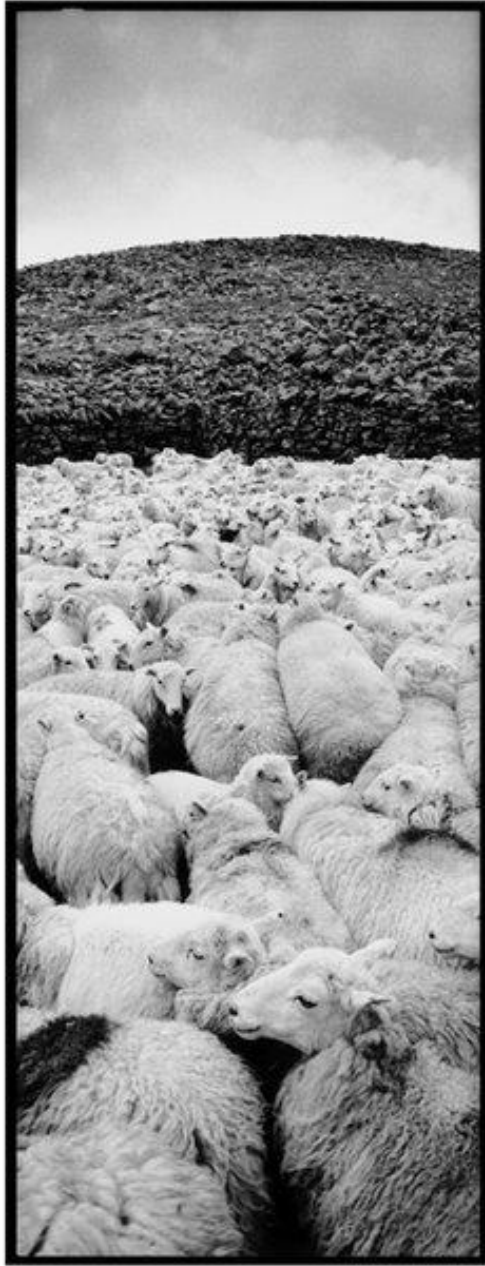
What is Welsh? – Dan Wood

- ‘What is Welsh?’ is a broad documentation of Wales and the Welsh. Studying diversity, subculture, individualism, generations and patriotism, whilst debunking the typical and tiresome Welsh stereotypes.
- The main aim of Dan’s project was to establish the cultural identity of the Welsh and discover the true essence of Wales that lies beneath the surface.
- The work was shot over a 10 month period in 2011/12 which also saw Dan take a two week roadtrip around Wales. It was shot on both a Leica M6 and M7 on black and white film stock which was then developed in his home darkroom.
- The project name came about when Dan was traveling in Morocco in 2008. A young boy asked where they were from, to which his companion replied, “We are Welsh”, the boy then enquired “What is Welsh?”
- The project was funded by the Arts Council of Wales and shown in its original form in The Senedd, National Assembly for Wales, Cynon Valley Museum & Gallery (Aberdare) and the Rhonda Heritage Park.
- Dan continued to add to ‘What is Welsh?’ and we are proud to be able to show a rejuvenated form of this exhibition with additional outtakes and new pictures.
- Visit Dan's website at www.danwoodphoto.com
- <https://www.pellicolamag.com/blog/interview-with-dan-wood/> (images here)



Rhodri Jones

- **Wales, Great Britain, UK,
UNITED KINGDOM**
- An old plough, trees and a wind turbine near Lledrod in Mid Wales.



Rhodri Jones (2006) *Land Use Tryptich*

(Left) Forestry Commission woods near Maentwrog, North Wales. Since WW I large areas of Wales have similar plantations. (Centre) One of many reservoirs in Wales, Trywerin, was built in the sixties to provide water for Liverpool, causing big protests as it involved forcing a Welsh speaking community to move. The city of Liverpool only recently apologized for its actions. (Right) Sheep on Moel Wnion, North Wales, there are still approx 15 million sheep in Wales (population 2.9 Million).

Rhodri Jones (2006) *Tryptich Defnydd Tir*

(Chwith) Coedwig Comisiwn Coedwigaeth ger Maentwrog, Gogledd Cymru. mae ardaloedd eang yng Nghymru â blanhigfeydd tebyg, ers Y Rhyfel Byd 1af

(Canol) Adeiladwyd un o lawer o gronfeydd dŵr yng Nghymru, Trywerin, yn y chwedegau i ddarparu dŵr i Lerpwl, gan achosi protestiadau mawr gan ei fod yn golygu gorfodi cymuned Gymraeg i symud. Dim ond yn ddiweddar ymddiheurodd dinas Lerpwl am ei gweithredoedd.

(De) Defaid ar Moel Wnion, Gogledd Cymru, mae tua 15 miliwn o ddefaid yng Nghymru o hyd (poblogaeth 2.9 Miliwn).



Rhodri Jones

Wales

A wedding couple walks over a meadow near the seaside at Nant Gwrtheyrn on the Llyn Peninsula on their wedding day. This location is the setting for a local folkloric tale involving a young married couple, Meinir and Rhys, who on the eve of their wedding play a game of hide and seek. Meinir hides in a hollow tree trunk and her remains are only found many years later.

Rhodri Jones

Cymru

Pâr priod yn Nant Gwrtheyrn ar Benrhyn Llyn yn cerdded dros ddôl ger glan y môr ar ddiwrnod eu priodas. Y lleoliad hwn yw'r lleoliad ar gyfer stori werin leol am gwpl priod ifanc, Meinir a Rhys, sydd ar drothwy eu priodas yn chwarae gêm o guddio. Mae Meinir yn cuddio mewn boncyff coeden wag a dim ond flynyddoedd yn ddiweddarach y ceir ei gweddillion.

Rhodri Jones

A Young man Cleans
his prize possession,
a Chinese Automatic
rifle

-every family has at
least one firearm in
the home/ the 'Kanun'
says that all men
have the right to bare
arms. In fact the gun
was the only
possession a man
could buy and sell
without the head of
the family's
permission.
Malagji village. From
the Albanian project
"Land of the Living
Past"



Rhodri Jones

A Funeral of a Young Army officer shot by deserters in 1997

The Mountain men, being rebound for their courage have always hired out their services as soldiers or mercenaries. Bardhok was a young army officer shot by deserters in 1997. the women crying around his body are not relatives, only those outside the family may openly show emotions at a traditional funeral. Kajval village. From the Albanian project "Land of the Living Past"



David Hurn

- "Life, as it unfolds in front of the camera, is full of so much complexity, wonder, and surprise that I find it unnecessary to create new realities. There is more pleasure, for me, in things as-they-are"
- - David Hurn (<https://www.magnumphotos.com/photographer/david-hurn/>)

David Hurn: Swaps

- Throughout his career as a documentary photographer and member of Magnum Photos, Hurn has been an avid collector of photography. Remarkably, he has amassed his private collection by swapping works with other photographers.
- An exhibition was curated by Martin Parr in 2017 to mark the 70th anniversary of Magnum Photos, and to celebrate the community of photographers David Hurn has been part of for 56 years. The exhibition was first shown at Photo London in May 2017 and the Martin Parr Foundation in June 2018. The work has since returned home to Cardiff to complete the David Hurn Collection at Amgueddfa Cymru – National Museum Wales.
- *“David Hurn has produced a concept that is so deliciously simple I wonder why more people haven’t done it. He has built a collection of photographs by exchanging his own images with those of other photographers. As will be evident from this exhibition, Hurn has accumulated a stunning collection of images. Some are iconic and familiar and some have not been seen before, being hidden away in the depths of the Magnum online archive. For the exhibition, many of Hurn’s best-known images kept coming up as the photographer’s choice; we have arranged the display so his single images are surrounded by the selections from the people who have chosen them.”* Martin Parr

David Hurn: Llun am Lun

- Trwy gydol ei yrfa fel ffotograffydd dogfennol ac aelod o Magnum Photos, mae Hurn wedi bod yn gasglwr ffotograffiaeth brwd. Yn ddiddorol, mae'n casglu ffotograffau trwy eu ffeirio.
- Cafodd yr arddangosfa ei churadu gan Martin Parr yn 2017 i nodi pen-blwydd 70 Magnum Photos ac i ddathlu'r gymuned o ffotograffwyr y bu David Hurn yn rhan ohoni am 56 o flynyddoedd. Cafodd ei harddangos am y tro cyntaf yn Photo London ym mis Mai 2017 yna yn Sefydliad Martin Parr ym mis Mehefin 2018. Ers hynny mae'r gwaith wedi dychwelyd adref i Gaerdydd i gwblhau Casgliad David Hurn yn Amgueddfa Cymru.
- *"Mae David Hurn wedi llunio cysyniad sydd mor arbennig o syml, dwi'n synnu nad oes rhagor o bobl yn ei wneud. Mae wedi adeiladu casgliad o ffotograffau trwy gyfnewid ei luniau ef am luniau gan ffotograffwyr eraill – llun am lun. Fel y gwelwch chi yn yr arddangosfa hon, mae David wedi casglu detholiad anhygoel o luniau. Mae rhai yn eiconig ac yn gyfarwydd ac eraill heb eu gweld o'r blaen, yn cuddio yn nyfnderoedd archif ar-lein Magnum. Yn aml iawn wrth guradu, gwelwyd mai delweddu mwyaf adnabyddus David oedd dewis luniau ei gyfoedion, felly trefnwyd yr arddangosfa i ddangos ffotograff David yng nghanol y lluniau a gafodd yn gyfnewid ganddynt. Martin Parr*

- *David Hurn yn trafod Philip Jones Griffiths | David Hurn discusses Philip Jones Griffiths*
- <https://www.youtube.com/watch?v=9FP6RK5-8aI>

- I decided to be the one to show what was really going on in Vietnam. Here was something of profound importance.
- **PHILIP JONES GRIFFITHS**
- [HTTP://PHILIPJONESGRIFFITHS.ORG/PHOTOGRAPHY/SELECTED-WORK/VIETNAM-INC/](http://philipjonesgriffiths.org/photography/selected-work/vietnam-inc/)



Philip Jones Griffiths

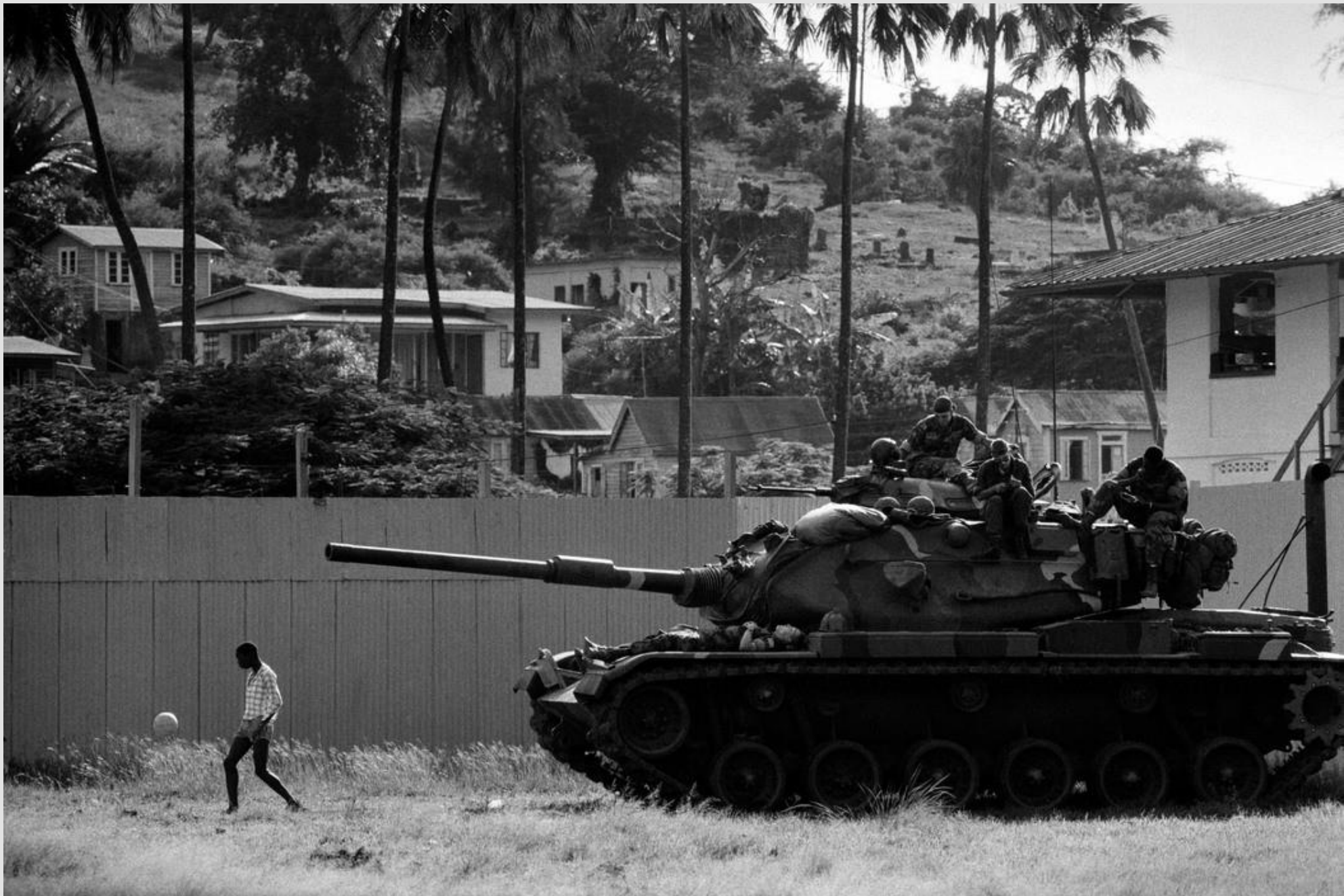
British (Welsh), b. 1936, d. 2008

GB. WALES. This young boy epitomizes our Welsh ambivalent love for both rugby and music. This place, Pant-y-Wean, was once, in the 1930s, voted the most Beautiful Village in South Wales, but it has long since been obliterated by opencast mining. When I asked what he was doing, he replied, "My mother gave it to me to mend." 1961



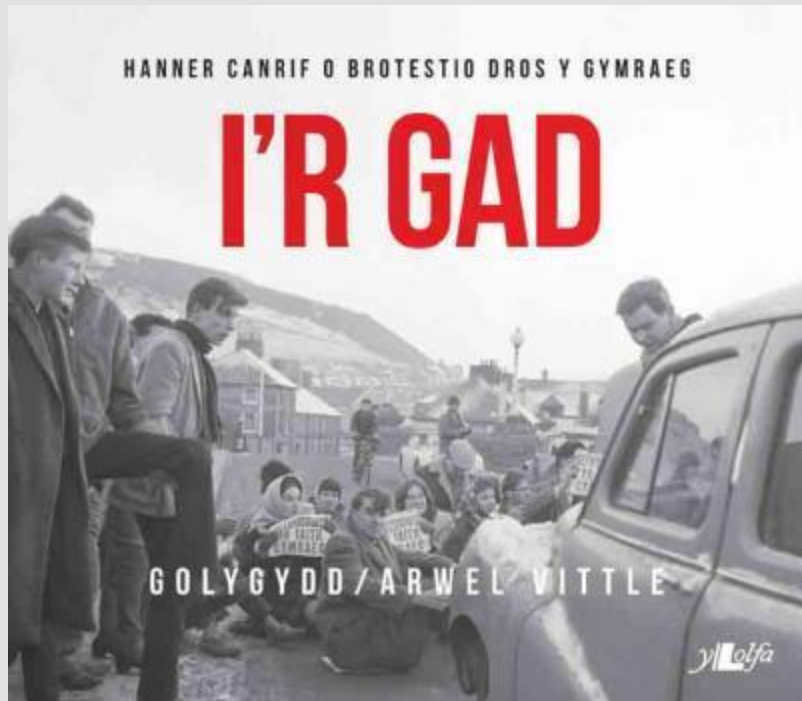


Refugee from US Bombing Vietnam Philip Jones Griffiths



Philip Jones Griffiths Grenada

This memorable book records details of the history of demonstrations in Wales over the last fifty years. The visual collection is striking and shows the works of some of Wales' best photographers including Geoff Charles, Ray Daniel, Jeff Morgan and Marian Delyth.



Llyfr lluniau a geiriau sy'n olrhain hanes protest yng Nghymru dros y degawdau diwethaf. Mae'r casgliad gweledol drawiadol yn dangos gweithiau gan rai o ffotograffwyr gorau Cymru gan gynnwys Geoff Charles, Ray Daniel, Jeff Morgan a Marian Delyth.

- Marian Delyth.
- said: “The technological revolution in photography – one which has democratised the genre completely – has enabled all of us, armed with a phone or small camera, to capture revolutionary moments in our lives.
- “How many of these will be kept safely for the future?”

(Ref. <https://www.walesonline.co.uk/news/wales-news/gallery/6270052>)



Marian Delyth
(1963) *Cars being
stopped on the
Trefechan Bridge in
Aberystwyth*

Marian Delyth (1963)
*Stopio Ceir ar Bont
Trefechan yn
Aberystwyth*



Marian Delyth (1971) *The Rev WJ Edwards and Dafydd Orwig carrying an 'Aberteifi' sign to replace the 'Cardigan' only sign in Aberystwyth.*

Marian Delyth (1971) *Y Parchedig WJ Edwards a Dafydd Orwig yn cario arwydd 'Aberteifi' i ailosod arwyth 'Cardigan' yn unig yn Aberystwyth.*



Marian Delyth (2014) *Washing line of Bardsney lighthouse island.*

Marian Delyth (2014) *Lein ddillad gweithwyr y goleudy Ynys Enlli*



Marian Delyth Emyr's Kitchen Bardsey

Marian Delyth Cegin Emyr ynys Enlli

Marian Delyth

Un o ffotograffwyr amlycaf Cymru. Dechreuodd ei gyrfa mewn stiwdio hysbysebu cyn symud yn ôl i Geredigion i ddysgu yng Ngholeg Ceredigion. Mae Marian Delyth wedi gweithio fel ffotograffydd a dylunydd llaw rydd. Mae'n canolbwyntio ar ei gyrfa ffotograffig gan rannu ei hamser rhwng gwaith wedi'i gomisiynnu, prosiectau personol, gweithdai a dysgu yn achlysurol.

One of Wales' most prominent photographers. She started her career in an advertising studio before moving back to Ceredigion to teach at Coleg Ceredigion. Marian Delyth has worked as a freelance photographer and designer. She focuses on her photographic career dividing her time between commissioned work, personal projects, workshops and occasional teaching.



References – useful links for further info

- Owen Sheers (2017) *The greatest poem of WW1 part 1 'In Parenthesis*. Available at: <https://www.youtube.com/watch?v=7n25J6N-yfQ> (Accessed: 6 November 2024)
- Marian Delyth (2024) Available at: <https://youtu.be/-VuXP1G8HYU?si=XkhRM4wUMXBSz2Dq> (Accessed: 6 November 2024)
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