Objects and Cultural significance

Gwrthrychau ac arwyddocâd Diwylliannol

Display and the placing of objects

Arddangos a gosod gwrthrychau

Key words

Archive, Language, Collecting

Storytelling, Display

Geiriau allweddol

Archif, Iaith, Casglu, Storïa, Arddangos

Question 5: From the series of Thinking Making research strand lectures, Choose *a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.*

Question 6: *With an emphasis on* Welsh language, Culture or Identity *chose a theme or focus on creative practitioners relevant to your field of study and critically analyse your choices. This essay can be presented in Welsh or in English in discussion with your tutor.*

Cwestiwn 5: O’r gyfres o ddarlithoedd llinyn ymchwil Meddwl Gwneud, Dewiswch thema, symudiad, neu ddetholiad o artistiaid neu ddylunwyr sy’n ymwneud â’ch arfer neu ddiddordebau, a lluniwch draethawd 2,500 o eiriau. Dylid asesu themâu cynradd, ysgrifenwyr allweddol ac ymarferwyr perthnasol yn feirniadol.

Cwestiwn 6: Gyda phwyslais ar yr Iaith Gymraeg, Diwylliant neu Hunaniaeth, dewiswch thema neu ffocws ar ymarferwyr creadigol sy’n berthnasol i’ch maes astudio a dadansoddwch eich dewisiadau yn feirniadol. Gellir cyflwyno'r traethawd hwn yn Gymraeg neu yn Saesneg mewn trafodaeth â'ch tiwtor.

In relation to design and wider cultural information consider how do makers and designers look, think, consider, reshape, redesign and understand cultural practices that surround them?

TOOLS

- STORYTELLING
- Narrative

APPROACHES

- EXPLORING ARCHIVES
- EXPLORING OBJECTS
- EXPLORING MEMORY
- WELSH CONTEXT

THEORIES

Material Culture

Hauntology

OFFER

- *Storïa*
- *Naratif*

DULLIAU

- *Chwilota Archifau*
- *Chwilota Gwrthrychau*
- *Chwilota Atgofion*
- *Cyswllt Cymreig*

THEORIAU

Diwylliant Materol

Hauntology

Identity, Object

Objects have been collected and stored in museums, and archives across the world with many spaces focusing on the identity of cultures and countries.

The foundation of this lecture will be the individual and the connection that we have to objects with a focus on a historical material culture of Wales and the placing of objects within a Welsh home.

Hunaniaeth, Gwrthrych

Dros amser mae gwrthrychau wedi'u casglu a'u storio mewn amgueddfeydd ac archifau ledled y byd gyda llawer o fannau yn canolbwyntio ar hunaniaeth ddiwylliant a gwledydd.

Sail y ddarlith, bydd yr unigolyn a’r cysylltiad sydd gennym ar wrthrych gyda ffocws ar Gymru a diwylliant materol hanesyddol a’r gosod o wrthrychau yn y cartref Cymreig.

… cloth, pots, tools, and machines are solid objects, we can return to them again and again in time; we can linger as we cannot in the flow of a discussion... Objects do not inevitably decay from within like a human body. The histories of things follow a … course, in which metamorphosis and adaptation play a stronger role across human generations.

Richard Sennett (2008) *The Craftsman (*prologue 15)

The striking form and character of Welsh dressers are unmistakeable. The dresser has lent status to kitchens, living rooms and front parlours.

Mae harddwch a chymeriad arbennig yn perthyn i'r ddresel Gymreig. Dros y canrifoedd daeth â statws a cheinder i'r gegin, yr ystafell fyw a'r parlwr gorau

Cip Ar Gymru / Wonder Wales: Y Ddresel Gymreig / The Welsh Dresser.

Interpreting Ceramics

Interpreting Ceramics : issue 13 - Gaudy Welsh …

Y Ddresel Gymreig
The Welsh Dresser

Earthenware Platter with Willow Pattern transfer print,
Cambrian Pottery, Swansea
Glynn Vivian Art Gallery Collection

Porcelain Teapot, part of a ‘Gaudy Welsh’ Staffordshire Tea Service
Glynn Vivian Art Gallery Collection

www.glamorganantiques.co.uk

Glamorgan Antiques | Gaudy Welsh Archive

Plat *Gaudy Welsh* Plate

Gwenllian Beynon (2018) *Gaudy Welsh Ar Blat (on a plate) M*onoprint wedi lliwio a llaw / Hand coloured Monoprint on paper

“Welsh dressers and their panoply of displayed objects deserve to be recognized as a form of popular art central to any concept of Welsh visual culture and tradition.”

(Vincentelli 1994 p240)

“The female role may be largely custodial, caring for it (the dresser) on behalf of future generations”.
(Vincentelli 1994 p236)

‘The Welsh dresser appears to operate not merely as a piece of furniture for domestic storage and display but as a focus for the establishment for social meanings associated with gender, domestic well-being and national identity’
(Vincentelli 1994 P229)

Welsh dresser and cultural meaning ..particularly important in Wales because the dresser’s history and development (*from the 18th Century onwards*) have coincided with moments when there have been a need to affirm Welsh identity.

(Vincentelli 1994 p240)

Mae angen i ni wybod ein gorffennol i ddeall y presennol.

We need to know our past to understand the present.

Diogelu ein gorffennol er mwyn y dyfodol.

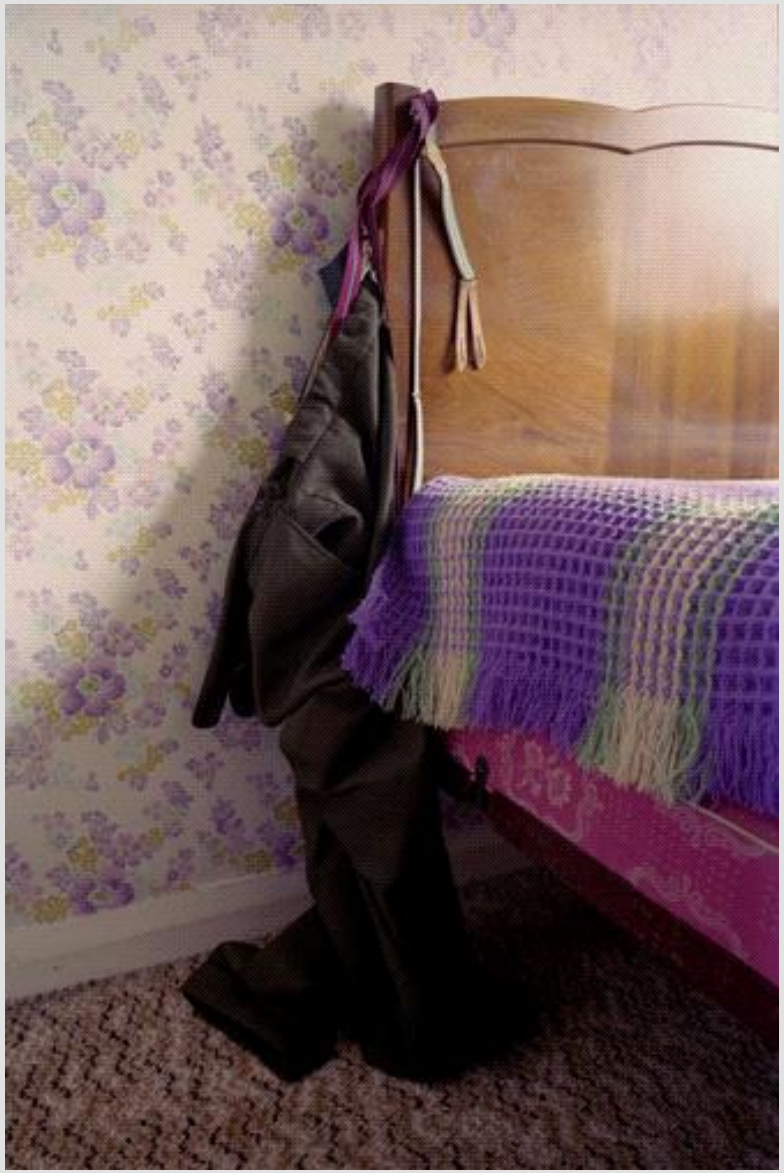
Preserving our past for the future

https://www.womensarchivewales.org/en/

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 ddi-werth. 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

Finnimore (2009) *Threshold* Archival pigment ink 81 x 56cm

Fennimore (2009)
Every day
Archival pigment ink
81 x 56cm

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

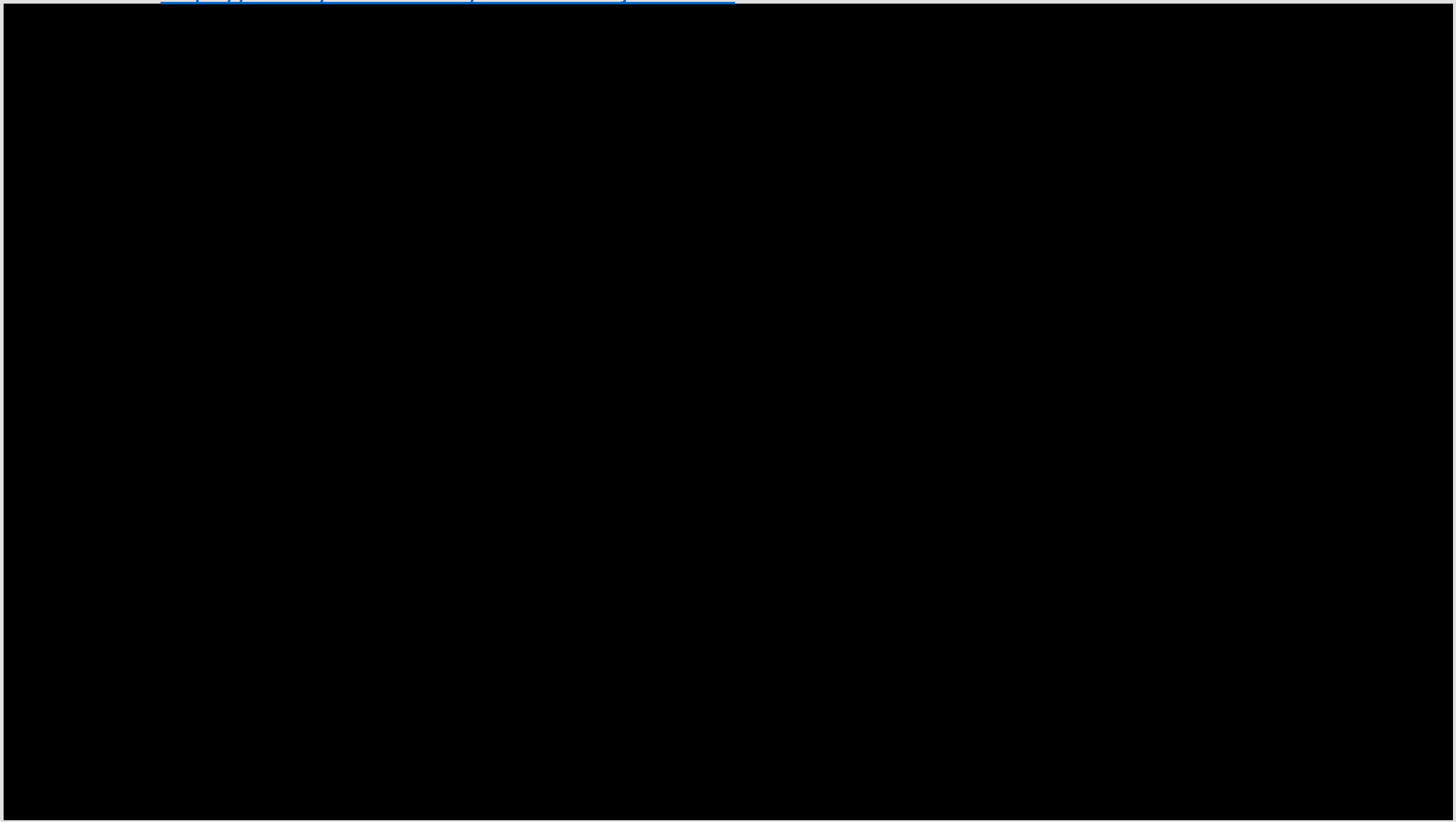
Marian Delyth *Cegin Emyr ynys Enlli*

Hauntology

‘haunted by a nostalgia for all our lost futures’

Andrew Gallix

https://www.youtube.com/watch?v=KZjc2R40t-A



https://www.youtube.com/watch?v=uc4Tpm2znG4&t=75s

For centuries wool was a staple of the Montgomeryshire economy. The main product of the mills of Newtown, Llanidloes and other towns was cheap flannel, a soft cloth woven from carded wool.

When Laura Ashley brought her small textile business to Machynlleth in 1961 she may have been in search of cheaper labour rather than a revival of the county's textile industry, but her move did lead to a small renaissance.

The house in Machynlleth soon proved too small, and in 1966 the Ashleys bought new accommodation in Carno, a small village 18 miles to the east.

Here they soon took over the disused railway station building and turned it into a factory making cotton tea towels, smocks, dresses, blouses and other items.

They employed over a hundred people. According to one worker, 'they breathed life back into the village', which had long suffered from a lack of jobs.

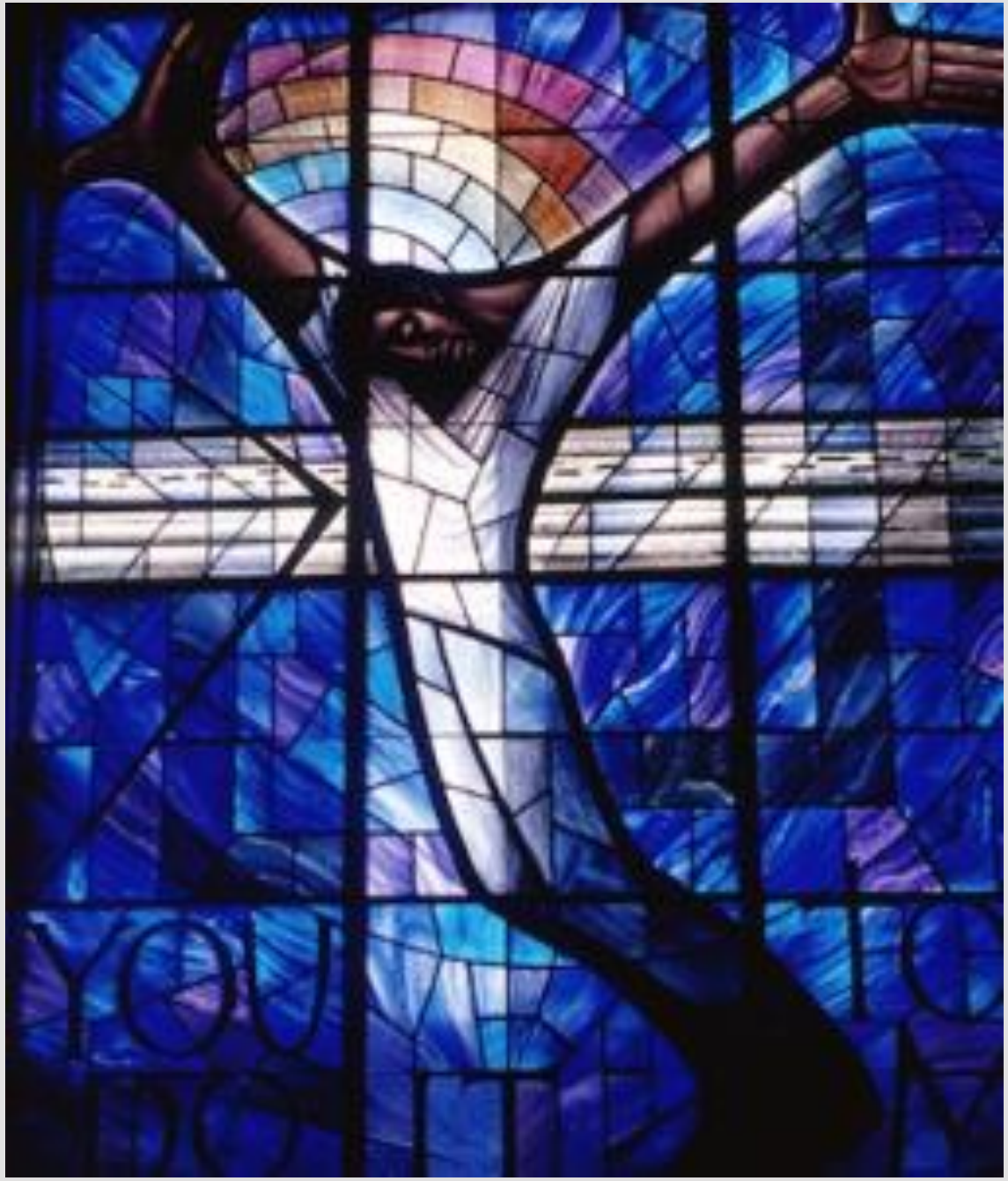
Stained Glass Window

Sunday, September 15, 1963, a bomb exploded at the 16th Street Baptist Church in Birmingham, Alabama, killing four young girls and injuring more than 20 members of the congregation.
This special memorial gift–a large stained glass window of the image of a black crucified Christ–was given by the people of Wales, designed by John Petts.

Ffenestr Lliw

Dydd Sul, 15 Medi, 1963, roedd ffrwydriad yn Eglwys y Bedyddwyr ‘16th Street Baptist Church in Birmingham, Alabama’, gan ladd pedair merch ifanc ac anafu mwy na 20 aelod o'r gynulleidfa.

Dyma gofeb ac anrheg arbennig- ffenestr liw mawr, delwedd o Grist du wedi groeshoelio -rhodd gan bobl Cymru, a ddyluniwyd gan John Petts.



In January 1935 two United States companies found a way of making a can that could withstand high pressure and avoid contaminating the beer's flavour.

Felinfoel, working with tinplate from the St David's works and the Metal Box Company, soon followed. Its first cans appeared on 3 December 1935.

A local newspaper headline announced, 'Canned beer arrives: epoch-making process at Felinfoel Brewery. New hope for tinplate industry'.

At first, sales of Felinfoel cans were modest. During the Second World War production increased, as cardboard boxes, each containing a dozen cans, were sent, post-free, to British troops abroad, especially in the Middle and Far East.

Today canned beer is still brewed in Felinfoel, in the original building, by the same family firm.

Hugh Hughes (1848) Dame Venedotia sousing the spies

Brad y llyfrau Gleision

In 1847 the government published a report, of 1,252 closely printed pages, entitled *Reports of the Commissioners of Inquiry into the state of education in Wales*.

Brad y Llyfrau Gleision

- The suppression of the language extended to education too. In parliamentary reports known as The Blue Books it says: ‘The Welsh language is a vast drawback to Wales, and a manifold barrier to the moral progress and commercial prosperity of the people. It is not easy to over-estimate its evil effects… It dissevers the people from intercourse which would greatly advance their civilisation, and bars the access of improving knowledge to their minds. As a proof of this, there is no Welsh literature worthy of the name.’

- The reaction in Wales was furious.

One of the inevitable results of the report was its effect on the nation's mind and psyche. It was at this time that ordinary Welsh people began to believe that they could only improve themselves socially through education and the ability to speak and communicate in English.

Un o ganlyniadau anorfod yr adroddiad oedd yr effaith a gafodd ar psyche ac ar feddylfryd y genedl. Dyma'r pryd y dechreuodd y Cymro cyffredin goleddu'r syniad mai drwy addysg a gwybodaeth a'r gallu i siarad a chyfathrebu yn Saesneg y gallai ddringo'n gymdeithasol

https://www.library.wales/discover/digital-gallery/printed-material/the-blue-books-of-1847

‘Welsh Not This ‘Welsh Not’ dates to 1852. In some schools it was used to stop children speaking Welsh. Pupils caught speaking Welsh had to wear it around their neck. The pupil wearing it at the end of the day was punished’

https://museum.wales/collections/online/object/7ea8f0b9-6293-3c66-b56a-a85b7181e7af/Welsh-not/footer/

Welsh is now used alongside English in all spheres of life, and has equal status legally. Can we reach a million speakers by 2050? Why stop there? Welsh and English have coexisted in Wales for centuries now – and perhaps our long experience of bilingualism is something we can profitably share with the world as we reclaim our heritage.

Mae'r Gymraeg yn ymddangos ochr yn ochr â'r Saesneg ym mhob maes erbyn hyn, ac mae ganddi'r un statws yn gyfreithiol. A fedrwn ni gyrraedd y nod o filiwn o siaradwyr erbyn 2050? Pam stopio'n fanno?

Mae'r Gymraeg a'r Saesneg wedi cyd-fodoli yng Nghymru ers canrifoedd bellach - ac efallai fod ein profiad hir o ddwyieithrwydd yn rhywbeth y byddai'n fuddiol inni rannu hefo gwledydd eraill o'n cwmpas, wrth i ni hawlio ein hetifeddiaeth yn ôl.

Ifor ap Glyn https://www.wales.com/about/language/heart-nation

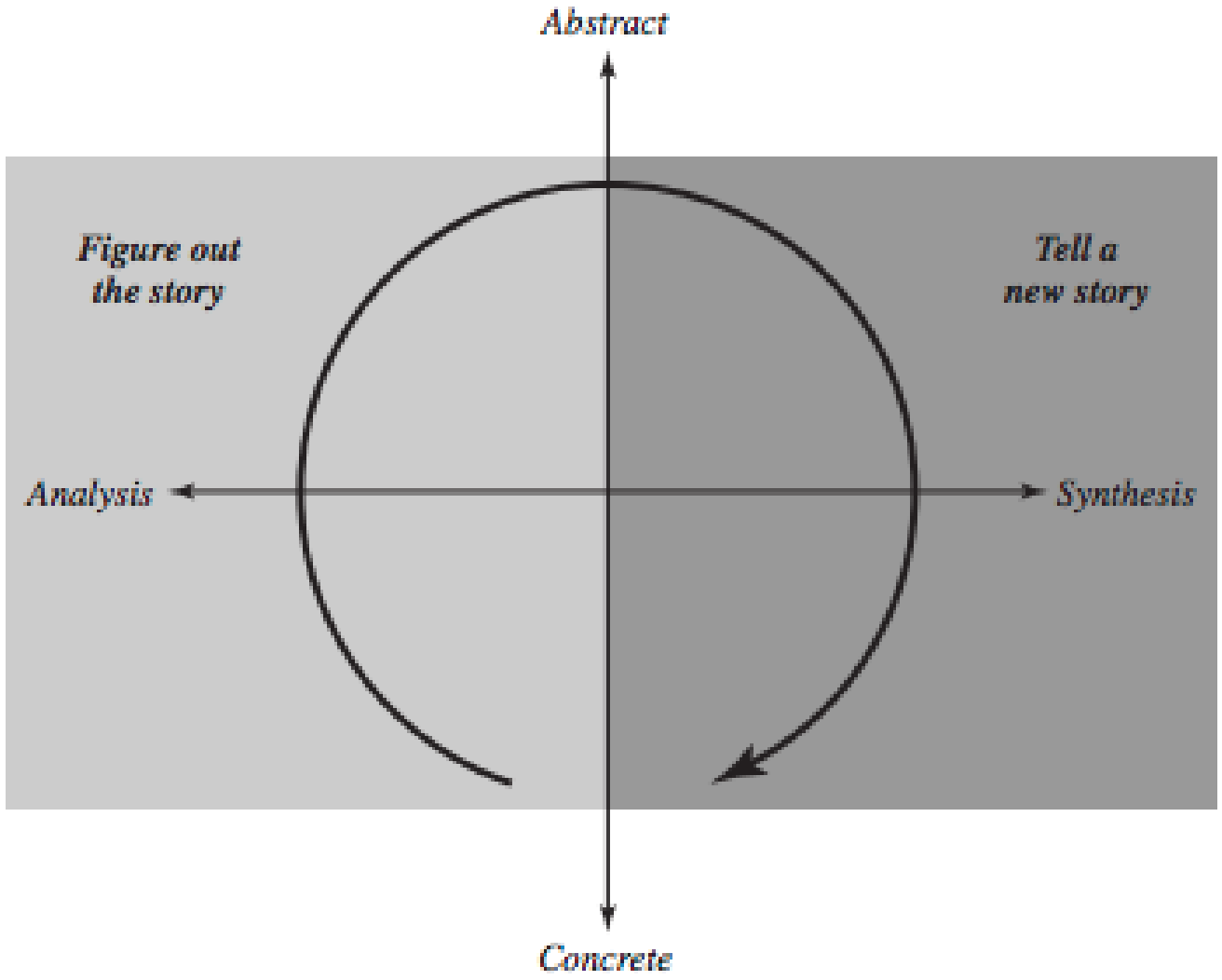


Figure 2. Design as Storytelling

[29]Terninko, J., Zusman, A., & Zlotin, B. (1998). *Systematic Innovation: An Introduction to TRIZ;(theory of Inventive Problem Solving)*. Lincoln: St. Lucie Press.

[30]Fellman, M. (1999). Breaking Tradition. *Marketing Research* , *11* (3), 20–25.

‘STORYTELLING IN DESIGN Throughout our description of the design process, we’ve emphasized the role of stories and storytelling. We’ve suggested that the first half of the design process entails figuring out the story as it exists for users in the present, which in turn informs those participating in the design process. The second half of the process involves telling a new story, a story that inspires the design team on behalf of the customer. This shift (Figure 2) is at the heart of the design process—first framing the situation as it is, and then reframing it to make things better…two types of stories – those that inform and those than inspire. ’

Sara Beckman, Michael Barry, (2009) "Design and Innovation through Storytelling", *International Journal of Innovation Science*, Vol. 1 Issue: 4, pp.151-160, available at https://doi.org/10.1260/1757-2223.1.4.151

Derrida argues that Freud’s theory of the unconscious fundamentally alters (or at least should fundamentally alter) any attempt, from within any discipline, to think about the past. And importantly, not only in our ways of thinking about the past but also about how we think of the future. Derrida makes a critical point about the importance of archives when he observes that archives are a way of imagining the future.

The Archival Unconscious: a brief review of Jacques Derrida’s *Archive Fever*

https://studylib.net/doc/7317164/the-archival-unconscious--a-brief-review-of-jacques-derri...

Smörgåsbord is a spirited creative studio known for its rigorous thinking, breadth of knowledge and ambition; and its work that makes a difference to the everyday.

They are based in Cardiff / Amsterdam

‘This is our brand. This is Wales.’ (Welsh Gov 2022)

Cymru Wales brand

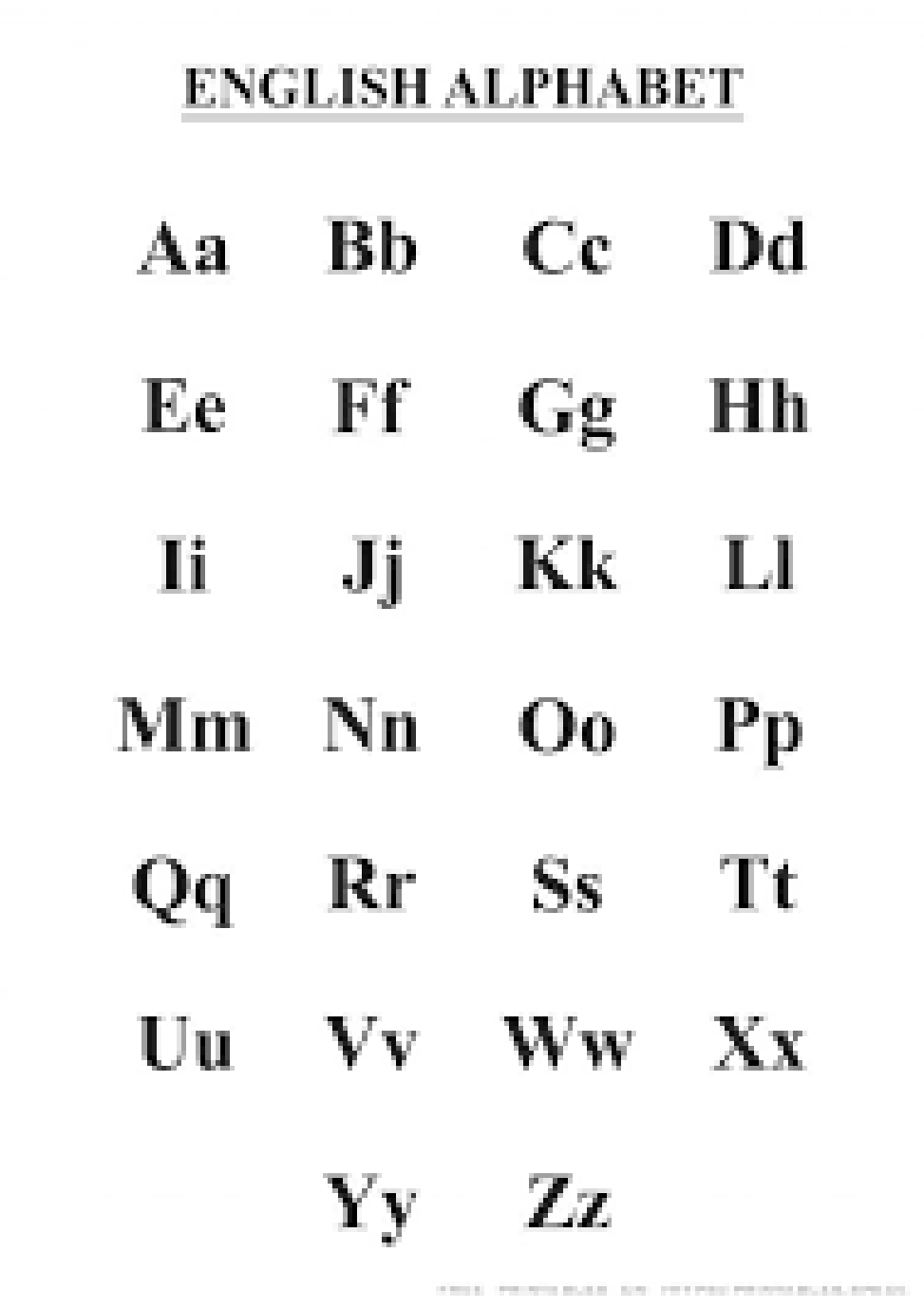
Dyma ein brand. Gwlad, gwlad.

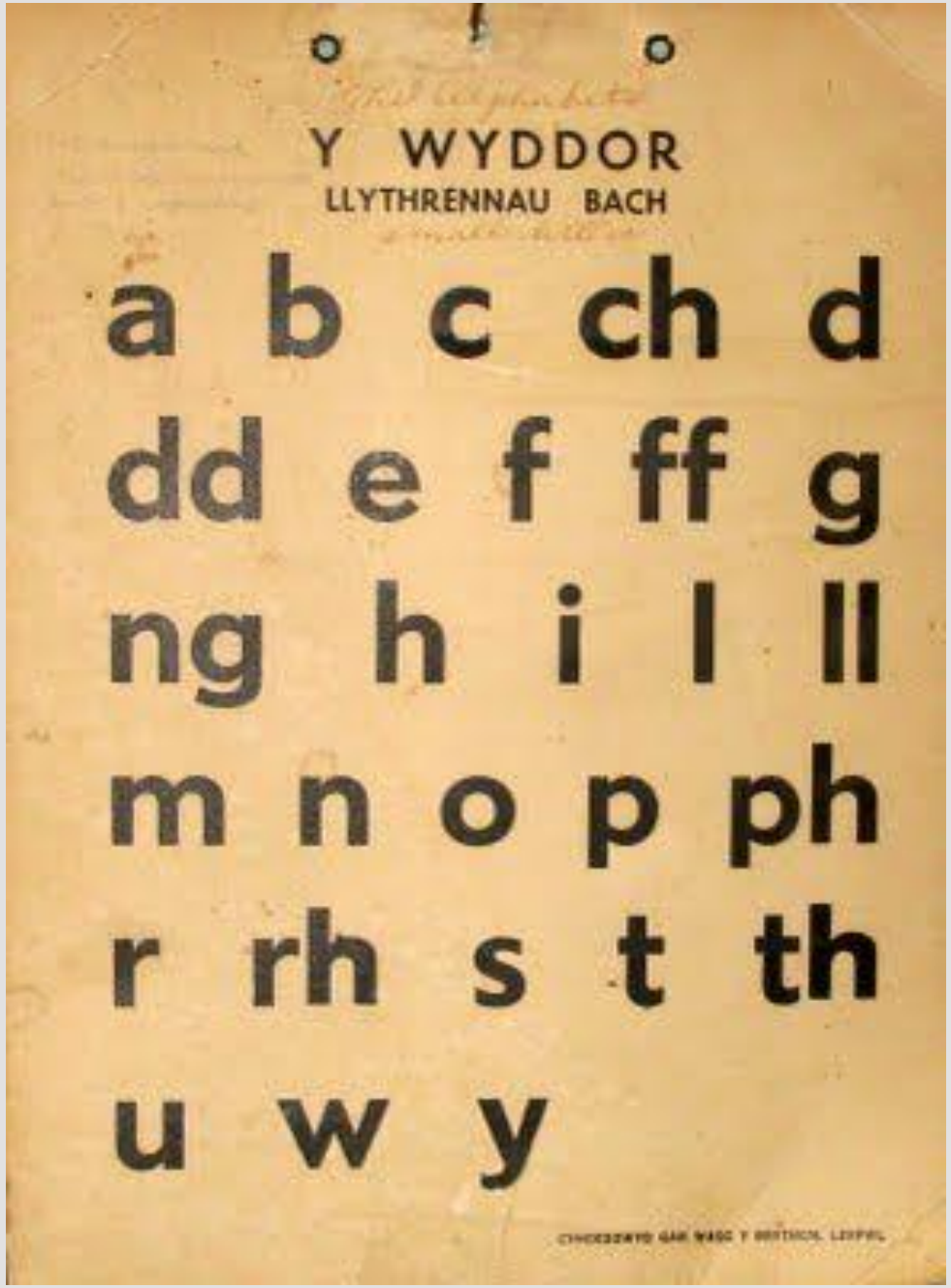
Creating a new visual identity for Wales that is ‘authentic, creative and alive’ in equal measure. We addressed every brand touchpoint — from core marque to two bespoke typefaces, from tone of voice and photography guidelines to experiential initiatives. A unified, multi sector brand approach.

- https://www.smorgasbordstudio.com/work/cymru-wales-branding/

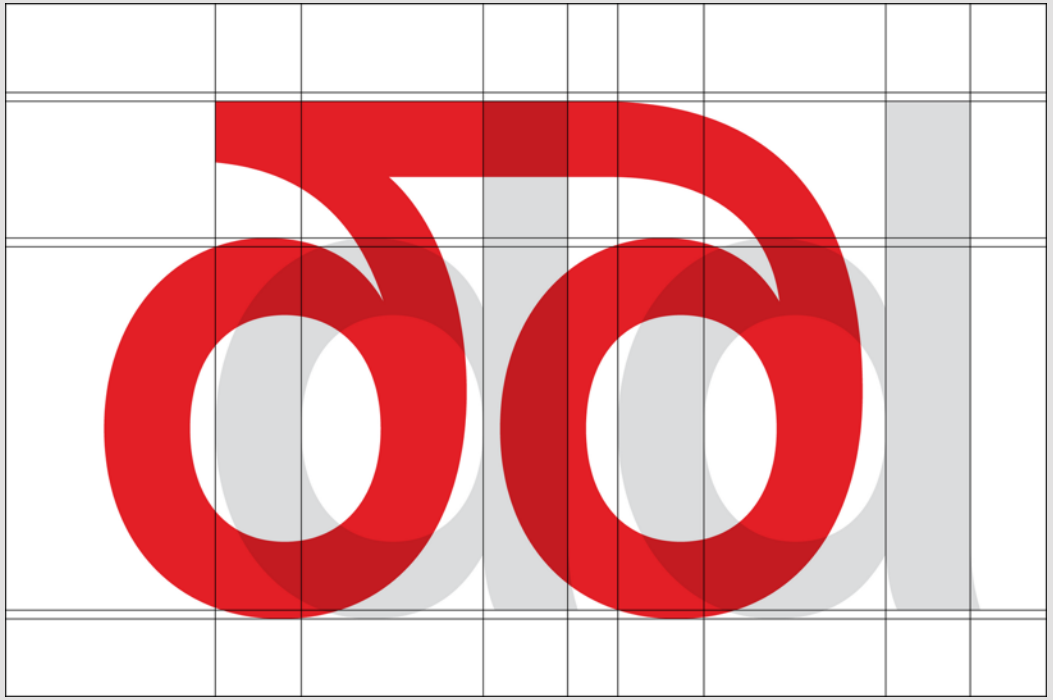
Play video

- Wales
- As part of a thorough rebrand by Amsterdam- and Cardiff-based design studio Smörgåsbord, we were commissioned by the Tourism department of the Welsh Government to create a new type family for all things Welsh. The brief was to create a series of fonts that would contemporise the country’s forward-facing tourism materials while also nodding to Wales’ history within the larger context of Great Britain and the world.
- https://www.colophon-foundry.org/custom/wales/

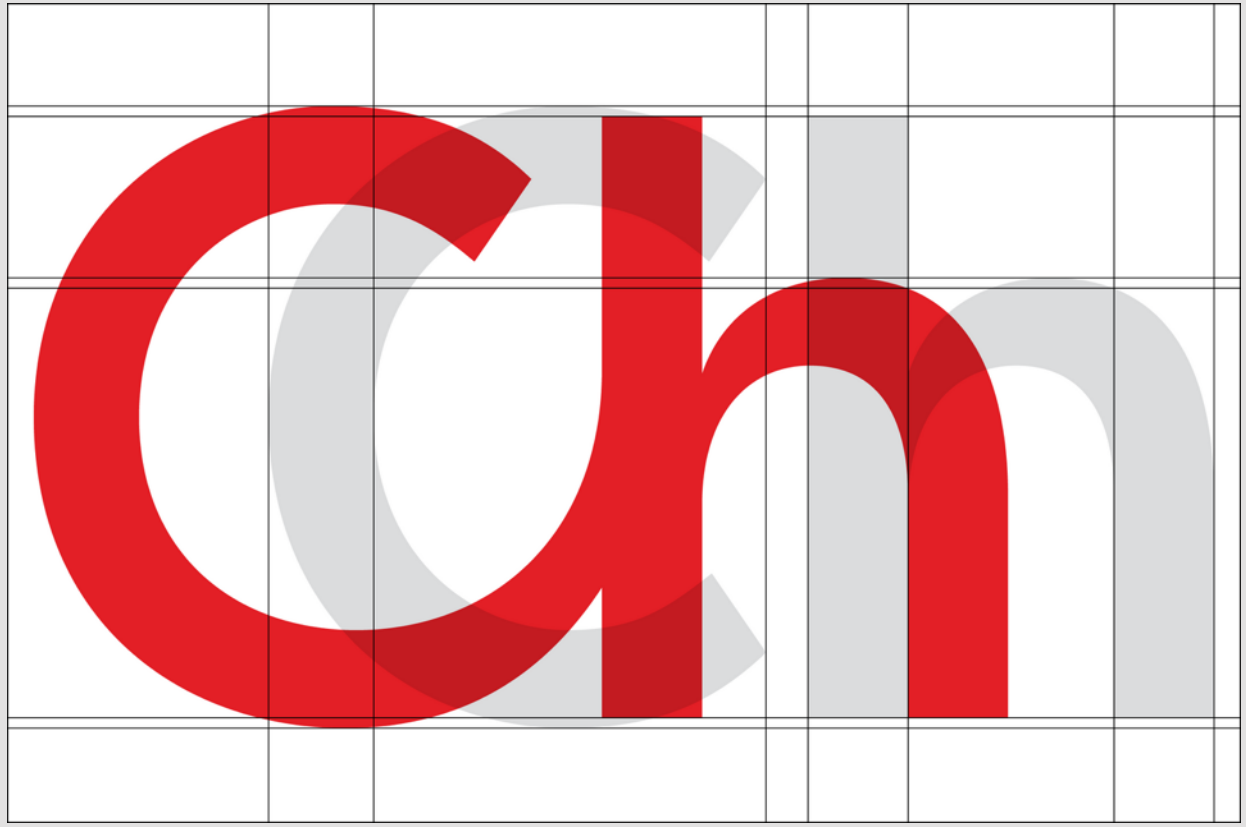

ENGLISH ALPHABET
Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz

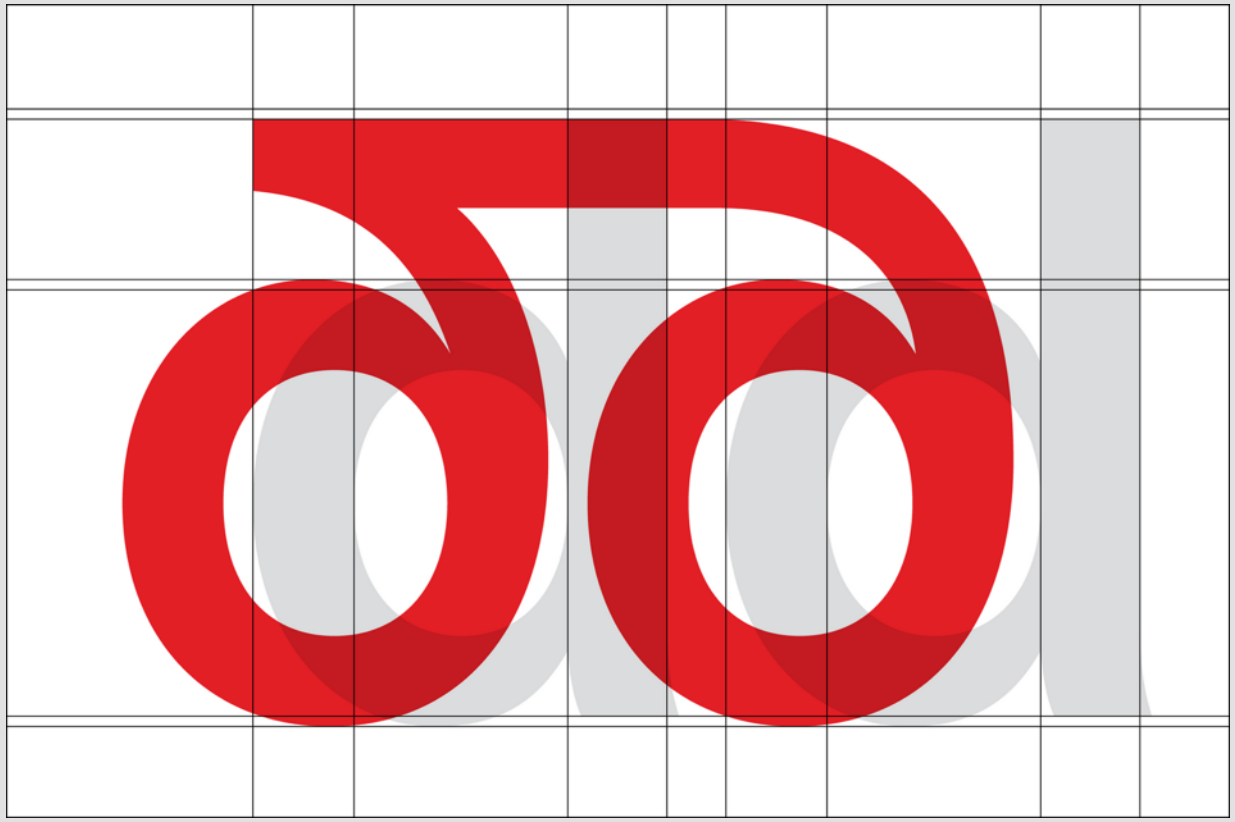

Y WYDDOR
LLYTHRENNAU BACH
a b c ch d
dd e f ff g
ng h i l ll
m n o p ph
r rh s t th
u w y

- Though rooted in the Latin alphabet, the written Welsh language omits certain Roman stalwarts (j, k, q, v, x, z) and comprises 28 total characters with the inclusion of eight digraphs, or letter-combinations.



- These digraphs — ultimately treated as true ligatures in the instances of Ch, ch, dd, Ff, ff, Ll, Th, th — would come to set the tone for the proposal put forth: a series of three typefaces, each with Standard and Headline variants, the latter of which would put the provenance of the Welsh language front and center.





Looking to the history of the land itself, we took cues from Celtic and Gaelic typographies to inform several of the consonants (d, h, l, m, n, u), taking special care not to wander into the territory of pastiche or parody. These forms comprised the infrastructure for the more expressive, headline cut of the type family (Cymru — Welsh for ‘Wales’), while Wales Sans acted as the more staid (and, indeed, English-language) counterpart.

Graphic language
The horizon line

Referencing the graphic horizon featured on the Welsh national flag, we use the horizon device in a subtle way across photography, film and video.

Y ddraig Goch

- In 1901 the dragon became the official symbol of Wales, and in Caernarfon in 1911, at the investiture of Edward, Prince of Wales, the flag appeared in its current form, helping its rise to prominence.
- In 1953 it was announced that there would be a new royal badge containing the motto "Y Ddraig Goch Ddyry Cychwyn" (an approximate translation is "the red dragon inspires action").
- In 1959, after successful lobbying by the Gorsedd of Bards and others, Queen Elizabeth II made the red dragon on a green and white background the official flag for Wales.

- *Ym 1901 daeth y ddraig yn symbol swyddogol Cymru, ac yng Nghaernarfon yn 1911, ar arwisgiad Edward, Tywysog Cymru, ymddangosodd y faner yn ei ffurf bresennol, helpodd hyn ei chodiad i amlygrwydd.*
- *Yn 1953 cyhoeddwyd y byddai bathodyn brenhinol newydd yn cynnwys yr arwyddair ""Y Ddraig Goch Ddyry Cychwyn"*
- *Yn 1959, ar ôl lobïo llwyddiannus gan Orsedd y Beirdd ac eraill, gwnaeth y Frenhines Elizabeth II y ddraig goch ar gefndir gwyrdd a gwyn yn faner swyddogol Cymru.*

’…the representations used in destination marketing are not value-free expressions of a place' s identity instead, they are the culmination of historical, social, economic and political processes and reveal much about the social construction of space, cultural change, identity and discourse.’

A. Pritchard, N.J. Morgan / Tourism Management 22 (2001) 167}179 169

IORWERTH PEATE (1901-1982), Curator of the Welsh Folk Museum, 1948-1971, scholar and poet.

- Peate published his pioneering volume, *The Welsh House* inspired by Åke Campbell's work on Irish houses, in 1940.
- in 1948 he was appointed Keeper-in-Charge (later Curator) of the new Folk Museum created in the grounds of St Fagans Castle.
- He devoted his attention to the selection of suitable buildings for re-erection at St Fagans. He paid special attention to the collection and recording of craft terminologies and dialects by his staff and publicised the new institution by lecturing extensively throughout Wales and contributing numerous articles to the press.
- He published his ideas on the new institution in a popular bilingual volume *Amgueddfeydd Gwerin / Folk Museums* (1948).
- Through the financial support of local authorities, charitable trusts and a public appeal he saw the realisation of a dream that he had when he first heard of the pioneering open-air museums of Scandinavia from his Norwegian friend AlfSommerfelt who had been studying the spoken Welsh of Iorwerth Peate's native Cyfeiliog in the 1920s.

http://yba.llgc.org.uk/en/s6-PEAT-CYF-1901.html

IORWERTH PEATE (1901-1982), Curadur Amgueddfa Werin Cymru, 1948-1971, ysgolhaig, llenor a bardd;

- Yr oedd wedi cyhoeddi ei waith arloesol *The Welsh House; a Study in Folk Culture* (1940) a gafodd ei ysbrydoli gan waith Åke Campbell ar dai Iwerddon.
- 1948 penodwyd yn Geidwad-a-gofal ac yn ddiweddarach yn Guradur yr Amgueddfa Werin newydd a sefydlwyd ar dir Castell Sain Ffagan.
- rhoddodd ei brif sylw i'r gwaith gweinyddol o'i datblygu trwy ddewis adeiladau cymwys i'w symud i Sain Ffagan,
- Rhoes sylw arbennig i'r gwaith o gasglu a chofnodi geirfâu crefft a thafodieithoedd gan ei staff ac aeth ati i roi cyhoeddusrwydd i'r sefydliad newydd drwy ddarlithio ar hyd a lled Cymru ac ysgrifennu erthyglau i'r wasg.
- Cyhoeddodd ei syniadau am y sefydliad newydd mewn cyfrol ddwyieithog boblogaidd iawn yn 1948, sef *Amgueddfeydd Gwerin / Folk Museums*. Drwy gymorth ariannol y Cynghorau Sir a chronfeydd cyhoeddus cafodd weld gwireddu breuddwyd a fu ganddo ers iddo glywed am amgueddfeydd awyr-agored arloesol Llychlyn gan ei gyfaill o Norwy, Alf Sommerfelt, a fu'n gweithio ar dafodiaith Cyfeiliogyn y 1920au; ond ni chafodd weld Sain Ffagan yn datblygu’n sefydliad annibynnol fel yr oedd wedi gobeithio.

http://yba.llgc.org.uk/cy/c6-PEAT-CYF-1901.html

transceltic.com

alamy.com

llanwenog-sheep.co.uk

1000flags.co.uk · In stock

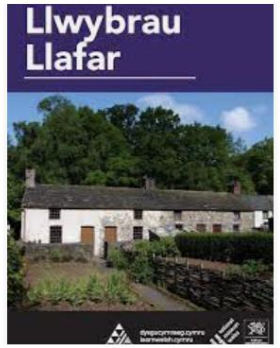
commons.wikimedia.org

Sain Ffagan Amgueddfa Werin Cymru | ...
eventbrite.co.uk

Cymru - Sain Ffagan - mirdi broadel ...
mapio.net

Derwen Bakehouse - St Fagan`s Mus...
dreamstime.com

Stream Sain Ffagan - Talwr...
soundcloud.com



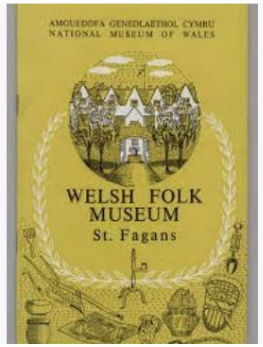
Llwybrau Llafar (Welsh ...
museum.wales

St Fagans National Museum of Histo...
ja-jp.facebook.com

1800s Pig Sty made of stone, Sain ...
alamy.com

Sain Ffagan|StFagans on Twitter: "Can ...
twitter.com

File:Eglwys Sant Teilo, Sain Ffagan.jpg ...
commons.wikimedia.org



St Fagans | National M...
museum.wales

Kennixton Farmhouse 1610, Sain Ffag...
alamy.com

Sain Ffagan|StFagans ...
twitter.com

‘[The task] was not to create a museum which preserved the dead past under glass but one which uses the past to link up with the present to provide a strong foundation and a healthy environment for the future of their people.’
(Iorwerth C. Peate, 1948).

“[Bydd Sain Ffagan] yn ddarlun byw o’r gorffennol, yn ddrych o elfennau ein Cymreictod presennol, ac yn ysbrydoliaeth i ddyfodol ein gwlad.”
(Iorwerth C. Peate, 1948).

takes the ordinary stuff of all our lives
and shows it to be extraordinary.
https://museum.wales/stfagans/galleries/

canfod rhyfeddodau yn y pethau bychain

https://amgueddfa.cymru/sainffagan/orielau/.

Alexander McQueen's autumn winter collection 2020

- Elen Phillips, principal curator of contemporary and community history at NMW, told Museums Journal that the collaboration had been an “unbelievable experience”.
- She said: “The design team from McQueen made several research visits to St Fagans in late 2019/early 2020. They wanted to 'get to know Wales' through our collections and historic buildings, and were particularly interested in the personal biographies of the craft objects they saw - from patchwork and quilted pieces to carved lovespoons and woven blankets. (Adams 2020)

A model at the launch of Alexander McQueen's autumn winter collection, Paris Fashion Week, 2 March 2020. The model is wearing a single-breasted coat with a swallow tail constructed in an embroidered patchwork of red, damson, ivory, grey, and black flannel. inspired by the Wrexham Tailor's Quilt

A lovespoon from St Fagans' collection

The Wrexham Tailor's Quilt, 1842-52. Made by James Williams, a master tailor from Wrexham, over a 10 year period. An Alexander McQueen design based on the quilt

“The resulting collection is both a testimony to the creativity of the McQueen designers and the skills of Welsh makers past (Adams 2020)

Lovespoon-inspired lace adorns a dress

Stunning red lace stood out in the collection

Williams 2020

‘...the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.’

Jacques Derrida, Archive Fever p.17

http://artsites.ucsc.edu/sdaniel/230/derrida_archivefever.pdf

Melin Tregwynt

Design led company making an authentic product with a strong Welsh tradition with a story and an authentic feel

celebrating the roots and traditions with an anchor in contemporary design and product.

Traditional ways of making things using design to make products for the contemporary international market

- designing
- product
- marketing

w.designwales.org.uk/pages/films.htm

Melyn tregwynt

Rylan in 2013
Celebrity Big Brother

ADAIN AVION
MARC REES
2012

Cushions from a company called Takaokaya again in Japan They take the fabric and use it in a totally original way, almost like Origami.

Celebrity Big Brother 2013 bedroom

https://metro.co.uk/2012/12/28/new-celebrity-big-brother-house-boasts-chilly-ski-lodge-theme-3330625/

Things, according to Miller, are constitutive of identity. "Material culture matters," he insists, "because objects create subjects more than the other way round". Even more strongly: "the closer our relationships with objects, the closer our relationships with people". (Miller 2009)

Llyfryddiaeth Bibliography

Adams, G. K. (2020) *Welsh lovespoons in St Fagans collection inspire Beyoncé Vogue cover.* Available at: https://www.museumsassociation.org/museums-journal/news/2020/11/welsh-lovespoons-from-st-fagans-collection-inspire-beyonce-vogue-cover/# (Accessed: Oct 2024)

Assembly Wales (2017) *Cymraeg 2050 A million Welsh speakers.* Available at: http://www.assembly.wales/laid%20documents/gen-ld11108/gen-ld11108-e.pdf (Accessed: Oct 2024)

Derrida, J. http://artsites.ucsc.edu/sdaniel/230/derrida_archivefever.pdf

Ein Tir (2012) Playlists. Available at: https://www.youtube.com/@TirSirGar/playlists (Accessed: Oct 2024)

Gallix, A. *(*2011) 'Hauntology: A not-so-new critical manifestation*' Guardian Newspaper.* Available at: https://www.theguardian.com/books/booksblog/2011/jun/17/hauntology-critical (Accessed: Oct 2024)

Green, A. (2018) *Wales in 100 objects.* Llandysul :Gomer.

Hoskins, Janet (1998) *Biographical Objects: How Things Tell the Stories of Peoples' Lives,* Routlage: London.

Lewis, J. (2011) *Gaudy Welsh China: History, Technology, Design and Decoration*, Interpreting Ceramics issue 13. Available at http://interpretingceramics.com/issue013/articles/02.htm (Accessed: Oct 2024)

Miller, D. (2009) *The Comfort of Things.* Polity Press : Cambridge.

Owen, T.M. (2009) 'PEATE, IORWERTH CYFEILIOG (1901-1982), Curator of the Welsh Folk Museum, 1948-1971, scholar and poet' *Dictionary of Welsh Biography*. Available at: http://yba.llgc.org.uk/en/s6-PEAT-CYF-1901.html (Accessed: Oct 2024).

Petts, J. (ND) https://artuk.org/discover/artists/petts-john-19141991

Stephens C.S. (2013) *Cip Ar Gymru / Wonder Wales: Y Ddresel Gymreig / The Welsh Dresser.* Llandysul: Gomer

Stephens C.S. (2011) *Cip Ar Gymru: Llestri Cymreig / Welsh Pottery*. Llandysul : Gomer.

The Archival Unconscious: a brief review of Jacques Derrida's *Archive Fever Available at https://studylib.net/doc/7317164/the-archival-unconscious--a-brief-review-of-jacques-derri...* (Accessed: Oct 2024)

Vincentelli, M. (1994) 'Artefact and Identity: the Welsh Dresser as Domestic Display and Cultural Symbol' in *Our Sisters' Land,* edited by J. Aaron, S. Betts, T. Rees and M. Vincentelli, Cardiff, University of Wales Press. (pp. 228-241)

Williams, K. (2020) *How lovespoons and Welsh quilts dominated Alexander McQueen's Paris runway collection* Available: https://www.walesonline.co.uk/lifestyle/fashion/how-lovespoons-welsh-quilts-dominated-17854907 (Accessed: Oct 2024)

Woodward, S. (2007) *Why Women Wear What They Wear (Materializing Culture)* – Berg: Oxford.

More information

Am fwy o wybodaeth

Look at

- Bill Brown ‘Thing theory’
- Martin Heidegger – ‘Being and Time’
- Susan Hillier – installation in Freud Museum London *From the Freud Museum* 1991-6

Welsh Government www.gov.wales

National Assembly for Wales www.assembly.wales

United Nations https://www.un.org/sustainabledevelopment/

Llywodraeth Cymru www.llyw.cymru

Cynulliad Cenedlaethol Cymru www.cynulliad.cymru