

Enw Myfyriwr: Catrin Elen Morris

Rhif Myfyrwraig: 1802577

Rhaglen Astudio: Ffotograffiaeth yn y Celfyddydau

Modiwl: ADAD5004

Tiwtor: Paul Durinckx

Cyfrif Geiriau: 2716

Rhestr Darluniau

Ffynhonnell 1: Delyth, M. (1971) *The Rev WJ Edwards and Dafydd Orwig carrying an 'Aberteifi' sign to replace the 'Cardigan' only sign in Aberystwyth*. Ar gael yn: <https://theculturetrip.com/north-america/usa/california/articles/the-ansel-adams-biography-pioneering-wildlife-photographer/> (Gwelwyd: 11 Ebrill 2020).

Ffynhonnell 2: Jones, R. (2006) *Yn Ol (Land Use Triptych)*. Ar gael yn <https://www.rhodrijones.com/project/return-yn-ol-2006/> (Gwelwyd: 11 Ebrill 2020).

Ffynhonnell 3: Atkins, A. (1853) *Punctaria latifolia*. Ar gael yn: <http://www.getty.edu/art/collection/artists/1507/anna-atkins-british-1799-1871/> (Gwelwyd: 26 Ebrill 2020).

Ffynhonnell 4: Evans, W. (1936) *Rural Church, Beaufort, South Carolina*. Ar gael yn: <https://www.metmuseum.org/art/collection/search/282777> (Gwelwyd: 26 Ebrill 2020).

Ffynhonnell 5: Morris, C. (2019) *Fugitive Testimonies*. Ar gael yn: <https://catrinenlenmorris.blogspot.com/> (Gwelwyd: 11 Mai 2020).

Ffynhonnell 6: Morris, C. (2019) *Individual Practice*. Ar gael yn: <https://catrinenlenmorris.blogspot.com/> (Gwelwyd: 11 Mai 2020).

Throughout my artwork, there is a strong bond to tradition, history, that I very infrequently stray the course of. From the traditional techniques, traditional exhibiting, or mounting methods, and often the work itself has some sort of strong historical context. Brooke Sharden, an American author, and photographer says that often you are inspired by what you're surrounded with, and that the first step is to identify what you long to make work on. (2013, tud.8) This essay will discuss the importance of knowing about tradition. I would like to discuss the importance of learning traditional techniques and how I think this is relevant to becoming an outstanding photographer who knows the value of every shot. The importance of having to present your own work, physically, so that an audience can engage with more than just a screen. Finally, I will discuss how history, and research is always essential to creating a strong body of work.

Personally, I investigate the history of locations as a form of inspiration for your creative work, as previously stated, I long to produce work on the history local to my home, as it was what I grew up surrounded by, and due to this I work on specific sites and tales that draw my attention. Many of the projects I have worked on since my Foundation year in college have been very local history based, I find North Walian history a fantastic point of inspiration as very few people who I engage with in Swansea know any history from where I consider home. I often choose to stay on the more literal path when creating work, or recently I have been given the opportunity to try my hand at something more abstract. As a creative I believe the reason I am very passionate about history is due to my upbringing. The village I was raised in, and much of the surrounding areas are very rich in a lot of legitimate history, as well as interesting tales, although it is less discussed as generations grow and die, therefore, I am very interested in documenting what I know, and collating information I can find, with hopes I can help keep the stories alive. The question I have challenged myself to answer is "As an artist – or more predominantly in this essay – as a Photographer, is history and tradition important? In what ways do these two things play a key role in a working artists practice?".

In order to answer this question, I will also discuss the importance of sourcing local artists, and I will discuss why they inspire me and my work, and artists who work with the same philosophy as your own, as often I find it is very difficult to find artists who have worked on themes or worked with the locations I tend to. I intend to discuss this subject by sourcing my own previous works. As I am partial to using traditional techniques of making work, usually that suit the period the historic events would have occurred, I only think it's fitting that I make work and stick with that historical context, I will also

explain my philosophy behind doing that. I will try and split my question into these three key words; Research, Tradition and Knowledge. I chose these words as they very much interlink, research is the foundation to anything, the steppingstone subject to research is the history of your practise (photography) thus you are learning about how your practise was traditionally executed. Both these points provide invaluable knowledge into your practise, thus creating an open-minded, inspired practitioner.

Ymchwil (Research)

The definition of the word 'research' is "a detailed study of a subject, especially in order to discover (new) information or reach a (new) understanding" (Cambridge Dictionary, 2020) and if I have learnt anything over the last five years of studying on art based courses, it is that research is really the foundation of any work you create, and is the backbone of all the decisions you make whilst in this creative process. This is all research, from looking into artists, techniques or even locations. It does not matter who you are in the creative industry, or how well seated you are in the professional industry, you will always have to contemplate these – what I consider – three key research factors. According to The Georgetown College, to adequately research anything you must "identify a few major concepts to use as keywords and phrases for your initial searching in online databases and the library catalog" (2007). I choose artist, technique and location and my three key research points. These three are essential to me as to begin any project you must have inspiration, then must know what technique you will utilise to create work, and finally you must have a subject (mine is often location), I must know everything about this place. I realise that these three 'categories' overlap, and in a way they all weave into each other, they also have sub-categories, because when looking into artists, you aren't just looking at them, you're looking into their work, and therefore their techniques, their philosophies, how they utilise their work once its ready to be shown to the public, and where it is exhibited or distributed. Now the three of our key researching points, have just helped adequately investigate one of our researching points in depth.

Whilst researching into artists to help my own practice, these two practisioners very heavily influence my work, and coincidentally both are a very good research resource when it comes to looking at all three of my set out key research factors. Both these Photographers create work based around historic events, events that also pique my interest, that I make work based on, they utilise the same

techniques as I enjoy in many pieces of their work. How they utilise their work is also of interest to me, although not to my taste.



Ffynhonnell 1 (Delyth, 1971)

This previous image is a piece by Marian Delyth, a female Photographer who at the height of her career documented many incidents that sparked the debate on Welsh Oppression and the rise of Welsh Nationalists. She attended events such as the protests following the opening of the Trywern reservoir, the protest on lack of Welsh signage in rural parts of Wales with a very low population percentage who spoke English, and even the protests regarding the oppression of Welsh language. As a young, Welsh woman, Delyth had a great advantage when it came to her photographing these things, she was very accessible to the local people, as she literally spoke their language. Within the above photo two men can be seen carrying a sign reading “Aberteifi”, this photo was taken during a protest in Aberystwyth, this protest took a stand against the lack of Welsh signage around rural Wales, where the highest percentage of non-English speaking people lived. A quote I specifically like by Delyth is one I found in a book called *‘Performing Wales’*:

Tafell o groen naturiol y Ddaear sy'n gorwedd rhwng Lloegr a Môr Iwerddon. Ynom y mae hi'n “Gymru”. It is a natural piece of the Earth's crust that lies between England and the Irish Sea. It is within us that it is ‘Wales’. (2018, tud.21)

I feel that although poetic, it quite sums up the Welsh, that as a strong nation, our strength means nothing to anyone but ourselves, therefore, I strive to document and educate. We deserve to be known as the strong nation we are.



Ffynhonnell 2 (Jones, 2006)

Jones interests and inspires me as he used to live relatively locally to North Wales, however, since he has moved away, and no longer frequents his home. I find that although he is knowledgeable about the local history, once you have made a home elsewhere it brings a fresh perspective on how culturally rich North Wales is. This Triptych documents what Jones almost considers Welsh industry. The first panel depicts the cutting down of a Forrester, this plot was commissioned after the second world war, to heal the land. The second panel depicts Tryweryn Reservoir, once the home to a small village, the tower breaching the waters surface being the only surviving structure from the locations past. The final panel shows a flock of sheep. Jones states that the human population of the entirety of Wales is 2.9 Million, the sheep population is 15 Million. Although Jones does not explain any more

about what this work truly symbolises, the only similarity these three subjects have is that Wales will not be the ones benefitting from them.

Traddodiad (Tradition)

Fel myfyriwr, un o'r pethau sydd wedi atseinio fwyaf gyda mi, yw pa mor amhrisiadwy yw dysgu technegau traddodiadol. Diffiniad y gair 'Traddodiad' yn ôl y Cambridge Dictionary yw:

a belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc. in a particular society or group. (2020)

Fel Ffotograffydd rydw i'n credu mewn dysgu sut i ddefnyddio dyfeisiau cymleth fel camera analog, a defnyddio gwahanol fformatau o camerau, hefyd, i greu gwaith mewn ffyrdd mwy sylfaenol fel Cyanotypes a Ffotogramau, credaf bod dysgu am yr holl technegau hanesyddol, ac oll y ffyrdd cynhurchu gwaith, er y ffyrdd drud ac yn anrhagweladwy. Mae peth doethineb o fewn gwybod y ffyrdd yr oedd ffotograffwyr yn arfer argraffu, a'r hyn yr oeddent yn argraffu arno, gan fod ffotograffydd modern yn yn brin gwerthfawrogi'r fantais sydd gennyf yn awr, mae'r rhain i gyd yn ddetholiad bach o'r ffactorau sydd wedi fy ngwneud yr Ffotograffydd yr wyf heddiw, yn biclyd ac yn berffeithydd. Nid wyf byth yn setlo i ffrâm fod yn dda, rwyf am iddi fod yn syfrdanol, os nad wyf yn credu y bydd yn cael yr effaith honno, pam y byddwn hyd yn oed yn gwastraffu fy amser yn ei chymryd.

Dyddiau yma, diolch i gamerâu digidol, rydw i yn credu ein bod yn cael hi'n rhy hawdd – mae unrhyw un yn gallu cymeryd yr hyn y mae pobl yn ei ystyried yn luniau da – a mae hi hyd yn oed yn haws i unrhyw berson sydd â ffôn gredu eu bod yn Ffotograffydd. Fodd bynnag, credaf yn wirioneddol, diolch i'r camera digidol 'gwydych', ei bod yn llai aml ein bod yn gweld y llun gwydych hwnnw. Mae rhan ohonof i yn credu y gallai hygyrchedd a symrlwydd camera digidol fod wedi gwneud y sector Ffotograffiaeth yn sector mor cystadleuol ac ydyw, gan adael y Ffotograffwyr sy'n caru ac yn brwydro am eu crefft yn cael eu tanbrisio. Dywed ffotograffydd o'r enw Antonio Olmos "It's really weird, Photography has never been so popular, but it's getting destroyed. There have never been so many photographs taken, but photography is dying." (2013). Yn anffodus mae llai o angen arnom, bellach yn cael eu disodli gan 'ffotograffydd' rhatach, llai addysgedig, 'Auto' dibynnol, sbardun hapus 'na ddysgwyd erioed i werthfawrogi pob un llun tynnwyd a ffram a wnânt, ni chawsant eu cyflwyno erioed i frwydr y

Ffotograffwyr rhyfeddol a ddefnyddiodd ffilm dod ar eu traws, roedd ganddyn nhw 36 ffram, a dim ffordd i brofi llun nes bod y ffilm yn cael ei ddatblygu, doedd ganddyn nhw ddim 'Photoshop' i ddileu camgymeriad, na botwm dileu ar gyfer beth bynnag roedden nhw newydd ei gymryd, er mwyn iddyn nhw ddod yn wych, roedd yn rhaid fod rheswm i dynnu'r lluniau a wnaethant, roedd yn rhaid iddynt sicrhau eu bod yn gwybod y tu mewn a'r tu allan i'w cyfrwng. Nid ydych chi'n gwybod torcalon nes i chi ddatblygu rholyn o ffilm sydd wedi ei ddifethau, na ellir ei ddefnyddio, ac yn syml, nid oes gwerthfawrogiad o'r golled honno os nad ydych chi'n dysgu technegau traddodiadol, neu'n ymchwilio i hanes ffotograffig.



Ffynhonnell 3 (Atkins, 1853)

Uchod mae darn gan Anna Atkins, Ffotograffydd arloesol, a gymerodd dechneg a ddefnyddid yn draddodiadol ar gyfer creu glasbrintiau adeiladu a'u defnyddio i ddogfennu'r nifer fawr o rywogaethau o blanhigion y byddai hi yn dod ar eu traws. Er bod y broses hon yn syml, ond mae'n broses effeithiol. Mae Atkins wedi bod yn un o fy ysbrydoliaeth fwyaf ers blynyddoedd, pan gafodd ei gyflwyno gyntaf i Cyanotypes, Atkins oedd yr unig arlunydd cydnabyddedig a ddefnyddiodd y dechneg hon yr

ysgrifennwyd amdani i raddau helaeth. Mae'r ffordd y mae Atkins yn fframio ei gwaith hefyd yn dylanwad fawr ar fy ngwaith. Mae ganddi destun y darn penodol hwnnw wedi'i ganoli dro ar ôl tro, gyda'i enw ychydig yn is.



Ffynhonnell 4 (Evans, 1936)

Uchod mae darn gan Walker Evans. Mae'n debyg mai Evans yw fy nylanwad mwyaf. Rwy'n aml yn ailedrych ar ei waith, yn enwedig ei waith tirwedd oherwydd y ffordd y cânt eu fframio, a pha mor lân y cânt eu cymryd. Yn aml, mae'r darnau hyn yn ddi-rym, mae y darn bensaernïaeth yn ganol ffrâm. Evans hefyd oedd y rheswm mwyaf imi am y obsesiwn genaf â defnyddio camerâu ffilm a thynnu lluniau pensaernïaeth a o sefydlau hanesyddol, a pam yr wyf yn addoli defnyddio ffilm ddu a gwyn. Felly, wrth ymchwilio mewn i artistiaid a fydd yn ymwneud â fy thema, rwy'n dod o hyd i artistiaid y mae eu technegau yn dylanwadu yn fawr ar y ffordd rydw i yn gwneud gwaith ac y ffordd rydw i yn fframio fy narnau.

Gwybodaeth (Knowledge)

Gwybodaeth yw fy ngair allweddol olaf, oherwydd fel y dywedant “scientia potentia est”

neu yn Saesneg “knowledge is power”, dywed mai yr ymadrodd hwn wedi ei fathu gan Syr Francis Bacon (1597). Ar gyfer cyd-destun, diffiniad y gair 'Gwybodaeth' yw “understanding of or information about a subject that you get by experience or study, either known by one person or by people generally” (Cambridge Dictionary, 2020) Fel myfyriwr ar gwrs Ffotograffiaeth, hanes yw fy angerdd.

Rydw i yn gweld y byddai llawer o'r ffotograffwyr sy'n fy ysbrydoli yn cael eu hystyried yn Ffotograffwyr Dogfennol, fodd bynnag, rwy'n credu bod y ffordd rydw i'n creu, cyflawni neu ddefnyddio fy ngwaith yn fwy celfyddydol, pwynt hyn yw, er mwyn bod yn ffotograffydd gwych mae ei angen arnoch chi i edrych ar bopeth, yn enwedig yr hyn nad ydych chi'n ei ystyried yn 'chi'.



Ffynhonnell 5 (Morris, 2019)

Uchod mae darn a gynhyrchais fel rhan o gyfres o'r enw 'Fugitive Testimonies'. O fewn y modiwl hwn, fe wnes i greu corff o waith yn cynnwys deuddeg cerdyn post wedi eu gwneud yn defnyddio techneg Cyanotype. Mae y cerdyn post yma yn darlunio deuddeg gastell Cymreig mwyaf nodedig, o yr 'Iron Ring'. Mae gan y prosiect hwn ddylanwadau clir gan Atkins ac Evans, ac mae'r thema wedi'i seilio'n amlwg yn hanesyddol.



Ffynhonnell 6 (Morris, 2019)

Dyma un darn o gyfres am y safle gwneud ffrwydron lleol a gaeodd yn gymharol o ddiweddar yn y pentref y cefais fy magu ynddo. Nawr mae o dan reolaeth yr ymddiriedolaeth leol, a addawodd i ofalu am y tir ac ei arteffactau, fodd bynnag, nid yw hyn yn wir bellach. Mae y ieuenctid lleol yn fandaleiddio yr adeiladau dro ar ôl tro, ac nid oes unrhyw fath o 'arddio' i'w weld, mae natur yn bwyta pob agwedd ar y gofod trasig hwn. Fe wnes i ddogfennu y gofod hwn ar ffilm 35mm, gydag arddull sydd yn eithaf fy atgoffa i Walker Evans.

Felly, mae hanes a thraddodiad yn bwysig i fy ymarfer. Mae popeth rydw i wedi ei ddysgu trwy addysgu, ac ymchwil wedi fy mowldio i yr ffotograffydd y rydw i nawr, ac rydw i yn tueddu i gael fy nylanwadu yn fawr gan ymarferwyr traddodiadol.

Nawr fy mod wedi amlinellu fy ngyllun o sut rydw i yn bwriadu trafod y pwnc hon yn fy ymholiad annibynnol, rydw i yn bwriadu mynd fwy manwl gyda'r holl bwyntiau hyn. Rwyf wedi diffinio ystyron fy holl bwyntiau allweddol i sicrhau fy mod yn eu trafod yn gywir. Rwyf nawr yn bwriadu ehangu fy mhortffolio o ffynonellau academaidd, gan gynnwys ffynonellau gan pobl acedemaidd fel John Berger a John Szarkawski, gan fy mod wedi ei chael yn anodd dod o hyd i lawer o ymchwilwyr sy'n siarad am y cwestiwn mewn ffordd sy'n berthnasol i'r traethawd hwn. Fodd bynnag, bellach wedi ysgrifennu rwyf wedi llunio ffyrdd o eirio'r hyn a ofynnaf, er mwyn cael yr atebion, yr wyf yn dymuno.

Llyfryddiaeth

Cambridge Dictionary (2020) *Knowledge*. Ar gael yn:

<https://dictionary.cambridge.org/dictionary/english/knowledge> (Darllenwyd: 11 Mai 2020).

Cambridge Dictionary (2020) *Research*. Ar gael yn:

<https://dictionary.cambridge.org/dictionary/english/research> (Darllenwyd: 11 Mai 2020).

Cambridge Dictionary (2020) *Tradition*. Ar gael yn:

<https://dictionary.cambridge.org/dictionary/english/tradition> (Darllenwyd: 11 Mai 2020).

Davenport, A. (1999) *The History of Photography: An Overview*. Albuquerque: University of New Mexico Press.

Georgetown College (2007) *Library Guide to Research: 1. Identify Key Concepts*. Ar Gael yn:

<https://libguides.georgetowncollege.edu/c.php?g=128176&p=838455> (Darllenwyd: 11 Mai 2020).

Graham Wilson (2014) *Why research is so important?*. Ar gael yn:

<https://www.youtube.com/watch?v=FuVGo3AJhqA> (Gwelwyd: 05 Mai 2020).

Gwyn Kirk (2020) *Greenham Common Women's Peace Movement*. Ar Gael yn:

<https://gwynkirk.net/greenham-common> (Darllenwyd: 11 Mai 2020).

Jeffries, S (2013) 'The death of photography: are camera phones destroying an artform?', *The Guardian*. Ar Gael yn: <https://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones> (Darllenwyd: 11 Mai 2020).

Lewis, L. (2018) *Performing Wales: People, Memory and Place*. Cardiff: University of Wales Press.

Lifefixer (2015) *The Variables Of Research (Independent vs Dependent)*. Ar gael yn:

<https://www.youtube.com/watch?v=otUhspWR6-s> (Gwelwyd: 01 Mai 2020).

Mavor, C. (2013) *Blue Mythologies*. China: Reaktion Books

Messham-Muir, K (2014) 'Three simple steps to understand art: look, see, think', *The Conversation*.

Ar Gael yn: <https://theconversation.com/three-simple-steps-to-understand-art-look-see-think-33020>

(Darllenwyd: 11 Mai 2020).

Perkins, D. (1994) *The Intelligent Eye: Learning to Think by Looking at Art*. Los Angeles: The J. Paul Getty Trust

Raelin, J. (2002) *I Don't Have Time to Think! (vs the art of reflective practice)*. Boston: Carroll School of Management

Vittle, A. (2013) *I'r Gad*. Ceredigion: Y Lolfa

Wikipedia (2020) *Scientia potentia est*. Ar gael yn: https://en.wikipedia.org/wiki/Scientia_potentia_est (Darllenwyd: 01 Mai 2020).

Grange, A. (2005) *Basic Critical Theory for Photographers*. London: Focal Press