

SPACE : OBJECTS : NARRATIVE

CONSIDERING An imagined display space

YSTYRIED Gofod arddangos dychmygol

GOFOD : GWRTHRYCHAU: Naratif

Think about

1. A theoretical perspective
2. Your imagined exhibition.
3. Your area of study
4. An individual Interpretation

Meddylwch am

1. *Persbectif damcaniaethol*
2. *Eich gofod arddangos dychmygol.*
3. *Eich maes Astudio*
4. *Dehongliad unigol*

TASK

Write 1500 words to deliver a rationale for an exhibition proposal.

Present an imagined exhibition that includes community engagement in the lead up, the display of new and existing images and artefacts and a series of public engagement events throughout.

The task will involve research practices, analysis of qualitative and quantitative data and presentation of findings from a study visit.

Requirements:

Engagement with set texts and a range of sources accessed independently.

Deconstruct Art and Design histories, related to local and/or distant cultures.

Explain the connections you find between artists and designers in relation to themes.

Present arguments and exploration by writing supported by figures/illustrations.

TASG

Ysgrifennwch 1500 o eiriau i gyflwyno rhesymeg dros gynnig arddangosfa.

Cyflwynwch arddangosfa ddychmygol sy'n cynnwys ymgysylltu â'r gymuned yn y cyfnod cyn y digwyddiad, arddangos delweddu ac arteffactau newydd ac sy'n bodoli a chyfres o ddigwyddiadau ymgysylltu â'r cyhoedd drwyddi draw.

Bydd y dasg yn cynnwys arferion ymchwil, dadansoddi data ansoddol a meintiol a chyflwyno canfyddiadau o ymweliad astudio.

Gofynion:

Ymgysylltu â thestunau gosod ac amrywiaeth o ffynonellau a gyrchwyd yn annibynnol.

Dadansoddi hanesion Celf a Dylunio, sy'n gysylltiedig â diwylliannau lleol a/neu bell.

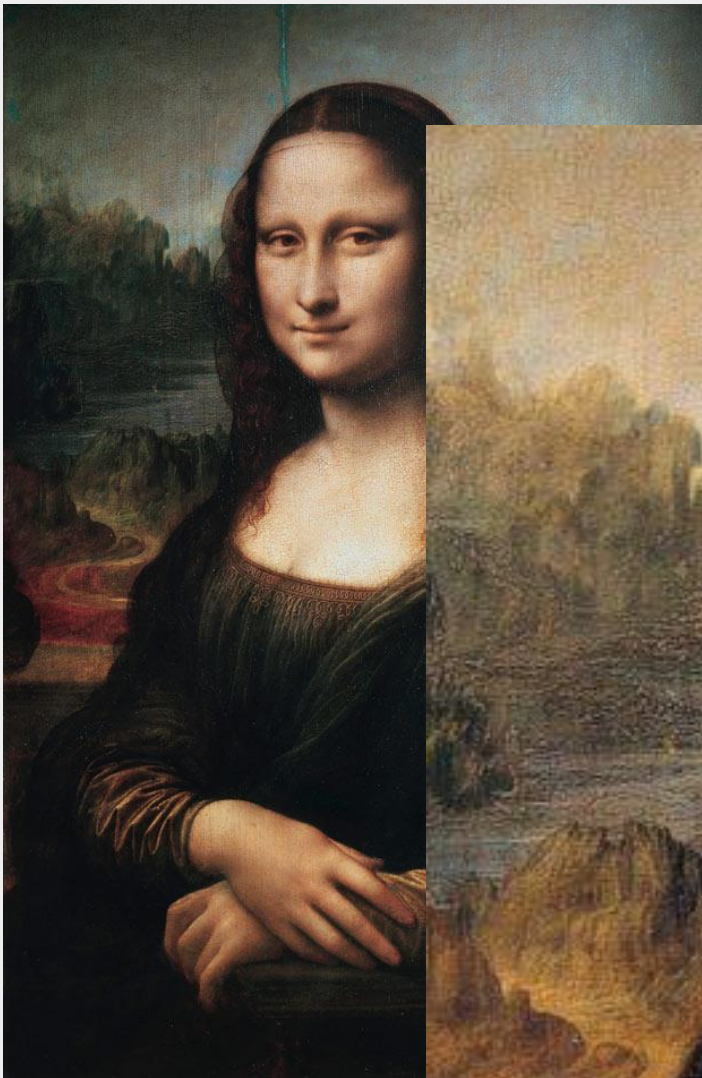
Egluro'r cysylltiadau rhwng artistiaid a dylunwyr mewn perthynas â themâu.

Cyflwyno dadleuon ac archwiliad trwy ysgrifennu wedi'u cefnogi gan ffigurau/darluniau.

The way we see things is affected by
what we know or what we believe in.

Ways of Seeing John Berger 1972

Context is everything



Changing the co

g'.

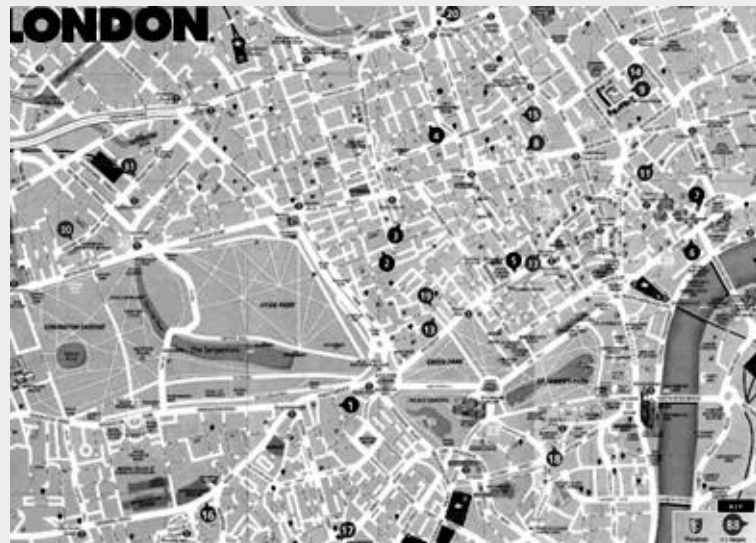
Gall newid y cyd-destun newid, aflonyddu, neu hyd yn oed danseilio'r 'darllen'.

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)

Diwylliant - cyd-destun!



Cymru -Humphrey Llwyd, 1574



London /
Llundain



Inuit

Culture - context!

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



... 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)



3 versions of Duchamp's *Fountain*

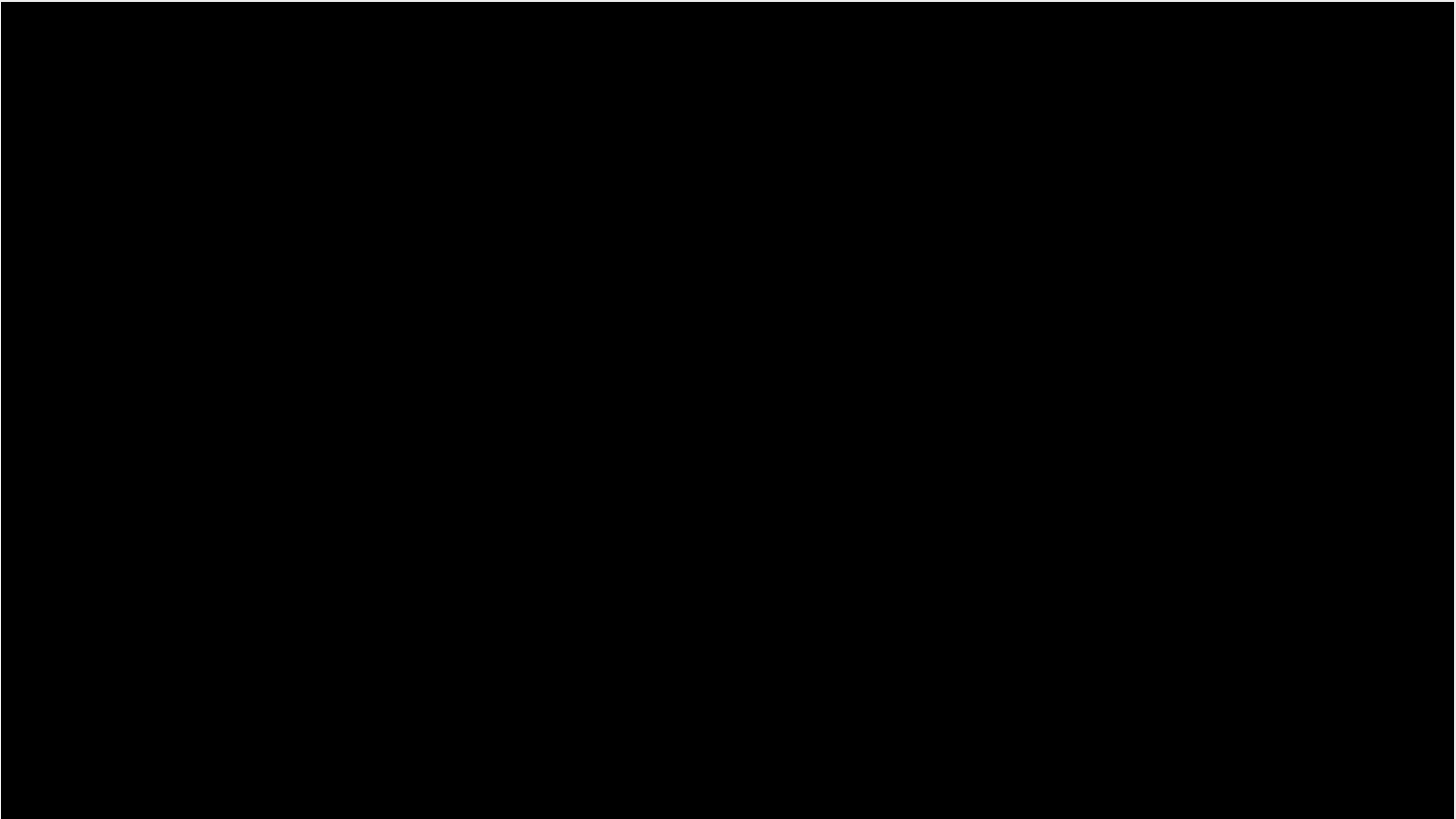
Original Photographed by Alfred Steglitz (1917)

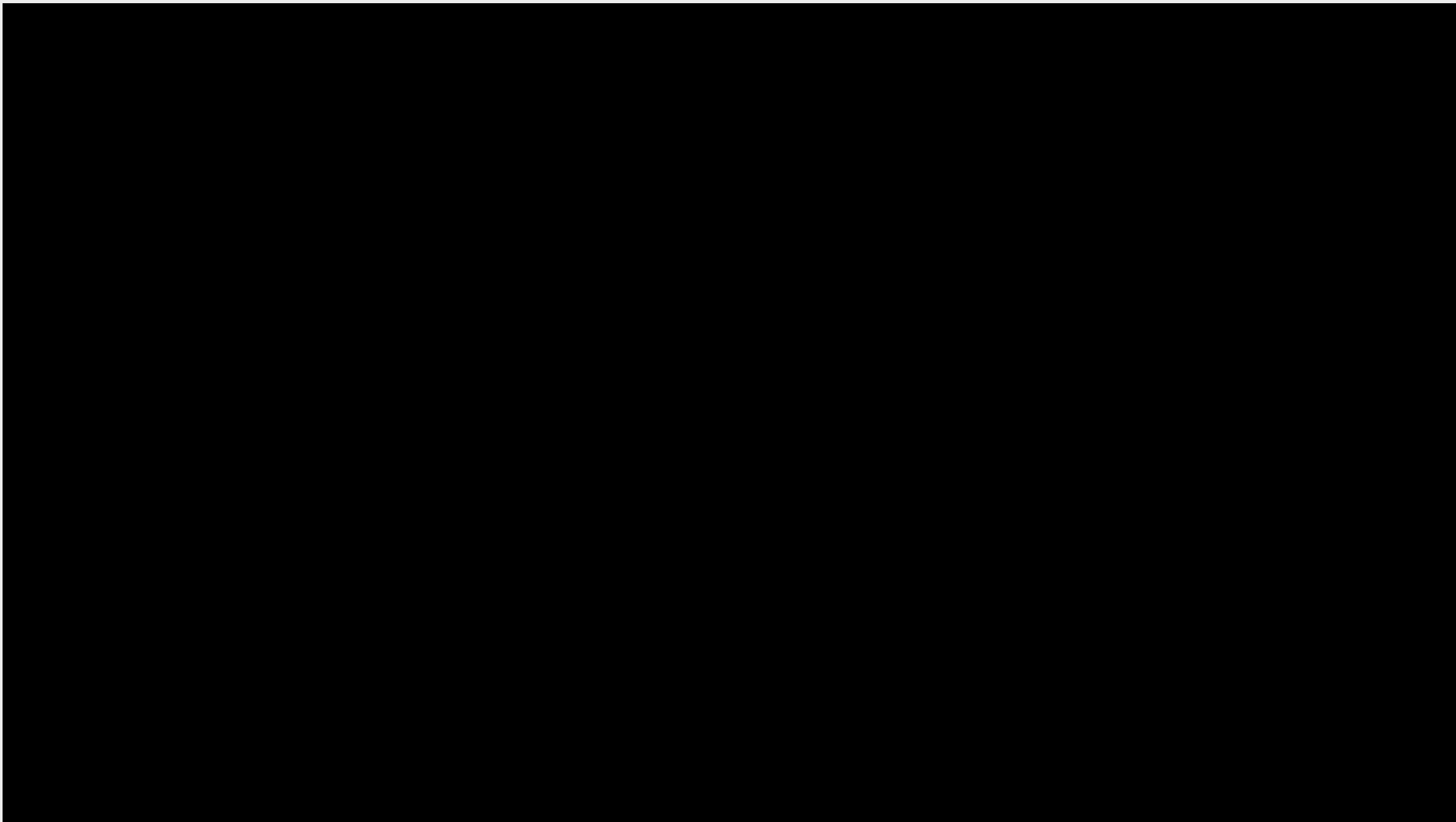
Replica of lost original (1964)

Bronze fountain by Sherrie Levine (1991)

‘All that remains to be done is to play with the pieces. Playing with the pieces- that is post-modern.’

Jean Baudrillard 1984





Central star quilt 1875



- [Vivebooks](#) is at [Jen Jones's Welsh Quilt Centre](#). [Lampeter](#) · If you get half a chance, do visit the Welsh Quilt Centre in Lampeter. I'm just home from the opening of their new exhibition featuring the work of Mary Jenkins and Janet Haigh. It's fascinating to see Mary's Little Welsh Quilts displayed alongside Jen's vintage quilts - some of which were a direct inspiration. The display is unique and imaginative - so the quilts are not flat and static but brought to life as they are in Mary's home. The whole is a joyous creation. Here are just a few images. (images and info Facebook 11/3/2024)





The Tomb of the Unknown Craftsman is a memorial to makers and builders, all those countless un-named skilled individuals who have made the beautiful man-made wonders of history. They are an artist in the service of their religion, their master, their tribe, their tradition.

2011

https://www.britishmuseum.org/about_us/news_and_press/press_releases/2011/grayson_perry.aspx

‘The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.’

Marcel Duchamp (1957)

, from Session on the Creative Act, Convention of the American Federation of Arts, Houston, Texas, April 1957.



Interpreting Ceramics



Interpreting Ceramics :
issue 13 - Gaudy Welsh ...

Y Ddresel Gymreig / Y Seld Gymreig
The Welsh Dresser

Y Seld Gymreig National Eisteddfod 2014



‘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)

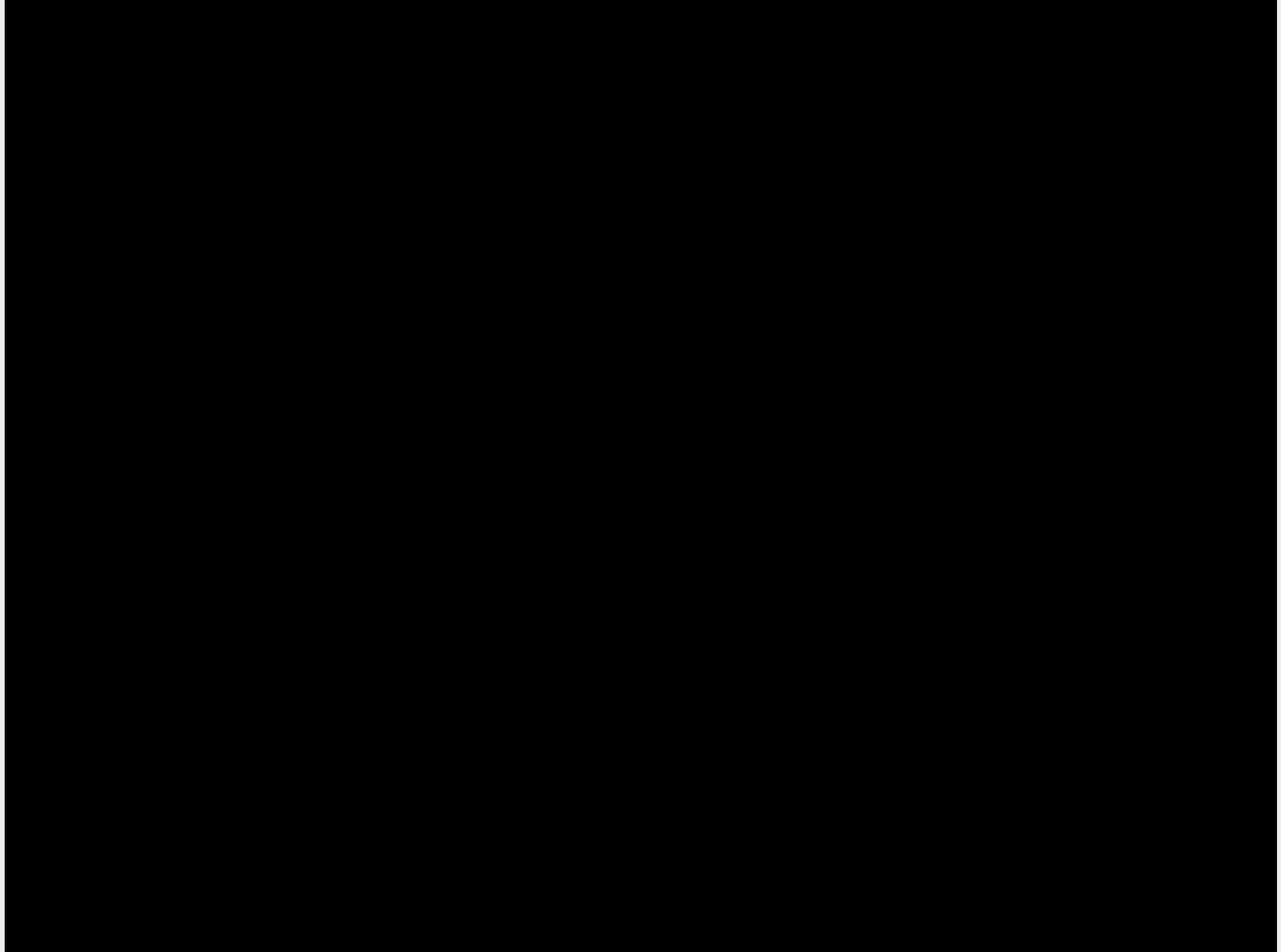
The Welsh dresser appears to operate not merely as a piece of furniture for domestic storage and display but as a focus for the establishment for social meanings associated with gender, domestic well-being and national identity

Vincentelli (1994 P229)



**Narrative “transforms
spaces into places and
places into spaces”**

Merleau-Ponty (1945) in Phénoménologie de la perception (The Primacy of Perception)



Y LLE CELF (Eisteddfod Genedlaethol
National Eisteddfod
Arddangosfeydd arbennig/ Special Exhibitions

- *Troelli* (A Spin on Landscape 2017) – Manon Awst.
- *Dan y Wyneb* (Under the Surface) 2014 – Peter Bodenham and Towyn Jones.

Troelli

<http://eisteddfod.cymru/node/18108>

‘Here’s an opportunity, says Manon Awst, to gather information and present research by local artists and scientists concerning the landscape of Anglesey which includes paintings, sketches, sculptures, films, performances together with maps, geological samples and plants connected to the island.’

Dyma gyfle, meddai Manon Awst, i gasglu gwybodaeth a chyflwyno gwaith ymchwil gan artistiaid a gwyddonwyr lleol yn ymwneud â thirwedd Môn, gan gynnwys peintiadau, brasluniau, cerfluniau, ffilmiau, perfformiadau ynghyd â mapiau, samplau daearegol a phlanhigion sy’n gysylltiedig â'r ynys.



<https://eisteddfod.cymru/sites/default/files/resources/Catalog%20Y%20Lle%20Celf%202017.pdf>

Dan y Wyneb (Under the Surface)

Multi-media artist Peter Bodenham and local historian and storyteller Rev. Towyn Jones were commissioned to curate an exhibition derived from the museum's collection and to set about drawing objects and images together. Moreover, artworks responding to some of the artefacts were also commissioned in response to the objects at the Abergwili Museum in Carmathen



Cwpan dathlu Towyn Jones /
Towyn Jones commemorative cup
Peter Bodenham

Gwaneth yr artist amlgyfrwng Peter Bodenham ynghyd â'r hanesydd lleol a'r storiwr Y Parch. Towyn Jones i guradu a chreu arddangosfa yn deillio o gasgliadau'r amgueddfa a mynd ati i dynnu gwrthrychau a delweddau at ei gilydd. Yn ogystal, comisiynwyd gweithiau celf yn ymateb i rai o'r creiriau a'r gwrthrychau yn Amgueddfa Abergwili Caerfyrddin



Cerddwch ac fe ddaw'r ateb (manylyn / detail)
Peter Bodenham



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.



Melyn tregwynt





ADAIN AVION
MARC REES 2012



Big Brother

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

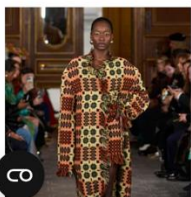


IMANE
AYISSI

HAUTE
COUTURE SPRING/SUMM
2025

Lookbook

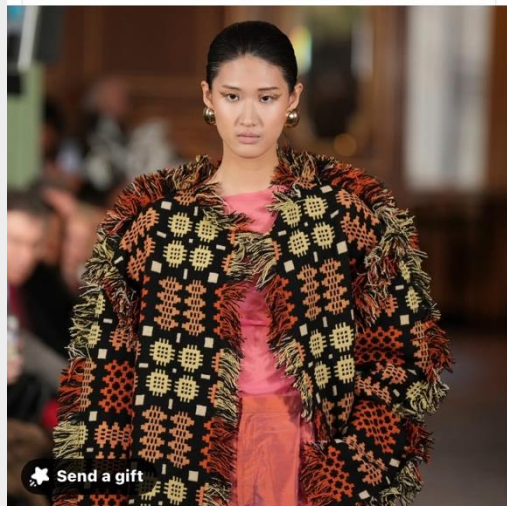
@Lauchmetrics



WalesOnline 4h · 🌐

We all knew our Welsh mamgus were the most stylish in the world 🇬🇧 🐶 🍷

📷 A model wears a creation during the Imane Ayissi Haute Couture Spring Summer 2025 collection, presented today in Paris



🎁 Send a gift



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/>.

Llyfryddiaeth Bibliography

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

Petts, J. (1963)<https://www.library.wales/visit/things-to-do/exhibitions/previous-exhibitions/john-petts-stained-glass-window-designs/>

<https://museum.wales/stfagans/galleries/>