

Confirmative Praxis Report M7X02024

Land of My Fathers



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Introduction

Initiated by my late parent's published and unpublished poetry, the '*Land of My Fathers*' maps out my current research and reports on the predominance of mainstream attitudes over minority groups. Drawing from a direct ancestral line of monolingual Welsh-speaking farmers throughout the C 19th and 20th, this ontology seeks to expose historic and current discrimination, and advance diversity and inclusion research through the model of arts-based research (ABR). This praxis aims to confirm ethnographical and anthropological research by furrowing into unknown territory. My intention to create something out of a dead community connects time, space, and memories with physicality, conceptualizing the entity of something, from the context of nothing.

I aim to research my family's linguistic, religious, educational, and economic position and seek parallels between their lives and my own. The primary and secondary data will be utilised in this report and into meaningful and symbolic art representations. Within the parameters of autoethnography (Leavy, 2020, p.142) I intend an embodiment of diverse experiences, mediums, qualitative field trips, historical museum visits, community events, and collage methods that generate and collate qualitative data. I am an autistic and Welsh Speaking artist who aims to discourse discrimination as a methodology to discover whether mainstream attitudes of supremacy leave the neuro-diverse candidate feeling like an empirical inconvenience (Botha et al., 2022). My historical and current data on disengagements in society will inspire art determined to find beauty in tension. This report seeks comparisons, oppressions, unifications, aggregations, and reflections to structure the process to a conclusion and to a confirmed major art exhibition.

My incentive to prolong my parent's legacy will aggregate into a wider cultural parameter. I intend to take instruction from successful artists who disseminate cultural and political awareness. The program seeks parallels that connect theory to practice, and the unknown to new knowledge, and considers the nonconformist activity of Welsh heroes, whose activism may have attracted solidarity against political oppression. I plan to create art and poetry that connects to previous learning and challenges my conditioned detailed style of painting. I aim to thrive in my Praxis and to exhibit a confirmed art collection that raises awareness of discrimination issues to a diverse audience. My work will have no inclusion or exclusion criteria. Everyone is invited to appreciate Fine Art, an idealist proposition that may become a new hypothesis in what feels like a declining and outdated industry (Alberge, 2022). Despite adversities, oppressive ruling, and unequal opportunity the learning objective asks if art can unite people.

Chapter I: Parallels

My previous art investigations into people, their energy, and shadows parallel this independent study and develop an interest in anthropology, art experiments, and experiences. (Droit, 2002). I embodied myself in the unascertained territory of my deceased family's terrain, auto-ethnographically connecting the branches of a family tree, that assembled into an album of people patched together as data. The meaning behind their political, cultural, religious, linguistic, and economic networks confluences with the abstractive unknown against familiarity; discoursed well by McClister (2014) who advocates "*having one's eye open to embrace the unknown*". Faulkner (2020) the poetic researcher, recommends praxis, as a support mechanism for the exploration of identity and community and offers a model to emulate.

I am responsible to self-direct my plans, I painted my great, great, great, Grandmother, (Figure 1) Mary Davies (1833), as a way of building a relationship with my data. Reality appeared phenomenological in this feminist methodology and advanced my tacit work. Painting, from a photograph, Mary's beady eyes followed me in a full circle. A drop of paint water ran down her face, as though she was crying, it felt emotional. I questioned my mood change after completion. Bochner (2000) advocates questioning methodologies to widen our circle.

The Impressionist painter Van Gogh (1853–1890) (Figure 2) represented emotion in his painting of a peasant woman, her face looks sad and suggests that the artist built up a conversation with her during their sitting (National Gallery, © 2016-23).



Figure 1: Mary Davies 1833. (2115291, 2022).



Figure 2: *Head of a Peasant Woman*. Oil on canvas, 40.3 x 30.5cm. (Gogh, 1884).

Mary's eyes unnerved guests at Gwernwyddog Farm after her death which links to a stone tablet discovered in the old dairy, symbolically inscribed with circles and an eye.

This original evidence deepened my interest in textural indentations as an art medium (Figure 3).



Figure 3: *Photographs of the stone tablet in the old dairy* (2115291, 2022).

Stokes's hypothesis is the "*liveliness of stone*;" marks he describes as, records in time, "*symbolising life itself*" (Dillon, 2011). Time seemed non-existent between Mary and I in this cultural and spiritual sitting, which critically analyses the theory of reality. Quantum scientists argue that the "*objectivity of observation*" is not so clear in quantum mechanics (Proietti et al., 2019). Different observers can have different realities which parallel with my potentially over-exaggerated emotions painting Mary (Wigner et al., 1962). The author Letford (2021) suggests, "*What we are able to perceive is affected by the culture we were raised in*".

The body of my praxis brushes between detail and symbolism, mapping the lives and identities of my ancestral and current family alongside art. Family is important to me, many are autistic, and Welsh-speaking, connecting us to the wider minority groups of society, often belittled by mainstream attitudes that threaten our community spirit. This parallels with powerful rulings inflicted on my ancestral family and with the current permanent Legislative Wales Act (Legislation.gov.uk, 2017), The Welsh Language Act (Legislation.gov.uk, 1993), and The Equality Act (Gov. uk, 2010) intended to transform the lives of the diverse communities in Wales into equal opportunity. Factual research was important at this stage of Praxis to keep my argument fair as the topics affected me personally. The differences between fair and inequitable rights for individual identity in history are terrifying, indeed, McGinn (1997) insinuates that "*majority group conformity over one victim is 'inherently agreeable'*".

The endless belittling of the Welsh-speaking population in Wales parallel with the continuous cyclic line in my artwork, which challenges traditional angles of linearity and attitudes of rigidity. The current argument around Welsh language road signs examples a contemporary threat to minority language and identity. (The Telegraph, 2022). Price, Deputy Commissioner for the Welsh Language, argued for its better protection and won (The Welsh Language Commissioner, 2022).

I visited Wimpole Hall in Cambridgeshire (National Trust, 2023) to learn about wealthy landowners who prosecuted poachers in the C 19th (Jacob, 1902). This developed into painting rabbits, and sheep onto pre-cut, circular boards and cloth (Figure 4) and conveyed the peasant poachers' and poor sheep stealers' plight of hunger. During this phase, I was instructed by the contemporary rabbit artist Jeff Koons (Gogasian, 2023), I used art to

“affirm their existence” and bravery. This historical and political scene of deprivation and oppression under the English Courts of Law in Wales (McLynn, 1989; Walliss, 2018) led my research to the Brecon Research Library (Y Gaer, 2023).



Figure 4: *Poacher and Sheep*. Acrylic on wood, 50x50cm. (2115291, 2022).

Within the parameters of this individual study, I managed my time effectively collating original evidence. I discovered newspaper articles that condemned my ancestral grandfather to six months of hard labour, for stealing a ewe in 1891 and revealed a national historical sheep stealing situation. (McLynn, 1989).

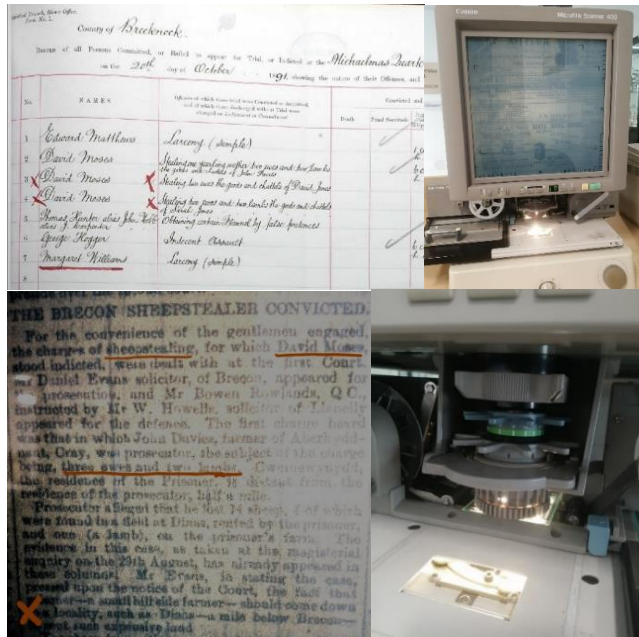


Figure 5: A selection of four images as evidence of my ancestor's prosecution in 1829. (Due to the library's technical issues, the image quality is poor).

I wrote poetry and sketched in the Courtroom at Y Gaer which gave me a sense of participation in historical family convictions. I felt inspired by the microfilm reader archive machine to use simplified text in my art (The British Newspaper Archive, 2015). A similar influence came from Sissay's ability to effectively communicate his poetry in an uncomplicated, simplistic manner (Figure 6) (University of Huddersfield News & Research, 2014).



Figure 6: *Let there be peace*. Huddersfield University Building (Sissay, n.d.).

The philosopher Derrida (1930-2004) theorises that art runs parallel to writing and how art can be read (Nelson, 2013). Encouraged, I developed my parent's poetry into artwork, and the first painting below grounded my praxis. Green velvety, worn fields patched up a landscape, constructed around my father's verse.



Figure 7. *Welsh Worn Hills*, oil on wood (2115291, 2022).

I experimented with juxtaposing text with image while researching the immersive artist William Kentridge who conveys political and artistic symbolisation by surrounding his systematic images with background landscape text, on a book and in his video *De Como Nao Fui Ministro De'Estado* (McClister, 2014).

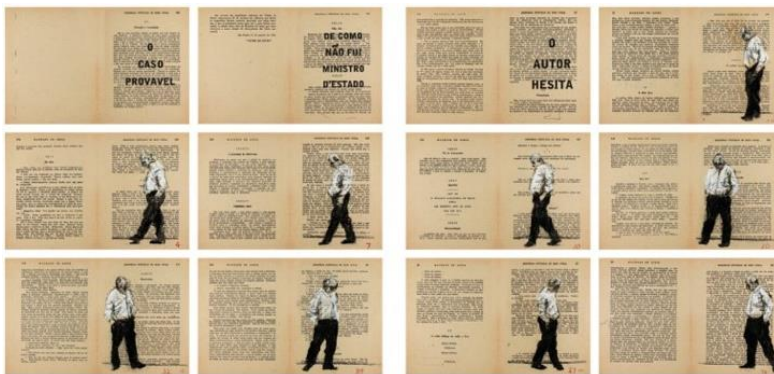


Figure 8. *High-definition Video* (McClister, 2014).

Influenced, I further developed my work by incorporating relevant text into new painting abstractions (Figure 9).

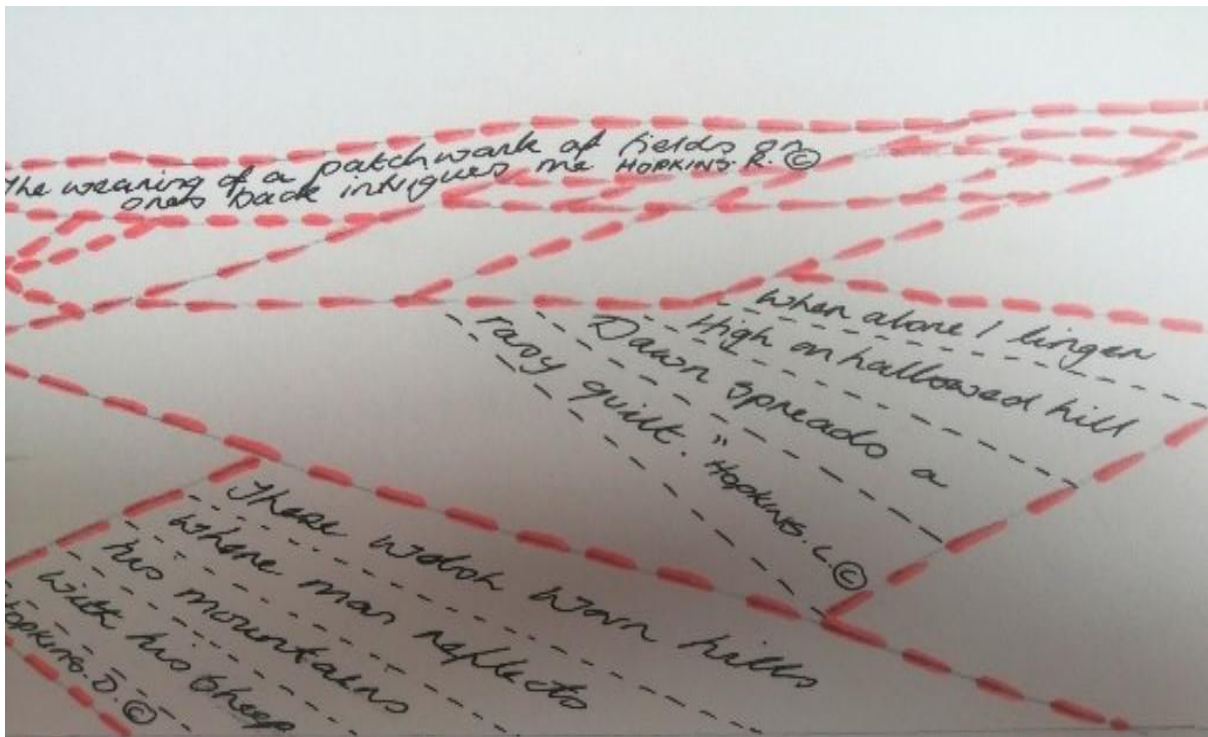


Figure 9. A collection of landscape images depicting symbolic text (2115291, 2022).

I appreciate the natural landscape my parent's poetry depicts. A sentence in my father's poem *Boundaries*, (Hopkins, 1986, n.p, ©) 'These Welsh Worn Hills,' was deconstructed in my collage book (Figure 10). The description of 'Worn Hills,' connects land with the cloth and is also seen in my mother's poetry, 'Cobwebs,' in the sentence, 'dawn spreads a rosy quilt' (Hopkins.2011). I hold a dear memory of my mother describing the Welsh countryside as a patch quilt of fields.

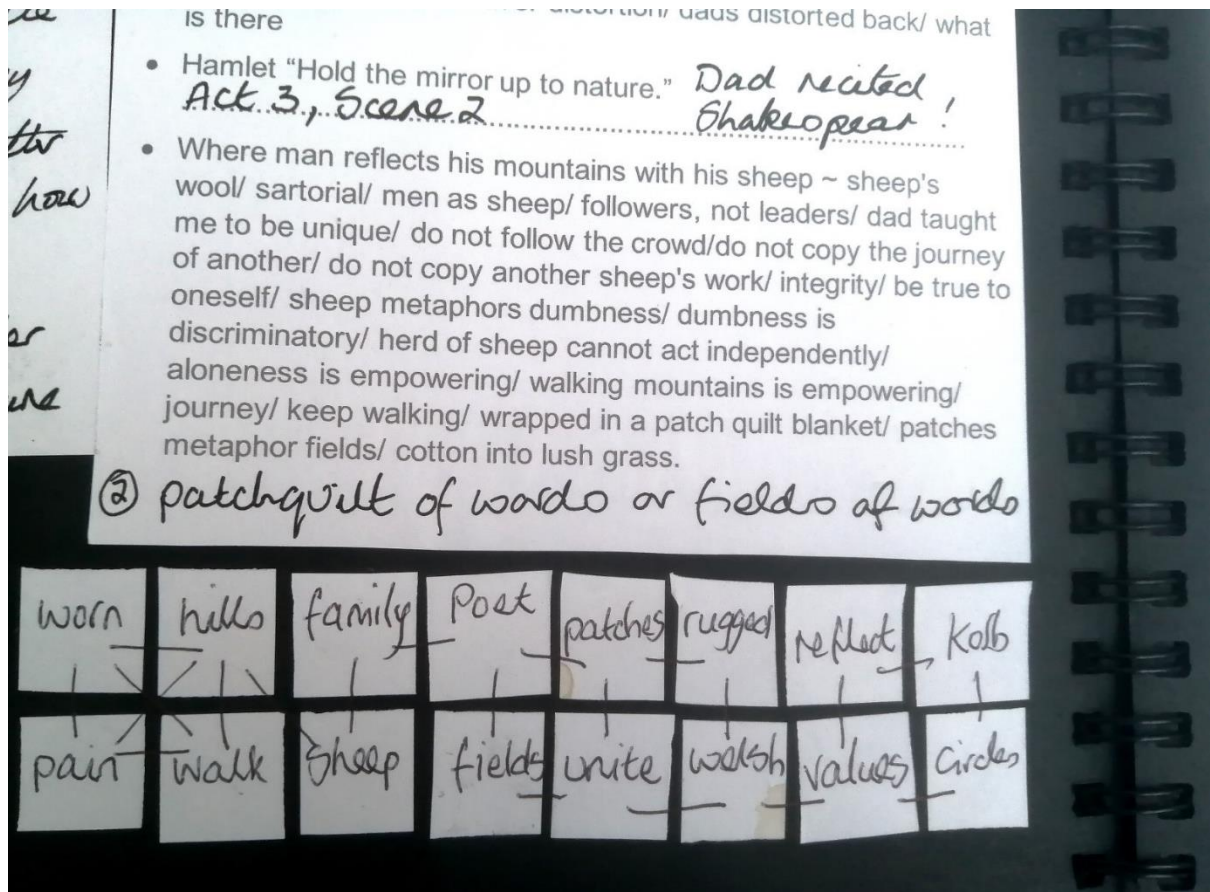


Figure 10. Poetry analysis in collage books (2115291, 2022).

Chapter II: Unity

I felt intent to better understand my identity as I have often felt disharmonised in contemporary mainstream society. This led me to project manage a full-scale family tree archive. Hegel (2014) advocates, that artists ‘*embed themselves into the character of the past,*’ which inspired my embodiment in the ruins of my family’s homes to learn about their identity, continuity, and dialectics (Goodman, 1997). My research was informed by the Brazilian Philosopher, Paulo Freire (1921-1997) who reformed traditions in cultural anthropology with learning (Giroux, 2019). He defines it well in the term, ‘*reading the world*’ (Freire & Macedo, 2005). Visiting Gwernwyddog Farm was romantic to write poetry and art into something that mattered, changing the void of history into something current and reminding me of the words: “*The virtual plane of memory is not a static image of a time in the past, but a constantly changing one*” (Biggs & Karlsson, 2010).

My ideology of a dead community connects me to the title of my mothers’ poetry book ‘*Creatures of a Dead Community*’ (Hopkins, 2011). Coekelbergh, (2017) researched Derrida’s theories on the need to preserve the unknown. This authentic experience at Gwernwyddog led me to create art related to strangers (Figure 11), and family narratives of close-knit monolingual community spirit were utilised as methodologies that link space, time, and matter as an interrelationship with new media (Narayana, 2018).

A story about women uniting to mend threadbare holes in sheets was idealistic in spirit and inspired a patch-quilt cover for a circular wooden artifact, with a hole. This became significant to develop my creative thinking around void and loss.



Figure 11. Sketch and patch-quilt cover depicting voids (2115291, 2022).

After death physicality disappears, but I agree with Craig (1998), that memories and spirit objectify a new, authentic, and idealistic beginning in the present. Hegel proclaims that, “Being is present, nothing is absent, and logic is the tension between the two” (Stanford Encyclopedia of Philosophy, 2020). I questioned what lies beyond my reality by photographing voids (Figure 12) through space and time; “*a moment, contracted into a single image*” (Gane, 2022). The realist theorists, Moore and Russell considered patterns of existence to be spiritual (Leggo, 2004). Pinkard (2002) researched how Hegel united matter with phenomena which suggest that idealism is subjective.

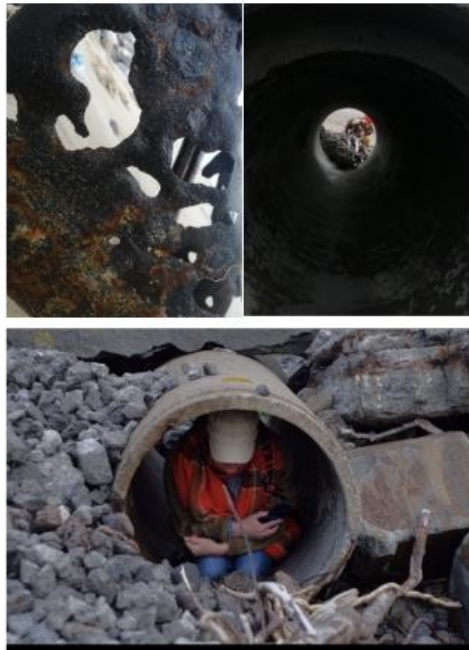


Figure 12. *A collection of photographs that depict voids (2115291, 2022).*

Carwyn Evans' collection ‘*That Morning He Watched the Dawn,*’ explores social and political movements in the rural Welsh landscape through found photographic work (Figure 13), of family voids after moving away. His depictions unite with my investigations around loss (Evans, 2009).



Figure 13: *Fel yr Ydych*, Framed photograph, no dimensions. (Evans, 2009)



Figure 14. *Gwernwyddog Farm*, mixed media (2115291, 2022).

My traditional painting of Gwernwyddog (Figure 14) was labelled as bad art in my educational establishment which highlighted the conflict around binary opposition, where two concepts, good and bad disunite to oppose each other's meaning. This developed into a critical interrogation of subjective art assessment that challenged my problem-solving skills. Conflicts in education were at the heart of Freire's reform theories, the pioneer

of C 20th educational theory, believed that harsh judgment from educators over students, limits productive learning (Pouwels, 2019). The critique based on one educator's taste challenged my artistic and autistic identity and resilience as though I had created something worthless, disuniting me from objectifying my goal to create art that has a purpose. Biased critique contradicts Freire's (2020) theories that educators are responsible, to support students to thrive, especially considering that the industry is in a climate of decline (Alberge, 2022).

Being critiqued in an anti-dialogic way without direction as to what is 'good art,' suggests an outdated and biased system that favours homogenization. Boughton (2013) argues that the evaluator who realises students' original work and the context it is produced in, shows competency in a "*collective judgment*." According to Freire, educators use imbalance as an instrument of oppression (2020). The successful artists Jake and Dinos Chapman exhibited 'Bad Art for Bad People' at Tate (2006) and displayed bad art as good art thus uniting this argument to a professional context. '*Good and bad art*' may not exist because artists work diversely. Indeed, theorists like Hegel (2014) remind us to respect individuality in universality. Challenging the meaning of good art, by discoursing what art is good for, ties into the ABR ethos and is argued well by Chilton and Leavy (2014), who centralises art within research, as opposed to meriting its value on its '*aesthetic term*'. This connects to the philosophical theories of Nietzsche (2022) who would appraise my ability to find purpose from the context of painting Gwernwyddog. Experiencing non-constructive criticism; ties in with how autistic and Welsh-speaking people feel in mainstream society, as though they are of no value to the better good of all. Without this critical discouragement, I would not have found supporting evidence for this argument.

The paper *Autism is me*, highlights a tension in the way contemporary society disengages from autistic people who are different from them (Botha et al., 2022). The Autistic family is deeply discredited (Goffman, 2009) which challenges the autistic communities coping strategies when they are outcast as less competent than others. According to Pring (2020), the discrimination faced currently by disabled students in contemporary universities across the country is heart-breaking. I was curious to test my argument, through the ABR model and facilitated an Art community event at a local venue. Could art unite everyone and does bad art exist?

Collectively we represented the term unity as a symbol, drawing, and text on to pre-cut circular boards. Participants who were initially reluctant to engage did so enthusiastically once they realised that the activity involved drawing. Participants contributed a multiplicity of drawings and text during the event. Strangers united to cluster their artwork together into one holistic artefact around the golden ratio spiral which universally represented a diverse community. The confirmed art was neither good or bad though, a collective of organic styles.



Figure 15. The art community event (2115291, 2022).

I collaborated with another artist by teaching them to patch-quilt. The sketch below is a self-portrait, wrapped up in a blanket to connect my work to my religious grandmother, childhood memories and unites two practicing artists.



Figure 16. *Blanced Clwt Mamgu*. Photograph (2115291, 2022).

This ties in with the work of Samira Saidi (2022) whose photograph, *‘Prayers to Myself’* exhibits an ancestral cape, a binary between a blanket and a relationship with religion (Figure 17).



Figure 17. *Prayers to myself*. Photograph (Saidi, 2022).

The reflective element of this image sums up the need for the individual voice to grow into many. This ties in with my knowledge of the bible's teachings, of men multiplying on the face of the earth in Genesis 6:1-3. The poem I wrote (Figure 18), conceptualises the parameters of wrapping oneself up in a whole blanket and being comforted by family.

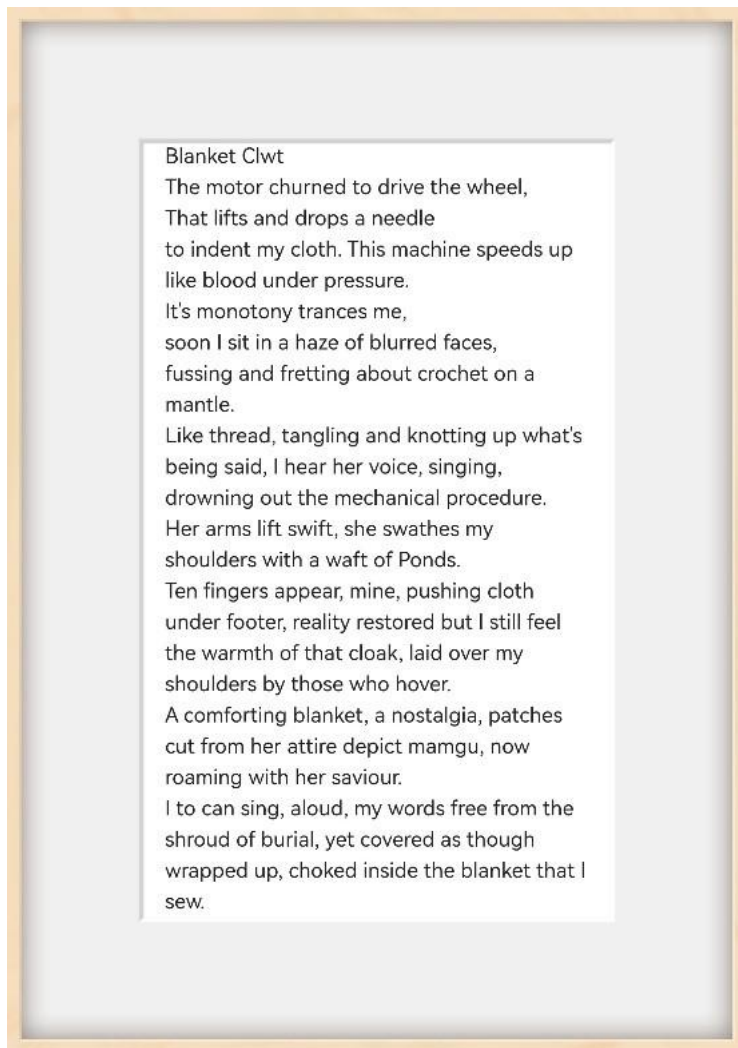


Figure 18. *A sample of my poetry from my poetry sketchbook (2115291, 2022).*

Developing on from blankets, I remembered a powerful narrative of farmer's wives uniting to walk miles begging for wool from rich estate landowners' hedgerows, this added value to my inquiry because it unites wool and paint as a medium, significant in the mid and latter stages of my praxis (Figure 19).



Figure 19. *Juxtaposing wool with painting, sketchbook (2115291, 2022).*

The textual aspect of the raised wool led me to experiment with using Polyfilla to raise the worn hills and carve out their borders in my paintings (Figure 20).

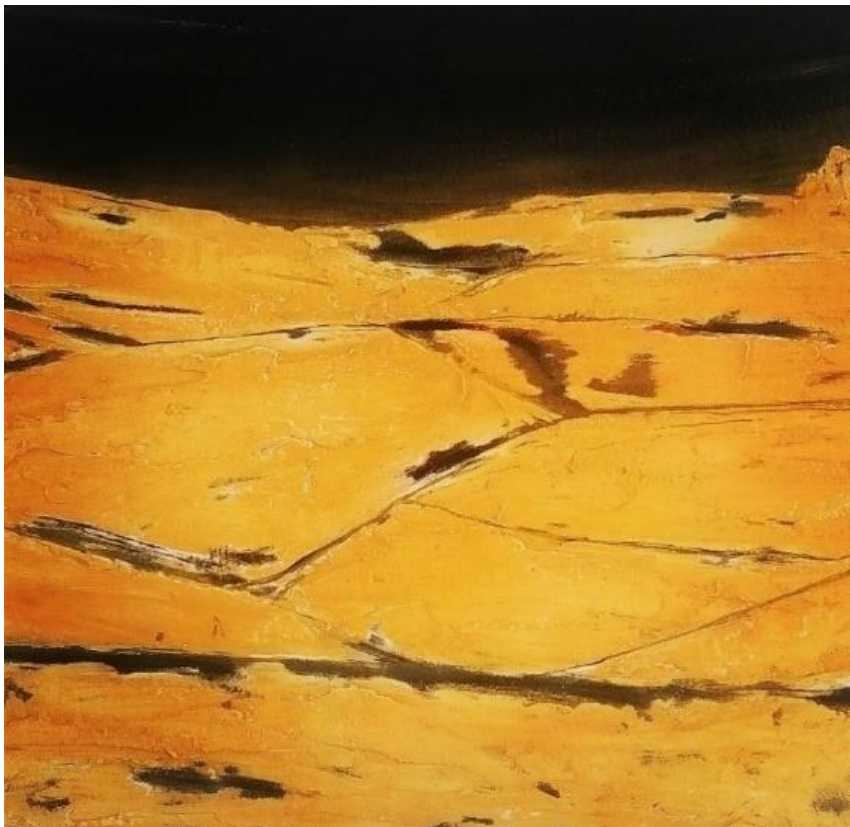


Figure 20. *Juxtaposing texture with painting* (2115291, 2022).

Chapter III: Aggregates

I relate my praxis process, to the ancestral farming community who aggregated small stones into fertile agricultural soil, and grew crops in an endless production, against fractional deprivation. This shows a positive renewal process much employed in ABR (Chilton & Leavy, 2014). Analysing aggregation supervened a painting trip into fields, which critically analysed how my mind, body and spirit work to produce art that erupts from my soul. I began by loosely circling clusters of fields in paint (Figure 21).

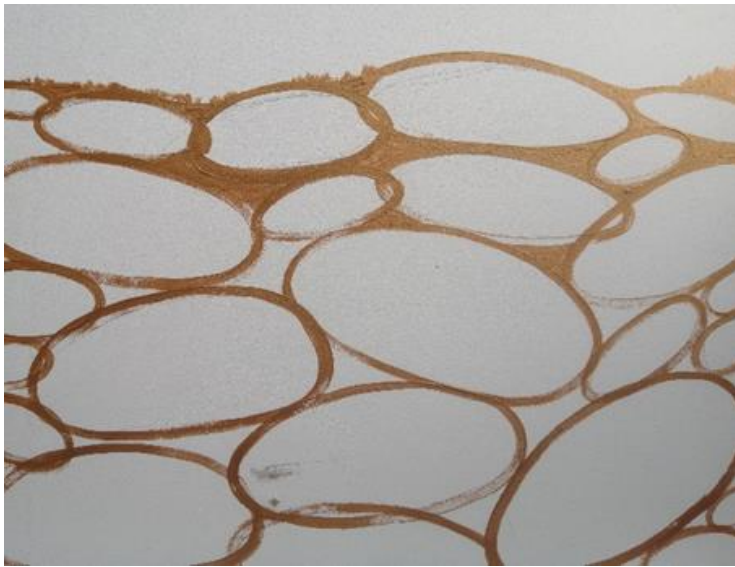


Figure 21. *A cluster of painted circular fields 2022 2115291*

A single sketch (Figure 22) magically stitched fields and farmers together, the deceased to the living, old to the young and theory to practise, and rhizomes a vast multiplicity of spiritual, philosophical, mathematical, scientific, and cultural complex networks together.

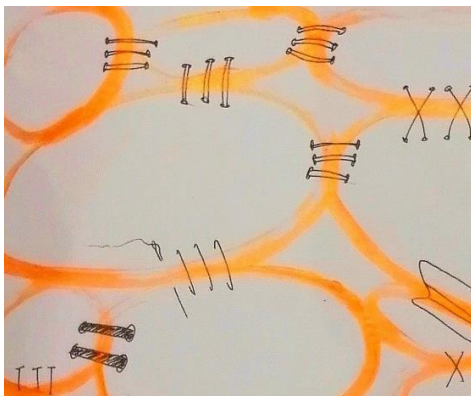


Figure 22. *Fields threaded together in my collage book 2022 2115291*

In my studio, I used the ABR method of collaging (Leavy, 2020) and clustered photocopies, sketches, books, stories, and archives into a patch-work which gave the project solidity (Figure 23). This blanket methodology is useful to confine, unite and disseminate information. Descartes described building the best tower on the most solid foundations (Ross, 1998).



Figure 23. Collage using ABR models (2115291, 2022).

Leavy cites Hopkins (1997), an advocate of researching through collage or visual text, to juxtapose artistic components with reflective meaning (Leavy, 2019). Aggregation connects to past module research about the circle's endless reflective principle (Kolb, 2015). This led me to analyse the divine *Golden Ratio* and inspect how mathematical circles and patterns cluster on a plant's surface, spiralling in nature (Shipman et al., 2011). This divine ratio was discovered in Leonardo Pisano's C13th Liber Abaci (Pisano, 1857) and is closely associated with the Fibonacci mathematical sequence that aggregates into equilibrium (Meisner, 2018). In the rough digital sketches below, I demonstrate how this ratio marks my painting composition and spirals the eye to the window uniting context to intrigue (Figure 24).



Figure 24. *Composition using the golden ratio spiral* (2115291, 2022).

Ironically, this mapping event supervened a tactic to use metallic, gold and aluminium foil in my sketchbook. (Figure 25). The silver rainbow trout imagery (Figure 26) was the first artefact that made me consider creating a sculptured wooden book from circular pages to represent family narratives.

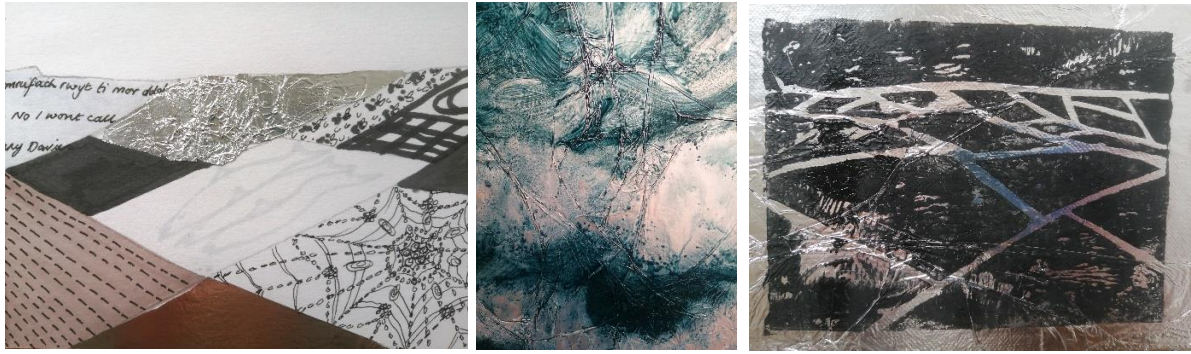


Figure 25. *Metalic and paint collage experiments (2115291, 2022).*



Figure 26. *Circular page from book artefact juxtaposing aluminium film with oil paint (2115291, 2022).*

The book methodology was developed and prototyped critically. In theory, it unified every aspect of my investigation and was idealistic. However, the assemblage did not reach my ambitious standards of workmanship and resources were low. Being self-directed and instructed by Freire's principles of self-evaluation, I was autonomous and flexible to change course (Escoba et al., 1994). I decided not to display the book artefact at my final exhibition.



Figure 27. Images of the prototype book artefact that I decided not to exhibit (2115291, 2022)

Andreco Conti at Studio Andreco raises awareness about morality around the ecosystem through his Climate Art Project. I connect with Conti because he uses natural boundaries and symbolism to expose immoral political borders. His *One and Only* flags depict clusters of spaces that form one mountain.



Figure 28. *One and Only- A Flag for the Landscape.* Performance. Border Italy / Austria (Andreco Studio, 2016).

Andreco Conti's work underpinned a need in me to expose current and historical oppressors like the didactic educators who caned children as an act of corporal punishment during the Welsh Not in the C 20th (Penhallurick, 1993). Following Conti's ability to aggregate ethical issues creatively and instructed by Freire's theories of humility (Language Arts, 1985, vol 62). I re-evaluated my learning and analysed how, one government's belittlement of the

monolingual Welsh population, aggregated into the potential shame of a whole British nation. Shame highlights the violation of others to a level of consciousness and a boundary to what is unacceptable behaviour (Holst, 2012). The practical element of flying flags felt like an effective tactic to disseminate my theoretical knowledge to an audience.

Chapter IV: Oppressions

Freire perceives current oppression as any experience where one person is exploited by another (Gomes, 2022). ‘*Tai Unnos*’ (BBC, 2020) in the Usk Valley’s history, are testament to the rural slum house conditions in Wales between the C17th and C19th (Mingay, 1990). Macauley discourses how ruined buildings “*flaunt the flags of what is left*” (Dillon, 2011). My family lived in these homes and prompted my critical awareness by focusing on social issues (Goodman, 1997). One evening I reconstructed their plight to construct a home, with a fire in the hearth before dawn through a short poem.

“I sat one evening and looked.
Those elements of darkness.
Energy swirling around houses,
light cast onto the landscape by a full moon.
I felt the crisp, cold sting of life and put my bare feet on wet grass.
Returning indoors I painted empirically and “*Hope*”, was completed,
And a fire lit in my hearth before dawn.”

It was astonishing to discover my seventh-generation grandfather, Jeffrey Dafydd (1720-1771) on Ancestry.com (2022) and in a self-published book, *Roots and Branches* (Evans, 1988).

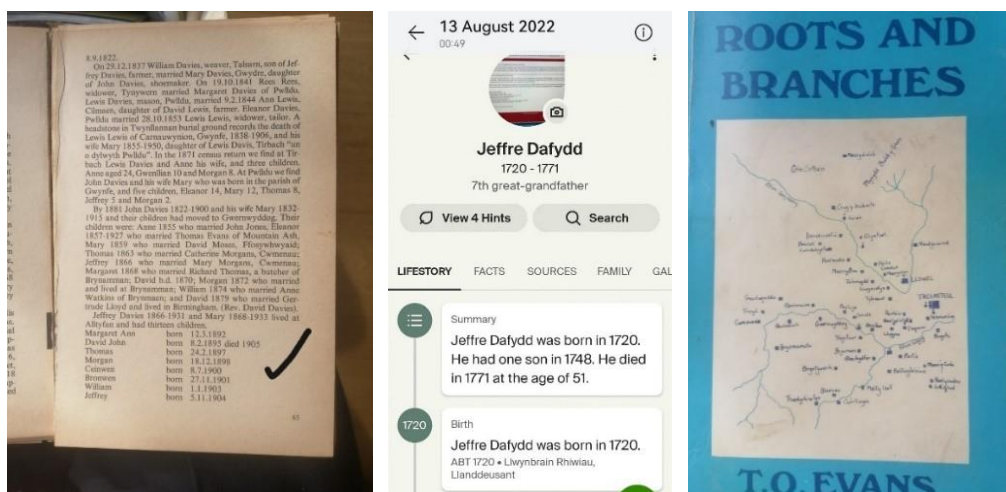


Figure 29. A selection of references proving Jeffre Dafydd 1720-1771, (Ancestry.com, 2022).

Dafydd was a farmer, father, and cultural confidante to William Williams Pant-Y-Celyn (1717-1791) and Howell Harris (1714-1773). Williams was the pioneering bilingual hymn writer, created ‘Guide me, O Thou Great Redeemer’ which was sang in Prince William and Katherine’s wedding in 2011 (Watson, 2002; Williams, 1884). Both men were key leaders in the Methodist Religious Social Reforms (Evangelical Movement of Wales, 2017). The author John Thomas (1730-1804) according to Owen, (1873 - 1956) stated in his book Rhad Ras (1810, 1949), that he heard Harris preach in the house of Sieffre Dafydd, (Dictionary of Welsh Biography, 2022) which shook him to his core. Whites (2020) recent study of C18th English bishops, ordained for their political loyalties to the House of Lords develops our understanding of why Harris challenged their credibility and overcame the Church of England’s condemnation of Welsh Methodists, by preaching outside Anglican church buildings (Williams, 1884). This highlights his non-conformity in similarity to Conti by raising awareness of ethics and morals. Saunders Lewis (1893-1985) considered Williams to be the first Romantic Poet who inspired me to write poetry, though more influenced by Lewis’s activism and less by William’s romance (Williams, 1988).

The Welsh non-conformist and author, Caradog Evans (1878-1945), gave an authentic account of childhood oppression in Wales, of didactic educational and religious leaders and a sartorial account of his congregationalist preacher; he typifies his dark garment as, *‘the blackness of a nation in travail’* (Harris, 1985). In similarity Chambers (1999) describes the *‘lifting of the black veil’* when discoursing ethnic art. This inspired me to create dark symbolic flags and a performative video (Figure 30).

[Auto-ethnographical fieldwork video.mp4](#)



Figure 30. *Flags embedded in the terrain* (2115291, 2022)

Williams' hymns provided a much-needed written Welsh to teach oppressed monolingual children to read '*Cymraeg*' during the Welsh Not (Holst, 2012). The Blue Book was an inquiry into the state of education in Wales (1846) approved by The House of Commons. The book became known as the 'Treachery of the Blue Books', it reported on the Welsh language, religious nonconformity, and moral character of the Welsh. However, The Library of Wales suggests that it was conducted by three, arrogant non-Welsh speaking and Anglican investigators (National Library of Wales, n.d). In his speech '*Tynged yr Iaith*,' (1962) Saunders Lewis, the Welsh Political Activist, and poet, cites the cultural critic, Arnold (1822–1888) as implying that the British Government aspired to control and eradicate the differences between the language of Wales and England (Morris, 2010).

Brooks (2017) argues that The Blue Book (1847) Would be considered, “A colonial dictat today” suggesting that the Monolingual Welsh Nation was defeated and in response, the Institute of Welsh Affairs writer, Williams (2015) researched Brook's writing which made him feel uncomfortable because he gives rise to “troublesome and unsettling tensions”. Freire (2020) believed that suppression affects human emancipation which developed my learning to consider the binary oppositions of tension and harmony in my praxis. In our contemporary society, May (2013) highlights Welsh as a vast drawback to Wales and a barrier to the moral progress of its people.

Jones, Professor of History at Swansea University agrees, arguing for a majority English speaking nation as though assuming that the Blue Books investigation was fair and that there have been no positive developments since its ruling (Nation Cymru, 2020).

Derrida philosophizes around assumptions and suggests that in the absence of logic, interpretations may be deconstructed against their own assumption (Derrida, 2001).

The Writer W. R. Jones (1966) contemplated whether it was worth keeping the language alive considering that the Welsh people's prospects would be governed by English. However, immigrants looking for a better life may be threatening the English Language, which contradicts his original implication (Goodhart, 2013).

Freire (2020) explains that there is a conflict involved in de-humanisation and alienation that originates from unjust human conditions and calls the human process, “*achieving freedom*”. Freire researched Hegel and cites him as indicating that unity involves comradeship alongside the oppressed to change the reality of "beings for another" (Freire, 2020). The preservation of

any minority language depends on a good attitude which is currently shown by Ukrainian children learning Welsh at school in record time (BBC, 2022). This proves that a good attitude could pave the way for mainstream society to better include minority groups.

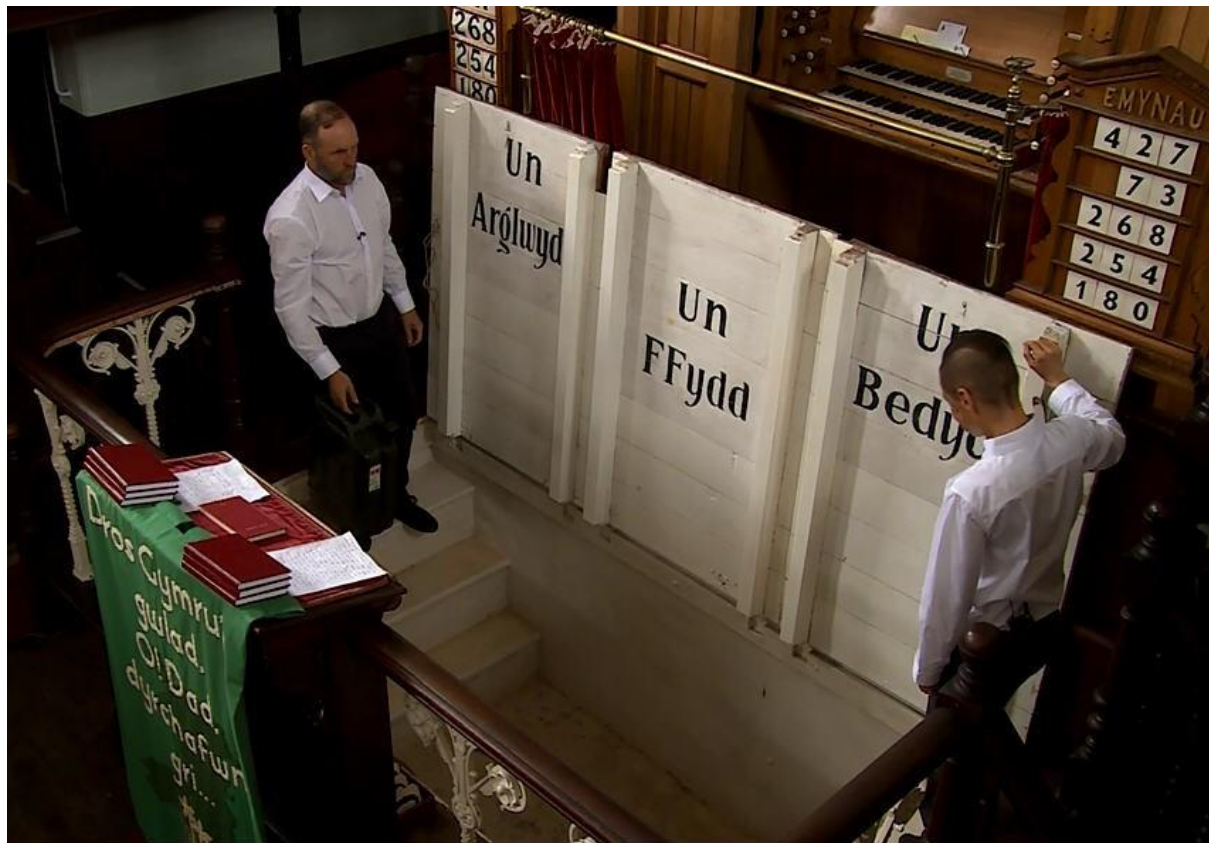


Figure 31. *Daeth Dydd taro, performance.* (Rees & WJEC, 2017)

My research of Oppression led me to investigate the work of the performance artists Marc Rees and Eddie Ladd (WJEC, 2017), ‘Daeth Dydd Taro.’ They conceptualised the story in 1936 of three activists into an educational performance, Saunders Lewis, Valentine, and Williams. The trio burnt down a chapel, (Nation Cymru, 2022) in defiance of oppressive English ministry over the Welsh. The three were imprisoned by The London Court though considered National heroes by the Welsh nation. Ladd and Rees embed themselves in this story, climbing pews and considers a public arena. The duo instructs the inclusive interest in my program and led me to consider creating art with my audience in the community event reported on in chapter II. Researching oppression affected me personally; the practical shadows in my praxis were exaggerated by the heavy moods of their theoretical meaning in my painting. The trio of paintings of the Usk Valley almost became my final exhibition collection. These paintings were within my comfort zone, I wanted to push my boundaries to

confirm a year of experimentation which supported my decision not to exhibit these paintings.



Figure 32. *A Trio of oil and acrylic paintings depicting the different moods of the Usk Valley climate* (2115291, 2022)

Chapter V: Reflections on the Confirmed Collection of Contemporary Fine Art.

Though this exhibition marks the end of my MA program, the process of cyclic reflection will be one I continue to use in my career. The collection I confirmed, best responded to the findings of my qualitative research data and were best to exhibit in the public arena.



Figure 33. *Lay Me to Rest.* Gold spray and oil, 50x50cm (2115291, 2022) © Swansea.art 2023

Contrasting between hope and loss, metallic gold spray and brown oil paint, lighten up dark shadows with a rose gold haze in, '*Lay Me to Rest*,' Figure 33. This artefact reflects on the cyclic flow of my organic relationship with grief after my mother's death. Grief blankets our energy and on reflection. Words on a gravestone become memories that indent the viewers mind and forces its way underneath our comfort blanket, mummifying like bondage (Jones, 2007). Death is universally shared, we all sleep.



Figure 34: *DMH*, wood on wood, 50 x 50cm (2115291, 2022) © Swansea.art 2023

Simple raised text commands the artifact, ‘*DMH*,’ my father’s initials. It is open to both a poetic, metaphoric, and literal interpretation, Figure 34. Most people read sentences like metaphorically, while others understand it literally (Hausman, 1989). *DMH*, is a unique literal and visual text that invites the viewers personal deliberations. (Hausman, 1989) The artefact considers how physical and learning disabilities impact on the viewers’ sensory interaction with art. For those unable to read or see, there is an opportunity to touch and for those unable to touch an opportunity to reflect Ortony (1993). We do not choose disability: bold connotations in inequality are expressed well by McGinn (1997) who reflects, “Our parents are the authors of our suffering.” This line of poetry transports me back to childhood and to feelings of sadness as I witnessed my father’s back lowering and wearing down with time.



Figure 35: *Crochet Mam*, Oil on wood, 50 x 50 cm (2115291, 2022). © Swansea.art 2023

Kitaj (2014) reflects on the certainty of memory as a treasured ideology especially suited to painting. Painting something out of a void showed my-self directive character and united my painting experience with reflective memories. Especially one of my late mother crocheting with a hook into the air, creating something from nothing, encircling thread around voids that merited protection from becoming threadbare; thus, prolonging her legacy, Figure 35.



Figure 36: *Brad Y Llyfrau Gleision*, oil on wood, 50 x 50cm (2115291, 2022). © Swansea.art 2023

Confirming my research from the Blue Bands ruling, blue oil paint was whipped as strokes across my canvas in symbolic abstraction, to protest against the caning, the corporal punishment endured by children in the Welsh Not, Figure 36. Vast cloth, screen printing and carving experiments were crafted from this idea before confirming this artefact into paint. The artefact was successful to reflect the borderlines in the darkness and to rhizome with the viewers gaze, streaming the eye through the parameters of assumptions and facts.



Figure 37: *Welsh Treasure*, mixed media, 50 x 50 cm (2115291, 2022). © Swansea.art

Gold and black amalgamate on my palette, contrasting between treasure and the bleak dark climate of Welsh history. My investigations into my parent's poetry, patch quilting, texture, and aggregated land are all incorporated into the folds of this artefact. Texture and colour consider the theoretical elements of mainstream morality. Under studio lighting, the terrain shines, and sparkles, transporting the viewer into an empirical space, Figure 37.



Figure 38: *Cerflun Aur a Du*, mixed media, 50 x 50 cm (2115291, 2022).

Mood and meaning are exaggerated in ‘*Cerflun Aur a Du*.’ Figure 38. Carving indentations into lino, challenges its usual medium, printing purpose and typical assumptions. On reflection I feel that this painting will sit well in a contemporary gallery and well describes the importance of individuality in universality. Toxic gold spray and black gloss paint juxtapose with the natural mitred wood beading, combining both traditional craftsmanship with complexity and purposely raises awareness about unethical art mediums. Welsh heritage is exhibited here sophisticatedly through traditional artisanship methods.



Figure 39: *Banner Ffiniau*, Screen-printed cloth flag (2115291, 2022).

I redeemed my research around aggregation effectively in a final gold, screen-printed flag that heightens the status of Welsh regal land, influenced by Pant-Y-Celyn's regal religious hymn success. I incorporated my father's initials D.M.H, into the design, following through with my initial goal to re-construct my parent's poetry in accordance with Derrida's theories about art and writing. The initials may be interpreted as dwellings, 'Ty' *Unnos*,' (2020) pleated into the landscape. This print was also incorporated into clothes and flags in a field trip video presentation as research documentation and evidences my auto-ethnographical embodiment, Figure 39.

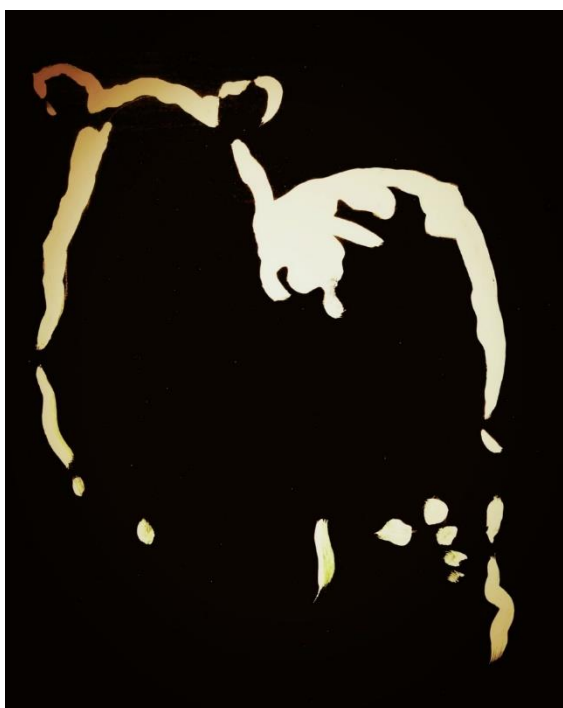


Figure 40. *Sheep Stealer*, Screen-printed cloth flag (2115291, 2022).

I portrayed the ewe in this artefact to raise a flag for endurance and conviction. I printed in gold instructed by activists like Saunders Lewis to raise poor poacher status, to heroes and informed by Studio Andreco's raising awareness methodologies (Posokhova, 2019).

The simplistic symbolic line of the sheep evolved from a photograph I took in the Usk Valley field. There are biblical connotations to sheep that relate to Jesus's followers, those who follow (Bennet, 2004). I believe my father was trying to convey in his poem, '*Boundaries.*' that our landscape consists of men who blindly follow leaders. I feel I have represented my father's views well in the artefact '*Sheep Stealer.*'

Conclusion in Poetic Form

Freire's idealistic philosophy
of a better community, lightens the landscape,
gives the incentive, to thrive.
Bad art is non-existential, and good art is purposeful, to unite.
This is the hypothesis of this inquiry.
Leavy (2020) agrees, through the ABR model
art can be used as an inclusive methodology to follow.
During this research, I collected photographic and symbolic imagery from my
immediate family.
I conform to ancestral family values and to my kindred tongue.
The families who rose above religious suppression,
dehumanized in squalid condition, adds tension.
Historical discrimination dragged down the demise, of a family's potential to thrive.
Family, a binary of individuality and the collective whole.
It is difficult to hold our individuality
when we believe, what is meant to be, for the greater good of humanity.
Caradog Evans permits me, **not** to conform
to unfair evaluations where some are favoured, and those deemed different excluded.
Saunders Lewis set alight God's house; the nation watched
this symbolic movement,
it raised the flames and profile of three Welsh heroes,
after their humiliation behind bars.
Didactic rulers whipped Welsh nonconformity out of little schoolers and
an expectation for conformity from those deemed lesser; critically analyses the
anticipator.
Shame reduces others to the boundaries of what is not acceptable behaviour.
Powerful historical discrimination reduced
a thriving language to a contemporary minority vanquish,
though religious Methodist non-conformists played an important role in the Welsh
language's existence.

Fraire challenged oppression in any form, and never conformed; to discrimination becoming the mainstream 'norm.'

Contemporary governments legislate acts that defy the oppressor,
Though who bothers to read the equality act deemed as diversity's saviour.

I am an autistic artist and my coping strategy around these shadows
is to ascertain my right to question the impositions.

I found support throughout my praxis,
In my parent's poetry, I used them as visual text
in a multi-faceted medium,
helping me to build my conviction.

My textured, symbolic paintings were important
to raise my mood when researching about, worn-out, bias.

Faulkner, the poetic researcher
taught me to question every encounter.

The tutorship of one contemporary artist,
Mark Rees propelled my spirit,
He took the time to discourse my worth
as though I were the only artist on earth.

Studio Andrecco inspired my flags,
and helped raise awareness about poor poachers;
I printed patterns in gold to heighten their positions,
portraying my artistic identity and nonconformity.

I facilitated Freire's policy of inclusivity
in an art event I created in the local community.

The experiment was hell-bent on representing the golden ratio of unity, we aggregated
creative clusters that excluded nobody.

Next, I am invited to facilitate a second eventuality
that proves its success in a declining art industry.

Looking ahead it is apparent that;
like my parents before me, I thrive to write.

And after the confirmation of art at my exhibition,
the circular collection rolls on because
art erupts from my soul like blood in the system of universality.
People laugh at my idealistic mentality,
yet Ukrainian schoolchildren learn Welsh quickly,
inspirational to map out a path for others to follow.
No longer a nation of Welsh and English,
the Welsh people embrace
the multi-cultural relations.
22% of diagnosed autistic people are in employment,
And this proves my point, that biased employers,
with narrow perspectives,
expect minority groups
to conform, and know their place.
We must learn lessons from treason for the benefit of the next generation
to paint and work in fairer conditions,
where people and their linguistics are not made to feel like an inconvenience.
I confirm my case.

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