

Finding balance

‘Dod yn ôl at fy nghoed’

Tradition - Traddodiad

Memory – Cofio

Belonging - Perthyn

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

The foundation of this lecture is the individual, the connection to objects focusing on tradition, memory and belonging from the Welsh context.

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

Sylfaen y ddarlith hon yw'r unigolyn, y cysylltiad â gwrthrychau sy'n canolbwyntio ar draddodiad, cof a pherthyn o'r cyd-destun Cymreig.

Tradition - Traddodiad

... 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)



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

‘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, p. 240)

‘The female role may be largely custodial, caring for it (the dresser) on behalf of future generations’. (Vincentelli, 1994, p. 236)

‘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, p. 229)

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, p. 240)

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

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



Cwpwrdd
Cornel Iris

Archives

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...>

‘...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



Gwenllian Beynon (2018)
Gaudy Welsh Un ar ben y Llall





Willow 1
Gwenllian Beynon 2018

Yn fy straeon gweledol rwy'n
archwilio'r ymdeimlad o berthyn
a cholled.

Rwyf wedi tynnu'r patrwm o'r
llestri ac wedi gosod y Patrwm
Helyg, a'r Gaudy Welsh yn
gefndir yn y llun gyda'r llestr
gwag ar ei ben. Wrth gofio,
cofnodi ac archwilio'r hyn nad
yw yno bellach sef colli hen
ffordd o arddangos ein llestri
gorau, yn ein parlyrau Cymreig.

*In my visual stories I explore the
sense of belonging and loss.*

*I have removed the pattern from
the crockery and set the Willow
Pattern, and the Gaudy Welsh
as a backdrop in the picture with
the empty vessel on top.*

*Remembering, recording and
examining what is no longer
there, which is the loss of an old
way of displaying our best
china, in our Welsh parlour.*



Herman (c.1945) Mother and Child
<https://artuk.org/discover/artworks/mother-and-child-121370>

Central star quilt 1875



Memory – Cofio

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)

As a collector of stories I am intrigued and interested by Gaudy Welsh china and the value of these in terms of a cultural as well as personal memories according to :

Fel un sy'n casglu storïau mae llestri Gaudy Welsh o ddiddordeb i mi a gwerth y rhain o ran atgofion diwylliannol yn ogystal â rhai personol yn ôl :

Lewis(2011) "My mother called the tea service 'Swansea Cottage' not 'Gaudy Welsh' and said it was 'worth something'. In saying this she did not mean that it had great monetary value, but that it was distinctive and remarkable in its own way."



www.glamorganantiques.co.uk

Glamorgan Antiques |
Gaudy Welsh Archive

Plat *Gaudy Welsh* Plate



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



Beynon (2018) , Jwgiau

In my creative work I like to tell a visual story. It is not entirely important if the viewer reads the story exactly as expressed by me, moreover I like the fact that there are unknown or unclear elements in my work so that there is space for the viewer to add a personal story.

Yn fy ngwaith creadigol rwyf yn hoff o ddweud stori weledol. Nid yw yn hollol o bwys os yw'r edrychychdd yn darllen y stori yn gwmws fel fy mwriad ac mewn gwirionedd rwy'n hoffi'r ffaith bod elfennau anhysbys neu aneglur yn fy ngwaith fel bod lle i'r edrychychdd ychwanegu stori bersonol at y gwaith gweledol.

Aled Rhys Hughes *Cartref/ Home Series*



Trowsers/ Trowsus



Venus de Milo



Two Pictures/ Dau Lun

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.

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



Hauntology

‘haunted by a nostalgia for all our lost futures’

Andrew Gallix

- Fisher popularised the use of Jacques Derrida's concept of hauntology to describe a pervasive sense in which contemporary culture is haunted by the "lost futures" of modernity.
- Fisher defined hauntological art as a "refusal to give up on the desire for the future."
- Discussing the political relevance of the concept, Fisher wrote: ...one function of hauntology is to keep insisting that there are futures beyond postmodernity's terminal time. When the present has given up on the future, we must listen for the relics of the future in the unactivated potentials of the past.

Belonging

Perthyn

- 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/>

Protecting Our Heritage and Fostering Creativity

In today's interconnected world, culture's power to transform societies is clear. Its diverse manifestations – from our cherished historic monuments and museums to traditional practices and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies

<https://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity>

Josef Herman Evening, Ystradgynlais 1948



“I stayed here because I found all I required. I arrived here a stranger for a fortnight; the fortnight became 11 years.” He became a big part of the local community where he was fondly nicknamed ‘Joe Bach’.

Herman foundation 2019

‘Only Ystradgynlais changed my life and my work...
When I left I took it with me.’ He was still painting
miners from memory decades later,

Artuk (2019)

Mary Lloyd Jones *Cofio*
2006 Digital Print
from First Language
Exhibition



The exhibition (*First Languages*) explores the theme of identity by focusing on Celtic languages, notably Welsh and its sister languages of Breton, Cornish, Irish and Scottish Gaelic.

Mary Lloyd Jones

Maurice Blanchot, outlines what could be described as a hauntological take on literature as **"the eternal torment of our language, when its longing turns back toward what it always misses"**.

Gobaith Natur(e's) Hope

2022

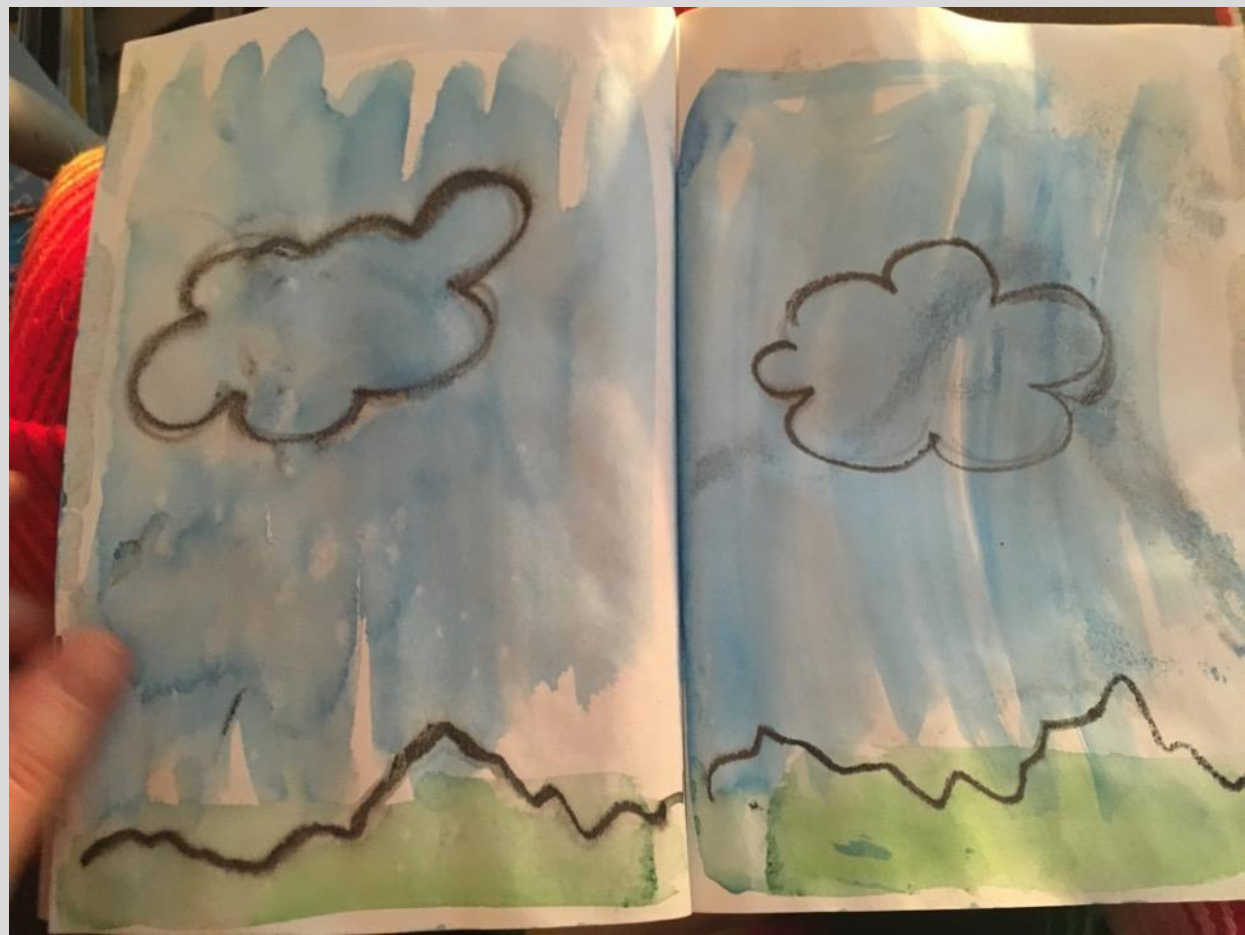
Man cychwyn ar gyfer fy arfer creadigol
Gobaith Natur(e's) Hope yw'r llyfrau braslunio
bach rydw i wedi bod yn eu cadw yn ystod awr
y Ddaear lle dwi'n meddwl am y ddaear yng
ngolau kannwyll ddistaw.

*A starting point for my creative practice in
Gobaith Natur(e's) Hope are the small
sketchbooks that I have been keeping during
Earth Hour where I think about the earth in
silent candlelight.*



Earth Hour March 8.30-9.30









Arweiniodd y meddyliau hyn fi at y ffilm *Hidden Life of Trees* Peter Wohlleben (2017) coedwigwr ac awdur o'r Almaen ac at Suzanne Simard gwyddonydd ac athro o Canada yn British Columbia, *Finding the Mother Tree* 2021 a'r ymchwil y mae hi wedi bod yn ei wneud ar gydgysylltiad coed, yr hen a'r ifanc yn ogystal â'r coed nad ydynt fyw mwyach.

These thoughts led me to the *Hidden Life of Trees* film by Peter Wohlleben (2017) a German forester and author and to Suzanne Simard a Canadian scientist and professor in British Columbia, *Finding the Mother Tree* (2021) and the research she has been doing on the interconnectedness of trees, the young and old as well as the trees that are no longer living.

Mae'r ymchwil yma'n gipolwg sy'n help i ystyried natur a'i ddatblygiad araf. Mae Wohlleben yn disgrifio datblygiad neu newid mewn coed – mae'n digwydd ond mae'n digwydd yn araf dros cyfnod hir iawn, mae'r cysyniad yma yn ddiddorol i fi.

This research is a fleeting passage that helps me to consider nature and its slow development as Wohlleben describes the development of trees - it happens but it takes a very long time, I find that concept interesting.

Amgylchfyd

Mae angen inni oll warchod ein hadnoddau naturiol a'n hecosystemau fel y gallant barhau i roi'r pethau y mae arnom eu hangen. Gall unrhyw benderfyniadau a wnawn gael effaith ganlyniadol ar yr amgylchedd yn ei gyfanrwydd, yn awr ac am genedlaethau lawer i ddod.
(Cyforth Naturiol Cymru)

Environmental

We all need to look after our natural resources and ecosystems so they can continue to provide us with the things we need. Any decisions we make can have a knock-on effect on the environment as a whole, now and for many generations to come.
(Natural resources wales)



Trees form family bands, trees are very social...they care for each other, they try to support each other to make the forest stable...

Peter Wohlleben *The Hidden Life of Trees*
(Goethe-Institut Toronto 2016)

Mae coed yn ffurfio bandiau teuluol, mae coed yn gymdeithasol iawn... maen nhw'n gofalu am ei gilydd, maen nhw'n ceisio cefnogi ei gilydd i wneud y goedwig yn sefydlog...



“... the dead trunk is as indispensable for the cycle of the forest as the living tree.”

the centuries of nutrients created by the tree and now used by other organisms to help feed the offspring of the dead tree.

(Wohlleben 2017 p133)

...mae'r boncyff marw mor angenrheidiol ar gyfer cylch y goedwig â'r goeden fyw.

ar ôl canrifoedd o faetholion a grëwyd gan y goeden ac a ddefnyddir bellach gan organebau eraill i helpu i fwydo disgynyddion y goeden farw.

“I am hopeful”

“Turning to the intelligence of nature itself is key”

“Connect with plants you can call your own”

‘Here’s a simple and profound action you can take right now: Go find a tree- *your tree*. Imagine linking into her network....”

(Simard 2021 p305)

“Rwy’n obeithiol”

“Mae troi at ddeallusrwydd natur ei hun yn allweddol”

“Cysylltwch â phlanhigion y gallwch chi eu galw'n rhai eich hun”

*‘Dyma weithred syml a dwys y gallwch chi ei chymryd ar hyn o bryd:
Dewch o hyd i goeden - eich coeden chi. Dychmygwch gysylltu â’i
rhwydwaith hi....”*

(Simard 2021 p305)

Wood Wide Web

bbc.co.uk



The Wood Wide Web - Earth's Natural ...
rainbo.com

goldbio.com



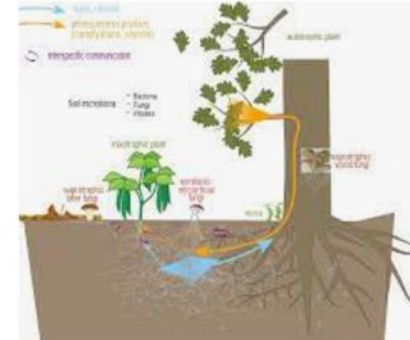
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brackenology.com

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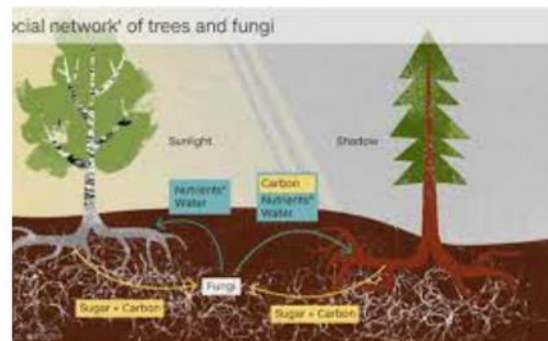


Mycorrhizal network - Wikipedia
en.wikipedia.org

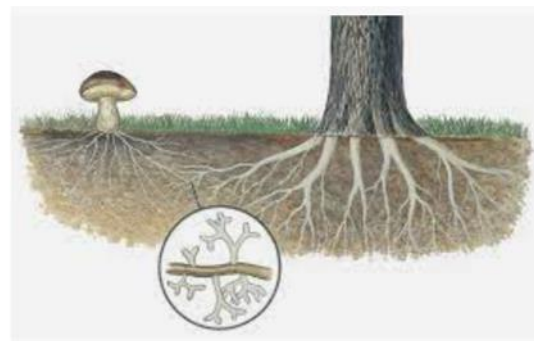
oneearth.org



Wood Wide Web on Behance
behance.net



BrightVibes
brightvibes.com



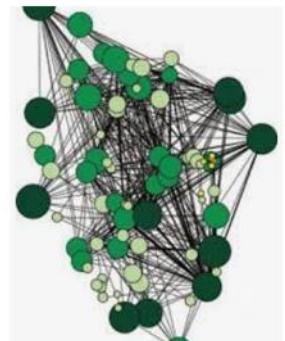
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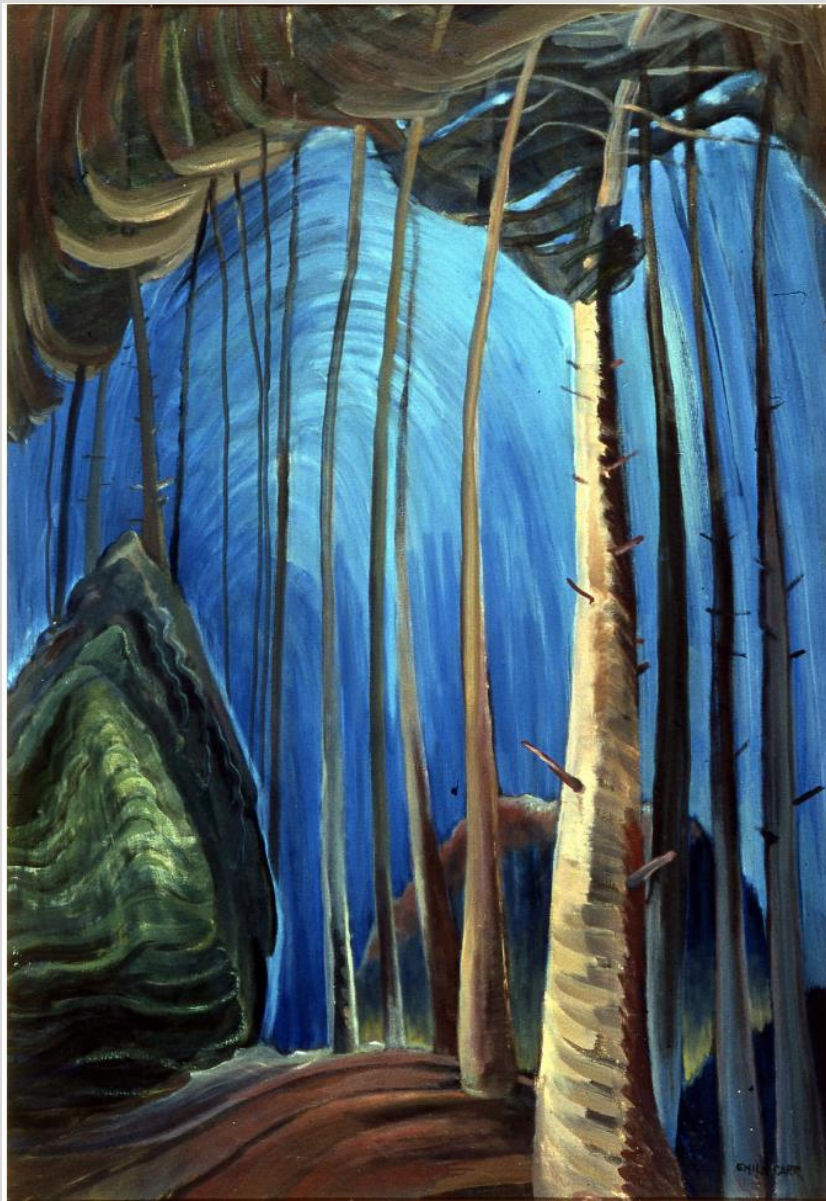
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thekidshouldseethis.com



The Wood Wide Web | The Everyday Arti...
everydayartist.com



The Wood-Wide Web - I...
implementations.co.uk



Emily Carr, (1936), *Blue Sky*, [oil on canvas, 93.5 x 65 cm] , Art Gallery of Greater Victoria.



Emily Carr, Odds and Ends, 1939 Oil on canvas, 67.4 x 109.5 cm Art Gallery of Greater Victoria



Gwendolyn B. Brown 2021









According to carbon dating, Old Tjikko, a spruce tree on Fulu Mountain in Sweden, sprouted around 7542 B.C.E., making it older than written history. [Probably the oldest tree in the world](#) [TTPHOTO/SHUTTERSTOCK](#)

My upside down question

Fy nghwestiwn pen i waered

Can remembering and a sense of place foster
an awareness of belonging and respect for
nature through visual images?

*A all cof ac ymdeimlad o le feithrin
ymwybyddiaeth o berthyn a pharch at natur
trwy ddelweddau gweledol?*

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